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A
GENERAL HISTORY

OF THE

SCIENCE and PRACTICE

OF

M U S I C,

BY

SIR JOHN HAWKINS.

VOLUME THE SECOND.

L O N D O N,

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A

GENERAL HISTORY OF THE SCIENCE and PRACTICE OF MUSIC.

BOOK I. CHAP. I.

THE system of Guido, and the method invented by him for facilitating the practice of vocal melody, was received with universal applause, and in general adopted throughout Europe. The clergy, no doubt, favoured it as coming from one of their own order; and indeed they continued to be the only cultivators of music in general for many centuries after his time. The people of England have long been celebrated for their love of cathedral music; not only in Italy, Germany, and France, but here also, the offices were multiplied in proportion to the improvements made in music; and a great emulation arose, among different fraternities, which should excel in the composition of music to particular antiphons, hymns, and other parts of divine service. It farther appears, that about the middle of the eleventh century, the order of worship was not so settled but that a latitude was left for every cathedral church to establish each a formulary for itself, which in time was called its Use: of this practice there are the plainest intimations in the preface to the Common Prayer of queen Elizabeth *. And we

* 'And where heretofore there hath beene great diversitie in saying and singing in churches within this realme; some following Sarisburie use, some Hereford use, some the use of Bangor, some of Yorke, and some of Lyncolne. Now from henceforth all the whole realme shall have but one use.' Upon which passage it is to be noted that in the northern parts, the use of the archiepiscopal church of York prevailed; in South Wales,

elsewhere learn, that of the several uses which had obtained in this kingdom, that of Sarum, established anno 1077, was the most followed; and that hence arose the adage 'Secundum usum Sarum*.'

Of the origin of the use of Sarum there are several relations, none of which do great honour to its inventor Osmund, bishop of that see. Bale, of whom indeed it may be said, that almost all his writings are libels, has given this account of him, and the occasion of framing it: 'Osmundus was a man of great adventure and policye in hys tyme, not only concernynge robberyes, but also the slaughter of men in the warres of kynge Wylliam Conquerour: whereupon he was first the grande capytayne of Saye, in Normandy, and afterwards earle of Dorset, and also hygh-chauncellour of Englande. As Herman, the byshop of Salisbury, was dead, he gaue over all, and succeeded hym in that byshoppryck, so lyue, as it were, in a securyte or case in hys latter age; for than was the church become Iesabel's pleasaunt and casy cowch. His cautels were not so hynce in the other kynde for destruction of bodyes; but they were also as good in thys, for destruction of soules. To obscure the glory of the gospel preachynge, and augment the filthynesse of ydolatry, he practysed an ordynary of poppish ceremonyes, the whiche he entyled a Consecutudynary, or usual booke of the churche. Hys first occasion was thys: a great battayle chaunced at Glasenburge, whyles he was byshop, betwene Turstinus, the abbot, and hys monkes, wherein some of them were slayne, and some sore wounded, as is sayd afore. The cause of that battayle was thys: Turstinus contempnyng their quere serbyce, than called the use of Saint Gregory, compelled hys monkes to the use of one Wylliam, a monke of Filsan, in Normandy. Upon thys, Osmundus deuyd that ordynary called the Use of Sarum, whiche was afterwards receyved in a manner of all Englande, Irelande, and Wales. Every Syr Sander Shyngesby had a booke at hys belte thereof, called hys Portasse, containynge many superstycouse fables and lies, the testament of Chryst set at nought. For thys acte was that brothel byshop made a poppish god at Salisbury†.'

that of Hereford; in North Wales, that of Bangor; and in other places, the use of other of the principal sees, particularly that of Lincoln. Ayliffe's Parergon, pag. 356. Burn's Eccl. Law, vol. II. pag. 278.

* Vid. Fuller's Worthies in Wilts, pag. 146.

† The second Part, or Continuation of the Englysh Votaries, fol. 39. b.

Fox,

Fox, a writer not quite so bitter as the former, gives the following account of the matter :

‘ A great contention chanced at Glapstebure, betweene Thurstanus, the abbat, and his convent, in the daies of William Conqueror, which Thurstanus the said William had brought out of Normandy, from the abbey of Cadomum, and placed him abbat of Glapstebure. The cause of this contentious battell was, for that Thurstanus, commending their quier service, then called the Use of S. Gregor, compelled his monkes to the use of one William, a monke of Fisean, in Normandy : whereupon came strife and contentions amongst them ; first in words, then from words to blowes, after blowes, then to armour. The abbat, with his gard of harness men, fell upon the monkes, and drave them to the steps of the high altar, where two were slain, eight were wounded with shafts, swords, and pikes. The monkes, then driven to such a strait and narrow thift, were compelled to defend themselves with formes and candlesticks, wherewith they did wound certaine of the souldiers. One monk there was, an aged man, who, instead of his shield, took an image of the crucifix in his armes for his defence ; which image was wounded in the breast by one of the bowmen, whereby the monk was saved, My story addeth more, that the striker, incontinent upon the same, fell mad ; which savoreth of some monkish addition, besides the text. This matter being brought before the king, the abbat was sent again to Cadomum, and the monkes, by the commandement of the king, were scattered in far countries. Thus, by the occasion heresof, Osmundus, bishop of Salisburie, devised that ordinary which is called the Use of Sarum, and was afterwards received, in a manner, through all England, Ireland, and Wales *. And thus much for this matter, done in the time of this king William. †

* It appears from Lyndwood, not only that the use of Sarum prevailed almost throughout the province of Canterbury, but that in respect thereof the bishop of that diocese claimed, by ancient usage and custom, to execute the office of precentor, and to govern the choir, whenever the archbishop of Canterbury performed divine service in the presence of the college of bishops. ‘ Quasi tota provincia [Cantuariensis] hunc usum sequitur,’ and adds, as one reason of it, ‘ Episcopus namque Sarum in collegio episcoporum est precentor, et temporibus quibus archiepiscopus Cantuariensis solenniter celebrat divina, presente collegio episcoporum, chorum in divinis officiis regere debet, de observantia et consuetudine antiqua.’ Provinciale, tit. De Feriis, cap. ult. [Anglicanæ Ecclesiæ] Ver. Usus Sarum. Gibb. Cod. pag. 294. And an instance of the actual exercise of the office of precentor or chanter at a public solemnity, by a bishop of Salisbury, occurs in an ac-

As to the formulary itself, we meet with one called the Use of Sarum, translated into English by Miles Coverdale, bishop of Exeter, in the Acts and Monuments of Fox, vol. III. pag. 3, which in truth is but a partial representation of the subject; for the Use of Sarum not only regulated the form and order of celebrating the mass, but prescribed the rule and office for all the sacerdotal functions; and these are contained in separate and distinct volumes, as the Missal itself, printed by Richard Hamillon, anno 1554; the Manual, by Francis Regnault, at Paris, anno 1530; Hymns, with the notes, by John Kyngston and Henry Sutton, Lond. 1555; the Primer, and other compilations; all which are expressly said to be ‘ad usum ecclesiæ Sarisburiensis.’ Sir Henry Spelman seems to have followed Fox rather implicitly in the explanation which he gives of the Use of Sarum in his Glossary, pag. 501.

It is no easy matter, at this distance of time, to assign the reasons for that authority and independence of the church of Salisbury which the framing a liturgy, to call it no more, for its own proper use, and especially the admission of that liturgy into other cathedrals, supposes: but this is certain, that the church of Sarum was distinguished by divers customs and usages peculiar to itself, and that it adopted others which the practice of other churches had given a sanction to: among the latter was one so very remarkable as to have been the subject of much learned enquiry*.

count of the christening of prince Arthur in the Collectanea of Leland; vol. III. pag. 208. and is thus related: ‘The bishop of Ely was deken, and rede the gospel. The bishop of Rochester bar the croffe, and rede the epistle. The bishop of Sarisbury was chanter, and beganne the office of the masse.’

† Acts and Monuments, Lond. 1640, vol. I. pag. 238.

* See a tract intitled *Episcopus Puerorum in Die Innocentium*, or a Discovery of an ancient Custom in the Church of Sarum, of making an anniversary Bishop among the Choristers; it was written at the instance of bishop Montague by John Gregory of Christ Church, Oxon, and is among his *Posthuma*, or second part of his works, published in 1684.

In this tract, which abounds with a great variety of curious learning, the author takes occasion to remark, that the observance of Innocent’s Day is very ancient in the Christian church; and that in the runic wooden calendar, a kind of almanac, from which the log or clog, mentioned in Dr. Plot’s History of Staffordshire, is derived, this and other holidays are distinguished by certain hieroglyphics: for an instance to the purpose, the holiday here spoken of was signified by a drawn sword, to denote the slaughter of that day. That of St. Simon and Jude by a ship, because they were fishers. The festival of St. George, by a horse, alluding to his soldier’s profession. The day of St. Gregory which is the twelfth of March, this author says was thus symbolized: ‘They set you down in a picture a school-master holding a rod and ferula in his hands. It is, adds he, because at that time, as being about the beginning of the spring, they use to send their children first to school. And some, he says, are so superstitiously given, as upon this night to have their children asked the question’

The usage here particularly alluded to, is that of electing a Bishop from among the choristers of the cathedral of Sarum, on the anniversary of St. Nicholas, being the sixth day of December; who was invested with great authority, and had the state of a diocesan bishop from the time of his election until Innocent's Day, as it is called, the twenty-eighth of the same month. It seems, that the original design of this singular institution was to do honour to the memory of St. Nicholas, bishop of Myra, in Lycia; who, even in his infancy, was remarkable for his piety, and, in the language of St. Paul to Timothy, is said to have known the scriptures of a child. Ribadeneyra has given his life at large; but the following extract from the English Festival *, contains as much about him as any reasonable man can be expected to believe. 'It is sayed, that hys fader hygh^t Epiphanius, and his moder, Joanna, &c. And whan he was born, &c. they made hym Chryssen, and called hym Pyeolas, that is a mannes name; but he kepteth the name of a chylde; for he chose to kepe vertues, meeknes, and sympleenes, and without malice. Also we rede, whyle he lay in hys cradel, he fasted Wednesday and Fryday: these days he would souke but ones of the day, and therewith held hym pleased. Thus he lyved all his lye in vertues, with thys chyldes name; and therefore chyldren don hym worship before all other saynts †.

That St. Nicholas was the patron of young scholars is elsewhere noted; and by the statutes of St. Paul's school, founded by dean Colet, it is required that the children there educated 'shall, every Childermas Day, come to Paulis church, and hear the chyldes byshop sermon, and after be at the hygh-masse, and each of them offer a i. d. to the childe-byshop, and with them the maisters and surveiors of the scole ‡.'

* question in their sleep, whether they have a mind to book or no; and if they say yes they count it for a very good presage, but if the children answer nothing, or nothing to that purpose, they put them over to the plough.'

* In St. Nicholas, fol. 55.

† A circumstance is related of this bishop Nicholas, which does not very well agree with the above account of his meek and placid temper; for at the Council of Nice, this same bishop, upon some dispute that arose between them, is said to have given the heretic Arius a box on the ear. Bayle, vol. II. pag. 530, in not.

‡ By this statute, which with the rest is printed as an Appendix to Dr. Knight's life of dean Colet, it should seem, that at the cathedral of St. Paul also they had an Episcopos Puerorum; for besides the mention of the sermon, the statute directs, that an offering be made to the childe byshop. Indeed Strype says, 'that almost every parish had its saint Nicholas.' Memorials Ecclesiastical under Queen Mary, pag. 206. In the book of the household

The ceremonies attending the investiture of the *Episcopus Puero-rum* are prescribed by the statutes of the church of Sarum, which contain a title, *De Episcopo Choristarum*; and also by the *Processional*. From these it appears, that he was to bear the name and maintain the state of a bishop, habited, with a crozier or pastoral-staff in his hand, and a mitre on his head. His fellows, the rest of the children of the choir, were to take upon them the style and office of prebendaries, and yield to the bishop canonical obedience; and, farther, the same service as the very bishop himself, with his dean and prebendaries, had they been to officiate, were to have performed, the very same, mafs excepted, was done by the chorister and his canons, upon the eve and the holiday. The use of Sarum required also, that upon the eve of Innocent's day, the chorister-bishop, with his fellows, should go in solemn procession to the altar of the Holy Trinity, in copes, and with burning tapers in their hands; and that, during the procession, three of the boys should sing certain hymns, mentioned in the rubric. The procession was made through the great door at the west end of the church, in such order, that the dean and canons went foremost, the chaplain next, and the bishop, with his little prebendaries, last; agreeable to that rule in the ordering of all processions, which assigns the rearward station to the most honourable. In the choir was a seat or throne for the bishop; and as to the rest of the children, they were disposed on each side of the choir, upon the uppermost ascent. And so careful was the church to prevent any disorder which the

household establishment of Henry Algernon Percy earl of Northumberland, compiled anno 1512, and lately printed are the following entries: 'Item, My lord useth and accusometh yerely, when his lordship is at home, to yef unto the barne-bishop of Beverlay, when he comith to my lord in Christmas hally dayes, when my lord kepith his hous at Lekynfield, xxs. Item, my lord useth and accusometh to gif yearly, when his lordship is at home, to the barne-bishop of Yorke, when he comes over to my lord in Chritymasse hally dayes, as he is accustomed yearly, xxs.' Hence it appears that there were formerly two other barne, i. e. bearn, or infant-bishops in this kingdom, the one of Beverly, the other of York. And Dr. Percy, the learned editor of the above book, in a note on the two articles here cited, from an ancient MS. communicated to him, has given an inventory of the splendid robes and ornaments of one of these little dignitaries. Farther, there is reason to suppose that the custom above-spoken of prevailed, as well in foreign cathedrals, as in those of England, for the writer above-cited, [Mr. Gregory] on the authority of Molanus, speaks of a chorister-bishop in the church of Cambray, who disposed of a prebend which fell void in the month or year of his episcopate, in favour of his master. Some of these customs that relate to the church are more general than is imagined, that of obliging travellers, who enter a cathedral with spurs on, to pay a small fine, called spur-money, to the choristers, upon pain of being locked into the church, prevails almost throughout Europe.

rude

rude curiosity of the multitude might occasion in the celebration of this singular ceremony, that their statutes forbid all persons whatsoever, under pain of the greater excommunication, to interrupt or press upon the children, either in the procession or during any part of the service directed by the rubric ; or any way to hinder or interrupt them in the execution or performance of what it concerned them to do. Farther it appears, that this infant-bishop did, to a certain limit, receive to his own use, rents, capons, and other emoluments of the church.

In case the little bishop died within the month, his exequies were solemnized with great pomp ; and he was interred, like other bishops, with all his ornaments. The memory of this custom is preserved, not only in the ritual books of the cathedral church of Salisbury, but by a monument in the same church, with the sepulchral effigies of a chorister-bishop, supposed to have died in the exercise of his pontifical office, and to have been interred with the solemnities above noted. The figure of the deceased in his proper habiliments is thus represented.



Such as is related in the foregoing pages was the Use of Sarum, which appears to have been no other than a certain mode of divine service, the ritual whereof, as also the several offices required in it, lie dispersed in the several books before enumerated. Whether the forms of devotion, or any thing else contained in these volumes, were so superlatively excellent, or of such importance to religion, as to justify the shedding of blood in order to extend the use of them, is left to the determination of those whom it may concern to enquire. It seems, however, that contentions of a like nature with this were very frequent in the earlier ages of Christianity; which were not less distinguished by the general ignorance that then prevailed, than by a want of urbanity in all ranks and orders of men. That general decorum, the effect of long civilization, which is now observable in all the different countries of Europe, renders us unwilling to credit a fact, which nevertheless every person conversant in ecclesiastical history is acquainted with, and believes; namely, that the true time for celebrating Easter was the ground of a controversy that subsisted for some centuries, and occasioned great slaughter on both sides. The relation above given of the fray at Glastonbury, is not less reproachful to human nature, in any of the different views that may be taken of it; for if we consider the persons, they were men devoted to a religious life; if the place, it was the choir of a cathedral; and if the time, it was that of divine service. And yet we find that contentions of this kind were frequent; for at York, in 1190, there arose another: and Fox, who seems to exult in the remembrance of it, for no other reason than that both parties were, what at that time they could scarce choose but be, papists, has given the following ludicrous account of it.

' The next peere then ensued, which was 1190, in the beginning of which year, upon Twelſe even, fell a ſoule northerne
' brawle, which turned well nere to a fray, betweene the arch-
' biſhop new elected, of the church of Yorke, and his company on
' the one ſide, and Henry, Dean of the ſaid church, with his ca-
' tholike partakers on the other ſide, upon occaſion as followeth:
' Gaufridus or Geoffey, ſonne to king Henry the ſecond, and brother
' to king Richard, whom the king had elected a little before
' to the archbiſhopricke of Yorke, upon the even of Epiphany,
' which we call Twelſe Day, was diſpoſed to hear even-song with

all solemnity in the cathedral church, having with him Hamon the chanter, with divers canons of the church, who tarrying something long, belike in adorning and attiring himselfe, in the meane while Henry the deane, and Wicardus the treasurer, disdainning to carry his coming, with a bold courage lustily began their holy even-song with singing their psalmes, ruffling of descant, and merry piping of organs; thus this catholike even-song with as much devotion begun, as to God's high service proceeding, was now almost halfe complete, when as at length, they being in the middest of their mirth, cometh in the new elect with his traine and gardenians, all full of wrath and indignation, for that they durst be so bold, not waiting for him, to begin God's service, and so escheones commanded the quier to stay and hold their peace: the chanter likewise by vertue of his office commandeth the same; but the deane and treasurer on the other side willed them to proceed, and so they sung on and would not stint. Thus the one halfe crying against the other, the whole quier was in a rore: their singing was turned to scolding, their chanting to chiding, and if instead of the organs they had had a drum, I doubt they would have soleaced by the ears together.

At last, through the authority of the archbishop, and of the chanter, the quier began to surcease and give silence. Then the new elect, not contented with what had bene sung before, with certaine of the quier began the even-song new againe. The treasurer upon the same caused, by vertue of his office, the candles to be put out, whereby the even-song having no power further to proceed, was stopped forthwith: for like as without the light and beames of the sunne there is nothing but darknesse, in all the world, even so you must understand the pope's church can see to doe nothing without candle-light, albeit the sunne doe shine never so cleere and bright. This being so, the archbishop, thus disappointed on every side of his purpose, made a grievous plaint, declaring to the clergie and to the people what the deane and treasurer had done, and so upon the same, suspended both them and the church from all divine service, till they should make to him due satisfaction for their trespasses.

The next day, which was the day of Epiphany, when all the people of the citie were assembled in the cathedral church, as their

manner was, namely, in such feasts deboutly to hear divine service, as they call it, of the church, there was also present the archbishop and the chanter, with the residue of the clergie, looking when the deane and treasurer would come and submit themselves, making satisfaction for their crime. But they still continuing in their stoutnesse, refused so to do, exclaiming and uttering contemptuous words against the archbishop and his partakers; which when the people heard, they in a great rage would have fallen upon them: but the archbishop would not suffer that. The deane then, and his fellows, perceiving the stir of the people, for feare, like pretie men, were faine to flee; some to the tombe of S. William of Yorke, some ranne into the deane's house, and there shrouded themselves, whom the archbishop then accursed. And so for that day the people returned home without any service *.

In the year 1050 flourished HERMANNUS CONTRACTUS, so sur-named because of a contraction in his limbs, whom Vossius styles Comes Herengensis, a monk also of the monastery of St. Gal. He excelled in mathematics, and wrote two books of music, and one of the monochord.

MICHAEL PSELLUS, a Greek, and a most learned philosopher and physician, flourished about the year 1060, and during the reign of the emperor Constantinus Ducas, to whose son Michael he was preceptor. His works are but little known; for indeed few of his manuscripts have been printed. What intitles him to a place here, is a book of his, printed at Paris, in 1557, with this title, Michael Psellus de Arithmetica, Musica, Geometrica, et proclus de Sphæra, Elia Vineto Santone interprete. The name of this author has a place in almost every list of ancient musical writers to be met with; an honour which he seems to have but little claim to; for he has given no more on the subject of music than is contained in twenty pages of a loosely printed small octavo volume.

The several improvements of Guido herein before enumerated, respected only the harmony of sounds, the reformation of the scale,

* AÆs and Monuments, vol. I. pag. 305.

Gervase of Canterbury relates, that upon the second coronation of Richard I. after his release from captivity and return from the Holy Land, there was a like contention between the monks and clerks who assisted at that ceremony. 'Facta est autem altercatio inter monachos et clericos dum utrique Christus vincit cantarent.' X. Script. 1588. It is very probable that 'Christus vincit' was the beginning of a hymn composed in Palestine, after one of Richard's great victories. This contention was in 1194, four years after that above-mentioned.

and the means of rendering the practice of music more easily attainable ; in a word, they all related to that branch of the musical science which among the ancients was distinguished by the name of *Melopoëia* ; with the other, namely, the *Rythmopoëia*, it does not appear that he meddled at all. We no where in his writings meet with any thing that indicates a necessary diversity in the length or duration of the sounds, in order to constitute a regular cantus, nor consequently with any system or method of notation, calculated to express that difference of times or measures which is founded in nature, and is obvious to sense. If we judge from the *Micrologus* and other writings of that early period, it will seem, that in vocal music these were regulated solely by the cadence of the syllables ; and that the instrumental music of those times was, in this respect, under no regulation at all.

Of the nature of the ancient *rythmopoëia* it is very difficult to form any other than a general idea. *Isaac Vossius*, who had bestowed great pains in his endeavours to restore it, at length gives it up as irretrievable. From him, however, we learn the nature and properties, or characteristics, of the several feet which occur in the composition of the different kinds of verse ; and as to the *rythmus*, he describes it to the following effect :

‘ *Rythmus* is the principal part of verse ; but the term is differently understood by writers on the subject : with some, foot, metre, and *rythmus*, are considered as one and the same thing ; and many attribute to metre that which belongs to *rythmus*. All the ancient Greeks assert, that *rythmus* is the basis or pace of verse ; and others define it by saying, that it is a system or collection of feet, whose times bear to each other a certain ratio or proportion. The word *Metre* has a more limited signification, as relating solely to the quantity and measure of syllables. *Varro* calls metre, or feet, the substance or materials, and *rythmus* the rule of verse ; and *Plato*, and many others, say, that none can be either a poet or a musician to whom the nature of the *rythmus* is unknown.’

After this general explanation of the *rythmus*, the same author, *Vossius*, enlarges upon its efficacy ; indeed, he resolves the whole of its influence over the human mind into that which at best is but a part of music. The following are his sentiments on this matter *.

* De Poematum Cantu et Viribus Rythmi, pag. 5, et seq.

‘ I cannot sufficiently admire those who have treated on music in this and the past age, and have endeavoured diligently to explain every other part, yet have written nothing concerning rhythmus, or if they have, that they have written so that they seem entirely ignorant of the subject: the whole of them have been employed in symphonurgia, or counterpoint, as they term it; neglecting that which is the principal in every cantus, and regarding nothing but to please the ear. Far be it from me to censure any of those who labour to improve music; but I cannot approve their consulting only the hearing, and neglecting that which alone can afford pleasure to the faculties of the soul; for as unity does not make number, so neither can sound alone, considered by itself, have any power, or if it has any, it is so small and trifling that it entirely escapes the sense. Can the collision of stones or pieces of wood, or even the percussion of a single chord, without number or rhythmus, have any efficacy in moving the affections, when we feel nothing but an empty sound? and though we compound many sounds that are harmonical and concordant, yet we effect nothing; such an harmony of sounds may indeed please the ear, but as to the delight, it is no more than if we uttered unknown words, or such as have no signification. To affect the mind, it is necessary that the sound should indicate somewhat which the mind or intellect can comprehend; for a sound void of all meaning can excite no affections, since pleasure proceeds from perception, and we can neither love nor hate that which we are unacquainted with *.’

These are the sentiments of the above author on the rhythmic faculty in general. With respect to the force and efficacy of numbers, and the use and application of particular feet, as the means of exciting different passions, he thus expresses himself.

‘ If you would have the sound to be of any effect, you must endeavour to animate the cantus with such motions as may excite the images of the things you intend to express; in which if you succeed, you will find no difficulty in leading the affections whither you please: but in order to this, the musical feet are to be properly applied. The pyrrichius and tribrachys are adapted to express light and voluble motions, such as the dances of satyrs; the spondeus,

* De Poematum Cantu et Viribus Rythmi, pag. 72.

and the still graver molossus, represent the grave and slow motions ; soft and tender sentiments are excited by the trochæus, and sometimes by the amphibrachys, as that also has a broken and effeminate pace ; the iambus is vehement and angry ; the anapæstus is almost of the same nature, as it intimates warlike motions. If you would express any thing chearful and pleasant, the dactylus is to be called in, which represents a kind of dancing motion ; to express any thing hard or refractory, the antispæstus will help you ; if you would have numbers to excite fury and madness, not only the anapæstus is at hand, but also the fourth pæon, which is still more powerful. In a word, whether you consider the simple or the compounded feet, you will in all of them find a peculiar force and efficacy ; nor can any thing be imagined which may not be represented in the multiplicity of their motions *.

But notwithstanding the peculiar force and efficacy which this author would persuade us are inherent in the several metrical feet, he says, that it is now more than a thousand years since the power of exciting the affections by music has ceased ; and that the knowledge and use of the rythmus is lost, which alone is capable of producing those effects which historians ascribe to music in general. This misfortune is by him attributed to that alteration in respect of its pronunciation, which the Greek, in common with other languages, has undergone ; and to the introduction of a new prosody, concerning which he thus expresses himself.

There remains to be considered prosody, the ratio of accents, which was not only the chief but nearly the sole cause of the destruction of the musical and poetical art ; for with regard to the change made in the letters and diphthongs, the cantus of verse might have still subsisted entire, had not a new prosody entirely changed the ancient pronunciation ; for while the affairs of Greece flourished, the ratio of prosody, and the accents, was quite different from what it was afterwards, not only the ancient grammarians testified, but even the term itself shews that prosody was employed about the cantus of words ; and hence it may be easily collected, that it was formerly the province of musicians, and not of grammarians, to affix to poems the prosodical notes or characters. But

as all speech is, as it were, a certain cantus, this term was transferred to the pronunciation of all words whatsoever, and the grammarians, at length, seized the opportunity of accommodating the musical accents to their own use, to shew the times and quantities of syllables. The first grammarian that thus usurped the accents, if we may depend on Apollonius Arcadius, and other Greek writers, was Aristophanes the grammarian, about the time of Ptolemy Philopater, and Epiphanes. His scholar Aristarchus, following the footsteps of his master, increased the number of accents; and Dionysius the Thracian, a hearer of Aristarchus, prosecuted the same study, as did also those who succeeded him in the school of Alexandria. The ancient ratio of speaking remained till the times of the emperors Antonius and Commodus. How recent the custom of affixing the accents to writing is, appears from this, that none are to be found on any marbles or coins, or in books of any kind, that are ancients than a thousand years; and during that period which intervened between the time of Aristophanes the grammarian, and the commencement of that above-mentioned, namely, for the space of eight or nine centuries, the marks for the accents were applied by the grammarians to no other use than the instructing youth in the metrical art*.

C H A P. II.

WHAT marks or signatures were used by the ancient Greeks to express the different quantities of musical sounds, independent of the verse, or whether they had any at all, is not now known. Those characters contained in the introduction of Alypius are evidently of another kind, as representing simply the several sounds in the great system, as they stand distinguished from each other by their several degrees of acuteness and gravity. Neither are we capable of understanding those scattered passages relating to the rythmus which are to be met with in Aristides Quintilianus, and others of the Greek harmonicians, published by Meibomius; nor do Porphyry, Manuel Bryennius, or any other of their commentators, afford the means of

* De Poematum Cantu et Viribus Rythmi, pag. 17.

explain-

explaining them : Ptolemy himself is silent on this head, and Dr. Wallis professes to know but little of the matter. In a word, if we may credit Vossius and a few others, who have either written professedly on, or occasionally adverted to, this subject, the rhytmopoeia of the ancients is irrecoverably lost, and the numbers of modern poetry retain very little of that force and energy which are generally attributed to the compositions of the ancients : but, after all, it will be found very difficult to assign a period during which it can be said either that the common people were insensible of the efficacy of numbers, or that the learned had not some system by which they were to be regulated. Something like a metrical code subsisted in the writings of St. Austin and Bede, and, not to enquire minutely into the structure of the Runic poetry, or the songs of the bards, about which so much has been written, it is agreed that they were framed to regular measures. From all which it is certain, that at the period now speaking of, and long before, the public ear was conscious of a species of metrical harmony arising from a regular arrangement and interchange of long and short quantities ; and that metre was considered as the basis of poetry in its least cultivated state. The want of this metrical harmony was not discernible in vocal music, because the sounds, in respect of their duration or continuance, were subservient to the verse, or as it may be said in other words, because the measure or cadence of the verse was communicated or transferred to the music. But this was an advantage peculiar to vocal music ; as to instrumental, it was destitute of all extrinsic aid : in short, it was mere symphony, and as such was necessarily liable to the objection of a too great uniformity. From all which it is evident, that a system of metrical notation, which should give to mere melody the energy and force of metre, was wanting to the perfection of modern music.

Happily the world is now in possession of a system fully adequate to this end, and capable of denoting all the possible combinations of long and short quantities. The general opinion is, that the author of this improvement was Johannes de Muris, a doctor of the Sorbonne, about the year 1330, and considerably learned in the faculty of music ; and this opinion has, for a series of years, been so implicitly acquiesced in, that not only no one has ventured to question the truth of it, but scarce a single writer on the subject of
music

music since his time, has forborne to assert, in terms the most explicit, that Johannes de Muris was the inventor of the *Cantus Mensurabilis*; that is to say, that kind of music, whether vocal or instrumental, which, in respect of the length or duration of its component sounds, is subject to rule and measure; or, in other words, that he invented the several characters for distinguishing between the quantities of long and short, as they relate to musical sounds. Against an opinion so well established as this seems to be, nothing can with propriety be opposed but fact; nor can it be expected that the authority of such men as Zarlino, Bontempi, Merfennus, and Kircher, should yield to an assertion that tends to deprive a learned man of the honour of an ingenious discovery, unless it can be clearly proved to have been made and recognized before. Whether the evidence now to be adduced to prove that the *Cantus Mensurabilis* existed above two centuries before the time of De Muris, be less than sufficient for that purpose is submitted to the judgment of the candid and impartial enquirer.

And first it is to be remarked, that in the writings of some of the most ancient authors on music, the name of Franco occurs, particularly in the *Practica Musicae utriusque Cantus* of Gaffurius, lib. II. cap. iv. where he is mentioned as having written on the characters used to signify the different lengths of notes, but without any circumstances that might lead to the period in which he lived. Passages also occur in sundry manuscript treatises now extant, which will hereafter be given at length, that speak him to have been deeply skilled in music, and which, with respect to the order of time, postpone the improvements of De Muris to certain very important ones, made by Franco. Farther, there is now extant a manuscript mentioned by Morley, in the Annotations on his Introduction, as old as the year 1326, which is no other than a commentary by one Robert de Handlo, on the subject of mensurable music*.

Authors are not agreed as to the precise time of De Muris's supposed invention, some fixing it at 1330, others at 1333; but to take it at the soonest, De Handlo's Commentary was extant four years before; and how long it was written before that, no one can tell: it

* Morl. Annot. on his Introd. part I. where it is expressly said, that Franco first divided the breve into semibreves, and made commentaries on the rules of Robert de Haulo, i. e. Handlo.

might have been many years. And still backwarder than that, must have been the time when those rules or maxims of Franco were framed, on which the treatise of De Handlo is professedly a commentary.

But all the difficulties touching the point of priority between these two writers, Franco and De Muris, have been removed by the care and industry of those learned Benedictines, the authors and compilers of the *Histoire Litteraire de la France*, who, in the eighth volume of that valuable work, have fixed the time when Franco flourished to the latter end of the eleventh century. They term him a scholastic of Liege; for as the first seminaries of learning in France were denominated schools, so the first teachers there, were called scholastics, and their stile of address was *Magister*; and after distinguishing with great accuracy between him and three others of the same name, his contemporaries, they relate, that he lived at least to the year 1083. They say, that he wrote on music, particularly on plain chant; and that some of his treatises are yet to be found in the libraries of France. They farther say, that in that of the abbey De Lira, in Normandy, is a manuscript in folio, intitled, *Ars Magistri Franconis de Musica Menfurabili*. They mention also another manuscript in the Bodleian library, in six chapters, intitled, *Magistri Franconis Musica*; and another by the same author, contained in the same volume, intitled, *Compendium de Discantu, tribus capitibus*.

These assertions, grounded on the testimony of sundry writers, whose names are cited for the purpose in the above work, preclude all doubt as to the merits of the question, and leave an obscure, though a learned writer, in possession of the honour of an invention, which, for want of the necessary intelligence, has for more than four hundred years been ascribed to another.

The same authors speak of Franco as a person profoundly skilled in the learning of his time; particularly in geometry, astronomy, and other branches of mathematical science, and in high esteem for the sanctity of his life and manners.

In the year 1074, under William the Conqueror, flourished in England OSBERN, a monk of Canterbury, and precentor in the choir of that cathedral *: he was greatly favoured by Lanfranc archbishop

* In tracing the progress of choral music in this country, it is worthy of remark that as it was first established in the cathedral of Canterbury, where the first of the Roman singers settled on the conversion of the English to christianity; so that choir for a series of years

of that see. Trithemius, Bale, and Pits speak of him as a man profoundly skilled in the science of music. He left behind him a treatise *De Re Musica*; some add, that he wrote another on the confonances, but the general opinion is, that this and the former are one and the same work: Bale, who places him above a century backward than other writers do, making him to have been familiar with Dunstan, who was archbishop of Canterbury in 963, insinuates that Guido did but follow him in many of the improvements made by him in music: His words are, ‘*Osebernus, a monk of Canterbury, practysed newe poyntes of musyk; and his example in Italy folowed Guido Arctinus, to make, as this candid writer asserts, ‘the venerapeyon of ydolles more pleasaunt*’* Well might

produced a succession of men distinguished for their excellence in it. Among these Theodore, the archbishop, and Adrian, the abbot, his friend and coadjutor, are particularly noted; the former was of Tarsus, St. Paul’s country, the latter an African by birth, and died in 708. Bede *Hist. Eccl. lib. IV. cap. i.* He was entombed in the above cathedral with this epitaph. Weever’s *Funeral Monuments*, pag. 251.

Qui legis has apices, Adriani pignora, dices
Hoc sita sarcophago sua nostro gloria pago.
Hic decus abbatum, patrie lux, vir probitatum
Subvenit à cælo si corde rogetur anhelus.

St. Aldhelm, abbot of Malmesbury, and afterwards bishop of Shireburn, received at Canterbury, from Theodore and Adrian, his knowledge of the Greek language, and was by them instructed in vocal and instrumental music. Camden [*Brit. in Wilts. 104.*], relates that he was the first of the Saxons that ever wrote in Latin; and that taught the method of composing Latin verse. An acrostic of his composition, in that language, is preserved in Pits’s account of him. Bishop Nicholson [*Engl. Hist. lib. xli.*] speaks of St. Aldhelm’s hymns and other musical compositions, and laments that they are lost. Of this person many fabulous stories are told; and Bayle, who takes every occasion in his way to ridicule a virtue which some would suspect he did not possess, [*Art. St. Francis*] makes himself merry with the means he is said to have used to preserve the dominion of reason over his appetite. But Bede, who very probably was acquainted with him [*Hist. Eccl. lib. V. cap. xix.*] gives him the character of a learned and elegant writer; and Camden celebrates him for the sanctity of his life.

Fuller, in his *Worthies of Wiltshire*, 147, in his quaint manner, relates of him, that coming to Rome to be consecrated bishop of Sherburn, he reproved pope Sergius his fatherhood, for being a father indeed to a base child, then newly born. And that returning home he lived in great esteem until the day of his death, which happened anno Domini, 709.* See more of him in Leland, Pits, and Tanner.

St. Dunstan is not less celebrated for his skill in music, than for his learning in the other sciences. Pits styles him ‘*Vir Græcè Latinèque doctus, et omnibus artibus liberalibus egregiè instructus, musicus præsertim insignis, et statuarius non contemnendus*’ and, by an egregious mistake of Dunstable for Dunstan, Mattheson of Hamburg has made him the inventor of music in parts, which some writers, particularly Johannes Nicius, in a tract entitled *Præceptiones Musices Poeticæ, seu de Compositione Cantus*, quarto, 1613, with little foundation, have ascribed to John of Dunstable, a musician who flourished in the fifteenth century, and will be spoken of in his place.

* The seconde Part, or Continuation of the English Votaries, fol. 13, b.

Fuller give this man the name of bilious Bale, who, though a protestant bishop, and a great pretender to sanctity, had not the least tincture of charity or moderation:

Under the emperor Henry III. in the diocese of Spire, lived GULIELMUS ABBAS HIRSAUGIENSIS *. He was esteemed the most learned man of his time in all Germany: he excelled in music, and wrote on the tones; he also wrote three books of philosophical and astronomical institutions, and one *De Horologia*. There are extant of his writing Letters to Anselm, archbishop of Canterbury. He died in 1091, with the reputation of having wrought many miracles †.

Of the writings of the several authors above enumerated, as they exist only in manuscript, no particular account can be given, nor are we able to form a judgment of their manner of treating music, otherwise than by the help of those few tracts which we know of, and which are deposited in collections accessible to every learned enquirer, and of these the chief are the *Enchiridion* of Odo; the *Epistula* from Berno to Pelegrinus, archbishop of Cologne; the *Argumentum novi Cantus inveniendi*; and the *Micrologus* and *Epistula* of Guido. The censure which Guido passes upon the treatise *De Musica* of Boetius, namely, that it is a work fitter for philosophers than singers, may serve to shew that the writers of those times meddled very little with the philosophy of the science: as to that branch of it, Boetius, who had thoroughly studied the ancients, was their oracle; and the monkish writers who succeeded him, looking upon music as subservient to the ends of religion, treated it altogether in a practical way, and united their efforts to preserve the music of the church in that state of purity from which it had so often and so widely deviated.

But how ineffectual all their endeavours were, appears from the writings of St. BERNARD, or, as he is otherwise called, St. Bernard the abbot. This man lived about the beginning of the twelfth century: his employments in the church having given him opportunities of remarking the great disorder and confusion of their music, arising, among other causes, from the manuscript multiplication of copies, he resolved to correct the antiphony of his own order; and to prove the necessity of such a work, wrote a treatise entitled *De Cantu seu Cor-*

* Hirsaugia was an abbey in Germany.

† Voss. de Scient. Mathem. cap. xxxv. § xii. cap. lx. § ix. cap. lxxi. § vii.

rectione Antiphonarii, containing a plan for the reformation of the Cistercian antiphonary, and an enumeration of all the errors that had crept into the holy offices, with directions for restoring them to their original elegance and purity.

Whatever was the cause of it, the reformation intended by St. Bernard did not take effect, so as to prevent future corruptions of the *Cantus Gregorianus*. The tract however is extant in the fourth tome of his works. Authors speak of it as an admirable composition, and seem to say that we owe to it all that with any certainty can now be said to be known touching the subject; part of it is as follows.

‘ The song which the churches belonging to the Cistercian order have been accustomed to sing, although grave and full of variety, is over clouded with the error and absurdity, and yet the authority of the order has given its errors a kind of sanction. But because it ill becomes men who profess to live together agreeable to the rule of their order, to sing the praises of God in an irregular manner, with the consent of the brethren I have corrected their song, by removing from it all that filth of falsity which foolish people had brought into it, and have regulated it so that it will be found more commodious for singing and notation than the song of other churches; wherefore let none wonder or be offended if he shall hear the song in somewhat another form than he has been accustomed to, or that he finds it altered in many respects; for in those places where any alterations occur, either the progression was irregular, or the composition itself perverted. That you may wonder at, and detest the folly of those who departing from the rules of melody, have taken the liberty to vary the method of singing, look into the antiphon, *Nos qui vivimus*, as it is commonly sung, and although its termination should be properly in D, yet these unjust prevaricators conclude it in G, and assert with an oath or wager that it belongs to the eighth tone. What musician, I pray you, can be able to hear with patience any one attribute to the eighth tone, that which has for its natural and proper final the note D?

‘ Moreover, there are many songs which are twofold, and irregular; and that they ascend and descend contrary to rule is allowed by the very teachers of this error; but they say it is done by a kind of musical licence: what sort of licence is this, which walk-

ing in the region of dissimilitude, introduces confusion and uncertainty, the mother of presumption and the refuge of error? I say what is this liberty which joins opposites, and goes beyond natural land-marks; and which as it imposes an inelegance on the composition, offers an insult to nature; since it is as clear as the day that that song is badly and irregularly constituted which is either so depressed that it cannot be heard, or so elevated that it cannot be rightly sung?

So that if we have performed a work that is singular or different from the practice of the singers of antiphons, we have yet this comfort, that reason has induced us to this difference, whereas chance, or somewhat else as bad, not reason, has made them to differ among themselves; and this difference of theirs is so great, that no two provinces sing the same antiphon alike: for to instance, in the co-provincial churches, take the antiphonary used at Rheims and compare it with that of Beavois, or Amiens, or Soissons, which are almost at your doors, and see if they are the same, or even like each other.

From the very great character given of St. Bernard, it should seem that his learning and judgment were not inferior to his zeal: the epistle above-cited, and his endeavours for a reformation of the abuses in church-music, shew him to have been well skilled in the science; and it is but justice to his memory to say that he was one of the truest votaries of, and strongest advocates for music, of any whom that age produced. The accounts extant of him speak him to have been born of noble and pious parents, at the village of Fontaines in Burgundy, in the year 1091. At the age of twenty-three he took the habit of a religious at Citeaux, from whence he was sent to the new-founded abbey of Clairvaux, of which he was the first abbot. The fame of his learning and sanctity occasioned such a resort to this house, that in a very short time no fewer than seven hundred novices became resident in it. His authority in the church was so great, that he was a common arbiter of the differences between the pope, the bishops, and the princes of those contentious times. By his advice Innocent II. was acknowledged sovereign pontiff, and by his management Victor the anti-pope, was induced to make a voluntary abdication of the pontificate, whereby an end was put to a schism in the church.

It was in the time of St. Bernard that Peter Abaelard flourished, a man not more famous for his theological writings, than remarkable for his unhappy amour with Heloïssa, or Eloïsa, of whom more will be said hereafter : he had advanced certain positions that were deemed heretical, and St. Bernard instituted and conducted a process against him, which ended in their condemnation. The story of Abaelard and Heloïssa is well known, but the character of Abaelard is not generally understood ; and indeed his history is so connected with that of St. Bernard, that it would savour of affectation to decline giving an account of him in this place.

PETER ABAELARD was born in a town called Palais, three leagues from Nantes ; having a great inclination to the study of philosophy from his youth, he left the place of his nativity, and after having studied at several schools, settled at Paris, and took for his master William of Champeaux, archdeacon of Paris, and the most celebrated professor of that time. Here a difference arose between Abaelard and the professor, upon which he left him ; and, first at Melun, and afterwards at Corbeil, set up for himself, and, in emulation of his master, taught publicly in the schools ; but his infirmities soon obliged him to seek the restoration of his health in his native air. Upon his recovery he returned to Paris, and finding that William of Champeaux had been promoted to a canonry of the church of St. Victor, and that he continued to profess in that city, he entered into a disputation with him, but was foiled, and quitted Paris. After this Abaelard studied divinity at Laon, under Anselm, canon and dean of that city ; and meaning to emulate his master, he there gave lectures in theology, but was silenced by an order which Anselm had procured for that purpose. From Laon he removed to Paris, and there for some time remained in peace, explaining the holy scriptures, and by his labours, besides a considerable sum of money, acquired great reputation.

It happened that a canon of the church of Paris, named Fulbert, had a niece, a very beautiful young woman, and of fine parts, whom he had brought up from her infancy, her name was Heloïssa. To assist her in her studies this wise uncle and guardian retained Abaelard, a handsome young man, and possessed of all those advantages which the study of the classics, and a genius for poetry, may be supposed to give him ; and, to mend the matter, took him to board in his house, investing him with so much power over the person of his
fair

fair pupil, that though she was twenty-two years of age, he was at liberty to correct her; and by the actual use of the lash compel her to attend to his instructions; the consequence of this engagement was, the pregnancy of Heloïsa, and the flight of the two lovers into Abaelard's own country, where Heloïsa was delivered of a son, who was baptized by the name of Astrolabius. To appease Fulbert, Abaelard brought back his niece to Paris and married her; but as Abaelard was a priest, and had acquired a canonry in the church, which was not tenable by a husband, and complete reparation could not be made to Heloïsa for the injury she had sustained without avoiding this preferment, the marriage was at her own request kept a secret, and she, to remove all suspicion, put on the habit of a nun, and retired to the monastery of Argenteüil. But all this would not pacify her uncle and other relations; they seized and punished Abaelard by an amputation of those parts with which he had offended. Upon this he took a resolution to embrace a monastic life, and Heloïsa was easily persuaded to sequester herself from the world; they both became professed at the same time, he at St. Denys, and she at Argenteüil.

The letters from Abaelard to Heloïsa after their retirement, extant in the original Latin, have been celebrated for their elegance and tenderness; as to the Epistle from Eloïsa of Mr. Pope, it is confessedly a creature of his own imagination, and though a very fine composition, the world perhaps might have done very well without it. With the licence allowed to poets, he has deviated a little from historical truth in suppressing the circumstance of Abaelard's subsequent marriage to his mistress, with a view to make her love to him the more refined, as not resulting from legal obligation: it may be that the supposition on which this argument is founded is fallacious, and the conclusion arising from it unwarranted by experience. But it is to be feared that by the reading this animated poem, fewer people have been made to think honourably and reverentially of the passion of love, than have become advocates for that fascinating species of it, which frequently terminates in concubinage, and which it is the drift of this epistle, if not to recommend, to justify.

But to leave this disquisition, and return to Abaelard: his disgrace, though it sunk deep into his mind, had less effect on his reputation than was to have been expected. He was a divine, and professed

to teach the theology, such as it was, of those times; persons of distinction resorted to St. Denys, and entreated of him lectures in their own houses. The abbot and religious of that monastery had lain themselves open to the censures and reproaches of Abaelard by their disorderly course of living, they made use of the importunity of the people to become his auditors as a pretext for sending him from amongst them. He set up a school in the town, and drew so many to hear him, that the place was not sufficient to lodge, nor the country about it to feed them.

Here he composed sundry theological treatises, one in particular on the Trinity, for which he was convened before a council held at Soissons; the book was condemned to the flames, and the author sentenced to a perpetual residence within the walls of a monastery: after a few days confinement in the monastery of St. Medard at Soissons, he was sent back to his own of St. Denys: there he advanced that St. Denys of France was not the Arcopagite; and by maintaining that proposition, incurred the enmity of the abbot and religious his brethren. Not thinking himself safe among them, he made his escape from that place in the night, and fled into the territories of Theobald count of Champagne, and at Troyes, with the leave of the bishop, built a chapel in a field that had been given to him by the proprietor for that purpose. No sooner was he settled in this place, than he was followed by a great number of scholars, who for the convenience of hearing his lectures built cells around his dwelling: they also built a church for him which was dedicated to the Holy Trinity, and by Abaelard called Paraclete. His enemies, exasperated at this establishment, and the prospect it afforded him of a quiet retreat from the tumult of the times, instigated St. Norbert and St. Bernard to arraign him on the two articles of faith and manners before the ecclesiastical judges. The duke of Bretagne, in pity to Abaelard, had offered him the abbacy of St. Gildas of Ruis, in the diocese of Nantes, and in order to avert the consequences of so formidable an accusation, he accepted it; and the abbot of St. Denys having expelled the nuns from Argenteuil, he bestowed on Heloïsa, their prioress, the church of Paraclete with its dependencies; which donation was confirmed by the bishop of Troyes, and pope Innocent II. in 1131. But these endeavours of Abaelard did not avert the malice of his persecutors: Bernard had carefully read over two of his books,

books, and selected from thence certain propositions, which seemed to bespeak their author at once an Arian, a Pelagian, and a Nestorian; and upon these he grounded his charge of heresy; Abaelard affecting rather to meet than decline it, procured Bernard to be convened before a council at Sens, in order, if he was able, to make it good; but his resolution failed him, and rather than abide the sentence of the council, he chose to appeal to Rome. The bishops in the council nevertheless proceeded to examine, and were unanimous in condemning his opinions; the pope was easily wrought upon to concur with them; he enjoined Abaelard a perpetual silence, and declared that the abettors of his doctrines deserved excommunication. Abaelard wrote a very submissive apology, disowning the bad sense that had been put upon his propositions, and set out for Rome in order to back it, but was stopped at Cluni by the venerable Peter, abbot of that monastery, his intimate friend; there he remained for some time, during which he found means to procure a reconciliation with St. Bernard. At length he was sent to the monastery of St. Marcellus, at Chalons upon the Soane, and, overwhelmed with affliction, expired there in the year 1142, and in the sixty-third of his age.

Of this calamitous event Peter of Cluni gave Heloissa intelligence in a very pathetic letter, now extant: she had formerly requested of Abaelard, that whenever he died his body should be sent to Paraclete for interment; this charitable office Peter performed accordingly, and with the body sent an absolution of Abaelard ‘*ab omnibus peccatis suis*’.

Soon after Abaelard's death Peter made a visit to Paraclete, probably to console Heloissa: in a letter to him she acknowledges this act of friendship, and the honour he had done her of celebrating mass in the chapel of that monastery. She also commends to his care her son Astrolabius, then at the abbey of Cluni, and conjures him, by the love of God, to procure for him, either from the archbishop of Paris, or some other bishop, a prebend in the church.

The works of Abaelard were printed at Paris in 1616. His genius for poetry, and a few slight particulars that afford but a colour for such a supposition, induced the anonymous author of the History of Abae-

* For a fuller account of him see Du Pin Biblioth. Eccles. Cent. XII. and the articles ABÆLARD, HELOISE, FOULQUES, and FULBERT, in Bayle.

lard and Heloïssa, published in Holland 1693, to ascribe to him the famous romance of the Rose; and to assert, that in the character of Beauty he has exhibited a picture of his Heloïssa; but Bayle has made it sufficiently clear that that romance, excepting the conclusion, was written by William de Loris, and that John de Meun put the finishing hand to it. A collection of the letters of Abaelard and Heloïssa, in octavo, was published from a manuscript in the Bodleian library, in the year 1718, by Mr. Rawlinson. As to the letters commonly imputed to them, and of which we have an English translation by Mr. Hughes, they were first published in French at the Hague in 1693; and in the opinion of Mr. Hughes himself are rather a paraphrase on, than a translation from, the original Latin. Even the celebrated Epistle of Mr. Pope, the most laboured and pathetic of all his juvenile compositions, falls far short of inspiring sentiments in any degree similar to those that breathe through the genuine epistles of this most eloquent and accomplished woman; nor does it seem possible to express that exquisite tenderness, that refined delicacy, that exalted piety, or that pungent contrition, which distinguishes these compositions, in any words but her own*.

* The profession of Abaelard, the condition of the monastic life to which he had devoted himself, and, above all, the course of his studies, naturally lead to an opinion that, notwithstanding his disastrous amour with Heloïssa, the general tenour of his conduct was in other respects at least blameless, but on the contrary he appears to have been a man of a loose and profligate life. In a letter from one of his friends, Foulques, prior of Deuil, to him, he is charged with such a propensity to the conversation of lewd women, as reduced him to the want even of food and raiment. Bayle, art. FOULQUES, in not.

To say the truth, the theology of the schools, as taught in Abaelard's time, was merely scientific, and had as little tendency to regulate the manners of those who studied it as geometry, or any other of the mathematical sciences; and this is evident from the licentiousness of the clergy at this and the earlier periods of christianity, and the extreme rancour and bitterness which they discovered in all kinds of controversy.

Of the latter, the persecution of Abaelard by St. Bernard, and other his adversaries, is a proof; and for the former we have the testimony of the most credible and impartial of the ecclesiastical writers. Mosheim among other proofs of the degeneracy and licentiousness of the clergy in the tenth century, mentions the example of Theophylact, a Grecian patriarch, and on the authority of Fleury's *Histoire Ecclesiastique*, lib. IV. pag. 97, relates the following curious particulars of him. 'This exemplary prelate, says he, who sold every ecclesiastical benefice as soon as it became vacant, had in his stable above two thousand hunting horses, which he fed with pignuts, pistachios, dates, dried grapes, figs steeped in the most exquisite wines, to all which he added the richest perfumes. One Holy Thursday he was celebrating high-mass, his groom brought him the joyful news that one of his favourite mares had foaled, upon which he threw down the liturgy, left the church, and ran in raptures to the stable, where having expressed his joy at that grand event, he returned to the altar to finish the divine service, which he had left interrupted during

But to return to St. Bernard; his labours for preserving the music of the church in its original purity, have deservedly intitled him to the character of one of its greatest patrons: the particulars of his life, which appears to have been a very busy one, are too numerous to be here inserted; but the ecclesiastical historians speak of him as one of the most shining lights of the age in which he lived. They speak also of another St. Bernard, at one time official, and afterwards abbot of the church of Pisa, a disciple of the former, and at last pope by the name of Eugenius III.

The works of St. Bernard the abbot are extant; the best edition of them is that of Mabillon, in two volumes, folio. Du Pin says that in his writings he did not affect the method of the scholastics of his time, but rather followed the manner of the preceding authors; for which reason he is deemed the last of the fathers. He died 1153, and left near one hundred and sixty monasteries of his order, which owed their foundation to his zeal and industry.

C H A P. III.

THE establishment of schools and other seminaries of learning in France, particularly in Normandy, already mentioned in the course of this work, began now to be productive of great advantages to letters in general, for notwithstanding that the beginning of the twelfth century gave birth to a kind of new science, termed scholastic divinity, of which Peter Lombard Gilbert de la Poree and Abaelard are said to be the inventors, a new and more rational division of the sciences than is included in the Trivium and Quadrivium, was projected and took effect about this time*. In that division theology

* during his absence.' Translation of Mosheim's Ecclesiastical History, by Dr. Maclane, octavo, 1768, vol. II. pag. 201, in not.

* It seems notwithstanding, that the distinctions of Trivium and Quadrivium subsisted as late as the time of Henry VIII. when it is probable they ceased; for Skelton, in that libel of his on cardinal Wolsey, entitled Why come ye not to Court? thus satirizes him for his ignorance of the seven liberal sciences.

He was parde,
No doctour of deuinitie;
Nor doctour of the law,
Nor of none other saw,

had no place, but was termed the queen of sciences; it was now added to the other seven, and assumed a form and character very different from what it had heretofore borne. It consisted no longer in those doctrines, which, without the least order or connection were deduced from passages in the holy scriptures, and were founded on the opinions of the fathers and primitive doctors; but was that philosophical or scholastic theology, which with the deepest abstraction pretended to trace divine truth to its first principles, and to pursue it from thence through all its various connections and branches. Into this system of divinity were introduced all the subtleties of logic and metaphysics, till the whole became a science of mere sophistry, and chicane, an unintelligible jargon, conducing neither to the real improvement of the rational faculties, or the promotion of religion or moral virtue. This system of divinity, such as it was, was however honoured with the name of a science, and added to the former seven; to this number were added jurisprudence and physic, taken in that limited sense in which the word is yet used; not as comprehending the study of nature and her operations; and hence arose the three professions of divinity, law, and physic. That the second of these was thus honoured, was owing in a great measure to an accident, the discovery, in the year 1137, of the original manuscript of the Pandeets of Justinian, which had been lost for five hundred years, and was then recovered, of which fortunate event, to go no farther for evidence of it, Mr. Selden gives the following account: ‘ The
 ‘ emperors from Justinian, who died 565, until Lotharius II. in the
 ‘ year 1125, so much neglected the body of the civil law, that all
 ‘ that time none ever professed it. But when the emperor Lotha-
 ‘ rius II. took Amalfi, he there found an old copy of the Pandeets
 ‘ or Digests, which as a precious mounment he gave to the Pisans,
 ‘ by reason whereof it was called Litera Pisana; from whence it
 ‘ hath been translated to Florence, &c. and is never brought forth

But a pore maister of arte,
 God wor had little part
 Of the quadrivials;
 Nor yet of tribivials,
 Nor of philosophye,
 Nor of philology.

‘ but with torch-light, or other reverence.’ Annotations on Fortescue de Laudibus, pag. 18, 19.

No sooner was the civil law placed in the number of the sciences, and considered as an important branch of academical learning, than the Roman pontiffs and their zealous adherents, judged it not only expedient, but also highly necessary, that the canon law should have the same privilege. There were not wanting before this time, certain collections of the canons or laws of the church ; but these collections were so destitute of order and method, and were so defective, both in respect to matter and form, that they could not be conveniently explained in the schools, or be made use of as systems of ecclesiastical polity. Hence it was that Gratian, a Benedictine monk belonging to the convent of St. Felix and Nabor at Bologna, by birth a Tuscan, composed, about the year 1130, for the use of the schools, an abridgment or epitome of canon law, drawn from the letters of the pontiffs, decrees of councils, and writings of the ancient doctors. Pope Eugenius III. was extremely satisfied with this work, which was also received with the highest applause by the doctors and professors of Bologna, and was unanimously adopted as the text they were to follow in their public lectures. The professors at Paris were the first that followed the example of those of Bologna, which in process of time was imitated by the greatest part of the European colleges. But notwithstanding the encomiums bestowed upon this performance, which was commonly called the Decretal of Gratian, and was intitled by the author himself, the reunion or coalition of the jarring canons, several most learned and eminent writers of the Romish communion acknowledge it to be full of errors and defects of various kinds. However, as the main design of this abridgment of the canons was to support the despotism, and to extend the authority of the Roman pontiffs, its innumerable defects were over-looked, its merits exaggerated, and, what is still more surprising, it enjoys at this day, in an age of light and liberty, that high degree of veneration and authority which was inconsiderately, though more excusably lavished upon it in an age of tyranny, superstition, and darkness.

Such among the Latins as were ambitious of making a figure in the republic of letters, applied themselves with the utmost zeal and diligence to the study of philosophy. Philosophy, taken in its most
exten-

extensive and general meaning, comprehended, according to the method universally received towards the middle of this century, four classes, it was divided into theoretical, practical, mechanical; and logical. The first class comprehended theology, mathematics, and natural philosophy; in the second class were ranked ethics, oeconomics, and politics; the third contained the arts more immediately subservient to the purposes of life, such as navigation, agriculture, hunting, &c. The fourth was divided into grammar and composition, the latter of which was farther subdivided into rhetoric, dialectic, and sophistry; and under the term dialectic was comprehended that part of metaphysics, which treats of general notions; this division was almost universally adopted: some indeed were for separating grammar and mechanics from philosophy, a notion highly condemned by others, who under the general term philosophy comprehended the whole circle of the sciences.

This new arrangement of the sciences can hardly be said to comprehend music, as it would be too much to suppose it included in the general division of mathematics; for notwithstanding its intimate connection with both arithmetic and geometry, it is very certain that at the time of which we are now speaking, it was cultivated with a view merely to practice, and the rendering the choral service to the utmost degree pompous and solemn; and there is no other head in the above division under which it could with propriety be arranged. We are told that in the time of Odo, abbot of Cluni, lectures were publicly read in the university of Paris on those parts of St. Augustine's writings that treat of music and the metre of verses; this fact is slightly mentioned in the *Menagiana*, tom. II. But the authors of the *Histoire Litteraire de la France* are more particular, for they say that in the tenth century music began to be cultivated in France with singular industry and attention; and that those great masters Remi d'Auxerre, Hucbald de St. Amand, Gerbert, and Abbon, gave lectures on music in the public schools. But it seems that the subjects principally treated on in these their lectures had very little connection with the theory of music. In short, their view in this method of institution was to render familiar the precepts of tonal and rhythmical music; to lay down rules for the management of the voice, and to facilitate and improve the practice of plain chant, which

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Charlemagne with so much difficulty had established in that part of his dominions *.

The reformation of the scale by Guido Aretinus, and the other improvements made by him, as also the invention of the *Cantus Mensurabilis* by Franco, were so many new accessions to musical science. It is very remarkable that the *Cantus Mensurabilis*, which was all that was wanting to render the system complete, was added by Franco, within sixty years after the improvement of it by Guido, and this, as it associated metrical with harmonical combinations, was productive of infinite variety, and afforded ample scope, not only for disquisition, but for the exercise of the powers of invention in musical composition.

But notwithstanding these and other advantages which the science derived from the labours of Guido and Franco, it is much to be questioned whether the improvements by them severally made, and especially those of the former, were in general embraced with that degree of ardour which the authors of the *Histoire Litteraire de la France* seem in many places of their work to intimate; at least it may be said that in this country it was some considerable time, perhaps near a century, before the method of notation, by points, commas, and such other marks as have hereinbefore been described, gave place to that invented by Guido; and for this assertion there is at least probable evidence in a manuscript now in the Bodleian library, thus described in the catalogue of the Bodleian manuscripts, which makes part of the *Catalogi Librorum manuscriptorum*, printed at Oxford 1697, viz. No. 2558, 63. ‘*Codex elegantissime scriptus qui Troparion appellatur: continet quippe tropos, five hymnos sacros, viz. Alleluja, tractus, modulamina profas per anni circulum in festos et dies Dominicos: omnia notis musicis antiquis superscripta.*’

The precise antiquity of this manuscript is now very difficult to be ascertained, and the rather as it appears to be written by different persons in a variety of hands and characters. Here follow three specimens of its contents, which for the particular purpose of in-

* The labours of Charlemagne to this end were not merely the effects of his zeal, for he entertained a great love for music, and was himself skilled in it. In the university of Paris, founded by him, and in other parts of his dominions, he endowed schools for the study and practice of music; at church he always sung his part in the choral service, and he exhorted other princes to do the same. He was very desirous also that his daughters should attain a proficiency in singing, and to that end had masters to instruct them three hours every day.

But upon a comparison of the character in which the words of the above specimens are written, with many other ancient manuscripts, it seems clearly to be that of the twelfth century; and if so, it proves that the ancient method of notation was retained near a century after the time when Guido flourished.

It is farther to be observed, that the improvements of Guido and Franco were at first received only by the Latin church, and that it was many centuries before they were acquiesced in by that of the Greeks: an inference to this purpose might possibly be drawn from a passage in the letter of Dr. Wallis above-cited, in which, after giving his opinion of the Greek ritual therein mentioned, he conjectures it to be at least three hundred years old; but it is a matter beyond a doubt that the ancient method of notation above spoken of, was retained by the Greek church so low down as to near the middle of the seventeenth century. In the library of Jesus college, Oxon, is a manuscript with this title in a modern character, perhaps the hand-writing of some librarian who had the custody of it, viz. ‘*Meletius Monachus de Musica Ecclesiastica, cum variorum Poetarum sacrorum Canticis,*’ purporting to be the precepts of choral service, and a collection of offices used in the Greek church, in Greek characters, with such musical notes as are above-mentioned. As to Meletius, he appears clearly to be the writer and not the composer, either of the poetry or the music of these hymns; for besides that the colophon of the manuscript indicates most clearly that it was written and corrected with the hand of Meletius himself, the names of the several persons who composed the tunes or melodies as they occur in the course of the book, are regularly subjoined to each.

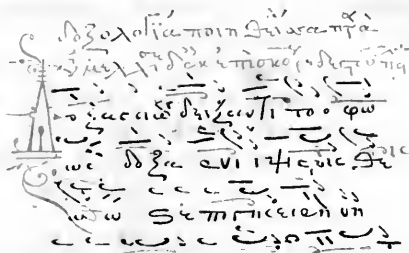
The name of Meletius appears in the catalogue of the Medicæan library; and tom. III. pag. 167 thereof he is styled ‘*Monachus Monasterii SS. Trinitatis apud Tiberiopolim in Phrygia Majore, incertæ Ætatis;*’ notwithstanding which the time of his writing this manuscript is by himself, and in his own hand-writing, most precisely ascertained, as hereafter will be made appear.

As to the contents of the book, it may suffice to say in general that it is a transcript of a great variety of hymns, psalms, and other offices, that is to say, the words in black, and the musical notes in red characters.

rafters. In a leaf preceding the title is a portrait of an ecclesiastic, probably that of Meletius himself, in this form.



Then follows the transcriber's title, which is in red characters, and is to this effect, 'Instructions for Singing in the Church, collected from 'the ancient and modern Musicians;' these instructions seem to presuppose a knowledge of the rudiments of music in the reader, and for the most part are meant to declare what melodies are proper to the several offices as they occur in the course of the service, and to ascertain the number of syllables to each note. The following is a specimen of a hymn, the words whereof have a close resemblance to those in the Harleian MS. above spoken of, as will appear by a comparison of one with the other.



To the offices are subjoined the names of the persons who severally composed the melodies; among these the following most frequently occur, Joannes Lampadarius, Manuel Chrisaphus, Joasaph Kukuzelus, Johannes Kukuzeli, Demetrius Redestes, Johannes Damascenus*, Poletikes, Johannes Lascars, Georgius Stauropulus, Arsenius Monachus, probably he that was afterwards patriarch of Constantinople under Theodore Lascars the younger, in 1255,

* Johannes Damascenus is celebrated by Du Pin as a subtle divine, a clear and methodical writer, and able compiler. The account given of him by this author in his *Bibliothèque*, cent. VIII. contains not the least intimation that he was better acquainted with music than others of his profession; nevertheless a very learned and excellent musician of this century, Mattheson of Hamburg, in his *Vollkommenen Capellmeister*, Hamburg, 1739, pag. 26, asserts that he was not only very well skilled in it, but that he obtained the appellation of *Melodus*, Melodos, by reason of his excellent singing, and also for his having composed those five melodies to which the Psalms are usually sung in the eastern churches. He flourished in the eighth century; and in the account which Du Pin has given of him, some of the most remarkable particulars are, that he being counsel'or of state to the caliph of the Saracens, who resided at Damascus, and having discovered a zeal for image-worship, the emperor Leo Isauricus, a great enemy to images, procured a person to counterfeit the writing of Damascenus in a letter to the caliph, purporting no less than a design to betray the city of Damascus into the hands of Leo, which wrought such an effect, that Damascenus was sentenced to lose his right hand, which was cut off accordingly, and exposed on a gibbet to the view of all the citizens. Du Pin adds, that if we believe the author of *St. John Damascene's* life, his hand was reunited to his arm by a miracle, for that as soon as it was cut off he begged it of the caliph, and immediately retiring to his dwelling, applied it to the wrist from whence it had been cut, and prostrating himself before an image of the Virgin, besought her to unite it to his arm, which petition she granted. As soon as he had received the benefit of this miracle, he retired from the court of the caliph to the monastery of St. Sabas at Jerusalem, and applied himself to the study of music, and very probably to the composition of those very melodies which have rendered his name so famous. He died about the year 750, having some few years before been ordained priest by the patriarch of Jerusalem.

Elias Chryfaphes, Theodulus, Geraſimus, Agalleanus, Anthimus, Xachialus, Clemens Monachus, Agioretēs.

The ſpecimen here given from the above-mentioned curious manuſcript is inſerted with a view to determine a very important queſtion, namely, what were the muſical characters in uſe among the modern Greeks: if any circumſtance is wanting to complete the evidence that they were thoſe above repreſented, it can only be the age in which Meletius lived; but this is aſcertained by the colophon of the MS. which is to this effect: ‘ This book was wrote and corrected by me Meletius, a monk and preſbyter, in the year of our Lord 1635 *.’

JOHANNES SARISBURIENSIS, a very learned and polite ſcholar of the twelfth century, has a place in Walther’s Catalogue of muſical Writers: he was a native of England, being born, as his name imports, at Salisbury, and about the year 1110. At the age of ſeven-

* It is highly probable that this method of notation continued to be practiſed by the modern Greeks till within theſe few years; at leaſt it ſeems to have been in uſe at the time of publiſhing a tract entitled Balliofergus, or a Commentary upon the foundation, Founders, and Affairs of Balliol College, Oxon, by Henry Savage, Maſter of the ſaid College, quarto, Oxford 1663, in which, pag 121, is the following article.

‘ Nathaniel Conopius was a Cretan born, and trained up in the Greek church; he became Πρωτοσύγκελλος, or Primore, to the aforeſaid Cyrill patriarch of Conſtantinople; upon the ſtrangling of whom by the vizir, the Grand Signeur of the Turks being not then returned from the ſiege of Babylon, he fled over, and came into England, addreſſing himſelf with credentials from the Engliſh agent in Conſtantinople to the lord arch-biſhop of Canterbury, Laud, who allowed him maintenance in this college, where he took on himſelf the degree of bachelor of divinity about anno 1642. And laſtly, being returned home, he became biſhop of Smyrna. He ſpoke and wrote the genuine Greek, for which he was had in great veneration in his country, others uſing the vulgar only; which muſt be underſtood of proſe too, for poetical Greek he had not, but what he learned here. As for his writing, I have ſeen a great book of muſick, as he ſaid of his own compoſing; for his ſkill wherein his countrymen, in their letters to him, ſtiled him μαθητάτωρ; but the notes are ſuch as are not in uſe with, or underſtood by, any of the weſtern churches.’

The author from whom the above account is taken was perſonally intimate with Conopius, and adds that he had often heard him ſing a melody, which, in the book above-cited he has rendered in modern muſical characters. Wood has taken notice of this perſon, Athen. Oxon. 1140, and relates that while he continued in Balliol college he made the drink for his own uſe called coffee, and uſually drank it every morning, being the firſt, as the ancients of the houſe had informed him, that was ever drank in Oxon. Wood, in the account of his life written by himſelf, pag. 65, 80, ſays that in 1650, a Jew, named Cirques Jobſon, born near Mount Libanus, opened a coffee-houſe in Oxford, between Edmund hall and Queen’s college corrier, and that after remaining there ſome time, he removed to London, and ſold it in Southampton-buildings, Holborn, and was living there in 1671. More of Conopius may be ſeen in the Epiſtles of Gerard John Voffius, part II. pag. 145.

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teen he went into France, and some years afterwards was honoured with a commission from the king his master, to reside near Pope Eugenius, and attend to the interests of his country; being returned to England, he received great marks of friendship and esteem from Becket, then lord chancellor, and became an assistant to him in the discharge of that office. It is said that Becket took the advice of Johannes Sarisburiensis about the education of the king's eldest son, and many young noble English lords, whom he had undertaken to instruct in learning and good manners; and that he committed to him the care of his domestic concerns whilst he was abroad in Guienne with king Henry II. Upon Becket's promotion to the see of Canterbury, Sarisburiensis went to reside with him in his diocese, and retained such a sense of his obligation to him, that when that prelate was murdered, he intercepted a blow which one of the assassins aimed at the head of his master, and received a wound on his arm, so great, that after a twelvemonth's attendance on him, his surgeons despaired of healing it; at length however he was cured, and in the year 1179, at the earnest entreaty of the province, was made bishop of Chartres, upon which he went to reside there, and lived an example of that modesty and virtue which he had preached and recommended in his writings. He enjoyed this dignity but three years, for he died 1182, and was interred in the church of Notre Dame da Josaphat. Leland professes to discover in him 'Omniem scientiæ orbem;' and Bale, Cent. III No. 1. celebrates him as an excellent Greek and Latin scholar, musician, mathematician, philosopher, and divine. Among other books he composed a treatise in Latin, entitled Polycraticus, sive de Nugis Curialium et Vestigiis Philosophorum, the sixth chapter of the first book whereof is entitled De Musica et Instrumentis, et Modis et Fructu eorum, and is a brief but very ingenious dissertation on the subject; and as to the book in general, notwithstanding the censure of Lipsius, who calls it a patch work, containing many pieces of purple, intermixed with fragments of a better age, it may be truly said that it is a learned, curious, and very entertaining work; and of this opinion Du Pin seems to be in the following character which he has given of it:

- This is an excellent book relating to the employments, the duties,
- the virtues, and vices of great men, and especially of princes and
- great lords, and contains a great many moral thoughts, sentences,

• fine

‘ fine passages of authors, examples, apologues, pieces of history and common topics *.’ It was first printed by Constantine Frandinus, at Paris, in 1513, in a small octavo size.

C H A P. IV.

CONRADUS, a monk of the abbey of Hirsaugia in Germany, and therefore surnamed Hirsaugienfis, flourished about 1140, under the emperor Conrade III, whom the historians and chronologers place between Conrade II. and Frederic Barbarossa. He was a philosopher, rhetorician, musician, and poet; and, among other things, was author of a book on music and the tones †.

ADAMUS DORENSIS, Adam of Dore, Door, or Dowlr, from the British Dûr, the scite of an abbey in Herefordshire, is much celebrated for his learning, and particularly for his skill in the science of music. The following is the sum of the account which Bale, Pits, and other biographical writers give of him. ‘ Adam of Dore, a man of great note, was educated in the abbey of Dore, and very profitably spent his younger years in the study of the liberal sciences. He was a lover of poetry, philosophy, and music, attaining to great perfection in all; to these accomplishments he added piety, and strict regularity of life, and made such proficiency in all kinds of virtue, that for his great merit he was elected abbot of the monastery of Dore. In his time there were great contentions between the seculars and the monks; upon which occasion Sylvester Girald, a learned man, and of great eminence among the clergy ‡, wrote a book entitled *Speculum Ecclesiæ*, in which he charged the regulars with avarice and lust, not sparing even the Cistercian monks. Adam, to vindicate the honour of the religious, and especially those of his own order, wrote a book against the *Speculum* of Girald; he wrote also a Treatise on the Elements of Music, and some other things, particularly satires, bitter ones enough, against Simon Afhe, a canon of Hereford, Sylvester Girald’s advocate and friend. This Adam flourished in 1200, under king John §.’

* *Bibl. des Auteurs Eccl. cent. XII.*

† *Vossius, De Scient. Math. cap. ix. § 10.*

‡ Otherwise called Giraldus Cambrensis. *Tann. Bibl. in Art.* He was the author of the tract entitled *Cambriz Descriptio*, cited in the preceding volume, book IV. chap. 5.

§ *Tann. Biblioth. Gibbon’s View of the Churches of Door and Hom Lacy, Lond. quarto, pag. 15.*

ALBERTUS MAGNUS was born about the year of Christ 1200 : a man illustrious by his birth, but more for his deep and extensive learning ; he was descended from the dukes of Schawben, and taught at Paris and Cologne ; Thomas Aquinas was his disciple. In 1260 he was elected bishop of Ratibon, but at the end of three years resigned his bishoprick, and returned to his cell at Cologne. In 1274 he assisted at the council of Lyons, in quality of ambassador from the emperor. He left many monuments of his genius and learning, and has treated the subjects of arithmetic, geometry, astronomy, perspective, or optics, and music, in a manner worthy of admiration. It is said that he had the secret of transmutation, and that by means of that art he discharged all the debts of his bishoprick of Ratibon within the three years that he continued to hold it. Some have gone farther, and charged him with being a magician ; as a proof whereof they relate that he had formed a machine in the shape of a man, which he resorted to as an oracle for the explanation of all difficulties that occurred to him : they say that he wrought thirty years without interruption in forging this wonderful figure, which Naudeus calls the Androis of Albertus, and that the several parts of it were formed under particular aspects and constellations ; but that Thomas Aquinas, the disciple of Albertus, not being able to bear its everlasting tittle-tattle, broke it to pieces, and that too in his master's house. The general ignorance of mankind at different periods has exposed many a learned man to an imputation of the like sort ; pope Sylvester II. Robert Grossthead *, bishop of Lincoln, and Roger Bacon, if we may believe some writers, had each a brazen head of his own

* ‘ ——— of the great clerk Grosstest
 ‘ I rede, howe busp that he was
 ‘ Upon the clergie an head of bras
 ‘ To forge, and make it for to telle
 ‘ Of such things as beselle :
 ‘ And seven yeres besnesse
 ‘ He laide, but for the lachesse
 ‘ Of half a minute of an houre,
 ‘ Fro first he began to laboure,
 ‘ He losse all that he had do.’

Gower. Confessio Amantis, fol. lxiij.

making, which they consulted upon all difficulties. Naudeus has exposed the folly of this notion in an elaborate apology for these and other great men whose memories have been thus injured; and though he admits that Albertus might possibly have in his possession a head or statue of a man, so ingeniously contrived, as that the air which was blown into it might receive the modifications requisite to form a human voice; he denies that any magical power whatever was necessary for the construction of it. Albertus died at Cologne in the year 1280; his body was interred in the choir of the church of the Dominican convent there, and was found entire in the time of the emperor Charles V. Although his learning and abilities had acquired him the epithet of Great, it is related that he was in his person so very little a man, that when upon his arrival at Rome he kissed the feet of the pope, his holiness, after he had risen up, thinking he was yet on his knees, commanded him to stand. The number of books which he wrote is prodigious, for they amount to twenty-one volumes in folio*.

GREGORY of Bridlington, a canon regular of the order of St. Augustine, precentor of the church of his monastery of Bridlington, and afterwards prior thereof, flourished about the year 1217. He wrote a Treatise *De Arte Musices*, in three books, and is mentioned by bishop Tanner as a man of learning and abilities.

GUALTERUS ODINGTONUS, otherwise Walter of Evesham, a writer of great skill in the science of music, was a Benedictine monk, he flourished in the reign of our Henry III. about the year 1240. Bishop Tanner, on the authority of Pits, Bale, and Leland, gives him the character of a very learned man; and Fuller has celebrated him among the worthies of Worcestershire. Tanner† refers to a manuscript treatise of his in the library of Christ Church college Cambridge, intitled *De Speculatione Musices*, in six books, beginning ‘*Plura quam digna de musicæ specula;*’ and in a manuscript collection of tracts in the Cotton library, Tiberius, B. IX. tract 3, is a treatise of the notes or musical characters, and their different properties, in which the long, the large, the breve, the semibreve, and the minim, are particularly characterised; at the end of this

* Bayle, in art.

† Bibliotheca, pag. 558.

treatise we have these words, ‘ *Hæc Odyngtonus,*’ plainly intimating that the writer, whoever he was, looked upon Gualterus Odingtonus as the author of it; but there is great reason to suspect that it is not genuine, for the initial sentence does not agree with that of the tract *De Speculatione Musices*, as given by Tanner; and it is expressly asserted by Morley that the minim was invented by Philippus de Vitriaco, a famous composer of motets, who must have lived long after Walter. Mr. Stephens, the translator and continuator of Dugdale’s *Monasticon*, in his catalogue of English learned men of the order of St. Benedict, gives the following account of this person.

‘ Walter, monk of Evesham, a man of a facetious wit, who applying himself to literature, lest he should sink under the labour of the day, the watching at night, and continual observance of regular discipline, used at spare hours to divert himself with the decent and commendable diversion of musick, to render himself the more chearful for other duties; whether at length this drew him off from other studies I know not, but there appears no other work of his than a piece entitled *Of the Speculation of Musick*. He flourished in 1240.’

VINCENTIUS, archbishop of Beauvois in France, about the year 1250, was in great repute. He was a native of Burgundy, and treated of the science of music in his *Doctrinale*.

ROGER BACON, a monk of the Franciscan order, born at Ilchester in Somersetshire, in 1214, the great luminary of the thirteenth century, a celebrated mathematician and philosopher, as appears by his voluminous writings in almost all branches of science, and the testimony of the learned in every age, wrote a treatise *De Valore Musices*. He died about the year 1292. He was greatly favoured by Robert Groshead, bishop of Lincoln, and underwent the common fate of learned men in those times, of being accounted by the vulgar a magician. The story of friar Bacon’s brazen head is well known, and is too silly to merit a refutation. There is an excellent life of him in the *Biographia Britannica*, written, as it is said, by Dr. Campbell.

SIMON TAILLER, a Dominican and a Scotsman, mentioned by Tanner, flourished about the year 1240. He wrote *De Cantu Ecclesiastico reformando*, *De Tenore Musicali*, and two other tracts, the one intitled *Tetrachordum*, and the other *Pentachordum*.

HISTORY OF THE SCIENCE Book I.

JOHANNES PEDIASIMUS, a native of Bulgaria, a lawyer by profession, and keeper of the patriarchal seal there, is reckoned in the number of musical writers. He flourished about the year 1300, and wrote a Compendium of Geometry and a book of the dimensions of the earth; the first is in the library of the most christian king, the latter, and also a Treatise on the Science of Music, in that of the city of Augsburg in Germany*.

Pope JOHN XXII. has a place among the writers on music, but for what reason it is somewhat difficult to shew; Du Pin, who speaks of him among the ecclesiastical writers of the fourteenth century, says he was ingenious, and well versed in the sciences†; but by the catalogue of his works in the chronological table for that period, it seems that his chief excellence was his skill in the canon law; nevertheless he is taken notice of by Brossard and Walther, as having written on music; and in the Micrologus of Andreas Ornithoparcus, who wrote about the year 1535, a treatise of music of his writing is frequently referred to; and in the second chapter of the first book of the Micrologus, where the author professes to distinguish between a musician and a singer, he cites a passage from pope John XXII. to this effect: ‘To whom shall I compare a cantor better than a drunkard (which indeed goeth home) but by what path he cannot tell? A musician to a cantor is as a prætor to a cryer.’ And in the seventh chapter of the same book he cites him to explain the meaning of the word Tone: ‘A tone, says he, is the distance of one voyce from another by a perfect sound, sounding strongly, so called à tonando, that is thundering; for tonare [as Johannes Pontifex XX. cap. viii. saith] signifieth to thunder powerfully.’

The same author, lib. I. cap. iii. on the authority of Franchinus, though the passage as referred to by him is not to be found, asserts that pope John and Guido, after Boetius, are to be looked on as the most excellent musicians.

It is said that John was the son of a shoemaker of Cahors, and that on account of his excellence in literature Charles II. king of Naples appointed him preceptor to his son; that from thence he rose to

* Vossius, De Scient. Mathem. cap. liv. § 16.
† Biblioth. des Auteurs ecclesiastique, cent. XIV.

the purple, and at length to the papacy, being elected thereto anno 1316.

The particulars herein before enumerated respecting the progress of music from the time of its introduction into the church-service to about the middle of the thirteenth century; as also the accounts herein before given of the most eminent writers on music during that period, are sufficient to shew, not only that a knowledge of the principles of harmony and the rudiments of singing were deemed a necessary part of the clerical institution, but also that the clergy were by much the most able proficients, as well in instrumental as vocal music, for this very obvious reason, that in those times to sing was as much the duty of a clerk, or as we should now call him, a clergyman, as at this day it is for such a one to read: nevertheless it cannot be supposed but that music, to a certain degree, was known also to the laity; and that the mirth, good humour, and gaiety of the common people, especially the youthful of both sexes, discovered itself in the singing of such songs and ballads as suited with their conceptions and characters, and are the natural effusions of mirth and pleasantry in every age and country. But of these it is not easy to give a full and satisfactory account; the histories of those times being little more than brief and cursory relations of public events, or partial representations of the actions and characters of princes and other great men, who had recommended themselves to the clergy by their munificence; seldom descending to particulars, and affording very little of that kind of intelligence from whence the manners, the humours, and particular customs of any given age or people are to be collected or inferred. Of these the histories contained in that valuable collection entitled the *Decem Scriptores*, not to mention the rhyming *Chronicles* of Robert of Gloucester, Peter Langtoft, and others, are instances.

An enquiry into the origin of those rhyming chronicles, of which the two histories last above-mentioned are a specimen, will lead us to that source from whence, in all probability, the songs and ballads of succeeding times were deduced: so early as the time of Charlemagne, who lived in the eighth century, that species of rhyming Latin poetry called *Leonine verse*, was the admiration and delight of men of letters; but subsequent to his time, that is to say about the end of the tenth century, there sprang up in Provence certain professions

of men called Troubadours, or Trouverres, Jongleurs, Cantadours, Violars, and Musars, in whom the faculties both of music and poetry seemed to concentrate: the first of these were so denominated from the art which they professed of inventing or finding out, as well subjects and sentiments as rhymes, constituting what at that time was deemed poetry. The Jongleurs are supposed to have taken their name from some musical instrument on which they played, probably of a name resembling in its sound that by which their profession was distinguished. The Cantadours, called also Chanterres, were clearly singers of songs and ballads, as were also the Musars; and the Violars were as certainly players on the viol, an instrument of greater antiquity than is generally imagined.

Of the ancient writers of romance a history is extant in the lives of the Provençal poets, written in French by Johannes Nostradamus*; but a much more satisfactory account of them is contained in the translation thereof into Italian, with great additions thereto, by Gio. Mario de Crescimbeni, and by him published with the title of *Commentari intorno all' Istoria della volgare Poesia*. Of the origin of these, and particularly of the Jongleurs or Jugeurs, with the rest of the class above-mentioned, he gives a very curious relation in the fifth book, cap. v. of his work above-mentioned, to the following effect.

' After having remarked that from Provence the Italians derived
' not only the origin and art of writing romances, but also the very
' subjects on which they were founded, it will not be disagreeable to
' the reader, before we proceed to speak of our own, to say somewhat
' of the romance writers, as well of France in general, as of Provence, particularly as to their exercises and manner of living. It

* The lives of the Provençal poets were written by an ecclesiastic of the noble family of Cibo in Genoa, who is distinguished by the fantastical name of the Monk of the Golden Islands, and lived about the year 1248; another person, an ecclesiastic also, named Ugo di Sancesario, and a native of Provence, who flourished about the year 1435, compiled the lives of the poets of his country. From the collections made by these two persons, Johannes Nostradamus, the younger brother of Michael Nostradamus the astrologer and pretended prophet, compiled and published at Lyons, in 1575, the lives of the ancient poets of Provence. This book Giovanni Mario de Crescimbeni translated into Italian, and published with the addition of many new lives, and a commentary containing historical notes and critical observations, in the year 1710. A very good judge of Italian literature, Mr. Baretti, says of this work of Crescimbeni that a true poet will find it a book very delightful to read. Italian Library, pag. 192.

is not known precisely who were the romance writers of Provence, for authors that mention them speak only in general; nor have we seen any romances with the author's name, other than that of the *Rose*, begun by William de Lorry, and finished by John de Meun, as may be seen in a very old copy on parchment in the library of Cardinal Ottoboni.

Some of their romances however may be met with in many of the famous Italian libraries; and besides that of the Round Table, and that of Turpin, Du Cange, Huetius, and Fauchet, before them mention several, such as *Garilla*, *Locran*, *Tristram*, *Launcelot of the Lake*, *Bertram*, *Sangreale*, *Merlin*, *Arthur*, *Perceval*, *Perceforest*, *Tiel Ulefpieghe*, *Rinaldo*, and *Roncivalle*, that very likely have been the foundation of many of those written by our Italians.

These romances no doubt were sung, and perhaps Rossi, after *Ma-
latesta Porta*, was not mistaken when he thought that the romance singers were used to sell their works on a stage as they were singing; for in those times there was in vogue a famous art in France called *Arte de Juglari*: these jugglers, who were men of a comical turn, full of jests and arch sayings, and went about singing their verses in courts, and in the houses of noblemen, with a viol and a harp, or some other instrument, had besides a particular dress like that of our *Pierrots* in common plays, not adapted to the quality of the subject they were singing (like the ancient rhapsodists, who, when they sung the *Odyssey*, were dressed in blue, because they celebrated *Ulysses's* heroes that were his companions in his voyages; and when they repeated the *Iliad* they appeared generally in red, to give an idea of the vast quantity of blood spilt at the siege of *Troy*) but for the sake of entertaining and pleasing in a burlesque manner their protectors and masters, for which reason they were called *Juglers*, quasi *Joculatores*, as the learned *Menage* very rightly conjectures.

Many of the Provençal poets were used to practise the same art, and also our Italians, who composed verses in that language; for we read in the Vatican manuscripts, that *Elias de Bariols*, a Genoese, together with one *Olivieri*, went to the court of count *Amfios de Prouence* as jugglers, and thence passed into Sicily. *Ugo della Penno*, and *Guglielmo della Torre*, exercised the same profession in Lombardy; and cardinal *Peter de Veilac*, whenever he went to
visit

‘ visit a king or a baron, which happened very often, was always ac-
 ‘ companied by juglers, who sung the songs called in those places
 ‘ *Serventesi*. Besides those enumerated by Nostradamus, Alefiandro
 ‘ Velutello reckons up many others, who travelled about and sub-
 ‘ sisted by the profession of minstrelsy, the nature whereof is de-
 ‘ scribed by Andrew Du Chesne, in his notes on the works of Alain
 ‘ Chartier*, where he cites from a romance written in the year 1230,
 ‘ the following lines:

‘ Quand les tables ostées furent,
 ‘ C’il Juggleur in pies esturent,
 ‘ S’ont vielles & harpes prises,
 ‘ Chançons, sons, vers, & reprises.
 ‘ Et de gestes chanté nos ont.

When the tables were taken away,
 The juglers stood up,
 Took their lyres, and harps;
 Songs, tunes, versés, and catches,
 And exploits they sung to us.

‘ It is not our intention to enquire what sort of music they made
 ‘ use of, but however, in order to satisfy the reader’s curiosity, we
 ‘ shall say that it must have been very simple and plain, not to say
 ‘ rough, as may be seen by a manuscript in the Vatican library,
 ‘ in characters of the fourteenth century, where there are writ-
 ‘ ten the songs of divers Provençal poets, with the music. We
 ‘ have copied the following example, which is a song of Theobald,
 ‘ king of Navarre, who flourished about the year 1235, no less cele-
 ‘ brated among monarchs than poets, by the honourable praises be-
 ‘ stowed on him by Dante in his *Inferno*, cant. xxii.

* Alain Chartier was born in 1386, and died about 1458. *Crescimb. in loc. cit.*



J'AU me qui doie partir d'amours, mais riens ne me vaut;
 li dous maus moi fait languir, qui nuit & jour ne mi faut,
 le jour mi fait maint à-faut, & la nuit ne puis dormir,
 ains plain, & pleur, & soupir. Dieus dant fort quant
 la remir, mais bien fai que leu cant.

VOL. II

The Provençal poets were not only the inventors and composers of metrical romances, songs, ballads and rhymes, to so great a number, and of such a kind, as to raise an emulation in most countries of Europe to imitate them; but, if we may credit the Italian writers, the best poets of Italy, namely Petrarch and Dante, owed much of their excellence to their imitation of the Provençals; and it is farther said that the greater part of the novels of Boccace are taken from Provençal or ancient French romances*.

* The same may be supposed of the Heptameron of Margaret queen of Navarre, a work of the same kind with the Decameron, and containing a great number of entertaining stories. A general account of it is given by Bayle, in the article NAVARRE.

The Glossary of Du Cange contains a very great number of curious particulars relating to the Troubadours, Jongleurs, Cantadours, Violars, and Musars of Provence; and it appears that in the French language all these arts were comprehended under the general denominations of Menestraudie, Menestraudise, Jonglerie *.

The learned Dr. Percy, in his Essay on the ancient English Minstrels, has given a very curious and satisfactory account of these fathers of modern poetry and popular music; and although he agrees that the several professions above enumerated were included under the general name of Minstrel, in the notes on that Essay, pag. xlii. he has with great accuracy assigned to each its distinct and peculiar office.

In the work of Crescimbeni above-cited the name of our own king Richard I. surnamed Coeur de Lion, occurs as a Provençal poet, and a composer of verses, professedly in imitation of that species of poetry which is the subject of the present enquiry. It is true that the very learned and accurate bishop Tanner, from whom we might have expected some account of this fact, has in his Bibliotheca omitted the mention of Richard as a writer; and it is probable that Rymer, the compiler of the Fœdera, a man of deep research, though of all critics that ever wrote, one of the most wild and absurd †, is

* ‘ On peut comprendre sous le nom de JONGLERIE tout ce qui appartient aux anciens chansonniers Provençaux, Normands, Picards, &c. Le corps de la Jonglerie étoit formé des *Trouvures*, ou *Troubadours*, qui composoient les chansons, et parmi lesquels il y avoit des *Improvisateurs*, comme on en trouve en *Italie*: des *Chanteurs* ou *Chanterres*, qui exécutoient ou chantoient ces compositions: des *Conteurs* qui faisoient, en vers ou en prose contes, les recits, les histoires: des *Jongleurs* ou *Menestrels* qui accompagnoient de leurs instrumens. L’*arte* de ces chantres, ou chansonniers, étoit nommé la *Science Gaie*. *Gay Saber*.’ Pref. Anthologie Franç. 1765, octavo, pag. 17.

† Fauchet, to much the same purpose, has the following passage: ‘ Bientôt après la division de ce grand empire François en tant de petits royaumes d’*uchez*, & comtez, au lieu des poëtes commencèrent à se faire cognoistre les *Trouverres*, et *Chanterres*, *Conteurs*, et *Jugleours*: qui sont *Trouveurs*, *Chantrres*, *Conteurs*, *JONGLEURS*, ou *JUGLEURS*, c’est à dire *MENESTRIERS* chantans avec la viole.’

‡ It is somewhat remarkable, considering how many editions of Shakespeare, and observations on his works have been published within these few years, that no one has undertaken to review the censures on his writings by this redoubted champion of elegance and correctness. He gave to the world in the year 1693, a book entitled *A short View of Tragedy, its original Excellency and Corruption, with some Reflections on Shakespeare and other Practitioners for the Stage*, a book which has hardly its fellow in any language. In his remarks on Shakespeare he not only discovers the most stupid insensibility to all his beauties, but he perverts them into blemishes; and having done this, he runs wild in the exercise of all his powers of ridicule: and the frenzy which possesses him is such as must inspire his readers with that very kind of mirth which himself affects to feel while he points out the supposed absurdities of his author. Speaking of action, he says, ‘ Many of the tragical scenes in Shakespeare, cried up for the action, might do yet better without words:’

the first of our countrymen that have in earnest asserted Richard's claim to that character. The account which he gives of it is, that

' words are a sort of heavy baggage that were better out of the way at the push of action, especially in his bombast circumstance, where the words and action are seldom akin, generally are inconsistent, at cross purposes, embarrass or destroy each other; yet to those who take not the words distinctly, there may be something in the buzz and sound, that like a drone to a bagpipe may serve to set off the action; for an instance of the former, would not a rap at the door better express Jago's meaning than?

ROD. ————— I'll call aloud.

IAGO. Do, with like timorous accent, and dire yell,
As when, by night and negligence, the fire
Is spied in populous cities.

' For what ship? Who is arrived? The answer is,

GENT. 'Tis one Iago, ancient to the general.

CAS. Has had most favourable and happy speed;
Tempests themselves, high seas, and howling winds;
'The gutter'd rocks and congregated sands,
'(Traitors ent'peep'd to clog the guiltless keel),
As having sense of beauty, do omit
Their mortal natures, letting safe go by
The divine Desdemona.

Upon which passage our critic puts this shrewd question, 'Is this the language of the exchange or the enforcing-office?' He adds, 'once in a man's life he might be content at Bedlam to hear such a rapture. In a play one should speak like a man of business.' Short View of Tragedy, pag. 4.

Speaking again of the tragedy of Othello, he says, 'Shakespeare has altered it from the original, but unfortunately for the worse.—He bestows a name on his own Moor, and styles him the Moor of Venice, a note of pre eminence which neither history nor heraldry can allow him. Cinthio, who knew him best, and whose creature he was, calls him simply a Moor. We say the Piper of Straßburgh, the Jew of Florence, and, if you please, the Pindar of Wakefield; all upon record, and memorable in their places. But we see no such cause for the Moor's preferment to that dignity. And it is an affront to all chroniclers and antiquaries to top upon 'em a Moor with that mark of renown, who yet had never fallen within the sphere of their cognizance.' Ibid. 87.

See here another instance of this author's talent at ridicule.

'So by and by we find the duke of Venice with his senators in council at midnight, upon advice that the Turks, or Ottomites, or both together, were ready to transport ships, put to sea in order to make a descent upon Cyprus. This is the posture when we see Brabantio and Othello join them. By their conduct and manner of talk a body must strain hard to fancy the scene at Venice, and not rather in some of our Cinque-Ports, where the baily and his fishermen are knocking their heads together on account of some whale, or some terrible broil upon the coast. But, to shew them true Venetians, the maritime affairs stick not long on their hands, the public may sink or swim. They will sit up all night to hear a Doctors Commons matrimonial cause, and have the merits of the cause at large laid open to 'em, that they may decide it before they stir. What can be pleaded to keep awake their attention so wonderfully?' Ibid. 100.

Of his taste for eloquence we may form a judgment from his censure on the apology of Othello to the senate, which he calls a tedious and heavy form of pleading, and concludes his remarks on the speeches of the senators with this shrewd question: 'How far would the queen of Sheba have travelled to hear the wisdom of our noble Venetians?' Ibid. 104.

Richard and his brother Geffrey, who by the way is also ranked among the poets of that time, had formerly lived much in the courts of several princes in and about Provence, and so came to take delight in their language, their poetry, then called the Gay Science, and their poets, which began not long before his time to be in great vogue in the world *.

But before he proceeds to the proof of the fact, that Richard was a composer of verses, Rymer takes upon him to refute a charge of Roger Hoveden, importing nothing less than that Richard was but a vain pretender to poetry, and that whatever reputation he had acquired of that sort, he had bought with his money. The words of the historian are ‘*Hic ad augmentum & famam sui nominis, emendicata carmina, & rithmos adulatorios comparabat, & de regno Francorum cantores & joculatores allexerat ut de illo canerent in plateis & dicebatur ubique quod non erat talis in orbe.*’ ‘Richard, to raise himself a name, went about begging and buying verses and flattering rhymes; and by rewards enticed over from France, singers and jesters to sing of him in the streets. And it was every where given out that there was not the like of him in the world again.’

Rymer observes upon this passage, first, that the assertion contained in it that the songsters and jesters were brought from France is most false; for that France had no pretensions thereabouts in those days, those countries being fiefs of the empire: more particularly he adds that Frederic the First had enfeoffed Raimond Beringer of the country of Provence, Forcalquiers, and places adjacent, as not long after Frederic II. installed William prince of Orange, king of Arles and Viennes, which family had formerly possessed Pro-

Again, see the general character which this judicious critic gives of this author. After observing that Portia, in Julius Cæsar, is of the same impertinent silly flesh and blood with Desdemona, he says,

‘Shakespeare’s genius lay for comedy and humour; in tragedy he appears quite out of his element, his brains are turned, he raves and rambles without any coherence, any spark of reason, or any rule to controul him, or set bounds to his phrenzy. His imagination was still running after his masters the coblers and parish clerks, and Old Testament stroulers. So he might make bold with Portia as they had done with the Virgin Mary, who in a church, acting their play called the Incarnation, had usually the Ave Mary mumbled over to a straddling wench (for the blessed Virgin) straw-hatted, blue-aproned, big-bellied, with her immaculate conception up to her chin.’ Page 156.

How much better was this man employed when in the Tower collecting materials for the *Fœdera*, than in writing criticisms on the works of a poet whose excellencies were above his comprehension!

* Short View of Tragedy, pag. 66.

vence *. Again he observes, that about the same time that the Provençal poetry began to flourish, the heresy of the Albigenses sprang up; and that Raimond count of Tholouse was the protector of the Albigenses, and also a great favourer of these poets; and that all the princes that were in league together to support the Albigenses against France and the pope, encouraged and patronized these poets, and amongst the rest a king of Arragon, who lost his life in the quarrel, at a battle where Simon Mountfort commanded as chief of the crusade †.

The argument which Rymer makes use of to invalidate the testimony of the monk, is a weapon of such a form, that we know not which end to take it by: he means to say, that if Richard was a favourer of the heresy of the Albigenses, it could not but draw upon him the resentment of the clergy, and that therefore Roger Hoveden, in revenge for the encouragement which he had shewn to the enemies of the church, endeavoured to deprive him of the reputation of a poet. But as this is only negative evidence of Richard's title to a place among the Provençal poets, Rymer goes farther, and introduces from a manuscript in the possession of Signor Redi, the testimony of Guilhem Briton, an ancient bard, in these verses.

Coblas a tieria faire adroitement,
Pou vos oillez enten dompna gentilz.

Stanzas he trimly could invent
Upon the eyes of lady gent ‡.

But, to remove all doubts about the fact, Rymer cites the following stanza, part of a song written by Richard himself while a prisoner in Austria.

Or sachan ben mos homs, & mos barons
Anglez, Normans, Peytavins, & Gascons,
Qu' yeu non ay ja si paure compaignon,
Que per aver lou laïssés en prison.

Know ye, my men, my barons all,
In England and in Normandy,
In Poitiers and in Gascony,
I no companion held so small,
To let him thus in durance lie ¶.

* Short View of Trag. pag. 68.

† Ibid. pag. 69.

‡ Ibid. pag. 74.

¶ Ibid.

Having

Having thus far proved his point, our author is disposed to indulge that inclination to mirth and pleasantry, which seems to have dictated those two curious works of his, the *Short View of Tragedy*, and the *Tragedies of the last Age* considered; and upon the stanza above written, as facetiously as pertinently remarks, that our king Richard had not the expedient of the French king, St. Lewis, who, taken prisoner by the Saracens, pawned the eucharist, body for body, to the infidels for his ransom*.

He concludes his account of this matter with saying, that which hereafter will appear to be true, viz. that a manuscript with king Richard's poetry, and many other of the Provençal poets, were in the custody of Signor Redi, librarian to the great duke of Tuscany.

To these evidences may be added the testimony of Crescimbeni, who in his *Commentari della Volgar Poesia*, vol. II. part I. pag. 105, says, that Richard, being struck with the sweetness of that tongue, set himself to compose a sonnet in it, which he sent to the princess Stephanetta, wife of Hugh de Baux, and daughter of Gilbert, the second count of Provence. He says afterwards, in a chapter expressly written on this king, that residing in the court of Raimond Berlinghieri, count of Provence, he fell in love with the princess Leonora, one of the prince's four daughters, whom Richard afterwards married: that he employed himself in rhyming in that language, and when he was prisoner composed certain sonnets, which he sent to Beatrix, countess of Provence, sister of Leonora, and in which he complains of his barons for letting him lie in captivity.

Crescimbeni goes on to relate that there are poems of king Richard in the library of St. Lorenzo at Florence, 'in uno de codici Provenzali,' and others, 'nel No. 3204, della Vaticana.' The perusal of this passage excited the curiosity of a gentleman, to whom the literary world is under great obligations; Mr. Walpole procured both these repositories to be searched. In the Vatican was found a poem by Richauts de Verbeil, and another by Richauts de Teracon, but nothing that could with any degree of propriety be ascribed to Richard I. king of England. In the Laurentine library were found the verses above spoken of, which, as a very singular and valuable curiosity, Mr. Walpole has given to the world in the first volume of his *Catalogue of royal and noble Authors*; they are as follow:

* *Short View of Tragedy*, pag. 75.

REIS RIZARD.

Ja nus hom pris non dira sa raison
 Adreïtament se com hom dolent non
 Mas per conort pot il faire chanfon
 Pro adamis, mas povre son li don
 Onta j avron, se por ma reezon
 Soi fai dos yver pris.

Or Sachon ben mi hom e mi baron
 Engles, Norman, Pettavin et Gascon,
 Qe ge navoie si povre compaignon
 Qeu laissasse por aver en preïson
 Ge nol di pas, por nulla retraïson
 Mas anquar soïge pris.

Jan fai eu de ver certainement
 Com mort ne pris na amie ne parent
 Quant il me laïssent por or ni por argent
 Mal mes de mi, mas perz mes por ma gent
 Qapres ma mort n auron reperzhament
 Tan longament soi pris.

Nom merveille seu ai le cor dolent
 Qe messen her met ma terra en tormanent
 No li menbra del nostre segrament
 Qe nos feïmes an dos communelment
 Beïm fai de ver qe gaire longament
 Non ferai eu sa pris.

Mi compaignon cui j amoi e cui j am
 Cil de chaill e cil de perfarain
 De lor chanzon qil non font pas certain
 Unca vers els non oi cor fals ni vain
 Sil me guertoient il feron qe vilain
 Tan com ge soïe pris.

Or sachent ben Enjevin e Torain
 E il bachaliers qi son legier e sain
 Qen gombre soïe pris en autrui main

Il ma juvassen mas il no ve un grain
De belles armes font era voit li plain
Per zo qe ge soi pris.

Contessa soit votre prez sobrain
Sal deus e garde cel per cui me clam
Et per cui ge soi pris :
Ge nol di pas por cela de certrain
La mere loys.

C H A P. V.

BESIDES that Richard was endued with the poetical faculty, it is recorded of him that he was skilled in music. In the Theatre of Honour and Knighthood, translated from the French of Monsr. Favine, and printed at London in 1623, tom. II. pag. 48, is a curious relation of Richard's deliverance from captivity by the assistance of Blondel de Nefle, a rhymor or minstrel, whom he had trained up in his court, and who by singing a song known to them both, discovered his master imprisoned in a castle belonging to the duke of Austria. This story is taken from the Recueil de l'Origine de la Langue & Poesie Françoise, Ryme, & Romans, &c. of president Fauchet, Paris 1581: but Favine*, from Matthew Paris, and other historiographers, and from an ancient manuscript of old poesies, has given as well a relation of the causes and manner of his captivity, as of his deliverance from it. The whole is curious and entertaining, and is here given in the words of the old English translator.

‘ Richard saved himself by a more prosperous wind, with one
‘ named Guillaume de l’Estang, and a boy that understood the Ger-
‘ maine tongue, traueyling three dayes and nights without receiuing
‘ any sustenance, or tarying in any place. But hunger pressing them
‘ extreamely, they came to lodge in a towne being neere to the river

* This book of Favine abounds with a great variety of curious particulars relative to chivalry and manners in general. Ashmole appears to have derived great assistance from it in the compiling his History of the Order of the Garter.

of Danubie, named Gynatia in Austria, as saith Mathew Paris, but according to the histories of Germanie, which I have red, it is called Erdbourg, where then remained Leopold, duke of Austria *, to welcome Richard thither, like him salne out of a feauer into a farre worse diseafe. Being come to his inne, he sent his boy to make prouision for him in the market, where the boy shewing his purse to be full of bezans †, and buying very exquisite victuals; he was stayed by the inhabitants of the towne to understand further of his condition. Hauing certefied them that he belonged to a wealtheie merchant, who would arriue there within three dayes; they permitted him to depart. Richard being heerof aduertised, and much distasted in his health by so many hard sufferances on the seas, and perillous passages on the wayes, concluded to repose there some few dayes in the towne, during which time the boy alwayes made their prouision of food. But by ill accident, on the day of St. Thomas the Apostle, the boy being in the market, chaunced (through neglect) to haue king Richard's gloues tuckt under his girdle: the magistrate of the towne obseruing it, tooke the boy and gaue him torment to make him confesse whose gloues they were. The

* The causes of Leopold's enmity to Richard are variously related, but the author now citing assigns the following as the first occasion of their quarrel.

Richard, at his return endured ten thousand afflictions, whereof briefly beheld the subject. In the yeare one thousand one hundred fourescore and twelue, Leopold duke of Austria came into the Holy Land, to beare armes there as other Christian princes did. At his arriual the marshall of his campe, hauing marked out a lodging for the duke his maister, planted downe his tent and his ensigne on it. A Norman, being a follower to king Richard, maintained that the lodging place belong to him. From words they fell to blowes, and Richard, without understanding the reasons of the parties, caused the duke of Austria's tent and ensigne to be pul'd downe and hurl'd upon a heape into a ditch of mire. The duke made complaint to Richard, to haue reparation of this offence, but he payed him with derision; whereupon, the duke seeing he was despised, desired God to doe reason for him, and then he would ren it the iniurie.

† Bezans, bezants, or besans, are pieces of gold coin. Guillim thus explains the term; 'A besaunte, or as some call them, a talent, is taken for a massive plate or bullion of gold, containing, according to Leigh, of troy weight 104 lb and two ounces, and is in value 3750 lb. sterling, and had for the most part no similitude or representation upon it, as some hold, but only fashioned round and smooth, as if it were fitted and prepared to receive some kind of stamp. But others are of opinion that they were stamped, and that they were called bezants, or rather bizants, of Bizantium, the place where they were anciently coined.' Display of Heraldry, Lond. 1632, pag. 33. From the exceeding magnitude of this coin it is certain that Faving means only to say in general that the boy's purse was well stored with money.

‘ power of punishment, and threates to haue his tongue cut out of
 ‘ his head, compelled him to tell the trueth. So in short while after,
 ‘ the duke of Austria hearing the tydings, engirt the inne where
 ‘ Richard was with a band of armed men, and Richard, with his
 ‘ sword in his hand yielded himselfe to the duke, which kept him
 ‘ strongly enuironed with well-armed fouldiours, who watched him
 ‘ night and day, with their swords readie drawne. This is the affirma-
 ‘ tion of Mathew Paris, concerning the surprizall of king Richard.

‘ But I haue read an ancient manuscript of old poesies, written
 ‘ about those very times, which reporteth this historie otherwise;
 ‘ saying that Richard being in his inne, disguised himselfe like a ser-
 ‘ uant cooke, larding his meate, broching it, and then turning it at
 ‘ the fire himselfe: in which time, one of the duke of Austrias fol-
 ‘ lowers, being then in the inne, came accidentally into the kitchin,
 ‘ who tooke knowledge of this royall cooke; not by his face, which he
 ‘ purposely disfigured with the soyling of the kitchin; but by a ring
 ‘ of gold, which very unaduisedly he wore on his finger. This man
 ‘ ran immediatly and aduertised the duke his maister that the king of
 ‘ England was within the compasse of his power, and upon this ad-
 ‘ uertisement Richard was arrested.

‘ In the yeare following, namely, one thousand one hundred
 ‘ fourescore and thirteene, the duke sold king Richard to the emperor
 ‘ Henry, for the sum of threescore thousand pounds of siluer, the
 ‘ pounds answering the weight and order obserued at Cologne; with
 ‘ which sum Leopold towred the wals of the citie of Vienna in Au-
 ‘ stria, and bought the duchie of Styria, Neopurg, and the counties
 ‘ of Lins and Wels, of the bishops of Passau and of Wirtspourg.
 ‘ So speaketh the Latin chronicle of Otho of Austria, bishop of Fri-
 ‘ singhen, for these perticularities were forgotten by Mathew Paris,
 ‘ who further saith, That in the same yeere of fourscore and thir-
 ‘ teene, the third holy day after Palme-Sunday, Leopold led Richard
 ‘ prisoner to the emperor, who sent him under sure guard to the
 ‘ Tribales. “ Retrudi eum præcepit in Triballis, à quo carcere nul-
 ‘ lus ante dies istos exiuit, qui ibidem intrauit: de quo Aristoteles
 ‘ libro quinto. Bonum est mactare patrem in Triballis; Et alibi.”

“ Sunt loca, sunt gentes, quibus est mactare parentes.”

‘ The

The Englishmen were more than a whole yeare, without hearing any tydings of their king, or in what place he was kept prisoner. He had trained up in his court a rimer or minstrell called Blondell de Nefle, who (so saith the manuscript of old poesies, and an auncient manuscript French chronicle) being so long without the sight of his lord, his life seemed wearisome to him, and he became much confounded with melancholly. Knowne it was, that he came backe from the Holy Land, but none could tell in what countrey he arriued. Whereupon this Blondel resolving to make search for him in many countries, but he would heare some newes of him; after expence of diuers dayes in trauaile, he came to a towne (by good hap) neere to the castell where his maister king Richard was kept. Of his host he demanded to whom the castell appertained, and the host told him that it belonged to the duke of Austria. Then he enquired whether any prisoners were therein detained or no; for alwayes he made such secret questionings where-soeuer he came, and the hoste gaue answer that there was one onely prisoner, but he knew not what he was, and yet he had bin detained there more than the space of a yeare. When Blondel heard this, he wrought such meanes, that he became acquainted with them of the castell, as minstrells doe easily win acquaintance any where; but see the king he could not, neither understand that it was he. One day he sat directly before a window of the castell where king Richard was kept prisoner, and began to sing a song in French, which king Richard and Blondel had sometime composed together. [When king Richard heard the song, he knew it was Blondel that sung it; and when Blondel paused at halfe of the song, the king entreated him to sing the rest*.] Thus Blondel won knowledge of the king his maister; and returning home into England, made the barons of the countrey acquainted where the king was.

Fauchet, in his relation of this extraordinary event, says that he had met with a narrative of it in a French Chronicle written in the time of Philip the August, about the year 1200.

* Dr. Percy has given the passage from Fauchet in his own words, which are these: 'Et quant Blondele ôt dicté la moitié de la Chançon, le roy Richart se prist à dire l'autre moitié et l'acheva' and renders the last clause of the sentence thus, 'BEGAN THE OTHER HALF AND COMPLETED IT.' *Essay on English Minstrels*, pag. xxx.

It is generally said that the ransom of Richard was one hundred thousand marks, but Matthew Paris asserts that it was a hundred and forty thousand marks of silver, Cologne weight, a sum so very great, that to raise it, the English were obliged to sell their church plate, even to the very chalices *.

The foregoing account contains incontestible evidence that Richard was of the class of poets, for the reasons above given termed Provençal, and of these the minstrels appear to be the genuine offspring. The nature of their profession is learnedly treated on by Dr. Percy in his Essay on the ancient Minstrels, prefixed to the Reliques of English Poetry. The most generally received opinion of them is that they were players on musical instruments, and those chiefly of the stringed kind, such as the harp, the cittern, and others; but the word Minstrel, in the larger acceptation of it, signifies a musician in general. Dr. Cowel in his Law Dictionary thus explains it; ‘a musician, a fidler, a piper:’ and in the old poem of Lydgate, entitled the Daunce of Machabree or of Death, in the Appendix to Sir William Dugdale’s History of St. Paul’s Cathedral, pag 265, col. i. he is said to be a minstrel, who can both note, i. e. sing, and pipe.

Dr. Percy has asserted, with great appearance of truth, that the employment of the Anglo-Saxon bards was to sing to the harp the

* Robert of Gloucester thus speaks of the means used to raise this sum.

The hundred thousand mare were ipaid binore bond
 & wel narwe igadered in Engeland,
 For broches, & ringes zinnecs also,
 & the calis of the weuld me foolde ther to
 & grep monckes that new come, & pouere tho were
 Zeue al her welke there to of one zere.

CHRON. 489.

The distress which this occasioned gave rise to a scholastic question, namely, what substance, silver and gold being wanting, was proper to contain the wine in the eucharist: and we find in Lyndwood, lib. I. de Summa Trinitate et Fide Catholica, cap. II. pag. 9. § doceant. verb. In Calice, that it was thereupon concluded to make use of chalices of latten. The objections against vessels formed of other substances favour of the divinity of those times; glass was too brittle, wood was spongy, alchymy, aurichalcum, a factitious metal, vulgarly ochamy, as when we say an ochamy spoon, was subject to rusting, and copper had a tendency to provoke vomiting. Fuller, who in this instance is more merry than wise, laughs at this decision, and calls it deep divinity. The question was of importance, and respected no less than a sacred rite and the health of the people.

This usage continued till about the year 1443, when, to take the words of Fuller, for there is no provincial constitution to that purpose extant, ‘the land being more replenished with silver, John Stafford archbishop of Canterbury enknotted that priest in the greater excommunication who should consecrate poculum stanneum.’ Vide Fuller’s History of the Holy War, book III. chap. xiii.

praises

praises of their patrons, and other distinguished persons. Nay, it is farther clear from a passage in the Ecclesiastical History of Bede, relating to the poet Cædmon, cited by him in the notes on the Essay on the ancient English Minstrels, pag. 50, that to sing to the Harp at festivals even by the guests themselves, was so customary, that such as were incapable of doing it were frequently necessitated to retire*.

* The passage cited by Dr. Percy from Bede, and more especially the Anglo-Saxon version thereof by king Alfred, are abundant evidence of the facts which they are cited to prove. As it does not appear from either of the quotations who the poet-Cædmon was, nor what are the particulars of the story in which he is mentioned, the same are here given at large in the language of a modern translator of Bede's History, a person, as is conjectured, of the Romish communion. 'In the monastery of the abbess's Hilda, [situated in a place called Streanehalh supposed to be somewhere in the north of England] there resided a brother, particularly remarkable for the grace of God, who was wont to make pious and religious verses, so that whatsoever was interpreted to him out of holy writ, he soon after put the same into poetical expressions of much sweetness and compunction, in his own, that is, the English language. By his verses the minds of many were often excited to despise the world, and to aspire to the heavenly life. Others after him attempted in the English nation to compose religious poems, but none could ever compare with him; for he did not learn the art of poetising of men, but through the divine assistance; for which reason he never could compose any trivial or vain poem, but only these that relate to religion, and suited his religious tongue; for having lived in a secular habit till well advanced in years, he had never learnt any thing of versifying; for which reason being sometimes at entertainments, when it was agreed for the more mirth, that all present should sing in their turns; when he saw the instrument come towards him, he rose up from table and returned home. Having done so at a certain time, and going out of the house where the entertainment was, to the stable, the care of horses falling to him that night, and composing himself there to rest at the proper time, a person appeared to him in his sleep, and saluted him by his name, said, "Cædmon, sing some song to me;" he answered, "I cannot sing; for that was the reason why I left the entertainment and retired to this place, because I could not sing." The other who talked to him, replied, "However you shall sing." "What shall I sing?" rejoined he, "Sing the beginning of creatures," said the other. Hereupon he presently began to sing verses to the praise of God, which he had never heard, the purport whereof was thus: "We are now to praise the Maker of the heavenly kingdom, the power of the Creator and his council, the deeds of the Father of glory: How he, being the eternal God, became the author of all miracles, who first, as almighty preserver of human race, created heaven for the sons of men as the roof the house, and next the earth." "This is the sense, but not the words in order as he sung them in his sleep; for verses, though never so well composed, cannot be literally translated out of one language into another without losing much of their beauty and loveliness. Awaking from his sleep, he remembered all that he had sung in his dream, and soon added much more to the same effect in divine verses. Coming in the morning to the steward that he was under, he acquainted him with the gift he had received; and being conducted to the abbess, he was ordered, in the presence of many learned men, to tell his dream and repeat the verses, that they might give all their judgment what it was, and whence it proceeded that he said: They all concluded that an heavenly grace had been conferred on him by our Lord. They expounded to him a passage in holy writ, either historical or doctrinal, ordering him, if he could, to put the same into verse. Having undertaken it, he went away, and returning the next morning, gave it to them composed in most excellent verse; whereupon the abbess, embracing the grace of God in the

And that the employment of the ancient Minstrels also was to sing panegyrical songs and verses on their benefactors, is farther clear from the explanation of the word Minstrel in that learned work the Law Dictionary of Dr. Cowel, who concludes the article with saying, it was usual with these minstrels, not only to divert princes and the nobility with sports, but also with musical instruments, and with flattering songs in the praise of them and their ancestors, which may be seen in these verses :

Principis a facie, cytharæ celeberrimus arte
 Assurgit mimas, ars musica quem decoravit,
 Hic ergo chorda resonante subintulit ista :
 Inclite rex regum, probitatis stemmate vernans,
 Quem vigor et virtus extollit in æthera famæ,
 Indole virtutis qui vinces facta parentis.
 Major ut Atrides, patrem Neptunius Heros
 Ægea, Pelides excedit Pelea, Jason
 Esone, nec prolem pudor est evincere patrem ;
 Corde gigas, agnus facie Laertius astu,
 Consilio Nestor, &c.

The history of this country affords a remarkable instance of favour shewn to this vagabond profession of a minstrel. The privileges which they are possessed of are of such a kind, as to intitle them to the countenance of the legislature, and, what must appear very remarkable, to the protection of the law ; for although Minstrels, in common with fencers, bear-wards, and common players of interludes, are in the law deemed rogues and vagabonds, there is a special provision in all the statutes that declare them to be so, in favour of common fidlers and Minstrels, throughout the county of Chester, of which the following is the history.

‘ man, instructed him to quit the secular habit, and take upon him the monastical life ;
 ‘ which being accordingly done, she associated him to the rest of the brethren in the monastery, and ordered that he should be taught the whole series of the sacred history.’
 Bede, Hist. Eccl. lib IV. cap. xxiv.

A poetical paraphrase of the book of Genesis and certain scripture stories was published by Francis Junius at Amsterdam, in 1655, in quarto, from a manuscript of archbishop Usher. This Cædmon is supposed by Tanner, and many other writers, to be the Cædmon mentioned by Bede ; but Dr. Hickes seems to entertain some doubt of it.

In the statute of 17 Geo II. cap. 5, is the following provisō:
 ‘ Provided always that this act, or any thing therein contained, or
 ‘ any authority thereby given, shall not in any wise extend to disin-
 ‘ herit, prejudice, or hinder the heirs or assigns of John Dutton, of
 ‘ Dutton, late of the county of Chester, esquire, for, touching, or con-
 ‘ cerning the liberty, privilege, pre-eminence or authority, jurisdic-
 ‘ tion or inheritance, which they, their heirs or assigns now lawfully
 ‘ use, or have, or lawfully may or ought to use within the county pa-
 ‘ latine of Chester, and county of Chester, or either of them, by rea-
 ‘ son of any ancient charters of any kings of this land, or by reason
 ‘ of any prescription or lawful usage or title whatsoever.’

This right which the parliament of Great Britain has shewn itself so tender of infringing, is founded on an event, of which the following relation is to be met with in the Historical Antiquities of Cheshire, collected by Sir Peter Leycester, Bart. part II. chap. vi. and is mentioned in a book intitled Ancient Tenures of Land made public, by Thomas Blount, Esq. octavo, 1679, pag. 156, et seq.

‘ In the time of king John, Randle the third, surnamed Blundevil, earl of Chester, having many conflicts with the Welsh, was at last distressed by them, and forced to retreat to the castle of Rothelent in Flintshire, where they besieged him, who presently sent to his constable of Chester, Roger Lacy, surnamed Hell, for his fierce spirit, that he would come with all speed, and bring what forces he could for his relief. Roger having gathered a tumultuous rout of Fiddlers, Players, Cobblers, and debauched persons, both men and women, out of the city of Chester (for it was then the fair there) marched immediately with them towards the earl *. The Welsh perceiving a great multitude coming, raised the siege and fled. The earl coming back with his constable to Chester, gave him power over all the Fiddlers and Shoemakers of Chester, in reward and memory of this service. The constable retained to himself and his heirs the authority and donation of the Shoemakers, but

* It seems that this earl had rendered himself famous by his prowess, and that his exploits were celebrated in rhymes and songs down to the time of Richard II. for in the *Visions of Pierce Plowman*, *Passus quintus*, Sloth says of himself,

*I cannot perfitly my Pater-noster as the pristi it singeth,
 But I can rimes of Robenhod and Randal of Chester.*

John

‘ John his son conferred the authority over the Lechers and Whores
 ‘ on his steward, which then was Dutton of Dutton, by this his
 ‘ deed.

“ Sciant præsentēs et futuri, quod ego Johannes, Constabularius
 “ Cestriæ, dedi et concessi, et hac præsentī carta mea confirmavi Hu-
 “ goni de Dutton, et hæredibus suis, magistratum omnium leccato-
 “ rum et meretricum totius Cestershiræ, sicut liberius illum magistra-
 “ tum teneo de comite; salvo jure meo mihi et hæredibus meis.
 “ Hiis testibus,” &c.

Blount goes on to observe, that though this original grant makes no mention of giving rule over Fidlers and Minstrels, yet that ancient custom has now reduced it only to the minstrelsy; for probably the rout, which the constable brought to the rescue of the earl, were debauched persons, drinking with their sweethearts in the fair, the fidlers that attended them, and such loose persons as he could get.

He proceeds to relate, that Anno 14 Hen. VII. a Quo Warranto was brought against Laurence Dutton, of Dutton, esq. to shew why he claimed all the minstrels of Cheshire and the city of Chester, to appear before him at Chester yearly, on the feast of St. John Baptist, and to give him at the said feast, ‘ Quatuor lagenas vini et unam
 ‘ lanceam,’ i. e. four flaggons of wine and a lance; and also every minstrel then to pay him four pence half-penny; and why he claimed from every whore in Cheshire, and the city of Chester (‘ officium
 ‘ suum exercente’) four pence yearly at the said feast, &c. whereunto he pleaded prescription.

And farther, that ‘ the heirs of this Hugh de Dutton enjoy the same
 ‘ power and authority over the minstrelsy of Cheshire, even to this
 ‘ day, and keep a court every year upon the feast of St. John Baptist,
 ‘ at Chester, being the fair day, where all the Minstrels of the county
 ‘ and city do attend and play before the lord of Dutton upon their se-
 ‘ veral instruments; he or his deputy then riding through the city
 ‘ thus attended, to the church of St. John, many gentlemen of the
 ‘ county accompanying him, and one walking before him in a “ sur-
 “ coat of his arms depicted upon taffata;” and after divine service
 ‘ ended, holds his court in the city; where he or his steward renews
 ‘ the old licences granted to the Minstrels, and gives such new ones
 ‘ as he thinks fit, under the hand and seal of himself or his steward,
 ‘ none

‘ none presuming to exercise that faculty there without it. But now
 ‘ this dominion or privilege is by a daughter and heir of Thomas
 ‘ Dutton, devolved to the lord of Gerrard, of Gerrard’s Bromley in
 ‘ Staffordshire.’

He adds, that whereas by the statute of 39 Eliz. Fidlers are declared to be Rogues; yet by a special proviso therein, those in Cheshire, licensed by Dutton of Dutton, are exempted from that infamous title, in respect of this his ancient custom and privilege.

Another writer * derives this privilege from a higher source, for among many instances of favour shewn to the abbey of St. Werburg in Chester, by Leofric earl of Chester, in the time of Edward the Confessor, he mentions the grant of a fair on the festival of that saint, to be holden for three days; to whose HONOUR he likewise granted, that whatsoever Thief or Malefactor came to the solemnity, should not be attached while he continued in the same fair, except he committed any new offence there.

Which special privilege, says the same writer, ‘ as in tract of time
 ‘ it drew an extraordinary confluence of loose people thither at that
 ‘ season, so hapned it to be of singular advantage to one of the succeeding earles. For being at Rodelent castle in Wales, and there
 ‘ besieged by a power of the Welsh, at such a time he was relieved
 ‘ rather by their number than strength, under the conduct of Robert
 ‘ de Lacy, constable of Chester, who with pipers and other sorts of
 ‘ Minstrels drew them forth, and marching towards the castle, put
 ‘ the Welsh to such terror that they presently fled. In memory of
 ‘ which notable exploit, that famous meeting of such Minstrels hath
 ‘ been duly continued to every Midsummer fair, at which time the
 ‘ heir of Hugh de Dutton, accompanied with diverse gentlemen,
 ‘ having a penon of his arms born before him by one of the principal Minstrels, who also weareth his surcoat, first rideth up to the
 ‘ east gate of the city, and there causing proclamation to be made
 ‘ that all the Musicians and Minstrels within the county palatine of
 ‘ Chester do approach and play before him. Presently so attended
 ‘ he rideth to St. John’s church, and having heard solemn service,
 ‘ proceedeth to the place for keeping of his court, where the steward
 ‘ having called every Minstrel, impanelleth a jury, and giveth his
 ‘ charge. First, to enquire of any treason against the king or prince
 ‘ (as earl of Chester); secondly, whether any man of that profession

* Daniel King in his Vale Royal of England illustrated, part II. pag. 29.

‘ hath

‘ hath “ exercised his instrument” without licence from the lord of
 ‘ that court, or what misdemeanour he is guilty of. And thirdly,
 ‘ whether they have heard any language amongst their fellows,
 ‘ tending to the dishonour of their lord and patron (the heir of Dut-
 ‘ ton) which privilege was anciently so granted by John de Lacy,
 ‘ constable of Chester, son and heir to the before specified Roger,
 ‘ unto Hugh de Dutton and his heirs, by a special charter in these
 ‘ words, viz. “ Magisterium omnia leccatorum et meretricum totius
 ‘ Cestrisshire,” and hath been thus exercised time out of mind.’

Another instance of favour to Minstrels, and of privileges enjoyed by
 them, occurs in Dr. Plot’s History of Staffordshire, chap. X. § 69,
 where the author taking occasion to mention Tutbury-castle, a
 seat of the ancient earls and dukes of Lancaster, is led to speak of
 Minstrels appertaining to the honour of Tutbury, and of their king,
 with his several officers; of whom, and of the savage sport com-
 monly known by the name of the Tutbury Bull-running, he gives
 the following accurate account.

‘ During the time of which ancient earls and dukes of Lancaster,
 ‘ who were ever of the blood royal, great men in their times, had
 ‘ their abode, and kept a liberal hospitality here, at their honour of
 ‘ Tutbury, there could not but be a general concourse of people from
 ‘ all parts hither, for whose diversion all sorts of musicians were per-
 ‘ mitted likewise to come to pay their services; amongst whom
 ‘ (being numerous) some quarrels and disorders now and then arising,
 ‘ it was found necessary after a while they should be brought under
 ‘ rules; diverse laws being made for the better regulating of them,
 ‘ and a governor appointed them by the name of a king, who had
 ‘ several officers under him, to see to the execution of those laws;
 ‘ full power being granted to them to apprehend and arrest any such
 ‘ Minstrels appertaining to the said honor, as should refuse to do
 ‘ their services in due manner, and to constrain them to do them;
 ‘ as appears by the charter granted to the said king of the Minstrels
 ‘ by John of Gaunt, king of Castile and Leon, and duke of Lancaster,
 ‘ bearing date the 22d of August in the 4 year of the raigne of king
 ‘ Richard the second, entituled Carta le Roy de Ministralx, which
 ‘ being written in old French, I have here translated, and annexed
 ‘ it to this discourse, for the more universal notoriety of the thing,
 ‘ and

“ and for satisfaction how the power of the king of the Minstrels and his officers is founded ; which take as follows :

“ John, by the grace of God, king of Castile and Leon, duke of Lancaster, to all them who shall see or hear these our letters, greeting. Know ye, we have ordained, constituted, and assigned to our well-beloved the King of the Minstrels in our honor of Tutbury, who is, or for the time shall be, to apprehend and arrest all the Minstrels in our said honor and franchise, that refuse to doe the service and Minstrelsy as appertain to them to do from ancient times at Tutbury aforesaid, yearly on the day of the Assumption of our Lady ; giving and granting to the said King of the Minstrels for the time being, full power and commandement to make them reasonably to justify, and to constrain them to doe their services and Minstrelties in manner as belongeth to them, and as it hath been there, and of ancient times accustomed. In witness of which thing we have caused these our letters to be made patents. Given under our privy seal, at our castle of Tutbury, the 22. day of Aug. in the fourth year of the raigne of the most sweet king Richard the second.”

“ Upon this, in process of time, the defaulters being many, and the amercements by the officers perhaps not sometimes over reasonable, concerning which, and other matters, controversies frequently arising, it was at last found necessary that a court should be erected to hear complaints, and determine controversies between party and party, before the steward of the honor ; which is held there to this day on the morrow after the Assumption, being the 16th of August, on which day they now also doe all the services mentioned in the above said grant ; and have the bull due to them anciently from the prior of Tutbury, now from the earle of Devon, whereas they had it formerly on the Assumption of our Lady, as appears by an *Inspecimus* of king Henry the sixt, relating to the customs of Tutbury, where, amongst others, this of the bull is mentioned in these words : “ *Item est ibidem quædam consuetudo quod histriones venientes ad matutinas in festo Assumptionis beatæ Mariæ, habebunt unum taurum de priore de Tuttebury, si ipsum capere possunt citra aquam Dove propinquiorem Tuttebury ; vel prior dabit eis xld. pro qua quidem consuetudine dabuntur domino ad dictum festum annuatim xxd.*” i. e. that there is a certain custom belonging to the honor of Tutbury, that the minstrells who come to mattins

‘ there on the feast of the Assumption of the blessed Virgin, shall
 ‘ have a bull given them by the prior of Tutbury, if they can take
 ‘ him on this side the river Dove, which is next Tutbury; or else
 ‘ the prior shall give them xld. for the enjoyment of which custom
 ‘ they shall give to the lord at the said feast yearly, xxd.

‘ Thus I say the services of the Minstrells were performed and bull
 ‘ enjoyed anciently on the feast of the Assumption; but now they
 ‘ are done and had in the manner following: on the court day, or
 ‘ morrow of the Assumption, being the 16 of August, what time all
 ‘ the Minstrells within the honor come first to the bailiff’s house of
 ‘ the manor of Tutbury, who is now the earl of Devonshire, where
 ‘ the steward for the court to be holden for the king, as duke of Lan-
 ‘ caster (who is now the duke of Ormond) or his deputy, meeting
 ‘ them, they all go from thence to the parish church of Tutbury,
 ‘ two and two together, music playing before them, the King of
 ‘ the Minstrels for the year past, walking between the steward and
 ‘ bailiff, or their deputies; the four stewards or under officers of the
 ‘ said King of the Minstrells, each with a white wand in their hands,
 ‘ immediately following them, and then the rest of the company in
 ‘ order. Being come to the church, the vicar reads them divine ser-
 ‘ vice, chusing psalms and lessons suitable to the occasion: the psalms
 ‘ when I was there, an. 1680, being the 98. 149. 150: the first les-
 ‘ son 2 Chron. 5; and the second the 5 chap. of the Epistle to the
 ‘ Ephesians, to the 22 verse. For which service every Minstrel of-
 ‘ fered one penny, as a due always paid to the vicar of the church
 ‘ of Tutbury upon this solemnity.

‘ Service being ended, they proceed in like manner as before, from
 ‘ the church to the castle-hall or court, where the steward or his
 ‘ deputy taketh his place, assisted by the bailiff or his deputy, the
 ‘ King of the Minstrells sitting between them, who is to oversee that
 ‘ every Minstrel dwelling within the honor and making default, shall
 ‘ be presented and amerced; which that he may the better do, an-
 ‘ O Yes is then made by one of the officers, being a Minstrel, 3
 ‘ times, giving notice, by direction from the steward, to all manner
 ‘ of Minstrells dwelling within the honor of Tutbury, viz. within the
 ‘ counties of Stafford, Darby, Nottingham, Leicester, and Warwick,
 ‘ owing suit and service to his majesty’s Court of Musick, here holden
 ‘ as this day, that every man draw near and give his attendance, upon
 ‘ pain and peril that may otherwise ensue; and that if any man will
 ‘ be

‘ be assigned* of suit or plea, he or they should come in, and they
 ‘ should be heard. Then all the musicians being called over by a
 ‘ court-roll, two juries are impanelled, out of 24 of the sufficientest
 ‘ of them, 12 for Staffordshire, and twelve for the other counties;
 ‘ whose names being delivered in court to the steward, and called
 ‘ over, and appearing to be full juries, the foreman of each is first
 ‘ sworn, and then the residue, as is usual in other courts, upon the
 ‘ holy evangelists.

‘ Then, to move them the better to mind their duties to the king,
 ‘ and their own good, the steward proceeds to give them their
 ‘ charge; first commending to their consideration the Original of all
 ‘ Musick, both Wind and String Musick; the antiquity and ex-
 ‘ cellency of both; setting forth the force of it upon the affections
 ‘ by diverse examples; how the use of it has always been allowed,
 ‘ as is plain from holy writ, in praying and glorifying God; and
 ‘ the skill in it always esteemed so considerable, that it is still ac-
 ‘ counted in the schools one of the liberals arts, and allowed in all
 ‘ godly christian commonwealths; where by the way he commonly
 ‘ takes notice of the statute, which reckons some musicians amongst
 ‘ vagabonds and rogues; giving them to understand that such societies
 ‘ as theirs, thus legally founded and governed by laws, are by no
 ‘ means intended by that statute, for which reason the Minstrells be-
 ‘ longing to the manor of Dutton, in the county palatine of Chester,
 ‘ are expressly excepted in that act. Exhorting them upon this ac-
 ‘ count to preserve their reputation; to be very careful to make choice
 ‘ of such men to be officers amongst them as fear God, are of good
 ‘ life and conversation, and have knowledge and skill in the practice
 ‘ of their art. Which charge being ended, the jurors proceed to the
 ‘ election of the said officers, the king being to be chosen out of the
 ‘ 4 stewards of the preceding year, and one year out of Staffordshire,
 ‘ and the other out of Darbyshire, interchangeably; and the 4 stew-
 ‘ ards, two of them out of Staffordshire, and two out of Darbyshire,
 ‘ 3 being chosen by the jurors, and the fourth by him that keeps the
 ‘ court, and the deputy steward or clerk.

‘ The jurors departing the court for this purpose, leave the steward
 ‘ with his assistants still in their places, who in the mean time make
 ‘ themselves merry with a banquet, and a Noise of musicians playing

* This word should be effined, for so it is in Blount, and is nonsense otherwise. In this place it means respited.

' to them, the old king still sitting between the steward and bailiff
 ' as before ; but returning again after a competent time, they present
 ' first their chiefest officer by the name of their King ; then the old
 ' king arising from his place, delivereth him a little white wand in
 ' token of his sovereignty, and then taking a cup fill'd with wine,
 ' drinketh to him, wishing him all joy and prosperity in his office.
 ' In the like manner doe the old stewards to the new, and then the
 ' old king riseth, and the new taketh his place, and so doe the new
 ' stewards of the old, who have full power and authority, by virtue
 ' of the king's steward's warrant, directed from the said court, to levy
 ' and distrain in any city, town corporate, or in any place within the
 ' king's dominions, all such fines and amercements as are inflicted by
 ' the said juries that day upon any Minstrells, for his or their offences,
 ' committed in the breach of any of their ancient orders, made for
 ' the good rule and government of the said society. For which said
 ' fines and amercements so distrained, or otherwise peaceably collect-
 ' ed, the said stewards are accountable at every audit ; one moiety of
 ' them going to the king's majesty, and the other the said stewards
 ' have for their own use.

' The election, &c. being thus concluded, the court riseth, and
 ' all persons then repair to another fair room within the castle, where
 ' a plentiful dinner is prepared for them, which being ended, the
 ' Minstrells went anciently to the abbey-gate, now to a little barn by
 ' the town side, in expectation of the bull to be turned forth to them,
 ' which was formerly done, according to the custom above-men-
 ' tioned, by the prior of Tutbury, now by the earl of Devonshire ;
 ' which bull, as soon as his horns are cut off, his Ears cropt, his Taile
 ' cut by the stumple, all his Body smeared over with Soap, and his
 ' Nose blown full of beaten pepper ; in short, being made as mad
 ' as 'tis possible for him to be, after solemn Proclamation made by
 ' the Steward, that all manner of persons give way to the Bull, none
 ' being to come near him by 40 foot, any way to hinder the Min-
 ' strells, but to attend his or their own safeties, every one at his own
 ' peril : he is then forthwith turned out to them (anciently by the
 ' prior) now by the lord Devonshire, or his deputy, to be taken by
 ' them and none other, within the county of Stafford, between the
 ' time of his being turned out to them, and the setting of the sun of
 ' the same day ; which if they cannot doe, but the Bull escapes from

• them untaken, and gets over the river into Darbyshire, he remains
 • still my lord Devonshire's bull : but if the said Minstrells can take
 • him, and hold him so long as to cut off but some small matter of
 • his Hair, and bring the same to the Mercat Crosse, in token they
 • have taken him, the said Bull is then brought to the Bailiff's
 • House in Tutbury, and there collered and roap'd, and so brought
 • to the Bull-Ring in the High street, and there baited with doggs :
 • the first course being allotted for the King; the second for the
 • Honor of the Towne; and the third for the King of the Minstrells,
 • which after it is done the said Minstrells are to have him for their
 • owne, and may sell, or kill, and divide him amongst them, accord-
 • ing as they shall think good.

• And thus this Rustic Sport, which they call the Bull-running,
 • should be annually performed by the Minstrells only, but now-a-
 • days they are assisted by the promiscuous multitude, that flock hi-
 • ther in great numbers, and are much pleased with it; though some-
 • times through the emulation in point of Manhood, that has been
 • long cherished between the Staffordshire and Darbyshire men, per-
 • haps as much mischief may have been done in the triall between
 • them, as in the *Jeu de Taureau*, or Bull-fighting, practised at Valen-
 • tia, Madrid, and many other places in Spain, whence perhaps
 • this our custom of Bull-running might be derived, and set up here
 • by John of Gaunt, who was king of Castile and Leon, and lord of
 • the Honor of Tutbury; for why might not we receive this sport
 • from the Spanyards, as well as they from the Romans, and the
 • Romans from the Greeks? wherein I am the more confirm'd, for
 • that the *Ταυρομαχία ψίων ημεραι* amongst the Thessalians, who first in-
 • stituted this Game, and of whom Julius Cæsar learned it, and
 • brought it to Rome, were celebrated much about the same time
 • of the year our Bull-running is, viz. Pridle Idus Augusti, on the
 • 12 of August; which perhaps John of Gaunt, in honor of the As-
 • sumption of our Lady, being but three days after, might remove
 • to the 15, as after ages did (that all the solemnity and court might
 • be kept on the same day, to avoid further trouble) to the 16 of
 • August.

The foregoing account of the modern usage in the exercise of this
 barbarous sport, is founded on the observation of the relator, Dr. Plot,
 whose curiosity it seems led him to be present at it in the year 1680 :
 how

how it was anciently performed appears by an extract from the Coucher-book of the honor of Tutbury, which is given at large in Blount's Collection of ancient Tenures before cited *.

C H A P. VI.

SUCH were the exercises and privileges of the minstrels in this country; and it will be found that the Provençal troubadours, jongleurs, mufars, and violars, from whom they clearly appear to have sprung, possessed at least an equal share of favour and protection under the princes and other great personages who professed to patronize them. The Provençals are to be considered as the fathers of modern poesy and music, and to deduce in a regular order the history of each, especially the latter, it is necessary to advert to those very circumstantial accounts that are extant of them, and the nature of their profession in the several authors who speak of them. It should seem that among them there were many men of great eminence; the first that occurs in the history of them given by Crescimbeni is Giuffredo Rudello, concerning whom it is related that he was very intimate with Geoffrey, the brother of Richard the First; and that while he was with him, hearing from certain pilgrims, who were returned from the Holy Land, of a countess of Tripoli, a lady much celebrated, but the story says not for what, he determined to make her a visit; in order to which he put on the habit of a pilgrim, and began

* In the collection of ancient ballads, known by the name of Robinhood's Garland, is a very apt allusion to the Tutbury feast or bull-running, in the following passage:

- ' This battle was fought near Tutbury town
- ' When the bag-pipers baited the bull,
- ' I am king of the fiddlers, and swear 'tis a truth,
- ' And call him that doubts it a gull;
- ' For I saw them fighting, and fiddl'd the while,
- ' And Cioriuda sung Hey derry down:
- ' The bumpkins are beaten, put up thy sword Bob,
- And now let's dance into the town.
- ' Before we came to it we heard a great shouting,
- ' And all that were in it look'd madly;
- ' For some were a bull-back, some dancing a morrice,
- ' And some singing Arthur a Bradley.

SONG I.

his

his voyage. In his way to Tripoli he became sick, and before he could land was almost dead. The countess being informed of his arrival, went on board the ship that brought him, just time enough to see him alive : she took him by the hand, and strove to comfort him. The poet was but just sensible ; he opened his eyes, said that having seen her he was satisfied, and died. The countess, as a testimony of her gratitude for this visit, which probably cost poor Geoffrey his life, erected for him a splendid tomb of porphyry, and inscribed on it his epitaph in Arabic verse : besides this she caused his poems to be collected, and curiously copied and illuminated with letters of gold *. She was soon afterwards seized with a deep melancholy, and became a nun.

A canzone, which he wrote while he was upon this romantic voyage, is yet extant ; it is as follows :

Irat, & dolent me' en partray
S' yeu non vey est' amour deluench,
E non say qu' ouras la veyray
Car son trop nostras terras luench.

Dieu que fes tout quant ven e vay,
E forma quest' amour luench,
My don poder al cor, car hay
Esper, vezer l' amour de luench.

Segnour, tenes my per veray
L' amour qu' ay vers ella de luench,
Car per un ben que m'en esbay
Hai mille mals, tant soy de luench.

Ja d' autr' amours non jauziray,
S' yeu non iau dest' amour de luench,
Qu' na plus bella non en say,
En luec que sia, ny pres, ni luench †.

* Comment. della Volgar Poesia, vol. II. part I. pag. 11.

† Ibid. 12.

Which Rymer has thus translated.

Sad and heavy should I part,
But for this love so far away;
Not knowing what my ways may thwart,
My native land so far away.

Thou that of all things maker art,
And form'ft this love so far away;
Give body's strength, then shan't I start,
From seeing her so far away.

How true a love to pure desert,
My love to her so far away!
Eas'd once, a thousand times I smart,
Whilst, ah! she is so far away.

None other love, none other dart
I feel, but her's so far away,
But fairer never touch'd an heart,
Than her's that is so far away.*

The emperor Frederic I. or, as he is otherwise called, Frederic Barbarossa, is also celebrated for his poetical talents, of which the following madrigal in the Provençal dialect is given as a specimen.

Plas my cavallier Frances
E la dama Catallana
E l' onrar del Gynoes
E la cour de Kastellana :
Lou kantar Provençalles,
E la danza Triuyzana.
E lou corps Aragonnes,
E la perla Julliana,
Las mans e kara d' Angles,
E lou donzel de Thuscana.†

Which Rymer says are current every where, and are thus translated by himself.

* Short View of Trag. pag. 72. † Comm. della Volgar Poesia, vol. II. part I. pag. 15.

I like in France the chivalry,
 The Catalonian lafs for me;
 The Genoefe for working well;
 But for a court commend Caftile:
 For fong no countrey to Provançe,
 And Treves muft carry't for a dance.
 The fineft fapes in Arragon,
 In Juliers they fpeak in tune,
 The Englifh for an hand and face,
 For boys, troth, Tufcany's the place*.

Concerning this prince it is related, that he was of an invincible courage, of which he gave many fignal inftances in the wars againft the Turks, commenced by the Chriftians for the recovery of the Holy Land. He was elected emperor in the year 1153, and having reigned about thirty-eight years, was drowned as he was bathing in the Cydnus, a river in Afia Minor, iffuing out of Mount Taurus, efteemed one of the coldeft in the world †.

ARNALDO DANIELLO, another of the Provençals, flourifhed about the year 1189, and is greatly celebrated by Noftadamus and his commentator Crefcimbeni: he compofed many comedies and tragedies. It is faid that Petrarch has imitated him in many places; and that Daniello not only was a writer of fonnets, madrigals, and other verfes, but that he compofed the mufic to many of them. As a proof whereof the following paffages are cited:

Ma canzon prec qe non vus fia en nois,
 Gar fi volez grazir lo fon, e 'l moz [*cide la mufica, ei verfi*] ‡
 Pauc prez Arnaut cui qe plaz, o qe tire.

Which Crefcimbeni thus tranflates:

Mia canzon, prego, non vi fia in noia
 Che fe gradir volete il fuono, e 'l motto;
 Cui piaccia, o nó, apprezza poco Arnaldo.

* Short View of Tragedy, pag. 75.

† It is remarkable that Alexander the Great by bathing in this river contracted that illness of which his phyfician Philip cured him.

‡ Crefcimb.

And this other,

Ges per maltrag qem sofri
De ben amar non destoli
Si tot me son endefert
Per lei faz lo son el rima.

Thus translated by Crescimbeni :

Già per mal tratto ch' io sofferfi
Di ben amar non mi distolſi
Si toſto, ch' io mi ſono in ſolitudine,
Per lei faccio lo ſuono, e la rima *.

One proof of Arnaldo Daniello's reputation as a poet is, that Petrarch taking occasion to mention Arnaldo di Maraviglia, another of the Provençals, ſtyles him ' Il men famoſo Arnaldo,' meaning thereby to give the former a higher rank in the claſs of poets.

Many others, as namely, Guglielmo Adimaro, Folchetto da Marfiglia, Raimondo di Miravalle, Anſelmo Faidit, Arnaldo di Maraviglia, Ugo Brunetto, Pietro Raimondo il Prode, Ponzio di Bruello, Rambaldo d' Oranges, Salvarico di Malleone, an Engliſh gentleman, Bonifazio Calvi, Percivalle Doria, Giraldo di Bornello, Alberto di Siſterone, Bernardo Raſcaſſo, Pietro de Bonifazi, and others, to the amount of ſome hundreds in number, occur in the catalogue of Provençal poets, an epithet which was given to them, not becauſe they were of that country, for they were of many countries, but becauſe they cultivated that ſpecies of poetry which had its riſe in Provence: nor were they leſs diſtinguiſhed by their different ranks and conditions in life, than by the reſpective places of their nativity. Some were men of quality, ſuch as counts and barons, others knights, ſome lawyers, ſome ſoldiers, others merchants, nay ſome were mechanics, and even pilgrims.

All theſe were favoured with the protection, and many of them were maintained in the court of Ramondo Berlinghieri or Beringhieri, for the orthography of his name is a matter of queſtion †. This prince, who was the ſon of Idelfonſo king of Arragon, was himſelf

* Comment. della volgar Poefia, vol. II. part I. pag. 25.

† Fontanini mentions particularly no fewer than five of the name; the perſon here ſpoken of is the laſt of them. Della Eloquenza Italiana, pag. 60.

an excellent poet, of great liberality, and a patron of learning and ingenious men. The following is the account given of him by Nostradamus.

Raimondo Berlinghieri count of Provence and of Folcachiero, son of Idelfonso, king of Arragon, was a descendant of the family of Berlinghieri of Arragon. He was a good Provençal poet, a lover of learned men, and of those in particular that could write in the Provençal manner; a prince of great gentleness and benignity, and withal so fortunate, that while he held the crown, which he succeeded to on the death of his father; he conquered many countries, and that more by his prudence than by the force of his arms. He married Beatrice, the daughter of Thomas count of Savoy, a very wise, beautiful, and virtuous princess, in praise of whom many of the Provençal poets composed songs and sonnets, in recompence for which she presented them with arms, rich habiliments, and money. By this lady the count had four daughters, beautiful, wise, and virtuous, all of whom were married to kings and sovereign princes, by means of a discreet man named Romeo, who governed the palace of Raimondo a long time: the first of these ladies, named Margarita, was married to Lewis king of France; the second, named Eleonora, to Henry the Third, or, as others write, to Edward king of England; the third, named Sanchia, was married to that Richard king of England, who was afterwards king of the Romans; and the last, named Beatrice, who by her father's will was declared heiress of Provence, was married to Charles of Anjou, afterwards king of Naples and Sicily*. It is said of Raimondo, that besides many other instances of favour to the poets of his time and country, he exempted them from

* Both Nostradamus and his commentator Crescimbeni have betrayed a most gross ignorance of history in this passage: it is very true that Raimond had four daughters, and that they were married to four kings: the poet Dante says,

Quattro figlie hebbe et ciascuna reina
Ramondo Beringhieri——

Four lovely daughters, each of them a queen,
Had Ramond Beringher.——

But neither of them fell to the lot of Richard; his queen was Berengaria or Berenguella, daughter of Sancho of Navarre, and, as Mr. Walpole observes, no princess of Provence. As to the four ladies, they were thus disposed of: Margaret was married to Lewis king of France, Eleanor to our Henry III. Sanchia to Richard king of the Romans, and nephew to Richard king of England; and Beatrice to Charles king of Naples and Sicily.

the payment of all taxes, and other impositions of a like nature*. He died at the age of forty-seven, in the year of our Lord 1245.

The above is the substance of the account given by Nostradamus, and other writers, of this extraordinary personage; and hitherto we may consider him as a shining example of those virtues which contribute to adorn an elevated station; but his character is not free from blemish, and he is not less remarkable in history for his munificence than his ingratitude, of which the following curious story, related by Velutello and by Crescimbeni, inserted in his annotations on the life of Raimondo Berlinghieri by Nostradamus, may serve as an instance †.

‘ The liberality of Raimondo, for which he is so celebrated, had reduced him to the necessity of mortgaging his revenues; and at a time when his finances were in great disorder, a pilgrim, the above-named Romeo, who had travelled from the extremity of the West, and had visited the church of St. James of Compostella, arrived at his court; and having by his discreet behaviour acquired the esteem and confidence of Raimondo, the latter consulted him on the state of his affairs, and particularly touching the means of disincumbering his revenues. The result of many conferences on this important subject, was, a promise on the part of the pilgrim to reform his household, reduce the expences of his government, and deliver the count from the hands of usurers, and other persons who had incumbrances on his estates and revenues. The count listened very attentively to this proposal, and finally committed to Romeo the care of his most important concerns, and even the superintendence of his house and family; and in the discharge of his engagements Romeo effected more than he had promised. It has already been mentioned that Raimondo had no other issue than the four daughters above-named, and it was by the exquisite prudence and good management of this stranger that they were married to so many sovereign princes. The particulars of a conversation between the count and Romeo, touching the marriage of these ladies, is recorded, and shew him to have been of singular discretion, an able negotiator, and, in short, a man tho-

* It seems that these men were as well knights as poets, for which reason their patron and they have been resembled to king Arthur and his knights of the Round Table. Fontan. della Eloqu. Ital. pag. 63.

† Comment. della volgar Poesia, vol. II. part. I. pag. 78.

‘roughly skilled in the affairs of the world : for, with respect to the
 ‘eldest daughter Margarita, he proposed to the count the marriage
 ‘of her to Lewis the Good, king of France, and effected it by raising
 ‘for her a much larger portion than Raimond ever intended to give
 ‘her, or his circumstances would bear: the reason which Romeo gave
 ‘for this is worth recording ; “ If,” said he to the count, “ your eldest
 ‘daughter be married to Lewis, such an alliance cannot fail to faci-
 ‘litate the marriage of the rest ;” and the event shewed how good a
 ‘judge he was in such matters.

‘The barons and other great persons about the count could neither
 ‘behold the services nor the success of Romeo without envy ; they in-
 ‘sinuated to the count that he had embezzled the public treasure.
 ‘Raimond attended to their suggestions, and called him to a strict ac-
 ‘count of his administration, which when he had rendered, Romeo
 ‘addressed the count in these pathetic terms : ‘ Count, I have served
 “ you a long time, and have increased your little revenue to a great
 “ one ; you have listened to the bad counsel of your barons, and have
 “ been deficient in gratitude towards me ; I came into your court a
 “ poor man, and have lived honestly with you ; return me the little
 “ Mule, the Staff, and the Pouch, which I brought with me hither,
 “ and never more expect any service from me. *”

‘Conscious of the justice of this reproach, Raimondo desired
 ‘that what had past might be forgotten, and intreated Romeo to lay
 ‘aside his resolution of quitting his court ; but the spirit of this honest
 ‘man was too great to brook such treatment ; he departed as he came,
 ‘and was never more heard of.’

Few of the many authors who have taken occasion to mention this
 remarkable story, have forborne to blame Raimondo for his ingrati-
 tude to a man who had merited not only his protection, but the
 highest marks of his favour. The poet Dante has censured him for

* ‘ Conte, io ti ho servito gran tempo, e messoti il picco’lo stato in grande ; e di ciò,
 ‘ per falso consiglio de’ tuoi baroni, sei contro a mè pcco grato. Io venni in tua corte
 ‘ povero Romeo, e onestamente sono del tuo vivuto : fammi dare il mi muletto, e il mio
 ‘ bordone, e scarsella, com’ io ci venni, e quetoti ogni servizio.’ *Creseimb.* 79, from
 Velutello. Landino relates the same story, adding, that at his departure Romeo uttered
 these words, ‘ Povero venni, e povero me ne parto ; Poor I came, and poor I go.’ *Ibid.* 78.

Fontenelle was so affected with the story of this injured man, that he intended to have
 written it at length, but was prevented. Near thirty pages of it may however be seen in
 the Paris edition of his works, published in 1758, tome VIII. It is entitled *histoire du*
Romicu de Provence.

it, and borne his testimony to the deserts of the person thus injured by him, by placing him in paradise ; and considering how easy it was to have done it, it is almost a wonder that he did not place his master in a less delightful situation.

The passage in Dante is as follows :

E dentro à la presente Margarita
 Luce la luce di Romeo ; di cui
 Fu l' opra grande, e bella mal gradita.
 Mai Provenzali, che fer contra lui,
 Non hanno riso : e però mal camina,
 Qual si fa danno del ben fare altrui.
 Quattro figlie hebbe, e ciascuna reina,
 Ramondo Beringhieri ; e ciò gli feci
 Romeo persona humile e peregrina :
 E poi 'l moffer le parole bieche
 A' dimandar ragione à questo giusto ;
 Che gli assegno sette, e cinque per dieci :
 Indi partissi povero, e vetusto :
 E se 'l mondo sapesse 'l cor, ch' egli hebbe
 Mendicando sua vita à frustro à frustro ;
 Assai lo loda, e più lo loderebbe *.

Many are the stories related of the Provençal poets ; and there is great reason to suspect that the history of them abounds with fables. The collection of their lives by Nostradamus is far from being a book of the highest authority, and, but for the Commentary of Crescimbeni, would be of little value : the labours of these men have nevertheless contributed to throw some light on a very dark part of literary history, and have furnished some particulars which better writers than themselves seem not to have been aware of.

From such a source of poetical fiction as the country of Provence appears to have been, nothing less could be expected than a vast profusion of romances, tales, poems of various kinds, songs, and other works of invention : it has already been mentioned that some of the first and best of the Italian poets did but improve on the hints which

* Paradiso, canto VI.

they had received from the Provençals. Mr. Dryden is of opinion that the celebrated story of Gualterus, marquis of Saluzzo, and Griselda, is of the invention of Petrarch; but whether it be not originally a Provençal tale, may admit of doubt: for first, Mr. Dryden's assertion in the preface to his Fables, namely, that the tale of Grizzild was the invention of Petrarch, is founded on a mistake; for it is the last story in the Decameron, and was translated by Petrarch into Latin, but not till he had received it from his friend Boccace. This appears clearly from a letter of Petrarch to Boccace, extant in the Latin works of the former, and which has been lately reprinted as an appendix to a modern English version of this beautiful story by Mr. Ogle: this ingenious gentleman has taken great pains to trace the origin of the Clerk of Oxford's tale, for in that form the story of Griselda comes to the mere English reader; and every one that views his preface must concur in opinion with him, that it is of higher antiquity than even the time of Boccace; and is one of those Provençal tales which he is supposed to have amplified and adorned with his usual powers of wit and elegance. This latter part of Mr. Dryden's assertion, which is 'that the tale of Grizzild came to Chaucer from Boccace' is not less true than the former; for it was from Petrarch, and that immediately, that Chaucer received the story which is the subject of the present inquiry. In the Clerk of Oxford's Prologue is this passage.

I woll you tell a tale, whiche that I
 Yerned at Padow, of a worthy clerke,
 As preued is by his wordes and his werke.
 He is now deed, and nailed in his chesse,
 I praye to God sende his soule good reste.
 Fraunces Petrarke, the Laureat peere,
 Nighit this clerke, whose rhetorike swete
 Enlumined all Italie of poetrie,
 As Liuius did of philosophie,
 Or lawe, or other arte yericulere;
 But deeth, that woll not suffre us dwellen here,
 But as it were the twinkling of an eye,
 Hem both hath hary slaine, and al we shal dye.

This

This is decisive evidence that Chaucer took the tale from Petrarch, and not from Boccace: it is certain that Petrarch was so delighted with it, that he got it by heart, and was used to repeat it to his friends. In the Latin letter above referred to, he mentions his having shewn it to a friend abroad; Chaucer is said to have attended the duke of Clarence upon the ceremony of his marriage with the daughter of the duke of Milan; and Paulus Jovius expressly says that Petrarch was present upon that occasion*: might not therefore Chaucer at this time receive, and that from Petrarch himself, that narrative which is the foundation of the Clerk of Oxenford's tale?

To be short, the Provençals were the fathers of modern poesy, and if we consider that a great number of their compositions were calculated to be sung, as the appellation of Canzoni, by which they are distinguished, imports; and, if we consider farther the several occupations of their Musars and Violars, it cannot be supposed but that they were also proficient in music; nay, we find that many of their poets were also musicians; and of Arnaldo Daniello it is expressly said, and proved by a passage above-cited from his works, that he was a composer of music, and adapted musical notes to many songs of his own writing.

These particulars afford sufficient reason to believe that the Provençals were as well musicians as poets; but to speak of them as musicians, there are farther evidences extant that they were not only singers and players on the viol, the harp, the lute, and other instruments, but composers of musical tunes, in such characters as were used in those times. Crescimbeni speaks of a manuscript in the Vatican library, in the characters of the fourteenth century, in which were written a great number of Canzoni of the Provençal poets, together with the musical notes; one of these, composed by Theobald king of Navarre, of whom it is said that he was equally celebrated both as a prince and a poet, is given in a preceding page of this volume; and may be deemed a great curiosity, as being perhaps the most ancient song with the musical notes of any extant, since the invention of that method of notation so justly ascribed to Guido and Franco of Liege.

* See the letter prefixed to the Clerk of Oxford's Tale modernized by George Ogle, Esq. quarto, 1739, pag. vii.

C H A P. VII.

ONE of the most obvious divisions of the music of later times, is that which distinguishes between religious and civil or secular music; or, in other words, the music of the church and that of the common people: the former was cultivated by the ecclesiastics, and the latter chiefly by the laity, who at no time can be supposed to have been so insensible of its charms, as not to make it an auxiliary to festivity, and an innocent incentive to mirth and pleasantry. Not only in the palaces of the nobility; at weddings, banquets, and other solemnities, may we conceive music to have made a part of the entertainment; but the natural intercommunity of persons in a lower station, especially the youthful of both sexes, does necessarily presuppose it to have been in frequent use among them also. Farther, we learn that music in those times made a considerable part of the entertainment of such as frequented taverns and houses of lewd resort. Behold a picture of his own times in the following verses of Chaucer.

In Flaunders whilom there was a compayn
 Of ponge folke, that haunted solp,
 As hasard, riot, stewes, and taverne,
 Where as with harpes, lutes, and geternes,
 Thei dauncen and plaien at dice night and day,
 And eten also, over that her might may
 Through which they don the deuil sacrifice
 Within the deuils temple, in cursed wise
 By superfluite abhominable,
 Her othes ben so great and so dampnable,
 That it is grisly for to here hem swere,
 Our blissed lordes body they al to tere
 Hem thought Jelos rent him not inough,
 And eche of hem at others sinne lough.
 And right anon comen in rombleskeres,
 Fetis and smale and ponge soiteres,

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M

Singers

*Singers with harpes, haudes, and waferers,
Whiche that ben verely the deuils officers.*

PARDONER'S TALE.

These were the divertisements of the idle and the profligate; but the passage above cited may serve to shew that the music of Lutes, of Harps, and Citterns, even in those days was usual in taverns. As to the music of the court, it was clearly such as the Provençals used; and as to the persons employed in the performance of it, they had no other denomination than that of minstrels. We are told by Stow that the priory of St. Bartholemew in Smithfield was founded about the year 1103, by Rahere*, a pleasant, witty gentleman, and therefore in his time called the king's minstrel. Weever, in his *Funerall Monuments*, pag. 433. Dugdale, in his *Monasticon*, vol. II.

* The curious in matters of antiquity may possibly be pleased to know that a monument of this extraordinary person, not in the least defaced, is yet remaining in the parish church of St. Bartholemew in Smithfield. This monument was probably erected by Bolton, the last prior of that house, a man remarkable for the great sums of money which he expended in building, (for he built Cannonbury, vulgarly Canbury, house near Islington, and repaired and enlarged the priory at his own charge) and indeed for general munificence. He was parson of Harrow in the county of Middlesex, which parish is situated on the highest hill in the county, and has a church, which king Charles the Second, alluding to one of the topics in the Romish controversy, with a pun, was used to call the Visible church. Hall relates that Bolton, from certain signs and conjunctions of the planets which he had observed, prognosticated a deluge, which would probably drown the whole county, and that therefore he builded him an house at Harrow on the Hill, and furnished it with provision of all things necessary for the space of two months: but this story is refuted by Stow in his Survey, with an assertion that he builded no house at Harrow save a Dove-house. One particular more of prior Bolton: we meet with a direct allusion to him in the following passage in the *New Inn*, a comedy of Ben Jonson.

‘Or prior Bolton with his Bolt and Ton.’

The host is debating with himself on a rebus for the sign of his inn, and having determined on one, the Light Heart, intimates that it is as good a device as that of the Bolt and Ton, which had been used to bespeak the name of prior Bolton. This rebus was till of late a very common sign to inns and ale-houses in and about London; from whence by the way the celebrity of this man may be inferred; the device was a tun pierced by an arrow, the feathers thereof appearing above the bung-hole, and the barb beneath. The wit of this rebus is not intelligible unless it be known that the word Bolt is precisely synonymous with Arrow. Chaucer in the *Miller's Tale* uses this simile,

*Wingsung the was as is a iolic colt,
Long as a mast and upright as a bolt.*

Shakespeare somewhere speaks of the arrows of Cupid, and by a metonymy calls them Bird-bolts. The proverbial expression, ‘A fool's bolt is soon shot,’ is in the mouth of every one; and in common speech we say Bolt-upright.

fol.

fol. 166, 167, gives this further account of him, ' That he was born of mean parentage, and that when he attained to the flower of his youth he frequented the houses of the nobles and princes ; but not content herewith, would often repair to court, and spend the whole day in fights, banquets, and other trifles, where by sport and flattery he would wheedle the hearts of the great lords to him, and sometimes would thrust himself into the presence of the king, where he would be very officious to obtain his royal favour ; and that by these artifices he gained the manor of Aiot in Hertfordshire, with which he endowed his hospital *.' In the Pleasaunt History of Thomas of Reading, quarto, 1662, to which perhaps no more credit is due than to mere oral tradition, he is also mentioned, with this additional circumstance, that he was a great musician, and kept a company of minstrels, i. e. fiddlers, who played with Silver bows.

These particulars it is true, as they respect the œconomy of courts, and the recreations and amusements of the higher ranks of men in cities and places of great resort, contain but a partial representation of the manners of the people in general; and leave us at a loss to guess how far music made a part in the ordinary amusements of the people in country towns and villages. But here it is to be observed that at the period of which we are now speaking, namely, that between the beginning of the twelfth, and the middle of the thirteenth century, this country, not to mention others, abounded with monasteries, and other religious houses; and although these seminaries were originally founded and endowed for the purpose of promoting religion and learning, it was not with an equal degree of ardour that the inhabitants of them strove to answer the ends of so laudable an institution †.

* Vide Chauncey's History of Hertfordshire, pag. 322.

† At the time when the clergy were restrained from marriage, we find that the seculars, who had the cure of souls, were not more plentifully endowed with the gift of continence than the regulars. In a parliament roll of 27 Hen. VI. the clergy pray the commons ' to pardon and acquite all and every prest, as well religiouse as seculere, all manner of felonies of rape,' which is granted upon payment of vi. s. viii. d. to the king by each priest that had offended. Vide History of Convocations by Dr. Humph. Hody, part. III. pag. 278. And Nicholas de Clemanges, an author cited by Bayle, asserts that there have been parishes which obliged their priests to keep a concubine, as not thinking the honour of their wives secure without such a precaution; which yet, the same author adds did not altogether free them from danger. Bayle, Dict. vol. III. pag. 345, in not. The irregularities of the female votaries to religion were less notorious than those of the other sex: but it seems that in 1250, Grossthead, bishop of Lincoln, suspected strongly the chastity

Had the temptations to the monastic life been of such a kind as to affect only the devout, or those who preferred the practice of religion and the study of improvement to every other pursuit, all had been well; but the mischief was that they drew in the young, the gay, and the amorous: and such as thought of nothing so little as counting their rosary, or conning their psalter; can it be supposed that in such a monastery as that of St. Alban, Glastonbury, Croyland, Bermondsey, Chertsey, and many others, in which perhaps half the brethren were under thirty years of age, that the Scriptures, the Fathers, or the Schoolmen, were the books chiefly studied? or that the charms of a village beauty might not frequently direct their attention to those authors who teach the shortest way to a female heart, and have reduced the passion of love to a system?

The manners of the people at this time were in general very coarse, and from the nature of the civil constitution of this country, many of the females were in a state of absolute bondage: a connection with a damsel of this stamp hardly deserved the name of an Amour; it was an intimacy contracted without thought or reflection, and generally terminated in the birth of a child. But between the daughter of a Villain, and the heiress of an Esquire or Franklein, the difference was very great; these latter may be supposed to have entertained sentiments suitable to their rank; and to engage the affections of such as these, the arts of address, and all the blandishments of love were in a great measure necessary. The wife of the carpenter of Osney, of whom Chaucer has given the following lively description:

*Faire was this pong wise, and there withal
As any wisele her bodie gentle and small,
A seinte she weared, barred all with silke,
A barne cloth, as white as morowe milke;
Upon her lendes, full of many a gore,
Whit was her smock, and embrouded all bifore,*

of the nuns of his diocese, when, as Matthew Paris, *Hist. Angl.* fol. 816, relates, being on his visitation, ‘ad domos religiosarum veniens, fecit exprimi mammillas earundem, ut sic physice si esset inter eas corruptela experiretur.’ An act that reflects more infamy on the bishop, than disgrace on the persons whose virtue he brought to so shameful and cruel a test. Vide Bayle, vol. III. pag. 345, in not. Bishop Hall, in his Apology for the married Clergy, pag. 667, alludes to this fact in the following words: ‘Do not our histories tell us that in the reign of Hen. III. Robert Grossthead, the famous bishop of Lincoln, in his visitation was fain to explore the virginity of the nuns by nipping off their dugs, “indignum scribi,” as Matthew Paris writes.’

And eke behinde on her colere about,
 Of cole blacke silke, within and eke without ;
 The tapes of her white bolipere
 Were of the same sure of her colere,
 Her kilet brode of silke, and set full hye
 And sickerly, she had a likerous ipe ;
 Full small ipulled were her brolves two,
 And tho were bent, and blacke as any flo.
 She was moche more blisfull for to see
 Then is the newe Perienet tree,
 And softer than the woll is of a weather,
 And by her girdel hong a purse of leather,
 Tasseld with silke, and perled with laroun *,
 In all this worlde, to seken up and down,
 There nis no man so wise, that couth thence
 So gaie a popelote, or so gaie a wenche ;
 Full brighter was the shynynge of her hewe,
 Than in the toure the Roble forged netwe.
 But of her song, it was so loud and perne,
 As any swalowe sittynge on a berne ;
 Thereto she couthe skippe, and make a game
 As any kiddyng or calfe folowynge his dame ;
 Her mouth was swete, as braket or the meth,
 Or horde of apples, lyng in haie or heth ;
 Winkynge she was, as is a iolic colt,
 Tong as a masse, and upright as a boist.
 A brooche she bare on her lolwe colere,
 As brode as the boss of a bucklere ;
 Her shoes were laced on her legges hie
 She was a primrose and piggesuic,
 For any lorde to liggen in his bedde,
 Or yet for any good poman to wedde.

MILLER'S TALE.

is courted with songs to the music of a gay sautric, on which her lover Nicholas the scholar of Oxford,

- - - - - made on nightes melodie

* i. e. Tasselled with silk, and having an edging of brass or tinsel lace. Perl is the edge or extremity of lace.

So sweetly that all the chamber rong,
 And Angelus ad Virginem he song,
 And after that he song the kynges note,
 Full oft blessed was his mery throte.

Ibid.

Her other lover, Absolon the parish-clerk, sung to the music of his geterne and his ribible, or fiddle. His picture is admirably drawn, and his manner of courtship thus represented by Chaucer.

A merie childe he was, to God me saue,
 Well coude he let blood, clippe and shaue,
 And make a charter of lond, and aquittance;
 In twentie maner coude he trippe and daunce,
 After the schole of Orenforde tho,
 And with his legges casten to and fro
 And plaie songes on a smale ribible *;
 Therto he song sometyme a loude quynible †.
 And as well coude he plaie on a geterne,
 In all the toune nas brewhouse ne tauerne
 That he ne visited with his solas,
 There any gaie tapstere was.

* * * * *
 * * * * *

* RIBIBLE is by Mr. Urry, in his Glossary to Chaucer, from Speght, a former editor, rendered a fiddle or gittern. It seems that Rebeb is a Moorish word, signifying an instrument with two strings, played on with a bow. The Moors brought it into Spain, whence it passed into Italy, and obtained the appellation of Ribeca; from whence the English Rebec, which Phillips, and others after him, render a fiddle with three strings. The Rebeb or Rebab is mentioned in Shaw's Travels as a Turkish or Moorish instrument now in use; and is probably an improvement on the Arabian Pandura, described by Mersennus, and mentioned in the preceding volume of this work, pag. 235.

† Mr. Urry, on the same authority, makes this word synonymous with treble. This signification is to be doubted; the word may rather mean a high part, such as in madrigals and motets is usually distinguished by the word quintus, which in general lies above the tenor, and is sometimes between that and the contratenor; and at others between the contratenor and the superius or treble; and from the word quintus quynible may possibly be derived; and this is the more probable, for that in an ancient manuscript treatise on descant, of which an account will hereafter be given, the accords for the quatrabil sight are enumerated; and quatrabil will hardly be thought a wider deviation from its radical term than quynible is from quintus. Stow records an endowment by the will of a citizen of London, dated in 1492, for a canable to sing a twelvemonth after his decease in the church of St. Sepulchre; and conjectures that by Canable we are to understand a singing priest. Surv. of London. with Additions by Strype, book III. pag. 241. And quere if Canable in this place may not mean Quynible, i. e. a priest with a voice of a high pitch?

This Absolon that was ioily and gaie,
 Goeth with a censer on a Sondaie,
 Censyng the wiues of the parithe laste,
 And many a louely look on hem he caste,
 And namely on this carpenters wife
 To look on her hym thought a merie life,
 She was so propre, and swete as licorous;
 I dare well saine if she had been a mous,
 And he a catte, he would have her hent anon.

This parithe clerke, this ioily Absolon,
 Hath in his harte soch a loue longpyng,
 That of no wife he take none offerpyng,
 For curtesie he saied he would none.
 The moone, when it was night, bright shone;
 And Absolon his Geterne * hath itake,
 For paramours he thought for to wake,
 And forth he goeth, jelous and amorous,
 Till he came to the carpenter's hous
 A little after the cockes had icrowd,
 And dressed him by a shot windowe
 That was upon the carpenters wall;
 He Singerh in his voice gentle and small,
 Now dere ladye, if thy will be
 I praeie you that ye would rewe on me.
 Full well accordyng to his Geternyng,

This carpentere awoke and heard him syng.

Ibid.

His manner of courtship, and the arts he made use of to gain the favour of his mistress, are farther related in the following lines.

Fro daie to daie, this ioily Absolon
 So woeth her, that hym was wo hygon;
 He waketh all the night, and all the daie.
 He kembeth his lockes brode, and made him gaie;
 He woeth her by meanes and brotage,
 And swore that he would been her owne page.

* It is intimated by Speght and Urry, in the Glossary to Chaucer, that by the word Gitterne is meant a fiddle; but more probably it is a corruption of Cittern, a very different instrument.

He Singeth brokkyng as a nightingale.
He sent her piment, meche, and spiced ale,
And wafres piping hotte out of the glede,
And for the was of toun, he profered her mede;
For some folke wolde be wonne for richesse,
And some for strokes, and some wiry gentlenesse.

Ibid.

If so many arts were necessary to win the heart of the youthful wife of a carpenter, what may we suppose were practised to obtain the affections of females in a higher station of life? Who were qualified to compose verses, songs, and sonnets, but young men endowed with a competent share of learning? and who were so likely to compose musical tunes as those who had the means of acquiring the rudiments of the science in those fraternities of which they were severally members, and in which they were then only taught? Even the fatires and bobbing rhymes, as Camden calls them, of those days, though they were levelled at the vices of the clergy, were written by clergymen. Lydgate was a monk of Bury, and Walter de Mapes, of whom Camden relates that in the time of king Henry the Second he filled all England with his merriments, was archdeacon of Oxford. He in truth was not so much a satirist on the vices of other men, as an apologist for his own, and these by his own confession were intemperance and lewdness; which he attempts to excuse in certain Latin verses, which may be found in the book entitled *Remains concerning Britain*.

From these particulars, and indeed from the general ignorance of the laity, we may fairly conclude that the knowledge of music was in a great measure confined to the clergy; and that they for the most part were the authors and composers of those Songs and Ballads with the tunes adapted to them, which were the ordinary amusement of the common people; and these were as various in their kinds as the genius, temper, and qualifications of their authors. Some were nothing more than the legends of saints, in such kind of metre as that in which the *Chronicles* of Robert of Gloucester and of Peter Langtoft and others are written; others were metrical romances; others were songs of piety and devotion, but of such a kind, as is hard

to

to conceive of at this time. And here it is to be noted, that as the Psalms were not then translated into the vulgar tongue, the common people wanted much of that comfort and solace, which they administered to our great grandmothers; and that in those times the principal exercises of a devout heart were the singing such songs as are above-mentioned. These had frequently for their subject the sufferings of the primitive christians, or the virtues of some particular saint, but much oftner an exhortation from Christ himself, represented in the pangs of his crucifixion, adjuring his hearers by the nails which fastened his hands and feet, by the crown of thorns on his head, by the wound in his side, and all the calamitous circumstances of his passion, to pity and love him. Of the compositions of this kind the following is an authentic specimen.

Wofully arayd
 My blod man for the ran,
 It may not be naped,
 My body bloo and wan,
 Wofully arayd.

Behold me I pray the
 With all thy hool reson,
 And be not so hard hartyd,
 For thys encheson;
 Syth I for thy solvls sake,
 Was slayn in gode selson,
 Begg'd and betrayd
 By Judas fals trefon.

Unkynndly entretyd
 With sharp cord sore frettyd,
 The Jewes me thretyd,
 They mew'd they gyred;
 They scorned me,
 Condemned to derh,
 As thou mayst see,
 Wofully arayd.

Thus naked am I naked,
 O man for thy sake,
 I love thee then love me,
 Why sleepest thou? awake,
 Remember my tender hart rote,
 For the brake.

What paynes
 My paynes
 Constraynd to crake,
 Thus tuggyd to and fro,
 Thus wrappyd all in woo,
 In most cruel wyse,
 Like a lambe offeryd in sacrifice,
 Wofully arayd.

Of sharpe thorn I have worne
 A crowne on my hed
 So payned,
 So straped,
 So rewlfully red,
 Thus bobbid,
 Thus robbid.
 Thus for thy lone dede
 Enslaynd,
 Not depnyd
 My blod for to shed.

My feet and hands sore,
 The sturpy naps bore,
 What might I suffer more
 Than I have done O man for the!
 Cum when ye lyst,
 Welcum to me;
 My bloud man for the raunc,
 My body bloo and wanne,
 Wofully arayd*.

* Skelton, in his poem entitled the Crown of Laurell, alludes to this song in a manner that seems to indicate that it was of his writing. See his poems, 12mo. 1736, pag. 54.

C H A P. VIII.

IN a manuscript, of which a full account will be given hereafter, as ancient as the year 1326, mention is made of ballads and roundelays; these were no other than popular songs, and we find that Chaucer himself composed many such. Stow collected his ballads, and they were published for the first time in an edition of Chaucer printed by John Kyngston in 1561*; they are of various kinds, some moral, others descriptive, and others satirical.

One John Shirley, who lived about 1440, made a large collection, consisting of many volumes of compositions of this kind by Chaucer, Lydgate, and other writers. Stowe had once in his possession one of these volumes, entitled ‘A Boke cleped the abstracte brevyaire, compyled of diverse balades, roundels, virilays†, tragedyes, envoys, complaints, moralities, storyes practysed, and eke devyfed and ymagined, as it sheweth here followyng, collected by John Shirley‡,’ which is yet extant, and remains part of the Ashmolean collection of manuscripts; and the late Mr. Ames had in his possession a folio volume of ballads in manuscript, composed by one John Lucas, about the year 1450, which is probably yet in being.

There are hardly any of the tunes of these ancient ballads but must be supposed to be irretrievably lost. One indeed to that in Chaucer’s works, beginning ‘I have a lady’, is to be found in a vellum manuscript, formerly in the hands of Dr. Robert Fairfax, mentioned in Morley’s Catalogue, who lived about 1500, and which afterwards became part of the collection of Mr. Ralph Thoresby, and is mentioned in the list of his curiosities, at the end of his History of Leeds; the tune was composed by Cornysh, who lived temp. Hen. VIII. but then the ballad itself is not so old as is pretended, for in the Life of Chaucer, prefixed to Urry’s edition, it is proved to have been written after his death.

Nor, which is much to be lamented, have we any dance-tunes so ancient as the year 1400. The oldest country-dance-tune now ex-

* This is the edition referred to in all the quotations from Chaucer that occur in the course of this work.

† Roundel and Virilay are words nearly synonymous; both are supposed to signify a rustic song or ballad, as in truth they do, but with this difference, the roundel ever begins and ends with the same sentence, the virilay is under no such restriction.

‡ Vid. Tann. Biblioth. pag. 668.

tant being that known by the name of Sellenger's, i. e. St Leger's Round, which may be traced back to nearly the time of Hen. VIII. for Bird wrought it into a virginal-lesson for lady Nevil *: that they must have had such sort of musical compositions, and those regular ones, long before, is in the highest degree probable, since it is certain that the measures of time were invented and reduced to rule at least before the year 1340, which is more than half a century earlier, and consequently that the musicians of that time had the same means of composing them as we have now.

The most ancient English song with the musical notes perhaps any where extant, is now in the British Museum, concerning which Mr. Wanley, who was as good a musician as he was a judicious collector, has given this account in that part of the Catalogue of the Harleian Manuscripts, which he himself drew up †.

‘*Antiphona PERSPICE XP^TICOLA, Miniatis Litteris scripta; supra quam, tot Syllabis, nigro Atramento seu communi, cernuntur Verba Anglica, cum Notis Muscis, à quatuor Cantoribus seriatim atq; simul Canenda. Hoc genus Contrapunctionis sive Compositionis, CANONEM vocant Musci moderni; Anglicè (cum verba, sicut in præfenti Cantico, sint omnino ludicra) A CATCH; vetustioribus verò, uti ex præsentii Codice videre est, nuncupabatur ROTA. Hanc ROTAM cantare possunt quatuor Socij; a paucioribus autem quam a Tribus, vel Saltem Duobus, non debet dici, preter eos qui dicunt PEDEM. Canitur autem sic; Tacentibus ceteris, unus inchoat cum hijs qui tenent PEDEM, et cum venerit ad primam Notam post Crucem, inchoat alius; et sic de ceteris, &c. fol. 9. b.*

‘*Notandum etiam, hoc ludicræ Cantionis apud Anglos, Regulis quodæ Musices quodam modo astrictæ, avitâ in super Linguâ exhibitæ, Exemplar esse omnium quæ adhuc mihi videre contiget, Antiquissimum.*

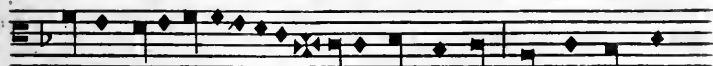
The following is an exact copy of the song above described, with the directions for singing it.

* The knowledge of this fact is derived from a curious manuscript volume yet extant, containing a great number of lessons all composed by Bird: the book is in the handwriting of John Baldwine, of Windsor, and appears to have been finished anno 1591; it is very richly bound, and has these words, ‘My Ladye Nevell’s booke’ impressed in gold letters on the covers, and the family arms depicted on one of the blank leaves. The first lesson in it is entitled Lady Nevel’s Grownde; from all which particulars it is to be supposed that the book itself was a present from Bird himself to lady Nevil, who perhaps might have been his scholar.

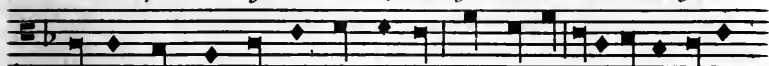
† The number of the manuscript, as it stands in the printed catalogue, is 978. The volume contains divers tracts on music, and other subjects; and the song above spoken of is numbered 5, that is to say, it has the fifth place in vol. 978.

CANON in the Unifon.
from an ancient MS. in the British Museum.

93



SUMER is i cumen in, Lhude sing Cuccu, groweth seð and .
Perspicce chrythicola que dignacio celicus agri-



bloweth með, and springth the wde nu, Sing Cuccu Awebleteth after
-co - la pro uitis uicio Filio non parcens expo-



lomb, thouth after calve cu, Bulluc sterteth, Bucke verteth, murie.
-sunt mortis axicio — Qui captiuos Semiuuio a sup-



sing cuccu, Cuccu cuccu, wel sings thu cuccu, ne swik thu naver nu.
-plicio — Tite donat et secum coronat in ce - li soli - o .

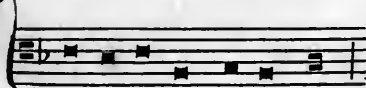
Hanc rotam, cantare possint quatuor socii, A paucioribus autem quam a tribus, vel saltem duobus, non debet dur. Præter eos qui dicunt pedem. Cantatur autem sic; Tacentibus cæteris unus inchoat cum hijs qui tenent pedem, et cum venerit ad primam notam post crucem, inchoat alius; & sic de cæteris. Singuli vero repaudent ad pausiones scriptas, & non alibi; Spacio unius longæ notæ.



Hoc repetit unus quociens opus est faciens pausionem infine.

Pes

Sing cuccu nu, sing cuccu.



Hoc dicit alius pausionem in medio et non in fine, sed immedialiter repetens principium.

VOL. II Sing cuccu, sing cuccu nu.

It is to be noted that in the Harleian MS the stave on which the above composition is written consists of red lines, and that the Latin words above given are of the same colour, as are also the directions for singing the Pes, as it is called. Du Cange voce ROTTA, remarks that this word sometimes signifies a hymn. The words ‘Hanc rotam cantare possunt,’ &c. may therefore be supposed to refer to the Latin ‘Perfpice Chrificola,’ and not to the English ‘Sumer is icumen in,’ &c. which latter stand in need of an explanation, and are probably to be thus rendered :

Summer is a-coming in,
 Loud sing cuckow.
 Groweth feed,
 And bloweth mead * ;
 And spring’th the wood new.
 Ewe bleateth after lamb,
 Loweth after calf cow :
 Bullock starteth,
 Buck verteth †,
 Merry sing cuckow,
 Well sing’st thou cuckow,
 Nor cease to sing [or labour thy song] nu [now] ‡.

As to the music, it is clearly of that species of composition known by the name of Canon in the Unison. It is calculated for four voices, with the addition of two for the Pes, as it is called, which is a kind of ground, and is the basis of the harmony. Mr. Wanley has not ventured precisely to ascertain the antiquity of this venerable musical relic, but the following observations will go near to fix it to about the middle of the fifteenth century. It has already been shewn that

* The flowers in the meadow.

† Goeth to vert, i. e. to harbour among the fern.

‡ It is observable that the most ancient species of musical imitation is the song of the cuckow, which must appear to be a natural and very obvious subject for it. Innumerable are the instances that might be produced to this purpose ; a very fine madrigal in three parts, composed by Thomas Weelkes, organist of Chichester cathedral about the year 1600, beginning ‘The Nightingale the Organ of Delight,’ has in it the cuckow’s song. Another of the same kind, not less excellent, in four parts, beginning, ‘Thir-
 ‘fis sleepest thou?’ occurs in the Madrigals of John Bennet, published in 1599. Vi-
 valdi’s cuckow concerto is well known, as is also that of Lampe, composed about thirty
 years ago.

the primitive form of polyphonous or symphoniac music was counterpoint, i. e. that kind of composition which consisted in the opposition of note to note : the invention of the cantus mensurabilis made no alteration in this respect, for though it introduced a diversity in the measures of the notes as they stood related to each other, the correspondence of long and short quantities was exact and uniform in the several parts.

To counterpoint succeeded the cantus figuratus, in which it is well known that the correspondence, in respect of time, is not between note and note, but rather between the greater measures ; or, to speak with the moderns, between bar and bar, in each part ; and this appears to have been the invention of John of Dunstable, who wrote on the cantus mensurabilis, and died in 1455, and will be spoken of in his place *. Now the composition above given is evidently of the figurate kind, and it follows from the premises, that it could not have existed before the time when John of Dunstable appears to have lived. The structure of it will be best understood by the following score in the more modern method of notation.

The song of the cuckow is in truth but one interval, that is to say a minor third, terminated in the scale by a LA-MI RE acute, and c SOL FA. Vide Kirch. Musurg. tom. I. Iconism. III. nevertheless, in all the instances above referred to, it is defined by the interval of a major third.

* This assertion is grounded on the authority of a book intitled *Præceptiones Musices Poeticæ, seu de Compositione Cantus*, written by Johannes Nucius, printed in 1613, wherein, to give it at length, is the following remarkable passage, intended by the author as an answer to the question, *Quem dicimus poeticum musicum ?*

‘ Qui non solum precepta musicæ apprime intelligit, et juxta ea rectè, ac bene modulatur, sed qui proprii ingenii penetralia tentans, novas cantilenas cudit, et flexibiles sonos pio verborum pondere textibus aptat. Talem artificem Glareanus symphonetæ appellatione describit. Sicut Phœnax nomine cantorem insinuat. Porro tales artifices claruerunt, primum circa annum Christi 1400, aut certè paulò post. Dunstapli Anglus à quo primum figuralem musicam inventam tradunt.’

Thomas Ravenscroft, the author of *A brief Discourse of the true but neglected Use of charactering the Degrees in measurable Music*, quarto, 1614, asserts that John of Dunstable was the first that invented musical composition, in which, taking the above-cited passage for his authority, he appears most grossly to have erred. Musical composition must certainly be as ancient as the invention of characters to denote it ; nay, it may be conjectured that counterpoint was known and practised before the time spoken of, but as to figurate music, we are at a loss for evidence of its existence before the time of Dunstable, and in truth it is the invention of figurate music only that is ascribed to him by Nucius.

SUMER is i-cu-men in Lhude sing Cuc-

SUMER is i-

Sing Cuc - - cu nu Sing cuc -

Sing Cuc - - cu Sing cuc -

- cu Groweth seð and bloweth með and

cu - men in Lhude sing cuc cu

SUMER is i - cu - men in

- cu sing cuc - - cu nu

- cu nu sing cuc - - cu

springth the wde nu sing cuc - -
 Groweth seð and bloweth með and springth the wde
 Lhude sing cuc - cu Groweth feð and
SUMER is i - cu - men in Lhude sing cuc -
 sing cuc - - cu sing cuc -
 sing cuc - - cu nu sing cuc -

- cu Awe ble-teth af-ter lombhouth af - ter
 nu sing cuc - cu Awe
 bloweth með and springth the wde nu sing
 - cu Groweth seð and bloweth með and springth the
 - cu nu sing cuc - cu sing
 - cu sing cuc - cu nu sing

calve Cu Bulluc sterteth bucke verteth

ble-teth af-ter lombhouth af-ter calve cu

cuc - - cu Awe ble-teth af-ter lombhouth

wde nu Sing cuc - cu

cuc - cu nu Sing cuc - cu

cuc - cu Sing cuc - cu nu

murie sing cuc - cu cuc - - cu cuc -

Bulluc sterteth bucke verteth murie sing cuc - cu

af-ter calve cu Bulluc sterteth bucke

Awe ble-teth af-ter lombhouth af-ter calve cu

sing cuc - cu nu sing cuc - - cu

sing cuc - cu nu sing cuc - - cu

- cu wel sings thu cuc - cu ne swik thu na-ver
 cuc - cu cuc - cu wel sings thu cuc -
 verteth murie sing cuc cu sing cuc -
 Bulluc sterteth bucke verteth murie sing cuc -
 sing cuc - cu nu sing cuc -
 nu sing cuc - cu sing cuc -

nu SUMER is i - cu-men in Lhude
 - cu ne swik thu na-ver nu SUMER
 - cu cuc cu wel sings thu cuc - cu ne swik thu
 - cu cuc cu - cuc cu wel sings
 - cu sing cuc - cu nu sing
 - cu nu sing cuc - cu sing

sing cuc - cu Groweth sed and bloweth
 is i - cu - men in Lhude sing cuc - cu
 na-ver nu SU-MER is i - cu - men
 thu cuc - cu ne swik thu na-ver nu
 cuc - - cu sing cuc - - cu
 cuc - - cu nu sing cuc - - cu

med and springth the wde nu
 Grow-eth sed and bloweth
 in Lhude sing cuc - cu
 SU-MER is i - cu - men
 nu sing cuc - - cu
 sing cuc - - cu

The history of music, so far as regards the use and practice of it, is so nearly connected with that of civil life, as in a regular deduction of it to require the greatest degree of attention to the customs and modes of living peculiar to different periods: a knowledge of these is not to be derived from history, properly so called, which has to do chiefly with great events; and were it not for the accurate and lively representation of the manners of the old Italians, and the not less ancient English, contained in the writings of Boccace and Chaucer, the inquisitive part of mankind would be much at a loss for the characteristics of the fourteenth century. Happily these authors have furnished the means of investigating this subject, and from them we are enabled to frame an idea of the manners, the amusements, the conversation, garb, and many other particulars of their contemporaries.

The Decameron of Boccace, and the Canterbury Tales of Chaucer, appear each to have been composed with a view to convey instruction and delight, at a time when the world stood greatly in need of the former; and by examples drawn from feigned history, to represent the consequences of virtue and vice; and in this respect it may be said that the authors of both these works appear to have had the same common end in view, but in the prosecution of this design each appears to have pursued a different method. Boccace, a native of Italy, and a near neighbour to that country where all the powers of wit and invention had been exerted for upwards of two centuries in fictions of the most pleasing kind, had opportunities of selecting from a great variety such as were fittest for his purpose. Chaucer, perhaps not over solicitous to explore those regions of fancy, contented himself with what was laid before him, and preferred the labour of refining the metal to that of digging the ore.

Farther, we may observe that besides the ends of instruction and delight, which each of these great masters of the science of human life proposed, they meant also to exhibit a view of the manners of their respective countries, Italy and England, with this difference, that the former has illustrated his subject by a series of conversations of persons of the most refined understanding, whereas the latter, without being at the pains attending such a method of selection, has feigned an assemblage of persons of different ranks, the most various and artful that can be imagined, and with an amazing propriety has made each of them the type of a peculiar character.

To begin with Boccace. A plague which happened in the city of Florence, in the year of our Lord 1348, suggests to him the fiction that seven ladies, discreet, nobly descended, and perfectly accomplished; the youngest not less than eighteen, nor the eldest exceeding twenty-eight years of age; their names Pampinea, Fiammetta, Philomena, Emilia, Lauretta, Neiphile, and Eliza, meet together at a church, and, after their devotions ended, enter into discourse upon the calamities of the times; to avoid the infection they agree to retire a small distance from the town, to live in common, and spend part of the summer in contemplating the beauties of nature, and in the ingenious and delightful conversation of each other; but foreseeing the inconveniences that must have followed from the want of companions of the other sex, they add to their number Pamphilo, Philostrato, and Dioneo, three well bred young gentlemen, the admirers and honourable lovers of three of these accomplished ladies; they retire to a spacious and well furnished villa. Pampinea is elected their queen for one day, with power to appoint her successor; different offices are assigned to their attendants, wines, and other necessities, chess-boards, backgammon-tables, cards, dice, books, and musical instruments are provided; the heat of the season excluding the recreations of riding, walking, dancing, and many others, for some part of the day, they agree to devote the middle of it to the telling of stories in rotation: the conversations of this kind take up ten days, each is the narrator of ten novels. Such is the structure of the Decameron.

The highest sense of virtue, of honour, and religion, and the most exact attention to the forms of civility, are observable in the behaviour of these ladies and gentlemen; nevertheless many of the stories told by them are of such a kind as to excite our wonder that well-bred men could relate, or modest women hear them; from whence this inference may be fairly drawn, that although nature may be said to be ever the same, yet human manners are perpetually changing; particular virtues and vices predominate at different periods, chastity of sentiment and purity of expression are the characteristics of the age we live in.

But to pursue more closely the present purpose, we find from the novels of Boccace that Music made a considerable part in the entertainment of all ranks of people. In the introduction we are told that

on the first day after they had completed the arrangement of this little community, when dinner was over, as they all could dance, and some both play and sing well, the queen ordered in the musical instruments, and commanded Dioneo to take a lute, and Fiammetta ‘una vivola,’ a viol, to the music whereof they danced, and afterwards sung. And at the end of the first Giornata we are told that Lauretta danced, Emilia singing to her, and Dioneo playing upon the lute : the canzone, or song, which is a very elegant composition, is given at length. At the end of the third Giornata, Dioneo, by whom we are to understand Boccace himself, and Fiammetta, under whom is shadowed his mistress, the natural daughter of Robert king of Naples, sing together the story of Guiglielmo and the lady of Vergiu, while Philomena and Pamphilo play at chess; and at the end of the seventh Giornata the same persons are represented singing together the story of Palamon and Arcite, after which the whole company dance to the music, ‘della Cornamusa,’ of a bagpipe, played on by Tindarus, a domestic of one of the ladies, and therefore a fit person to perform on so homely an instrument.

These representations, fictitious as they undoubtedly are, may nevertheless serve to ascertain the antiquity of those musical instruments, the Lute, the Viol, and the Cornamusa, or Bagpipe; they also prove to some degree the antiquity of that kind of measured dance, which was originally invented to display all the graces and elegancies of a beautiful form, and is at this day esteemed one of the requisites in a polite education.

C H A P. IX.

IT remains now to speak of our ancient English poet, and from that copious fund of intelligence and pleasantry the Canterbury Tales, to select such particulars as will best illustrate the subject now under consideration. The narrative supposes that twenty-nine persons of both sexes, of professions and employments as different as invention could suggest, together with Chaucer himself, making in all thirty, sat out from the Tabarde inn in Southwark * on a pilgrimage to the shrine of St.

* This inn was formerly the lodging of the abbot of Hyde near Winchester, the sign was a Tabarde, a word signifying a short jacket, or sleeveless coat, whole before, open on both

Thomas Becket in the cathedral church of Canterbury, and that this motley company consisted of a knight, a 'squire his son, and his yeoman or servant; a prioress, a nun, and three priests her attendants; a monk, a friar, a merchant, a clerk of Oxford, a serjeant at law, a franklin or gentleman, a haberdasher, a carpenter, a weaver, a dyer, a tapiser or maker of tapestry, a cook, a shipman or master of a trading vessel, a doctor of physic, the wife of a weaver of Bath, a parson, a plowman, or, as we should now call such a one, a farmer, a miller, a manciple, a reeve, a summoner, a pardoner, and Chaucer himself, who was a courtier, a scholar, and a poet. The characters of these, drawn with such skill, and painted in such lively colours, the persons represented by them seem to pass in review before us, precede, and are therefore called the Prologues to, the Tales. After the prologues follows a relation of the conversation of the pilgrims at their supper, in which the host desires to make one of the company, which being assented to, he proposes that in the way to Canterbury each should tell two tales, and on their return the same number; and he that recounts the best shall be treated with a supper by his companions. To this they assent, and early in the morning set out, taking the host for their guide. They halt at St. Thomas's Watering, a place well known near Southwark, and the host proposes drawing cuts to determine who shall tell the first tale; the lot falls upon the knight, as having drawn the shortest, and making a brief apology (wherein his discretion and courtesy are remarkable) he begins by a recital of the knightly story of Palamon and Arcite*.

both sides, with a square collar and hanging sleeves. Stow's Survey, lib. IV. chap. 1. From the wearing of this garment some of those on the foundation at Queen's college in Ox'ford are called Taberdarii. The servants of their respective masters at the great call of serjeants in the year 1736, walked in coats of this form, and of a violet colour, in the procession from the Middle Temple hall to Westminster. It was anciently the proper habit of a servant, and there cannot be a clearer proof of it than that all the knaves in a pack of cards are dressed in it. A few years ago the sign of this inn was the Talbot or beagle, an evidence that the signification of the word Tabarde was at least unknown to its then owner. The host in Chaucer's time was Henry Bailie, a merry fellow, the humour of whose character, which is admirably drawn by the poet, is greatly heightened by the circumstance of his having a shrew for his wife. It is with great justice that Mr. Dryden remarks that from that precise and judicious enumeration of circumstances contained in this and the other characters of Chaucer, 'he was enabled to form an idea of the humours, the features, and the very dress of the pilgrims, as distinctly as if he had supped with them at the Tabarde in Southwark.'

* It is very remarkable that Cowley could never relish the humour of Chaucer. Dryden relates the fact, and gives his authority for it in these words: 'I have often heard the late

In the prologues the following particulars relating to music are observable; and first in that of the 'Iquire it appears that

He coude songes make and wel endite,
Juste, and eke daunce, portray, and wel write.

And that the prioress,

- - - - - called dame Eglentine,
Ful wel the song tho service debine,

Of the Frere it is said that

- - - - - certainly he had a mery note,
Wel coude he singe and plain on a Note.

And that

In harping whan he had song
His eyen twinkled in his hed aright,
As done the sterres in a frosty night.

From the character of the clerk of Oxenforde we learn that the Fiddle was an instrument in use in the time of Chaucer.

For him was leuer to haue at his beddes heed
Twenty bookes cladde with blake or reed,
Of Aristotle and of his philosophic,
Than robes riche, or fiddell, or gay sautrie.

And of the miller the author relates that

A baggepipe well couth he blowe and soune.

In the Cook's Tale is an intimation that the apprentice therein mentioned could sing and hop, i. e. dance, and play on the Getron and Ribible; and in the romaunt of the Rose is the following passage.

There mightest thou se these Flutours,
Minstrals, and eke Joglours,

* late earl of Leicestersay that Mr. Cowley himself was of opinion that Chaucer was a dry old fashioned wit, not worth receiving; and that having read him over at my lord's request, he declared he had no taste of him.' Pref. to Dryden's Fables.

This fact is as difficult to account for as another of a similar kind; Mr. Handel made no secret of declaring himself totally insensible to the excellences of Purcell's compositions.

That well to sing did her paine,
 Some song songes of Lorraine,
 For in Lorraine her notes be
 Full sweeter than in this countre.

Fol. cxix. b.

From the passages above-cited we learn that the son of a knight, educated in a manner suitable to his birth; might be supposed to be able to read, write, dance, pourtray, and make verses. That in convents the nuns sung the service to the musical notes. That the Lute, the Rote, the Fiddle, the Sautrie, the Bagpipe, the Getron, the Ribible, and the Flute, were instruments in common use: Speght supposes the appellative Rote to signify a musical instrument used in Wales, mistaking the word, as Mr. Urry suspects, for Crota, a crowd; but Dr. Johnson in his Dictionary, makes it to mean a Harp, and cites the following passage from Spenser:

Worthy of great Phæbus rote,
 The triumphs of Phlegrean Jove he wrote,
 That all the gods admired his lofty note.

But in the *Confessio Amantis* of Gower is the following passage:

He taught hir, till she was certeyne
 Of Harpe, Citole*, and of Riote,
 With many a tewe, and many a note.

Fol. 178. b.

Upon which it is observable that the words Harpe and Riote, or Rote, occur in the same line, which circumstance imports at least a doubt, whether in strictness of speech they can be said to be synonymous. The word Sautrie is clearly a corruption of Psaltery, a kind of harp; Getron or Getern has the same signification with Cittern; and Ribible or Rebible, is said by Speght and Urry to mean a Fiddle, and sometimes a Getern. The names of certain other instruments, not so easy to explain, are alluded to in the following list of musicians attending king Edw. III. extracted from a manuscript-roll of the

* CITOLE, in the passage above-cited from Gower is derived from CISTELLA, a little chest, and probably means a dulcimer, which is in truth no other than a little chest or box with strings on the lid or top.

officers of his household, communicated by the late Mr. Hardinge of the house of commons* :

| | | | | | | |
|-------------|---|-------------|---|---|---|---|
| Mynstrells. | { | Trompetters | - | - | - | 5 |
| | | Cytelers † | - | - | - | 1 |
| | | Pypers | - | - | - | 5 |
| | | Tabrete | - | - | - | 1 |
| | | Mabrrers | - | - | - | 1 |
| | | Clarions | - | - | - | 2 |
| | | Fedeler | - | - | - | 1 |
| | | Wayghtes ‡ | - | - | - | 3 |

As to the organ, it was clearly used in churches, long before the time of Chaucer : he mentions it in the tale of the Nun's Priest ; and what is somewhat remarkable, with the epithet of merry.

*His voice was merier than the mery Orgon
On masse daies, that in the churches gon.*

Other particulars occur in the prologues, which as they relate to modes of life, are characteristic of the times, and tend to elucidate the subject of the present enquiry ; as that at Stratford, near Bow in

* Of the several instruments above-mentioned it seems that the harp was the most esteemed. It is well known that king Alfred himself played on the harp : and we are told by Walter Hemingford in his Chronicle, published by Dr. Thomas Gale, in the Hist. Brit et Ang. otherwise called the XV. Scriptorum, vol. III. p. 591, that Edward I. while he was prince of Wales, and in the Holy Land, was attended by a Citharedus or harper ; and it is probable that he had contracted a love for this instrument in some of those expeditions into Wales, which he undertook in the life-time of his father Hen. III. The same author relates that it was this harper that killed the assassin who stabbed Edward with a poisoned knife at Ptolemais. The manner of it is thus described by him : ' After the prince had received the wound he wrested the knife from the assassin, and ran it into his belly : his servant [the harper] alarmed by the noise of the struggle, rushed into the room, and with a stool beat out his brains.' See also Fuller's Hist. of the Holy War, book IV. chap. 29.

† From CITOLE, above explained.

‡ WAYGHTES or WAITS, are Hautbois. Butler, Principles of Music, pag. 93. 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, lyricines, tibicines, ci-tharædi, f. à verb to wait, quia sc. magistratus & alios in pompis instar stipatorum, sequuntur, vel à C. guet, vigilia, guetter, quia noctu exubias agunt quæ eandem agnoscunt originem ac nostrum watch, vigilæ.' Skin.

Middlesex, was a school for girls, wherein the French language, but very different from that of Paris, was taught, and that at meals, not to wet the fingers deep in the sauce was one sign of a polite female education. And here it may not be improper to remark that before the time of king James the First, a fork was an implement unknown in this country. Tom Coriate the traveller learned the use of it in Italy, and one which he brought with him from thence was here esteemed a great curiosity *. But to return to Chaucer: although forbidden by the canon law to the clergy, it appears from him that the monks were lovers of hunting, and kept greyhounds—that serjeants at law, were as early as the time of Edward the Third, occasionally judges of assize, and that the most eminent of them were industrious in collecting Doomes, i. e. judicial determinations, which by the way did not receive the appellation of Reports till the time of Plowden, who flourished in the reign of Elizabeth, before which persons were employed at the expence of our kings to attend the courts at Westminster, and take short notes of their decisions for the use of the public†: a series of these is now extant, and known to the profession of the law by the name of the Year-Books—that the houses of country gentlemen abounded with the choicest viands—that a haberdasher, a carpenter, a weaver, a dyer, and a maker of tapestry, were in the

* ‘ Here I wil mention a thing that might haue been spoken of before in discourse of the first Italian towne I obserued a custome in all those Italian cities and townes through the which I passed, that is not used in any other country that I saw in my trauels, neither doe I thinke that any other nation of Christendome doth use it, but only Italy. The Italian, and also most strangers that are commorant in Italy, doe alwaies at their meales use a little forke when they cut their meate. For while with their knife, which they hold in one hand, they cut the meate out of the dish, they fasten their forke, which they hold in their other hand, upon the same dish, so that whatsoever he be that sitting in the company of any others at meale, should unaduisedly touch the dish of meate with his fingers from which all at the table doe cut, he will giue occasion of offence unto the company, as hauing transgressed the lawes of good manners, insomuch that for his error he shall be at the least brow-beaten, if not reprehended in wordes. This forme of feeding I understand is generally used in all places of Italy, their forks being for the most part made of yron or of Steele, and some of siluer, but those are used only by gentlemen. The reason of this their curiosity is, because the Italian cannot by any meanes indure to haue his dish touched with fingers, seeing all mens fingers are not alike cleane. Hereupon I myselfe thought good to imitate the Italian fashion by this forked cutting of meate, not only while I was in Italy, but also in Germany, and oftentimes in England since I came home; being once quipped for that frequent using of my forke by a certaine learned gentleman, a familiar friend of mine, one M. Laurence Whitaker, who in his merry humour doubted not to call me at table Furcifer, only for using a forke at feeding, but for no other cause.’ Coriate’s Crudities, pag. 90.

† Pref. to 3d Rep.

rank of such citizens as hoped to become aldermen of London; and that their wives claimed to be called Madam—That cooks were great cheats, and would dress the same meat more than once—That the masters of ships were pirates, and made but little conscience of stealing wine out of the vessels of their chapmen when the latter were asleep—That physicians made astrology a part of their study—That the weaving of woollen cloth was a very profitable trade, and that the neighbourhood of Bath was one of the seats of that manufacture—That a pilgrimage to Rome, nay to Jerusalem, was not an extravagant undertaking for the wife of a weaver—That the mercenary sort of clergy were accustomed to flock to London, in order to procure chauntries in the cathedral of St. Paul *—That at the Temple the members were not many more than thirty †, twelve of whom were qualified

* Besides such clerks as held chauntries in the nature of benefices, there were others who were mere itinerants, wandering about the kingdom, and seeking employment by singing mass for the souls of the founders. Fuller says that the ordinary price for a mass sung by one of these clerks was four pence; but that if they dealt in the gross, it was forty marks for two thousand. Worthies in Essex, pag. 339.

† This account of the number of members in one of the principal inns of court must appear strange in comparison with the state of those seminaries at this time, unless we suppose, as perhaps we ought, that Chaucer means by the persons to whom the mangle is servant, Benchers, and not those of a less standing. In the reign of Henry the Sixth the students in each of the inns of court were computed at two hundred; and these bear but a small proportion to their numbers at this day. The reason given by Fortescue for the smallness of their number in his time is very curious, and is but one of a thousand facts which might be brought to prove the vast increase of wealth in this country. His words are these: 'In these greater innes there can no student be maintained for lesse expenses by the year then twenty markes, and if he have a servant to waite upon him, as most of them haue, then so much the greater will his charges be. Now, by reason of this charges, the children onely of noblemen do study the lawes in those innes, for the poor and common sort of the people are not able to bear so great charges for the exhibition of their children. And marchant men can seldom find in their hearts to hinder their merchandise with so great yearly expenses. And thus it falleth out that there is scant any man found within the realm skillful and cunning in the lawes, except he be a gentleman born, and come of a noble stock. Wherefore they more then any other kind of men have a speciall regard to their nobility, and to the preservation of their honor and fame. And, to speak uprightly, there is in these greater innes, yea and in the lesser too, beside the study of the laws, as it were an univerlity or school of all commendable qualities requisite for noblemen.. There they learn to sing, and to exercise themselves in all kinde of harmony. There also they practice dauncing, and other noblemen's pastimes, as they use to do, which are brought up in the king's house. On the working dayes most of them apply themselves to the study of the law; and on the holy daies to the study of holy scripture; and out of the time of diuine service to the reading of chronicles. For there indeed are vertues studied, and vices exiled; so that, for the endowment of uertue, and abandoning of vice, knights and barons, with other states, and noblemen of the realm, place their children in those innes, though they desire not to haue them learned in the lawes, nor to live by the practise thereof, but onely upon their father's allowance.'

De Laudibus Legum Angliæ, cap. 49. Mulcaster's Translation.

to be stewards to any peer of the realm—That their manciple was a rogue, and had cunning enough to cheat them all—That stewards grew rich by lending their lords their own money. The summoner, an officer whose duty it is to execute the process of the ecclesiastical court, is a character now grown obsolete; from that which Chaucer has given of one, we however learn that they were a sort of men who throve by the incontinence of the common people, that they affected to speak Latin, that is to say, to utter a few of those cant phrases which occur in the practice of the consistory, and other ecclesiastical courts; and that they would for a small fee suffer a good fellow to have his concubine for a twelvemonth. That they were of counsel with all the lewd women in the diocese, and made the vulgar believe that the pains of hell were not more to be feared than the curse of the arch-deacon*.

These several particulars, extracted from the prologues to the Tales, exhibit, as far as they go, a lively and accurate representation of the manners of the people of England in Chaucer's time; but these are few in comparison with the facts and circumstances to the same purpose which are to be met with in the tales themselves; nor are the portraits of the principal agents in the tales, and which accidentally occur therein, less exact than those contained in the prologues. The scholar Nicholas, in the Miller's Tale, is an instance of this kind; for see how the poet has described him.

He represents him as young, amorous, and learned; not a member of any college, for there were but few at Oxford in Chaucer's time, but living 'at his friends finding and his rent,' and lodging in the house of a carpenter, an old man, who had a very young and beautiful wife. In the house of this man the scholar had a chamber, which he decked with sweet herbs; he is supposed to study astronomy, or rather astrology; his chamber is furnished with books great and small, among which is the *Almagist*, a treatise said to be written by Ptolemy; an *Asterlagour*, or *Astrolabe*, an instrument used for taking the altitude of the sun and stars. He has also a set of *Augrim Stones* †, a kind of peb-

* Some of these Prologues, modernized, as it is said, by Mr. Betterton, are printed in the Miscellany of Mr. Pope, in two volumes 12mo. Mr. Fenton suspecting that they were indeed Pope's, requested of him the sight of Betterton's manuscript, but could never obtain it.

† Augrim is supposed by Mr. Urry to be a corruption of Algorithm, by which he says

bles at that time made use of in numeral computation, and to which counters afterwards succeeded, and above all lay his musical instrument.

His rival Absolon, the parish clerk, is of another cast, a spruce fellow, that sung, danced, and played on the Fiddle; that was great with all the tapsters and brew-house girls in the town, and 'visited them with his solace.' His ingenuity and learning qualified him to let blood, clip hair, shave, and make a charter of land, or an acquittance. His employment in the church obliged him to assist the parish priest in the performance of divine service; and it appears to have been his duty on holydays to go round the parish with a censer in his hand, conformable to the practice of the Romish church, 'censing the wives of the parish.' But nothing can be more picturesque than the description of his person and dress. His hair shone like gold, and strutted broad like a fan; his complexion red, and his eyes grey as a goose; and the upper leathers of his shoes were carved to resemble the windows of St. Paul's cathedral; his stockings

is meant the sum of the principal rules of common arithmetic. Glossary to Chaucer. Gower's definition of the science of arithmetic seems to favour this opinion.

Of arithmetic the matere

Is that of whiche a man may lere,

What Algorisme in nombre amounteth,

Whan that the wise man accounteth

After the formel propretee

Of Algorismes a, b, c;

By which multiplicacion

Is made, and the diminucion

Of sommes, by the experience

Of this arte, and of this science.

Confessio Amantis, fol. 141. b.

But in a book entitled Arithmetick, or the Ground of Arts, written by Robert Record, doctor in physic, and dedicated to king Edw. VI. afterwards augmented by the famous Dr. John Dee, and republished in 1590 and 1648, 8vo. the word, as also another of the same signification, viz. Arismetrick, is thus explained: 'Both names are corruptly written, Arismetrick for Arithmetick, as the Greeks call it, and Augrime for Algorisme, as the Arabians found it, which doth betoken the science of numbring,' pag. 8. Augrim stones seem to have been the origin of counters, the use whereof in numerical calculation was continued down to the time of publishing the above book, for the author, pag. 9, says 'the art of arithmetic may be wrought diversly with pen or 'with counters;' the powers of these counters was determined by their situation in the higher or lower of six rows or lines; but in this respect there was a difference, the merchants observing one rule, and the auditors of public accounts another.

were red, and his kirtle or upper coat of light watchet, that is to say sky-colour, not tied here and there, merely to keep it close, but thick set with points*, more for ornament than use; all which gay habiliments were covered with a white surplice.

The Reve's Tale contains the characters of Denyse Simkin, the proud miller of Trompington, and his prouder wife: from the poet's description of them it appears that the husband, as a fashion not inconsistent with his vocation, wore both a sword and a dagger. As to his wife, she is said to have been the daughter of the parson of the town, who on her marriage gave her 'full many a pan of brasse'; and because of her birth and her education, for she is said to have been 'fostered in a nunnery,' she was insolent to her neighbours, and assumed the style of Madam. The business which drew the scholars John and Alein to the mill of Simkin, bespeaks the difference which a long succession of years has made in a college life; for the rents of college estates were formerly paid, not in money, but in corn, which it was the business of the manciple to get ground and made into bread. During the sickness of the manciple of Soller's hall at Cambridge, two scholars, with a sack of corn laid on the back of a horse, armed each with a sword and buckler, set out for the mill at Trompington, a neighbouring village. The miller contrives to steal their corn, and the scholars take ample vengeance on him.

From the several passages above-cited and referred to, a judgment may be formed, and that with some degree of exactness, of the manners of the common people of this country; those of the higher orders of men are to be sought for elsewhere. Persons acquainted with

* POINTS were anciently a necessary article in the dress, at least of men; in the ancient comedies and other old books we meet with frequent mention of them: to describe them exactly, they were bits of string about eight inches in length, consisting of three strands of cotton yarn, of various colours, twisted together, and tagged at both ends with bits of tin plate; their use was to tie together the garments worn on different parts of the body, particularly the breeches or hose, as they were called, hence the phrase 'to untruss a point.' With the leathern doublet or jerkin buttons were introduced, and these in process of time rendered points useless; nevertheless they continued to be made till of very late years, and that for a particular purpose. On Ascension-day it is the custom of the inhabitants of parishes with their officers to perambulate in order to perpetuate the memory of their boundaries, and to impress the remembrance thereof on the minds of young persons, especially boys; to invite boys therefore to attend this business, some little gratuities were found necessary, accordingly it was the custom at the commencement of the procession to distribute to each a willow wand, and at the end thereof a handful of the points above spoken of; which were looked on by them as honorary rewards long after they ceased to be useful, and were called tags.

the ancient constitution of England, need not be told that it was originally calculated as well for conquest as defence; and that before the introduction of trade and manufactures, every subject was a soldier: this, and the want of that intercourse between the inhabitants of one part of the kingdom and another, which nothing but an improved state of civilization can promote, rendered the common people a terror to each other: and as to the barons, the ancient and true nobility, it might in the strictest sense of a well known maxim in law, be said that the house of each was his castle. The many romances and books of chivalry extant in the world, although abounding in absurdities, contain a very true representation of civil life throughout Europe; and the Forest, the Castle, the Moat, and the Drawbridge, if not the Dungeon *, had their existence long before they became the subjects of poetical description.

It is true the pomp and splendour of the ancient nobility appeared to greater advantage than it would have done, had not the condition of the common people been such as to put it out of the power of any of their own order to rival their superiors; but to the immense possessions of the latter such power was annexed, as must seem tremendous to one who judges of the English constitution by the appearance which it wears at this day. To be short, all the lands in this kingdom were holden either mediately or immediately of the crown, by services strictly military †. The king had the power of

* When the servants of great families were formerly much more numerous than now, some place of confinement for such as were unruly seems to have been necessary; and it is an indisputable fact that anciently in the houses of the principal nobility, putting them in the stocks was the punishment for drunkenness, insolence, and other offences: the knowledge of this practice will account for the treatment of Kent in king Lear, who by the command of Cornwall is set in the stocks. Within the memory of some persons now living the stocks were used for the above purpose at Sion-house near Isleworth in Middlesex.

† Some of the services by which lands were anciently held were of a very different kind, and arose from the folly and caprice of those who originally reserved them; the following may serve as an instance. 'Rowland le Sarcere held one hundred and ten acres of land in Hemington, in com. Suffolk, by sergeantry, for which on Christmas-day every year before our sovereign lord the king of England he should perform "Simul et semel, unum saltum, unum fustum, et unum bombulum;" or, as we read elsewhere in French, 'un saut, un pet, et un fusillet, simul et semel,' that is he should dance, puff up his cheeks, making therewith a sound, and let a crack. 'Et quia indecens servitium ideo arrentatur (says the record) ad xxvi. s. viii. d. per annum ad seccarium regis.' Antient Tenures of Land made public by Tho. Blount, pag. 10. Vide Camd. Rem.

calling forth his barons, and they their tenants, and these latter their dependents also, to battle; and to levy on them money and other requisites for the carrying on either offensive or defensive war. Hitherto we see but little of those pecuniary emoluments arising from the relation between the lord and his tenant, which are now the principal sources of splendour and magnificence in the nobility, and men of large estates; or, in other words, it seems that anciently personal service was accepted in lieu of rent. But here the power and influence attendant on the feudal system breaks forth; the lord was entitled to the wardship of the heir of his freehold tenant under the age of twenty-one, and to the profits of all his estates without account. Nor was this all, he had the power of marrying his ward to whom he pleased; and where the inheritance descended to daughters, the marrying of them to any person above the degree of a villain, was as much the right of the lord as his castle or mansion; and had it been the fate of the four beautiful daughters of the great duke of Marlborough to have lived before the making the statute of king Charles the Second for abolishing tenures in capite, and to have survived their father, being under age, not one of them could have been married without the licence of the king, or perhaps his minister.

A system of civil policy, like that above described, could not fail to influence the minds of the people; and in consequence of that jealousy which it had a tendency to excite, they lived in a state of hostility: a dispute about boundaries, the right of hunting, or pursuing beasts of chase, would frequently beget a quarrel, in which whole families, with all their dependents immediately become parties; and the thirst of revenge descended from father to son, so as to seem attached to the inheritance. Many of the old songs and ballads now extant are histories of the wars of contending families; the song of the battle of Otterburn, and the old ballad of Chevy-Chace, with many others in Dr. Percy's collection, are instances of this kind, and were these wanting, a curious history of the Gwedir family, lately published by the learned and ingenious Mr. Barrington, would sufficiently shew what a deadly enmity prevailed in those barbarous times among the great men of this kingdom.

It has already been hinted that under the ancient constitution the generality of women lived in a state of bondage; and how near that

state approaches to bondage, in which a woman is denied the liberty of chusing the man she likes for a husband, every one is able to see; most of the laws made to preserve their persons from violence were the effects of modern refinement *, and sprang from that courtesy which attended the knightly exercise of Arms, concerning the origin of which, as it contributed to attemper the almost natural ferocity of the people, and reflect a lustre on the female character, it may not be improper here to enquire.

C H A P. X.

WHETHER chivalry had its rise from those frequent expeditions for the recovery of the Holy Land, which authors mean when they speak of the crusades, or whether crusading was the offspring of chivalry, is a matter of controversy; but whatever be the fact, it is certain that for some time they had a mutual dependence on each other; the military orders of religious were instituted for the sole purposes of guarding the holy sepulchre, and protecting the persons of pilgrims to Jerusalem from violence. During the continuance of the Holy War, as it was called, and for some centuries after, incredible numbers of persons of all conditions flocked from every part of Europe to Jerusalem on pilgrimage; and supposing these vast troops to include, as in fact they did, the sons and daughters of the principal families, it might be truly said that the flower of all Europe were at the mercy not only of the enemies of the Christian faith, but of pirates and land-robbers. Injuries offered to the persons of beautiful and distressed damsels in those perilous expeditions, called forth the resentment of their brave countrymen or fellow Christians, and induced great numbers of young men to engage in their defence, and, well mounted and completely armed, to ride forth in search of adventures. To what lengths some were hurried by their attention to these calls of humanity, we may in some measure learn from that vast profusion of fabulous compositions, the romances of the eleventh and succeed-

* By a charter of Hen. II. it is granted to the citizens of London that they shall be free and quit of childwite, a small tax for getting a bond-woman with child.

ing centuries, which, though abounding with incredible relations, had their foundation in the manners of the times in which they were written *.

* It is observable that the ancient romances abound with particular descriptions of the shields, devices, and impresses of the combatants at tilts and tournaments; and it is notorious that throughout Europe families are distinguished by what is called their coat armour. The heralds, for the honour of their profession, contend that this method of distinction had its origin in that assignment of a certain badge or cognizance, which Jacob, Genesis, chap. xlix. seems to make to his twelve sons, when he resembles Judah to a lion's whelp, and says Zebulon shall be a haven for ships, Issachar an ass, Dan a serpent, &c. Dame Juliana Berners, who wrote the book of St. Alban's, asserts that Japhet bore arms, and therefore styles him gentlemanly Japhet. But in fact the practice is not to be traced farther back than to the time of the crusades. Sir William Dugdale gave Mr. Siderfin, a barrister of the Inner Temple in the time of Charles the Second, and the collector of the Reports which bear his name, the following account of the origin of coat armour, viz. 'When Richard I. with a great number of his subjects, made a voyage to Jerusalem in order to recover it from the Turks, the commanders in that expedition distinguished themselves by certain devices depicted on their shields; but this invention not being found sufficient to answer the end, they made use of silk coats, with their devices or arms painted on the back and breast, which silk coats were worn over the armour, and from these came the coat which the heralds now wear, and hence the term Coat of Arms; and from this time, nothing interposing to prevent it, arms became hereditary, descending to all the sons, in the nature of Gavelkind.' Vide 1 Inst. 140. From whence by the way it should seem that women are not entitled to the distinction of coat armour, though it is the practice of the heralds to blazon arms for unmarried ladies in a lozenge.

The origin of Supporters is thus accounted for: when the exercises of tilts and tournaments were in use, it was the practice of princes by proclamation to invite, upon particular solemnities, knights, and other persons of martial dispositions, from all parts of Christendom, to make proof of their skill and courage in those conflicts; for which purpose a plain was usually chosen, lists marked out, and barriers erected. Within the lists were pitched the tents of the combatants, and some time before the exercises began, shields were severally placed at the doors of their tents, with their arms and other devices depicted thereon; and as these attracted the eyes of the spectators to view and contemplate them, it was thought an addition to the pomp and splendour of the ceremony that the shields should be supported, and the 'squires or pages of the knights were thought the properest persons for this employment. Fancy, which was ever at work upon these occasions, suggested the thought of dressing these persons in emblematical garbs, suited to the circumstances of those whom they attended. Some of these supporters were made to represent savages, or green Men, seemingly naked, but with green leaves on their heads, and about their loins; some appearing like faracens, with looks that threatened destruction to their beholders; others were habited like palmers or pilgrims, and some were angels. A little stretch of invention led them to assume the figure of lions, griffins, and a world of other forms, and hence the use of supporters became common.

Here it may be observed that the bad success of the holy war had rendered the name of a faracen a terror to all Christendom, and the sign of the faracen's head one of the most common for inns of any in England, is a picture of a giant with great whiskers, and eyes glowing with fire, in short, he is represented in the act of blaspheming. The reason of this may be collected from the following curious anecdote, perhaps first communicated to writing by Mr. Selden: 'When our countrymen came home from fighting with the faracens, and were beaten by them, they pictured them with huge big terrible faces (as you still see the sign of the faracen's head is) when in truth they were like other men. But this they did to save their own credits.' Table-talk, Tit. War.

Par-

Particular instances of that knightly bravery which chivalry inspired, are not now to be expected, and we have no other evidence than the testimony of the sage writers of romance to induce a belief that Giants were the owners of Castles, that Dwarfs were their porters, or that they kept beautiful damsels imprisoned in their dungeons : nevertheless it is certain that the exercise of arms had a tendency to excite a kind of emulation in the brave and youthful, which was productive of good consequences, for it gave rise to that quality which we term Courtesy, and is but a particular modification of humanity ; it inspired sentiments of honor and generosity, and taught the candidates for the favour of ladies to recommend themselves by the knightly virtues of courage and constancy.

Milton has in a few words described those offsprings of chivalry, tilts and tournaments, in the following lines :

Where throngs of knights and barons bold
In weeds of peace high triumphs hold,
With store of ladies, whose bright eyes
Rain influence, and judge the prize
Of wit, or arms, while both contend
To win her grace, whom all commend.

L'ALLEGRO.

From the institution of exercises of this and the like kind, and from the sentiments which they are calculated to inspire, is to be dated the introduction of women on the theatre of life, and the assigning to them those parts which nature has enabled them to act with propriety : and from this time they are to be considered as parties in the common and innocent amusements of life, present at public festivities, and joining in the social and domestic recreations of music and dancing.

These indulgences it must be confessed were the prerogative of ladies, and could not in their nature extend to the lower rank of women : the refinement of the times left these latter in much the same state as it found them : household œconomy, and an attention to the means of thriving, were the distinguishing characteristics of the wives and daughters of farmers, mechanics, and others of that class of life. In a poem intitled the Northern Mother's Blessing to

her Daughter, written, as it is said, nine years before the death of Chaucer, which contains a curious representation of the manners of the common people, are a great number of excellent precepts for forming the character of a good housewife, among which are the following.

My doughter gif thou be a wife, wisely thou werke,
 Looke ener thou loue God and the holy kirke,
 Go to kirke when thou may, and let for no rapne,
 And then shall thou fare the bet, when thou God has sayn :
 Full well may they thrive
 That seruen God in their line,
 My leue dere child.

When thou sits in the kirke thy bedes shalt thou bid ;
 Therein make no ianglin with friend ne sib.
 Laugh not to scorne nodir old ne young,
 Be of good bering, and haue a good tonguc :
 For after thy bering
 So shall thy name spring,
 My, &c.

Gif any man with werthip desire to wed thee,
 Wisely him answere, scorne him not what he bee,
 And tell it to thy friends, and hide thou it nought ;
 Sit not by him, nor stand not that sin now be wrought.
 For gif a flander be once rapled,
 It is not so sone killed,
 My, &c.

What man that shall wed the fore God with a ring,
 Looke thou loue him best of any earthy thing ;
 And meekly him answere and not too snatching,
 So may thou sake his pre and be his darling :
 Faire words taken pre,
 Suffer and haue thy desire,
 My, &c.

* * * * *
 * * * * *

When

When thou goes by the gate, go not too fast;
 Ne bridle not with thy hede, ne thy shoulders cast,
 Be not of many words, ne sweare not to gret,
 All euill vices my daughter thou forget;
 For gif thou have an euill name,
 It will turne the to grame*,

My, &c.

* * * * *

Goe not oft to the towne as it were a gaze,
 Fro one house to odir for to seeke the maze,
 Ne go not to market, thy barrell to fill;
 Ne use not the tauern thy worship to spill:
 For who the tauern usis,
 His thrift he refuses,

My, &c.

* * * * *

Gif thou be in place where good drink is on lost,
 Wheder that thou serue, or thou sit softe;
 Mesurely take thou, and get the no blame;
 Gif thou be drunken it turnes the to shame.
 Who so loues measure and skill,
 He shall ofte haue his will,

My, &c.

* * * * *

Go not to the wrassling, ne shoting the cock,
 As it were a strumpet or a giglot†.
 Be at home daughter, and thy things tend,
 For thine owne profit at the latter end.

Merp is owne thing to see,

My dere daughter I tell it thee,

My, &c.

* * * * *

* GRAME, sorrow, vexation, Dpam, furor. URRY.

† GIGLOT, lascivus, petulans, libidinofus, venereus. JUNIUS.

Huswifely shalt thou go on the work-day :
 Pride, rest, and idleness, put hem cleane away.
 And after on the holy day well clad shalt thou be :
 The haliday to worship, God will loue the
 More for worship of our Lord,
 Than for pride of the world,

My, &c.

* * * * *
 * * * * *

Looke to thy meyny, and let them not be ydell :
 Thy husband out, looke who does much or litell,
 And he that does well quite him his meede ;
 And gif he doe amisse amend thou him bidde,
 And gif the worke be great, and the time strait,
 Set to thy hond, and make a huswife's brayd,
 For they will do better gif thou by them stound :
 The worke is soner done, there as is mony hond,

My, &c.

* * * * *
 * * * * *

And looke what thy men doon, and about hem wend.
 At euery deede done be at the tone end :
 And gif thou finde any fault, soone it amend ;
 Eft will they do the better and thou be neare hand.

Whikell him behoues to doe,
 A good house that will looke to,

My, &c.

* * * * *
 * * * * *

Looke all thing be well when they worke leaue,
 And take thy keyes to the when it is euen ;
 Looke all thing be well, and let for no shame,
 And gif thou so do thou gets thee the lasse blame ;
 Trust no man bett thyselfe,
 Whilset thou art in thy helth.

My, &c.

* * * * *
 * * * * *

Sit not at euen too long at gaze with the cup
 For to wastell and drinke all uppe;
 So to bed betimes, at morne rise beline,
 And so may thou better learne to thrine;
 He that woll a good house keepe
 Must ofte-times breake a sleepe,
 My, &c.

* * * * *

Gif it betide doughter thy friend fro the fall,
 And God send the children that for bread will call,
 And thou hane mickle neede, helpe litle or none,
 Thou must then care and spare hard as the stone,
 For euill that may betide,
 A man before should dread,
 My, &c.

* * * * *

Take heede to thy children which thou hast borne
 And wait wel to thy daughters that they be not forlone;
 And put hem betime to their mariage,
 And giue them of thy good when they be of age,
 For mapdens bene louely,
 But they ben untrusty,
 My, &c.

* * * * *

Gif thou loue thy children hold thou hem lowe,
 And gif any of hem misdo, banne hem not ne blow,
 But take a good smart rod, and beat hem arowe,
 Till they cry mercy, and their gilts bee know,
 For gif thou loue thy children wel,
 Spare not the pard neuer a deale,
 My, &c. *

* The poem from which the above stanzas are taken was printed, together with the stately tragedy of Guistard and Sifmond, and a short copy of verses entitled, 'The Way to Thrift' by Robert Robinson, for Robert Dexter, in 1597; and in the title-page all the three are said to be 'of great antiquitie, and to have been long reserued in manuscript in the studie of a Northfolke gentleman.'

The foregoing stanzas exhibit a very lively picture of the manners of this country, so far as respects the conduct and behaviour of a class of people, who, at the time when they were written, occupied a station some degrees removed above the lowest; and seem to presuppose that women of this rank stood in need of admonitions against incontinence and drunkenness, vices at this day not imputable to the wives of farmers or tradesmen. It is much to be lamented that the means of recovering the characteristics of past ages are so few, as every one must find who undertakes to delineate them. The chronicles and history of this country, like those of most others, are in general the annals of public events; and a history of local manners is wanting in every country that has made the least progress towards a state of civilization. One of the best of those very few good sentiments contained in the writings of the late lord Bolingbroke is this, 'History is philosophy teaching by example.' And men would be less at a loss than they are how to act in many situations, could it be known what conduct had heretofore been pursued in similar instances. Mankind are possessed with a sort of curiosity, which leads them to a retrospect on past times, and men of speculative natures are not content to know that a nation has subsisted for ages under a regular form of government, and a system of laws calculated to promote virtue and restrain vice, but they wish for that intelligence which would enable them to represent to their minds the images of past transactions with the same degree of exactness as is required in painting. With what view but this are collections formed of antiquities, of various kinds of medals, of marbles, inscriptions, delineations of ancient structures, even in a state of ruin, warlike instruments, furniture, and domestic utensils. Why are these so eagerly sought after but to supply that defect which history in general labours under?

Some of our English writers seem to have been sensible of the usefulness of this kind of information, and have gratified the curiosity of their readers by descending to such particulars as the garb, and the recreations of the people of this country. In the description of the island of Britain, borrowed, as it is supposed, from Leland, by William Harrison, and prefixed to Hollinshed's Chronicle, is a very entertaining account of the ancient manner of living in England. Stowe is very particular with respect to London, and spends

spends a whole chapter in describing their sports and pastimes. Hall; in his Chronicle, has gone so far as to describe the habits of both sexes worn at several periods in this country. Some few particulars relating to the manners of the English, according to their several classes, are contained in that curious little book of Sir Thomas Smith, *De Republica Anglorum*; others are to be met with in the Itinerary of Fynes Moryson, and others to the last degree entertaining in that part of the Itinerary of Paul Hentzner, published by the honourable Mr. Walpole in 1757, with the title of a Journey into England in 1589.

These it is presumed are the books from which a curious enquirer into the customs and manners of our fore-fathers would hope for information; but there is extant another, which though a great deal is contained in it, few have been tempted to look into; it is that entitled *De Proprietatibus Rerum*, of Bartholomæus, written originally in Latin, and translated into English by John Trevisa, in the year 1398. Of the author and translator the following is an account.

The author, Bartholomæus, surnamed Glantville, was a Franciscan friar, and descended of the noble family of the earls of Suffolk. The book, *De Proprietatibus Rerum*, was written about the year 1366. Trevisa was vicar of the parish of Berkeley in the year 1398; and favoured by the then earl of Berkeley, as appears by the following note at the end of this his translation, which fixes also the time of making it*.

‘ Endlesse grace, blyssē, thankyng, and prayshyng unto our Lorde
‘ God omnipotent be giuen, by whoos ayde and helpe this transla-
‘ cyon was ended at Berkelepe the fyrte dape of Feuerer, the yere of
‘ our Lord M.ccc.lxxxviii. the yere of the reyne of kynge Rycharde
‘ the seconde, after the conqueste of Englonde xxii. The yere of my
‘ lordes auge fyre Thomas lorde of Berkelepe that made me to make
‘ this translacyon xlvii.

It seems that the book in the original Latin was printed at Haerlem in 1485; but as to the translation, it remained extant in written copies till the time of Caxton, who first printed it in English, as

* Vid. Tann. Biblioth. Brit. pag. 326. The same Trevisa translated also out of Latin into English the Bible, and the Polychronicon of Ranulph Higden. Ibid. pag. 720.
appears

appears by the Proem of a subsequent impression of it by Wynken de Worde, some time before the year 1500.

It was again printed in 1535 by Thomas Berthelet; and in 1582, one Stephen Batman, a professor of divinity, as he styles himself, published it with the title of Batman upon Bartholome his booke *De Proprietatibus Rerum*, with additions. Like many other compilations of those early times, it is of a very miscellaneous nature, and seems to contain the whole of the author's reading on the subjects of theology, ethics, natural history, medicine, astronomy, geography, and other mathematical sciences. What renders it worthy of notice in this place is, that almost the whole of the last book is on the subject of music, and contains, besides a brief treatise on the science; an account of the instruments in use at the time when it was written. This treatise is the more to be valued, as it is indisputably the most ancient of any ever yet published in the English language on the subject of music, for which reason the whole of it is inserted verbatim in a subsequent part of this work.

The sixth book contains twenty-seven chapters, among which are these with the following titles *De Puero*, *De Puella*, *De Ancilla*, *De Viro*, *De Patre*, *De Servis*, *De Proprietatibus Servi mali*, *De Proprietatibus boni Servi*, *De Bono Domino*; these several chapters furnish the characteristics of childhood, youth, and mature age, at the time when this author wrote. And though it is true that this sixth book has little to do with music, and the mention of songs and carols does but occasionally occur in it; nevertheless the style of this author is, in respect of his antiquity, so venerable, his arrangement of the different classes of life so just, and the picture exhibited by him of ancient manners in this country so lively, and to all appearance true, that a short digression from the purposed work to that of Bartholomeus, will carry its own apology to every inquisitive and curious observer of human life and manners.

Of children he says, that when a child has passed the age of seven years, he is ‘*sette to lernynge, and compellid to take lernynge and thaslysynge**.’ At that age he says they are ‘*plpaunt of bddy, able*

* In the infancy of literature the correction of children, in order to make them diligent and obedient, seems to have been carried to great excess in this and other countries; in the poem above-cited the daughter is exhorted in the education of her children ‘not to be sparing of the yard,’ i. e. not to refrain from beating them with a stick with which cloth is measured; and it is probably owing to Mr. Locke's Treatise on Education that a milder

and lpghte to moeupnge, wytty to lerne carolles, and wythoute besynesse, and drede noo perpylles more thane betrynge with a rodde; and they loue an apple more than golde.' Farther that they 'loue playes, game, and hantpee, and forsake worthynnes; and of contraryte, for moost worthy they repute leest worthy, other not worthy, and desire thynges that is to theyn contrary and greuous; and sette more of the pymage of a chyldre than of thymage of a man; and make sorrowe and woo, and wepe more for the losse of an apple than for the losse of theyr heritage; and the goodnesse that is done for theyn they lete it passe out of mynde. They desire all thynges that they se, and praye and aske wyth voyce and wyth honde. They loue talkynge and counseyle of such children as they ben, and voyde company of olde men. They kepe no counseyle, but they telle all that they here: sodenly they laugh, and sodenly they wepe: alwaye they crie, jangle, and jape, uneth they ben stille whye they slepe. Whan they ben washe of spliche, anon they desoyle themselves agen; whan the moder washyth and kometh them they kick and spraul, and put wyth fete and wyth hondes, and wythstondyth wyth al theye myghte, for they thynke onnly on wombe-joy, and knowe not the mesure of their wombes: they desire to drynke alwaye uneth they are oute of bedde, whan they erie for mete an oue.

and more rational method of institution prevails at this day: it seems as if men thought that no proficiency could be made in learning without stripes. When Heloissa was committed to the tuition of Abaelard, he was invested by her uncle with the power of correcting her, though she was then twenty-two years of age. The lady Jane Gray complained very feelingly to Ascham of the pinches, nippes, and bobbes, and other nameless severities which she underwent from her parents in order to quicken her diligence in learning. See a letter of Roger Ascham to his friend Sturmius, in the Epistles of the former, and the Scholemaster of Ascham. Tusser, the author of the Five hundred Points of Husbandry, speaks of his 'toozed ears and bobbed lips,' and other hardships which he sustained in the course of his education; and mentions with a kind of horror the severity of Udal, the master of Eton school, who gave him at once fifty-three stripes for that which was either none, or at most a very small fault. The cruelty of this man elsewhere appears to have been so great as to afford a reason to many of the boys for running away from the school, as is related by Ascham in his Scholemaster. Even so late as the reign of Charles II. the correction of a young gentleman in the course of his exercises was very common; as appears from the caution which the duke of Newcastle gives to the teachers of the art of horsemanship, not to 'revile their pupils with harsh language, nor to throw stones at them,' which, says he, 'many masters do, and for that purpose carry them in their pockets.'

In the sixth chapter a damsel is thus described :

[De Puella.] ' A mayde, chylde, and a damysel is callyd Puella, as it were Cleue and Pure as the blacke of the eye. Amonge all thynges that ben louyd in a mayden, chastyte and cleynesse ben louyd most. Men byhove to take hede of maydens, for they ben hote and myste of complexyon, and tendre, smale, plyaunt, and fayne of disposcyon of body. Shamsfaste, ferdefull, and mery, touchynge with affeccon, delcete in clorhyng, for, as Seneca sayth, that semely clothynge byscemeth to them well that ben chaste damysels. Puella is a name of age of soundnes wythout weim, and also of honestie. And for a woman is more meker than a man, and more ennyous, and more laughynge and lounge, and males* of soule is more in a woman than in a man; and she is of feble kynde, and she makyth more lesynge, and is more shamefast, and more slowe in werkynge, and in meynge than is a man.

[De Ancilla.] ' A seruant-woman is ordeyned to lern the wpyes rule as it is put to offyce, and werke of trauncple and of desoyle, and is fedde wyth grete mete and simple, and clothed in soule clothes, and kepte lowe under the poeke of thraldom and of seruage; and yf she conceue a chylde, she is yene in thralle, or it be born, and take from the moders wombe to seruage. Also yf a seruing-woman be of bond condycyon she is not suffred to take an husband at her owne wyll: and he that weddyth her, yf he be fre afore, he is made bonde after the contracte. A bonde-seruaunte-woman is house and solde lyke a best; and yf a bonde-seruaunt-man or woman is made fre, and afterwarde unkynde, he shall be callyd and brought apen into charge of bondage and of thraldom. Also a bonde seruant sufferith many wronges, and is bete wyth rodde, and conscreyned, and holde lowe wyth dyuerse and contrary charges and trauelles; amonges wretchydnes and woo, uneth he is suffred to rest or to take brethe; and therefore amonge all wretchydnes and woo the condycyon of bondage and thraldom is most wretchid. It is oo propyte of bonde-seruynge-wymmen, and of them that ben of bonde condycyon, to grutche and to be rebell and unbuxom to theyr lordes and ladies. And whan they ben not holde lowe wyth drede, their hertes swell, and wax

* Malice.

‘ stoute and proude apens the commaundmentes of their soueraynes,
 ‘ as it farid of Agar, a woman of Egypt, seruaunt of Saira, for
 ‘ the salwe that she had conceived, and was wpyth chyld, and dys-
 ‘ pplest her owne lady, and wolde not amende her; but then her
 ‘ lady putte her to be scourged, and bere her, and soo it is writ
 ‘ that Saira chastysed her and bere her, &c. Freyde makyth boude-
 ‘ men and wpymmen meke and solue: and goodly loue makyth theim
 ‘ prowde, and stoute, and dyspiteous; and so it is sayd there it is
 ‘ wyrtre, he that nourysshyth his seruant delicatly, he shall fynde
 ‘ hym rebell at thende.

[De Viro.] ‘ A man is calld Vir in Latyn, and hath that name
 ‘ of mighte and uertue, and strengthe, for in myghte, and in
 ‘ strengthe a man passyth a woman. A man is the hede of a wo-
 ‘ man, as the Appostle sayth, therefore a man is bounde to rule
 ‘ his wife, as the heed hath cure and rule of the body. And a
 ‘ man is calld Maritus, as it were wardynge and defendyng the
 ‘ moder, for he takyth warde and keppnge of his wyfe, that is
 ‘ moder of the chyldren, and is calld Sponsus also, and hath that
 ‘ name of Spondee, for he bythotyth and oblygith himself; for in
 ‘ the contracte of weddinge he plighreth his trouthe to lede his lyfe
 ‘ wpyth hys wyfe, wpythout departynge, and to paye her dettes, and
 ‘ to kepe and loue her afore all other. A man hath soo grete loue
 ‘ to his wyfe, that because hercof he auentureth hymself to perilles,
 ‘ and tetterth her lone afore his moders loue: for he dwellyth wpyth
 ‘ his wyfe, and forsakyth his moder and his fader, for soo sayth
 ‘ God, a man shall forsake fader and moder, and abyde wpyth his
 ‘ wyfe.

‘ Afore weddinge the spouse thynketh to wyne the lone of her
 ‘ that he wolwpyth, with pette, and certeyneth of his wyll wpyth lettres
 ‘ and messengers, and wpyth diuerse presents, and penyeth many
 ‘ pettes and moche good and cataple, and promyseth moche more;
 ‘ and to playse her putteth hym to diuerse playes and games
 ‘ among gadering of men; and use otre dedes of armes of myght
 ‘ and of maystry; and makyth hym gay and semely in dyuerse
 ‘ clothynge and arape; and all that he is prayd to giue thereto
 ‘ for her lone he penyeth, and dooth anone wpyth all his myght,
 ‘ and denpeth no pericoun that is made in her name, and for

her loue. He spekyth to her pleyfauntly, and bpholdeth her cheere
 in the face wpyth pleyfyng and glad cheere, and wyth a sharpe eye,
 and assentpyth to her at lasse, and tellith openly his wyll in ptesence
 of her frendes, and spousith her with a ryng. and takyth her to
 wyse, and geueth her pteses in token of contract of weddyng, and
 makyth her chartres and dedes of graunt, and of pteses; and mak-
 yth reuels, and feeses, and spousales, and geueth many good
 pteses to frendes and gistes, and comfortyth and gladdith his gistes
 with songes and pyppes, and other mynstrelsye of musyke: and after-
 warde he bringeth her to the pryuites of his chambre, and makyth
 her selow at borde and at bedd; and thene he makyth her lady of
 money, and of his hous meyn. Thene he hath cause to her as his
 owne, and takyth the charge and keepyng of her, and specpally
 louyngly auyseth her yf she doe amys, and takyth of her beryng
 and gooyng, of spekyng and lokyng; of her passyng and apen-
 comyng, and entrepyng. Noo man hath more welth than he that
 hath a gode woman to his wyse, and no man hath more woo than
 he that hath an euill wyse, cryenge and janglyng, chydpyng and
 skoldpyng, dronkewe and unfedfaste, and contrary to hym: cost-
 selwe, slowre, and gape, enuyous, noyful, leppng ouer londes,
 moch suspecyous, and wrathful.

In a good spouse and wyse bphoueth thise condyepons, that she be
 helye and deuote in goddys scruple; meke and scrupleable to her hus-
 bowde, and sayre spekyng and goodly to her meyn; merceable and
 good to wretches that ben neddy, caly and peasable to her neygh-
 bours, ready waar and wise in thynges that shold be auoyed, ryght-
 full and pacient in sufferpyng, hely and dysgente in her doynge, ma-
 nerly in clothpyng, sobre in mouyng, waar in spekyng, chaste in
 lokyng, honeste in beryng, sadde in goyng, shamfaste amonge the
 people, mery and gladd amonge men wyth her husbowde, and chaste
 in pryuate. Such a wyse is worthy to be prayed that entendyth
 more to plesse her husbowde wyth her homely word, than with her
 gayly pinchpyng and upcetes, and despyeth more with vertues than
 with sayre and gay clothes. She usyth the goodnes of matrymony
 more because of chyldren than of fleshy lopyng, and more lopyng
 in chyldren of grace than of kynde.

GENERAL HISTORY
OF THE
SCIENCE and PRACTICE
OF
MUSIC.

BOOK II. CHAP. I.

THE description given by Bartholomæus of the several states and conditions of life, refer to the relations of father, mother, son, daughter, and female servant, and the duties resulting from each, adapted to the manners of the fourteenth century, which, though comparatively rude and unpolished, were not so very coarse and sordid as not to admit of those recreations and amusements, which are common to all ages and countries, and are indeed as necessary for the preservation of mental as corporeal sanity, and among these are to be reckoned music and dancing.

Mention has already been made in general terms of those songs and ballads which were the entertainment of the common people; and examples of poetical compositions, suited to the mouths of the vulgar, will occur in their place. It may be necessary however to premise that the intercourse between the sexes was carried on in the most homely manner, and advances in love made in such terms as would shock a modern ear. In a ballad known by the name of *Mannerly Margery Milk and Ale*, mentioned by Skelton in his poem entitled

titled the Crown of Laurell, with an intimation that he himself was the author of it *, a young clerk or scholar makes love to a milk-maid, who at first swears by Christ that she will not be 'japed in her body,' but in a few minutes consents, and afterwards conjures her lover by the remembrance of him who died for us, to marry her. And in another somewhat less ancient, a girl supposed to have been gotten with child, laments her misfortune in these words :

Every morning cry
 My stomacke is all quasie :
 It hurtith me
 Full grievously,
 With sickness am I bound :
 God and our blessyd lady,
 And also good king Henry,
 Send me some remedy
 To keepe my belly downe ;
 Downe downe now jentil belly downe.

These it may be said are very homely representations of ancient manners : it is true they are, but they are representations of the manners of homely and uninstructed people, the better sort of both sexes entertaining formerly, as now, very different sentiments ; and what respect and civilities were anciently thought due to women of rank and character, may be learned from the feigned conversations between knights and their ladies, with which the old romances abound. Nay, such was the respect paid to the chastity of women, that the church lent its aid to qualify men for its protection ; and over and above the engagements which the law of arms required as the condition of knight-hood, most of the candidates for that honour, that of the Bath in particular, were obliged to fast, to watch, to pray, and to receive the sacrament, to render them susceptible of it ; and their investiture was attended with ceremonies which had their foundation in Gothic barbarism and Romish superstition. How long the idea of sanctity of life and manners continued to make a part of the knightly

* It is hereinafter inserted with the musical notes by Robert Cornysh of the chapel to Hen. VII. from a MS. late of Mr. Ralph Thoresby, mentioned in the Catalogue of his Museum, at the end of his History of Leeds, pag. 517.

character, may be inferred from Caxton's recommendation of his Boke of the Ordre of Chyvalry or Knighthood, translated out of French, and imprinted by him, wherein are these words: 'O ye knights of England! where is the custome and usage of noble chivalry that was used in those dayes? What do you now, but go to the baynes, [baths,] and play at dyse? and some not well advised, use not honest and good rule, agayn all order of knighthood. Tene this; leue it, and rede the noble volumes of Saynt Greel*, of Lancaster, of Galaad, of Tristram, of Perleforest, of Percupual, of Gawayne, and many mo: There shall ye see manhode, curtopys, and gentleness; and loke in latter dayes of the noble actes such the conqueste, as in king Richard's days, Guer de Lion: Edward I. and III. and his noble sounes: Sir Robert Knolles, &c. Rede, Froissart. Also behold that victorious and noble king, Harry the Fifth, &c.'

But to reassume the proposed discrimination between the manners of the higher and lower orders of the people. It is certain that the courtesy and urbanity of the one was at least equal in degree to the rudeness and incivility of the other; for, not to recur to the compositions of the Provençal poets, Boccace himself is in his poetical compositions the standard of purity and elegancce. He it is said was the inventor of the Ottava Rima, of which a modern writer asserts that it is the noblest concatenation of verses the Italians have; and the sonnets, and other poetical compositions interspersed throughout the

* The noble volume thus entitled is said to be no other than the romance of Sir Lancelot of the Lake, and King Arthur and his Knights. See the Supplement to the translator's preface to Jarvis's Don Quixote, where it is also said that St. Greual was the name given to a famous relic of the holy blood, pretended to have been collected into a vessel by Joseph of Arimathea, and that the ignorance of the times led men to the belief that it was the name of a knight. Huetius, in his Treatise on the Origin of Romances, says that Kyrie Eleison [Lord have mercy on us] and Paralipomenon [the title of the two books of Chronicles] and another eminent writer adds the word Deuteronomy, were in like manner taken for the names of saints or holy men. Other instances to this purpose might be produced, but this that follows of St. Veronica a holy young woman said to have been possessed of a handkerchief with the impresson of Christ's face on it, surpasses all of the kind. Misson, in his Description of the Chapel of the Holy Handkerchief [Le Saint Suaire] at Turin, giving an account of this inestimable relic, relates the story of it in these words: 'It is a pretended veil, or handkerchief, which was presented (says the tradition) to our Saviour as he was carrying the cross (according to St. John) by a maid named Veronica. They pretend that Jesus Christ wiped his face with it, and gave it back to her who had presented him with it; and that the face of Jesus Christ remained imprinted upon it with some colour. This is the holy handkerchief, Sudarium; and as for Veronica, the devout virgin, 'tis a pretty

Decameron, may serve to shew what a degree of refinement prevailed in the conversations of the better sort at that early period. If farther proofs were wanting, the whole of the compositions of Petrarch might be brought in support of this assertion. The sonnets of this elegant and polite lover are not more remarkable for their merit as poetical compositions, than for chastity and purity of sentiment: and much of that esteem and respect with which women have long been treated, is owing to those elegant models of courtship contained in the addresses of Petrarch to his beloved Laura, which have been followed, not only by numberless of his own countrymen, but by some of the best poets of this nation, as namely, the earl of Surrey, Sir Thomas Wyatt, Sir Edward Dyer, Vere, earl of Oxford, Spenser, Shakespeare, and others.

A few enquiries touching the recreation of dancing, will lead us back to the subject of this history, from which it is to be feared the foregoing disquisition may be thought a digression; and here it is to be observed, that even at the times now spoken of, dancing was the diversion of all ranks of people; though to ascertain the particular mode of this exercise, and how it differed from that now in use, is a matter of great difficulty. The art of Orchesography, or denoting the several steps and motions in dancing by characters, is a modern invention of a French master, Monsr. Beauchamp, who lived in the time of Lewis XIV though it has been improved and perfected by another, namely, Monsr. Feuillet*; and of the several kinds of dance

* pretty diverting stroke of ignorance: with these words *Vera Icon*, that is to say, a true image or representation (viz. of the face of Jesus Christ) those curious doctors have made Veronica, and afterwards they took a fancy that Veronica was the name of the pretended young woman supposed by themselves to have presented her handkerchief to our Saviour. The Sudarium was carried from Chambery in the year 1532, the chappel where it was at Chambery having been accidentally burnt. There are five or six more at Rome and other places. See Reiskius de Imaginibus Christi, and Bede de Locis sanctis. Misson's new Voyage to Italy, London, 1714, vol. II. part II. pag. 388. The famous story of the eleven thousand virgins is as void of foundation in historical truth as that above related. It arose thus: some blunderer seeing in a calendar upon the twelfth of the calends of November, *Undecimilla, Virgo & Martyr*, read *Undecim mille*; and of course *Virgines & Martyres*. Undecimilla, a diminutive of *Undecima*, was undoubtedly the name of a woman, probably the eleventh child of her parents, who might have been a martyr. Vide Pref. to Casley's Catalogue of the Manuscripts of the King's Library, pag. xvii.

* Furetiere, in his Dictionary, ascribes this invention to one Thoinet Arbeau, a Frenchman, mentioned by Walther in his Musical Lexicon, pag. 43, to have published in 1558, a book with the title of Orchesographie. Furetiere confesses he never could get a sight

in fashion in the days of queen Elizabeth, we know little more than the names, such as the Galliard, the Pavan *, the Coranto, and some others. Sir Thomas Elyot, in his book called the Governor, says in general, that dancing by persons of both sexes is a myſtical representation of matrimony, theſe are his words: ‘ It is diligently to be noted that the company of man and woman in dauncing, they both obſerving one number and time in their mouings, was not begun without a ſpecial conſideration, as well for the conjunction of thoſe two perſonnes, as for the imitation of ſundry vertues which be by them represented †.

‘ And forasmuch as by the joyning of a man and woman in dauncing may be ſignified matrimony, I could in declaring the dignitie and comoditie of that ſacrament make intier volumes if it were not ſo commonly knowen to al men, that almoſt every frier lymitour caryeth it written in his boſome ‡.’

And elſewhere he ſays, ‘ In every daunce of a moſt ancient cuſtome ther daunced together a man and a woman, holding each other by the hand or by the arme, which betokeneth concord. Now it behoueth the dauncers, and alſo the beholders of them, to know al qualities incident to a man, and alſo al qualities to a woman likewiſe appertaining ||.’

A little farther he ſpeaks of a dance called the Braule, by which he would have his reader underſtand a kind of dancing, the motions and geſticulations whereof are calculated to expreſs ſomething like altercation between the parties: whether this term has any relation to that of the Bransle of Poitiers, which occurs in Morley’s Introduction, may be a matter of ſome queſtion: Minſheu and Skinner derive it from the verb Bransler, Vibrare, to brandiſh; the former explains the word Braule, by ſaying it is a kind of dance. Phillips is more particular, calling it ‘ a kind of dance in which ſeveral perſons danced together in a ring, holding one another by the hand.’

a ſight of the book; but Mr. Weaver the dancing-maſter, who had peruſed it, ſays that it treats on dancing in general, beating the drum, and playing on the ſife; and contains nothing to the purpoſe of the Orcheſtography here ſpoken of. Feuillet’s book was tranſlated into Engliſh, and publiſhed by Mr. Weaver about the beginning of this century. Vide Weaver’s Eſſay towards an Hiſtory of Dancing, 12mo. pag. 171.

*. See an explanation of theſe two words in a ſubſequent note. The Coranto is of French original, and is well underſtood to mean a kind of dance reſembling running.

† Pag. 69. a.

‡ Ibid.

|| Ibid. 69. b.

Over and above this particular specification of one of the old dances, Sir Thomas Elyot mentions some other kinds, as Bargettes, Pautyons, Turgyons*, and Roundes, concerning which he says, 'that as for the special names, they were taken as they be now, either of the names of the first inventours, or of the measure and number that they do conteine; or of the first words of the dittie which the song comprehendeth, wher-off the daunce was made. In every of the said daunces there was a continuitie of moving the foote and body, expresseing some pleasaunt or profitable affects or motions of the mind †.'

This account carries the present enquiry no farther back than to somewhat before the author's time, who flourished under Henry the Eighth, and whose book is dedicated to that monarch; and therefore what kind of dances were in use during the preceding century cannot at this distance of time be ascertained.

It is highly probable that in this period the Morrice Dance was introduced into this and other countries; it is indisputable that this dance was the invention of the Moors, for to dance a Morisco is a term that occurs in some of our old English writers. The lexicographers say it is derived from the Pyrrhic dance of the ancients, in which the motions of combatants are imitated. All who are acquainted with history know, that about the year 700 the Moors being invited by count Julian, whose daughter Cava Roderic king of Spain had forced, made a conquest of that country; that they mixed with the natives, built the city of Granada, and were hardly expelled in the year 1609. During their continuance in Spain, notwithstanding the hatred which the natives bore them, they intermarried with them, and corrupted the blood of the whole kingdom; many of their customs remain yet unabrogated; and of their recrea-

* Of the word Bargett there is no explanation to be met with in any of our lexicographers, and yet in the collection of poems entitled England's Helicon, is one called the Barget of Antimachus. Skinner has Barget, Tripudium Passoritum, a dance used by shepherds, from the French Berger a shepherd. For Turgyon no signification is to be found.

The Pavan, from Pavo, a peacock, is a grave and majestic dance; the method of performing it was anciently by gentlemen, dressed with a cap and sword; by those of the long robe in their gowns; by princes in their mantles; and by ladies in gowns with long trains, the motion whereof in the dance resembled that of a peacock's tail. This dance is supposed to have been invented by the Spaniards, Grassineau says its tablature on the score is given in the Orchestographia of Thoinet Arbeau. Every Pavan has its Galliard, a lighter kind of air, made out of the former.

† Ibid. 68. b.

tions, the dance now spoken of is one. The practice of dancing with an instrument called the Castanet, formed of two shells of the chestnut, is so truly of Moorish original, that at this day a puppet-show is hardly complete without a dance of a Moor to the time of a pair of Castanets, which he rattles in each hand. Nay, the use of them was taught in the dancing-schools of London till the beginning of the present century; and that particular dance called the Saraband is supposed to require, as a thing of necessity, the music, if it may be called so, of this artless instrument*.

But to return to the Morrice Dance, there are few country places in this kingdom where it is not known; it is a dance of young men in their shirts, with bells at their feet, and ribbands of various colours tied round their arms, and slung across their shoulders. Some writers, Shakespear in particular, mention a Hobby-horse and a Maid Marian, as necessary in this recreation. Sir William Temple speaks of a pamphlet in the library of the earl of Leicester, which gave an account of a set of morrice-dancers in king James's reign, composed of ten men or twelve men, for the ambiguity of his expression renders it impossible to say which of the two numbers is meant, who went about the country: that they danced a Maid Marian, with a tabor and pipe, and that their ages one with another made up twelve hundred years†. It seems by this relation, which the author has given with his usual inaccuracy of style and sentiment, that these men were natives of Herefordshire.

It seems that about the year 1400 the common country dance was not so intricate and mazy as now. Some of the ancient writers, speaking of the Roundelay or Roundel, as a kind of air appropriated to dancing, which term seems to indicate little more than dancing in a circle with the hands joined. Stowe intimates that before his time the common people were used to recreate themselves abroad, and in the open air, and laments the use of those diversions which were followed within doors, and out of the reach of the public eye; and while dancing was practised in fields and other open places, it seems

* 'I remember' said an old beau of the last age (speaking of his mother as one of the most accomplished women of her time) 'that when Hamet Ben Hadgi, the Morocco ambassador, was in England, my mother danced a saraband before him with a pair of Castanets in each hand; and that his excellency was so delighted with her performance, that as soon as she had done he ran to her, took her in his arms, and kissed her, protesting that she had half persuaded him that he was in his own country.'

† Miscel. part III. pag. 277.

to have been no reproach to men of grave professions to join in this recreation, unless credit be given to that bitter satire against it contained in the *Stultifera Navis*, or the *Ship of Fools*, written in Dutch by Sebastian Brant, a lawyer, about the middle of the fifteenth century, afterwards translated into Latin by James Locher, and thence into English by Alexander Barclay, in which the author thus exclaims against it :

‘ What els is dauncing, but even a nurcery,
 ‘ Or els a bayte to purchase and mayntayne
 ‘ In ponge heartes the vile sinne of ribaldry,
 ‘ Them fettering therein, as in a deadly chayne ?
 ‘ And to say truth, in wordes cleare and playne,
 ‘ Generous people have all their whole pleasure
 ‘ Their vice to norishe by this unchristy daunce.

* * * * *
 * * * * *

‘ Then it in the earth no game is more damnable :
 ‘ It semeth no peace, but battayle openly ;
 ‘ They that it use of mindes seme unstable,
 ‘ As mad folk running with clamour shout and cry.
 ‘ What place is voide of this furious folly ?
 ‘ None, so that I doubt within a while
 ‘ These fooles the holy church shall defile.
 ‘ Of people what sort or order may we find,
 ‘ Riche or poore, hye or lowe of name,
 ‘ But by their foolishness and wanton minde,
 ‘ Of eche sorte some are geven unto the same.
 ‘ The priestes and clerkes to daunce have no shame ;
 ‘ The frere or monke in his frocke and cowl,
 ‘ Must daunce in his doctor, leping to play the fool.
 ‘ To it comes children, maydes, and wibes,
 ‘ And flatering ponge men to see to haue their pray,
 ‘ The hande in hande great fallshode oft contrives,
 ‘ The old quean also this madness will assay ;
 ‘ And the olde dotarde, though he scantly may,

‘ For

'For age and lamenes spre eþther foote or hande;
 'Net playeth he the foole with other in the bande *.
 'Then leape they about as folke paſt their minde,
 'With madnes amaled renning in compaſe,
 'He moſt is commended that can moſt lewdenes finde,
 'Or can moſt quickly renne about the place,
 'There are all maners uſed that lacke grace,
 'Mouing their bodieſ in ſpygues full of ſhame,
 'Which doth their heartes to ſinne right ſore inflame.
 'Do alway pour daunces ye people much unwiſe,
 'Deſiſt pour fooliſhe pleaſure of travayle:
 'It is methinke an unwyſe uſe and gyle
 'To take ſuch labour and payne without abyſe;
 'And who that ſuſpecteth hiſ maide or wiues taylor
 'Let him not ſuffer them in the daunce to be,
 'For in that game though ſice or ſinke them taylor,
 'The dice oft runneth upon the chaunce of three.'

The ſame author cenſures as fooliſh and ridiculous the cuſtom of going about the ſtreets with harps, lutes, and other inſtruments by night; and blames young men for ſinging ſongs under the windows of their lemans; in ſhort, the practice here meant is that of ſerenading,

* It ſeems that the recreation of dancing was in ancient times practiſed by men of the graveſt profeſſions. It is not many years ſince the Judges, in compliance with ancient cuſtom, danced annually on Candlemas-day in the hall of Serjeant's Inn, Chancery-lane. Dugdale, ſpeaking of the revels at Lincoln's Inn, gives the following account of them.

'And that nothing might be wanting for their encouragement in this excellent ſtudy [the law] they have very anciently had Dancings for their recreations and delight, commonly called revels, allowed at certain ſeaſons; and that by ſpecial order of the ſociety, as appeareth in 9 Hen. VI. viz. that there ſhould be four revels that year, and no more; one at the feaſt of All-hallow, another at the feaſt of St. Erkenwald; the third at the feaſt of the Purification of our Lady; and the fourth at Midſummer-day, one perſon yearly elected of the ſociety being made choiſe of for director in thoſe paſtimes, called the maſter of the revels. Which ſports were long before then uſed.' And again he ſays, 'Nor were theſe exerciſes of dancing merely permitted, but thought very neceſſary, as it ſeems, and much conducing to the making of gentlemen more fit for their books at other times; for by an order made 6th Feb. 7 Jac. it appears that the under bar-riſters were by decimation put out of commons for example's ſake, becauſe the whole bar offended by not dancing on Candlemas day preceding, according to the ancient order of this ſociety when the judges were preſent; with this that if the like fault were committed afterwards they ſhould be fined or diſbarred.' Dugd. Orig. Jurid. cap. 64.

which is yet common in Spain, and other parts of Europe, and is allowed by him, even in his time, to have been more frequent abroad than in this country. The verses are very humorous and descriptive, and are as follows :

‘ The furies fearful, sprung of the fouldes of hell,
 ‘ Bereth these uagabondes in their minds, so
 ‘ That by no meane can they abide ne dwell
 ‘ Within their houses, but out they nedc must go;
 ‘ More wildly wandring then either bucke or doe.
 ‘ Some with their harpes, another with their lute,
 ‘ Another with his bagpipe, or a foolishhe flute.
 ‘ Then measure they their songes of melody
 ‘ Before the doores of their lemman deare;
 ‘ Howling with their foolishhe songe and cry,
 ‘ So that their lemman may their great folly heare :
 ‘ And till the Jordan make them stande areare,
 ‘ Cast on their head, or till the stones flee,
 ‘ They not depart, but coueyp there still to bee.
 ‘ But yet moreover these fooles are so unwise,
 ‘ That in colde winter they use the same madnes.
 ‘ When all the houses are lade with snowe and yse,
 ‘ O madmen amased, unstable, and witless !
 ‘ What pleasure take you in this pour foolishhnes ?
 ‘ What jop haue ye to wander thus by night,
 ‘ Saue that ill doers alway hate the light ?
 ‘ But foolishhe youth doth not alone this use,
 ‘ Come of lolbe birth, and simple of degree,
 ‘ But also states themselves therein abuse,
 ‘ With some ponge fooles of the spiritualtie :
 ‘ The foolishhe pipe without all gravitie
 ‘ Doth cehe degree call to his frantic game;
 ‘ The darknes of night expelleth feare of shame.
 ‘ One backeth, another bleatheth like a shepe ;
 ‘ Some rore, some countre, some their ballades sayne ;
 ‘ Another from singing gebeth himself to wepe ;

‘ When

' When his soveraigne lady hath of him disdayne,
' Or shutteth him out : and to be short and playne,
' Who that of this sort best can play the knave,
' Looketh of the other the maysierp to have.

' The foolishe husbände of this sorte is one,
' With wanton youth wandring by night also,
' Leaving his wife at home in bed alone,
' And geueth hir occasion often to misdo ;
' So that while he after the owle doth go,
' Feeding the coucho, his wife her time doth watch,
' Receiuing another whole egges she doth hatch.

' When it is night, and eche should dratwe to rest,
' Many of our fooles great payne and watching take
' To proue maysierpes, and see who can drinke best,
' Epyther at the tauerne of wine or the ale stake,
' Epyther all night watcheth for their lemmans sake,
' Standing in corners like as it were a tpye,
' Whether that the wether be whot, colde, wet, or dry."

The passages above cited are irrefragable evidence, not only that dancing was a favourite recreation with all ranks of people at the period now spoken of, but that even then it was subject to rule and measure : and here a great difficulty would be found to attend our researches, supposing music to have continued in that state in which most writers on the subject have left it : for notwithstanding the great deal which Vossius and other writers have said concerning the Rythmus of the ancients, there is very little reason to think that they had any method of denoting by characters the length or duration of sounds ; the consequence whereof seems to be that the dancing of ancient times must have wanted of that perfection which it derives from its correspondence with mensurable music. Nay if credit be given to the accounts of those writers who ascribe the invention of the Cantus Mensurabilis to Johannes de Muris, we shall be at a loss to account for the practice of regular dancing before the commencement of the fourteenth century ; but if the Cantus Mensurabilis be attributed to Franco, the scholastic of Liege, who flourished

in the eleventh century, the antiquity of regular dancing is removed near three hundred years farther back. This historical fact merits the attention of every curious enquirer into the history and progress of music, not only as it carries with it a refutation not of a vulgar, but of a general and universal error, but because without the knowledge of it the idea of dancing to regular measures before the year 1330, is utterly inconceivable*.

C H A P. II.

THE æra of the invention of mensurable music is so precisely determined by the account herein before given of Franco, that it is needless to oppose the evidence of his being the author of it to the ill-grounded testimony of those writers who give the honour of this great and last improvement to De Muris: nevertheless the regard due to historical truth requires that an account should be given of him and his writings, and the order of chronology determines this as the proper place for it.

JOHANNES DE MURIS was a doctor of the Sorbonne, and flourished in the fourteenth century. Mersennus styles him 'Canonicus et Decanus Ecclesiæ Parisiensis†.' The general opinion is, that he was a native of Normandy; but bishop Tanner has ranked him among the English writers; in this he has followed Pits‡, who expressly asserts that he was an Englishman; and, though the Oxford antiquary, following the French writers, says that he was a Frenchman of Paris||, the evidence of his being a native of England is stronger than even Pits or Tanner themselves were aware of; for in a very ancient manuscript, which it no where appears that either of them had ever seen, and of which a very copious account will hereafter be given, are the following verses.

- Ihon de Muris, variis floruitque figuris,
- Anglia cantorum omen gignit plurimorum.

* Franco is supposed to have invented the Cantus Mensurabilis about the year 1060; and it is certain that Guido reformed the scale about the year 1028. It is very remarkable that two such considerable improvements in music should be made so nearly together as that the difference in point of time between the one and the other should be less than forty years.

† Harmonic. lib. I. prop. xxv. pag. 8.

‡ Append. 872.

|| Athen. Oxon. 407.

Monſieur Bourdelot, the author of the *Hiſtoire de la Muſique et ſes Effets*, in four tomes, printed at Paris in 1715, and at Amſterdam in 1725, has groſſly erred in ſaying of De Muris, that he lived in 1553; for it was more than two hundred years before that time, that is to ſay in 1330, that we are told by writers of the greateſt authority he flouriſhed. To ſhew his miſtake in ſome degree, we need only appeal to Franchinus, who in his *Practica Muſicæ*, printed in 1502, lib. II. beſides that he gives the ſeveral characters of which De Muris is ſaid to have been the inventor, cap. 13, expreſſly quotes him by name, as he does alſo Proſdocimus Beldemandis, his commentator, cap. 4. Glareanus alſo in his *Dodecachordon*, published at Baſil in 1540, has a chapter *De Notarum Figuris*, and has given compoſitions of fundry muſicians of that day, in notes of different lengths, that could not have exiſted, if we ſuppoſe that De Muris invented theſe characters, and conſequently that they were not known till 1553.

By the account which biſhop Tanner gives of him in his *Bibliotheca*, it appears that De Muris was a man of very extenſive knowledge; and in particular that he was deeply ſkilled in the mathematics. Indeed the very titles of his books ſeem to indicate a propenſity in the author to the more abſtruſe parts of learning. His treatiſe on the *Quadrature of the Circle*, ſhews him to have been a geometer; and that on the *Alphonſine Tables*, an aſtronomer*.

The tracts on muſic written by De Muris exiſt only in manuſcript, and appear by biſhop Tanner's account to have been four, namely, one beginning '*Quoniam Muſica eſt de ſono relato ad numeros.*' 2. Another intitled, '*Artem componendi (metiendi) fiſtulas organorum ſecundum Guidonem,*' beginning '*Cognita conſonantia in chordis.*' 3. Another with this title '*Sufficientiam muſicæ organi- cæ editam, (ita habet MS.) à mag. Johanne de Muris, muſico ſapientiffimo, et totius orbis ſubtiliſſimo experto,*' beginning '*Prin-*

* The *Alphonſine Tables* derive their name from Alphonſus, furnamed the Wiſe, king of Leon and Caſtile about the year 1260; a man poſſeſſed of ſo great a ſhare of wiſdom, learning, and other great qualities, that we are unwilling to credit Lipſius when he relates, as he does, that having read the Bible fourteen times through, and deeply conſidered the fabric of the univerſe, he uttered this impious ſentiment: 'That if God had adviſed with him in the creation, he would have given him good counſel.' As to the tables that bear his name, they are founded on the calculations of the ableſt aſtronomers and mathematicians of his time, employed by him for that purpoſe, and were completed at an expence of not leſs than four hundred thouſand crowns.

'ceps philosophorum Aristoteles.' 4. Another entitled 'Compositionem consonantiarum in symbolis secundum Boetium,' beginning 'Omne instrumentum musicae *.' Besides these Merfennus mentions a tract of his entitled *Speculum Musicae*, which he had seen in the French king's library, and attentively perused †. And Martini has given a short note of the title of another in the words following: 'De Muris Mag. Joan. de Normandia alias Parisiensis 'Practica Mensurabilis Cantus, cum exposit. Prosdocimi de Belde-
'mandis.' Patav. MS. an. 1404.

The manuscripts of De Muris above-mentioned to be in the Bodleian library, have been carefully perused with a view to ascertain precisely the improvements made by him in mensurable music, but they appear to contain very little to that purpose. Nevertheless, from the title of the tract last-mentioned, there can be scarce a doubt but that it is in that that he explains the nature and use of the characters used in mensurable music; and there are yet extant divers manuscripts written by monks, chanters, and precentors in the choirs of ancient cathedrals and abbey-churches, mostly with the title of *Metrologus*, that sufficiently explain the nature of the *Cantus Mensurabilis*, though none so clearly and accurately as the *Practica Musicae utriusque Cantus* of Franchinus. But besides that many of them attribute to De Muris this improvement, they ascribe to him the invention of characters which there is great reason to believe were not made use of till many years after his decease. In a tract entitled *Regulæ Magistri Joannes De Muris*, contained among many others in a manuscript collection of musical tracts, herein-before referred to by the appellation of the Manuscript of Waltham Holy Cross, mention is made of the following characters, the Long, the Breve, the Semi-Breve, the Minim, and the Simple, which can be no other than the Crotchet, inasmuch as two simples are there made equivalent to a minim, and the simple is said to be indivisible, and to be accounted as unity.

Thomas de Walsyngham ‡, the author of one of the tracts contained in the above manuscript, and who it is conjectured flourished

* These are all in the Bodleian library, and may easily be found by the help of the printed catalogue, and the references to them in the article *MURIS*, in Tanner's *Bibliotheca*.

† Harmonic. lib I. prop. xxv. pag. 8. Harm. univ. part II. pag. 11.

‡ The name of this person does not occur in any catalogue of English writers on music. Bishop Tanner mentions two of that name, the one an historian, the other precentor of the

about the year 1400, makes the number of the characters to be five, namely, the Large, Long, Breve, Semibreve, and Minim. But he adds, that 'of late a New character has been introduced, called a Crotchet, which would be of no use, would musicians remember that beyond the minim no subdivision ought to be made.'

Indeed a strange fatality seems to have attended all the enquiries concerning the particulars of De Muris's improvements; for first no writer has yet mentioned in which of the several tracts, of which he was confessedly the author, they are to be found; secondly, there is a diversity of opinions with respect to the number of characters said to be invented by him. Nay, Mersennus goes so far as to say he had read the manuscripts of Johannes de Muris, which are in the library of the king of France, but never found that he invented any of the characters in modern use.

That these mistaken opinions respecting De Muris and his improvements in music should ever have obtained, is no other way to be accounted for than by the ignorance of the times, and that inevitable obscurity which was dispelled by the revival of literature and the invention of printing. But the greatest of all wonders is, that they should have been adopted by men of the first degree of eminence for learning, and propagated through a succession of ages. The truth is, that in historical matters the authority of the first relator is in general too implicitly acquiesced in; and it is but of late years that authors have learned to be particular as to dates and times, and to cite authorities in support of the facts related by them.

Franchinus indeed may be remarked as an exception to this rule; and whoever peruses his works will find his care in this respect equal to the modesty and diffidence with which he every where delivers his opinion. Now it is worthy of note that throughout his writings the name of De Muris occurs but in very few places; that he ranks him with Marchettus of Padua, Anselmus of Parma, Tinctor, and other writers on the *Cantus Mensurabilis*; and that he is as far from giving the honour of that invention to De Muris as to Profdocimus Bel-demandis, his commentator. Neither do the authors who wrote immediately after Franchinus, as namely, Peter Aron, Glareanus,

the abbey-church of St. Alban; that the latter of these was the author of the above-mentioned treatise is very probable. Tauner, pag. 752, in not.




Jacobus Faber Stapulensis, Ottomarus Luscinius, or any other writer of the German or Italian schools before the year 1555, as far as can be collected from an attentive perusal of their works, assert, or even intimate, that the characters now used to denote the length or duration of sounds in music were contrived by Johannes De Muris; and the declaration of Merfennus above-cited may almost be said to be evidence of the contrary. Upon this state of facts a question naturally arises, to what mistaken representation is it owing that the honour of this important improvement in music is ascribed to one who had no title to it, and that not by one, but many writers? for Zarlino, Berardi, and all the Italians, Kircher, Broffard, and Bourdelot relate it with a degree of confidence that seems to exclude all doubt.


An answer to this question is at hand, which upon the face of it has the appearance of probability. In short, this erroneous opinion seems to have been originally entertained and propagated by an author whose character as a musician has held the world in suspense for two centuries; and it seems hardly yet determined whether his ingenuity or his absurdity be the greater. The person here meant is Don Nicola Vicentino, a Roman musician, hereinbefore spoken of, as having attempted to restore the ancient genera, who flourished about the year 1492, and in 1555 published at Rome, in folio, a work entitled *L'Antica Musica Ridotta alla moderna Prattica, con la Dichiaratione, et con gli Effempi de i tre Generi, con la loro Spetie*, which contains the following relation:

‘ After the invention of the hand by Guido, and the introduction
 ‘ of the staff with lines, the method to express the sounds was by
 ‘ points placed on those lines; from whence it became a usual form
 ‘ of commendation of a cantus for more voices than one, to say
 ‘ “Questo e’ un bel contrapunto,” “this is a fine counterpoint;”
 ‘ plainly indicating that the notes were placed against each other, and
 ‘ consequently that they were of equal measures. But Giovanni de
 ‘ Muris, grandissimo Filosofo in the university of Paris, found out
 ‘ the method of distinguishing by eight characters the notes which we
 ‘ now place on the lines and spaces, and also invented those charac-
 ‘ ters the circle and semicircle, traversed and untraversed, together
 ‘ with the numbers, as also the written marks for pauses or rests;
 ‘ all which were added to his invention of the eight characters.

Others

Others added the round b to e la mi in their compositions, and likewise the mark of four strokes, described in this manner ✱; and so from time to time one added one thing, and another another, as happened a little while ago, when in the organ to the third a la mi re above g sol re ut, a fifth was formed in e la mi with a round b, or, as you may call it, e la mi flat *: and from those characters h and b, and also this ✱, many others have been invented of great advantage to music, for I am of opinion that the characters h and b were the first principles upon which were invented the eight musical figures now treating of; for John De Muris being desirous of distinguishing those several figures the Large, Long, Breve, Semibreve, Minim, Semiminim, or Crotchet, Chroma, or Quaver, and Semichroma, was necessitated to seek such forms as seemed to him fittest for the purpose, and by the help of these to frame such other characters as could be best adapted to musical practice; and to me it seems that none could be found so well suited to his intention as these two of h and b.



For first it is to be observed that the breve  is derived from h, and so also are the large and the long; the breve being but h without legs, and the large and the long being the same h with one leg, with this only difference, that the large  exceeds considerably in magnitude the long . From the other of the two

characters above-mentioned, viz. b, was formed the semibreve O, or , by cutting off the leg. After the philosopher had so far adjusted the form of the characters, he assigned them their proper names; and first to that note which was simply the h without the legs, he gave the name of Breve, thereby meaning to express only the shortness of its proportion in comparison with the figure from whence, as has been shewn, it was derived.

It seems that the breve and the semibreve were the roots from whence the several other notes of addition and diminution sprang; and seeing that a greater variety was wanting, De Muris, for the


* This is a very curious anecdote, for it goes near to ascertain the time when many of the transposed keys could not have existed. The author is however mistaken in making e la mi b the fifth to a la mi re, for it is an interval consisting of but three tones. He had better have called it the fourth to b fa, which it truly is.


avoid-


' avoiding a multiplicity of characters, as it were gave back the leg
 ' of the breve, and placing it on the right side , called it a long,
 ' giving to it twice the value or time of the breve. Farther, he
 ' added to the long half its breadth , and called it a Large, at
 ' the same time assigning to it the value of two longs.

' From those several characters arose the invention of various ty-
 ' ings and bindings, and other combinations, called by modern
 ' writers, Ligatures, some in a square or horizontal position, and
 ' others in a direction oblique, and both ascending and descending,
 ' as the progression of the sounds required ; but of these it is not here
 ' intended to treat.

' Having spoken sufficiently of the origin and use of the Breve, the
 ' Long, and the Large, it remains to account for the invention of
 ' the Minim, the Semiminim, Chroma, and Semichroma, which, as
 ' have already mentioned, were generated from the b round. As
 ' to the semibreve, it is clearly the b round without a leg ; and the
 ' minim is no other than the semibreve with a stroke, proceeding

' not from either side, but from the middle of the figure thus , in
 ' order that no confusion might arise from its similitude to b. And
 ' to this character was assigned half the value of the semibreve.
 ' From the same figure diversified by blackness, and by marks added
 ' to the leg, the philosopher formed three other characters of diffe-

' rent values, the first was the semiminim , in value, as its name
 ' imports, half the minim ; and which is no other than the minim
 ' blackened. To the leg of this semiminim he added a little stroke

' thus , and thereby reduced it to half its value, and called the
 ' character thus varied a Chroma : he proceeded still farther, and
 ' by the addition of a little stroke to the chroma formed the semi-

' chroma .*

* The writers on the Cantus Mensurabilis seem to have been hard put to it to find
 names for their characters Franchinus and his followers call the semiminim Fusa, which
 in the barbarous Latin signifies a Spindle. Litt. We at this day call it a crotchet, but
 that name seems more properly to belong to the quaver, by reason of its curved tail, the
 word crotchet being, as Butler says, Princ. of Mus. pag. 28, derived from the French
 Croc,

Kircher delivers the above as his opinion also, for after relating the manner of Guido's improvement of the scale, he expresses himself to the following purpose :

• And these were the elements of the figurate music of Guido, which, like all other inventions, in their infancy had something I know not what of rude and unpolished about it, while, instead of notes points only, without any certain measure or proportion of time, were used, which was the case till about two hundred years after, when Joannes De Muris resuming the invention of Guido, completed the musical art, for from h and b , by which characters Guido was accustomed to distinguish certain notes in his system, he produced those characters, whereof each was double to the preceding one, as to the measure of its time ; the first note produced from b he called the minim, and the same blackened the semiminim ; the latter character with a tail he called Fusa, and that with two tails Semifusa ; so that there proceeded from b only four different species of character, namely, the minim, semiminim, fusa, and semifusa * ; and from b hard or square h he formed the remaining notes of a longer time, except that from h defective, and wanting both tails, he formed the breve, and from b round the semibreve †.

After such a testimony as this of Kircher, it may be unnecessary to add that the modern writers seem to be as unanimously agreed in attributing the invention of all the characters used to denote the measure of sounds to De Muris, as they are in ascribing the reformation of the ancient Greek scale to Guido Aretinus. But in this they are greatly mistaken, and the account herein before given of Franco is undeniable evidence of the contrary.

Morley, who was a man of learning in his profession, and a diligent researcher into such matters of antiquity as were any way related to it, has in the annotations on the first book of his Plain and easie

Croc, a crook. The word Chroma, which in the Greek signifies Colour, is properly enough given to those characters that are not evacuated, but coloured either black or red ; and if so, it is in strictness common to all the characters under the minim, and cannot be appropriated to the quaver.


• Isaac Vossius censures the terms Maximæ, Longæ, Breves, Semibreves, Minimæ, Semiminimæ, Fusæ, and Semifusæ, as barbarous. *De Poem. Cant. et Virib. Rhythmi*, pag 128.

† Musurg. tom. I. pag. 556.

Introduction to practick Musicke, given a short history of the art of signifying the length or duration of sounds by written characters, which as it is curious, is here given in his own words: ' There were in old ' time foure maners of pricking', [writing of music] ' one al blacke, ' which they tearmed blacke Full, another which we use now, ' which they called blacke Void; the third all red, which they called ' red Ful, the fourth red, as ours is blacke, which they called redde ' Void; al which you may perceiue thus:




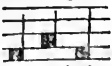
' But if a white note (which they called blacke voide) happened ' amongst blacke full, it was diminished of halfe the value; so that ' a minime was but a crotchet, and a semibriefe, a minime, &c. If ' a redde full note were found in blacke pricking, it was diminished ' of a fourth part; so that a semibriefe was but three crotchettes, ' and a redde minime was but a crotchette: and thus you may per- ' ceiue that they used their red pricking in al respects as we use our ' blacke noweadaies. But that order of pricking is gone out of use ' now, so that wee use the blacke voides as they used their blacke ' fulles, and the blacke fulles as they used the redde fulles. The ' redde is gone almost quite out of memorie, so that none use it, and ' fewe knowe what it meaneth. Nor doe we pricke anye blacke notes

' amongstwhite, except a semibriefe thus  in which case

' the semibriefe so blacke is a minime and a pricke, (though some ' would haue it sung in tripla maner, and stand for $\frac{2}{3}$ of a semibriefe) ' and the blacke minime a crotchet, as indeede it is. If more ' blacke semibriefes or briefes bee together, then is there some pro- ' portion; and most commonly either Tripla or Hemiolia, which is ' nothing but a rounde common tripla or fesquialtera. As for the ' number of the formes of notes, there were within these two hun- ' dred yeares but foure knowne or used of the musyons: those were ' the Longe, Briefe, Semibriefe, and Minime. The minime they ' esteemed the least or shortest note singable, and therefore indiuisi- ' ble. Their long was in three maners, that is, either simple, double, ' or triple; a simple long was a square form, hauing a taile on the ' right

right side, hanging downe or ascending, a double long was so formed as some at this daie frame their larges, that is as it were compact of two longs. The triple was bigger in quantitie than the double; of their value we shall speake hereafter. The semibriefe was at the first framed like a triangle thus ▽, as it were the halfe of a briefe, divided by a diameter thus ◻; but that figure not being comly, or easie to make, it grew afterward to the figure of a rhombe or loseng thus ♦, which forme it still retaineth. The minime was formed as it is now, but the taile of it they euer made ascending, and called it Signum Minimitatis in their Ciceronian Latine. The inuention of the minime they ascribe to a certaine priest (for who he was I know not) in Nauarre, or what countrie else it was which they tearmed Nauernia; but the first who used it was one Philippus De Vitriaco, whose motetes for some time were of al others best esteemed and most used in the church. Who inuented the crotchet, quauer, and semiquauer, is uncertaine. Some attribute the inuention of the crotchet to the afore-named Philip, but it is not to be found in his workes; and before the saide Philip the smallest note used was a semibriefe, which the authors of that time made of two sortes, more and less; for one Francho diuided the briefe, either in three equal partes (terming them semibriefes) or in two unequal partes, the greater whereof was called the more semibriefe (and was in value equal to the imperfect briefe): the other was called the less semibriefe, as being but halfe of the other aforesaid. This Francho is the most ancient of al those whose workes of practical musicke haue come to my handes: one Roberto De Hauilo hath made as it were commentaries upon his rules, and termed them Additions. Amongst the rest, when Francho setteth downe that a square body hauing a taile comming downe on the right side is a long, he saith thus: "Si tractum habeat à parte dextra ascendente erecta vocatur ut hic

 ponuntur enim iste longæ erectæ ad differentiam longarum quæ sunt rectæ et vocatur erectæ quod ubicunque inueniuntur per semitonium eriguntur," that is, 'if it haue a taile on the righte

side going upwards, it is called erect or raised thus:  for these raised longes be put for difference from others which be

“right, and are raised because wheresoever they be found, they be raised halfe a note higher;” a thing which I believe neither he himselfe, nor any other euer saw in practice. The like obseruation he giueth of the briefe, if it have a taile on the left side going upward. The large, long, briefe, semibriefe and minime (saith Glareanus) haue these seuentie yeares been in use; so that reckoning downward from Glareanus his time, which was about fiftie years ago, we shal find that the greatest antiquitie of our pricked song is not about 130 yeares old*.

The account above-given from Morley is extremely curious, and coincides with the opinion that De Muris was not the inventor of the characters for notes of different lengths; and lest the truth of it should be doubted, recourse has been had to those testimonies on which it is founded; and these are evidently the writings of ecclesiastics and others, who treated on this part of musical science in the ages preceding the time when Morley wrote. A valuable collection of tracts of this kind in a large volume, was extant in the Cotton library in the year 1731, when a fire which happened at Ashburnham-house in Westminster, where it was then deposited, consumed many of the manuscripts, and did great damage to this and divers other valuable remains of antiquity. It fortuneed however that before that accident a copy had been taken of this volume by Dr. Pepusch, which is now extant†, and it appears to contain some of the tracts expressly referred to by Morley, and by means thereof we are able not only to clear up many difficulties that must necessarily attend an enquiry into the state of music during that long interval between the time of Guido, and the end of the fifteenth century, when Franchinus flourished, but to establish the authority of Morley's testimony in this respect beyond the possibility of a doubt.

The manuscript above-mentioned contains several treatises, and first that of Roberto De Haulo, as Morley calls him, though by the

* Morl. Introd. Annotations on the first part.

† Dr. Smith, in his Catalogue of the Bodleian library, pag. 24, has given the title of the tracts contained in the volume; and Mr. Casley, in the Appendix to his catalogue of the king's library, pag. 314, has given the following note concerning it: ‘TIBERIUS, B. IX. burnt to a crait. Dr. Pepusch has copies of the 3, 4, and 5th tracts’ It seems by Dr. Pepusch's copy that the musical tracts were at least seven in number; they make together two hundred and ten folio pages.


way his true name was Handlo *, which he says is a kind of commentary on the rules of Franco, and are termed Additions.

It is now near four hundred and fifty years since this copy was made, as appears by an inscription at the end of it, importing that it was finished on Friday next before the feast of Pentecost, A. C. 1326.

Of this writer, Robertus De Handlo no account can be found, except in the Bibliotheca of bishop Tanner, taken from the manuscript above-mentioned. It is however worth observing that the above date, 1326, carries the supposed invention of De Muris somewhat farther backward than the time at which most writers have fixed it.

But, to proceed, in a tract of an uncertain author, part of the Cotton manuscript above spoken of, mention is made of red notes, and the reader is referred to the motets of Philippus De Vitriaco for instances of notes of different colours.

Morley says that ‘ the antient musyctions esteemed the minime the ‘ shortest note singable ;’ this is in a great measure confirmed by a passage above-cited from Thomas De Walsyngham, and is expressly said by Franchinus. Morley farther says that the invention of the minim is ascribed to a certain priest in Navarre, for so he translates Naveria ; but that the first who used it was Philippus De Vitriaco ; and that some attribute the invention of the crotchet to the afore-said Philip, but it is not found in his works. To this purpose the following passage, which Morley evidently alludes to, may be seen in the copy of the above-cited manuscript. *Figura verò minimæ est corpus oblongum ad modum losongæ gerens tractum recte*

supra capite qui tractus signum minitantis dicitur, ut hic  *De minima verò Magister FRANCO mentionem in sua arte non facit sed tantum de longis et brevibus, ac semibrevis, Minima autem in Naverina inventa erat, et à PHILIPPO DE VITRIACO †, qui fuit filios totius mundi*

* DE HANDLO is a proper surname : by the Chronica Series, at the end of Dugdale's Origines Juridiciales, it appears that NICHOLAS DE HANDLO was a justice of the court of Common Pleas, and a justice itinerant. Ann. 1256.

† It seems that this Philip was much celebrated. In a poem printed among Skelton's works, 12mo. 1736, entitled A Treatise betwene Trough and Informacion, said to be written by William Cornishe, chapelman to the most famous and noble kyng Henry VII. is the following stanza :

I assayde theis tunes, merthought them not swere,
The concordess were norhyng musicall,
I called masters of musike cunying and discrete ;

musicorum approbata et usitata qui autem dicunt prædictum Philippum crochatum sive semiminimam aut dragmam fecisse aut eis concessisse errant ut in nocetis suis manifeste apparet.

Each of the several measures above enumerated, that is to say, the large, long, breve, semibreve, and minim, had then, as now, their correspondent pauses or rests; these were contrived to give time for the fingers to take breath; besides this they contributed to introduce a variety of neumas or points; the difference occasioned thereby is obvious.

But besides the characters invented to denote the measures of time which were simple and distinct, there were certain combinations of them used by the ancient musicians, known by the name of Ligatures; of the invention whereof no satisfactory account is any where given. The earliest explanation of their nature and use seems to be that text of Franco, upon which the additions of Robertus De Handlo are a comment. Farther back than to these rules and maxims, or, as his commentator styles them, the Rubric, probably from the red character in which they might have been written, to distinguish the text from the comment, it would be in vain to look for the doctrine of the ligatures, they were most probably of his own invention, and seem to be coeval with mensurable music.



Upon the whole it seems to be clear that Franco, and not De Muris, is intitled to the merit of having invented the more essential characters, by which the measures of time are adjusted, with their respective pauses or rests; and it detracts very little from the merit of this improvement to say that the lesser measures were invented by others, since the least attention to his principles must have naturally suggested such a subdivision of the greater characters as could not but terminate in the production of the lesser. We have seen this kind of subdivision carried much farther than either Franco, Vitriaco, or any of their followers, thought necessary; and were any one to extend it to a still more minute division than we know of at present,

And the first principle, whose name was Cuballe,
Guido, Voite, John de Murris, Vitriaco, and them al
I prayed them of helpe of this combrous songe,
Pricked with force and letted with wronge.


the

the merit of such a refinement would hardly insure immortality to its author.


C H A P. III.

THE rules of Franco, and the additions of his commentator, shew that the ligatures were in use as early at least at the year 1236. By another tract, of an anonymous author, written, as it is presumed, at a small distance of time after the former, and of which an account will be given hereafter, it appears that this invention of the ligatures was succeeded by another variety in the method of notation, namely, evacuated, or, as Morley calls them, void characters, concerning which it is laid down as a rule, that every full or perfect character, if it be evacuated, receives a diminution, and loses a third part of its value, as for instance, the the perfect femibreve , which when full is equal in value to three minims, is when evacuated  reduced to the value of two; and the same rule holds with respect to the breve, the long, and the large, and also to the punctum or semiminim.

Other modes of diminution are here also mentioned, as the cutting off the half of either a full or an evacuated character, as here

▼ , by which they are respectively reduced to half their primitive value. Another kind of diminution consisted in the use of red instead of black ink, which it seems at that time was a liquid not always at hand, as appears by this passage of the author: ‘ The diversities of time may be noted by red characters, when you have wherewithal to make red characters, and these also it is allowed to evacuate.’

The signs of augmentation are here also described, as first that of a point after a note, which at this day is used to encrease its value by one half. Another sign of augmentation, now disused, was a

stroke drawn from any given character upwards, as here , where a minim is augmented so as to be equal in value to a femibreve.

It appears very clearly from this little tract, and also from numberless passages in others, written about the same time and after, that in music in consonance, the part of all others the most regarded, and to which

which the rest seem to have been adapted, was the tenor, from the verb *teneo*, to hold. This was the part which contained the melody, and to this the other parts were but auxiliary.

Those who consider how very easily all the measures of time, with their several combinations, are expressed by the modern method of notation, will perhaps wonder to find that the *Cantus Mensurabilis* makes so considerable a part of the musical treatises written about this time; and that such a diversity of opinions should subsist about it as are to be found among the writers of the fourteenth century. The true reason of all this confusion is, that the invention was new, it was received with great approbation, and immediately spread throughout Europe; the utility of it was universally acknowledged, and men were fond of refining upon, and improving a contrivance so simple and ingenious; but they carried their refinements too far, and we are now convinced that the greater part of what has been written on the subject since the time of *De Muris* might very well have been spared.

As to the ligatures, they are totally disused; every conjunction of notes formerly described by them being now much more intelligibly expressed by separate characters conjoined by a circular stroke over them, and to this improvement the invention of bars has not a little contributed. The doctrine of the ligatures can therefore no farther be of use than to enable a modern to decypher as it were, an ancient composition, and whether any of those composed at this early period be worthy of that labour may admit of a question. If it should be thought otherwise, enough about the ligatures to answer this purpose is to be found in *Morley*, and other writers his contemporaries.

It may however not be improper to exhibit a general view of the simple and unligated characters of those times, and to explain the terms *Perfection* and *Imperfection* as they relate to time, which latter cannot be better done than from the manuscript treatise last above-cited.

It is to be observed that in mensurable music perfection is ascribed to the Ternary, and imperfection to the Binary number, whether the terms be applied to longs, breves, or semibreves; for as to the minim, it is simple, and incapable of this distinction. The reason the ternary number is said to be perfect is that it has a beginning, a middle, and an end. If a compounded whole contains two equal parts,

parts, it is said to be imperfect, if three it is perfect: two minims make an imperfect, and three minims a perfect semibreve, and so of the larger measures; and this rule is general.

With respect to the unligated characters, though few in number, their different adjuncts and various modifications rendered their respective values so precarious, that whole volumes have been written to explain their nature and use. Indeed towards the end of the sixteenth century much of this kind of learning was grown obsolete, and the modes of time with their several diversities were reduced within an intelligible compass. In order however to understand the language of these writers, it may be necessary to explain the terms used by them, and exhibit a general view of mensurable music in this its infant state.

And first with respect to the terms, the most essential were Mode, Time, and Prolation; and to each of these, as applied to the subject now under consideration, a secondary sense was affixed widely different from its primitive meaning. In the first place the word Mode was made to signify that kind of progression wherein the greater characters of time were measured by the next lesser, as larges by longs, or longs by breves. Where the admeasurement was of breves by semibreves it was called Time; perhaps for this reason, that in musical speech Semibreve and Time are convertible terms, it being formerly, as usual, to say for instance a pause of two or more Times, as of so many semibreves*; and lastly, if the admeasurement was of

* Glareanus, in his *Dodecachordon*, lib. III. cap. viii. pag. 203, and Ornithoparcus in his *Micrologus*, translated by John Douland, pag. 46, say that time is measured by a semibreve. Morley, *Introd* pag. 9, calls a time a stroke, and gives examples of semibreves for whole strokes or times. Nevertheless he adds that there is a more stroke, comprehending the time of a breve, but that the less stroke seems the most usual. Butler says the principal time-note is the semibreve, by whose time the time of all notes is known; and that it is measured by tactus, or the stroke of the hand. *Princ. of Music*, lib. I. cap. ii. § iv. And in a note on the above passage he speaks thus: "As in former time, when the semibreve and minim were the least notes, the breve was the measure-note, or principal time-note (by which being measured by the stroke of the hand, the just time of all other notes was known) so since the inventing of the smaller notes (the breve growing by little and little out of use) the semibreve became the measure-note in his stead; as now in quick time the minim beginneth to inroach upon the semibreve."

The time-stroke of the breve Listerius termeth Tactus major, and of the semibreve tactus minor, the which he doth thus define: "Tactus major est, cum brevis tactu mensuratur: Minor est, cum semibrevis sub tactum cadit integrum." But now the semibreve time is our major tactus, and the minim-time our Tactus minor.

The Tactus major of Listerius, which gives a breve to a stroke, is the time that is meant in the canons of fugues, as "fuga in unisono, post duo tempora: i. e. post 4. semibrevia." lb. pag. 28.

semibreves by minims, it was called Prolation*. Vide Morley, pag. 12. Franch. Pract. Mus. lib. II. cap. iii. ix.

To each of those, that is to say Mode, Time, and Prolation, was annexed the epithet of Perfect or Imperfect, according as the progression was of the ternary or binary kind; and amongst these such interchanges and commixtures were allowed, that in a cantus of four parts the progression was frequently alternative, that is to say, in the bass and contra-tenor binary, and in the tenor and altus ternary, or otherwise in the bass and contra-tenor ternary, and in the tenor and altus binary.

This practice may be illustrated by a very familiar image; a cantus of four parts may be resembled to a tree, and the similitude will hold, if we suppose the fundamental or bass part to answer to the root, or rather the bole or stem, the tenor to the branches, the contra-tenor to the lesser ramifications, and the altus to the leaves. We must farther suppose the bass part to consist of the greater simple measures, which are those called longs, the tenor, of breves, the contra-tenor of semibreves, and the altus of minims. In this situation of the parts, the first admeasurement, viz. that which is made by the breaking of the longs into breves, acquires the name of mode; the second, in which the breves are measured by semibreves, is called time, and the third, in which the semibreves are broken into minims, is termed prolation, of which it seems there were two kinds, the greater and the lesser; in the former the division into minims was by three, in the latter by two, answering to perfection and imperfection in the greater measures of the long, the breve, and the semibreve.

† PROLATION, from the Latin Prolatio, a speaking, uttering, or pronouncing, in the language of musicians, signifies generally singing as opposed to pausing or resting. But in the sense in which it is here used it is supposed to mean singing by the notes that most frequently occur, viz. Minims; for Listerius remarks that the notes invented since the Minim served rather for instrumental than vocal music. Vide Butl. pag. 28. Andreas Ornithoparcus in his Micrologus, lib. II. cap. iv. thus explains the term: ‘Prolation is the essential quantitie of semibreves; or it is the setting of two or three minims against one semibreve; and it is twofold, to wit, the greater, which is a semibreve measured by three minims, or the comprehending of three minims in one semibreve, and the lesser, wherein the semibreve is measured by two minims only.’ Grassineau, notwithstanding he had Broffard before him, betrays great ignorance in calling prolation the art of shaking or making several inflexions of the voice on the same note or syllable, a practice unknown to the ancients, and not introduced till the middle of the last century.

As to the modes themselves, they were of two kinds, the greater and the lesser; in the one the large was measured by longs, in the other the long was measured by breves *. There were also certain arbitrary marks or characters invented for distinguishing the modes; such as these O ○ C; but concerning their use and application there was such a diversity of opinions that Morley himself professes almost to doubt the certainty of those rules, which, being a child, he had learned with respect to the measures of the Large and the Long †. And farther he says that though all that had written on the modes agreed in the number and form of degrees, as he calls them, yet should his reader hardly find two of them tell one tale for the signs to know them. For time and prolation he says there was no controversy, but that the difficulty rested in the modes ‡; for this reason he has bestowed great pains to explain the several characters used to distinguish them, and rejecting such as he deemed mere innovations, has reduced the matter to a tolerable degree of certainty.

For first he mentions an ancient method of denoting the degrees, which, because it naturally leads to an illustration of the subject, is here given in his own words: 'The auncient musitians' (by whom we understand those who lived within about three hundred years preceding the time when Morley wrote) 'did commonlie sette downe a particular signe for euery degree of music in the song; so that they hauing no more degrees than three, that is the two modes and time, (prolation not being inuented,) they set down three signes for them: so that if the great moode were perfect it was signified by a whole circle, which is a perfect figure, and if imperfect by a halfe circle. Therefore wheresoeuer these signes O 33 were set before any songe, there was the great moode perfect signified by the circle, the small moode perfect signified by the first figure of three, and time perfect by the last. If the song were marked thus C 33, then was the great moode unperfect, and the small moode and time perfect. But if the first figure were a figure of two thus C 23, then were both moodes unperfect, and time perfect. If it were thus C 22, then were all unperfect. But, if in al the songe there were no large, then did they set downe the signes of such notes as were in the songe, so that if the circle or semicircle were set before one

* Morl. Introd. pag. 12, 13.

† Annotat. on book I. pag. 12, ver. 16.

‡ Ibid.

onelic cifer, as O 2, then did it signifie the lesse moode, and by that reason that circle now last sette downe with the binarie cifer following it, signified the lesse moode perfect, and time unperfect. If thus C 2, then was the lesse moode unperfect, and time perfect. If thus C 3, then was both the lesse moode and time unperfect, and so of others. But since the prolation was inuented, they haue set a pointe in the circle or halfe-circle, to shew the More prolation, which notwithstanding altereth nothing in the moode nor time. But these are little used now at this present.

The above-cited passage is taken from the annotations on the first book of Morley's Introduction *. His account of the characters used to distinguish the several modes is contained in the text †, and by that it appears that in his time, and long before, the Great Mode Perfect, which, as he says, gave to the large three longs, was thus signified O 3. The Great Mode Imperfect, which gave to the large only two longs, thus C 3. The lesser mode which measured the longs by breues, was also either perfect or imperfect: the sign of the former, wherein the long contained three breues, was this O 2; that of the latter, wherein the long contained only two breues, was this C 2. As to Time, which was the measure of breues by semibreues, that also was of two kinds, perfect and imperfect: perfect time, which was when the breve contained three semibreues had for signs these marks O 3. C 3. O. Imperfect time, which divided the breve into semibreues, had these O 2. C 2. C. As to Prolation, that of the More, wherein the semibreue contained three minims, its signs were a circle or half circle with a point thus \odot C. Prolation of the less, which was when the semibreue was but two minims, was signified by the same characters without a point; as thus O C.

From all which the same author deduces the following position, that the number doth signifie the mode, the circle the time, and the presence or absence of the poynt the prolation ‡.

So much as above is adduced for the explanation of the degrees and the signs or marks by which they were anciently distinguished, seems absolutely necessary to be known, in order to the understanding a very elaborate and methodical representation of all the various measures of time, with their several combinations contained in a

* Viz. on pag. 18, vers. 18.

† Pag. 13.

‡ Pag. 14.

collection of tracts already mentioned by the name of the Cotton manuscript and frequently referred to in the course of this enquiry concerning the doctrine and practice of mensurable music. A more particular account of this invaluable manuscript, with a number of copious extracts therefrom, is inserted in that part of this work wherein the aid of such intelligence as it abounds with seems most necessary.

It is true that for this purpose recourse might have been had to the printed works of Franchinus, Glareanus, and other ancient writers, who have written on the subject, and whose authority in this respect is unquestionable. But to this it is answered, that not only Glareanus, but Franchinus, who on account of his antiquity is justly deemed the Father of our present music, represent the Cantus Mensurabilis as in a state of maturity : and our business here is not so much to explain the principles of the science, as to trace its progress, and mark the several gradations through which it is arrived to that state of perfection in which we now behold it.

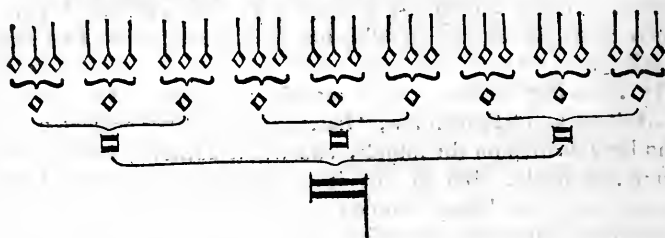
If this be allowed, it will follow that in a regular deduction of the several improvements from time to time made in music, the earliest accounts are the best : and, setting aside other evidences, when it has been mentioned that the MS. above referred to abounds with frequent commendations of learned and skilful musicians, such as Guido, Boetius, Johannes De Muris, and others now less known, but who are notwithstanding highly celebrated by its author, while the names of Franchinus and Glareanus do not once occur in it : when all this is considered, the point of precedence in respect of antiquity, which is all that is now contended for, will appear to be in a manner settled, and we shall be driven to allow that in this particular the testimony of these writers is of less authority than the manuscript here spoken of.

For this reason the following types, as being of very great antiquity, are here inserted as a specimen of the method which the ancient writers made use of, to represent the several degrees of measures, and the order in which they are generated. The author, whoever he was, has given them the name of musical trees, and although Doni in his treatise *De Præstantia Musicæ Veteris* * in ridicule of

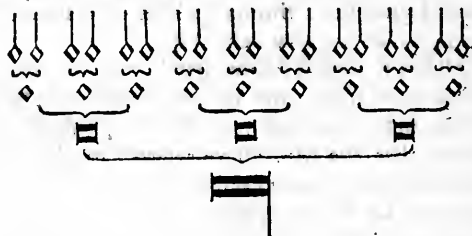
* Pag. 16, where the author is unwarrantably severe in his censure of rythmical music, and the characters used to denote it.

diagrams in this form, terms them cauli-flowers, they seem very well to answer the end of their invention.

Perfect Mode, Perfect Time, Greater Prolation.



Perfect Mode, Perfect Time, Lesser Prolation.



The several other species of mode, time, and prolation, are represented in like manner, *mutatis mutandis*; and the last or most minute division of the greater quantity in the *Cantus Mensurabilis* is exhibited in a scheme that gives to the triple long no fewer than eighty-one minims, and may be easily conceived of, by means of the two foregoing examples.

None of the several modal characters described by Morley, are annexed to any of the foregoing types; nor do any of those marks or signs, invented to denote the time and prolation, occur among them; but the author has in a subsequent paragraph given an explanation of them, which coincides very nearly with that of Morley. The augmentation of measures, by placing a point after a breve or other character, is also here mentioned, as are likewise sundry methods of diminution;

tion, whereby a perfect measure is rendered imperfect; and amongst the rest the diminution by red characters, which he says are used in motets, and frequently in those of Philippus de Vitriaco, for three reasons, namely, to signify a change in the mode, the time, or the prolation. As to the Pauses or Rests, the marks or characters made use of by the ancient writers to denote them, correspond exactly with those which we meet with in the works of other writers on the subject of mensurable music.

The foregoing pages contain an account of the invention of, and the successive improvements made in, the Cantus Mensurabilis, which as it is collected from the writings of sundry authors extant only in manuscript, and whose works were probably composed for the instruction of particular fraternities in different countries, and at different times, and consequently had never received the sanction of public approbation, is necessarily incumbered with difficulties: the truth of the matter is, that this branch of musical science had not acquired any great degree of stability till towards the close of the fourteenth century; for this reason the farther consideration of mensurable music, and such a representation of the measures of time, with their several modifications as corresponds with the modern practice, is referred to that part of the present work, where only it can with propriety be inserted.

In order to judge of the effects of this invention, and of the improvements which by the introduction of the Cantus Mensurabilis were made in music, it will be necessary to take a view of the state of the science in the ages next preceding the time of this discovery; and though some of those writers, who had the good fortune to live in a more enlightened age, have affected to treat the learning of those times with contempt; and, overlooking the ingenuity of such men as Guido, Franco, De Handlo, De Muris, Vitriaco, Tinctor, and many others, have reproached them with barbarism, and the want of classical elegance in their writings, perhaps there are some who consider philology rather as subservient to the ends of science, than as science itself; and who may think knowledge of more importance to mankind than the form in which it is communicated: such men may be inclined to excuse the want of that elegance which is the result of refinement, and may be pleased to contemplate the progress of scientific improvement, without attending to the structure of periods, or bringing a Monkish style to the test of Ciceronian purity.

The

The first considerable improvement after the regulation of the tones by Gregory the Great, and the establishment of the chant known by his name, was the invention of Polyphonus music, exemplified at first in that extemporaneous kind of harmony, which was anciently signified by the term Descant*.

Guido, besides new modelling the scale, and converting the ancient tetrachords into hexachords, found out a method of placing the points in the spaces, as well as on the lines. This, together with the cliffs, rendered the staff of five lines nearly commensurate to the whole system, and suggested the idea of written descant, for the notation whereof nothing more was required than an opposition of point to point; and to music written according to this method of notation, the monks, very soon after its invention, gave the name of Contrapunctum, Contrapunto, or Counterpoint; appellations, in the opinion of many, so strongly favouring of the barbarism of the times in which they were first introduced, as not to be atoned for by their precision.

From hence it will pretty clearly appear that counterpoint, that is to say the method of describing descant by such characters as we now use, was the invention of Guido. But it does by no means follow that he was the inventor of symphonic music; on the contrary it has been shewn that it was in use among the northern inhabitants of this kingdom, and that so early as the eighth century, and that Bede had given it the name of Descant.

To the evidences already mentioned in support of this assertion, it may here be added, that the invention and use of the organ amounts to little less than a proof that symphonic music was known long before Guido's time. The fact stands thus: the organ, not to reassume the enquiry as to the time of its invention, was added to church music by pope Vitalianus, who, as some say, was advanced to the pa-

* If we allow for the difference between written and extemporary music it will appear that the modern acceptation of the word Descant differs very little from that of the eighth century. See the preceding volume, pag. 408. For a very learned musical lexicographer thus explains it.

DISCANTO [Ital.] DISCANTUS [Lat.] quasi BISCANTUS, i. e. diversus cantus, not only because this part being the highest of many admits of the most coloratures, divisions, graces, and variations of any, but because the earlier writers among the moderns used to call a figure song, in contradistinction to Canto fermo or Plain-song, Discantum; and what we now call the composing of figure music, discantare. Walth. Lex. in Art.

pacy anno 655, though others postpone him to the year 663. Those of the first class fix the æra of the introduction of the organ into the choral service precisely at 660, the others by consequence somewhat later. And Guido himself, besides frequently mentioning the organ in the *Micrologus*, recommends the use of it in common with the monochord, for tuning the voice to the several intervals contained in the septenary.

It is true when we speak of the organ we are to understand that there are two kinds of instrument distinguishable by that name; the one, for the smallness of its size, and simplicity of its construction, called the *Portative*, the other the *Positive*, or immoveable organ; both of these are very accurately described by *Ottomarus Luscinius*, in his *Musurgia*, printed at *Strasburg* in 1536. As to the first, its use was principally to assist the voice in ascertaining the several sounds contained in the system, and occasionally to facilitate the learning of any *Cantus*. The other is that noble instrument, to the harmony whereof the solemn choral service has ever since its invention been sung; and which is now degraded to the accompaniment of discordant voices in the promiscuous performance of metrical psalmody in parochial worship.

Guido might possibly mean that the former of these was proper to tune the voice by; but he goes on farther, and speaks of the organ in general terms, as an instrument to which the hymns, antiphons, and other offices were daily sung in cathedral and conventual churches, and other places of religious worship. Now let him mean either the one or the other of the above-mentioned instruments, it is scarce credible that during so long a period as that between 800 and 1020, during all which the world was in possession of the organ, neither curiosity nor accident should lead to the discovery of music in consonance. Is it to be supposed that this noble instrument, so constructed as to produce the greatest variety of harmony and fine modulation, was played on by one finger only? was the organist, who must be supposed to be well skilled in the nature of consonance, never tempted by curiosity to try its effect on the instrument the object of his studies, and perhaps the only one, if we except the harp, then known, on which an experiment of this kind could possibly be made? did no accident or mistake, or lastly, did not the mere tuning the instrument from time to time, as occasion required, or, if that was not his duty, the bare trying if it were in tune or no, teach him

him experimentally that the diateffaron, diapente, and diapasen, to say nothing of the other consonances, are as grateful to the audible as their harmonical coincidences are to the reasoning faculties?

Perhaps it may be objected that this argument will carry the use of symphonic music back to those times in which it is asserted no such thing was known; for it may be asked, does not the hydraulic organ mentioned by Vitruvius as necessarily presuppose music in consonance, as that in use at the time of Guido's writing the *Micrologus*? In answer to this it is said, that the hydraulic organ is an instrument so very ill defined, that we are incapable of forming to ourselves any idea of its frame, its construction, or its use. Kircher has wrested Vitruvius's description of it, so as to make it resemble the modern organ, and has even exhibited the form of it in the *Musurgia*; but who does not see that the instrument thus accurately delineated by him is a creature of his own imagination? and does he not deny its aptitude for symphonic music by saying as he does in the strongest and most express terms, that after a most painful and laborious research he had never been able to find the slightest vestiges of symphonic harmony in either the theory or practice of the ancients?

C H A P. IV.

IT now remains to take a view of music as it stood immediately after this last improvement of Guido. Descant, in the original sense of the word, was extemporaneous song, a mere energy; for as soon as uttered it was lost: it no where appears that before the time of Guido any method of notation had been thought of, capable of fixing it, or that the staff of eight lines, mentioned by Vincentio Galilei, or that other of Kircher, on both which the points were situated on the lines, and not in the spaces, was ever used for the notation of more than the simple melody of one part; whereas the staff of Guido, wherein the spaces were rendered as useful as the lines, not only brought the melody into a narrower compass, but for the purpose of singing written descant enabled him, by means of the cliffs, to separate and so discriminate the several parts, as to make the practice of music in consonance, a matter of small difficulty.

The word Score is of modern invention, and it is not easy to find a synonyma to it in the monkish writers on music: nevertheless the method of writing in score must have been practised as well with them as by us, since no man could know what he was about, that in framing a Cantus did not dispose the several parts regularly, the lowest at bottom, and the others in due order above it. In Guido's time there was no diversity in the length of the notes, the necessary consequence whereof was, that the points in each staff were placed in opposition to those in the others; and a cantus thus framed was no less properly than emphatically called Counterpoint.

It is needless to say that before the invention of the *Cantus Mensurabilis* this was the only kind of music in consonance ; where it was adapted to words the metre was regulated by the cadence of the syllables ; and where it was calculated solely for instruments, the notes in opposition were of equal length, adjusted by the simple radical measures, out of which all the different modifications of common and triple time, as we now call them, are known to spring. But this kind of equality subsisted only between the integral parts of the *Cantus*, as they stood opposed to each other in consonance, and the radical measures were not less obvious then than they are now. The whole of the *Rythmopoieia* was founded in the distinction between long and short quantities. and a foot, consisting solely of either, is essentially different from one in which they are combined ; in one case the *Arsis* and *Thesis* are equal ; in the other they have a ratio of two to one. From hence there is reason to conclude that the primitive counterpoint, as being subject to different general measures, was of two forms, answering precisely to the common and triple time of the moderns. The former of these may thus be conceived of.



for the thorough understanding whereof it is necessary to be remembered that the basis of all counterpoint is simple melody, to which the concords placed in the order of point against point are but auxiliary. The foundation on which the harmonical superstructure is erected is termed by the ancient Italian writers *Canto Fermo*, of which the following is an example.



B, Ec - - - ce appare - - bit Domi - - - nus.*

As to counterpoint, notwithstanding the several divisions of it into *Contrapunctus simplex*, *Contrapunctus diminutus* sive *floridus*, *Contrapunctus coloratus*, *Contrapunctus fugatus*; and many other kinds, it is in truth that species of harmony only, in which the notes contained in the *Canto Fermo*, and each of the other parts, are of equal lengths, as here :

CONTRAPUNCTUS SIMPLEX.



This kind of symphonic harmony was doubtless very grateful to the hearers as long as it retained the charm of novelty, and when adapted to words, was not liable to any objection arising from its want of metrical variety; but in music merely instrumental, the uniformity of its cadence, and the unvaried iteration of the same measures, could not at length fail to produce satiety and disgust. For it is not in the bare affinity or congruity of sounds, though ever so well adjusted, combined, or uttered, that the ear can long find satisfaction: this is experienced by those who study that branch of musical science known by the name of continued or thorough bass, the private practice whereof, whether it be on the organ, harpsichord, arch-lute, or

* From a MS. cited by Martini, supposed to have been written in the thirteenth century. *Storia della Musica*, tom. I. pag. 187.

any other instrument adapted for the purpose, in a short time becomes irksome. But the invention of the different measures for time, together with the pauses or rests, and also of the ligatures, gave rise to another species, in which the rigorous opposition of point to point was dispensed with; and this relaxation of a rule which, while it was observed, held the invention in fetters, gave rise to those other species of harmony above-enumerated, improperly called counterpoint.

The Contrapunctus diminutus was evidently the first improvement of the Contrapunctus simplex, in which it is observable that the notes opposed in the Canto Fermo are more in number, and consequently less in value, than the latter of this species. The following, though not a very ancient composition, may serve as an example:

CONTRAPUNCTUS DIMINUTUS, five FLORIDUS.



This was followed by the introduction of little points, imitations, colligations of notes, and responsive passages, not so elegant in their structure and contrivance as, but somewhat resembling, the fugue of modern times.

The rudiments of this species are discernible in the following Kyrie, said to have been composed about the year 1473*.

* Martini, Storia della Musica, tom. I. pag. 188.

CANTO FIGURATO.

The image shows a musical score for Canto Figurato, consisting of four staves. The first two staves each have the lyrics 'Kyri e - - - - - leyson' written below them. The third and fourth staves are grouped together with a large bracket on the left and have the lyrics 'Kyrie ee - - - - - leifon Kyrie e - - - - - leifon' written below them. The music is written in a style that combines vocal notation with figured bass notation, using various note values and rests to represent the text.

To this latter kind of music were given the epithets of Figurate; Coloured, and many others of the like import. The Italians to this day call it Canto Figurato, and oppose it to Contrapunto or counterpoint. Other countries have relaxed the signification of the word Descant, and have given that name to counterpoint; and the two kinds are now distinguished by the appellations of Plain and Figurate descant.

From hence it appears that the word Descant, considered as a noun, has acquired a secondary signification; and that it is now used to denote any kind of musical composition of more parts than one; and as to the verb formed from it, it has, like many others, acquired a metaphorical sense, as in the following passage:

‘ And Descant on mine own deformity.’

Shakespeare, Rich. III.

But neither can its original meaning be understood, nor the propriety and elegance of the above figure be discerned, without a clear and precise idea of the nature of descant, properly so called.

If we compute the distance in respect of time between the last improvement of the *Cantus Ecclesiasticus* by St. Gregory, and the invention of the *Cantus Mensurabilis* by Franco, it will be found to include near five hundred years; and although that period produced a great number of writers on the subject of music, whose names and works have herein before been mentioned in chronological order, it does not appear that the least effort was made by any of them towards such an improvement as that of Franco, which is the more to be wondered at as the ratio of accents, which is what we are to understand by the term *Prosody*, was understood to a tolerable degree of exactness, even after the general declension of literature; and long before the commencement of that period was deemed, as it is now, a necessary part of grammar. St. Austin has written a treatise on the various measures of the ancient verse, and our countryman Bede has written a discourse *De Metrica Ratione*; but it seems that neither of them ever thought of applying the ratio of long and short measures to music, abstracted from verse.

Neither can it be reasonably inferred from any thing that Isaac Vossius has said in his treatise *De Poematum Cantu et Viribus Rythmi*, admitting all that he has advanced in it to be true, that the *Rythmopoieia* of the ancients had any immediate relation to Music: it should rather seem by his own testimony to refer solely to the Poetry of the ancients, and to be as much a branch of grammar as prosody is at this day. This however is certain that the ancient method of notation appears to be calculated for no other end than barely to signify the diversities of sounds in respect of their acuteness and gravity. Nor do any of the fragments of ancient music now extant furnish any means of ascertaining the respective lengths of the sounds, other than the metre of the verses to which they are adapted. It may perhaps be urged as a reason for the practice of adjusting the measures of the music by those of the verse, rather than the measures of the verse by those of the music, that the distinction of long and short times or quantities could not with propriety be referred to music: but this is to suppose that music merely instrumental has no force nor efficacy save what arises from affinity of sound; the contrary whereof is at this day so manifest, that it would be ridiculous to question it: nay the strokes on an anvil have a metrical ratio, and

the

the most uniform monotony may be so broken into various quantities, and these may again be so combined as to form a distinct species capable of producing wonderful effects.

If this should be doubted, let it be considered that the Drum, which has no other claim to a place among the pulsatile musical instruments, than that it is capable of expressing the various measures and modifications of time, owes all its energy to that which in poetry would be called Metre, which is nothing more than a regular and orderly commixture of long and short quantities; but who can hear these uttered by the instrument now speaking of, who can attend to that artful interchange of measures, which it is calculated to express, and that in a regular subjection to metrical laws, without feeling that he is acted upon like a mere machine?

With the utmost propriety therefore does our great dramatic poet style this instrument the Spirit-stirring drum; and with no less policy do those act who trust to its efficacy in the hour of battle, and use it as the means of exciting that passion which the most eloquent oration imaginable would fail to inspire*.

* It seems that the old English march of the foot was formerly in high estimation, as well abroad as with us; its characteristic is dignity and gravity, in which respect it differs greatly from the French, which, as it is given by Merseus, is brisk and alert. Sir Roger Williams, a gallant Low-country soldier of queen Elizabeth's time, and who has therefore a place among the worthies of Lloyd and Winstanley, had once a conversation on this subject with marshal Biron, a French general. The marshal observed that the English march being beaten by the drum was slow, heavy, and sluggish: 'That may be true,' answered Sir Roger, 'but slow as it is, it has traversed your master's country from one end to the other.' This bon mot is recorded in one of those little entertaining books, written by Crouch the bookseller in the Poultry, and published about the end of the last century, under the fictitious name of Robert Burton; the book here referred to is entitled *Admirable Curiosities, Rarities, and Wonders in England, Scotland, and Ireland*; the story is to be met with in pag. 5, of it, but where else is not said.

Notwithstanding the many late alterations in the discipline and exercise of our troops, and the introduction of fifes and other instruments into our martial music; it is said that the old English march is still in use with the foot. Mr. Walpole has been very happy in discovering a manuscript on parchment, purporting to be a warrant of Charles I. directing the revival of the march agreeable to the form thereto subjoined in musical notes signed by his majesty, and countersigned by the earl of Arundel and Surry, the then earl marshal. This curious manuscript was found by the present earl of Huntingdon in an old chest, and as the parchment has at one corner the arms of his lordship's predecessor, then living, Mr. Walpole thinks it probable that the order was sent to all lords lieutenants of counties.

The following is a copy of the warrant, and of the musical notes of the march, taken from the Catalogue of Royal and Noble Authors, vol. I. pag. 201.

CHARLES

It may be remembered that in the foregoing deduction of the improvements made in music, counterpoint was mentioned as the last that preceded the invention of the *Cantus Mensurabilis*. To shew the importance of this last, it was necessary to state the defects in that species of harmony, which admitted of no metrical variety. It was also necessary in the next place to shew that although the *Rythmopoieia* of the ancients has long ceased to be understood, yet that the rudiments of it subsist even now in the prosody of the grammarians. Seeing then that the art of combining long and short quantities, and the subjecting them to metrical laws was at all times known, it may be asked wherein did the merit of Franco's invention consist? The answer is, in the transferring of metre from poetry or verse to mere sound; and in the invention of a system of notation, by means whereof all the possible modifications of time are definable, and that to the utmost degree of exactness.

But the merit of Franco's invention, and the subsequent improvement of it by De Muris and other writers, are best to be judged of by their consequences, which were the union of the *Melopoieia* with the *Rythmopoieia*, or, in other words, Melody and Metre; and from hence sprung all those various species of counterpoint, which are included under the general appellation of *Canto Figurato*. The first and most obvious improvement of counterpoint, which, as has been already shewn, was originally simple, and consisted in a strict opposition of note to note, is visible in that which is

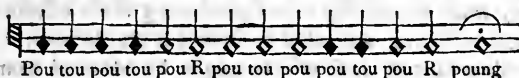
• CHARLES REX,

• Whereas the ancient custome of nations hath ever bene to use one certaine and constant forme of march in the warres, whereby to be distinguished one from another. And the march of this our English nation, so famous in all the honourable atchievements and glorious warres of this our kingdome in forraigne parts [being by the approbation of strangers themselves confest and acknowledged the best of all marches] was through the negligence and carelesse of drummers, and by long discontinuance so altered and changed from the ancient gravitie and majestic thereof, as it was in danger utterly to have bene lost and forgotten. It pleased our late deare brother prince Henry to revive and rectifie the same by ordayning an establishment of one certaine measure, which was beaten in his presence at Greenwich anno 1610. In confirmation whereof wee are graciously pleased, at the instance and humble sute of our right trusty and right well-beloved cousin and counsellor Edward viscount Wimbledon, to set down and ordaine this present establishment hereunder expressed. Willing and commanding all drummers within our kingdome of England and principalitie of Wales exactly and precisely to observe the same, as well in this our kingdome, as abroad in the service of any forraigne prince or state, without any addition or alteration whatsoever. To the end that so ancient, famous, and commendable a custome may be preserved as a patterne and precedent

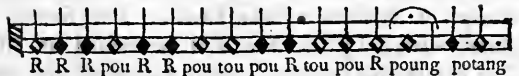
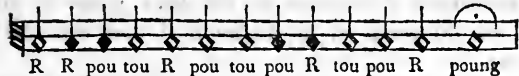
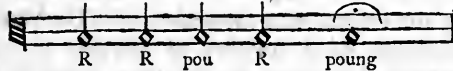
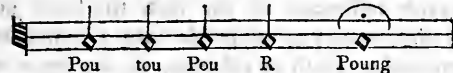
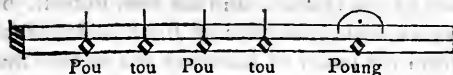
termed Contrapunctus diminutus five floridus, wherein the notes in one part, the plain-song for instance, are opposed by others of a less value, but corresponding to the former in the general measure of its constituent sounds, of which kind of composition an example has herein before been given. The subsequent improvements on this invention have been shewn to be, the Canto Figurato, Canon, and other

presented to all posteritie. Given at our palace of Westminster the seventh day of February, in the seventh year of our raigne, of England, Scotland, France, and Ireland.

VOLUNTARY before the MARCH.



The MARCH.



Subscribed ARUNDELL & SURREY.

This is a true copie of the original, signed by his Maj^{tie}

ED. NORGATE, Windfor.

kinds of symphoniacal composition, all which are evidently the offspring of the *Cantus Mensurabilis*, an invention so much the more to be valued, as it has rendered that fund of harmonical and metrical combination almost infinite in its extent, which else must long ago have been exhausted.

If we take a view of music in the state in which Guido left it, it will be found to have derived all its power and efficacy from the coincidence of sounds, and that those sounds being regulated by even and uniform measures, though they might be grateful to the ear, which is delighted with harmony even in cases where it refers to nothing beyond itself, must necessarily fail of producing those effects which follow from their being subjected to metrical regulations.

Proofs abundant of these effects might be adduced from the compositions of the last century, as namely, Carissimi, Stradella, Gasparini, and others of the Italians, and our own Purcell, but were these wanting, and no evidence subsisted of the benefits which have resulted to music from the union of harmony and metre, those of Handel are an irrefragable testimony of the fact, the force and energy of whose most studied works is resolvable into a judicious selection of measures calculated to soothe or animate, to attempt or inflame, in short to do with the human mind whatever he meant to do.

Having thus explained the nature of the *Cantus Mensurabilis*, and also of Descant, the knowledge whereof is absolutely necessary to the understanding the writers who succeeded John De Meris, it remains to give an account of a number of valuable tracts, composed, as it is conceived, subsequent to the time when he lived and of the final establishment of an harmonical and metrical theory by Franchinus.

Mention has been made in the course of this work of a manuscript, to which, for the want of another title, that of the Cotton MS. has been given, and also of another, for distinction-sake called the manuscript of Waltham Holy Cross. The former of these is now rendered useless by the fire that happened at Ashburnham-house. But before this disastrous event a copy of the first of these manuscripts, not so complete as could be wished, as wanting many of the diagrams and examples in notes occasionally inserted by way of illustration, had been procured and made at the expense of the late

late Dr. Pepusch. As to the other manuscript, that of Waltham Holy Cross, it formerly belonged to some person who was so much a friend to learning as to oblige Dr. Pepusch with permission to copy it, and his copy thereof is extant. The original is now the property of Mr. West, the president of the Royal Society, who, actuated by the same generous spirit as the former owner, has vouchsafed the use of it for the furtherance of this work. These assistances afford the means of giving an account of a number of curious tracts on the subject of music, which hardly any of the writers on that science seem ever to have seen, and which perhaps are now no where else to be found.

The first of these manuscripts contains tracts by different authors, most of whom seem to have been well skilled in the less abstruse parts of the science. The compiler of this work is unknown, but the time when it was completed appears by the following note at the conclusion of the first tract:

‘ Finito libro reddatur gloria Christo. Expliciunt Regulæ cum
‘ additionibus: finitæ die Veneris proximo ante Pentecost, anno
‘ domini millesimo tricentissimo vicesimo sexto, et cætera,
‘ Amen.’

Of the first tract, which bears the title of ‘ Regulæ cum maximis
‘ magistri Franconis, cum additionibus aliorum Musicorum, compi-
‘ latæ à Roberto de Handlo,’ some mention has already been made; and
as to Franco, the author of the Rules and Maxims, an account of him,
of his country, and the age in which he lived, has also been given *.
Of his commentator De Handlo, bishop Tanner has taken some
notice in his Bibliotheca; but as his account refers solely to the
manuscript now before us, the original whereof it is probable he had
seen, it seems that he was unable to say more of him than appears
upon the face of this his work.

As to the commentary, it is written in dialogue; the speakers
are Franco himself and De Handlo, and other occasional interlocu-
tors. The subject of it is the art of denoting the time or duration of

* Supra, pag. 17, to which may be added that in the Index of Authors, at the end of Martini's first volume, is the following article: ‘ FRANCONUS Parisiensis. Ais Cantus
‘ Mensurabilis. Codex Ambrosianus signat D. 5, in fol.’ which is probably no other
than a copy of the tracts there ascribed to him.

musical sounds by characters and there is little reason to doubt but that it contains the substance of what Johannes De Muris taught concerning that matter. It consists of thirteen divisions or Rubrics, as the author terms them, from their being in red characters, the titles whereof with the substance of each are as follow :

Rubric I. Of the Long, Breve, and Semibreve, and of the manner of dividing them.

Rubric II. Of the Long, the Semi-long*, and their value, and of the Double Long.

Rubric III. How to distinguish the Long from the Semi-long, and the Breve from the Semibreve ; and of the Pauses corresponding with each ; and of the equality of the Breve and the Breve altera.

Rubric IV. Of Semibreves, and their equality and inequality, and of the division of the Modes [of time] and how many ought to be assumed.

Under this head the author mentions one Petrus De Cruce as a composer of motets ; the names of Petrus Le Visor, and Johannes De Garlandia also occur as interlocutors in the dialogue.

Rubric V. Of the Longs which exceed in value a double Long.

This rubric exhibits a species of notation unknown to us at this day, namely, a single character encreased in its value by the encrease of its magnitude. A practice which will be best understood from the author's own words, which are these : ‘ A figure having three quadrangles in it is called a triple long, that is to say a note of three perfections ; if it has four it, is called quadruple, that is a note of four perfections ; and so on to nine, but no farther. See the figures of all the longs as they appear here.

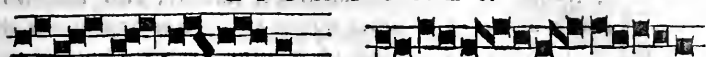


Rubric VI. Of the beginnings of Ligatures and Obliquities, and in what manner they are found.

A Ligature is here defined to be a mass of figures, either in a right or an oblique direction ; and an Obliquity is said to be a solid union or connexion of two ascending or descending notes in one. Here follow examples, from the author, of each :

* This is but another name for the breve.

L I G A T U R E S.



O B L I Q U I T I E S.



Of ligatures, and also of obliquities, some are here said to be with propriety, others without propriety, and others with an opposite propriety; these species are severally known by their beginnings. The matter of this rubric, and the commentary on it are of very little import.

It is farther said that no additional mark or character is to be made at the end of an ascending obliquity, except a Plica, a word which in this place signifies that perpendicular stroke which is the termination of such characters as the long.

Rubric VII. To know the terminations of the ligatures. The beginnings and terminations of ligatures, and also of obliquities, declare the nature of the time, whether it be perfect or imperfect; or, as we should now say, duple or triple.

Rubric VIII. Teaches also to know the Terminations of the ligatures.

Rubric IX. Concerning the Conjunctions of semibreves, and of the figures or ligatures with which such semibreves may be joined.

Here we meet with the name of Admetus de Aureliana, who, as also the singers of Navernia, the name of a country which puzzled Morley, and which probably means Navarre, are said to have conjoined Minoratas and Minims together.

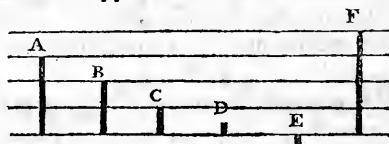
Rubric X. How the Plicas are formed in ligatures and obliquities, and in what manner a plicated long becomes an erect long.

Rubric XI. Concerning the value of the Plicas.

Rubric XII. Concerning the Pauses.

The pauses are here said to be six in number, the first of three times, the second of two, and the third of one. The fourth is of two third parts, and the fifth one third part of one time. As to the sixth it is said to be of no time, and that it is better called an immeasurable pause, and that the use of it is to shew that the last note but one must be held out, although but a breve or semibreve. The characters of the pauses are also thus described: a pause of three times

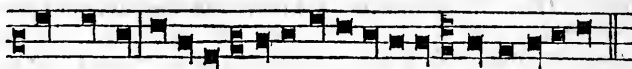
covers three spaces, or the value of three, namely, two and two halves, A; a pause of two times covers two spaces or one entire space, and two halves, B; a pause of one time covers one space or two halves, C; a pause of two perfections of one time covers only two parts of one time, D; a pause of the third part of one time covers the third part of one space E; a pause, which is said to be immeasurable F, is called the end of the punctums, and covers four spaces, their five forms appear here :



In this rubric the colloquium is between Franco, Jacobus de Navernia, and the above-named Johannes de Garlandia.

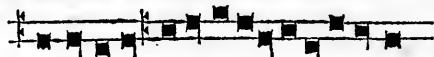
Rubric XIII. How the Measures or Modes of time are formed.

Here it is laid down that there are five modes of time used by the moderns, the first consisting of all perfect longs, as the following motet :

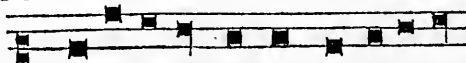


In Bethleem

The second mode consists of a breve, a long, and a breve, as in this example :

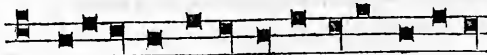


The third of a long, two breves and a long, as in this motet : only it is to be observed that to this mode belongs a pause of three times, a long going before.



Quid miraris partum virgineum ?

The fourth mode is of two breves, along, and two breves, as here.



Rofula primula falve Jesse virgula

and

and to it belongs a pause of three times. After this designation of the fourth mode there occurs a caution, which will doubtless appear somewhat singular, namely, that care must be taken that in the singing the notes be not expressed in a lascivious manner. The fifth mode consists of breves and semibreves of both kinds, that is to say, perfect and imperfect, as appears in the following example :










From this mode, it is said, proceed a great number of melodies or airs, the names whereof can scarcely be rendered in English, as namely, Hockets*, Rundelli, Balladea, Coreæ, Cantusfracti, Estampetæ, Florituræ. It seems that these five modes may be mixed or used interchangeably, in which respect they agree with the modes in use at this day. The whole of the explanation of this last rubric comes from the mouth of De Handlo, the author of the tract, which he concludes with words to this purposed : ‘ Every mode of measures, and every measure of cantus is included in the above five modes and rules, and maxims for their use and application might be given without end; nevertheless attend to the instructions contained in this small volume. All that now hear me are singers, therefore pray fervently to God for the life of the writer. Amen.’

C H A P. V.

TO the tract of De Handlo, the next in order that occurs is a discourse by an anonymous author, entitled ‘ Tractatus diversum Figurarum per quas dulcis Modis discantantur†’, to appearance a compendium of the doctrine of De Muris, containing in the begin-

* An explanation of this strange word will be met with in a subsequent page.

† This tract contains most evidently a summary of the improvements of De Muris on the Cantus Mensurabilis, but by an unaccountable mistake he is here called Egidius instead of Johannes, a name which does not once occur in any of the authors that have been

ning of it a remarkable eulogium on him by the name of Egidius de Muris, or de Morino, viz. that he, as it pleased God, most carefully, and to his great glory, searched into and improved the musical art. So that the characters, namely, the double Long , Long , Breve , Semibreve  , Minim  , are now made manifest.

Herein also are treated of the pauses or rests, which, as well as the characters to denote the length or duration of the several notes, are said to be of his invention; also of the several methods of augmentation in the value of the notes by a point, and diminution by a variation of the character in respect of colour, that is to say, either by making it black or red, full or void, or by making it with a tail or without, are here enumerated. Next follow certain precepts, tending to facilitate the practice of descant, whereby it appears that the tenor being in one mode of measure or time, the descant may be another; this may be conceived, if it be understood that the metres coincide in the general division of them, otherwise it seems to be absolutely impossible.

The use of red characters is but barely hinted at in the tract now citing: indeed the author does no more than intimate that where it is necessary to diminish the value of notes by a third part, making those imperfect which else would be perfect, it may be done either by evacuating them, or making them red, 'when the writer has wherewithal to do so.'

This kind of alteration in the value by a change in the colour of notes, occurs frequently in old compositions, and is mentioned by most authors, who when they speak of the diversity of colours mention black full and black void, and red full and red void: Nevertheless in a very curious ancient poem, entitled A Treatise betweene Truth and Information, printed at the end of Skelton's works, there is the following passage, whereby it may seem that Vert or Green, was also used among musicians to note a diversity of character.

consulted in the course of this work. We must therefore look on the character above given of Giles, to be intended for John, De Muris. It seems that Mr. Casley, by a mistake of a different kind, looked upon this tract as having been written by Giles De Muris. See his Catalogue, pag. 320; but Dr. Pepusch's copy, for the original has been reformed to and appears to be not legible, contains the following rubric title of the tract in question: 'Alius Tractatulus de Musica incerto Authore.'

In musike I have lerned iiii colors as this,
 Blake, ful blake, Verte, and in lphewyse redde ;
 By these colors many subtrill alteracions there is,
 That wil begile one tho in conping he be well sped.

The author of this poem was William Cornysh, of the royal chapel in the reign of Henry VII. a man so eminent for his skill in music, that Merley has assigned him a place in his catalogue of English musicians, an honour, which, to judge of him by many of his compositions now extant, he seems to have well deserved ; and these considerations do naturally induce a suspicion, if not a belief, that notwithstanding the silence of other writers in this respect, Green characters might sometimes be made use of in musical notation.

But a little reflection on the passage will suggest an emendation that renders it consistent with what others have said on the subject. In short, if we read and point it thus :

In musike I have lerned iiii colors ; as this,
 Blake ful, blake voide, and in lphewise redde,

it is perfectly intelligible, and is sound musical doctrine.

The next in order of the tracts contained in the Cotton manuscript is a very copious, elaborate, and methodical discourse on the science of music in general, by an unknown author. The initial words of it are ‘ Pro aliquali notitia de musica habenda :’ it begins with the etymology of the word music, which he says is derived either from the Muses, or from the Greek word Moys, signifying water, because without water or moisture no sweetness of sound can subsist*. Boetius’s

* That there is such a Greek word as Moys does not any where appear. Kircher, who adopts this far-fetched etymology of the word Music, says that it is an Hebrew appellation, Musurg. tom. I. pag. 44. but in this he elsewhere contradicts himself, by asserting that it is an ancient Egyptian or Coptic word ; and this is rather to be credited because it is said in scripture that Moses, or as he is also called, Moyfes, was so named because he was taken out of the water. Exod. chap. ii. ver. 10. and it is remarkable that this name was given him, not by his Hebrew parents, but by Pharaoh’s daughter, an Egyptian princefs.

The meaning of the above passage is very obscure, unless it be known that the ancient Egyptian litui or pipes were made of the reeds and papyrus growing on the banks of the river Nile, or in other marshy places : wherefore it is said that without water, the efficient cause of music, there can be no sweetness of sound. Martini, Stor. dell. Mus. tom. II. pag. 2, very justly remarks on the credulity of Kircher in entertaining this wild and extravagant conjecture. The most probable derivation of the word music is from *Musa*, the Muses, who are said to have excelled in it, and are constantly represented playing on musical instruments.

division of music into mundane, humane, and instrumental, is here adopted. The first, says this author, results from the orderly effects of the elements, the seasons, and the planets. The second is evident in the constitution and union of the soul and body. And the third is produced by the human voice, or the action of human organs on certain instruments. He next proceeds to give directions for the making of a monochord, which as they differ but little from those of Guido, it is not necessary here to repeat. It is however worth observing, that he recommends for that purpose some instrument emitting found as a Viol [Vielle, Fr.] a circumstance that in some sort ascertains the antiquity of that instrument, of which there are now so many species, and which is probably of French invention.

He next proceeds to explain the nature of the consonances, in which it is evident that he follows Boetius. Indeed we may conclude that his intelligence is derived from the Latin writers only, and not from the Greeks; not only because the Greek language was very little understood, even among the learned of those times, but also because this author himself has shewn his ignorance of it in a definition given by him of the word Ditone, which, says he, is compounded of Dia, a word signifying Two, and Tonos, a Tone, whereas it is well known that it is a composition of Dis, twice, and Tonos; and that the Greek preposition Dia, answers to the English by, wherefore we say Diapason, by all; Diapente, by five; Diatessaron, by four.

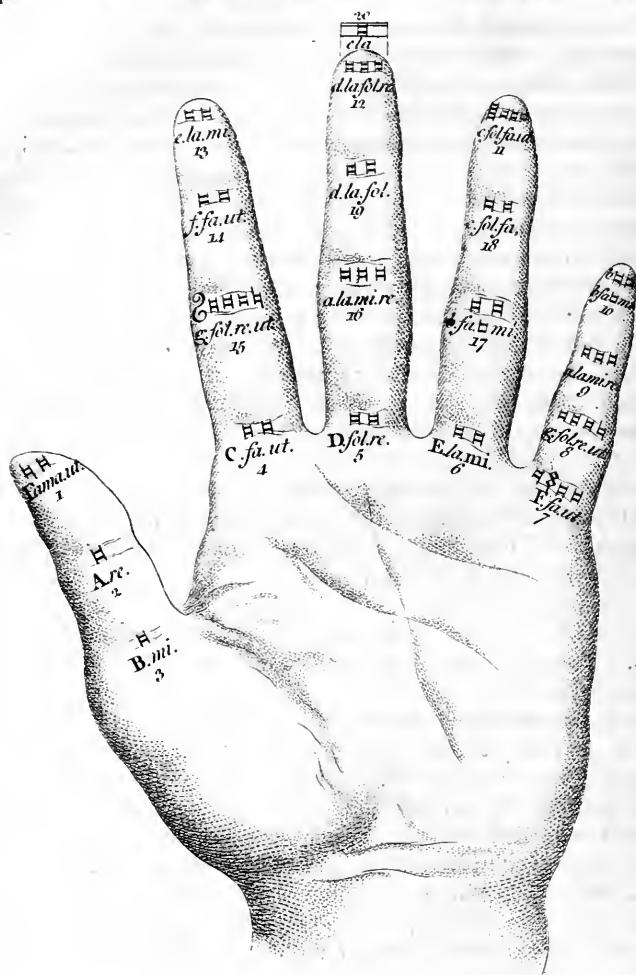
After ascertaining the difference between b and \flat , he proceeds to a brief explication of the genera of the ancients, the characters of the three he thus discriminates: the Chromatic as soft, and conducing to lasciviousness; the Enarmonic as hard and disgusting; and the Diatonic as modest and natural; and it is to this genus that the division of the monochord by tones and semitones is adapted.

What immediately follows seems to be little else than an abridgement of Boetius, whose work *De Musica*, the author seems to have studied very diligently.

In the next place he treats of the plain cantus as distinguished from the Cantus Mensurabilis, which he makes to consist of five parts, namely, first the Characters, with their names; second, the Lines and spaces; third, the Properties; fourth, the Mutations; and fifth, the eight Tropes or Modes. As to the first, he says they are no

other than the seven Latin letters A, B, C, D, E, F, G, which also are called Keys, because as a key opens a lock, these open the melody of music, although Γ Greek is placed before A, to signify that music was invented by the Greeks. He then relates, that six names for the notes were given by Guido to these seven letters, UT, RE, MI, FA, SOL, LA; and that he placed a tone between UT and RE, a semitone between MI and FA, a tone between FA and SOL, and a tone between SOL and LA, that the progression might be according to the diatonic genus. But because there are more letters used in the vision of the monochord than there are notes or syllables; for no one can ascend above LA, nor descend below UT, without a repetition of the syllables, seven deductions were constituted, which appoint the place of the syllable UT, and direct the application of the rest in an orderly succession. The place of UT is either at C, F, or g; the deductions he says might be infinitely multiplied, but seven are sufficient for the human voice. It is well known that every repetition of the letters in the musical scale is signified by a change, not of the letter, but of the character; for this reason the author of the tract now before us observes, that immediately after C we are to take the smaller Roman letters; and in the third series we are to use other characters having the same powers; we now double the former thus aa, bb, hh, cc, dd, ee, but he has chosen to express them by Gothic characters. The first series are termed Graves, the second Acutes, and the last Superacutes.

Having thus explained the names and characters of the musical notes, the author proceeds to shew the use of the lines and spaces, which he does in very few words; but as sufficient has been said on that subject by Guido himself, and the substance of his doctrine is contained in an abstract of his own work herein-before given, what this author has said upon it is here purposely omitted. He mentions, though without ascribing it to Guido, the invention of the hand for the instruction of boys, and, taking the left for an example, he directs the placing UT at the end of the thumb, and the other notes in the places following:



He next proceeds to treat of the Proprieties, meaning thereby not those of the Cantus Mensurabilis, but of the Monochord; and these he defines to be certain affections, from which every cantus takes the denomination of Hard or Soft, according as it is determined by one or other of these characters \square , or b ; or Natural, which is when the Cantus is contained within such a limit, namely, that of a hexachord, as that neither the \square hard, nor b soft, can possibly occur: to render this intelligible he adds, that every cantus which begins in b is sung by \square hard in F , by b soft, and in C by nature*.

The author then goes on to explain the mutations, which are necessary, when the six syllables are too few to express the whole Cantus; or, in other words, when the cantus requires a conjunction of an-

* To explain this matter a little more fully, we must borrow the assistance of our countryman Morley, who in the instructions to Philomathes, his imaginary pupil, tells him that 'there be three principal keys, containing the three natures or proprieties of singing.' Which position of his occasions the following short dialogue:

PHI. Which be the three properties of singing? MAST. b Quarre, Properchant, and b Molle. PHI. What is b Quarre? MAST. It is a property of singing wherein mi is alwaies sung in b FA \square MI , and is alwaies when you sing UT in gamut. PHI. What is Properchant? MAST. It is a property of singing wherein you may sing either FA or MI , in b FA \square MI , according as it shall be marked b or thus, \square , and is when the UT is in C FA UT . PHI. What if there be no marke? MAST. There it is supposed to be sharpe \square . PHI. What is b Molle? MAST. It is a propertie of singing, wherein FA must alwaies be sung in b FA \square MI , and is when the UT is in F FA UT .

Upon this passage the following is the note of the author,

"A propertie of singing is nothing else but the difference of plain-songs caused by the note in b FA $\#$ MI having the halfe note either above or belowe it. And it may plainly be seen that those three properties haue not bin deuised for prickt-song; for you shal find no song included in so smal bounds as to touche no b . And therefore these plain songs which were so contained were called naturall, because euery key of their six notes stood inuairable the one to the other, howsoeuer the notes were named; as from d SOL RE to e LA MI , was alwaies a whole note, whether one did sing SOL LA , or RE MI , and so forth of others. If the b had the semitonium under it, then was it noted b , and was termed b molle or soft; if above it, then was it noted thus \square , and termed b Quadratum, or b quarre. In an olde treatise, called Tractatus quatuor Principalium, I find these rules and verses, 'Omne ut incipiens in C cantatur per naturum. In F per b molle. In g per \square quadratum,' that is euery UT beginning in C is sung by properchant, in F by b molle or flat; in g by the square \square or sharpe. The verses be these.

" C . naturum dat F b molle nunc tibi signat, g quoque

" b durum tu semper habes caniturum.

"Which if they were no truer in substance than they be fine in words, and right in quantitie of syllables, were not much worth."

other

other hexachord, by certain diagrams of a circular form, supposed to be taken from a tract intitled *De Quatuor Principalium* *, mentioned in the preceding note, and which diagrams, to the number of nineteen, Morley has given with his own improvements; but the whole is a poor contrivance, and so much inferior to that most ingenious one, representing the three hexachords, and directing the method of conjoining them in plate IV. at the end of Dr. Pepusch's Short Introduction to Harmony, that the not inserting the circular diagrams in this place will hardly be regretted.

Of the Tropes or Modes, though he includes them in the general division of his subject, the author has said nothing in this place. But he proceeds to an explanation of the nature of mensurable music, which, after Franco, he defines to be a cantus measured by long and short times. In this part of his discourse there will be little need to follow him closely, as a more distinct account of the modes or ecclesiastical tones has already been given from Franchinus.

His first position is that all quantity is either continuous or discrete; and from hence he takes occasion to observe that the minim is the beginning of measured time, in like manner as unity is the beginning of number; and adds, that time is as well the measure of a sound prolated or uttered, as of its contrary, a sound omitted.


The comparison which the author makes between the minim and the unit, induces a presumption, to call it no more, that in his time the minim was the smallest quantity in use. But he explains the matter very fully, by asserting that the minim was invented by Phi-

* This tract, the title whereof is *Quatuor Principalia Artis Musicæ*, and, as it is elsewhere described, *De quatuor Principiis Artis Musici*, is by Wood, *Hist. et Antiq. Oxon.* ii. 5. and in the Oxford Catalogue of Manuscripts, ascribed to one Thomas Teukesbury, a Franciscan of Bristol; for what reason bishop Tanner says he does not clearly see; but upon looking into the manuscript, there appears at least a colour for Wood's assertion, for the name Tho. de Tewkesbury is written on the outer leaf of it. It is true, as Tanner says, *Biblioth.* pag. 707, the name Johannes de Tewkesbury is written on a loose leaf; but it is manifest that he was not the author of it, and no such person as Johannes de Teukesbury occurs in any of the catalogues of the old English musicians; besides this, in the Catalogue of the Bodleian manuscripts, the tract above-mentioned is ascribed to Tho. de Teukesbury. Nevertheless bishop Tanner asserts that it was written by one John Hamboys, an eminent musician, and a doctor in that faculty, who flourished about the year 1470, and is mentioned by Holinshed among the famous writers of Edward the Fourth's time. The reason he gives is this: it appears from Pits, pag. 662, that Hamboys was the author of a work entitled *Summam Artis Musicæ*, the initial sentence whereof, as Tanner reports, is this, '*Quemadmodum inter Tritico,*' and the *Quatuor Principalia Musicæ* has precisely the same beginning.



Ippus de Vitriaco, who he says was a man very famous in his time, and approved of by all the world; and that the semiminim was then also known, though Vitriaco would never make use of it in any of his works, looking upon it as an innovation.

From hence it is manifest, notwithstanding that formal relation to the contrary, which is given by Vicentino, that De Muris was not the inventor of the characters for the lesser quantities from the breve downwards; nay it is most apparent in the rules of Franco, and the commentary thereon by De Handlo, that even the breve was made use of by the former; and it is highly probable that that character, together with the semibreve, for that also is to be found in his rules, was invented by him at the same time with the large and the long.

And here it may not be improper, once for all, to observe, that the necessary consequence of the introduction of these lesser quantities into the Cantus Mensurabilis was a diminution in value of the larger; and we are expressly told by the author now citing, some pages forwarder in his work, not only that at the time when Franco wrote, to say nothing of the minim, neither the imperfect mode, nor the imperfect time were known, but that the breve and the long, which seem to be put as examples for the rest of the notes, were then pronounced as quick as now they are in the imperfect time, so that the introduction of the imperfect time accelerated the pronounciation of the several notes, by subtracting from each one third part of its value. The invention of the minim, and the other subordinate characters, was attended with similar consequences; so that if we measure a time, or, as we now call it, a bar, by pauses, as Franchinus directs, it will be found that in triple, for that is what is to be understood by perfect, time, the crotchet has taken the place of the minim, which before had taken place of the semibreve, and so progressively backwards. All which considered, it is clear that though by the invention of the minim, crotchet, quaver, and other notes of a still less value, the modern music is comparatively much more quick than the ancient, the ancient music was not uttered so slowly as the characters, which most frequently occur in it, seem to indicate.

We meet here also with directions concerning the use and application of the Plica, as it is called, which is nothing more than that stroke, which, drawn from the body of a breve, makes it a long, as thus. , and is at this day called the tail of a note; but it seems

seems that the due placing this was formerly a matter of some nicety, the reason whereof may be that it prevented confusion among the characters, and that fair, curious, and correct writing was then a matter of more consequence than it has been at any time since the invention of printing, a fact, which all who have been conversant with manuscripts, or have been accustomed to the perusal of ancient deeds or charters, well know to be true.

Franco's definition of the Plica is, that it is a mark of distinction between a grave and an acute character; but surely the best distinction of a character in this respect is its situation in the staff. Others term it an Inflexion of a note; but neither is this an adequate definition, nor indeed does the subject seem to be worth one; all that need here be said about it is, that ascending, the Plica of the long was drawn upwards on the right side of the note thus , descending, it was drawn downwards thus .

Our author next proceeds to a description of the ligatures, taking notice of that threefold distinction of them into those with Propriety, those without Propriety, and those with an opposite Propriety, the nature of which division is explained by Robert De Handlo, adding, as his own judgment, that every descending ligature having a stroke descending from the left side of the first note, is said to be with Propriety, if the ligature has no stroke, it is said to be without Propriety; likewise every ascending ligature, without a stroke on either side, is said to be without propriety; and lastly, every ligature, whether ascending or descending, having a stroke ascending from the first note, is said to be with an opposite Propriety. To this he opposes the rule of Franco, which agrees but ill with this definition, but declines attempting to reconcile the difference, for the reason, that, whether true or false, the rule of Franco is grown out of use.

C H A P. VI.

THE several measures of time, called, rather improperly, the Modes or Moods, and the methods of distinguishing the one from the other, are now so well adjusted, that their respective characters speak for themselves; but it seems that for some time after the inven-

invention of the Cantus Mensurabilis, these, as being regulated by certain laws, the reason whereof is not very apparent, were the subject of great speculation, as appears by the author now before us; for, after mentioning the modes of the plain cantus to be eight, as undoubtedly they are, being the same with the eight ecclesiastical tones, and to consist in a certain progression of grave and acute sounds, he proceeds to speak of other modes, namely, those of time, or which refer solely to the Cantus Mensurabilis; and a mode in this sense of the word he defines to be a representation of a long sound measured by short times. As to the number of these modes, he says it had been a matter of controversy, that Franco had limited it to five; but that the more modern writers, and the practice of the singers in the Roman church had extended it to six.

To give a general idea of these six modes of time, it is sufficient to say, that the first consisted of a long and a breve $\blacksquare \blacksquare \blacksquare \blacksquare$; the second of a breve and a long $\blacksquare \blacksquare \blacksquare \blacksquare$; the third of one long and two breves $\blacksquare \blacksquare \blacksquare \blacksquare$; the fourth of two breves and one long $\blacksquare \blacksquare \blacksquare \blacksquare$; the fifth, of a progression by longs only $\blacksquare \blacksquare \blacksquare \blacksquare$; and the sixth of breves and semibreves interchanged, in the following order $\blacksquare \blacksquare \blacksquare \blacklozenge \blacklozenge \blacksquare \blacklozenge \blacklozenge \blacklozenge$.

But notwithstanding this variety of six, and a greater that might be formed, the author now citing observes, that the modes are reducible to two, namely, the Perfect and Imperfect, most exactly agreeing with the present theory of mensurable music, according to which it is well known that all the possible diversities of measure are comprehended within the general division of duple and triple time; the first whereof being regulated by a measure of two, answering precisely to the old imperfect mode, and the other as exactly corresponding with the perfect mode, the measure whereof is the number three.


Next follow some remarks tending to an explanation of the Ligatures, so obscurely worded that it would answer no purpose to transcribe it; and indeed, after reflecting that Morley lived at a time when this method of notation was practised; and that he, speaking of the ancient writers on the ligatures, says, that ‘scarce any two of them tell the same tale,’ there is very little ground to hope for more information from any of them than is to be met with in his own valuable work.

The author then goes on to shew that mensurable music proceeds by a gradation from unity to the binary, and from thence to the ternary number, and that within the numbers two and three, all mensurable music is comprehended. To explain this, it may be necessary to mention that where the progression is duple, as when the semibreve contains two minims only, it is said to be Imperfect; and where it is triple, the semibreve containing three minims, it is called Perfect: and this is the author's meaning when he lays it down as a rule that where a compounded whole contains two equal parts it is called imperfect; if three, it is called perfect; the reason of which distinction is founded in an opinion of a certain perfection inherent in the number three, which, as well among the learned as the illiterate has long prevailed. And it seems that this attribute of perfection was applicable in three ways, to the Mode, the Time, and the Prolation: to the Mode, when the greater measure, the long for example, contained three breves; to the Time, when the breve, which by Franchinus and other authors is also called a time, contained three semibreves; and to the Prolation, when the semibreve contained three minims; though it is to be remarked, that it is more usual to apply the epithet of Greater and Lesser than Perfect and Imperfect to Prolation; but this distinction of perfection and imperfection, with its various modifications, will be more clearly understood from a perusal of the musical trees, as they are called, herein before inserted, than by any verbal description.

It appears also from the work now citing, that the point, by which at this day we augment any given note half its length in value, was in use so early as the period now speaking of. Its original and genuine uses, according to this author, were two, namely, Perfection and Division; the first is retained by the moderns, the latter seems to have been better supplied by the invention of bars.

The placing a point after a note is called Augmentation; but it appears by this author and others, that among the old musicians there was a practice called Diminution; to which we at this day are strangers, which consisted in rendering a perfect note imperfect. Of this our author gives many instances, which seem to establish the following position as a general rule, that is to say, a perfect note,

con-

consisting necessarily of three units, is made imperfect, or to consist of only two, by placing a note of the next less value immediately before it, as in this case , where by placing a breve before a

perfect long, the long is diminished one-third part of its value, and thereby made imperfect; and the same rule holds for the other characters.

Other methods of diminution are here also mentioned; but the practice is now become not only obsolete, but so totally unnecessary, the modern system of notation being abundantly sufficient for expressing every possible combination of measures, that it would be lost time to enquire farther about it.

In the former part of the tract now citing, the author had given a general idea of the consonances in almost the very words of Boetius, whom he appears to have studied very attentively; but proposing to himself to treat of the practice of descant, which we have already shewn to be in effect composition, and consequently to require a practical knowledge of the use and application of the consonances, he takes occasion in his Rules for Descant, which immediately follow his explanation of the Cantus Mensurabilis, to resume the consideration of the nature of the several intervals that compose the great system. These he divides into consonances and dissonances, and the former again into perfect and imperfect; the Perfect consonances he makes to be four, namely, the diapason, diapente, diatessaron, and tone, and gives it as a reason for calling them perfect, that the ratio between each of them and its unison is simple and uncompound, and by these and no other the monochord is divided. The Imperfect consonances he makes also to be four, viz. the semitone, ditone, semitone with a diapente, and tone with a diapente, which he says are called Imperfect, being commensurable by simple proportions, but arising out of the others by such various additions and subtractions as are necessary for their production.

The reason given by this author for reckoning the tone among the consonances, is certainly an inadequate one, since no man ever yet considered the second as any other than a discord, and that so very offensive in its nature, as to excite a sensation even of pain at the hearing it. Of the perfect consonances he makes the diatessaron to

be the principal, at the same time that he admits it is not a concord by itself, or, in other words, that it is only a concord when the harmony consists of more than two parts; to which position the modern practice of using it as a discord in compositions of two parts only, is perfectly agreeable*.

Boetius has by numbers demonstrated the singular properties of this consonance, and shewn that it can only under particular circumstances be received as a concord. His reasoning is very clear and decisive about it; nevertheless many, not knowing perhaps that the contrary had ever been proved, have ranked the diatessaron among the perfect concords, and that without any restriction whatsoever†.

But whatever may be urged to the contrary, it is certain that the diatessaron is not a perfect consonance; for wherever a sound is a perfect consonance with its unison, the replicate of that sound will also be a consonance, as is the case with the diapente and diapasen, whose replicates are not less grateful to the ear than are the radical sounds themselves; on the contrary, the replicate of the diatessaron is so far from being a consonance, that the ear will hardly endure it. They that are curious may see this imperfection of the diatessaron demonstrated by numbers in the treatise *De Musica* of Boetius, lib. II. cap. xxvi‡. But to return to our author.

* Vide Dr. Pepusch's *Short Introduction to Harmony*, second edition, pag. 39. 41. In the course of the controversy between *Monf. Burette* and *Monf. Fraguier*, mentioned in the preceding volume, book III. chap. 3. the former asserts that in order to render the fourth a concord it must be taken with the sixth. *Mem. de l'Academie Royale des Inscriptions*, &c. tome xi.

† Lord Bacon professes to be of opinion with the ancients, that the diatessaron is to be numbered among the consonances. *Nat. Hist. Cent. II. No. 107*. But it is to be remarked that he ranks it among the semiperfect consonances, viz. the third and sixth; and Butler, who calls the rejection of this ancient concord a novel fancy, notwithstanding the authority of *Sethus Calvisius*, whom he cites, leaves it a question whether the diatessaron be a primary or secondary concord; and after all inclines to the latter opinion. *Principles of Music*, pag. 53, et seq.

The late Dr. Atterbury, bishop of Rochester, who it is supposed had learned a little of music from Dr. Aldrich, affected to think with the ancients that the diatessaron was a perfect consonance. He drew up a small tract on the subject of music, wherein he complains in very affecting terms of the injuries which the diatessaron has sustained from modern musicians, by being degraded from its rightful situation among the concords, and concludes with as ardent wishes and prayers for its restoration, as he could have offered up for that of his master. A MS. of the tract above-mentioned was formerly in the hands of Mr. Tonson the bookseller; it appeared to be a very futile performance, written probably while the author was at college, extremely rhetorical and declamatory, abounding with figures, but destitute of argument.

‡ It is to be supposed that Salinas was not aware of this demonstration of Boetius, since he mentions a *Refluxus* for two voices in the famous mass of *Jodocus Pratensis*, intitled,

bus.

It is to be remarked that in this place he has not reckoned the unison among the consonances, as all the moderns do; the reason whereof is, that a sound and its unison are so perfectly one and the same, that they admit of no comparison; and, according to Boetius, consonancy is a concordance of dissimilar sounds.

Having explained the nature of concords, he proceeds to give directions for the practice of descant; and first he supposes a plain-song to descant on, to which plain-song he gives the name of Tenor, à teneo, to hold, for it holds or sustains the air, the point, the substance, or meaning of the whole Cantus, and every part superadded to it, is considered merely as its auxiliary: and in this disposition of parts, which was constantly and uniformly practised by the old musicians, there appears to be great propriety. Lord Verulam's remark that the extreme sounds, not only of all instruments, but of the human voice, are less pleasing to the ear than those that hold a middle situation, is indisputably true; what therefore can be more rational than that the Air, to borrow a word from the moderns, of a musical composition, should be prolated, not only by sounds the most audible, but also the most grateful to the ear*.

After premising that the perfect concordances are the unison, the fifth, eighth, twelfth, and fifteenth, he says that the Descantus or upper part must begin and also conclude with a perfect concord; that where the plain-song is situated among the grave sounds, the Descantus may begin in the twelfth or fifteenth, otherwise in the eighth or twelfth; and if the plain-song lies chiefly among the acutes, the descant may be in the fifth or eighth. Again, the descant beginning on one or other of the above concords, the descanter is to proceed to the nearest concords, avoiding to take two perfect concords of the same kind consecutively, and so to order his harmony, that when the plain-song ascends the descant shall descend, and vice versa. Farther, if two or more sing upon a plain-song, they must use their

but for what reason is not known, *L'Homme armé*, so often celebrated by Glareanus, and other writers, wherein the composer has taken the diatessaron, which, says Salinas, he would never have done had he judged it to be a dissonant. *De Musica*, lib. II. cap. 21.

* It seems that the contrary practice, namely, that of giving the air to the Soprano, or upper part, had its rise in the theatre, and followed the introduction of Castrati into musical performances; since that it has been adopted by the composers of instrumental music, and it is now universally the rule to give the principal melody to the first violin.

best

best endeavours to avoid taking the same concords. These, as far as they go, are the author's rules for descant; and to them succeed others more particular, which, as they are peculiarly adapted to, and are descriptive of the practice of descant, are here given in nearly his own words:

' Let there be four or five men, and the first of them begin the plain-song in the tenor; let the second begin in the fifth, the third in the eighth, and the fourth in the twelfth; and let all continue the plain-song in these concords to the end, observing this, that those who sing in the eighth and twelfth do Break and Flower the notes in such manner as best to grace the melody. But note well that he who sings the Tenor must utter the notes full and distinctly, and that he who descants must take only the imperfect concords, namely, the third, sixth and tenth, and must proceed by these ascending and descending, as to him shall seem most expedient and pleasing to the ear.' The author adds, that observing these rules each of the fingers will appear to descant, when in truth only one does so, the rest simply modulating on the fundamental melody of the tenor or plain-song.

To give weight to the above precept, which requires the person who sings the tenor to utter the notes fully and distinctly, the author adds, that it is the practice of the Roman palace, and indeed of the French and all other choirs, where the service is skilfully performed, for the tenor, which is to regulate and govern the Descantus, to be audibly and firmly pronounced, lest the descanter should be led to take dissonances instead of concords.

From this and many other passages in this work, wherein the finger is cautioned against the use of discords, and more especially as nothing occurs in it concerning their preparation and resolution, without which every one knows they are intolerable, there is good reason to infer that the use of discords in musical composition was unknown at the time when this author wrote, which at the latest has been shewn to be anno 1326. But the particular æra of this improvement will be the subject of future enquiry.

Whoever shall attentively peruse the foregoing passages, and reflect on the nature and end of musical composition, in fact will find it extremely difficult to conceive it possible for five, or four, or even three persons, thus extemporaneously, and without any other assistance

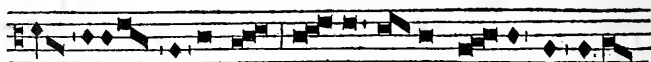
than a written paper, which each is supposed to have before him, containing the melody upon which he is to sing, to produce a succession of such sounds as shall be grateful to the ear, and consequently consistent with the laws of harmony. As difficult also is it to discern the possibility of avoiding the frequent repetition of the same concords, the taking whereof in consecution is by the rule above laid down expressly forbidden.

This is certain, that notwithstanding the generality of the practice of extempore descant, and the effects ascribed to it, so long ago as the reign of queen Elizabeth it was a matter of doubt with one of the greatest masters of that time, whether, supposing three or more persons to sing extempore on a plain-song, the result of their joint endeavours could possibly be any other than discord and confusion.

Having thus explained the nature of extempore descant, the author proceeds to treat of Polyphonous or Symphoniac music at large; and here it is necessary to be observed, that although the precepts of descant, as given by him, do in general refer to that kind of musical composition, which is understood by the word Counterpoint; yet, from the directions which he gives for Flowering or breaking the notes, and from sundry passages that occur in his work, where he speaks of a Conjunction, and in others of a Conglutination of notes in one and the same part, there is ground to imagine that even so early as the time of composing this tract the studies of musicians were not confined to counterpoint, but that they had some idea of Canto Figurato. And this opinion is rendered to the highest degree probable by the concluding pages of his work, which contain an explanation of the nature and use of Hockets.

It must be confessed that at this day the word Hocket is not very intelligible; its etymology does not occur on perusal, and none of our dictionaries, either general or technical, furnish us with a definition of it. We must therefore be content with such an explanation of this barbarous term as is only to be met with in the authors that use it; the earliest of these is De Handlo, who, in his twelfth rubric, without professing to define the term, says, that 'Hockets are formed by the combination of notes and pauses.' The author of the tract now citing has this passage: 'One descant is simply prolated, that is without fractions or divisions; another is copulated or flowered

‘flowered; and another is Truncatus or mangled, and such as this ‘last are termed Hockets;’ the meaning whereof in other words seems to be, that one descant is simple, even, and corresponding in length of notes with the plain-song; another copulated, and consisting of certain bundles or Compages of notes, coinciding with the plain-song only in respect of the general measure by which it is regulated; and another consisting of notes and pauses intermixed; and a combination of notes and pauses thus formed is called a Hocket. And elsewhere he says a truncation [Truncatio, Lat.] is a Cantus, prolated in a maimed or mangled manner by expressed [reſtæ] notes, and by omitted notes, which can mean only pauses; and that a truncation is the same as a hocket, as an example whereof he gives the following :



Upon which he remarks that a hocket may be formed upon any given tenor or plain-song, so that while one sings, the other or others may be silent; but yet there must be a general equivalence in the times or measures, as also a concordance between the prolated notes of the several parts.

The author next proceeds to speak of the organ as an instrument necessary in the Cantus Ecclesiasticus, the antiquity whereof he confesses himself at a loss to ascertain. He says it is of Greek invention, for that in the year 797 an organ was sent by Constantine king of the Greeks to Pepin, emperor of France, at which time he says the Cantus Mensurabilis was unknown. He says that this improvement of music was made by slow degrees, and that Franco was the first approved author who wrote on it.

C H A P. VII.

THE next succeeding tract in the Cotton manuscript, beginning ‘Cognita modulatione Melorum secundum viam octo Troporum,’ by an anonymous author, is altogether as it should seem on the Cantus Mensurabilis; and by this it clearly appears, that as among the

the ancient musicians there were eight tones, modes, or tropes of melody, or, in other words, eight ecclesiastical tones, so were there eight modes of time in use among them; and this, notwithstanding it is said in the former tract that Franco had limited the number to five; but for this the same reason may be given as for extending it to six, against the precept of Franco, to wit, that it was the practice of the fingers in the Roman palace*.

The author speaks of one Magister Leoninus as a celebrated musician of the time and also of a person named Perotinus †, whom he surnames the Great whenever he takes occasion to mention him.

The tract now citing goes on to say of Leoninus, before-mentioned, that he was a most excellent organist, and that he made a great book of the Organum for the Gradual and the Antiphonam, in order to improve the divine service; and that it was in use till the time of Perotinus; but that the latter, who was an excellent descanter, indeed a better than Leoninus himself, abbreviated it, and made better points or subjects for descant or fugue, and made also many excellent quadruples and triples. The same author says that the compositions of Perotinus Magnus were used till the time of Robertus de Sabilone, in the choir of the greater church of the Blessed Virgin at Paris. Mention is here also made of Peter, a most excellent notator, and John, dictus Primarius, Thomas de Sancto Juliano, a Parisian, and others deeply skilled in the Cantus Mensuralis. These for the most part are celebrated as excellent notators; but the same author mentions some others as famous for their skill in descant, and other parts of practical music, as namely, Theobaldus Gallicus, Simon de Sacalia, and Joannes de Franconus of Picardy. He says farther that there were in England men who sung very delightfully, as Johannes Filius Dei, one Makeblite of Winchester,

* Vide supra, pag. 189.

† In bishop Tanner's Bibliotheca, and also in the Fasti Oxon, vol. I. col. 23, is an article for Robert Perrot, born at Haroldston in the county of Pembroke, a doctor of music, and organist of Magdalen college in Oxford, the composer of the music to various sacred hymns; and there would be little doubt that he was the person here meant, but that he is said to have died in 1550. However it is to be observed that the Cotton manuscript contains a number of treatises on music by different authors; and though the first carries evidence on the face of it, that it was composed so early as 1326, it does not follow that the others are of as great antiquity. Nay there is no reason to suppose that that now under consideration is so ancient as that the person mentioned by Tanner might not be the Perotinus Magnus above celebrated.

and another named Blakismet, probably Blacksmith, a singer in the palace of our lord Henry the last. He speaks of the Spaniards, and those of Pampeluna, and of the English and French in general, as excelling in music.

The author, after an explanation of the modes of time, the nature of the ligatures, and other particulars, of which an account has already been given, proceeds to relate what must be thought a matter of some curiosity, namely, that the staff of five lines, which was, as indeed appears from old musical manuscripts, for some purposes reduced to a less number, was frequently made to consist of lines of different colours. As this seems to coincide with a passage in the *Micrologus* of Guido, it is worthy of remark.

The passage in the author now citing is very curious, and is here given in a translation of his own words: ‘ Some notators were accustomed in the *Cantus Ecclesiasticus* always to rule Four lines of the same colour between two of writing, or above one line of writing; but the ancients were not accustomed to have more than three lines of different colours, and others two of different colours; and others one of one colour, their lines were ruled with some hard metal, as in the *Cartumenian* and other books, but such books are not used among the organists in France, in Spain and Arragon, in Pampelone, or England, nor many other places, according to what fully appears in their books, but they used Red or Black lines drawn with ink. At the beginning of a cantus they placed a sign, as, F or c or g; and in some parts d. Also some of the ancients made use of points instead of notes. Observe that organists in their books make use of five lines, but in the tenors of descants are used only four, because the tenor was always used to be taken from the ecclesiastical cantus, noted by four lines, &c.’ *

Farther on the author speaks of a method of notation by the letters of the alphabet, which is no other than that introduced by St. Gregory; the examples he gives are of letters in the old Gothic character, and such are to be seen in the *Storia della Musica* of Padre Martini, vol. I. pag. 178; but he says that the method of notation in use in his time was by points, either round or square, sometimes with a tail and sometimes without.

* The number of lines for the *Cantus Ecclesiasticus* was settled at four in the thirteenth century. *Stor. della Musica*, pag. 399, in not.

Having treated thus largely of the *Cantus Mensurabilis*, he proceeds to an explanation of the harmonical concordances, in which as he does but abridge Boetius, it is needless to follow him.

He then proceeds to relate that the word *Organum* is used in various senses, for that it sometimes signifies the instrument itself, and at other times that kind of choral accompaniment which comprehends the whole harmony, and is treated of in the *Micrologus* of Guido. He speaks also of the *Organum Simplex*, or pure organ, a term which frequently occurs in the monkish musical writers, and which seems to mean the unisonous accompaniment of the tenor or other single voice in the versicles of the service. The precepts for the *Organum* or general accompaniment are manifestly taken from Guido, and the examples are in letters like those in the *Micrologus*.

Next follow the rudiments of descant, of which sufficient has been said already.

Speaking of the Triples, Quadruples, and Copulæ, terms that in this place relate to the *Cantus Mensurabilis*, he digresses to descant; and, speaking of the concords, says that although the ditone and semiditone are not reckoned among the perfect concords, yet that among the best organists in some countries, as in England, in the country called Westcontre, they are used as such.

And here it is to be observed, that for the first time we meet with the mention of Discords; for the author now citing says, that many good organists and makers of hymns and antiphons put discords in the room of concords, without any rule or consideration, except that the discord of a tone or second be taken before a perfect concord. He adds, that this practice was much in use with the organists of Lombardy.

A little farther on he speaks of the works of Perotinus Magnus, in six volumes, which he says contain the colours and beauties of the whole musical art.

The author of the above-cited tract appears to have been deeply skilled, at least in the practical part of music, and to have been better acquainted with the general state of it, than most of the writers in those dark times. It should seem by his manner of speaking of England and of the West Contre, which very probably he mistook for the North country, which abounded with good singers and musicians, that he was a foreigner; and his styling Pepin Em-

peror of France, at the instant that he calls Constantine King of the Greeks, is a ground for conjecture that he was a Frenchman.

What follow in the Cotton manuscript are rather detached pieces or extracts from some larger works, than complete treatises themselves: the first of these, beginning 'Sequitur de Sineminis,' is a short discourse, chiefly on the use and application of the Synemmenon tetrachord, in which it is to be remarked that the author takes occasion to mention the use of a cross between F and G, corresponding most exactly to that acute signature which is used at this day to prevent the tritonus or defective fifth between \square and f.

The next, beginning 'Est autem unisonus,' treats very briefly of the consonances, of descant, and of solmisation, the practice whereof is illustrated by the figure of a hand, with the syllables placed on the several joints, as represented by other authors, together with examples in notes to explain the doctrine.

The last tract, beginning 'Cum in isto tractatu,' which is chiefly on the Cantus Mensurabilis, contains little worthy of observation except the words 'Hæc Odyngtonus,' at the end of it, to account for which is a matter of great difficulty.

Odyngtonus [Gualterus,] Odendunus, et Gualterius Eveshamensis, or Walter of Evesham, was a monk of Evesham, in the county of Worcester, and a very able astronomer and musician*. He wrote *De Speculatione Musices*, lib. VI. and the manuscript is in the library of Christ Church college, Cambridge. The titles of the several books are as follow:

- 'Prima pars est de inæqualitate numerorum et eorum habitudine.
- 'Secunda de inæqualitate sonorum sub portione numerali et ratione concordiarum. Tertia de compositione instrumentorum musicorum, et de Quarta de inæqualitate temporum in pedibus, quibus metra et rhythmus decurrunt. Quinta de harmonia simplici, i. e. de plano cantu. Sexta et ultima de harmonia multiplici, i. e. de organo et ejus speciebus, necnon de compositione etfiguratione†.'

Now it is observable that not one of the six books professes to treat of the Cantus Mensurabilis; on the contrary, the title of the fourth is 'De inæqualitate temporum in pedibus, quibus metra et rhythmus decurrunt;' terms that ceased to be made use of after the

* Vide supra, pag. 40.

† Tann. Biblioth. 558, in not.

invention of the Cantus Mensurabilis. This is enough to excite a suspicion that Odyngtonus was not the author of the tract in question ; but the time when he lived is not to be reconciled to the supposition that he knew ought of its contents.

In short he flourished about the beginning of the thirteenth century : his name occurs as a witness to a charter of Stephen Langton, archbishop of Canterbury in the year 1220. It is said that Walter of Evesham, a monk of Canterbury, was elected archbishop of Canterbury 12 Hen. III. A. D. 1228, but that the pope vacated the election *. The conclusion deducible from these premises is obvious.

A few loose notes of the different kinds of metre concludes the collection of tracts above-cited by the name of the Cotton Manuscript, of which perhaps there is no copy extant other than that made use of in this work. It contains two hundred and ten folio pages, written in a legible hand ; and as the original from whence it was taken is rendered useless, it may possibly hereafter be given up to the public, and deposited in the British Museum.

Another manuscript volume, little less curious than that above-mentioned, has been frequently referred to in the course of this work by the name of the manuscript of Waltham Holy Cross. The title whereof is contained in the following inscription on the first leaf thereof : ‘ Hunc librum vocitatum Musicam Guidonis, scripsit dominus Johannes Wyld, quondam exempti monasterii sanctæ Crucis de Waltham precentor.’ And then follows this, which imports no less than a curse on any who should by stealing or defacing the book deprive the monastery of the fruit of his labours.

‘ Quem quidem librum, aut hunc titulum, qui malitiosè abstulerit aut deleverit, anathema sit †.’

Notwithstanding which, upon the suppression of the monastery violent hands were laid on it, and it became the property of Tallis, as appears by his name of his own hand-writing in the last leaf ; and there is little reason to suspect that he felt the effects of the anathema.

* Tann, in loc. citat.

† Admonitions of this kind are frequently to be met with in manuscripts that formerly belonged to religious houses. That mentioned in pag. 186 of this volume, as containing the tract De quatuor Principalia, &c. now in the Bodleian library, had been given to a convent of friars minors in 1388 ; and the last leaf of it is thus inscribed : ‘ Ad informationem scire volentibus principia artis musice : istum libellum vocatur Quatuor Principalia Musice. Frater Johannes de Tewkesbury contulit communitati fratrum minorum Oxoniæ auctore. ritate & assensu fratris Thomæ de Kyngsbury tunc ministri Angliæ, viz. Anno Domini 1388. Ita qui non alienatur à prædictâ communitate fratrum sub penâ sacrilegii.’

Of this religious foundation, the monastery of Waltham Holy Cross, in Essex, which in truth was nothing less than a mitred abbey, possessed of great privileges, and a very extensive jurisdiction in the counties of Hertford and Essex, in which last it was situated, a history is given in the *Monasticon* of Sir William Dugdale; and some farther particulars relating to it may be found in the *History of Waltham Abbey* by Dr. Fuller, at the end of his *Church History*. Here it may suffice to say, that the church and buildings belonging to it were very spacious and magnificent; and here, as in most abbeys and conventual churches, where the endowment would admit of it, choral service was duly performed, the conduct whereof was the peculiar duty of a well-known officer called the precentor.

At what time the above-mentioned John Wylde lived does nowhere appear, but there is reason to conjecture that it was about the year 1400.

Upon the title of this manuscript, *Musica Guidonis*, it is to be observed that it is not the work of Guido himself, but a collection of the precepts contained in the *Micrologus*, and other of his writings, and that therefore the appellation which Wylde has given to it, importing it to be *Guidonian music*, is very proper.

The manuscript begins ‘*Quia juxta sapientissimum Salomonem dura est, ut inferius emulatio,*’ which are the first words of the preface to the book, in which the compiler complains of the envy of some persons, but resolves notwithstanding to deliver the precepts of Boetius, Macrobius, and Guido, from whom he professes to have taken the greatest part of his work; meaning, as he says, to deliver not their words, but their sentiments. He distinguishes music into *Manual* and *Tonal*, the first so called from the *Hand*, to the joints whereof the notes of the *Gamut* or *scale* are usually applied. The *Tonal* he says is so called, as treating particularly of the *Tones*. Upon the use of the hand he observes that the *Gamut* is adapted to the hands of boys, that they may always carry as it were, the scale about them; and adds that the left hand is used rather than the right, because it is nearest the heart.

The tract now citing contains twenty-two chapters with an introduction, declaring the pre-requisites to the right understanding the scale of Guido, as namely, the succession of the letters and syllables in the first or grave series, with the distinction between *h* and *b*. Then

follows the scale itself, called the Gamma, answering to Guido's division of the monochord, which is followed by the figure of a hand, with the notes and syllables disposed in order on the several joints thereof, as has already been represented.

In the first chapter the author treats of the invention of music, of those who introduced it into the church, and of the etymology of the word Music. Upon the authority of the book of Genesis he asserts that Tubal Cain invented music; and, borrowing from the relation of Pythagoras, he interposes a fiction of his own, saying that he found out the proportions by the sound of hammers used by his brother, who, according to him, was a worker in iron. He says that St. Ambrose, and after him pope Gregory, introduced into the church the modulations of Graduals, Antiphons, and Hymns. As to the etymology of the word Music, he says, as do many others, that it is derived from the word Moys, signifying Water.

In Chap. II. the author speaks of the power of music, and cites a passage from Macrobius's Commentary on the *Somnium Scipionis* of Cicero, to shew that it banishes care, persuades to clemency, and heals the diseases of the body. He adds that the angels themselves are delighted with devout songs, and that therefore it is not to be wondered that the fathers have introduced into the church this alone of the seven liberal sciences.

In Chap. III. it is said that the ancient Greeks noted the musical sounds with certain characters, as appears by the table in Boetius, but that the Latins afterwards changed them for those simple letters, which in the calendar are made use of to denote the seven days of the week, as A, B, C, D, E, F, G; and that they assumed only seven letters, because, as Virgil says, there are only seven differences of sounds; and nature herself witnesses that the eighth is no other than the replicate of the first, with this difference, that the one is grave and the other acute.

Chap. IV. contains the reasons why the Greek Γ was prefixed by the Latins to the scale, and why that letter rather than any other. The reasons given by the author seem to be of his own invention; and he seems to have forgot that Guido was the first that made use of that character.

The reasons contained in Chap. V. for the repetition of the letters to the number nineteen, are not less inconclusive than those
con-

contained in the former chapter, and are therefore not worth enumerating.

Chap. VI. assigns a reason why the letters are differently described in the monochord, that is to say, some greater, some lesser, some square, some round, and some doubled. The following are the author's words :

' As the foundation is more worthy and solid than the rest of the edifice, so in the musical fabric the letters that are placed in the bottom are not improperly made larger and stronger than those which follow, it is therefore that they should be made square, as every thing that is square stands the firmest *. The other septenary ought to be made less, for as we begin from the bottom, the higher we ascend by regular steps, the more subtle or acute does the sound become: roundness then best suits in its nature with these seven letters, for that which is round is more easily moved about; and the sounds which are placed between the grave and superacute are the most easy for the voice of the finger to move in, seeing he can readily pass from the one to the other freely and at his pleasure: the four remaining letters are formed double,

* This method of illustration by reasons drawn from a subject foreign to that to which they are applied, is not unusual with the authors who wrote before the revival of literature. Bracton, an eminent civil and common lawyer of the thirteenth century, speaking of the right to the inheritance of land, and the course of lineal descent, says that it is ever downwards, that is to say, from father to son, and for it gives this notable reason: '*Quod quasi ponderosum quiddam jure naturæ descendit, nam omne grave fertur deorsum.*' De Legibus, lib. II. cap. 29, et vide Coke's Reports, part III. fol. 40, Ratcliff's case. In a life of Æsop, the reputed author of the fables that go under his name, supposed to be written by a Greek monk named Maximus Planudes, who lived about the year 1317, is a curious specimen of physiological ratiocination, somewhat resembling the former. A gardener proposed this question to Xanthus, a philosopher, the master of Æsop: 'What is the reason that the herbs which I plant grow not so fast as those which the earth produces spontaneously?' The philosopher resolved it into the divine Providence; but the gardener not being satisfied with this answer, Xanthus, unable to give a better, refers him to his slave Æsop, who bespeaks the gardener thus: 'A widow with children marries a second husband, who hath children also: to the children by her former husband she stands in the relation of mother; but to those of her second husband, the issue of his former marriage, she is no more than step-mother, the consequence whereof is, that she is more affectionate to them than to the children of her husband. In like manner,' continues Æsop to the gardener, 'the earth, to those things which she produces spontaneously is a mother, but to those which thou plantest she is a step-mother: the one she nourishes, and the other she slights.' The gardener was as much the wiser for this answer as those who enquire why the great letters are the lowest in the scale, or why land descends rather than ascends, are made, by the answers severally given to those demands.

' and

and as it were with two bellies, because they are formed to make a bisdiapason with the grave, that is a double diapason.'

In Chap. VII. we meet with the names of Guido the Younger, and Guido the Elder, by the latter of whom the author certainly means Guido Aretinus, for he cites the Sapphic verse 'Ut queant laxis,' &c. from whence the syllables UT, RE, MI, FA, SOL, LA, are universally allowed to have been taken; who is meant by Guido the Younger will be shewn hereafter.

In Chap. VIII. he speaks of the six syllables, and the notes adapted to them, and seems to blame Guido for not giving a seventh to the last note of the septenary. It has already been mentioned that Dr. Wallis, and others have lamented that Guido did not take the first syllable of the last line of the verse 'Sancte Johannes;' and the author here cited seems to intimate that he might have done so; but it evidently appears that he was not in earnest, for see his words: 'The author seems here blameable for not marking the seventh with a syllable, especially as there are so many particles in that verse; he might have assigned the first syllable of the last line to the seventh note thus, Sancte Joannes, as this syllable is as different from all the rest as the seventh sound is. What fault, I pray you, did the last line commit, that its first syllable should not be disposed of to the seventh note, as all the other first syllables were assigned to the rest of the notes? But fair and soft, because a semitone always occurs in the seventh step, which semitone is contained under these two notes, FA and MI; for when the semitone returns to the seventh step, in the sixth you will have MI, and in the seventh FA. But if the eighth step, a tritone intervening, makes the semitone, all the syllables of the notes are expended; therefore whether you will or no, unless you make false music, the semitone, to wit MI, returns in the seventh, if the disposition be elevated; but if it be remitted it will give FA, which nevertheless makes a semitone under it; therefore these two notes, on whose account these names were particularly instituted, will have as many notes above as below, marked with their proper syllables, for MI has under it two, RE and UT; and FA has two above, SOL and LA.'

Chap. IX. treats of the Mutations, which are changes of the syllables, occasioned by the going out of one hexachord into another;

concerning which the author with great simplicity observes, that as the cutters out of leather or cloth, when the stuff runs short are obliged to piece it to make it longer; so when either in the intension or remission of the scale the notes exceed the syllables, there is a necessity for repeating the latter. What follows on this head will best be given in the author's own words, which are these: ' We must
' substitute for that which is deficient such a note as may supply the
' defect by proceeding farther: hence it is that with the note LA,
' which cannot of itself proceed any higher, you will always find such
' a note as can at least ascend four steps, LA, MI, FA, SOL, LA.
' In the same manner the note UT, which of itself can nowhere
' descend, will have a collateral, which may at least be depressed
' four notes, UT, FA, MI, RE, UT, the Greek Γ and δ superacute
' are excepted; the first whereof has neither the power nor the ne-
' cessity of being remitted, nor the other that of ascending: for
' which reason UT and LA can never have the same stations.

The nine succeeding chapters relate chiefly to the mutations, and the use of the square and round or soft b, which, as it is sufficiently understood at this day, it is needless to enlarge upon.

Chap. XIX. treats of the Keys, by which are to be understood in this place nothing more than the characters F C g prefixed to the head of the stave: he says these letters are called keys, for that as a key opens an entrance to that which is locked up, so the letters give an entrance to the knowledge of the whole cantus, to which they are prefixed; and that without them the finger would find it impossible to avoid sometimes prolating a tone for a semitone, and vice versa, or to distinguish one conjunction from another. At the end of this chapter he censures the practice of certain unskilful notators or writers of music, who he says were used to forge adulterate and illegitimate keys, as by putting D grave under F, a acute under c, and e acute under g, making thereby as many keys as lines.

Chap. XX. demonstrates that b round and ♮ square are not to be computed among the keys. This demonstration is effected in a manner curious and diverting, namely by the supposition of a combat between these two characters, a relation whereof, with the various success of the combatants, is here given in the author's own words: ' Observe that b round and ♮ square are not to be computed among
' the keys; first, because they wander through an empty breadth of

space, without any certainty of a line ; next because they can never be placed in any line without the support of another key, for it is necessary that another key should be prefixed to the line. Moreover as \square square never appears, unless b round come before it ; and b soft ought not to be set down unless we are to sing by it : can any thing of its coming be expected if it be not immediately prefixed to the beginning of a line of another key, as it is never to be sung without a key ? Likewise, as they are mutually overthrown by each other, and each is made accidental, who can pronounce them legitimate keys ? for unless b round comes in and gives the first blow as a challenge, \square square would never furnish matter for the beginning of a combat ; but as soon as it appears it entirely overthrows its adversary b round, which only makes a soft resistance. But sometimes it happens that b round, though lying prostrate, recovering new strength, rises up stronger, and throws down \square square, who was triumphing after his victory.' For the reasons deducible from this artless allegory, which it is probable the author of it, a simple illiterate monk, thought a notable effort of his invention, and because \square square and b round are not stable or permanent, he pronounces that they cannot with propriety be termed keys.

In Chapter XXI. the author gives the reason why the notes are placed alternately on the lines and spaces of the stave : but first, to prove the necessity of the lines, he shrewdly observes, that without them no certain progression could be observed by the voice. ' Would not,' he asks, ' in that case the notes seem to shew like small birds flying through the empty immensity of air ?' Farther he says, that were they placed on the lines only, no less confusion would arise, for that the multitude of lines would confound the sight, since a cantus may sometimes include a compass of ten notes. He says, which is true, that in order to distinguish between each series of notes, the grave, the acute, and the superacute, any one given note, which in the grave is placed on a line, will in the acute fall on a space, and that in the superacute it will fall on a line again. He adds, that in a simple cantus no more lines are used than four, to which are assigned five spaces *, for this reason, that the ancient musicians, by

* That is to say three between the lines, one at top, and another at bottom. Martini says that the number of lines to denote the tones was settled at four in the thirteenth century. Stor. dell. Mus. pag. 399, in not.

whom he must be understood to mean those after the time of Gregory, never permitted any tone to exceed the compass of a diapason; so that every tone had as many notes as there were tones. He says farther that the modern musicians would sometimes extend a cantus to a tenth note; but that nevertheless it did not run through ten notes, but that the tenth, which might be either the highest or the lowest, was only occasionally touched. He adds that when this is the case, the key or letter should be changed for a short time; or, in other words, that one letter may be substituted for another on the same line. Upon this passage is a marginal note, signifying that it is better in such a case to add a line than to transpose the letter or cliff, which is the practice at this day.

To this chapter the author subjoins a cantus for the reader to exercise himself, in which he says he will find six verses applied, two for the grave, two for the acute, and two for the superacute. The cantus is without musical characters, and is in the words following:

For the graves,

Hâc puer, arte scies gravium mutamina vocum,
Quæ quibus appropries nomina, quemve locum.

For the acutes,

Reddit versutas versuta b mollis acuta.
Quas male dum mutas, mollia quadra putas.

For the superacutes,

Gutturis arterias cruciat vox alta b mollis;
Difficiles collis reddit ubique vias.

Chap. XXII. contains what is called a cantus of the second tone, in which the mutations of the four grave letters C, D, E, F, are contained; it is with musical notes, but they are utterly inexplicable.

C H A P. VIII.

UPON the above twenty-two chapters, which constitute the first part or distinction, as it is termed, of the first tract, it is observable that they contain, as they profess to do, the precepts of Manual music; and that this first part is a very full and perspicuous commentary on so much of the Micrologus as relates to that subject.

The

The second part or distinction, intitled *Of Tonal Music*, contains thirty-one chapters. In the first whereof is an intimation of the person in the seventh chapter of the former part, distinguished by the appellation of Guido Minor; he says that he was surnamed *Augensis*, and that by his care and industry the cantus of the Cistercian order had been regularly corrected. He cites a little book written by the same Guido Minor for a definition of the consonances.

In Chap. II. he defines the semitone in a quotation from Macrobius, demonstrating it to be no other than the Pythagorean *limma*.

Chap. III. treats of the Tone, a word which the author says has two significations, namely, a *Maniera*, a term synonymous with ecclesiastical tone, or an interval in a sesquioctave ratio.

From these two intervals, namely, the tone and semitone, the author asserts that all the concords are generated, and the whole fabric of music arises; in which respect, says this learned writer, ‘ They, that is to say, the tone and semitone, may be very aptly compared to Leah and Rachel, of whom it is related in the book of Genesis that they built up the house of Israel.’ It would be doing injustice to this ingenious argument to give it in any other words than those of the author. Here they are, and it is hoped the reader will edify by them :

———— ‘ For as Jacob was first joined in marriage to Leah, and afterwards to Rachel, thus sound, the element of music, first produces a tone, and afterwards a semitone, and is in some sense married to them. The semitone, from which the symphony of all music principally is generated, as it tempers the rigour and asperity of the tones, may aptly be assigned to Rachel, who chiefly captivated the heart of Jacob, as she had a beautiful face and graceful aspect. Moreover a semitone is made up of four parts, and, unless a tritone intervenes, is always in the fourth step; so also Rachel is recorded to have had four sons, two of her own, and two by her hand-maid. “ Enter in, says she, to my handmaid, that she may bring forth upon my knees, that I may at least have children from her.” The tone rendering a rigid and harsh sound, but frequently presenting itself, agrees with Leah, who was bleary-eyed, and was married to Jacob against his will; but fruitful in the number of her children. The proportion of the
‘ tone

‘ tone is superoctave; Leah had also eight sons, namely, six natural
 ‘ sons, and two adopted, that were born of her handmaid: but the
 ‘ ninth part, which is less than the rest or others, may aptly be com-
 ‘ pared to Dinah, the daughter of Leah, who bore afterwards eight
 ‘ sons. When Leah had four sons she ceased bearing children, and
 ‘ the adopted ones followed: when four steps of the notes are made, a
 ‘ semitone follows, which is divided into two parts, as has been
 ‘ said; these may be compared to the following sons, the two natural
 ‘ ones, which Leah had afterwards, and also the two adopted ones.
 ‘ Then follow Joseph and Benjamin, the natural sons of Rachel.’

Chap. IV. treats of the ditone.

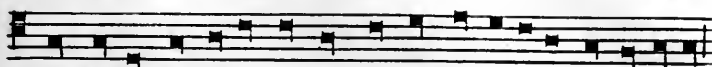
Chap. V. Of the semiditone and its species, which are clearly two.

Chapters VI. VII. and VIII. treat respectively of the diatessaron, diapente, and diapason, with their several species, which have already been very fully explained.

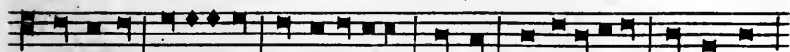
Chap. IX. shews how the seven species of diapason are generated.

Chap. X. contains a Cantilena, as it is said, of Guido Areteus, including as well the dissonances as the consonances. It is a kind of praxis on the intervals that constitute the scale, such are frequently to be met with in the musical tracts of the monkish writers, and in those written by the German musicians for the instruction of youth about the time of Luther*; but as to this, whether it be of Guido or not, it is highly venerable in respect of its antiquity, as being in all probability one of the oldest compositions of the kind in the world.

* Many such are extant in print; they are in easy Latin, and resemble in size and form the common Latin Accidence. The sense that the reformers entertained of the great importance of a musical education, may be inferred from the pains they took to disseminate the rudiments of plain and mensurable music, and to render the practice of singing familiar to children; and there cannot be the least doubt but that the singing and getting by heart such a Cantilena as is here given, was as frequent an exercise for a child as the declension of a noun, or the conjugation of a verb.



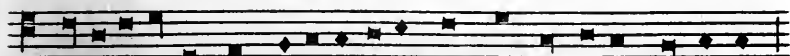
TER terni sunt modi, quibus omnis cantilena contextitur,



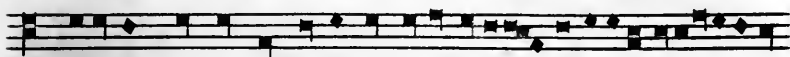
scilicet Unifonus, Semitonium, Tonus, Semiditonus, Ditonus,



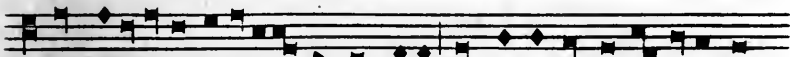
Dyatefferon, Dyapente, Semitonium cum Dyapente. Ad hæc Tonus



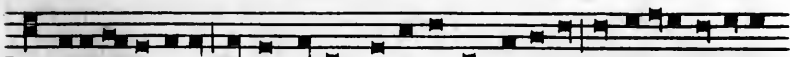
Dyapason si quem delectet, ejus hunc modum esse agnoscat



quumque tam paucis clausulis tota armonia formatur, utilissimum



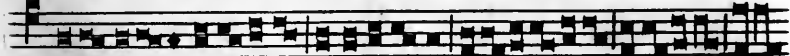
est eas alte memorie commendare, Nec prius ab hujus modi stu-



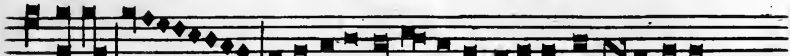
dio quiescere, donec vocum intervallis agnatis Armonie totius



facillime queas comprehendere notitiam. Tonus.



Semitonium. Ditonus. Semiditonus. Dyatefferon. Dyapente. Dya-



pason.
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et intente et remisse pariter consonantia.

Chap. XI. treats of the nature of *b* round, of which enough has been said already.

Of Chap. XII. there is nothing more than the title, purporting that the chapter is an explanation of a certain Formula or diagram which was never inserted.

Chap. XIII. treats of the species of diapason, and shews how the eight tones arise therefrom. This chapter is very intricate and obscure; and as it contains a far less satisfactory account of the subject than has already been given from Franchinus, and other writers of unquestioned authority, the substance of it is here omitted.

Chap. XIV. treats of the four Manieras, and farther of the eight tones. Maniera, as this author asserts, is a term taken from the French, and seems to be synonymous with Mode; a little lower he says that a Maniera is the property of a cantus, or that rule whereby we determine the final note of any cantus. In short, he uses Maniera to express the Genus, and Tone the Species of the ecclesiastical modes or tones. In this chapter he complains of the levity of the moderns in making use of *b* soft, and introducing feigned music*, which in his time he complains had been greatly multiplied.

Chap. XV. concerns only the finals of the several manieras and tones.

Chap. XVI. contains certain curious observations on the terms Authentic and Plagal, as applied to the tones: these are as follow:

—— ‘ Some tones are called authentic, and some plagal; for in every maniera the first is called authentic, the second plagal. The first, third, fifth, and seventh are termed authentic from the word Authority; because they are accounted more worthy than their plagals: they are collected by the uneven numbers, which among the philosophers were called masculine, because they do not admit of being divided equally into two parts: thus man cannot be easily turned aside or diverted from his purpose; but an even number, because it may be divided into two equally, is by them not unaptly called woman, because she sometimes weeps, sometimes

* Described by Franchinus, *Pract. Mus. lib. III. cap. xiii*, De fictæ Musicæ contrapuncto, and by Andreas Ornithoparcus, in his *Micrologus*, lib. I. cap. x. the latter calls it that kind of music termed by the Greeks Synemmenon, or a song that abounds with conjunctions; but it had been better to have called it music transposed from its natural key by *b* round, the characteristic of the synemmenon tetrachord, in which case *B b*, *E b*, or *A b*, might be made finals, as they now frequently are, but it seems that the old musicians abhorred the practice.

‘ laughs, and soon yields and gives way in the time of temptation.
 ‘ Hence it is that the second, fourth, sixth, and eighth tones are
 ‘ ascribed to the even number, because the feminine sex is coupled in
 ‘ marriage to the masculine sex : they are called collateral or plagal,
 ‘ that is provincials to the authentics. And that you may the
 ‘ sooner learn the properties and natures of each of the tones,
 ‘ those songs are called authentic which ascend more freely and
 ‘ higher from their final letter, running more wantonly by leaps and
 ‘ various bendings backwards and forwards ; in the same manner as
 ‘ it becomes men to exercise their strength in wrestling and other
 ‘ sports, and to be employed in their necessary affairs and occupations
 ‘ in remote parts, until they return back to the final letter by which
 ‘ they are to be finished, as to their own house or home, after the
 ‘ completion of their affairs. But the plagal or collateral songs
 ‘ are those which do not mount up so as to produce the higher parts,
 ‘ but turn aside into the lower, in the region under the letter by
 ‘ which they are to be terminated, and make their stops or delays and
 ‘ circuits about the final letter, sometimes below and sometimes
 ‘ above ; as a woman that is tied to a husband does not usually go
 ‘ far from her home, and run about, but is orderly and decently
 ‘ employed in taking care of her family and domestic concerns.’

Chap. XVII. assigns the reasons why the final notes are included
 between D grave and c acute ; but the author means to be understood
 that the double, triple, and quadruple cantus, which are vocal com-
 positions of two, three, and four parts, are not restrained to this
 rule, for in such no more is required than that the under part be
 subservient to it. It appears that of the final notes, by which, to
 mention it once for all, the terminations of the several tones are
 meant, four are grave, and three only acute : for this inequality the
 author gives a notable reason, namely, that by reason of the load of
 carnal infirmities that weigh them down, fewer men are found to
 have grave and rude, than acute and sweet voices.

Chap. XVIII. the author shews from Guido, and other teachers
 of the musical art, that the compass of a diapason is sufficient for any
 cantus. Notwithstanding which he says some contend that ten, and
 even eleven notes are necessary. This notion the author condemns,
 and says that the unison and its octave resemble the walls of a city,
 and that the ninth, which is placed above the octave, and the tenth,
 stationed under the unison, answer to the pallisado or ditch ; and that

as it is customary to walk about on the walls, and in the city itself; but not in the ditch, or by the pallisado, it becomes all who profess to travel in the path of perfection, to accommodate themselves to this practice, which he says is both modest and decent *.

The following chapters, which are fifteen in number, exhibit a precise designation of the eight ecclesiastical tones; but as these have been very fully explained from Gaffurius, and other writers of acknowledged authority, it is unnecessary to lengthen this account of Wylde's tract by an explanation of them from him.

There is very little doubt but that Wylde was an excellent practical finger, as indeed his office of precentor of so large a choir as that of Waltham required he should be. His book is very properly called a System of Guidonian Music, for it extends no farther than an illustration of those precepts which Guido Aretinus taught: hardly a passage occurs in it to intimate that he was in the least acquainted with the writings of the Greeks, excepting that where he cites Ptolemy by the name of Tholomæus. The truth of the matter is, that at the time when Wylde wrote, the writings of Aristoxenus, Euclid, Nicomachus, and the other Greek harmonicians, were at Constantinople, or Byzantium as it was called, which was then the seat of literature. How and by whom they were brought into Italy, and the doctrines contained in them diffused throughout Europe, will in due time be related.

The tract immediately following that of Wylde in the manuscript of Waltham Holy Cross is entitled 'De octo Tonis ubi nascuntur et oriuntur aut efficiuntur.'

This is a short discourse, contained in two pages of the manuscript, tending to shew the analogy between the seven planets and the chords included in the musical septenary. The doctrine of the music of the spheres, and the opinion on which it is founded, has been mentioned in the account herein before given of Pythagoras. Those who first advanced it have not been content with supposing that the celestial orbs must in their several revolutions produce an harmony of concordant sounds; but they go farther, and pretend to assign the very intervals arising from the motion of each. This the author now citing has done, and perhaps following Pliny, who asserts it to be the doctrine of Pythagoras: he says that in the motion of

* He gives an example of a double cantus at the beginning of Chapter I. which clearly shews that by a double cantus we are to understand one in two parts.

the Earth Γ is made, in that of the moon A, Mercury B, Venus C, the Sun D, Mars E, Jupiter F, and Saturn g. And that here the musical measure is truly formed.

Next follows a very short tract, with the name Kendale at the conclusion of it. It contains little more than the Gamma, vulgarly called the Gamut, or Guidonian scale, and some mystical verses on the power of harmony, said to be written by a woman of the name of Magdalen. It should seem that Kendale was no more than barely the transcriber of this tract, for the rubric at the beginning ascribes it to a certain monk of Sherborne, who professes to have taken it from St. Mary Magdalen.

‘ Monachus quidam de Sherborne talem Musicam profert de Sancta Maria Magdelene.’

Next follows a tract entitled ‘ De Origine et Effectu Musice’ in four sections, the initial words whereof are ‘ Musica est scientia recte canendi, sive scientia de numero relato ad sonum,’ wherein the author, after defining music to be the science of number applied to sound, gives his reader the choice of two etymologies for the word music. The one from the Muses, the other from the word Moys, signifying water, which he will have to be Greek. He then proceeds, but rather abruptly, to censure those who through ignorance prolate semitones for tones, in these words: ‘ Many now-a-days, when they ascend from RE by MI, FA, SOL, scarce make a semitone between FA and SOL: moreover, when they pronounce SOL, FA, SOL, or RE, UT, RE, prolate a semitone for a tone; and thus they confound the diatonic genus, and pervert the plain-song. Yet these may be held in some measure excusable, as not knowing in what genus our plain-song is constituted; and being asked for what reason they thus pronounce a semitone for a tone, they allege they do it upon the authority of the singers in the chapels of princes, who, say they, would not sing so without reason, as they are the best singers. So that being thus deceived by the footsteps of others, they one after another follow in all the same errors. There are others who will have it that this method of singing is sweeter and more pleasing to the ear, and therefore that method being as it were good, should be made use of. To these Boetius answers, saying all credit is not to be given to the ears, but some also to reason, for the hearing may be deceived. So also is it

' said in the treatise *De quatuor Principalium*, cap. lvi. and as a
 ' proof thereof, it is farther said that those who follow hunting are
 ' more delighted with the barking of the dogs in the woods, than
 ' with hearing the office of God in the church. Reason however,
 ' which is never deceived, shews the contrary.'

Sect. II. entitled *De tribus Generibus melorum*, treats of the three genera of melody, but contains nothing that has not been better said by others.

Sect. III. entitled *Inventores Artis Musice equeformis*, contains an account of the inventors of the musical art, by much too curious to be given in any other than the author's own words, which are these :

' There was a certain smith, Thubal by name, who regulated the
 ' consonances by the weights of three hammers striking upon one
 ' anvil. Pythagoras hearing that sound, and entering the house of
 ' the smith, found the proportion of the hammers, and that they
 ' rendered to each other a wonderful consonance. When Thubal
 ' heard and knew that God would destroy the world, he made two
 ' pillars, the one of brick and the other of brass, and wrote on each
 ' of them the equiformal musical art, or plain cantus; that if the
 ' world should be destroyed by fire, the pillar of brick might remain,
 ' as being able to withstand the fire; or if it were to be destroyed by
 ' water, the brazen pillar might remain till the deluge was subsided.
 ' After the deluge king Cyrus, who was king over the Assyrians, and
 ' Enchiridias, and Constantinus, and after these Boetius, beginning
 ' with the proportion of numbers, demonstrated the consonances, as
 ' appears by looking into the treatise of the latter, *De Musica*. After-
 ' wards came Guido the monk, who was the inventor of the Gamma,
 ' which is called the Monochord. He first placed the notes in the
 ' spaces between the lines, as is shewn in the beginning of this book.
 ' Afterwards Guido de Sancto Mauro, and after these Guido Major
 ' and Guido Minor. After these Franco, who shewed the alterations,
 ' perfections, and imperfections of the figures in the Cantus Men-
 ' surabilis, as also the certitude of the beginnings. Then Philippus
 ' Vitriaco, who invented that figure called the Least Prolation, in
 ' Navarre. Afterwards St. Augustine and St. Gregory, who insti-
 ' tuted the equiformal cantus throughout all the churches. After
 ' these Isidorus the etymologist, and Joannes De Muris, who wrote
 ' ingenious

ingenious rules concerning the measure and the figuration of the cantus, from whence these verses :

- Per Thubal inventa musarum sunt elementa.
- Atque collumellis nobis exempta gemellis.
- Et post diluvium tunc subscriptus perhibetur :
- Philosophus princeps pater Hermes hic Trismegistus
- Invenit Musas quas dedit et docuit ;
- Pictagoras tum per martellas fabricantum,
- Antea confusas numerantur tetrarde musas.
- Quem Musis generat medium concordia vera,
- Qui tropus ex parte Boicius edidit.
- Unum composuit ad gamma vetus tetrachordum.
- Et dici meruit fuisse Guido monochordum
- Gregorius musas primo carnalitur usas,
- Ufu sanctarum mutavit Basilicarum.
- Ast Augustinus formam fert psalmodizandi,
- Atque chori regimen Bernardus Monachus offert,
- Ethimologiarum statuit coadjutor Isidorus
- Pausas juncturas, facturas, atque figuras ;
- Mensuraturam formavit Franco notarum,
- Et Jhon De Muris, variis floruitque figuris.
- Anglia cantorum omen gignit plurimorum *.

SECT IV. entitled De Musice instrumentali et ejus Inventoribus, gives first a very superficial account of the inventors of some particular instruments, among whom two of the nine Muses, namely, Euterpe and Terpsichore, are mentioned ; the first as having invented the Tuba, [trumpet] and the other the Psalterium. This must appear to every one little better than a mere fable ; but the author closes this account with a positive assertion that the Tympanum, or drum, was the invention of Petrus de Sancta Cruce.

In this chapter the author takes occasion to mention what he terms the Cantus Coronatus, called also the Cantus Fractus, which he defines to be a cantus tied to no degrees or steps, but which may ascend

* The three last lines of the above verses are additional evidence in favour of two positions that have been uniformly insisted on in the course of this work, to wit, that Franco, and not De Muris, was the inventor of the Cantus Mensurabilis, and that De Muris was not a Frenchman, but a native of England.

and descend by the perfect or imperfect consonances indifferently. This seems to be the reason for calling it the *Cantus Fractus*. That for calling it *Cantus Coronatus* is that it may be crowned, namely, that it may be sung with a *Faburden*, of which hereafter.

What follows next is a very brief and immethodical enumeration of the measures of verse, the names of the characters used in the *Cantus Mensurabilis*, and of the consonances and dissonances, with other matters of a miscellaneous nature : among these are mentioned certain kinds of melody, namely *Roundellas*, *Balladas*, *Carollas*, and *Springas* ; but these the author says are fantastic and frivolous, adding, that no good musical writer has ever thought it worth while to explain their texture.

The next in order of succession to the treatise *De Origine et Effectu Musicae*, is a tract entitled *Speculum Psallentium*, in which is contained the Formula of St. Gregory for singing the offices, together with certain verses of St. Augustine to the same purpose, and others of St. Bernard on the office of a precentor ; the formula of St. Gregory is as follows :

‘ Uniformity is necessary in all things. The metre with the pauses must be observed by all in psalmodizing ; not by drawing out, but by keeping up the voice to the end of the verse, according to the time. Let not one chorus begin a verse of a psalm before the other has ended that preceding it. Let the pauses be observed at one and the same time by all ; and let all finish as it were with one voice ; and, reassuming breath, begin together as one mouth ; and let each chorus attend to its cantor, that, according to the precept of the blessed apostle Paul, we may all honour the Lord with one voice. And, as it is said the angels are continually singing with one voice, Holy, Holy, Holy ; so ought we to do without any remission, which argues a want of devotion : whence these verses of St. Augustine for the form of singing Psalms.

‘ *Tedia nulla chori tibi sint, assiste labori,*
 ‘ *Hora sit ire foras postquam compleveris horas,*
 ‘ *Egressum nobis ostendunt perniciosum*
 ‘ *Dyna, Chaim, Corius, Judas, Esau, Semeique,*
 ‘ *Psallite devotè, distinctè metra tenete,*
 ‘ *Vocibus estote concordēs, vana canete,*

‘ Non

- Nam vox frustratur, si mens hic inde vagatur,
- Vox sæpe quassatur, si mens vana meditatur.
- Non vox, sed votum ; non musica, sed cor
- Non clamor, sed amor sonat in aure dei.
- Dicendis horis adsit vox cordis, et oris,
- Nunquam posterior versus prius incipiat,
- Ni suus anterior perfecto fine fruatur.

The verses of St. Bernard have the general title of *Versus Sancti Bernardi* ; they consist of three divisions, the first is entituled

• De Regimine Chori et Officio Precentoris.

- Cantor corde chorum roge, cantum lauda sonorum,
- Concors Psalmodia, simul ascultanda sophia ;
- Præcurrat nullus, nec post alium trahat ullus,
- Sed simul incipere simul et finem retinere,
- Nulli tractabunt nimis, aut festive sonabunt,
- Vina sed et munda cantabunt voce rotunda
- Versus in medio, bona pausa fit ordine dyo,
- Ultima certetur, brevior quam circa sonetur.
- Ultima dimissa tibi syllaba sit quasi scissa,
- Ars tum excipiat si scandens ultima fiat,
- Tunc producat monosyllaba, sicque sequatur,
- Barbara (si sequitur producta) sonans reperitur.

• Detestatio contra perverse psallentes.

- Qui psalmos refecant qui verba recissa volutant
- Non magis illi ferent quam si male lingue tacerent
- Hi sunt qui psalmos corrumpunt nequiter almos.
- Quos sacra scriptura dampnat, reprobant quoque jura
- Janglers, cum Japers, Nappers, Galpers quoque Dralbers,
- Momlers, Forkippers, Ourenners, sic Ourhippers,
- Fragmina verborum TUTTIVILLUS colligit horum.

• De septem misteriiis septem horarum canonicarum.

- Hunc est septenis domino cur psallimus horis ;
- Prima flagris cedit, adducit tertia morti,

• Sexta

- Sexta legit solem sed nona videt morientem,
- Vespera deponit, stravit completa sepultum ;
- Virium nox media devicta morte revelat
- Si cupis intentam pfallendi reddere vocem,
- Crebro crucem pingas, in terram lumina figas,
- Observate preces, et ne manus aut caput aut pes
- Sit motus, pariter animi cum corpore pungas *.

The next tract has for its title *Metrologus*, which any one would take to mean a discourse on metre ; but the author explains it by the

* The above verses, as they are descriptive of the state of church-music, and the manner of singing the choral offices in the time of St. Bernard, who lived in the twelfth century, are matter of great curiosity. They may be said to consist of three parts or divisions : the first is an exhortation to the precentor to govern the choir with resolution, and to encourage those who sing to sing the cantus audibly, nor wantonly, with a clear round voice. The second part, entitled *Detestatio contra perverse Psallentes*, is an execration on such as in their singing corrupt the Psalms and other offices. And it seems by the context that the performance of the choral service was not confined to the clerks and officers of the choir, but that a lewd rabble of lay singers bore a part in it, and were the authors of the abuses above complained of. These men are distinguished by the strange appellations of Janglers, Japers, Nappers, Galpers, Dralbers, Momlers, Forkippers, Ourenners, and Ourhippers, for the signification whereof St. Bernard, the author, refers to a writer named *Tuttiwillus* ; but as his work is not now to be found, it remains to see what assistance can be derived from lexicographers and etymologists towards ascertaining the meaning of these very strange terms.

And first Janglers seems to be a corruption of *Jongleurs*, a word which has already been shewn to be synonymous with minstrels. Japers are clearly players, *Hifiones*. Skinner, Voce *JAPE*. Nappers are supposed to be drinkers, from *NAPPE*, the Saxon term for a cup. Benson's Saxon Vocabulary. For Galpers it is difficult to find any other meaning than Gulpers, i. e. such as swallow large quantities of liquor, from the verb *GULP* ; and for this sense we have the authority of the vision of *Pierce Plowman*, in the following passage, taken from the *Passus Quintus* of that satire :

*There was laughing and louring, and let go the cuppe,
And so sitten they to eben-song, and songen other while
Till Gloron had igalped a gallon and a gill.*

Dralbers may probably mean wenchers, from the word *Drab*, which signifies a dirty whore, a punk. Momlers may signify Talkers, *Praters* in the time of divine service, from the verb *MUMBLE*, to talk, which see in Skinner. Forkippers may be Fair-skippers, i. e. dancers at fairs. For Ourenners and Ourhippers no signification can be guessed at ; nor does it seem possible to ascertain, with any degree of precision, the meaning of any of the above words, without the assistance of the book from which they were taken : and supposing none of the above interpretations to hold, there is nothing to rest on but conjecture ; and one of the most probable that can be offered seems to be this, that the above are cant terms, invented to denote some of the lowest class of minstrels, whose knowledge of music had procured them occasional employment in the church.

The third division of these verses of St. Bernard is entitled '*De septem Misteriis, septem Horarum canonicarum*,' and gives directions to singers to cross themselves, and perform other superstitious acts at the canonical hours.

words

words *Brevis Sermo*, which had certainly been better expressed by the word *Micrologus*, a title very commonly given to a short discourse on any subject whatever. Guido's treatise bearing that name has been mentioned largely in its place ; and an author named Andreas Ornithoparcus has given the same title to a musical tract of his writing, which was translated into English by our countryman Douland, the lutenist, and published in the year 1609.

This author says of music, that it is so called as having been invented by the Muses; for which he cites *Isidore*.

Under the head *De Inventoribus Artis Musice*, he explodes the opinion that Pythagoras invented the consonances ; for he roundly asserts, as indeed one of the authors before-cited has done, that Tubal first discovered them. The following are his words :

‘ The master of history [i. e. *Moses*] says that Tubal was the father of those that played on the cithara and other instruments ; not that he was the inventor of those instruments, for they were invented long after ; but that he was the inventor of music, that is of the consonances. As the pastoral life was rendered delightful by his brother, so he, working in the smith's art, and delighted with the sound of the hammers, by means of their weights carefully investigated the proportions and consonances arising from them. And because he had heard that Adam had prophesied of the two tokens, he, lest this art, which he had invented, should be lost, wrote and engraved the whole of it on two pillars, one of which was made of marble, that it might not be washed away by the deluge, and the other of brick, which could not be dissolved by fire : and Josephus says that the marble one is still extant in the land of Syria. So that the Greeks are greatly mistaken in ascribing the invention of this art to Pythagoras the philosopher.’

What follows is chiefly taken from the *Micrologus* of Guido de Sancto Mauro : that the author means Guido Aretinus there cannot be the least doubt, for some whole chapters of the *Micrologus* are in this tract inserted verbatim.

Next follow memorial verses for ascertaining the dominants and finals of the ecclesiastical tones ; a relation of the discovery of the consonances by Pythagoras ; remarks on the difference between the graves, the acutes, and superacutes, and on the distinction between
the

the authentic and plagal modes, manifestly taken from the Micrologus; for it is here said, as it is there also, that there are eight tones, as there are eight Parts of Speech, and eight Forms of Blessedness.

C H A P. IX.

NEXT follows a tract with this strange title, ‘*Distinctio inter Colores musicales et Armorum Heroum*,’ the intent whereof seems to be to demonstrate the analogy between music and coat armour. The author’s own words will best shew how well he has succeeded in his argument; they are as follow:

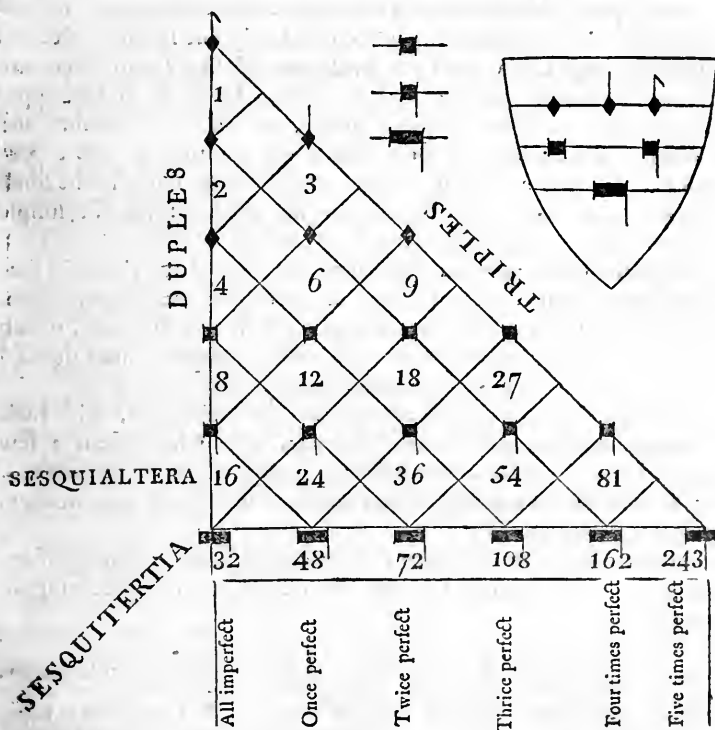
‘The most perfect number is sixteen, because it may always be divided into two equal parts, as 16. 8. 4. 2. There are six natural colours, from which all the other colours are compounded. First, the colour black, secondly white, thirdly red or ruddy, fourthly purple, fifthly green, sixthly fire-red. The colour black is in arms called sable; white, silver; red, gules; green, vert; fire-red, or; thus called in cantus in order as they stand:

| | | | |
|--------------------------------|-------------|-----------------------------------|-------------|
| ‘Black is the worst | } In Music. | Sable is the best and most benign | } In Arms. |
| ‘White better than black | | Silver second | |
| ‘Red better than white | | Gules third | |
| ‘Purple better than red | | Azure fourth | |
| ‘Green better than purple | | Vert fifth | |
| ‘Fire-red better than green | | Gold sixth | |
| ‘Fire-red is the worst colour. | } In Arms. | Gold is the first and most benign | } In Music. |
| ‘White - - - better | | Silver second | |
| ‘Red - - - better | | Gules third | |
| ‘Purple - - - better | | Azure fourth | |
| ‘Green - - - better | | Green fifth | |
| ‘Black - - - better | | Sable worst | |

‘The musical colours are six; the principal of which is gold, the second silver, the third red, the fourth purple, the fifth green, the sixth black; an equal proportion always falls to the principal colour, which is therefore called the foundation of all the colours; and it is called the principal proportion, because all the unequal proportions may

may be produced from it. This to the intelligent reader must appear to be little better than stark nonsense, as is indeed almost the whole tract, which therefore we hasten to have done with.

This fanciful contrast of the colours in arms with those in music, is succeeded by the figures of a triangle and a shield thus disposed * :



* Notwithstanding the explanation which immediately follows the two foregoing figures, it seems necessary to mention in this place, that the first column of numbers contains a series of duple ratios, which are called imperfect, the attribute of perfection being by all musical writers ascribed to the number 3. The next series of numbers which have a diagonal progression from right to left, are triple ratios, and are therefore said to be perfect: the others in succession are also said to be once, twice, thrice, and so on, perfect, in respect of their distance from the column of duples; for example, the number 24, being

The tract next in order has for its title ' *Declaratio trianguli superius positi et figure de tribus primis figuris quadratis et earum speciebus, ac etiam scuti per Magistrum Johannem Torkesey;*' which declaration translated is in the following words :

' In order to attain a perfect knowledge of mensurable music, we should know that to praise God, three and one, there are three species of square characters, from whence are formed six species of simple notes. In the greatest square consists only one species, which is called a large ; and from the mediation of that square there are made two species, namely, a breve and a long ; from the upper square are made three species, namely, the semibreve, minim, and simple ; from what has been said it appears that no more species could be conveniently assigned. All these are found in the small figure of the three squares, and in the shield of the six simple notes.'

The author then goes on with an explanation of the above six species of notes, and their attributes of perfection and imperfection, wherein nothing is observable, except that the smallest note, which is in value half a minim, is by him called a Simple ; its value is a crotchet, but its character that of a modern quaver.

A table of the ratios of the consonances and dissonances, with their several differences, follows next in order, after which occur a few miscellaneous observations on descant, among which is this rule :

' It is to be known that no one ought to make two concordances the one after the other.'

This, though a well-known rule in composition, is worthy of remark, and the antiquity of it may be inferred from its occurring in this place.

but once removed from 8, is said to be once perfect ; whereas 36, which is twice removed from 4, is said to be twice perfect ; and so of the rest.

The first line of numbers below the base of the triangle is a series of numbers in sesquialtera proportion, as 32. 48. 72. 108. 162. 243. in which each succeeding number contains the whole and a half of the former. Those in a diagonal progression from left to right are in sesquitertia proportion, as to take one line only for an example, 32. 24. 18 ; in which order each preceding number contains four of those equal parts, three of which compose the succeeding ones, for instance, 24 is three fourths of 32, and 18 has the same ratio to 24.

As to the shield it is a poor conceit, and contains nothing more than the six characters used in the *Cantus Mensurabilis*, which might have been disposed in any other form ; and as to the representation of the three first square figures, it speaks for itself.

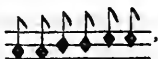
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The above explanation of the shield and triangle, with the several matters above-enumerated subsequent thereto, are followed by a tract entitled *Regule Magistri Johannis De Muris*, which, though it seems to carry the appearance of a tract written by De Muris himself, is in truth but an abridgment of his doctrine touching the *Cantus Mensurabilis*, together with that of the ligatures, which most writers seem to agree were an improvement on the original invention.

The rules contained in this discourse are not only to be met with in most of the tracts before cited, but in every book that professes to treat of mensurable music. We however learn from it that originally the minim was not, as now, evacuated, or open at the top, as appears by this author's definition of it. 'A minim is a quadrangular character resembling a semibreve with a stroke ascending from the upper angle as here



'And the simple or crotchet is characterized thus :



To these rules succeed others of an author hereinbefore named, Thomas Walsingham, of the same import with those of De Muris, in which nothing material occurs, save that the author complains, that whereas there are but five species of character, namely, the Large, Long, Breve, Semibreve, and Minim, the musicians of his time had added a sixth, namely, the Crotchet, which he says would be of no use, would they but observe that beyond the minim there is no right of making a division.

Here it may not be amiss to observe, that neither of the names Johannes Torkesey, nor Thomas Walsingham occur in Leland, Bale, or Pits, or in any other of the authors who profess to record the names and works of the ancient English writers. It is true that bishop Tanner, in his *Bibliotheca*, pag. 752, has taken notice of the latter, but without any particular intimation that he was the author of the tract above ascribed to him : and it is farther to be noted that not one of the tracts contained in this manuscript of Waltham Holy Cross is mentioned or referred to in any printed catalogue of manuscripts now extant.

Next follow two tracts on the subject of descant, the first by one Lionel Power, an author whose name occurs in the catalogue at the

end of Morley's Introduction, the other by one Chilston, of whom no account can be given. As to the tracts themselves, they are probably extant only in manuscript. They are of great antiquity; for the style and orthography of them both, render it probable that the authors were among the first writers in the English language on this subject; at least if we compare their respective works with the prose works of Chaucer and Lydgate, we shall find very little reason to think they were written a great while after the time when the latter of those authors lived.

Power tells his reader that 'his tretis is contynued upon the game for hem that wil be syngers, or makers, or techers;' and as to what he says of descant it is here given in his own words:

'For the ferst thing of alle ye must kno how many cordis of discant ther be. As olde men sayen, and as men syng now-a-dayes, ther be nine; but whoso wil syng mannerli and musikili, he may not lepe to the fyfteenth in no maner of discant; for it longith to no manny's uoys, and so ther be but eyght accordis after the discant now usid. And whosover wil be a maker, he may use no mo than eyght, and so ther be but eyght fro unison unto the thyrteenth. But for the quatribil syghte ther be nyne accordis of discant, the unison, thyrde, fyfth, sixth, eyghth, tenth, twelfth, thyrteenth, and fyfteenth, of the which nyne accordis fyve be perfyte and fower be imperfyte. The fyve perfyte be the unison, fyfth, eyghth, twelfth, and fyfteenth; the fower imperfyte be the thyrde, sixth, tenth, and thyrteenth: also thou maist ascende and descende wyth all maner of cordis excepte two accordis perfyte of one kynde, as two unisons, two fyfths, two eyghths, two twelfths, two fyfteenths, wyth none of these thou maist neyther ascende, neyther descende; but thou must consette these accordis togeder, and medele * hem wel, as I shall enforme the. Ferst thou shall medele wyth a thyrde a fyfth, wyth a sixth an eyghth, wyth an eyghth a tenth, wyth a tenth a twelfth, wyth a thyrteenth a fyfteenth; under the which nyne accordis three syghtis be conteynyd, the mene syght, the trebil syght, and the quatribil syght: and others also of the nyne accordis how thou shalt hem ymagyne betwene the playn-

* i. e. Mingle.

* song

'song and the discant here folloeth the ensample. First, to enforme a chylde in hys counterpoynt, he must ymagyne hys unison the eyghth note fro the playn-song, benethe hys thyrd; the syxth note benethe hys fyfth; the fowerth benethe hys syxth; the thyrd note benethe hys eyghth, even wyth the playne-song; hys tenth the thyrd note aboue, hys twelfth the fyfth note aboue, hys thyrteenth the syxth aboue, hys fyfteenth the eyghth note aboue the playne-song.'

The conclusion of this discourse on the practice of discant is in these words:

'But who wil kenne his gamme well, and the imaginacions therof, and of hys acordis, and sette his perfyte acordis wyth hys imperfyte accordis, as I haue reherfed in thys tretise asore, he may not faile of his counterpoynt in short tyme.'

The latter of the two tracts on discant above-mentioned, viz. that with the name of Chilston, is also part of the manuscript of Waltham Holy Crofs: it immediately follows that of Lyonel Power, and is probably of little less antiquity. There is no possibility of abridging a discourse of this kind, and therefore the most material parts of it are here given in the words of the author. The following is the introduction:

'Her followth a litil tretise acording to the ferst tretise of the syght of discant, and also for the syght of conter, and for the syght of the contirtenor, and of Faburdon.'

To explain the sight of discant the author first enumerates the nine accords mentioned in the former tract; distinguishing them into perfect and imperfect, and then proceeds to give the rules in the following words:

'Also it is to wete that ther be three degreis of discant, the quatreble sighte, and the treble sighte and the mene sighte. The mene begynneth in a fift above the plain-song in uois, and with the plain-song in sighte. The trebil begynneth in an eyghth aboue in uoise, and wyth the plaine-song in sighte. The quatreble begynneth in a twelfth aboue in uoise, and wyth the playne-song in sighte. To the mene longith properli five accordis, scil. unyfon, thyrd, fyfthe, syxthe, and eyghth. To the treble song longith properli fyve accordis, scil. fyfthe, syxthe, eyghth, tenth, and twelfth.'

' twelfth. To the quatreble longith properli five accordis, scil.
 ' eyghth, tenth, twelfth, thyrteenth, and fyfteenth. Furthermore
 ' it is to wete that of al the cords of descant fume be aboue the
 ' playne-fong, and fume benethe, and fume wyth the playne-fong.
 ' And so the discanter of the mene shal begyne hys descant wyth the
 ' plain-fong in sighte, and a fyfthe aboue in uoife; and so he shal
 ' ende it in a fyfthe, hauyng next afore a thyrd, yf the plain-fong
 ' descende and ende downward, as FA, MI, MI, RE, RE, UT; the se-
 ' cond aboue in sight is a sixth aboue in uoife; the thyrd benethe
 ' in sighte is a thyrd aboue in uoife; the fowerth aboue in sighte is
 ' an eyghth aboue in uoife; the syxth aboue in sight is a tenth aboue
 ' in uoife, the wheche tenth the descanter of the mene may syng yf
 ' the plain-fong go low; nevertheleffe ther long no mo acordis to
 ' the mene but fyve, as it is aforlaide.'

The above are the rules of descant, as they respect that part of
 the harmony, by this and other authors called the Mene. He pro-
 ceeds next to give the rules for the treble descant, and after that for
 the quadrible.

By these latter we learn that the mean descant must be sung by a
 man, and the quadrible by a child.

Afterwards follow these general directions:

' Also yt is to knowe whan thou settist a perfite note ayenst a FA,
 ' thou must make that perfite note a FA, as MI, FA, SOL, LA; also
 ' it is fayre and meri singing many imperfite cordis togeder, as for to
 ' sing three or fower or five thyrds togeder, a fyfth or a unyson next
 ' aftir. Also as many syxts next aftir an eyghth; also as many
 ' tenths nexte aftir a twelfth; also as many thirteenths next aftir a
 ' fyfteenth: this maner of syngyng is mery to the synger, and to the
 ' herer.'

And concerning the practice of Faburden, mentioned in the title
 of his tract, the author above-cited has these words:

' For the leest processe of sightis natural and most in use is expe-
 ' dient to declare the sight of Faburdun, the which hath but two
 ' sightis, a thyrd aboue the plain-fong in sight, the which is a syxt
 ' fro the treble in uoife; and euen wyth the plain-fong in sight,
 ' the wheche is an eyghth from the treble in uoife. These two acor-
 ' dis of the Faburden must rewle be the mene of the plain-fong,
 ' for whan he shal begin his Faburdun he must attende to the plain-
 ' fong,

• song, and sette hys sight eyn wyth the plain-song, and his uoice
 • in a fyfth benethe the plain-song; and after that, whether the
 • plain-song ascende or descende, to sette his sight alwey both in reule
 • and space about the plain-song in a thyrd; and after that the
 • plain-song haunteth hys course eyther in acutes, fro *G SOL RE UT*
 • above, to *G SOL RE UT* benethe, to close dunward in sight, eyn
 • upon the plain-song, upon one of these keyes, *D LA SOL RE, C*
 • *SOL FA UT, A LA MI RE,* or *G SOL RE UT* benethe. And yf the
 • plain-song haunt hys course from *G SOL RE UT* benethe, downe to
 • warde *A RE* conueniently, than to see before wher he may close
 • wyth two or three or fower thyrd before, eyther in *F FA UT* be-
 • nethe, or *D SOL RE,* or *C FA UT,* or *A RE,* and al these closis
 • gladli to be sung and closid at the laste ende of a word: and as
 • ofte as he wil, to touche the plain-songe and uoid the fro excepte
 • twies togedir, for that may not be; inasmoche as the plain-song
 • sight is an eyghth to the treble, and a fyfth to the mene, and so to
 • every degree he is a perfite corde; and two perfite acordis of one
 • nature may not be sung togedir in no degree of descant.

The foregoing treatise on descant of Chylston is immediately fol-
 lowed by another of the same author on proportion, which is thus
 introduced:

• Now passid al maner sightis of descant, and with hem wel re-
 • plesshid, that natural appetite not saturate sufficientli, but ferventli
 • desirith mo musical conclusions, as now in special of proporcions,
 • and of them to have plein informacion, of the whech after myn
 • understanding ye shall have open declaracion. But forasmoche as
 • the namys of hem be more conuenientli and compendiusli set in
 • Latin than in English, therefore the namys of hem shal stonde stille
 • in Latin, and as breueli as I can declare the naturis of them in
 • English. First ye shal understand that proportion is a comparison
 • of two thinges be encheson of numbir or of quantitie, like or unlike
 • eyther to other; so that proportion is seid in two maner of wyse,
 • scilicet, *Equalitatis* and *Inequalitatis*. Proportion of Equalitie is
 • whan two eyn thinges be likenyd, either sette togedir in compa-
 • rison, as 2 to 2, or 4 to 4, and so of others. Proportion of In-
 • equalitie is whan the more thinge is sette in comparison to the
 • lasse, or the lasse to the more, as 2 to 4, or 4 to 2, or 3 to 5, or
 • 5 to 3; and thys proportion of inequalitie hath five species or na-
 • turis

turis or keendys, whois namys be these in general, 1. Multiplex,
 2. Superparticularis, 3. Superpartiens, 4. Multiplex superparticu-
 laris, 5. Multiplex superpartiens. The first spece of every keende
 of inequalitie is callid Multiplex, that is to sey manifold, and is
 whan the more nombre conteynyth the lasse manyfolde, as twies
 1; and that is callid in special, Dupla, id est, twayfold, as 2 to 1,
 or 4 to 2, or 6 to 3, and so forthe endlesli. Yf the more numbir
 conteyne thries the lasse, than it is callid in special, Tripla, as 3 to
 1, 6 to 2, 9 to 3; yf it be 4 times the lasse containid in the more,
 than it is Quadrupla, as 4 to 1, 8 to 2, 12 to 3, and so forthe.
 Quindupla, Sexdupla, Sepdupla, Ocdupla, and so upward endlesli.
 As for other keendis, ye shall understond that there be two manere
 of parties, one is callid Aliquota, and another is callid Non ali-
 quota. Pars Aliquota is whan that partie be ony maner of multi-
 plicacion yeldeth his hole, as whan betwene his hole and him is
 proporcion Multiplex, as a unite is Pars Aliquota of every numbir;
 for be multiplicacion of that, every numbir wexeth tweyne: or dua-
 lite is Pars Aliquota of every eyn numbir; and thus this partie
 shal be namyd in special after the numbre on whom he is multi-
 plied and yeldeth his hole; for if he yeldeth his hole be multiplica-
 cion of 2, it is callid Altera, one halfe; and yf he yeldeth his hole be
 multiplicacion of three, it is callid Tertia, in the third part; Sequitur
 exemplum, two is the thirde part of 6, and 3 of nine, and 4 of 12;
 and yf he yeldeth his multiplicacion be 4, than it is called Quarta, as
 2 for 8, for 4 tymys 2 is 8; and if it yeldith his hole be multiplicacion
 of 5, than it is callid Quinta, and of 6 Sexta, and so forth endlesli.
 Pars non aliquota is whan that partie be no maner of multiplica-
 cion may yelde his hole, as 2 is a parte of 5; but he is non ali-
 quota, for howsoever he be multiplied he makith not eyn 5, for yf
 ye take him twies he makith but 4; and yf ye take him thries he
 passith and makith 6. Proportio superparticularis is whan the
 more numbir conteynyth the lasse; and moreover a party of him
 that is Aliquota, and aftr the special name of that Parties shal that
 proporcion be namid in special, as betwene 6 and 4 is Proporcion
 sesquialtera; Ses in Greek, Totum in Latin, al in Englishe, so Ses-
 quialtera is for to sey al and a halfe, for the more numbir conteynyth
 al the lasse, and halfe thereof more ouer. Between 8 and 6 is pro-
 portion Sefquitercia, for the more numbir conteynyth the lasse,
 and

and hys thyrd part ouer. Betwene 10 and 8 is sesquiquarta, be-
 twene 12 and 10 is sesquiquinta, betwene 14 and 12 is sesquisepta,
 et sic infinitè. Proporcio superparciens is whan the more numbir
 conteynyth the lasse; and moreouer the whech excesse eyther* super-
 plus is not Pars aliquota of the lasse numbir, as betwene 5 and 3.
 But than thou must loke to that excesse whan the more numbir
 passith the lasse, and deuyde it into sweche parties that be aliquota;
 and loke how many there be therof, and what is her special namys,
 and whether they be thyrde, fowerth, or fyfthe, and so forth.
 And yf ther be two parties aliquote, than thou shalt sey in special
 Superbiparciens; and yf ther be three, supertriparciens; and yf
 ther be four, Superquartiparciens, and so forth. And ferther-
 more tho parties that be tercie, than thou shalt sey alwey at laist
 ende, Tercias; and yf ther be four, Quartas, and so forth endlessli.
 Sequitur exemplum, betwene 5 and 3 is proporcion Superbiparciens
 tertias, for the more numbir conteynyth the lasse, and two parties
 ouer that be tercie; but they both togedir be not pars aliquota of
 the lasst number; betwene 7 and 5 is Superbiparciens quintas; be-
 twene 7 and 3 is Dupla sesquitercias; betwene 9 and 5 is Super-
 quartiparciens quintas; between 10 and 6 is Superbiparciens tercias;
 and loke ye take goode hede that ye deuyde the excesse into the
 grettest parties aliquotas that ye may, as here, in this last en-
 sample, 4 is deuyded into 2 dualities, that beene tercie of six.
 And take this for a general rewle, that the same proporcion that is
 betwene twoe smale numberis, the same is betwene her doubles
 and treblis, and quatreblis, and quiniblis, and so forth endlessli.
 Sequitur exemplum, the same proporcion that is betwene 5 and 3,
 is betwene 10 and 6; betwene 20 and 12; betwene 40 and 24;
 betwene 80 and 48, and so forth endlessli. Multiplex superparti-
 cularis is whan the more numbir conteynythe the lasse, and a partye
 of him that is aliquota; as 5 and 2 is dupla sesquialtera, and so is
 10 and 4; and so is 20 and 8; but 7 and 3 is dupla sesquitercia,
 and so is 14 and 6. Multiplex superparciens is whan the more
 numbir conteynyth the lasse, and the parties that be ouer aliquote.
 But thei alle togedir be not one parte aliquota, as 8 and 3 is dupla
 superbiparciens tercias, and so is 16 and 6, 32 and 12.

* Eyther for or, in this and many other places through this quotation.

‘ Here folowyth a breue tretise of proporcions, and of their denominacions, with a litil table folwing :

‘ The proporcions betwene 1 and 1, 2 and 2, 3 and 3, and so in more numbir, is callid eyn proporcion, for euery parcell be himsele is eyn in nombir, and the same.

‘ Betwene 8 and 4 is callid dowble proporcion, for the more numbir conteynyth twice the lasse. Betwene 5 and 4 is Sefquiquarta, for the more numbir conteynyth the lasse, and the fourthe parte of him ouer. Betwene 5 and 3 is Superbiparciens tercias, for the more numbir conteynyth the lasse, and 2 parties ouer, of the whech eche be himsele, is the thyrde parte of the lasse. Betwene 14 and 4 is dupla sefquialtera, for the more numbir conteynyth thries the lesse, and the halfe ouer. Betwene 8 and 3 is dupla superbiparciens tercias, for the more numbir conteynyth twies the lasse, and his two parties ouer ; of the whech Pars aliquota is not made be the lesse numbir, but ech be himsele is the thyrde parte of the lesse numbir. Betwene 3 and 2 is Sefquialtera, for the more numbir conteynyth the lesse, and the halfe of him ouer ; betwene 4 and 3 is Sefquitercia, for the more numbir conteynyth the lasse, and thries one parte ouer, the whech is the thyrde parte of the lesse numbir. Betwene 6 and 2 is Tripla, for the more numbir conteynyth thries the lesse numbir. Betwene 6 and 3 is Dupla, for the more numbir conteynyth twies the lesse. Betwene 3 and 1 is Tripla, ut supra. Betwene 5 and 2 is Dupla Sefquialtera, for the more numbir conteynyth twies the lesse, and the halfe parti of him ouer. Betwene 6 and 5 is Sefquiquinta, for the more numbir conteynyth thries the lasse, and his fyfth part ouer. Betwene 7 and 2 is Tripla Sefquialtera, for the more numbir conteynyth thries the lasse, and halfe him ouer. Betwene 7 and 3 is Sefquitercia, ut supra. Betwene 8 and 5 is Supertriparciens quintas, for the more numbir conteynyth the lasse, and three parties ouer, of the whech pars aliquota is not made. Betwene 9 and 2 is Quadrupla Sefquialtera, for the more numbir conteynyth the lesse, [four times] and his halfe ouer.’

Then follow two tables of the proportions in figures, in no respect different from those that are to be met with in Salinas, Zarlino, Merfennus, Kircher, and other writers, for which reason they are not here inserted.

* Quere, if not Triple sefquialtera, for the reason above.

‘ Thus

Thus ouer passid the reulis of proporcions, and of their denominacions, now shal ye understonde that as proporcion is a comparison betwene diuerse quantiteis or their numbris, so is Proportionalitas a comparison eyther a likenesse be 2 proporcions and 3 diuerse quantiteis atte last, the which quantiteis or numbris been callid the termis of that proporcionalite; and whan the first terme passith the seconde than it is callid the first excesse; and whan the seconde terme passith the thyrde, than it is callid the seconde excesse: so ther be 3 maner of proporcionalites, sc. Geometrica, Arithmetica, and Armonica. Proportionalitas Geometrica is whan the same proporcion is betwene the first terme and the seconde, that is betwene the second and the thyrde; whan al the proporcions be like, as betwene 8. 4. 2, is Proportionalitas Geometrica; for proporcion dupla is the first, and so is the seconde; 9 to 6, 6 to 4 Sefquialtera; 16 to 12, 12 to 9 Sefquitercia; 25 to 20, 20 to 16 Sefquiquarta; 36 to 30, 30 to 25 Sefquiquinta, and so forth upward, encreasing the numbir of difference be one. The numbir of difference and the excesse is all one. Whan the first numbir eyther terme passith the seconde, eyther the seconde the thyrde, than after the lasse excesse or difference shall that proporcion be callid bothe the first and the seconde, as 9, 6, 4; the lasse difference is 2, and aliquota that is namyd be 2, is callid the seconde or altera: put than to the excesse or difference one unite more, and that is the more difference, and the tweyne proporcions be than bothe callid Sefquialtera. Than take the most numbir of the three termys, and encrease a numbir aboue what the more difference that was before, than hast thou 9 and 12, whois difference is 3. Encrease than the more numbir be 3, and one unite, scil. be 4, than hast thou 16. So here be 3, 9. 12, 16, in proporcionalite Geometrica, wherof bothe proporcions be called Sefquitercia, after the lesse difference. Werk thus forthe endlessly, and thou shal finde the same Sefquifexta, Sefquiseptima, Sefquioctava, Sefquinona, Sefquidecima, Sefquiundecima.

Another general reule to fynde this proporcionalite that is callid Geometrica is this, take which 2 numbris that thou wilt that be immediate, and that one that passith the other be one unite, multiplie the one be the other, and euery eche be himselfe, and thou

‘ shalt have 3 termys in proporcionalite Geometrica, and eyther proportion shall be namyd in general, Superparticularis, be the lasse numbir of the 2, that thou toke ferst. Exemplum, as 3, 4; multiplye 3 be himselfe, and it makith 9; multiply 3 be 4 and it makith 12; multiplye 4 be himselfe and it makith 16; than thus thou hast 3, 9, 12, 16, in proporcionalite Geometrica, and thus thou shalt finde the same, what 2 numbris immediate that euer thou take.

‘ And take this for a general reule in this maner proporcionalite, that the medil terme multiplied be himselfe is neyther more nor lesse then the two extremitie be, eche multiplied be other: exemplum, 12 multiplied be himselfe is 12 tymes 12, that is 144, and so is 9 tymes 16, or 15 tymes 9, that is al one. And this reule faylieth neuer of this maner proporcionalite in no maner of kende of proportion, asay who so wil. Proporcionalitas Arithmetica is whan the difference or the excesse be like 1, whan the more numbir passith the seconde as moche as the seconde passith the thyrde, and so forthe, yf ther be more termys than 3, exemplum 6, 4, 2. The ferst excesse or difference is 2 betwene 6 and 4, and thus the seconde between 4 and 2. Proporcionalitas Armonica is whan there is the same proportion betwene the ferst excesse or difference and the seconde that is betwene the ferst terme and the thyrde, exemplum 12, 8, 6. Here the first difference betwene 12 and 8 is 4; the seconde betwene 8 and 6 is 2; than the same proportion is betwene 4 and 2 that is betwene 12 and 6, for eyther is proportion dupla. These 3 proportionalities Boys* callith Medietates, i. e. Midlis, and they have these names, Geometrica, Arithmetica, Armonica. As for the maner of tretting of these 3 sciences, Geometrye trettith of lengthe and brede of londe; Arithmetike of morenesse and lessnesse of numbir; Musike of the highnes and lownes of voyse. Than whan thou biddest me yefe the a midle betwene 2 numbris, I may aske the what maner of midle thou wilt have, and after that shall be the diuersite of myn answer; for the numbris may be referrid to lengthe and brede of erth, or of other mesore that longith to Geometrye; eyther they may be considered as they be numbir in themselves, and so they long to Arithmetike; eyther they may be referrid

* Boetius.

' to lengthe and shortnesse and meſure of muſical instrumentis, the
 ' which cauſe highneſſe and lowneſſe of uoyſe, and ſo thei long to
 ' Armonye and to craft of muſike: Exemplum of the firſt, i. e.
 ' Gemetrye; of 9 and 4 yf thou aſke me which is the medle by Geo-
 ' metrye, I ſey 6 for this ſkille; yf there were a place of 9 fote long
 ' and 4 fote brode be Gemetrye, that wer 36 fote ſquare: than yf
 ' thou bade me yeue the a bodi, or another place that wer eyn ſquare,
 ' that is callid *Quadratum equilaterum*, wherein wer neythir more
 ' ſpace ne leſſe than is in the former place that was firſt aſſigned,
 ' than muſt thou abate of the lengthe of the former place, and eke
 ' as moche his brede, ſo that it be no lengir than it is brode, that muſt
 ' be by proporcion, ſo that the ſame proporcion be betwene the
 ' lengthe of the former bodi and a ſyde of the ſeconde that is betwene
 ' the ſame ſyde and the brede of the firſt bodi; and then haſt thou
 ' the medil betwene the lengthe and the bredth of the firſt bodi or
 ' place; and be that medle a place 4 ſquare that is eyn thereto, as
 ' in this enſample that was firſt aſſignyd, 9 and 4 and 6 is the medil,
 ' and as many fote is in a bodi or a place that is eyn 4 ſquare 6 fote,
 ' as in that that is 9 fote longe and 4 fote brode, viz. 36 in bothe.
 ' The ſeconde proporcionalite is opin when it is callid the medil be
 ' Arithmetike, the which trettyth of moreneſſe and laſſeneſſe of
 ' numbir, in as moche as the more numbir paſſith the ſeconde be as
 ' moche as the ſeconde paſſith the thirde. Neyther more ne leſſe paſ-
 ' ſith 12, 9, than 9 paſſith 6, and therefore 9 is *Medium Arithmeti-*
 ' *cum*. The thirde proporcionalite is callid *Armonica*, or a medil be ar-
 ' monye for this ſkille. Dyapafon, that is proporcion dupla, is the
 ' moſt perſite acorde aſtir the uniſon: betwene the extremyteis of the
 ' dyapafon, i. e. the trebil and the tenor, wil be yeuen a mydle that is
 ' callid the Mene, the which is callid *Dyapente*, i. e. *Sesquialtera* to
 ' the tenor and *dyateſſaron*, i. e. *Sesquitercia* to the trebil, therefore
 ' that maner of mydle is callid *Medietas Armonica*. Sequitur exem-
 ' plum: a pipe of 6 fote long, with his competent bredth, is a
 ' tenor in dyapafon to a pipe of 3 fote with his competent brede;
 ' than is a pipe of 4 fote the mene to hem tweyne, dyateſſaron to the
 ' one and dyapente to the other. As thou ſhalt ſynde more pleyuli
 ' in the making of the monocorde, that is callid the *Instrument* of
 ' of Plain-ſong, the which monocorde is the firſt trettyſe in the be-
 ' gynnynge of this boke, but this ſufficith for knowleeg of porporcions.'

C H A P. X.

THE two foregoing manuscripts, that is to say that in the Cotton library, and the other called the Manuscript of Waltham Holy Cross, above-mentioned to be the property of Mr. West, are such valuable treasures of recondite learning, that they would justify a copious dissertation on the several tracts contained in them; in the course whereof it might be demonstrated, that without the assistances which they afford, it had been extremely difficult to have traced the history of music through a period of three hundred years, the darkest in which literature of most kinds can be said to have been involved. But as a minute examen of each would too much interrupt the course of this work, some general remarks on them in their order, must suffice.

And first of De Handlo's Commentary on the rules and maxims of Franco. The time when it was compiled appears to be a little before the feast of Pentecost, 1326; but it is observable that the memorandum at the end, which thus fixes the time, refers solely to De Handlo's tract, and how long the rules of Franco had existed before the commentary, is clearly ascertained by the account herein before given of him and his improvement.

It must be confessed that to carry the invention of the Cantus Mensurabilis so far back as the eleventh century, is in effect to deprive De Muris of the honour of that discovery, and to contradict those many authors who have ascribed it to him; but here let it be remembered, that not one of those who give to De Muris the honour of inventing the Cantus Mensurabilis, has referred to the authority on which their several assertions are founded. Vicentino seems to have been the first of the Italians that speak of De Muris as the inventor of notes of different lengths; and he seems to affect to say more of the matter than it was possible for him to know, considering that he lived near two hundred years after him; for he not only relates the fact, but assigns the motives to, and even the progress of the invention in terms that destroy the credibility of his relation. As to the other

writers that mention De Muris as the inventor of the Cantus Mensurabilis, as namely Doni, Berardi, Kircher, Merfennus, and many others, they seem to have taken the fact for granted, and have therefore forborne the trouble of such a research as was necessary to settle so important a question; the consequence whereof is, that the evidence of De Muris's claim rests solely on tradition and a series of vague reports, propagated with more zeal than knowledge, through a period of four hundred years.

In opposition to this evidence stands, first, the fact of Franco's having written on the subject of the Cantus Mensurabilis in the eleventh century. Next, the commentary of De Handlo on his rules, extant in the year 1326, which is some years earlier than the pretended invention of De Muris. Next a passage in the succeeding tract entitled *Tractatus diversarum Figurarum*, given at large in its place, and importing that an ingenious method of notation invented by certain ancient masters in the art of music, had been improved by De Muris; so that the characters of the double long, the long, breve, semibreve, and minim, are now made manifest to every one. And lastly, the following passage in the tract 'Pro aliquali notitia de Musica habenda,' in the Cotton manuscript '——non enim erat musica tunc mensurata, sed paulatim crescebat ad inensuram, usque ad tempus Franconis, QUI ERAT MUSICÆ MENSURABILIS PRIMUS AUCTOR APPROBATUS.'

These evidences may perhaps be deemed decisive of the question, By whom was the Cantus Mensurabilis invented? but others are yet behind: in the manuscript of Waltham Holy Cross are certain verses, in which Franco and De Muris are mentioned together; the former as the Inventor, and the other as the Improver, of the Cantus Mensurabilis.

Pausas juncturas, facturas, atque figuras;
Mensuratarum formavit Franco notarum,
Et Jhon De Muris, variis floruitque figuris
Anglia cantorum omen gignit plurimorum.

The premises duly weighed and considered, the conclusion seems most clearly to be, that the opinion so long entertained, and so confidently propagated, namely, that the characters which now, and
for

for several centuries past have been used to signify the different lengths of musical notes, were invented by Johannes De Muris, is no better than an ill-grounded conjecture, a mere legendary report, and is deservedly to be ranked among those vulgar errors, which it is one of the ends of true history to detect and refute.

The tract beginning ‘*Pro aliquali notitia de musica habenda*,’ contains a great variety of musical learning, extracted chiefly from Boetius and Guido Aretinus; for it is to be noted that the writers of this period carried their researches no farther back than the time of the former, for this obvious reason, that the Greek language was then but little understood, which is in some measure proved by the manner in which this author uses the Greek terms; we are nevertheless indebted to him for the names of many eminent musicians who flourished in or about his time, as also for the honour he has done this country in ranking several persons by name, in different parts of England, among some of the best practical musicians of the age. It is farther to be remarked on this tract, that by the trebles and quadruples, which Perotinus and Leoninus are by him said to have made, we are to understand compositions in three and four parts, and that he has positively asserted of the *Cantus Mensurabilis* that Franco was the first approved author that wrote on it.

Of the manuscript of Waltham Holy Cross it is to be remarked, that it appears to be a collection of Wylde’s making, and that there is reason to believe that the first treatise, consisting of two parts, the one on manual, and the other on tonal music, was composed by Wylde himself. In the latter of these we meet with the term *Double Cantus*, and an example thereof in the margin, by which is to be understood a cantus of two parts.

Wylde’s tract comprehends the precepts of practical music, and may be considered as a compendium of that kind of knowledge which was necessary to qualify an ecclesiastic in that very essential part of his function, the performance of choral service. His relation of the combat between *h* square and *b* round, though it seems to have been but a drawn battle, can no more be red with a serious countenance than his learned argument tending to prove the resemblance of Leah and Rachel to the tone and semitone, and that the sons of Jacob were produced in much the same manner as the musical consonances.

Of

Of the treatise *De octo Tonis* nothing requires to be said save that it contains a very imperfect state of that fanciful doctrine touching the Music of the Spheres, which very few of the many authors that mention it believe a word about. And as to the offering of the monk of Sherborne, notwithstanding his having received it of St. Mary Magdalen, it appears to have been a present hardly worth his acceptance.

The treatise *De Origine et Effectu Musice* is remarkable for a certain simplicity of style and sentiment, corresponding exactly with the ignorance of the age in which it may be supposed to have been written. Indeed it would be difficult to produce stronger evidence of monkish ignorance, at least in history, than is contained in this tract, where the author, confounding profane with sacred history, relates that Thubal kept a smith's shop, and that Pythagoras adjusted the consonances by the sound of his hammers. The two pillars which he speaks of are mentioned by various authors, and Josephus in particular, who says that one of them was remaining in his time; but no one except this author has ventured to assert that the precepts of music were engraven on either of them. His want of accuracy in the chronology of his history would incline an attentive reader to think that Cyrus king of the Assyrians lived within a few years after the deluge; and as to king Enchiridias, he has neither told us when he reigned, nor whether his kingdom was on earth or in the moon. Notwithstanding all these evidences of gross ignorance, he seems entitled to credit when he relates facts of a more recent date, to the knowledge of which he may be supposed to have arrived by authentic tradition; and among these may be reckoned that contained in the verses at the conclusion of the third chapter of his treatise, which give to England the honour of having produced Johannes De Muris, the greatest musician of his time.

But besides this relation, which gives credit to the testimony of bishop Tanner and other writers, who assert also that De Muris was a native of England, this tract furnishes the means of ascertaining, to a tolerable degree of certainty, the time when every line in the manuscript of Waltham Holy Cross was written; at least it has fixed a certain year, before which the manuscript cannot be supposed to have existed; nay, it goes farther, and demonstrates that this,

namely, the treatise *De Origine et Effectu Musice*, was composed after the year 1451. The proof of this assertion is as follows: towards the end of the first chapter, and in several other places, the author cites a tract entitled *De quatuor Principalium*, which by the way is frequently referred to by Morley in the annotations on his Introduction. This treatise, which is now in the Bodleian library, is ascribed to an old author named Thomas de Tewksbury, a Franciscan friar of Bristol, who lived about the year 1388. But bishop Tanner has shewn this to be an error, and that the tract, the proper title whereof is *Quatuor Principalia Artis Musicæ*, was written by Johannes Hamboys, doctor of music, in the year 1451. But to return to the treatise *De Origine et Effectu Musice*.

In the third chapter, in which the author speaks of the supposed inventor of music, and of some who have improved it, he mentions Guido the monk as the composer of the Gamma, and also Guido de Sancto Mauro, who, as he relates, lived after him: besides these two, who will presently be shewn to be one and the same person, he speaks of Guido Major and Guido Minor. That Guido de Sancto Mauro is no other than Guido Aretinus is demonstrably certain; for the subsequent tract, entitled *Metrológus*, contains several whole chapters, which, though said to be ‘*secundum Guidonem de Sancto Mauro*,’ are taken verbatim from the *Micrologus* of Guido Aretinus; and as to Guido Major and Guido Minor, they are clearly Guido Aretinus, and that other Guido, surnamed *Augensis*, mentioned by Wylde in the first chapter of the second part of his treatise, to have corrected the cantus of the Cistercian order.

But here it is to be remarked, that Wylde’s tract contains two designations of Guido Minor, which are utterly inconsistent with each other, there being no ecclesiastic or other person surnamed *Augensis*, mentioned in history as the corrector of the Cistercian cantus. On the contrary, we are told that St. Bernard the abbot, who was of the monastery of Clairvaux, and lived about the year 1120, was the person that corrected the Cistercian cantus, or rather antiphonary. On the other hand, Berno, abbot of Rickhow, or Rickenow, in the diocese of Constance, and therefore surnamed *Augensis*, *Augia* being the Latin name of the place, wrote several treatises on music, of which some account has herein before been given. And he does not make the least pretence to the having improved the Cistercian antiphonary;

phony; so that upon the whole it seems as if Wylde had confounded the two names together, and that by Guido Minor we are to understand St. Bernard the abbot.

The Speculum Pfallentium contains a few general directions for singing the divine offices; the verses of St. Augustine are to the same purpose, and those of St. Bernard a satire on disorderly singers, who are described in such barbarous Latin as it seems impossible to translate.

Of the Metrologus little need be said, it being scarce any thing more than a compendium of the Micrologus of Guido Aretinus, with some remarks of the author's own, tending very little to the illustration of the subject. That it should be entitled Metrologus is not to be accounted for, seeing there is scarce any thing relating to the Cantus Mensurabilis to be found in it.

The tract entitled *Distinctio inter Colores musicales et Armorum Heroum*, is a work of some curiosity, not so much on account of its merit, for it has not the least pretence to any, but its absurdity; for the author attempts to establish an analogy between music, the principles whereof are interwoven in the very constitution of nature, and those of heraldry, which are arbitrary, and can scarce be said to have any foundation at all: this may in some measure be accounted for from the high estimation in which the science of Coat Armour, as it is called, was formerly held. Most of the authors who have formerly written on it, as namely, dame Juliana Barnes, Sir John Ferne, Leigh, Boswell, and others, term it a divine and heavenly knowledge; but the wiser moderns regard it as a study of very little importance to the welfare of mankind in general. Morley had seen this notable work, and has given his sentiments of heraldical, or rather, as he terms it, aleumistical music, in the annotations on the first part of his Introduction.

The declaration of the triangle and the shield by John Torkesey has some merit, for though the shield be a whimsical device, the triangle, which shews how the perfect or triple and imperfect or duple proportions are generated, is an ingenious diagram. Zarlino and many other authors have adopted it; and Morley has improved on it in a scheme entitled a table containing all the usual proportions.

The treatise entitled *Regule Magistri Johannis De Muris*, can hardly be perused without a wish that the author had given some in-

timation touching the work from which these rules are extracted ; not that there is any reason to doubt their authenticity, but that the world might be in possession of some better evidence than tradition, that he was the author of that improvement in music which is so generally ascribed to him.

The treatise of the accords by Lionel Power, as it contains the rudiments of extempore descant, must be deemed a great curiosity, were it only because it is an undeniable evidence of the existence of such a practice : but it is valuable in another respect ; it is a kind of musical syntax, and contains the laws of harmonical combination adapted to the state of music, perhaps as far back as the time of Henry IV. There are no other memorials of this author than the catalogue of musicians at the end of Morley's Introduction, in which only his christian and surname occur.

As to Chilston, he seems to have been the author of three distinct treatises ; the first on descant, the second on Faburden, and the third on the proportions ; and each of these subjects requires to be distinctly considered.

The precepts of descant, although the practice is now become antiquated, so far as they are consistent with the laws of harmony, and the rules of an orderly modulation, are of general use ; since they are applicable, as well to the most studied compositions, as to extempore practice ; and accordingly we see them exemplified in many instances, particularly in the works of Tallis, Bird, Bull, and others, and in a book published in 1591, entitled ' Divers and sundrie Wayes of two Parts in one, to the number of fortie, upon one playn-song, by John Farmer.' In these the office of the plain-song is to sustain, while that part which is termed the Descantus breaks ; or, as some of the authors above-cited term it, flowers the melody according to the will and pleasure of the composer.

But as to extempore descant, it seems difficult to assign any reason for the prevalence of it, other than that it was an exercise for the invention of young musical students, or that it furnished those a little above the rank of common people with the means of forming a kind of music somewhat more pleasing than the dry and inartificial melodies of those days ; for as to its general contexture, it was unquestionably very coarse.

Morley.

Morley, who in his second dialogue professes to teach his scholar the art of descant, but in a way calculated for written practice, has, in the annotations on that part of his work, given his sense at large on this practice of extempore descant in the following words :

‘ As for singing upon a plain-song, it hath byn in times past in England (as every man knoweth) and is at this day in other places, the greatest part of the usual musicke which in any churches is sung, which indeed causeth me to marvel how men acquainted with musicke can delight to hear suche confusion, as of force must bee amongst so many singing extempore. But some have stood in an opinion, which to me seemeth not very probable, that is that men accustomed to descanting will sing together upon a plain-song without singing eyther false chords, or forbidden descant one to another, which till I see I will ever think impossible. For though they should all be mooste excellent men, and every one of their lessons by itself neuer so well framed for the ground, yet is it impossible for them to be true one to another, except one man shoulde cause all the reste to sing the same which he sung before them : and so indeed (if he have studied the canon before hand) they shall agree without errors, else shall they never do it *.’

These are the sentiments of Morley with respect to the practice of descant or extempore singing on a given plain-song, a practice which seems to have obtained, not so much on the score of its intrinsic worth, as because it was an evidence of such a degree of readiness in singing as few persons ever arrive at ; and that this was the case is evident from the preference which the old writers give to written descant, which they termed *Prick-song*, in regard that the harmony

* The difference between written and extempore descant, as above stated, is obvious ; and unless it be admitted, it will be very difficult to conceive it possible that children of tender years could arrive at any degree of proficiency in the practice of descant, which yet they are supposed to be capable of. In a book containing an account of the household establishment of Edward IV. entitled *Liber niger Domus Regis*, it is required of the master of the grammar-school to instruct the king's Henchmen, and the children of the chapel, ‘ after they came their Descante, and other men and children of the court disposed to learn it, the science of gramere.’ Now it can hardly be conceived that a child educated in music, but of such tender age as to be unripe for grammatical instruction, could be acquainted with the practice of *extempore* descant, or that he could know more of music than was necessary to enable him to sing the Descantus, or other written part assigned him ; and therefore it seems that by the expression, ‘ after they came their descante’, &c. nothing more is meant than that after they are become capable of singing, perhaps at sight, they shall be taught the rudiments of grammar.

was written or pricked down; whereas in the other, which obtained the name of Plain-song, it rested in the will of the singer. Besides many other reasons for this preference, one was that the former was used in the holy offices, whereas the latter was almost confined to private meetings and societies, and was considered as an incentive to mirth and pleasantry; and the different use and application of these two kinds of vocal harmony, induced a sort of competition between the favourers of the one and the other. Such persons as were religiously disposed contended for the honour of prick-song, that it was pleasing to God; and as far as this reason can be supposed to weigh, it must be admitted that they had the best of the argument.

Of the different sentiments that formerly prevailed, touching the comparative excellence of Prick-song and Plain-song, somewhat may be gathered from an interlude published about the latter end of the reign of king Henry VII. by John Rastall; brother-in-law of Sir Thomas More, with the following title, ‘*A new interlude, and a mery of the nature of the iiij elements, declaringe many proper poynts of philosophy naturall, and of dyvers straunge laudys, and of dyvers straunge effects and causes, whiche interlude, of the hole matter be playde, wyl conteyne the space of an houre and a halfe, &c.**’ The speakers in this interlude are the Messengere [or prologue] Nature naturate, Humanyte, Studious Desire, Sensuall Appetyte, the Taverner, Experyence, Ygnoraunce, between whom and Humanyte is the following dialogue.

Humanyte. Prick-song may not be dyspysd,
For therewith God is well plesyd,
Honoured, prayyd, and servyd
In the church oft tymes among.

Ygnoraunce. Is God well plesyd trowest thou thereby?
Nay, nay, for there is no reason why,
For is it not as good to say plainly
Gyf me a spade,
As gyf me a spa be, ba, be, ba, be, vade?

* At the end of the Dramatis Personæ is this note: ‘*Also if ye lyst ye may brynge in a dyspyspunge.*’ Percy’s Essay on ancient Songs and Ballads. Rel. of ancient English Pectry; vol. I. pag. 132, in not.

But if thou wilt have a song that is gode,
I have one of Robinhode,
The best that ever was made.

Human. Then a teleshyp, let us here it.

Ygn. But there is a horden thou must here,
Or ellse it will not be.

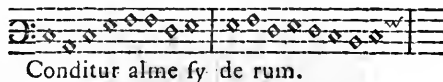
Human. Then begyn and care not for,
Downe, downe, downe, &c.

By means of the severall passages above-cited some idea may be formed of the nature of extempore descant, and the degree of estimation in which it stood about the middle of the sixteenth century; a kind of vocal harmony of great antiquity, but of which it must now be said that there are not the smallest remains now left amongst us.

As to Faburden, a species of descant mentioned by Chilston, and which seems not to fall within any of the above rules, Morley thus explains it.

It is also to be understood, that when men did sing upon their plain-songs, he who sung the ground would sing it a sixth under the true pitch, and sometimes would breake some notes in division; which they did for the more formall comming to their closes; but every close (by the close in this place you must understand the note which served for the last syllable of every verse in their hymnes) he must sing in that tune as it standeth, or then in the eighth below. And this kind of singing was called in Italy Falso Bordone, and in England Faburden, whereof here is an example; first the plain-song and then the Faburden.

Hymn



Faburden



And

' And though this be prickt a third above the plain-song, yet was
' it alwaies sung under the plain-song *.'

The treatise of Musical Proportions is a very learned work; and as it is a summary of those principles on which the treatise *De Musica* of Boetius is founded, and affords the means of judging of the nature of the ancient arithmetic, so different from that of modern times, it merits to be read with great attention.

The two manuscripts from which the foregoing extracts are severally made, appear to have been held in great estimation. The latter of them was formerly the property of Tallis, as appears by the name Thomas Tallis, written in the last leaf thereof. And it evidently appears that Morley had perused them both very attentively, previous to the writing of his *Introduction to Music*. That passage thereof wherein he cites Robert de Haulo, and those other wherein he mentions Philipppus de Vitriaco and the singers of Navernia, plainly shew that he had perused the Cotton manuscript. As to the other, as it was in the hands of his friend Tallis, very little proof is necessary to

* Broffard says of *Faburden* that it is the burden or ground-bass of a song, not framed according to the rules of harmony, but preserving the same order of motion as the upper part, as is often practised in singing the Psalms and other parts of the divine offices. The Italians, he says, give this name to a certain harmony produced by the accompaniments of several sixths following one another, which make fourths between the two higher parts, because the intermediate part is obliged to make tierces with the bass, as in this example :



He adds, that some are of opinion that the *MI* in the middle part marked *A* should be preceded by a *B MOL*, and made *FA*, to avoid the false relation of a tritone with the *FA* in the bass, marked *B*; though others pretend that on many occasions this dissonance has its beauty, and examples of both these methods occur in eminent authors. *Diction. de Musique*, in Voce *FALSO BORDONE*.

induce

induce a belief that he made a very liberal use of that also ; but the express mention of the treatise *De Quatuor Principalium*, his ridicule of that heraldical musician who undertakes to shew the analogy between music and coat armour, and, above all his explanation of the terms Geometrical, Harmonical, and Arithmetical proportion, in his annotations on the first part of his Introduction, are proofs irrefragable that he had availed himself of Wylde's labours, and made a due use of the manuscript of Waltham Holy Cross.

The Cotton manuscript, and that of Waltham Holy Cross, which seem to contain all of music that can be supposed to have been known at the time of writing them, make but a very inconsiderable part of those which appear to have been written in that period which occurred between the time of Guido and the invention of printing ; and innumerable are those who, in the printed accounts of ancient English writers in particular, are said to have written on various branches of the science. That the greater number of these authors were monks is not to be wondered at, for not only their profession obliged them to the practice of music, but their sequestered manner of life gave them leisure and opportunities of studying it to great advantage.

To entertain an adequate idea of the monastic life in this country, during the three centuries preceding the Reformation, it is in some measure necessary that we should guard against the reports that were raised to justify that event : as that religious houses were the retreats of sloth and ignorance, and that very little benefit accrued to mankind from the joint efforts of the whole body of the regular clergy of this kingdom.

This must appear very improbable to such as are acquainted with the state of learning at the time now spoken of, since it is not only certain that all that was to be known in those days of inevitable ignorance was known to them ; but that it was part of the regimen of every religious house to assign to the brethren employments suitable to their several abilities ; and that while some were employed in offices respecting the œconomy of the house, and the improvements and expenditure of its revenues, some in manual occupations, such as binding books, and making garments, others were treading the mazes of logic, multiplying the glosses on the civil, and enlarging the pale of the canon law, or refining on the scholastic subtilties

of Peter Lombard, Aquinas, and Scotus. Another class of those engaged in literary pursuits were such whose abilities qualified them to become authors in form, and these were taken up in the composing of tracts on various subjects, as their several inclinations led them. Nor must those be forgotten who laboured in the copying of music, in the transcribing and illuminating of Missals, Antiphonaries, Graduals, and other collections of offices used in the church-service*, the beauty and neatness whereof are known only

* The number of books necessary for the performance of divine service in the several churches was so great, that the writing of them must have afforded employment for many thousand persons. By the provincial constitutions of archbishop Winchelsey, made at Merton, A. D. 1305. Conf. 4. it is required that in every church throughout the province of Canterbury there should be found a Legend, an Antiphonary, a Grail or Gradual, a Psalter, a Troper, an Ordinal, a Missal, and a Manual. And as there are but three diocesses in this kingdom. which are not within the province of Canterbury, this law was obligatory upon almost the whole of the realm; as to the religious houses, they can hardly be supposed to have stood in need of any injunction of this sort. Besides that the writing of service-books was a constant, it appears also to have been a lucrative employment. Sir Henry Spelman says that two Antiphonaries cost the little monastery of Crabhuse in Norfolk, twenty-six marks, in the year 1424; which, he adds, was equal to fifty-two pounds, according to the value of money in his age. Gloss. VOCE ANTIPHONARUM. And it is elsewhere said that the common price of a mass-book was five marks, the vicar's yearly revenue. Johnson's Ecclesiastical Laws. Winchel. in not.

To understand this constitution it may be necessary to explain the terms made use of in it: a Legend or Lectionary contained all the lessons, whether out of the scriptures or other books that were directed to be read in the course of the year. The Antiphonary contained all the invitatories, responses, collects, and whatever else was said or sung in the choir, except the lessons. In the Grail or Gradual was contained all that was sung by the choir at high-mass, as namely, the tracts, sequences, hallelujahs, the creed, offertory, and Trisagium, as also the office for sprinkling the holy water. Johnson, *ibid.* Among the furniture given to the chapel of Trinity-college, Oxford by the founder, mention is made of 'four Grayles of parchment lynced with gold.' Warton's Observations on Spenser, vol. II. p. 244. The Troper contained the sequences, which were devotions used after the Epistle. Johnson, *ibid.* There is now extant in the Bodleian library a very curious manuscript of this kind, with musical notes, which the catalogue, pag. 135, No. 2558, calls a Troparion; an extract from it is given in chap. 3, book I. of this volume. The Ordinal contained directions for the performance of the divine offices, and is conjectured to be the same with the Pye, which the preface to queen Elizabeth's liturgy mentions as being very intricate and difficult to turn. The Missal was the whole mass-book used by the priest, and the Manual was the ritual, containing the rites, directions to the priests, and prayers used in the administration of baptism and other sacraments; the blessing of holy-water, and, as Lyndewode adds, the whole service used in processions. Johnson, *ibid.* Vide Lyndw. Prov. lib. III. tit. 27, edit. 1679.

Johnson conjectures the Ordinal to be the same with the Pye mentioned in queen Elizabeth's liturgy, the words are, 'Moreover, the number and hardness of the rules called the Pye, and the manifold chaungings of the service, was the cause that to turne the booke only, was so hard and intricate a matter, that many times there was more business to find out what should be read, then to read it when it was found out.'

Bishop Sparrow has attempted to explain this strange word, and supposes it to be derived from the Greek word Πινax, Pinax, a table or order how things should be digested or per-

to those who have made it their business to collect or peruse them. Some of these in the public libraries and private collections are, for the fine drawing and colouring, as well of a great variety of scripture histories, as of the numberless illuminations with which they abound, the objects of admiration, even among artists themselves; and as to the character in which they are written, there are no productions of modern times that can stand in competition with it, in respect either of beauty, neatness, or stability: others were employed in writing the ledger books of their respective houses, and in composing histories and chronicles of the times. Many undertook the transcribing of the fathers; and others, even in those times of supposed ignorance and indolence, the classics. John Whethamsted, abbot of St. Albans, caused above eighty books to be transcribed during his abbacy, and fifty-eight were copied by the care of one abbot of Glastonbury. Indeed

performed; but he adds the Latin word is *Pica*, which he imagines came from the ignorance of friars, who have thrust many barbarous words into liturgies. Farther, he supposes it might come from *Litera Picata*, a great black letter at the beginning of some new order in the prayer; for that among printers the term *Pica* letter is used. See his answer to liturgical demands in his *Rationale of the Common Prayer*. And to the same purpose Hamon L'Estrange in his *Alliance of Divine Offices*, page 24, thus speaks:

'*Pica*, or in English the *Pye*, I observe used by three several sorts of men, first by the quondam Popish clergy here in England before the Reformation, who called their ordinal or directory *Ad usum Sarum* (devised for the more speedy finding out the order of reading their several services appointed for several occasions at several times) the *Pye*. Secondly, by printers, who call the letters wherewith they print books and treatises in party colours, the *Pica* letters. Thirdly, by officers of civil courts, who call their calendars or alphabetical catalogues, directing to the names and things contained in the rolls and records of their courts, the *Pyes*. Whence it gained this denomination is difficult to determine, whether from the bird *Pica*, variegated with diverse colours, or whether from the word *Παραξ*, contracted into *Πα*, which denoteth a table, the *Pye* in the directory being nothing else but a table of rules, directing to the proper service for every day. I cannot say: from one of these probably derived it was.'

These authorities seem to justify Johnson in his opinion that the words *Ordinal* and *Pye* are synonymous, to which it may be added that bishop Gibson explains the latter by saying that it means a table for finding out the service belonging to each day. *Codex 299*, in not.

Such immense numbers of these service-books, and indeed other manuscripts on vellum and parchment, were seized to the king's use, and dispersed throughout the realm upon the dissolution of monasteries, that they became as common as waste paper; and it is notorious that the common and ordinary binding of old printed books was originally the leaves of such manuscripts as are now spoken of: such as remain yet entire are still sought after as matters of great curiosity; but none are more ready to purchase an ancient vellum manuscript than the gold-beaters, who make use of them in the beating of gold into leaves, in the doing whereof a leaf of gold is placed between two of vellum. These artificers may be said to entertain a reverence for antiquity, for they prefer the more to the less ancient manuscripts, and for so doing give this notable reason, that the former are less greasy than the latter.

if we may believe some writers, others were less laudably employed in the forging of deeds and ancient charters, in order to fortify the right of their confreres to such manors, lands, &c. as they happened to hold under a litigious or disputable title; these men were both antiquaries and lawyers; they were scriveners, or, to go a step higher, perhaps conveyancers, they made wills and charters of land, and gave legal counsel to the neighbouring farmers and others.

The benefits that accrued to learning from the labours of these men must have been very great, since it is well known that before the invention of printing the only method of multiplying copies of books was by writing; and for the purpose of diffusing knowledge in the several faculties, the writers of manuscripts, though very slowly, did the business of printers; and the value that was set on their manual operations is only to be judged of by that extreme care and caution which men of learning were wont to exert over their collections of books. In those days the loan of a book was attended with the same ceremonies as a mortgage; and a scholar would hardly be prevailed upon to oblige his friend with the perusal of a book without a formal obligation to return it at an appointed day*.

* In Selden's Dissertation on Fleta is given a copy of an instrument of this kind, made anno 1277, acknowledging the receipt of a well-known law-book entitled Breton, in the words following:

‘Universis presentes literas inspecturis R. de Scardeburgh Archidiaconus salutem in Domino sempiternam. Noveritis me recepisse et habuisse ex causa commodati librum quem dominus Henricus de Breton composuit, a venerabili patre Domino R. Dei gratia Bathoniensi Episcopo per manum Magistri Thomæ Beke Archidiaconi Dorseti, quem eidem restituere teneor in festo sancti Joh' Baptiste, an. Dom. MCCLXXVIII. In cujus retestimonium presentibus sigillum meum appensum, Datæ Dover die Veneris post purific' Virginis Gloriosæ, anno MCCLXXVII.’

A
 GENERAL HISTORY
 OF THE
 SCIENCE and PRACTICE
 OF
 MUSIC.
 BOOK III. CHAP. I.

THE censures of monkish ignorance and dissoluteness, so frequent in the works of modern writers, are become almost proverbial expressions; and were we to credit them, we should believe that neither learning of any kind, nor regularity, nor œconomy had the least countenance among them. Objections of this kind are generally made by men less knowing than those they thus condemn; such as speak of the study of musty records, and researches into antiquity with contempt; men of no curiosity, and who are willing to take all things upon trust, and who palliate their ignorance by affecting to despise that of which they are ignorant. That the world is under great obligations to the regular clergy is evinced by the numerous volumes yet extant, the works of monks; and that the strictest order and regularity was observed among them, will appear from the following general detail of the monastic institution, and of the rule and order observed in the greater abbeys and other religious houses in this kingdom.

The officers in abbeys were either supreme, as the abbot; or obediencial, as all others under him. The abbot had lodgings by himself,

himself, with all offices thereunto belonging, the rest took precedence according to the statutes of their convents.

Immediately next under the abbot was the prior; though by the way, in some convents, which had no abbots, the prior was principal, as the president in some Oxford foundations; and being installed priors, some voted as barons in parliament, as the priors of Canterbury and Coventry; but where the abbot was supreme, the person termed prior was his subordinate, and in his absence, in mitred abbeys, by courtesy was saluted as the lord prior; there was also a sub-prior, who assisted the prior when he was resident, and acted in his stead when absent.

The greater officers under these were generally six in number, as in the monastery of Croyland; and this order prevailed in most of the larger foundations; they are thus enumerated:

1. Magister operis, or master of the fabric; who probably looked after the buildings, and took care to keep them in good repair.

2. Eleemosynarius, or the almoner; who had the oversight of the alms of the house, which were every day distributed at the gate to the poor, and who divided the alms upon the founder's day, and at other obits and anniversaries, and in some places provided for the maintenance and education of the choristers.

3. Pitantiarius; who had the care of the pietances, which were allowances upon particular occasions, over and above the common provisions.

4. Sacrista, or the sexton; who took care of the vessels, books, and vestments belonging to the church; looked after and accounted for the oblations at the great altar, and other altars and images in the church, and such legacies as were given either to the fabric or utensils; he likewise provided bread and wine for the sacrament, and took care of burying the dead.

5. Camerarius, or the chamberlain; who had the chief care of the dormitory, and provided beds and bedding for the monks, razors and towels for shaving them, and part of, if not all their cloathing.

6. Cellarius, or the cellarer; who was to procure provisions for the monks, and all strangers resorting to the convent; viz. all sorts of flesh, fish, fowl, wine, bread, corn, malt for their ale and beer, oatmeal, salt, &c. as likewise wood for firing, and all utensils for
the

the kitchen. Fuller says that these officers affected secular gallantry, and wore swords like lay gentlemen.

Besides these were also

Thesaurarius, or the burser; who received all the common rents and revenues of the monastery, and paid all the common expences.

Precentor, or the chanter; who had the chief care of the choir-service, and not only presided over the singing men, organist, and choristers, but provided books for them, paid them their salaries, and repaired the organ: he had also the custody of the seal, and kept the *liber diurnalis*, or chapter-book, and provided parchment and ink for the writers, and colours for the limners of books for the library.

Hostiliarius, or *hospitiliarius*; whose business it was to see strangers well entertained, and to provide firing, napkins, towels, and such like necessaries for them.

Infirmarius; who had the care of the infirmary, and of the sick monks, who were carried thither, and was to provide them physic, and all necessaries whilst living, and to wash and prepare their bodies for burial when dead.

Refectiönarius; who looked after the hall, providing table-cloths, napkins, towels, dishes, plates, spoons, and all other necessaries for it, and even servants to attend there; he had likewise the keeping of the cups, salts, ewers, and all the silver utensils whatsoever belonging to the house, except the church plate.

There was likewise *Coquinarius*, *Gardinarius*, and *Portarius*, 'et in cænobiis, quæ jus archidiaconale in prædiis et ecclesiis suis obtinuerunt erat, monachus qui archidiaconi. titulo et munere insignitus est.'

The offices belonging to an abbey were generally these.

The hall, or refectory, and, adjoining thereto, the *locutorium*, or parlour, where leave was given for the monks to discourse, who were enjoined silence elsewhere.

Oriolium, or the oriol, was the next room, the use whereof was for monks who were rather distempered than diseased, to dine therein.

Dormitorium, the dormitory, where they all slept together.

Lavatorium, generally called the landry, where the clothes of the monks were washed, and where also at a conduit they washed their hands.

Scriptorium, a room where the Chartularius was busied in writing, especially in the transcribing of these books, 1. Ordinals, containing the rubric of their missal, and directory of their priests in service. 2. Consuetudinals, presenting the ancient customs of their convents. 3. Troparies. 4. Collectaries, wherein the ecclesiastical collects were fairly written. This was the ordinary business of the Chartularius and his assistant monks, but they also employed themselves in transcribing the fathers and classics, and in recording historical events.

Adjoining to the Scriptorium was the Library, which in most abbeys was well furnished with a variety of choice manuscripts.

The Kitchen, with larder and pantry adjoining.

The abbey church consisted of 1. Cloisters, consecrated ground, as appears by the solemn sepulchres therein. 2. Navis ecclesiæ, or the body of the church. 3. Gradatorium, the ascent by steps out of the former into the choir. 4. Presbyterium, or the choir; on the right side whereof was the stall of the abbot, with his moiety of monks, and on the left that of the prior, with his: and these alternately chanted the responsals in the service. 5. Vestiarium or the vestry, where their copes, surplices, and other habiliments were deposited. 6. Vaulta, a vault, being an arched room over part of the church, which in some abbeys, as St. Alban's, was used to enlarge their dormitory, where the monks had twelve beds for their repose.

Concameratio, being an arched room betwixt the east end of the church and the high altar, so that in procession they might surround the same, founding their practice on David's expression '—and so will I compass thine altar, O Lord *.'

* The want of this in the new cathedral of St. Paul is not to be imputed to Sir Christopher Wren as an omission, but to the disuse of processions in our reformed church, which has rendered such a provision unnecessary. If in the admirable construction of that edifice proof of his skill and sagacity were wanting, the following recent one in another public work of his might be adduced, though known to few.

About seven years ago, when the houses on London-bridge were taken down in order to make a footway on each side thereof, it was found that the tower of St. Magnus church, through which was an entrance into the church from the west, projected so far westward as to reduce passengers on the east side of the bridge to the necessity of going round it. Upon this it became a subject of consultation, whether it were advisable or not to cut through the tower an arch which should continue the footway from the bridge up Fish-street-hill, and prevent the trouble and danger of going about. The thought was bold, for the tower was heavy, and besides contained a peal of large bells; however it was at length

To the church belonged also, *Cerarium*, a repository for wax-candles. *Campanile*, the steeple. *Polyandrium*, the church-yard. The remaining rooms of an abbey stood at a distance from the main structure, and were as follow :

Elcëmosynaria, the almonry, vulgarly the ambry, a building near or within the abbey, wherein poor and impotent persons were relieved and maintained by the charity of the house.

Sanctuarium, or the sanctuary, wherein debtors taking refuge from their creditors, malefactors from the judge, lived in all security.

At a distance stood the stables, which were under the care and management of the *Stallarius*, or master of the horse, and the *Provenarius*, who, as his name imports, laid in provender for the horses ; these were of four kinds, namely, 1. *Manni*, geldings for the saddle of the larger size. 2. *Runcini*, runts, small nags. 3. *Summarii*, sumpter-horses. 4. *Averii*, cart or plough-horses*.

Besides the buildings above-mentioned there was a prison for incorrigible monks. The ordinary punishment for small offences was carrying the lanthorn, but contumacious monks were by the abbot committed to prison.

Other buildings there were, such as *Vaccisterium*, the cow-house, *Porcarium*, the swine-stye, &c.

Granges were farms at a distance, kept and stocked by the abbey, and so called à grana gerendo, the overseer whereof was commonly called the Prior of the grange : these were sometimes many miles from the monastery. In female foundations of nunneries there was a correspondence of all the same essential officers and offices.

Besides there were a number of inferior offices in abbies, whose employments can only be guessed at by the barbarous appellations

length resolved on : upon pulling down the houses, the south side of the tower appeared to be a plain superficies of the roughest materials that masons use, and upon this the city surveyor had drawn such an arch as he meant to cut through from south to north ; but as soon as the workmen began to execute his design, by breaking through the exterior surface, they, to the joy and admiration of every one, found a passage and an arch ready formed to their hands by the original designer of the edifice, who, with a sagacity and penetration peculiar to himself, had foreseen the probability of taking down the houses on the bridge, and the consequent necessity of such a provision for the convenience and safety of passengers as that above-mentioned.

* This was the four-fold division of the horses of William the two-and-twentieth abbot of St. Alban's, who lost an hundred horses in one year.

used to distinguish them; such were 1. Coltonarius [cutler]. 2. Cuparius. 3. Potagiarus. 4. Scutellarius Aulæ. 5. Salfarius. 6. Portarius. 7. Carectarius Cellerarii. 8. Pelliparius [parchment provider] 9. Brasinarius [malster] *.

Different orders were bound to the observance of different canonical constitutions; however the rule of the ancient Benedictines, with some small variations, prevailed through most monasteries, and was in general as follow:

i. Let monks praise God seven times a-day, that is say.

- 1. At cock-crowing.
- 2. Mattins, which were performed at the first hour, or six o'clock.
- 3. The third hour, or nine o'clock.
- 4. The sixth hour, or twelve o'clock.
- 5. The ninth hour, or three o'clock.
- 6. Vespers, the twelfth hour, or six o'clock in the afternoon.
- 7. Seven o'clock at night, when the complectory was sung †.

The first or early prayers were at two o'clock in the morning, when the monks, who went to bed at eight at night, had slept six hours, which were judged sufficient for nature. It was no fault for the greater haste, to come without shoes, or with unwashed hands, if sprinkled at their entrance with holy water: and there is nothing

* The offices aforesaid in smaller abbeys were but one room, but in the greater monasteries each was a distinct structure, with all under offices attendant thereupon. Thus the Firmorie in the priory of Canterbury had a refectory, a kitchen, a dortour distributed into several chambers, and a private chapel for the devotions of the sick; their almonry also was accommodated with all the aforesaid appurtenances, and had many distinct manors, consigned only to its maintenance.

To many abbeys there appertained also cells, which in some instances were so remote, that the mother abbey was in England, and the cell beyond the seas. Some of these were richly endowed, as that of Wyndham in Norfolk, which though but a cell annexed to St. Alban's, yet was able at the dissolution to expend of its own revenues seventy-two pounds per annum. These were colonies, into which the abbeys discharged their superfluous members, and whither the rest retired when infections were feared at home.

† These were the stated times of public prayer in religious houses; but besides these, occasional ejaculations by christians, as well of the laity as the clergy, were customary till near the end of the last century. Howel, in one of his letters says, 'I knock thrice at heaven-gate; in the morning, in the evening, and at night; besides prayers at meals, and some other occasional ejaculations; upon the putting on of a clean shirt, washing of my hands, and at lighting of candles, and this he adds he was able to do in seven languages.' Familiar Letters, vol. II. sect. vi. letter 32, and this practice is recommended by Cosins, bishop of Durham, in a book of devotions published by him.

expressly said to the contrary; but that they might go to bed again; but a flat prohibition after mattins; when to return to bed was accounted a petty apostacy.

ii. Let all at the sign given, leave off their work and repair presently to prayers *.

iii. Let those who are absent in public employment be reputed present in prayer †.

iv. Let no monk go alone, but always two together ‡.

v. From Easter to Whitsunday let them dine always at twelve, and sup at six o'clock ¶.

vi. Let them at other times fast on Wednesdays and Fridays till three o'clock in the afternoon ||.

vii. Let them fast every day in Lent till six o'clock at night §.

viii. Let no monk speak a word in the refectory when they are at their meals.

ix. Let them listen to the lecturer reading scripture to them whilst they feed themselves.

x. Let the septimarians dine by themselves after the rest **.

xi. Let such who are absent about business observe the same hours of prayer ††.

* This in England, commonly called the ringing-island, was done with tolling a bell, but in other countries with loud strokes; and the canon was so strict, that it provided 'scriptores literam non integrent;' that writers having begun to frame and flourish a text letter, were not to finish it, but to leave off in the middle.

† At the end of prayers there was a particular commemoration made of them that were absent, and they by name recommended to divine protection.

‡ That they might mutually have both *testem honestatis*, and *monitorem pietatis*, in imitation of Christ's sending his disciples to preach two and two before his face.

¶ The primitive church forbade fasting for those fifty days, that christians might be cheerful for the memory of Christ's resurrection. 'Immunitate jejunandi à die Paschæ Pentecosten usque gaudemus;' and therefore more modern is the custom of fasting on Ascension eve.

|| So making but one meal a day, but the twelve days in Christmas were excepted in this canon.

§ Stamping a character of more abstinence on that time; for though the whole of a monk's life ought to be a Lent, yet this most especially wherein they were to abate of their wonted sleep and diet, and add to their daily devotion; yet so that they might not lessen their daily fare without leave from the abbot.

** These were weekly officers, such as the lecturer, servitors at the table, cook, who could not be present at the public reflection, but like the bible-clerks in Queen's college Cambridge waited on the fellows at dinner, and had a table by themselves.

†† Be it by sea or land, in ship, house, or field, they were to fall down on their knees and briefly keep time with the convent in their devotions.

xii. Let none, being from home about business, and hoping to return at night, presume 'foris mandicare,' to eat abroad *.

xiii. Let the completery be solemnly sung about seven o'clock at night †.

xiv. Let none speak a word after the completery ended, but hasten to their beds ‡.

xv. Let the monks sleep in beds singly by themselves, but all if possible in one room.

xvi. Let them sleep in their cloaths, girt with their girdles, but not having their knives by their sides for fearing of hurting themselves in their sleep.

xvii. Let not the youth lie by themselves, but mingled with their seniors.

xviii. Let not the candle in the dormitory go out all night ¶.

xix. Let infants incapable of excommunication be corrected with rods ||.

xx. Let offenders in small faults, whereof the abbot is sole judge, be only sequestered from the table §.

xxi. Let offenders in greater faults be suspended from table and prayers **.

xxii. Let none converse with any excommunicated under the pain of excommunication ††.

* This canon was afterwards so dispensed with by the abbot on several occasions, that it was frustrate in effect when monks became common guests at laymen's tables.

† Completery, so called, because it ended the duties of the day. This service was concluded with that versicle of the Psalmist, 'Set a watch O Lord before my mouth, and keep the door of my lips.'

‡ They might express themselves by signs, and in some cases whisper, but so softly, that a third might not overhear. This silence was so obstinately observed by some of them, that they would not speak, though assaulted by thieves, to make a discovery in their own defence.

¶ In case any should fall suddenly sick, that this standing candle might be a stock of light to recruit the rest.

|| Such were all accounted under the age of fifteen years, of whom were many in monasteries.

§ As coming to dinner after grace said, breaking the earthen ewer wherein they washed their hands; being out of tune in setting the psalm; taking any by the hand; receiving letters from, or talking with a friend, without leave of the abbot, &c. [From the table] such were to eat by themselves, and three hours after the rest, until they had made satisfaction.

** Viz. theft, adultery, &c. this in effect amounted to the greater excommunication, and had all the penalties thereof.

†† Yet herein his keeper, deputed by the abbot, was excepted. [Converse] Either to eat

xxiii. Let incorrigible offenders be expelled the monastery.

xxiv. Let an expelled brother, being readmitted on promise of amendment, be set last in order *.

xxv. Let every monk have two coats and two cowls, &c. †

xxvi. Let every monk have his table-book, knife, needle, and handkerchief.

xxvii. Let the bed of every monk have a mat, blanket, rug, and pillow ‡.

xxviii. Let the abbot be chosen by the merits of his life and learning.

xxix. Let him never dine alone; but when guests are wanting call some brethren unto his table ¶.

xxx. Let the cellarer be a discreet man to give all their meat in due season.

xxxi. Let none be excused from the office of cook, but take his turn in his week ||.

xxxii. Let the cook each Saturday when he goeth out of his office leave the linen and vessels clean and sound to his successor §.

xxxiii. Let the porter be a grave person to discharge his trust with discretion **.

or speak with him; he might not so much as bless him or his meat, if carried by him: yet to avoid scandal he might rise up, bow, or bare his head to him, in case the other did first salute him with silent gesture.

* He was to lose his former seniority, and begin at the bottom. Whosoever quitted the convent thrice, or was thrice expelled for misdemeanors, might not any more be received.

† Not to wear at once, except in winter, but for exchange whilst one was washed. And when new cloaths were delivered them their old ones were given to the poor.

‡ The abbot also every Saturday was to visit their beds, to see if they had not shuffled into it some softer matter than was allowed of; or purloined meat or dainties to eat in private.

¶ Such as were relieved by his hospitality are by canonical critics sorted into four ranks.

1. Convice, guests living in or near the city where the convent stood.
2. Hospites, strangers, coming from distant parts of the country.
3. Peregrini, pilgrims of another nation, and generally travelling for devotion.
4. Mendici, beggars, who received alms without at the gate.

|| The abbot and the cellarer in great convents were excepted, but this was only anciently. This was the rule in poor monasteries, with an exception of the abbot and the cellarer; in the larger were cooks and under cooks, lay persons.

§ Upon pain to receive twenty-five claps on the hand for every default of this kind; harder was that rule which enjoined that the cook might not taste what he dressed for others. Understand it thus, though he might eat his own pittance or dimensum, yet he must meddle with no more, lest the tasting should tempt him to gluttony and excess.

** Whose age might make him resident in his place. [Discharge his trust] In listening

From this view of the constitution and discipline of religious houses, it is clear that they had a tendency to promote learning and good manners among their own members; but besides this they were productive of much good to the public, seeing that they were also schools of learning and education, for every convent had one person or more appointed for this purpose; and all the neighbours that desired it, might have their children instructed in grammar and church-music without any expence to them. In the nunneries also, young women were taught needle-work, and to read English, and Latin if they desired it; and not only the daughters of the lower class of people, but even those of the nobility and gentry, were educated in these seminaries. Farther, monasteries were in effect great hospitals, many poor people being fed therein every day; they were also houses of entertainment, for almost all travellers: even the nobility and gentry, when upon a journey, took up their abode at one religious house or another, there being at that time but few inns in this country. In these also the nobility and gentry provided for their children and impoverished friends, by making the former monks and nuns, and in time priors and prioresses, abbots and abbesses *, and by procuring for the latter corodies and pensions †.

Notwithstanding these and other advantages resulting to the public from monastic foundations, it must be confessed that the mischiefs

ing to no secular news, and if hearing it not to report it again; in carrying the keys every night to the abbot, and letting none in or out without his permission.

* Mary, the daughter of king Edward I. and also thirteen noblemen's daughters were at one time nuns at Ambresbury. Angl. Sacr. vol. I. pag. 208. And Ralph earl of Westmoreland having twenty children, made three of his daughters nuns. Six sons of Henry lord of Harley were monks. Angl. Sacr. vol. I. pag. 205. Bridget, the fourth daughter of Edward IV. was a nun at Dartford in Kent.

† A Corody, à conradendo, from eating together, is an allowance of meat, drink, and cloathing, due to the king from an abbey, or other house of religion, for the reasonable sustenance of such of his servants as he should bestow it on. Termes de la Ley. Cowel's Interpr. in Voce, et vide Mon. Angl. vol. II. pag. 933. Burn. Reform. vol. I. pag. 223. Collier's Eccl. Hist. vol. II. pag. 165. In Plowden's Commentaries, in the case of Throckmerton versus Tracey, is an allusion, but without a particular reference, to a case which nevertheless seems to have received a legal decision, arising upon this question, viz. Whether under a grant of a corody to a man and his servant, the grantee might bring to sit at meals with the abbot and convent, a person infected with the leprosy or other noisome disease. Vide Finch's NOMOTEXNIA, fol. 15. b. Finch of Law, 56. A pension was an annual allowance in money from an abbey to one of the king's chaplains for his better maintenance, until provided with a benefice. Cowel, voce CORODY.

arising from them were very great, for it appears that they were very injurious to the parochial clergy, with whom indeed they seemed to live in a state of perpetual hostility, by accumulating prebends and benefices, and by procuring the appropriation of churches, which they did in this way, first they obtained the advowson, and then found means to get the appropriation also. Bishop Kennet says that at one time above one half of the parochial churches in England were in the hands or power of cathedral churches and monasteries. *Case of Appropriations*, pag. 18, 19. And where their endeavours to get the appropriation failed, they frequently got a pension out of it. They were farther injurious to the secular clergy by the many exemptions which they had from episcopal jurisdiction, and the payment of tythes.

The public also were sufferers by religious houses in these respects, they drew off a great number of persons, who otherwise would have been brought up to arms, to labour, or the exercise of the manual arts *. The inhabitants of them busied themselves with secular employments, for they were great farmers, and even brewers and tanners, concerning which latter employment of theirs Fuller thus humourously expresses himself: ‘ Though the monks themselves were too fine-nosed to dabble in tan-fats, yet they kept others bred in that trade to follow their work; these convents having bark of their own woods, hides of the cattle of their own breeding and killing, and, which was the main, a large stock of money to buy at the best hand, and to allow such chapmen as they sold to, a long day of payment, easily eat out such who were bred up in that vocation. Whereupon in the one-and-twentieth of king Henry VIII. a statute was made that no priest either regular or secular should on heavy penalties hereafter meddle with such mechanic employments.’

Sanctuaries, of which there were many, as at Westminster, Croyland, St. Burien’s, St. John of Beverley, and other places, were an intolerable grievance on the public. Stowe, in his *Chronicle*, pag. 443. complains of them in these words: ‘ Unthrifts riot and run in debt upon the boldness of these places; yea and rich men run thither

* It is said that in the ninth century there were in this kingdom more monks than military men; and to this bad policy some have scrupled not to attribute the success of the Danes in their several invasions.

‘ with poor men’s goods, where they build ; there they spend, and
 ‘ bid their creditors go whistle them ; men’s wives run thither with
 ‘ their husband’s plate, and say they dare not abide with their hus-
 ‘ bands for beating them ; thieves bring thither their stolen goods,
 ‘ and live thereon ; there they devise robberies ; nightly they steal
 ‘ out, they rob and reave, and kill, and come in again as though
 ‘ those places gave them not only a safe-guard for the harm they have
 ‘ done, but a licence to do more.’

Add to all these, other mischiefs ; such as concubinage, criminal connections between the religious of one sex and the other, the inevitable consequences of those prohibitions and restraints imposed on the clergy, as well secular as regular *.

Undoubtedly these evils co-operating with motives of a political nature, were the causes of that reformation, for which even at this distance of time we have abundant reason to be thankful : it cannot be denied that some of the principal agents in that revolution were actuated by the noblest motives, namely, zeal for the honour of God ; and whether the objections against it, that it was effected by unjustifiable means, such as corruption, subornation, and the invasion of corporate rights, sanctified by law and usage : whether all or any of these are admissible in a subject of so important a nature as the advancement of learning, and the exercise of true religion, is a question that has already been discussed by those who were best able to decide upon it, and will hardly ever again become a subject of controversy.

C H A P. II.

THE accounts herein before given of the gradual improvement of music, and the several extracts from manuscripts, herein before contained, may serve to shew the state of the science in this

* And yet it seems that the licentiousness of the regulars was not general throughout this kingdom, even in the most corrupt state of clerical manners, for lord Herbert of Cherbury relates, that upon the visitation of religious houses it was found that some societies behaved so well, that their lives were not only exempt from notorious faults, but their spare time was bestowed in writing books, painting, carving, gravings, and the like exercises : and in the preamble to the statute of 27 Hen. VIII. cap. 28. is this remarkable declaration, ‘ In the greater monasteries, thanks be to God, religion is right well observed and kept up.’

country in or about the fifteenth century; and it remains now to speak of its application, or, in other words, to take a view of the practice of it amongst us. And first it will appear that as it was become essential to the performance of divine service, it was used in all cathedral and collegiate churches, and that the clergy were very zealous to promote it. Of the introduction of the organ into the choral service by pope Vitalianus, in the year 683, mention has already been made; and for the early use of that instrument in this kingdom we have the testimony of Sir Henry Spelman [in his Glossary, voce Organum] who, upon the authority of the book of Ramsey, relates that on the death of king Edgar the choir of monks and their organs were turned into lamentations.

Farther, William of Malmesbury relates that St. Dunstan, in the reign of the same king, gave many great bells and organs to the churches of the West*; which latter he so describes, as that they appear to have been very little different from those now in use, viz. ‘Organa ubi per æreas fistulas musicis mensuris elaboratas dudum conceptas follis vomit anxius auras†.’ And it is elsewhere said that they had brass pipes and bellows‡. The same writer mentions that the organ at Malmesbury had the following distich inscribed on brass, declaring who was the donor of it.

Organo do sancto præful Dunstanus Aldelmo
Perdat hic æternum, qui vult hinc tollere, regnum: ¶

Fuller, in his Worthies of Denbighshire, pag. 33, mentions a famous organ, formerly at Wrexham in that county, a matter of great curiosity, in respect that the instrument was erected, not in a cathedral, but in a parochial church: he speaks also of an improve-

* It has elsewhere, viz. pag. 18, of this volume been remarked that Dunstan was well skilled in music. There is a tradition that his harp made music of itself, thus humourously related by Fuller in his Church History, pag. 128.

St. Dunstan's harp fast by the wall
Upon a pin did hang—a;
The harp itself with lye and all,
Untouch'd by hand, did twang—a.

This might have happened, supposing two strings tuned in the unison, and the wind to have blown hard against the instrument, and this accident might suggest the invention of the instrument described by Kircher in the Musurgia, tom. II. pag. 352, and lately given to the world as a new discovery, by the name of the harp of Æolus.

† Gul. Malmesb. lib. V. de Pontif. inter xv. Script. Galci, pag. 366.

‡ Gul. Malmesb. in Vita Aldhelmi, pag. 33.

¶ Gul. Malmesb. de Pontif. lib. V. pag. 366.

ment of the organ by one Bernard, a Venetian, of whom he asserts, on the authority of Sabellicus, that he was absolutely the best musician in the world.

With respect to abbey and conventual churches, we meet with few express foundations of canons, minor canons, and choristers; and it may therefore well be supposed that the choral duty in each of these was performed by members of their own body, and by children educated by themselves; but in cathedral churches we meet with very ample endowments, as well for vicars, or minor canons, clerks, choristers, and lay singers, as for a dean, and canons or prebendaries. As to the value and extent of these endowments in the metropolitical churches of Canterbury and York, and the cathedrals of Durham, Winchester, London, Ely, Salisbury, Exeter, Norwich, Lincoln, and many others, we are greatly at a loss, for they having been refounded by Henry VIII. the ancient foundations were absorbed in the modern, and it is of the latter only that there are any authentic memorials now remaining; of those that retain their original constitution the following are some of the principal.

Hereford, the cathedral rebuilt in the time of William the Conqueror, and by the contributions of benefactors endowed so as to maintain a bishop, dean, two archdeacons, a chancellor, treasurer, twenty-eight prebendaries, twelve priest-vicars, four lay clerks, seven choristers, and other officers. In aid of this foundation Richard II. incorporated the vicars choral, endowing them with lands for their better support; and they exist now as a body distinct in some respects from the dean and chapter*.

Of the original endowment of the cathedral of St. Paul, little is now to be known. We learn however from Dugdale that considerable grants of land and benefactions in money were made for its support by divers persons at different times, as also for the maintenance of its members, so early as the time of Edward the Confessor. Of the minor canons the following is the history. They were twelve in number, and had anciently their habitation in and about the church-yard; but at length, by the bounty of well-disposed persons, they became enabled to meet and dine together in a common hall or refectory, on the north side of the church. In the year 1363 Robert de Ketryngham, rector of St. Gregory's, with licence of king

* Tanner's *Notitia Monastica*, pag. 171. 179.

Edward III. granted to the dean and chapter certain messuages and lands of the yearly value of vi. l. xiii. s. iv. d. to the end that the minor canons should sing divine service daily in the church of St. Paul, for the good estate of the king, and queen Philippa his consort, and all their children, during their lives, and also for their souls after their decease. Richard II. by his letters patent in the eighteenth year of his reign, incorporated them by the style of the college of the twelve petty canons of St. Paul's church, and augmented their maintenance by a grant to them of divers lands and rents; and, 24 Henry VI. the church of St. Gregory was appropriated to them*.

At Wells also is a college of vicars, founded originally for the maintenance of thirteen chantry priests, who officiated in the cathedral. In 1347 Radulphus de Salopia, bishop of Bath and Wells, erected a college for the vicars of the cathedral church, got them incorporated, and augmented their revenues with certain lands of his own†.

The ancient foundation of Litchfield cathedral appears to have been a bishop, dean, precentor, chancellor, treasurer, four archdeacons, twenty-seven prebendaries, five priest-vicars, seven lay-clerks or singing-men, eight choristers, and other officers and servants‡.

Many collegiate churches had also endowments for the performance of choral service, as that of Southwell, in Nottinghamshire; Beverley in Yorkshire; Arundel in Suffex, now dissolved; Westminster, which by the way has been successively an abbey, a cathedral, and a collegiate church.

Some of the colleges in Oxford have also endowments of this kind, as namely, New college, for ten chaplains, three clerks, and sixteen choristers; Magdalen college for four chaplains, eight clerks, and sixteen choristers; All-Souls, for chaplains, clerks, and choristers indefinitely; and in the college at Ipswich, founded by cardinal Wolsey, was a provision for a dean, twelve secular canons, and

* The minor canons of the cathedral church of St. Paul have now a college, situate on the south side of the church-yard, and near thereto is a place called Paul's Bakehouse Court, from whence it may be inferred that the members of that church lived together, that the rents arising from their estates situate in the neighbourhood of London were paid in corn, which was made into bread by their own servants, and baked at or near the place above-mentioned.

† Tann. 477.

‡ Ibid. 485.

eight choristers; but the college was suppressed, and great part of the endowment alienated upon the disgrace of the founder.

In some free chapels* also were endowments for choral service, as in that of St. George at Windsor, now indeed a collegiate church, in which are a dean, twelve canons or prebendaries, thirteen vicars, or minor canons, four clerks, six choristers, and twenty-six poor alms knights, besides other officers.

‘The kynges college of our Lady by Etone besyde Wyndesore,’ was founded by king Henry VI. anno regni 19, for a provost, ten priests, four clerks, six choristers, twenty-five poor grammar-scholars, with a master to teach them, and twenty-five poor old men; and though some of its endowment was taken away by king Edward IV. yet it still continues (being particularly excepted in the acts of dissolution) in a flourishing estate, with some small alteration in the number of the foundation, which now consists of a provost, seven fellows, two schoolmasters, two conducts, one organist, seven clerks, seventy king’s scholars, ten choristers, besides officers and servants belonging to the college †.

The chapel of St. Stephen, near the great hall at Westminster, first built by king Stephen, and afterwards rebuilt by Edward III. in the year 1347, was by the latter ordained to be a collegiate church, and therein were established a dean, twelve canons secular, who had their residence in Canon, vulgarly, Channel-row, Westminster, thirteen vicars, four clerks, six chorists, two servitors, a vergier, and a keeper of the chapel. The same king endowed this chapel or collegiate church with manors, lands, &c. to a very great value: it was surrendered to Edward VI. and the chapel is now the place in which the house of commons sit ‡.

As to small endowments for the maintenance of singing-men with stipends, they were formerly very many.

At Christ-church London was one for five singing-men, with a yearly salary of eight pounds each ¶. There was also another called Poultney college, from the founder Sir John Poultney, annexed to the parish church of St. Lawrence, in Candlewick, now Canon-street, London, with an endowment for a master, or warden, thirteen

* Free chapels were places of religious worship exempt from all jurisdiction of the ordinary, in which respect they differed from chantries, which were ever united to some cathedral, collegiate, or parochial church.

† Tann 33. ‡ Newcourt’s Repertorium, vol. I. pag. 745. ¶ Ibid. vol. I. pag. 319. priests,

priests, and four choristers, who had stalls, and performed divine service in the chapel of Jesus, adjoining to the church of St. Lawrence aforesaid *. At Leadenhall Sir Simon Eyre, who had been some time mayor of London, erected a beautiful and large chapel, and bequeathed to the company of Drapers three thousand marks, upon condition to establish and endow perpetually, a master, or warden, five secular priests, six clerks, and two choristers, to sing daily service by note in this chapel; and also three schoolmasters and an usher, viz. one master, with an usher, for grammar, another master for writing, and the other for singing. The master's salary to be ten pounds per annum, every other priest's eight pounds, every clerk's five pounds six shillings and eight pence, and every chorister's five marks; but it seems this endowment never took effect †. In the church of St. Michael Royal, London, which had been new built by the famous Sir Richard Whittington, several times lord mayor of London, was founded by him, and finished by his executors A. D. 1424, a college dedicated to the Holy Ghost and the Virgin Mary, for a master and four fellows, all to be masters of arts; besides clerks, choristers, &c. ‡ In the church of St. Mary at Warwick was an endowment by Roger, earl of Warwick, about the year 1123, for a dean and secular canons; this foundation was considerably augmented by the succeeding earls. so that at the time of the dissolution it consisted of a dean, five prebendaries, or canons, ten priest vicars, and six choristers ¶.

One thing very remarkable in all these foundations, except that of Eton, is, that they afforded no provision for an organist. That excellent musician Dr. Benjamin Rogers, who was very well versed in the history of his own profession, once took notice of this to Anthony Wood: and, considering that the use of organs in divine service is almost coeval with choral singing itself, to account for it is somewhat difficult; it seems however not improbable that in most cathedral, and other foundations for the performance of divine service, the duty of organist was discharged by some one or other of the vicars choral. In the statutes of Canterbury cathedral provision is made for players on sackbuts and cornets, which on solemn occasions might probably be joined to, or used in aid of the organ ||.

* Tann. Notit. pag. 319.

† Ibid. pag. 325.

‡ Ibid.

¶ Ibid. 570.

|| There have been but very few foundations of colleges since the dissolution of monasteries.

The foregoing notices refer solely to that kind of music which was used in the divine offices; but over and above the several musical confraternities formerly subsisting in different parts of this kingdom, a set of men, called stipendiary priests, derived a subsistence from the singing of masses, in chantries endowed for that purpose, for the souls of the founders *. In the cathedral church of St. Paul were no fewer of these than forty-seven; and in the church of St. Saviour, Southwark, was a chantry, with an endowment for a mass to be sung weekly on every Friday throughout the year, for the soul of the poet Gower, the author of the *Confessio Amantis*. The common price for a mass was four pence, or for two thousand forty marks, which it seems could be only the mode of payment where the service was occasional, since the endowment must be supposed to have in a great measure ascertained the stipend, and this was sometimes so considerable, as to occasion as much solicitation for a chantry as for some other ecclesiastical benefices. Chaucer mentions it to the credit of his parson, that he did not flock to St. Paul's to get a chantry. These superstitious foundations survived the fate of the monasteries but a very short time, for they,

teries, except those of Henry VIII. In the only one that can now be recollected, that of Dulwich, founded by Alleyn the player, in the reign of James I. provision is made by the statutes that the children there educated should be taught prick-song; and for that purpose, and for performing the service of the chapel, one of the fellows is required to be a skilful organist. Of this worthy man, Mr. Edward Alleyn, the honour of his profession, there is a well-written life, the work of the late Mr. Oldys, in the *Biographia Britannica*. In his time it is said that there were no fewer than nineteen playhouses in London. Prynne's *Histrio-mastix*, pag. 492, which are two more than are enumerated in the Preface to Doddsley's collection of old plays; the two omitted in Doddsley's account are said by Prynne to have been, the one in Bishopsgate-street, and the other on Ludgate-hill. The situation of the former of these may possibly be yet ascertained: Fuller, *Worthies in London*, pag. 223, says that Alleyn was born in the parish of Bishopsgate, near Devonshire-house, where now is the sign of the Pie. Now it may be proved, by incontestible evidence, that the Magpie alehouse, situate on the east side of Bishopsgate-street, between Houndsditch and Devonshire-street, with the adjacent houses, are part of the estate with which Alleyn endowed his college, and they are now actually held under leases granted by the college. It is therefore to be supposed, as the Pie was the place of his birth, and continued to be part of his estate to the time of his death; that it was also his dwelling during his life; and if so, where was the playhouse in Bishopsgate-street so likely to be as at the Magpie? Add to this that the very house, now in being, is unquestionably as old as the time of James I. for the fire never reached Bishopsgate; it fronts the street, and the garden behind it was probably the site of the playhouse.

* This superstitious service was usually performed at some particular altar, but oftner in a small chapel, of which there were many in all the cathedral and collegiate, and in some parish churches in this kingdom. Vide Godolphin's *Repertorium Canonicum*, pag. 329. Fuller's *Church History*, book VI. pag. 350. Weever's *Funeral Monuments*, pag. 733.

together

together with free chapels, were granted to Henry VIII. by the parliament in 1545, and were dissolved by the statute of 1 Edw. VI. chap. 14.

Such was the nature of the monastic institution, and such the state of ecclesiastical music among us, in the ages preceding the Reformation, in which indeed there seems to be nothing peculiar to this country, for the same system of ecclesiastical policy prevailed in general throughout Christendom. In Italy, in Germany, in France, and in England, the government of abbeys and monasteries was by the same officers, and the discipline of religious houses in each country very nearly the same, saving the difference arising from the rule, as it was called, of their respective orders, as of St. Augustine, St. Benedict, and others, which each house professed to follow. This uniformity was but the effect of that authority which, as supreme head of the church, the pope was acknowledged to be invested with, and which was constantly exerted in the making and promulging decretals, constitutions, canons, and bulls, and all that variety of laws, by whatsoever name they are called, which make up the *Corpus Juris Canonici*: add to these the acts of provincial councils, and ecclesiastical synods, the ultimate view whereof seems to have been the establishment of a general uniformity of regimen and discipline in all monastic foundations, as far as was consistent with their several professions.

In aid of these, the ritualists, who are here to be considered as commentators on that body of laws above referred to, have with great precision not only enumerated the several orders in the church *, but

* Besides the orders of bishops, priests, and deacons, there are both in the Romish and Greek churches others of an inferior degree, though as to their number there appears to be a great diversity of sentiments. Baronius asserts it to be five, viz. subdeacons, acolythists, exorcists, readers, and ostiarii, or door-keepers; others make them a much greater number, including therein psalmists, or singers, and the inferior officers employed in and about the church. The duty of each may in general be inferred from their names, except that of the acolythists, which appears to have been originally nothing more than to light the candles of the church, and to attend the ministers with wine for the eucharist. Bishop Hall has exhibited a very lively picture of an acolythist in the exercise of his office in the following lines:

- ' To see a lasie dumbe Acolithite
- ' Armed against a devout flies despight
- ' Which at th' hy altar doth the chalice uaine,
- ' With a broad flie-flappe of a peacocke's tayle,
- ' The whiles the likerous priest spits every trice
- ' With longing for his morning sacrifice.'

Virgidemiarum, edit. 1602, pag. 100.

And

have also prescribed the duty of every person employed in the sacred offices. In consequence whereof we find that the power and authority of an abbot, a prior, a dean, were in every respect the same in all countries where the papal authority was submitted to; and the same may be said of the duties of the canons or prebendaries, the precentor, the chorists, and other officers in all cathedral churches. One very remarkable instance of that uniformity in government, discipline, and practice, is that of the *episcopus puerorum*, mentioned in a preceding chapter of this volume, which is there shewn to be common to France and England, and probably prevailed throughout the western church; for the traces of it are yet remaining in the reformed churches, as in Holland, and many parts of Germany.

The rule of bestowing on minor canons, or vicars choral, livings within a small distance of a cathedral church, is generally observed by deans and their chapters throughout this kingdom, and by those of other countries*.

And yet, notwithstanding the seeming insignificance of this order, we meet with an endowment, perhaps the only one ever known in this kingdom, at Arundel in Suffex, for a master and twelve secular canons, three deacons, three subdeacons, two acolites, seven choristers, two sacristis, and other officers; but it was suppressed at the time of the general dissolution of religious houses.

* In the tales of Bonaventure des Periers, valet de chambre to Margaret queen of Navarre, is the following pleasant story, which proves at least that this was the usage in France.

In the church of St. Hilary, at Poitiers, was a singing man with a very fine counter-tenor voice; he had served in the choir a long time, and began to look to his chapter for preferment; to this end he made frequent applications to the canons severally, and received from them the most favourable answers, and promises of the first benefice that should become vacant, but when any fell he had the mortification to see some other person preferred to it. Finding himself thus frequently disappointed, he thought of an expedient to make his good masters the canons ashamed of themselves; he got together a few crowns, and affecting still to court them, invited them to a dinner at his house; they accepted his invitation, but, considering the slender circumstances of the man, sent in provisions of their own for the entertainment, which he received with seeming reluctance, but nevertheless took care to have served up to them: in short, he set before his guests a dish of an uncommon magnitude, containing flesh, some salt and some fresh, fowl, some roast and some boiled, fish, roots, pulse, herbs, and soups of all kinds; in a word, all the provisions that had been sent in. No man being able to eat of this strange mess, each began to hope that his own provision would be set on the table, but the singing-man gave them to understand that all was before them; and perceiving their disgust, he thus addressed them: ‘My masters, said he, the dish that I proposed for your entertainment displeases ye, are not the ingredients good in their kind that compose it? Are not capons, are not pigeons and wild-fowl, are not trout, carp, and tench, are not soups, the richest that can be made, excellent food? True, you say, they are so separately, but they are naught being mixed and thus jumbled together. Even so are you my worthy friends; every one of ye separately has for these ten years promised me his favour and patronage,

‘each

C H A P. III.

HAVING treated thus largely of ecclesiastical, it remains now to pursue the history of secular music, and to give an account of the origin of such of the instruments now in use as have not already been spoken of. What kind of music, and more particularly what instruments were in use among the common people, and served for the amusement of the several classes of the laity before the year 1300, is very difficult to discover: it appears however that so early as the year 679, the bishops and other ecclesiastics were used to be entertained at the places of their ordinary residence with music; and, as it should seem, of the symphoniac kind; and that by women too, for in the Roman council, held on British affairs anno 679, is the following decree. ‘We also ordain and decree that bishops, and all whosoever profess the religious life of the ecclesiastical order, do not use weapons, nor keep musicians of the Female sex, nor any musical concerts whatsoever*; nor do allow of any buffooneries or plays in their presence. For the discipline of the holy church permits not her faithful priests to use any of these things, but charges them to be employed in divine offices, in making provision for the poor, and for the benefit of the church. Especially let lessons out of the divine oracles be always read for the edification of the churches, that the

* each has flattered me with the hopes of his assistance in procuring for me such a benefice in the church, such a provision for the remainder of my life, as my services in the choir intitle me to. What have ye done for me in all this time? and how much better in your collective capacity are ye than this nauseous mixture of viands which ye now despise?’ Here he ended his reproaches, and ordering the table to be covered with such fare as was fit to entertain them with, they dined, and left him with an assurance that he should soon be provided for, which shortly after he was, to his great satisfaction.

Those of the clergy who entertained a real love for music, were by this decree and a subsequent canon totally restrained from the practice of it for their recreation; the decree forbids social harmony; and by the fifty-eighth of king Edgar’s canons, made anno 960, is an express charge ‘That no priest be a common rhymers, nor play on any musical instrument by himself or with any other men, but be wise and reverend as become his order.’ Vide Johnson’s Ecclesiastical Laws, tit. Canons made in King Edgar’s Reign. As to the decree of the council of 679, above mentioned, it is confined to the singing of females at private meetings; but it seems that before that time girls were used to sing in the churches; for by a canon of a council held in France anno 614, it is expressly forbidden.

'minds of the hearers may be fed with the divine word, even at the very time of their bodily repast.'

Of instruments in common use, it is indisputable that the triangular harp is by far of the greatest antiquity. Vincentio Galilei ascribes the invention of it to the Irish; but Mr. Selden speaks of a coin of Cunobeline, which he seems to have seen, with the figure on the reverse of Apollo with a harp *, which at once shews it to have been in use twenty-four years before the birth of Christ, and furnishes some ground to suppose that it was first constructed by those who were confessedly the most expert in the use of it, the ancient British bards.

The above account of the harp leads to an enquiry into the antiquity of another instrument, namely, the Cruth or Crowth, formerly in common use in the principality of Wales. In the *Collectanea* of Leland, vol. V. pag. . . amongst some Latin words, for which the author gives the Saxon appellations, *Liticen* is rendered a *Ερῦδ* †.

The instrument here spoken of is of the fidicinal kind, somewhat resembling a violin, twenty-two inches in length, and an inch and half in thickness. It has six strings, supported by a bridge, and is played on with a bow; the bridge differs from that of a violin in that it is flat, and not convex on the top, a circumstance from which it is to be inferred that the strings are to be struck at the same time, so as to afford a succession of concords. The bridge is not placed at right angles with the sides of the instrument, but in an oblique direction; and, which is farther to be remarked, one of the feet of the bridge goes through one of the sound holes, which are circular, and rests on the inside of the back; the other foot, which is proportionably shorter, resting on the belly before the other sound-hole.

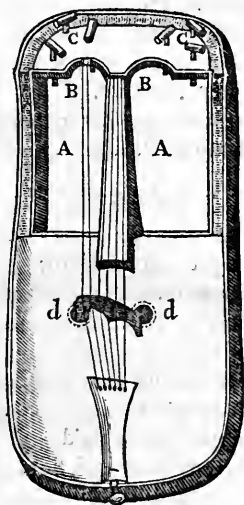
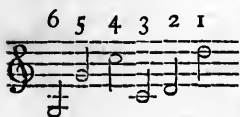
Of the strings, the four first are conducted from the bridge down the finger-board, as those of a violin, but the fifth and sixth, which are about an inch longer than the others, leave the small end of the neck about an inch to the right. The whole six are wound up ei-

* Notes on Drayton's *Polyolbion*, Song VI.

† Carpentier, in his *Supplement to the Glossary of Du Cange*, lately published, gives the word *Lituicenes*, which he explains, players on wind instruments. This appellative is not formed of *Liticen*, but of *Lituus*, which is a wind instrument, and therefore he is right. Walther, in his *Musical Lexicon*, for *Lituus* gives *Tubam curvam*, and supposes it to mean the Chalameau, which see in Merfennus; but more probably it is the cornet, to which the *Lituus* of the Jews in Kircher bears a near resemblance.

ther by wooden pegs in the form of the letter T, or by iron pins, which are turned with a wrest like those of a harp or spinnet. The figure, together with the tuning of this singular instrument is here given.

Tuning of the Cruth.



- AA The apertures for the hand.
- BB The strings conducted under the end board.
- c c The pegs.
- d d The sound-holes.

Of the tuning it is to be remarked that the sixth and fifth strings are the unison and octave of G, the fourth and third the same of C, and the second and first the same of D; so that the second pair of strings are a fourth, and the third a fifth to the first.

Touching the antiquity of the cruth, it must be confessed there is but little written evidence to carry it farther back than to the time of Leland; nevertheless the opinion of its high antiquity is so strong among the inhabitants of the country where it is used, as to afford a probable ground of conjecture that the cruth might be the prototype of the whole fidicinal species of musical instruments.

Another kind of evidence of its antiquity, but which tends also to prove that the cruth was not peculiar to Wales, arises from a discovery lately made, and communicated to the Society of Antiquarians, respecting the abbey church of Melrofs in Scotland, supposed to have

been built about the time of Edward II. It seems that among the outside ornaments of that church, there is the figure of the instrument now under consideration very little different from the representation above given of it.

The word Cruth is pronounced in English crowth, and corruptly crowd : a player on the cruth was called a Crowther or Crowder, and so also is a common fidler to this day ; and hence undoubtedly Crowther or Crowder, a common surname.

Butler, with his usual humour, has characterized a common fidler, and given him the name of Crowdero, in the following passage :

I'th' head of all this warlike rabble,
 Crowdero march'd, expert and able.
 Instead of trumpet and of drum,
 That makes the warrior's stomach come,
 Whose noise whets valour sharp, like beer
 By thunder turn'd to vinegar ;
 (For if a trumpet sound, or drum beat,
 Who has not a month's mind to combat ?)
 A squeaking engine he apply'd
 Unto his neck, on north-east side,
 Just where the hangman does dispose,
 To special friends, the knot of noose :
 For 'tis great grace, when statesmen straight
 Dispatch a friend, let others wait.
 His warped ear hung o'er the strings,
 Which was but soufe to chitterlings ;
 For guts, some write, ere they are sodden,
 Are fit for musick, or for pudden :
 From whence men borrow ev'ry kind
 Of minstrelsy, by string or wind.
 His grisly beard was long and thick,
 With which he strung his fiddle-stick,
 For he to horse-tail scorn'd to owe,
 For what on his own chin did grow.

HUD. part I. canto II. v. 105.

Upon

Upon which passage it may be questioned why the poet has chose to make the North-East side the position of the instrument; the answer may be this: that of the four cardinal points the east is the principal, it being from thence that the day first appears; supposing then the face to be turned to the east, and in such a case as this, *cæteris paribus*, any circumstance is a motive for preference, the left is the north side, and in this situation the instrument being applied to the neck, will have a north-east direction.

The instrument above spoken of is now so little used in Wales, that there is at present but one person in the whole principality who can play on it, his name is John Morgan, of Newburgh, in the island of Anglesey; and, as he is now near sixty years of age, there is reason to fear the succession of performers on the cruth is nearly at an end.

The period which has been filled up with the account of the ancient juggleours, violars, and minstrels, and more especially the extracts from Chaucer, and other old poets, furnish the names of sundry other instruments, as namely, the Lute, the Getron or Cittern, the Flute, the Fiddle, and the Cornamusa, or Bagpipe, which it is certain were all known, and in common use before the year 1400.

The book herein before cited by the title of Bartholomæus de Proprietatibus Rerum, furnishes the names of sundry other instruments, with a description of their several forms and uses, and contains besides, a brief discourse on the science of music in general. As translated into English by Trevisa, it is, for many reasons to be looked on as a great curiosity; for, not to mention the great variety of learning contained in it, the language, style, and sentiment are such, as render it to a very great degree instructive and entertaining. Numberless words and phrases, not taken notice of by any of our lexicographers, and which are now either become totally obsolete, or are retained only in particular parts of this kingdom, are here to be met with, the knowledge whereof would greatly facilitate the understanding of the earlier writers. In short, to speak of the translation of Bartholomæus by Trevisa, it is a work that merits the attention of every lover of antiquity, every proficient in English literature. The latter part of the nineteenth and last book is wholly on music, and is unquestionably the most ancient

cient treatise on the subject in the English language extant in print. The latter of these reasons would alone justify the insertion of it in this place.

A short account of Bartholomæus, and of this his work, together with some extracts from it, has been given in a foregoing chapter : here follows the proem to it, a singular specimen of old English poetry.

Eternal lawhe to God, grettest of myght
 Be hertely pene of euery creature,
 Whyehe of his goodnesse sendyth grace
 To sondry folke as blessed aucture,
 Whose spyrte of counsell comforteth full sure,
 All suche as luste to seeke for sapience,
 And makyth them wylse by grete intelligence.

As thus where men full naturallly desire
 Of sundry thynges and meruels for to knowe,
 Of erthe, of ayre, of water, and of fire,
 Of erbe and tree whych groweth both hyge and lowe,
 And other thynges as nature hath them soure,
 Of thys the knowlege comyth by Goddis grace,
 And of all thyng that reason may them brace.

Whan I beholde the thynges naturall,
 Gaderd by grace sent from the Holy Ghost,
 Briefly compyled in boke's sperevall,
 As Bartholomewe sheweth and eke declaryth most,
 Than I rejoyce, remembreynge euery coste,
 How some countree hath grete commodite,
 Some rote, some frute, some stoon of hyghe degree.

Prayled be God, whych hath so well endyd
 The auctor wryth grace de Proprietatibus
 To se so many naturall thynges renewd,
 Whych in his boke he hath compyled thus,
 Where thurgh by redynge we may comforte us,
 And wryth conceptes dyuers fede our mynde,
 As boke's empyntid shewyth ryght as we fynde.

By Wyken de Worde, which through his diligence
 Emprintyd hath at prayer and desyre
 Of Roger Thornep, mercer, and from thens
 This mocion sprange to sette the hertes on fyre
 Of suche a loue to rede in euery shire,
 Dyuers maters in voydyng pynnesse,
 Epke as this boke hath shewed to you expresse,

And many an other wonderful concepte
 Shewyth Bartholowe de Proprietatibus,
 Whiche besyed hymselfe to take the swete recepte
 Of hoksom cunnynge, his tyme dyspendynge thus,
 Crupnge example of vertue glorions,
 Bokes to cheryssh, and make in sondry wyse
 Vertue to folowe and idleness to dyspyse.

For in this worlde, to rekon euery thyng
 Pleasure to man there is none comparable,
 As is to rede and understandynge
 In bokes of wysdome they ben so defect able,
 Whiche sowne to vertue and ben profytable;
 And all that loue suche vertue ben full glade:
 Bokes to renewe and cause theym to be made.

And also of your charpte call to remembraunce
 The soul of William Caxton, first prynter of this boke
 In Laten tonge at Coleyn hymself to auauce
 That euery well disposyd man may thereon loke;
 And John Cate the ponger jope mote he broke
 Whiche late hath in Englonde doo make this paper thynne.
 That now in our Englysh this boke is printed inne.

That pong and olde through plente may reioyse
 To gyue theym self to good occupacion,
 And ben experte as shewyth the comyn voyce,
 To voyde alle vyce and defamacon,
 For idpynesse all vertue put adowne,

Then rede and studie in bokes vertuouse,
So shall thy name in heuen be gloriouse.

For if one thyng myght last a .M. yere,
Full sone comyth aage that fretteth all away;
But lyke as Phobus wpth hys beames clere
The mone receytreth as bryght as ony day,
Whan she is wastyd ryght so may we say
Thise bokes old and blinde, whan we renewe
By goodly pryncyng they ben bryht of helwe.

Then all that cause the good contynuaunce,
And helpe suche werke in furtheryng to theire myzt
Ben to be sette in good remembraunce,
For suche deserue reward of God all myght,
They put asyde both wyked thought and synghyt,
And cause full often ryghte good gouernaunce,
Whouten wyche synne wold hym self auaunce.

Now glorpous God that regnest one in thre,
And thre in one, graunt vertue myght and grace
Unto the pryncer of this werke, that he
May be rewarded in thy heauenly place;
And whan the worlde shall come before thy face,
There to receyve according to desert
Of grace and mercy make hym then expert.

Batman, who, as is above said, in 1582, published an edition of the book *De Proprietatibus Rerum*, took great liberties with Trevisa's translation, by accommodating the language of it to his own time, a very unwarrantable practice in the editor of any ancient book; he may however be said in some respects to have made amends for this his error, by the additions of his own which he has occasionally made to several sections of his author. Here follows that part of the nineteenth book above referred to, taken verbatim from the edition of Wynken de Worde, with the additions of Stephen Batman, distinguished as they occur.

De Musica.

‘ As arte of nombres and mesures scrupth to diuinite, so doth
 ‘ the arte of melody for musyk; by the whyche accorde and melody is
 ‘ knowe in sowne. and in songe is nedeful to know mystryk meanynge
 ‘ of hply writte; for it is sayd that the worlde is compownd and
 ‘ made in a certayne and proporcion of armeny, as Yfyder * sayth
 ‘ libro tertio.

‘ And it is sayd that heuen gooth aboute wpyth consonaunce and
 ‘ accorde of melody. For musyk meynth affections, and excepteth the
 ‘ wyttes to dyuerse dysposycons. Also in bataylle the noyse of the
 ‘ trompe comfortyth werypours, and the more stronge that the trom=
 ‘ pyng is, the more stronge and holde men ben to fyghte: and com=
 ‘ fortyth shypmen to suffre alle the dyscaies and trauelle. And com=
 ‘ sorte of boys pleaseth and comfortyth the hert, and inwytteth in all
 ‘ dyscaie and traueylle of werks and werpnesse. And musyk aba=
 ‘ teth maystry of euyl spyrytes in mankynde, as we rede of Da=
 ‘ uyd that delynered Saul of an unclene spyryte by crafte of melodye.
 ‘ And musyk excepteth and comfortyth bestis and serpentes, foules
 ‘ and delphines to take hede therto; and so beynges and synelwes of
 ‘ the body and puls therof; and so all the lymines of the body ben
 ‘ socied togyder by vertue of armenye as Isider sayth. Of Mu=
 ‘ syk ben thre partyes, Armonica, Rethmica, and Mherica. Armo=
 ‘ nica dyspyngueth grete and smalle in sownes, and hyghe and lowe,
 ‘ and proporeonall chaungyng of boys and of sowne. And Ar=
 ‘ monia is swete accorde of songe, and cometh of due proporeon in
 ‘ dyuerse voyces, other blastes towchynge and synptynge sownes:
 ‘ for, as Isider sayth, sowne comyth of boys, as of mouthe and
 ‘ jowes; other of blaste, as of trompes and pyppes; other of touch=
 ‘ inge and synptynge of cymbale and harpe; and other suche that
 ‘ sowneyth wpyth synptynge and strokes. Boys comyth to one accorde,
 ‘ as Hugucyon † sayth, for in all melodye nedpyth many boys,
 ‘ other sownes, and that accordyng; for one boys pleaseth not so

* Isidore, bishop of Sevil.

† Supposed to be Hugotio, duke of Pisan, in Greece; surnamed Flagiolanus, from his being a scourge to the Florentines. He flourished about 1320, and was a man of letters, but his writings are not known. Batm.

' moche as the voys and songe of the Snokken *, and of many dys-
 ' cordith, the voys plesith not; for of suche dyscorde comyth not songe,
 ' but howlyng other pellyng; but in many voyces accordyng in
 ' one is proportion of armony and melodye other swete symphonia.
 ' And so Isyder sayth that symphonia is temperate modulacyon, ac-
 ' cordyng in solunes highe and lowe. And by this armony hyghe
 ' voys accordyth, so that of one discordyth it greueth the herpynge;
 ' and suche accordyng of voys hyghe Euphonia, that is swetnesse of
 ' voys, and hyghe also Melodya, and hath that name of swetnesse
 ' and of Mel, that is Honey; and the contrary is called Dyaphonia,
 ' fowle voys and dyscordyng. To make melodye of armony nedyth
 ' diastema, diesis, tonus, iperludius, podorius, arsis, thesis, and
 ' swete voys and temperate solune. Dyastema is a couenable space
 ' of two voyces, other of moo, accordyng. Diesis is the space and
 ' dopng of melodye, and chaungyng out of one solune in to an-
 ' other. Tonus is the sharpnesse of voys, and is difference and quan-
 ' titie of armony, and standyth in accent and tenor of voys. And
 ' musiciens maketh thereof sytene partyes. Iperludius is the laste
 ' thereof and moost sharpest; and Podorius is moost heaby of alle, as
 ' Isyder sayth. Arsis is reryng of voys, and is the beginning of
 ' songe. Thesis is settyng, and is the ende, as Isyder sayth;
 ' and so songe is the bendyng of the voys, for some passeth streighte,
 ' as he sayth, and is to fore songe. And euery voys is solune, and
 ' not apen warde; for solune is the obiecte of herpynge, for all that is
 ' perceyued by herpynge is called solune, as breking of trees, synnyng
 ' togyder of stones, hurlyng and russhyng of waues and of wynde,
 ' chytterynge of byrdes, lowyng of beestys, voys and gronyng of
 ' men, and synnyng of organes. And a voys is properly the solune
 ' that comyth of the mouth of a beest; and solune comyth of apre-
 ' synpte apenst an harde body; and the synnyng is sooner seen than
 ' the solune is herde, and the lyghnyng is sooner seen than the
 ' chondre is herde. A voys is moost thynne apre, synpte wryth the
 ' wresle of the tonge; and some voys spynnyeth and tokenyth by
 ' kynde, as chytterynge of byrdes and gronyng of spake men. And
 ' some tokenyth at wyll, as the voys of a man that is ordeyned,
 ' and there shap by helpe of reason to telle out certain wordes. The

* Cuckoe. Batm.

' voys berith forth the worde, and the worde that is in the thoughte
 ' maye not come oute but by helpe of the voys that it oure brpngerth.
 ' And so fyrst the intowpte gendrieth a worde in the thoughte, and put-
 ' teth it afterwarde out at the mouthe by the voyce; and so the worde
 ' that is gendryd and contepned by intowpte, comyth oute by the voys.
 ' as it were by an instrumente, and is knowe. The voyce that is
 ' dysposyd to longe and melodye hath thise propretees, as Isyder
 ' sayth. Voyces he sayth ben smalle, subtrill, thicke, clere, sharpe,
 ' and shyll. In subtrill voys the spryete is not strong, as in chyl-
 ' dren and in wymmen; and in other that haue not grete spnetws,
 ' stronge and thicke; for of smalle strynges comyth smalle voys and
 ' subtrill. The voyces ben fatte and thyeke whan moche spryete
 ' comyth out, as the voys of a man. The voys is clere that solowpeth
 ' well, and ryngeth wythout any hollownesse. Sharpe voyces ben full
 ' hyghe, shyll voyces ben lowde, and drawth a longe, and fylleth
 ' soone all the place, as the noyce of trumpe. The harde voys is
 ' hofe, and also the harde voys is grymme and gryfely whan the
 ' solwe therof is vyolente, and as the solwe of thondre, and of a felde
 ' bete with grete mallets. The rough voys is hofe and sparplyd by
 ' smalle, and is stuffyd and dureth not longe, as the solwe of erthen
 ' vessell. Voys uniuolenta * is nesseshe † and plyaunt. That name
 ' uniuolenta ‡, of Viuo, that is a lytill belle nessesly bende, The
 ' perspyghte voys is hyghe, swete, and stronge and clere; hyghe to be
 ' well herde, clere to fylle the eeres; swete to plesse, and not to fere
 ' the herpge, and to comfort the hertes to take hede thereto. If
 ' ought herof sayleth, the voys is not perspyghte, as Ysyder sayth.
 ' Here ouer is armonia of organes, that comyth of blasie whan cer-
 ' tain instrumentes ben craftely made and dully blowe, and penyeth
 ' by quantyte of the blasie craftly, dyuers by dyuersite of organes
 ' and instrumentes, as it fareth of organes, trompes, and pipes, and
 ' other suche that penyeth dyuerse solwnes and noyce. Organum is a
 ' generall name of all instrumentes of musyk, and is nethelasse spe-
 ' cially a proprete to the instrument that is made of many pipes,
 ' and blowe wyth belowes. And now help chyrche useth oonly this
 ' instrument of musyk, in proses, sequences, and ympnes; and for-

* Vinolenta. Batm.

† Soft. Batm.

‡ Vio. Batm.

' sakyth for men's use of mynsiralspe all other insurmentes of musyk *.

' The Turenes founde fyrste the trompe. Virgil spekyth of them; and sayth that the boys of the trompe of Turene lowyth in the apre †. When in olde tyme usyd trompes in batayle to fere and affraie theyr ennynes, and to comforte theyr owne knyghtes and fyghtynge men; and to comforte horse of werre to fyghte and to rese and synpte in the batayle; and tokenyth worship wyth byetory in the fyghtynge, and to call them agen that begyn to fle. And usyd also trompettes in feestys to call the people togider, and for besynesse in prayshynge of God. And for cypenge of welthe of joye the Hebrewes were commaunded to blowe trompettes in batayle, in the begynnynge of the newe mone, and to crye and warne the compynge of the Jubile, the pere of grace with noyse of trompes, and to crye and resse to all men. As Isyder sayth libro xviii°.

' A trompe is properly an instrument ordeyned for men that fygthe in batayle, to crye and to warne of the sygnes of batayle. And where the cryers boys maye not be herde for noyse, the noyse of the trompe sholde be herde and knowen. And Tuba hath that name as it were Tona, that is holowe wythin, and full smothe for to take the more brethe, and is rounde wythout, and streyghte atre the trompers mouth, and brode and large at the other ende; and the tromper with his honde putteth it to his mouth, and the trompe is culyd upwarde and downward, and holde forth ryght; and is dyuerse of noyse, as Ysyder sayth. For it is somtyme blowe to araye bataylles, and somtyme for that bataylles sholde synpte togyder, and somtyme for the chase, and to take men in to the hysse.

De Buccina.

' Buccina hath the name as it were vociva parua, and is a trompe of horne, of tree, cyther of brass, and was blowen agens ennynes in old tyme; for as Isyder sayth, libro decimo octavo, the wyld Panems were somtyme gaderyd to al manere dopnge wyth the blow-

* Addition of Batman. ' Or is for his loudnesse neereft agreeing to the voyce of man.'

† ' Tirrenusque tubæ mugire per æthera clangor.'

‘ puge of suche a manere trompe, and soo Buccina was properly a token to wyld men. Persius speketh herof, and sayth that Buccina made the olde Qwyrites atape themselfe, namely, in armoure. The vops of suche a trompe, hyght Buccinium as he sayth, and the Hebrewes used trompes of horne, namely in Kalendus, in remembrance of the despueraunce of Ysaac, whanne an hornyd wetther was offryd and made oblacion of in his stede, as the Gloc.* sayth super Genesis †.

De Tibia.

‘ Tibia is a pype, and hath that name for it was fyrst made of legges of hartes, ponge and olde, as men trowe; and the nypse of pypes was called Other, as Hugucion sayth. This name Tibia comyth of Tibium, that is a rushe, other a rede, and therof comyth this name Tibicen a pype. And was somtyme an instrument of doole and lamentacon, whyche men dyde use in office and sepultures of deed men, as the Gloc. sayth super Math. ix. and thereby the songe was songe of doole and of lamentacon.

De Calamo.

‘ Calamus hath that name of thys worde Calando, solwning; and is the generall name of pypes. A pype hyghte Fistula, for voyce comyth therof. For voyce hyghte Fes † in Grewe ¶, and send; Istola || in Grewe. And soo the pype hyghte Fistula, as it were sendyng oute voyce other solwe. Hunters useth this instrument, for hartes lounth the nypse therof. But whyle the harte taketh hede and lykynge in the pypynge of an hunter, another hunter whyche he hath no knowlege of, comyth and shoteh at the harte and sleeth hym. Pypynge begyleth hyrdes and foules, therefore it is sayd “the pype syngeth sweetely whyle the fowler begyleth the hyrde §.” And thepe

* i. e. The glos or commentary.

† Batman, in a note on the trompe and buccina, says that the warnings in battle were the Onset, the Alarum, and Retrate, and adds, ‘ Some used the greate wilke shell instead of a trumpet, some hornes of beastes, and some the thigh bones of a man, as do the Indians. In civil discords the flute, the fife, and the cornet, made winding like the rammes borne.’

‡ Fos Batm.

¶ i. e. Greek.

|| Stolia. Batm:

§ ‘ Fistula dulce canit, volucrum dum decipit auceps.’ Caton. Dist. lib. I.

' louth ppyng, therefore shepherdes usyth pipes whan they walk
' usyth theer shepe. Therefore one whyche was callid Pan was
' callid God of hirdes, for he joynd dyverse reedes, and arayed them
' to songe syghly and craftely. Virgil speketh therof, and sayth
' that Pan ordeyned fyrst to joinn [in one horne] *. Pan hath cure
' of shepe and of shepherdes. And the same instrument of pypes
' hyghre Pan donum, for Pan was synder therof as Ysyder sayth.
' And usyth pipes watchpuge men plesseth suche men as resyth in
' beddes, and maketh theym slepe the sooner and more sweetly by me-
' lodye of pypes †.

De Sambuca.

' Sambuca is the Ellerne tree brocpll, and the bowes therof ben
' holowe, and voyde and smothe; and of those same bowes ben pipes
' made, and also some maner symphony, as Ysyder sayth.

De Symphonia.

' The Symphonie is an instrument of musike, and is made of an ho-
' lowe, tree closyd in lether in eyther syde, and musikalles betwix it
' usyth strekes; and by accorde of hyghre and lowe therof cometh full
' swete notes, as Isyder sayth. Nevertheless the accorde of all sownes
' hyghre Symphonia, in lyke wise as the accorde of dyverse boys
' hyghre Chorus, as the Gloc. sayth super Luc.

De Armonya.

' Armonya Rithinica is a sowynge melodye, and cometh of stryt-
' tynge of strynges, and of tynklynge othre ryngynge of metalle.
' And dyverse instrumentes scrupth to this manere armonye, as Ta-
' bour and Tymbre, Harpe, and Sawtry, and Nakyres, and also
' Sistrum.

* 'With wax manye pipes in one'. Batm. on the authority of this passage: 'Pan
' primos calamos cera conjungere plures.'

† Addition of Batman. 'Pan, called the god of shepherdes; he is thought to be De-
' mogorgon's son, and is thus described; in his forehead he hath hornes like the sun
' beames, a long beard, his face red like the cleer air; in his brest the star Nebris, the
' nether part of his body rough, his feet like a goate, and alway is imagined to laugh.
' He was worshipped, especially in Arcadia. When there grew betwixt Phæbus and Pan
' a contention whether of them two should be judged the best musician; Midas preferring
' the bagpipe, not respecting better skill, was given for his reward a pair of ass eares.'

De Tympano.

' Tympanum is laped strepghte to the tree in the one side, and
' half a tabour other halfe a symphony, and shape as a spue*, and
' beten wpth a speke; ryght as a tabour, as Ilyder sayth, and mak-
' eth the better melodye yf there is a pype therwpyth.

De Cithara.

' The harpe hyghte Cithara, and was fyrst founde of Appollin, as
' the Grekes wene; and the harpe is like to a manys breste, for
' lyke wyse as the voyce comyth of the breste, soo the notes cometh of
' the harpe, and hath therfore that name Cithara, for the breste is
' callped Thorica thicariuz. And afterwarde some and some, † came
' forth many manere instrumentes therof, and hadde that name Ci-
' thara, as the harpe, and sawtry, and other suche.

' And some ben foure cornerde, and some thre cornerde; the
' strynges ben many, and specpall manere therof is dyuerse.

' When in olde tyme callped the harpe Fidicula, and also Fidicen,
' for the strynges therof accordyth as well as some men accordyth in
' fep ‡. And the harpe had seuen strynges, and soo Virgil sayth libro
' septimo. Of solwe ben seuen Discrimina ¶ of voyz, and ben as the
' nexte strynge therto. And strynges ben seuen, for the fulleth alle
' the note. Other for heuen solwpyth in seuen meynngs. A strynge
' hyghte Corda, and hathe the same name of corde the herte; for as
' the puls of the herte is in the breste, soo the puls of the strynges is
' in the harpe. Mercurius founde up fyrste suche strynges, for he
' streynd fyrste strynges, and made them to solwe, as Ylyder sayth.

' The more drye the strynges ben streynd the more they solwe.
' And the wreste hyghte Plectrum.

De Psalterio.

' The Sawtry hyghte Psalterium, and hath that name of Psallendo,
' spynge; for the consonant answeryth to the note therof in spyn-
' ge. The harpe is lyke to the sawtry in solwe. But this is

* i. e. A sieve.

† At different times.

‡ Faith.

¶ 'Septem sunt soni, septem discrimina vocum.'

‘ the dyuersptye and discorde bptwene the harpe and the salwtry; in
 ‘ the salwtry is an holowe tree, and of that same tree the solwe
 ‘ comyth upwarde, and the strynges ben smytte dountwarde, and solw-
 ‘ yth upwarde; and in the harpe the holownesse of the tre is byneth.
 ‘ The Hebrewes callyth the salwtry Decacordes, an instrument hau-
 ‘ inge ten stringes, by numbre of the ten hestes or commaundementes.
 ‘ Stringes for the salwtry ben best made of lator, or elles thole ben
 ‘ goode that ben made of spluer.

De Lira.

‘ Lira hath that name of dyuersptye of solwe; for the Lira geueth
 ‘ dyuerse solwes, as Isyder sayth. And some people suppose that
 ‘ Mercurius firste founde up this instrument Lira in this wise. The
 ‘ riber Nylus was flouen and arysen, and afterward was aualyd and
 ‘ wythdrawen apen in to his propre channelle. And lefte in the felde
 ‘ many dyuerse beestys, and also a snaple; and whan the snaple was
 ‘ rotyd the synelwes left, and were streped in the snaples house.
 ‘ And Mercurius smote the synelwes, and of theym came a solwe.
 ‘ And Mercurius made a Lira to the lynesste of the snaples house,
 ‘ and gabe the same Lira to one that was namyd Orpheus, whiche
 ‘ was moost besy abowtte such thynges; and so it was sayd that by
 ‘ the same crafte, not only wyld beestys drelve to longe and melo-
 ‘ dye, but morcouer stones and also wodes. And syngers in fables
 ‘ don meane that thys forsayd instrument Lira is sette amonge sterres
 ‘ for loue of study and praysonge of song, as Isyder sayth.

De Cymbalis.

‘ Cymbales ben instrumentes of musyk, and ben smytte togider,
 ‘ and solwerly and rpyngeth*.

De Sistro.

‘ Sistrum is an instrument of musyk, and hath the name of a lady;
 ‘ that firste brought it up; for it is proued that Isis, quene of Egypte,
 ‘ was the first fynder of Sistrum: and Juuenalis spekyth therof and
 ‘ sayth, Isis et irato feriat mea lumina sistro. And wymmen usyth

* Addition of Batman. ‘ Compassed like a hoope; on the upper compasse, under a
 ‘ certain holownes hangeth halfe bells fyve or seaven.’

this instrument, for a woman was the fyrste synder therof. Therfore among the Amazones the hosse of wymmen is calld to bataplle with the instrument Sistrum *.

De Tintinabulo.

Tintinabuluz is a belle, other an Campernole; and hath the name of Tiniendo, rynklynge or ryncynge. A belle hathe this proprete, that whyle he prouffyteth to other in solwinge, he is wastyd ofte by synypnge. Thys instrumentes, and many other scrupth to musyk that treateth of voyse and of solwnges, and knoweth neuertheless dysposytron of kindly thynges, and proporcyon of nombres, as Boicius sayth; and setteth ensample of the nombre of twelue in comparyson to fyre, and to other nombres that ben bytwene, and sayth in this wyse. Here we syndeth all the accordes of musyk, from eyghte to fyre, nyne to twelue, maketh the proporcyon Sesquitercia, and maketh togyder the consonancy Dyapente; and twelue to fyre maketh double proporcyon, and syngeth the accorde Dyapason. Eyghte to nyne in comparyson ben meane, and maketh Epogdonus, whych is calld Tonus in melody of musyk, and is comin mesure of alle the solwnges. And soo it is too understonde that bytwene Dyateseron and Dyapente tonus is dyuersyte of accordes; as bytwene the proporecons Sexquitercia and Sexquialtera onely Epogdolis is dyuersyte, huc usque Boicius in secundo Arismetrice * capitulo ultimo.

And the melody of musyk is nempnd and calld by names of the nombres. Dyateseron, Dyapente, and Dyapason haue names of the nombres whiche preceedeth and gooth tofore in the begynnynge of those sayd names. And the proporcyon of thes solwnges is founde and had in those same nombres, and is not founde, nother had, in none other nombres.

For ye shall understonde that the solwng and the accorde in Dyapason, is of proporcyon of the double nombre; and the melody of Dyateseron dooth come of Epitrica collimie that is Sexquitercia proporcio, * * * * *

* Addition of Batman. 'An instrument like a horn, used in battaile in steed of a trumpet, also a brazen timbrell.'

† Arithmetic.

Quid sit numerus sexquialterus.

' The nombre Sexquialterus conteyneth other halfe the lesse nombre, as thre conteyneth tweyne and the halfe deale of two, that is one: to nyne conteyneth fyve and the halfe deale, that is thre. And so twelue to eghte, and fyftene to ten, and so of other. These wordes ben in themselves deepe and full mystyke, deke to understandinge. But to them that ben wyse and cunnyng in arismetrik and in musyk, they ben more clerer than moche lychte; and ben derke and alle unknowen to them whiche ben uncunninge, and haue no usage in arismetrik. Therefore he that woll knowe the forsayde wordes and proportionys of nombres of voyes and sownes, shall not dyspyle to aske counsell, and to desyre to haue knowlege by those whiche ben wyser, and that haue more cunnyng in gemetry and in musyk. And Iyder sayth that in termes and figures and accordes of musyk is so grete, that the selfe man stondeth not perspyghte there withoute, for perspyghte musyk comprehendeth alle thynges. Also reuolue and consydre herof in thy minde, that musyk and armonye unperth and accordeth dyuerse thynges and contrary; and maketh the hie sowne to accorde wyth the lowe, and the lowe wyth the hyghe; and accordeth contrary wylls and desyres, and refreyneth and abateth intencionys and thoughtes, and amendeth and comforteth feble wyttes of sepyge, and ceryeth namely, and warneth us of the unpyte of the exemplar of God in contrary werkynge; and dyuersly manifesteth and sheweth that erthly thynges may be joynd in accorde to heuenly thynges; and causeth and maketh gladde and joyful hertes, more gladde and joyful, and sorow hertes and elenge, more sorow and elenge: for as Austin sayth by a preyng and secreete lykenesse of propretye of the soule and of armonye, melodye conformpeth itselfe to the affectionys and desires of the soule. And therefore auctores manyth that instrumentes of musyk maketh the gladde more gladde, and the sorow more sorow. Like other propretyes of armonye tofore in this same booke, whereas other wordes of Iyder ben rehercyd and spoken of.'

To this brief but very curious discourse of Bartholomæus, his editor Batman has added a supplement, containing his own sentiments and those of sundry other writers on the subject. This supplement may be considered as a commentary on his author, but is too long to be here inserted.

C H A P. IV.

THE foregoing extract may well be considered as a supplement to the several tracts contained in the Cotton manuscript and that of Waltham Holy Cross, of the contents whereof a copious relation has herein before been given; forasmuch as these treat in general on the nature of the consonances, the rudiments of song, the Cantus Gregorianus, and its application to the choral offices, the Cantus Mensurabilis, and the precepts of extemporary descant, and this of Bartholomæus contains such a particular account of the various instruments in use at the time of writing it, which, to mention it again, was about the year 1366, as it would be in vain to seek for in any manuscript or printed book of equal antiquity, as yet known to be extant.

It is true that in the account which he has given of the inventors of the several instruments described by him, Bartholomæus seems to have founded his opinion on vulgar tradition; and indeed in some respects he is contradicted by authors whose good fortune it was to live in more enlightened times, and from whose testimony there can lie no appeal. But rejecting his relation as fabulous in this respect, enough will be left in this little work of his to engage the attention of a curious enquirer into the history and progress of music; as it is from such accounts as this alone that we are enabled to form an estimate of the state of musical practice at any given period.

The several descriptions given by this author of the ancient trumpet made of a Horn, or of a Tree; of the Tibia, formed of the leg-bone of a hart; as also of the Fistula, seem to refer to the practice of the Hebrews and ancient Greeks; but nothing can be less artificial than the Sambuca, a kind of pipe, made, as he relates, of the branch of an Elder Tree; or that other instrument described by him in the chapter De Symphonia, made of an 'holowe tree, closyd in lether' 'in eyther syde, whych mynstralles betyth wyth styckes;' or of the Tympanum, 'layed streyghte to the tree, in shape as a syue, hauing' 'halfe a tabour and halfe a symphony;' and which 'being beten' 'with a stycke, makyth the better melodie yf there is a pype ther-' 'wyth.'

These, and other particulars remarkable in the above-mentioned tract of Bartholomæus, bespeak, as strongly as words can do, the very low and abject state of instrumental music in his time; and were it not for the proofs contained in other authors, that the organ, the harp, the lute, and other instruments of a more elegant structure were in use at that time, would induce a suspicion that instrumental music was then scarcely known. But to what degrees of improvement these rude essays towards the establishment of an instrumental practice were carried in the space of about fourscore years, may be collected from the *Liber Niger Domus Regis*, before cited, in which is contained an account of the several musicians retained by Edward IV. as well for his private amusement, as for the service of his chapel, with their duties. Batman, in the additions made by him, seems to have discharged, as far as he was able, the duty of a commentator: and has given such an eulogium on the science of music as might be expected from a man of great reading and little skill, and such the author appears to have been. The account of the household establishment of Edward IV, above-mentioned, is contained in the following words.

‘ MINSTRELLES thirteene, therof one is uirger, which directeth
 ‘ them all festyvall dayes in their statyones of blowings and pypynge
 ‘ to such offyces as the offyceres might be warned to prepare for the
 ‘ king’s meats and souters; to be more redyere in all seruyces and
 ‘ due tyme; and all thes sytyng in the hall together, wherof some
 ‘ be trompets, some with the shalmes and smalle pypes, and some are
 ‘ strange mene coming to this court at fyve feastes of the year, and
 ‘ then take their wages of household after iiij. d. ob. by daye, after as
 ‘ they have byne presente in courte*, and then to avoyd aftere the
 ‘ next morrowe aftere the feaste, besydes theare other rewards yearly
 ‘ in the king’s exchequer, and clothinge with the householde, win-
 ‘ tere and somere for eiche of them xxs. and they take nightelye
 ‘ amongeste them all iiij galanes ale; and for wintere season thre
 ‘ candles waxe, vj candles pich, iiij taletheids*; lodging suffytente
 ‘ by the herbengere for them and theire horses nightelye to the
 ‘ courte. Also hauing into courte ij seruants to bear their trompets,
 ‘ pypes, and other instruments, and torche for wintere nightes

* i. e. According to the time, &c.

* whilest they blowe to suppure of the chaundry ; and alway two of
 * thes perfones to contynewe stytle in courte at wages by the cheque
 * rolle whiles they be presente iiij. ob. dayly, to warne the king's
 * ridynge houghhold when he goethe to horsbacke as oft as it shall re-
 * quire, and that his houghhold meny maye followe the more redyere
 * aftere by the blowinge of their trumpets. Yf any of thes two min-
 * strelles be lete bloode in courte, he taketh two loves, ij messe of
 * greate meate, one galone ale. They part not at no tyme with the
 * rewards given to the houghhold. Also when it pleasethe the kinge
 * to have ij mynstrelles continuinge in courte, they will not in no
 * wise that thes minstrelles be so famylliere to aske rewards.

* A WAYTE, that nightely from Mychelmas to Shreve Thorstdaye
 * pipethe watche within this courte fowere tymes ; in the somere
 * nightes iiij tymes, and makethe Bon Gayte at every chambere,
 * doare and offyce, as well for feare of pyckeres and pillers. He eat-
 * ethe in the halle with mynstrelles, and takethe lyverey at nighte a
 * losse, a galone of alle, and for somere nights ij candles pich ; a
 * bushel of coles ; and for wintere nights halfe a loafe of bread ; a
 * galon of ale, iiij candles piche, a bushel coles ; daylye whilste he
 * is presente in courte for his wages in cheque roale allowed iiij. d. ob.
 * or else iiij. d. by the discrethion of the steuarde and tressorore, and
 * that aftere his cominge and deseruinge † : also cloathing with the
 * houghhold yeomen or mynstrelles lyke to the wages that he takethe ;
 * and he be sycke he taketh twoe loves, ij messe of great meate, one
 * gallon ale. Also he partethe with the houghholde of general gyfts,
 * and hathe his beddinge carried by the comptrolleres assygment ;
 * and under this yeoman to be a groome watere. Yf he can excuse
 * the yeoman in his absence, then he takethe rewarde, clotheinge,
 * meat, and all other things lyke to other grooms of houghhold.

* TALSHIDE OR TALWOOD [Taliatura] is firewood cleft and cut into billets of a certain length. By a statute of 7 Edw. VI. cap. 7. every Talshide marked j, being round-bodied, shall contain sixteen inches of assize in compas, &c. Cowel, in voce.

By the book of the earl of Northumberland's houghhold establishment it appears that the liveries of wood were of so many *Shides* for each room, and of so many faggots for brewing and baking.

The distinction seems to have consisted in this, that Talshides or Taleshides were the larger timber, split and cut into a proper length for burning upon hearths in the apartments. And that faggots were made, as they now are, of the lops and branches of the trees.

Tal or *tale* prefixed to shides or sheides, perhaps is derived from the French word *taillé*, cut.

† i. e. According to his attendance and deserts. The word *after* is here to be taken in the sense above given of it.

‘ Also this yeoman-waighte, at the making of knightes of the Bathe,
 ‘ for his attendance upon them by nighte-time, in watchinge in the
 ‘ chappelle, hathe to his fee all the watchinge-clothing that the
 ‘ knight shall wear upon him.

‘ DEANE OF THE CHAPPELLE, caled the king’s Cheefe Chaplene,
 ‘ syttinge in the hall, and served after a barrone service, begynninge
 ‘ the chappell bourd, havinge one chappelene, and one gentleman
 ‘ eatyinge in the halle, and lyuerey to his chambere for all daye and
 ‘ nighte iij loaves, ij messe of great meate, a picher of wyne, two
 ‘ gallones of ale; and for wintere seafone one torche, one picher, ij
 ‘ candles waxe, iij candles pich, iij taletheids, lyttere, and rushes all
 ‘ the year of the serjante usher of the hall and chambere, and the
 ‘ duties of the king’s charges; and all the offerings of waxe in Can-
 ‘ dlemas-daye of the hole housholde by the king’s gyffe, with the
 ‘ fees of the beene fat uppe in the feastes of the yeare when it is
 ‘ brente into a shafmonde. Also this deane is yearly clothing with
 ‘ the household for winter and somere, or else in moneyes of the
 ‘ comptyng-house viij markes, and carradge for his competente
 ‘ hernes in the offyce of uesterye, by ouersyght of the comptrolere,
 ‘ and keepynge in all within this courte iij perfonas; and when
 ‘ himself is out of court his chamberlene eatethe with the chamber-
 ‘ lenes in the halle. The deane come agayne, he must have lodginge
 ‘ suffytyente for his horses by the herbenger, and for his other ser-
 ‘ uants in the toun or contrey; also he hathe all the swards that
 ‘ all the knights of the Bathe offere to Gode in the king’s chappelle,
 ‘ as ofte as any shall be made. This dean is curate of confeshon of
 ‘ houshold.

* * * * *

‘ This deane hath all correctyones of chappelman, in moribus et
 ‘ scientia; except in some cases to the stuard and comptyng-house;
 ‘ he nor non of the chappell partethe with the household of noe ge-
 ‘ nerall gyffs excepte uestire.

‘ CHAPLENES, AND CLERKES OF THE CHAPPELLE xxiiij. by the
 ‘ deane’s electyone or denomenatyone, endowed with uirtues morrolle
 ‘ and specikatyue, as of the muscke, “shewing in descante, clean uoy-
 ‘ ced, well releshed and pronounsyng. Eloquent in readinge, suffyty-
 ‘ ente in organes playnge,” and modestiall in all other hauour, syttinge
 ‘ in the hall together at the deane’s boarde, also lodginge together
 ‘ within

• within the courte in one chambere, or else nighe thertoo. And euery
 • eiche of them beinge in courte, for his dayly wages allowed in the
 • cheque rolle, vii. ob. And for euery eiche of them clothinge in win-
 • tere and somere, or else of the comptyng-house xs. and lyuery to their
 • chamberes nightly amongste them all ii loves of breade, j picher of
 • wyne, vj gallones of ale. And for wintere lyuery from Alhollon-
 • tyde till Estere, amongest them all ij candles waxe, xij candles
 • pich, viii talsheids. Thei parte not with any tythes of household
 • at noe tyme, but yf it be given unto the chappelle alone. Also
 • they pay for their carriadge of beddinge and harnesse, taking all
 • the year for their chambere, lyttere and rushes of the serjante
 • usher of the hall; and hauinge into this courte for every eiche of
 • these chaplenes, being preefte, one servante; and for euery twoe
 • gentlemen clerkes of the chappelle, one honeste seruante, and ly-
 • uerye suffityente for their horses and their seruantes nighe to the
 • towne. The king's good grace auuncethe thes people by pre-
 • bends churches of his patremonye, or by his highnes recomenda-
 • torye, and other free chappelles or hospitalles. Oore Lady Masse
 • preestes and the gospelleres are assigned by the deane; and if any
 • of thes be let bloode in courte, he taketh dayly ij loves, one messe
 • of great meate, one messe of roste, one galone of ale: and when
 • the chappelle syng mattenes ouer nighte, called Black Mattynes,
 • then they have allowed spice and wine.

• YEOMEN OF THE CHAPPELLE; twoe, caled Pisteleres*, growinge
 • from the chilrene of the chappelle by successyone of age; and aftere
 • the change of their uoyses, and by the deane's denominatyon, and
 • after theire copninge and uirtue: thes twoe yeomen eatynge in the
 • hall at the chappelle board, take dayly when they be presente in
 • court abyding the nighte, for their wages allowed in the cheque
 • roles iij. d. and clothinge playne with the yeomen of household,
 • and carryadge for their competente beddyng with the children of
 • the chappelle; or else eiche of them at rewarde liij. s. iiij. d. by
 • the yeare, aftere the discreyson of stuard and tresorore.

• CHILDREN OF THE CHAPPELLE viij, founden by the king's priuie
 • cofferes for all that longethe to their apperelle by the hands and over-

* Epistellers, readers of the epistles. We read also of Gospellers in this and other chapel establishments.

‘ syghte of the deane, or by the Master of Songe assigned to teache
 ‘ them, which mastere is appointed by the deane, chosen one of the
 ‘ number of the felowshipe of chappelle after rehearsed, and to drawe
 ‘ them to other schooles after the form of Sacotte *, as well as in Songe
 ‘ in Orgaines and other: Thes childrene eate in the hall dayly at
 ‘ the chappell boarde, nexte the yeomane of uestery; taking amongeste
 ‘ them for lyuerye daylye for brekefaste and all nighte, two loves,
 ‘ one messe of great meate, ij galones ale; and for wintere seafone iiij
 ‘ candles piche, iiij talsheids, and lyttere for their pallets of the serjante
 ‘ usher, and carryadge of the king’s coste for the competente beddyng
 ‘ by the ouerfyghte of the comptrollere. And amongeste them all
 ‘ to haue one seruante into the court to trusse and bear their harnesse
 ‘ and lyuery in court. And that day the king’s chapelle remoueth
 ‘ euery of thes children then present receaueth iiij. d. at the green
 ‘ clothe of the comptyng-houise for hors hire dayly, as long as they be
 ‘ jurneing. And when any of these children comene to xvij yeares
 ‘ of age, and their uoyces change, ne cannot be preferred in this
 ‘ chapelle, the nombere being full, then yf they will assente “ the
 ‘ kinge assynethe them to a colledge or Oxeford or Cambridge of
 ‘ his foundatione, there to be at synding and studye bothe suffy-
 ‘ ently, tylle the kinge may otherwise aduaunse them †.

‘ CLERKE OF THE KING’S CLOSETE keepethe the stuff of the clo-
 ‘ sete, arrayeng and makinge redye the aulteres, takinge upe the tra-
 ‘ uerfe, bering the cushiones and carpetts, and fytethe all other things
 ‘ necessarye therto. He helpethe the chaplenes to saye masse; and yf
 ‘ the clarks lese torche, tapore, mortere of waxe ‡, or such other go-
 ‘ inge of the tresorore of houshold, his charge in any parte, then he
 ‘ to answere thearfore as the judges of the green clothe will awarde.
 ‘ Also he eatethe in the hall with the serjante of the uestery by the
 ‘ chappelle, and takinge for his lyuerye at nighte a galone ale, and
 ‘ for wintere lyuereye ij candles piche, a talsheid, rushes for the

* Of this word no explanation is given by any of the lexicographers.

† This seems to be a more formal establishment of the kind than any that we know of in these times or before, but it seems to have been founded in ancient usage; for we have it from Selden that it was the old way ‘ when the king had his house, there were canons ‘ to sing service in his chapel;’ so at Westminster, in St. Stephen’s chapel, where the house of commons sits; from which canons the street called Canon-row has its name. Table-Talk, tit. King of England, § 4.

‡ MORTER à Mortarium, a light or taper set in churches, to burn possibly over the graves or shrines of the dead. Cowel.

‘ cloffete, and lytere for his bede, of the ferjante ushere ; and dayly
 ‘ for his wages in courte by the cheque roule iij. d. ob. and clothing
 ‘ for wintere and somere with the householde, or else xx s. and at
 ‘ euery eiche of the iiij feasts in the year receauinge of the great spi-
 ‘ cery a towelle of worke, contayning iij elles, for the king’s house-
 ‘ lynge, and that is the clerk’s fee anon the king is housled. He
 ‘ partethe not with the gyfts of houshold, but and he be sycke in
 ‘ courte, he taketh ij loves, j messe of great mette, one galone ale,
 ‘ and lyuerey of the herbengere ; and for the cariage of the clofete is
 ‘ assyned one sompter horse, and one somptere man, of the tresorores
 ‘ charge, by the comptrollore his ouersyghte ; the chamberlene is
 ‘ this clark’s auditore and apposore *.

‘ MASTER OF THE GRAMERE SCHOLE, “ quem necessarium est in
 ‘ poeta, atque in regulis positive gramatice expeditum fore, quibus au-
 ‘ diencium animos cum diligentia instruit ac infermet.” The king’s
 ‘ henxemene the children of the chappelle astere they cane their def-
 ‘ cante, the clarks of the Armorye † with other mene and childrene of
 ‘ the courte, disposed to learn in this syence ; which master amonge yf
 ‘ he be preefte, muste synge our Lady Masse in the king’s chappelle,
 ‘ or else amonge to reade the gospell, and to be at the greate pro-
 ‘ cessyone ; this to bee by the deane’s assynacyone ; takinge his
 ‘ meate in the halle, and lyuereye at nighte a galone of ale ; and for
 ‘ wintere lyuereye one candle pich, a talefheid, or one faggote ; and
 ‘ for his dayly wages allowed in the cheque role, whilest he is pre-
 ‘ sente in courte, iij. d. ob. and clothinge with the householde for
 ‘ winter and somere, or else xx. s. cariage for his competente bed-
 ‘ dyng and bokes with the childrene of the chapelle, by comptrole-
 ‘ mente, not partyng with noe gyftes of householde, but abydinge
 ‘ the king’s auauancement after his demerits ; and lyuerye for his
 ‘ horses by the king’s herbengere ; and to haue in his court one ho-
 ‘ neste seruante ‡.

* The word apposer signifies an examiner. In the court of Exchequer is an officer cal-
 led the foreign apposer. Cowel in art. In the office of confirmation, in the first liturgy
 of Edw. VI. the rubric directs the bishop, or such as he shall appoint, to *appose* the child :
 and anciently a bishop’s examining chaplain was called the bishop’s *poper*.

† i. e. Almonry.

‡ Vide Catal. Libror. MSS. Biblioth. Harl. Numb. 293.

Of minstrels in general, and of the nature of their employment, an account has already been given, as also of the method practised to keep up a succession of them in the king's palace. By the above provision it appears that the minstrel's was not altogether a vagabond profession; but many of those that followed it were retainers to the court, and seem to have been no other than musicians, players on instruments of divers kinds. Dr. Percy, in his *Reliques of ancient English Poetry*, has obliged the world with an essay on the ancient English minstrels, in which he has placed in one point of view a great number of curious particulars that tend to illustrate this subject.

And here it may be observed, that the order and œconomy in the families of the ancient nobility bore a very near resemblance to that of the royal household, of which there cannot be clearer evidence than the liberal allowances for minstrels; and also chapels, with singing-men, children, and proper officers for the performance of divine service in such families. In that of the ancient earls of Northumberland was an express establishment for minstrels, and also a chapel; an account of the latter will hereafter be given from the household-book of Henry the fifth earl of Northumberland; that relating to the minstrels, contained in the same book, is as follows:

SECT. V.

- ‘ Of the noumbre of all my lord’s seruauents in his chequirroul daily
 ‘ abidyng in his household.

* * * * *

- ‘ MYNSTRALES iij, viz. a tabret, a luyte, and a rebecc.’

SECT. XLIV. 2.

- ‘ Rewardes to be given to strangers, as players, mynstrails, or any
 ‘ other, &c.

- ‘ Furst, my lorde usith and accustomyth to gyf to the KING’s
 ‘ JUGLER, if he have wone, when they custome to come unto hym
 ‘ yerely, vi. s. viij. d.

- ‘ Item, My lorde usith and accustomyth to gyf yerely to the king’s
 ‘ or queene’s Barwarde, if they have one, when they custome to com
 ‘ unto hym yerely,—vj. s. viij. d.

- ‘ Item, My lorde usith and accustomyth to gyfe yerly to every erlis
 ‘ MYNSTRELLIS, when they custome to come to hym yerely iij. s.

‘ iij.

• iij. d. And if they come to my lorde seldome ones in ij or iij yeres, than vj. s. viij. d.

• Item, My lorde usith and accustomedeth to gife yerely to an erls MYNSTRALL, if he be his speciall lorde, frende, or kynfman, if they come yerely to his lordschip And if they come to my lord seldome ones in ij or iij yeares vj. s. viij. d.

* * * * *

• Item. My lorde usith and accustomyth to gyf yerely a dooke's or erlis TRUMPETTS, if they cum vj together to his lordshipp, viz. if they come yerely vj. s. viij. d. And if they come but in ij or iij yeres, than x. s.

• Item, My lorde usith and accustomedeth yerly, whan his lordschip is at home, to gyf to iij the kyng's SHAMES, whether they com to my lorde yerely x. s.'

Seēt. XLIV. 3.

• Rewardes to his lordship's seruants, &c.

• Item, My lord usith and accustomedith to gyf yerly, when his lordschipp is at home, to his MYNSTRALLS that be daly in his household, as his tabret, lute, ande rebeke, upon New Yeres-day in the mornynge, when they doo play at my lordis chambre doure, for his lordschipe and my lady xx. s. viz. xij. s. iij d. for my lord, and vj. s. viij. d. for my lady, if sche be at my lords syndynge and not at hir owen; and for playing at my lordis sone and heir chaumbre doure, the lord Percy, ij. s. And for playinge at the chaumbre doures of my lords yonger sonnes, my yonge maisters, after viij. d. the pece for every of them.—xxij. s. iij. d.'

* * * * *

This establishment, though no older than about the third year of the reign of Henry VIII. is not to be considered as a novel institution; on the contrary it appears to be a recognition of that rule and order which had been observed in the family for ages preceding; and that minstrels were formerly persons of some consideration, at least in the northern parts of the kingdom, may be inferred from an inscription still legible on a pillar in the ancient church of St. Mary, at Beverley in Yorkshire. It seems that to the expence of erecting this

fabric the nobility and gentry of the town and its neighbourhood were voluntary contributors : one of the pillars that support it was built by the minstrels, in memory whereof the capital is decorated with the figures of five men, carved in stone, dressed in short coats ; one of these bears in his hand an instrument of a rude form, but somewhat resembling a lute, and under this sculpture are these words in ancient characters, *Thys pyllar made the Mynstrells*.

The chapel establishment of this noble family was perhaps less ancient, and might have been borrowed from that of Edward the Fourth, contained in the foregoing account of his household, it was nevertheless very noble, and will be given in a subsequent part of this work *.

JOHN of DUNSTABLE, so called from the town of that name in the county of Bedford, where he was born, seems to have been a very learned man, and an excellent musician. He flourished about the year 1400, and was the author of a tract *De Mensurabilis Musica*. Gaffurius, in his *Practica Musica*, lib. II. cap. vii. has cited him by the name of Donstable, and has produced an example from a hymn of his composition, beginning ‘*Veni sancte spiritus*,’ to explain a passage in that work. Morley has named him in his catalogue of English practitioners ; and he elsewhere appears to have been a very considerable man in his time †. He is said to have died in 1455, and to have been buried in the parish-church of St. Stephen, Walbrook, in London. In Weever’s *Funeral Monuments*, and also

* Besides the Minstrels that were retainers to great houses, there appear to be others of a vagrant class. The following note to that purpose is taken from the Appendix to Hearne’s *Liber Scaccarii*, Numb. XII. pag. 598, Lond. 1771.

‘The fraternity of the Holy Crosse in Abingdon, in H. 6. tyme, being there where nowe the hospitall is, did every year keep a feast, and then they used to have twelve priestes to sing a dirige, for which they had given them four pence a peece. They had also twelve minstrells, some from Coventre, and some from Maydenhith, who had two shillings three pence a-peece, besides theyre dyet and horse meat ; this was in the raigne of H. 6. Observe that in those dayes they payd theyre mynstrells better than theyre priestes.’

† Johannes Nucius, in his *Præceptiones Musices Poeticæ*, printed in 1613, expressly asserts that he was the inventor of musical composition. If by this we are to understand composition of music in more parts than one, there is an end of a question that has long divided the learned, namely, whether symphoniac music be an ancient or modern invention : That it had its origin in the practice of extemporary descant, mentioned in the account herein before given of Bede, and of the singing of the Northumbrians, his countrymen, described by Giraldus Cambrensis, is more than probable, but the precise time when written descant first came into use is no where ascertained. The works of Franchinus contain sundry examples of music in parts, but before his time we meet with nothing

in Fuller's Worthies, Bedfordshire, 116, is the following epitaph on him :

Clauditur hoc tumulo qui cælum pectore clausit,
 Dunstable I, juris astrorum conscius ille,
 - - - - novit - - - - abscondita pondere cæli ;
 Hic vir erat tua laus, tua lux, tua musica princeps,
 Quique tuas fulces per mundum sparserat artes,
 - - - - -
 Suscipiant proprium civem cæli sibi cives.

And in Fuller are also these verses, written, as it is said, by John Whethamsted, abbot of St. Alban's.

Musicus hic Michalus alter, novus et Ptolomæus
 Junior ac Atlas supportans robore cælos,
 Pausat sub cinere ; melior vir muliere,
 Nunquam natus erat ; vitii quia labe carebat,
 Et virtutis opes possedit unicus omnes.
 Perpetuis annis celebretur fama Johannis
 Dunstable ; in pace requiescat et hic sine fine.

Fuller, who seeks all occasions to be witty, speaking of these two compositions, uses these words : ' What is true of the bills of some unconscionable tradesmen, if ever paid overpaid, may be said of these hyperbolical epitaphs : if ever believed over believed, yea one may safely cut off a third in any part of it, and the remainder will amount to make him a most admirable person. Let none say that these might be two distinct persons ; seeing besides the concurrence of time and place, it would bankrupt the exchequer of nature to afford two such persons, one Phœnix at once being as

of the kind. Morley takes notice of this in the annotations on the second part of his Introduction, and says, ' In all the workes of them who have written of musicke before Franchinus, there is no mention of any more parts than one ; and if any did sing to the harpe, they sung the same which they plaied.' A modern German writer, Francis Lustig, in his Musikkunde has mistaken the sense of Nucius in the passage above-cited, by ascribing the invention of music in parts to St. Dunstan, archbishop of Canterbury, instead of John of Dunstable, who, as above is shewn, had no title to the merit of it.

• much .

‘much as any one will believe.’ Morley, in his Introduction, pag. 178, has convicted this author of no less a crime than the interposing two rests, each of a long, between two syllables of the same word. The passage is as follows: ‘We must also take heed of separating any part of a word from another by a rest, as some Dunces have not slacked to do; yea one, whose name is Johannes Dunstable, an ancient English author, hath not onlie divided the sentence, but in the verie middle of a word hath made two long rests thus, in a song of four parts upon these words: “Nesciens virgo mater
“virum



Ipsum regem Angelo- rum

fo-la vir-go lac-ta-bat

‘for these be his owne notes and words, which is one of the greatest absurdities which I have seene committed in the dittyng of musicke.’ The passage cited by Morley is certainly absurd enough; but that he was betrayed into an illiberal reflection on his author’s supposed want of understanding by the tempting homonymy of Dunce and Dunstable will hardly be doubted.

Franchinus, or as he is otherwise called Gaffurius, frequently cites a writer on music named MARCHETTUS: this author was of Padua; he lived about the year 1400, and wrote a treatise entitled *Lucidarium in Arte Musice plane*, and another *De Musica mensurata*.

PROSDOCINUS DE BELDEMANDIS, of Padua, flourished about the year 1403. He wrote several tracts on plain and mensurable music, and was engaged in a controversy with Marchettus; but he is most frequently mentioned as the commentator of De Muris, on whose treatise entitled *Practica Mensurabilis Cantus*, he wrote a learned exposition. Besides being an excellent musician, he is celebrated as a philosopher and astrologer: the latter character he owed to a tract *De Sphæra* of his writing.

JOHANNES TINCTOR, a doctor of the civil law, archdeacon of Naples, and chanter in the chapel of the king of Sicily, lived about this time, but somewhat prior to Franchinus, who cites him in several parts of his works. He wrote much on music, particularly on the measures

measures of time, on the tones, and a tract entitled *De Arte Contrapuncti* *.

ANTONIUS SUARCIALUPUS, a Florentine, about the year 1430, excelled so greatly in music, that numbers came from remote parts to hear his harmony. He published some things in this art, but the particulars are not known. The senate of Florence, in honour of his memory, caused a marble statue of him to be erected near the great doors of the cathedral church †.

ANGELUS POLITIANUS, a person better known in the learned world as one of the revivers of literature in the fifteenth century, than for his skill in the science, was nevertheless a writer on, and passionate admirer of music. His *Panepistemon*, or *Prælectiones*, contains a discourse *De Musica naturali, mundana, et artificiali*. Glareanus mentions him in two or three places of his *Dodecachordon*, as having misapprehended the doctrine of the ancient modes. Indeed he has not stuck to charge him with an error, which stares the reader, even of the title-page of the *Dodecachordon* in the face; for in a catalogue of fourteen modes, which form the title page of that work, the Hyperphrygian mode, with the letter F prefixed occurs, with this note under it, ‘Hyper-Lydius Politiani; sed est error.’ He flourished about the year 1460, and acquired such a reputation for learning and eloquence, that Laurence de Medicis committed to his care the education of his children, of whom John, afterwards pope Leo the tenth, was one. The place of his residence was a mountain in Tuscany, to which, in honour of him, the appellation of Mons Politianus, by the Italians corrupted into Monte Pulciano, was given. Though an ecclesiastic and a dignitary of the church, for it seems he was a canon, he is represented by Mons. Varillas as a man of loose morals, as a proof whereof he relates the following story: ‘Ange Politien, a native of Florence, who passed for the finest wit of his time in Italy, met with a fate which punished his criminal love. Being professor of eloquence at Florence, he unhappily became enamoured of one of his young scholars, who was of an illustrious family, but whom he could neither corrupt by his great presents, nor by the force of his eloquence. The vexation he conceived at this disap-

* Walth. Mus. Lex.

† Voss. De Scient. Mathem. cap. lx. sect. 14.

‘pointment was so great as to throw him into a burning fever; and in the violence of the fit he made two couplets of a song upon the object with which he was transported. He had no sooner done this than he raised himself from his bed, took his lute, and accompanied it with his voice, in an air so tender and affecting, that he expired in singing the second couplet.’ Mons. Balzac gives a different account of his death. He says that as he was singing to the lute, on the top of a stair-case, some verses which he had formerly made on a young woman with whom he was then in love, the instrument fell out of his hand, and he himself fell down the stairs and broke his neck.

Bayle has refuted both these stories, and assigned good reasons to induce a belief that the sole cause of Politian’s untimely death, was the grief he had conceived for the decay of the house of Medicis, to which he had great obligations.

C H A P. V.

THE several writers herein before enumerated, and mentioned to have lived after the time of Boetius, were of liberal professions, being either ecclesiastics, lawyers, physicians, or general scholars: nevertheless there was a certain uniformity in their manner of treating the subject of music, that seemed to preclude all theoretic improvement. Boetius had collected and wrought into his work the principal doctrines of the ancients; he had given a general view of the several opinions that had prevailed amongst them, and had adopted such as he thought had the most solid foundation in reason and experiment. The accuracy with which he wrote, and his reputation as a philosopher and a man of learning, induced an almost implicit acquiescence in his authority.

This was one reason why the succeeding writers looked no farther backward than to the time of Boetius for their intelligence in harmonics; but there was another, which, had their inclination been ever so strong to trace the principles of the science to their source, must have checked it, and that was a general ignorance throughout the western empire of the Greek language. The consequence hereof was, that of the many treatises on music which were written between the end of the sixth, and the beginning of the twelfth century, if we except

cept such as treated of the scale as reformed by Guido, the ecclesiastical tones, and the *Cantus Mensurabilis*, the far greater part were but so many commentaries on the five books *De Musica* of Boetius : and this almost impossibility of farther explaining the theory of the science was so universally acknowledged, that of the candidates for academical honours, the principal qualifications required were a competent knowledge of his doctrines.

But though all improvements in the Theory of music may seem to have been at a stand during this period of five centuries, or a longer, for it may be extended backward to the time of Ptolemy, it is sufficiently clear that it fared otherwise with the Practice. Guido, who does not appear to have ever read the Greek writers, effected a very important reformation of the scale ; and, by an invention perfectly new, facilitated the practice of singing with truth and certainty. Some add that he was also the inventor of music in consonance ; but of this the evidence is not so clear as to preclude all doubt. Franco invented, and De Muris and others perfected, the *Cantus Mensurabilis* ; and these improvements were of a nature so important, that they extended themselves to every country where the practice of music prevailed, and in short pervaded the whole civilized world.

As to the science of harmonics, it had retreated to that part of the world, which, upon the eruption of the Goths into Europe, became the seat of literature, Constantinople ; thither we may reasonably suppose the several works of Aristoxenus, Euclid, and other ancient harmonicians, perhaps the only remaining books on the subject that escaped the wreck of learning, were carried ; and these were the foundation of that constitution, which we are expressly told came from the East, the ecclesiastical tones. It does not indeed appear that the science received any considerable improvement from this recess, since of the few books written during it, the greater part are abridgments, or at best but commentaries on the more ancient writers : and of this the treatises of Marcellinus Capella, Censorinus, Porphyry, and Manuel Bryennius, are a proof, and indeed the almost impossibility of any such improvement after Ptolemy is apparent ; for before his time the enarmonic and chromatic genera were grown into disuse, and only one species of the diatonic genus remained : nay, it is evident from the whole tenor of his writings, and the pains he has taken to explain them, that the doctrine both of the genera and of the modes

was involved in great obscurity : if this was the case in the time of Ptolemy, who is said to have lived about the year 139. and the practice of music had undergone so great a change as arose from the reduction of the genera with their several species to one or two at most, and the loss of the modes, all that the ancients had taught became mere history; and the utmost that could be expected from a set of men who lived at the distance of some centuries from the latest of them, was that they should barely understand their doctrines.

All Theoretic improvement being thus at a stand, we are not to wonder if the endeavours of mankind were directed to the establishment and cultivation of a new Practice; and that these endeavours were vigorously exerted, we need no other proof than the zeal of the ancient Greek fathers to introduce music into the service of the church, the institution of the ecclesiastical tones, the reformation of the scale, and the invention of the *Cantus Mensurabilis*.

The migration of learning from the east to the west, is an event too important to have escaped the notice of historians. Some have asserted that the foundation of the musical practice now in use was laid by certain Greeks, who, upon the sacking of Constantinople by the Turks under Mahomet the Great, in 1452 *, retired from that scene of horror and desolation, and settled at Rome, and other cities of Italy. To this purpose Mons. Bourdelot, the author of *Histoire Musique et ses Effets*, in four small tomes, relates that certain ingenious Greeks who had escaped from the sacking of Constantinople, brought the polite arts, and particularly music, into Italy : for this assertion no authority is cited, and though recognized by the late reverend and learned Dr. Brown, it seems to rest solely on the credit of an author, who, by a strange abuse of the appellation, has called that a history, which is at best but an injudicious collection of unauthenticated anecdotes and trifling memoirs.

To ascertain precisely the circumstances attending the revival of learning in Europe, recourse must be had to the writings of such men as have given a particular relation of that great event; and by these it will appear, that before the taking of Constantinople divers learned Greeks settled in Italy, and became public teachers of the Greek lan-

* This important event gave rise to a proverbial expression, usually applied to persons that suddenly became rich : ' He hath been at the sacking of Constantinople.' Sir Paul Rycaut's *History of the Turks*, vol. I. pag. 236.

guage; and that Dante, Boccace, and Petrarch, all of whom flourished in the fourteenth century, availed themselves of their instructions, and co-operated with them in their endeavours to make it generally understood. The most eminent of these were Leontius Pilatus, Emanuel Chrysoloras, Theodorus Gaza, Georgius Trapezuntius, and cardinal Bessarion. To these, at the distance of an hundred years, succeeded Joannes Argyropylus, Demetrius Chalcondyles, and many others, whose lives and labours have been sufficiently celebrated*.

It no where appears that any of these men were skilled in music; on the contrary, they seem in general to have been grammarians, historians, and divines, fraught with that kind of erudition which became men who professed to be the restorers of ancient learning. Nor have we any reason to believe that the practice of music had so far flourished in the eastern part of the world, as to qualify any of them to become public teachers of the science. It is true that music had been introduced by St. Basil, Chrysostom, and others of the Greek fathers, into the service of the church, and that the emperor Constantine had sent an organ as a present to Pepin king of France; but it is as true that all the great improvements in the art were made at home. Pope Gregory improved upon the Ambrosian chant, and established the eight ecclesiastical tones; Guido reformed the scale, and Franco invented the Cantus Mensurabilis; and the very term Contrapunto bespeaks it to have sprung from Italy.

From these premises it seems highly probable that it was not a Practice more refined than that in general use, nor an improved theory which these persons brought from Constantinople, but that the introduction of the ancient Greek harmonicians, together with such a knowledge of the language as enabled the professors of music in Italy and

* Bayle has given a particular account of some of the most eminent of them, as namely, cardinal Bessarion, and a few others; but a summary of their lives, and a history of that important era is contained in a valuable work of Dr. Humphrey Hody, lately published by Dr. Samuel Jebb, entitled 'De Græcis illustribus Linguae Græcæ Literarumque Humaniorum 'Instauratoribus.' The names of the persons chiefly celebrated in this work, besides those above mentioned, are Nicolaus Secundinus, Joannes Andronicus Callistus, Tranquillus Andronicus, Georgius Christonymus, Joannes Polo, Constantinus Lascaris, Michael Marullus, Manilius Rhallus, Marcus Musurus, Angelus Calabrus, Nicolaus Sophianus Georgius Alexander, Joannes Moschus, Demetrius Moschus, Emanuel Adramytenus, Zacharius Caliergus, Nicolaus Blastus, Aristobulus Apostolius, Demetrius Ducas, Nice-tas Phaustus, Justinus Coreyræus, Nicolaus Petrus, Antonius Eparchas, Matthæus Avarius, Hermodorus Zacynthius.

other countries to understand and profit by their writings, is the ground of that obligation which music in particular owes them.

The probability of this conjecture will farther appear when we reflect on the opinion which the Italians entertain of the rise and progress of music in Europe, and that is, that Guido for the practice, and Franchinus for the theory, were the fathers of modern music. How well founded that opinion is with respect to the latter of these two, will appear from the account of him which will shortly hereafter be given, and from the following view of the state of music in those countries, that made the greatest advances as well in scientific as literary improvements.

It seems that before the time of Franchinus the teachers of music in Italy were the monks, and the Provençal musars, violars, &c. the former may be supposed to have taught, as well as they were able, the general principles of harmony, as also the method of singing the divine offices, and the latter the use of instruments: it seems also that about the middle of the fifteenth century the Jews were great professors of music, for by a law of Venice, made in the year 1443, it appears that one of their chief employments at that time was the teaching children to sing; and they are thereby expressly forbidden to continue it, under severe penalties.

In France it is observable, that after the introduction of Guido's system into that kingdom, the progress of music was remarkably slow; one improvement however seems to have had its rise in that country, namely, *Fauxbourdon*, or what we in England were used to term *Faburden*, the hint whereof was probably taken from the *Cornamusa* or bagpipe; and of this kind of accompaniment the French were so extremely fond, that they rejected the thought of any other; nay, they persisted in their attachment to it after the science had arrived to a considerable degree of perfection in Italy and other parts of Europe.

In Germany the improvements in music kept nearly an even pace with those in Italy. Indeed they were but very few; they consisted solely in the formation of new melodies subject to the tonic laws, adapted to the hymns, and other church offices, which were innumerable; but the disgusting uniformity of these left very little room for the exercise of the inventive faculty*: the Germans indeed

* Bourdelot relates that the intercourse between the French and Italians during the reigns of Charles VIII. Lewis XII. and Francis I. and afterwards in the time of queen Catherine

appear to have attained to great perfection in the use of the organ so early as the year 1480; for we are told that in that year a German, named Bernhard, invented the Pedal; from whence it should seem that he had entertained conceptions of a fuller harmony than could be produced from that instrument by the touch of the fingers alone. This fact seems to agree but ill with Morley's opinion, that before the time of Franchinus there was no such thing as music in parts; but, notwithstanding this conjecture of his, the evidence that music in consonance, of some kind or other, was known at least as far back, in point of time, as the invention of the organ, is too strong to be resisted; and indeed the form and mechanism of the instrument do little less than demonstrate it. How and in what manner the organ was used in the accompaniment of divine service it is very difficult to say; some intimations of its general use are nevertheless contained in the *Micrologus* of Guido, and these lead to an opinion that although the singing of the church offices was unisonous, allowing for the difference between the voices of the boys and men employed therein, yet that the accompaniment thereof might be symphoniac, and contain in it those consonances which no musician could possibly be ignorant of in theory, and which in practice it must have been impossible to avoid.

Of Franchinus, of whom such frequent mention has been made in the course of this work, of his labours to cultivate the science of harmony, and of the several valuable treatises by him compiled from the writings of the ancient Greeks, then lately introduced into Italy, the following is an account, extracted immediately from his own works, and those of contemporary authors.

FRANCHINUS GAFFURIUS, surnamed *Laudensis*, from Lodi, a town in the Milanese, where he was born, was a professor of, and a very learned and elaborate writer on music, of the fifteenth century. He was born on the fourteenth day of January, in the year 1451,

rine de Medicis, who was in every respect an Italian, contributed greatly to refine the French music; and brought it to a near resemblance with that of Italy; but that many of the churches in France had gone so far as to constitute bands of musicians to add to the solemnity, but that after some years they were dismissed. The chapter of Paris entertained a dislike of them; and by certain capitulary resolutions made in the year 1646, ordained that the *Fauxbourdon* should be revived; and of this kind of harmony, simple and limited as it is, the French are even at this day remarkably fond.

and was the son of one Betino, of the town of Bergamo, a soldier by profession, and Catherina Fixaraga his wife. We are told that while he was yet a boy he was initiated into the service of the church; from whence perhaps nothing more is to be inferred than that he assisted in the the choral service. His youth was spent in a close application to learning; and upon his attainment of the sacerdotal dignity, he addicted himself with the greatest assiduity to the study of music. His first tutor was Johannes Godendach, a Carmelite; having acquired under him a knowledge of the rudiments of the science, he left the place of his nativity, and went to his father then at Mantua, and in the service of the marquis Ludovico Gonzaga. Here for two years he closely applied himself day and night to study, during which time he composed many tracts on the theory and practice of music. From Mantua he removed to Verona, and commenced professor of music: there, though he taught publicly for a number of years, he found leisure and opportunity for the making large collections relative to that science, and composed a work intitled *Musicæ Institutionis Collocutiones*, which does not appear to have ever been printed, unless, as is hereafter suggested, it might be published under a different title. The great reputation he had acquired at Verona procured him an invitation from Prospero Adorni to settle at Genoa: his stay there was but short, for about a year after his removal thither, his patron being expelled by Battista Campofragoso and Giovanni Galeazzo, dukes of Milan, he fixed his residence at Naples; in that city he found many musicians who were held in great estimation, namely, Johannes Tinctor, Gulielmus Garnerius, Bernardus Hycart, and others, and by the advice of his friend and townsman Philipinus Bononius, who then held a considerable employment in that city, Franchinus maintained a public disputation against them. Here he is said to have written his *Theoricum Opus Musicæ Discipline*, a most ingenious work; but the pestilence breaking out in the city, which, to complete its calamity, was engaged in a bloody war with the Turks, who had ravaged the country of Apulia, and taken the city of Otranto; he returned to Lodi, and took up his abode at Monticello, in the territory of Cremona, being invited to settle there by Carolo Pallavicini, the bishop of that city. During his stay there, which was three years, he taught music to the youth of the place, and began his *Practica Musicæ utriusque Cantus*, which was printed

first

first at Milan, in 1496, again at Brescia in 1497, and last at Venice in 1512. Being prevailed on by the entreaties of the inhabitants of Bergamo, and the offer of a large stipend, he removed thither; but a war breaking out between them and the duke of Milan, he was necessitated to return home. There he stayed not long, for Romanus Barnus, a canon of Lodi, a man of great power, as he exercised the pastoral authority in the absence of the archbishop of Milan, incited by the fame of his learning and abilities as a public instructor, in the year 1484 invited him to settle there; and such are we told was the high esteem in which he was held by the greatest men there, that by the free consent of the chief of the palace, and without any rival, he was placed at the head of the choir of the cathedral church of Milan. How much he improved music there by study and by his lectures, the number of his disciples, and the suffrage of the citizens are said to have afforded an ample testimony: besides the two works above-mentioned, he wrote also a treatise entitled *Angelicum ac divinum Opus Musice Franchini Gafurii Laudensis Regii Musici: Ecclesieque Mediolanensis Phonasci: Materna Lingua scriptum*. From several circumstances attending its publication, particularly that of its being written in the Italian language, there is great reason to believe that this is no other than the *Musicæ Institutionis Collocutiones*, mentioned above; and that it contains in substance the lectures which he read to his scholars in the course of his employment as public professor. Last of all, and in the forty-ninth year of his age, he wrote a treatise *De Harmonia Musicorum Instrumentorum*, at the end whereof is an eulogium on Franchinus and his writings by Pantaleone Meleguli of Lodi, from which this account is for the most part taken. Besides the pains he took in composing the works above-mentioned, not being acquainted, as we may imagine, with the Greek language, he at a great expence procured to be translated into Latin the harmonical treatises of many of the more ancient writers, namely, Aristides Quintilianus, Manuel Bryennius, Ptolemy, and Bacchius Senior. The author above-cited, who seems to have been well acquainted with him, and to manifest an excusable partiality for his memory, has borne a very honourable testimony to his character; for, besides applauding him for the services he had done the science of music by his great learning and indefatigable

gable industry, he is very explicit in declaring him to have been a virtuous and good man.* The time of his death is no where precisely ascertained; but in his latter years he became engaged in a controversy with Giovanni Spataro, professor of music at Bologna; and it appears that the apology of Franchinus against this his adversary was written and published in the year 1520, so that he must have lived at least to the age of seventy.

After having said thus much, it may not be amiss to give a more particular account of the writings of so considerable a man as Gaffurius; and first of the *Theorica*: it is dedicated to the famous Ludovico Sforza, governor of Milan, the same probably with him of that name mentioned by Philip de Comines; it is divided into five books, and was printed first at Naples in 1480, and again at Milan, in 1492.

It is very clear that the doctrines taught in this work, the *Theorica Musica* of Franchinus, are the same with those delivered by Boetius. Indeed the greater part appears to be an abridgment of Boetius de *Musica*, with an addition of Guido's method of solmisation; for which reason, and because copious extracts from this latter work have been already given, and Guido's invention has been explained in his own words, it is thought unnecessary to be more particular in the present account of it.

The treatise entitled *Practica Musicae utriusque Cantus*, so called because the purpose of it is to declare the nature of both the plain and mensurable cantus, is of a kind as different from the former as its title imports it to be. For, without entering at all into the theory of the science, the author with great perspicuity teaches the elements of music, and the practice of singing, agreeable to the method invented by Guido, the rules of the *Cantus Mensurabilis*, the nature of counterpoint, and, lastly, the proportions as they refer to measurable music; and this in a manner that shews him to have been a thorough master of his subject. But perhaps there is no part of the *Practica Musicae* more curious than that formula of the Ecclesiastical Tones contained in the first book of it, and which is inserted in the preceding volume of this work*.

* The extract above referred to contains perhaps the most ancient and authentic formula of the tones extant, and must therefore be deemed a great curiosity. Rousseau says of plain-

In the first chapter of the second book of this work of Franchinus, the author treats of the several kinds of metre in the words following :

‘ The poets and musicians in times past, maturely considering the time of every word, placed a long or a short mark over each, whereby each syllable was denoted to be either long or short; wherefore over a short syllable they affixed a measure of one time, and over a long one the quantity of two times; whence it is clear that the short syllable was found out before the long, as Diomedes the grammarian testifies, for one was prior to two. They account a syllable to be short, either in its own nature, or in respect to its position; they also make some syllables to be common; as when they are naturally short and a liquid follows a mute, as in “*tenebræ patris.*” This appears as well among the Greek as the Latin poets; and these syllables are indifferently measured, that is to say, they are sometimes short, and at other times long; and thus they constructed every kind of verse by a mixture of different feet, and these feet were made up of different times; for the Dactyl, that I may mention the quantities of some of them, contained three syllables, the first whereof was long, and the other two short, as “*armiger, principis;*” it therefore consisted of four times. The Spondee has also four times, but disposed into two long syllables, as “*felix ætas.*” The Iambus, called the quick foot, has three times, drawn out on two syllables, the one long and the other short, as *Musa.* The Anapestus, by the Greeks called also Antidactylus, because it is the reverse of the Dactyl, consists of three syllables, the two first whereof are short, and the last long, as “*pietas erato.*” The Pyrrhichius of two short syllables, as “*Miser pater.*” The Tribrachus contains three short syllables, as “*Dominus.*” The Amphibrachus has also three, the first short, the second long, and

plain-chant in general, that it is a precious relique of antiquity: this might be said supposing the tones to be no older than the time of St. Ambrose; but it is certain that if they are not the modes of the ancient Greeks, and consequently more ancient by a thousand years, they resemble them so nearly, that they may well be taken for the same, and therefore are an object of still greater veneration. With respect to their use at present, it is true that they make no part of divine service in the churches of the Reformed, but in that of Rome they are still preserved, and are daily to be heard in England in the chapels of the ambassadors from Roman Catholic princes. From all which considerations it cannot but be wished that the integrity of them may be preserved; and to this end nothing can be more conducive than an authentic designation of them severally, and such that herein before given is supposed to be.

' the third short, as "Carina." The Creticus, or Amphiacrus, consists likewise of three syllables; the first long, the second short, and
 ' the third long, as "insulæ." The Bacchius also has three syllables, the first short, and the other two long, as "Achates et Ulixes."
 ' The Proceleumaticus, agreeing chiefly with Lyric verse, has four short syllables, as "avicula." The Dispondeus was composed of
 ' eight times and four long syllables, as "Oratores." The Coriambus consisted also of four syllables, the first long, the two following
 ' short, and the last long, as "armipotens." The Biambus had four syllables, the first short, the second long, the third short, and the
 ' fourth long, as Propinquitas. The Epitritus, or Hippius, as it is called by Diomedes, was fourfold; the first kind consisted of four
 ' syllables, the first whereof was short, the other three long; and it comprehended seven times, as "sacerdotes." The second Epitritus had four syllables, the second whereof was short, and all the
 ' rest long, as "conditores." The third Epitritus contained four syllables, the third whereof was short and all the rest long, as "Demosthenes."
 ' The fourth Epitritus was formed also of four syllables, the last whereof was short, and the three first long, as "Fesceninus."
 ' Some of these are supposed to be simple, as the Spondeus and Iambus, and others compound, as the Dispondeus and Biambus. Diomedes and Aristides, in the first book, and St. Augustine have explained them all. Musicians have invented certain characters with fit and proper names, by means whereof, the
 ' diversity of measured times being previously understood, they are able to form any Cantus, in the same manner as verse is made from
 ' different feet. Philosophers think that the measure of short time ought to be adjusted by the equable motions of the pulse, comparing the Arsis and Thesis with the Diastole and Stole. In the measure of every pulse the Diastole signifies dilatation, and the Stole contraction.









' The poets have an Arsis and Thesis, that is an elevation and deposition of their feet according to the passions; and they use these in reciting, that the verse may strike the ear and soften the mind.
 ' The connexion of the words is regulated according to the nature of the verse; so that the very texture of the verse will introduce
 ' such numbers as are proper to it. Rythmus, in the opinion of Quintilian, consists in the measures of times; and I conceive time

to be the measure of syllables. But Bede, in his treatise concerning figures and metres, has interpreted Rythmus to be a modulated composition; not formed in any metrical ratio, but to be determined by the ear, in the same manner as we judge of the verses of the common poets. Yet we sometimes meet with Rythmi not regulated by any art, but proceeding from the sound or modulation itself: these the common poets form naturally, whereas the Rythmi of the learned are constructed by the rules of art. The Greeks assert that Rythmus consists in the Arsis and Thesis, and that sort of time, which some call vacant or free. Aristoxenus says it is time divided numerically; and, according to Nicomachus, it is a regulated composition of times; but it is not our business to prescribe rules and canons, for we leave to the poets that which properly belongs to them; yet it were to be wished that they who make verses had good ears, whereby they might attain a metrical elegance in poetry.

C H A P. VI.



IN the second chapter Franchinus treats of the characters used to denote the different measures of time in the words following:





The measure of time is the disposition of the quantity of each character. Every commensurable description is denoted either by characters or pauses; the Greeks in their Rythmus used the following, viz. for the breve —, for the long of two times \simeq , for that of three times \vee , for that of four times ω , for that of five times \cup . To express the Arsis they added a point to each character, thus $\simeq^.$, $\vee^.$. The Thesis was understood by the simple character, without any such addition. As to the consonant intensions, such as the diatessaronic, diapentic, diapaſonic, and the rest, they were expressed by certain characters, which I purposely omit, as being foreign to the present practice. The musicians of this day express the measure of one time by a square filled up \blacksquare ; that of two, called a long, by a square with a stroke on the right side, either ascending or descend-

ing, which stroke was four times as long as one side of the square. Some however, because of the deformity arising from the too great length of the stroke, made it equal in length to only three times the side of the square, and others made it but twice, thus . The long of three times was expressed also by a square and a stroke, but with this diversity, one third of its body was white or open, thus , or thus . The long of four times was signified by a full quadrangle with a stroke, the body whereof was double in length to its height ; and this was called a double long. The triple long had a square of triple extension , and contained six times. There were also characters that comprehended in them several longs, each of which was distinguished by a single stroke thus . Those that came afterwards, subverting the order of these characters, described the marks open, having many short squares in one body, thus . They also marked the long conjoined with the breve, and the breve with the long, in one and the same figure thus . But as these latter characters are now disused, we will leave them, and speak concerning those by which the fashion and practice of those latter days may be known to one.

The third chapter treats of what the author calls the five essential characters, in the following words.

A character is a mark used to signify either the continuance or the privation of sound; for taciturnity may as well be the subject of measure as sound itself. The measures of taciturnity are called pauses, and of these some are short and others long.

Musicians have ascribed to the breve the character of a square , which they call also a time, as it expresses the measure of one time. The long they signified by a square, having on the right side a stroke either upwards or downwards, in length equal to four times the side of the square, thus ; it was called also the double breve;


• breve; but the writers of music for the most part make this stroke
 • without regard to any proportion. Again they divided the square of
 • the breves diagonally into two equal parts, in this manner , and
 • joining to it another triangle, they turned the angles upwards and
 • downwards thus , and called the character thus formed a semi-
 • breve, and gave to it half the quantity of the breve*. Lastly, those
 • of latter days gave the measure of one time to a semibreve, compre-
 • hending in it the Diaſtole and the Syſtole†; and as the Diaſtole and
 • Syſtole, or Arſis and Theſis, which are the leaſt measure of the pulse,
 • are conſidered as the measure of one time, ſo alſo is the ſemibreve,
 • which, in reſpect of its measure, coincides exactly with the mea-
 • ſure of the pulse; and as they conſidered the measure of the Dia-
 • ſtole or Syſtole, or of the Arſis or Theſis as the measure of the
 • ſhorteſt duration in metrical ſound, they gave to the character
 • which denoted it, the name of Minim, and deſcribed it by a ſemi-
 • breve, with a ſtroke proceeding either upwards or downwards from
 • one of its angles thus  or thus .

• The ſhort character, conſiſting of one time, and the long of two
 • times, are termed the elementary characters of meſurable ſound,
 • and their quantities answer to the juſt or concinnous intervals, or
 • rather the integral parts of a tone; for, according to Ariſtides and
 • Anſelm, the tone is capable of a diviſion into four of theſe dieſis,
 • which are termed enarmonic, and answerable to this diviſion the
 • long is divided into four ſemibreves, and the breve into four mi-

* Franchinus, in his *Angelicum et divinum Opus*, tract III. cap. i. reſembles this character to a grain of barley. And here it may be noted that his account of the invention of the characters uſed in meſurable music is much more probable than that of Viſentino, pag. 144, of this volume, which though ingenious is fanciful.





† This obſervation of Franchinus is worthy of remembrance, for notwithstanding what he ſays a few lines above, and the remark of Liſſenius in the note pag. 155, of this volume, we are here taught to conſider the ſemibreve, or tactus minor, as the measure of a time, or as we ſhould now ſay, of a bar, conſiſting of two pulses or ſtrokes, the one down, the other up. The uſe of the obſervation is this, fugues written in canon have always a direction to ſhew at what diſtance of time the replicate is to follow the guide or principal, ſuch as fuga in Hypodiapente poſt tempus. Butl. Princ. of Muſ. 76, fuga in uniſono poſt duo tempora, ib. 77, et vide Zarl. Iſtit. Harm. Parte III. cap. lv. now unleſs the value of a time be preſviously aſcertained, a canon is no rule for the ſinging of a fugue: and that the practice correſponds with the obſervation of Franchinus here remarked on, may be ſeen in ſundry examples to the purpoſe, in the *Prattica di Muſica* of Lodovico Zaccuone, libro II. fol. 113.

‘ nims, as if one proceeded from each angle of the breve : therefore
 ‘ as every thing arises or is produced from the Minimum, or least of
 ‘ his own kind ; and number, for instance, takes its increase from
 ‘ unity, as being the least, and to which all number is ultimately
 ‘ resolvable ; and as every line is generated and increased by, and
 ‘ again reduced to a point ; so every measure of musical time is pro-
 ‘ duced from, and may again be reduced to a minim, as being the
 ‘ least measure.


‘ Lastly, musicians have invented another character, the double
 ‘ long, which is used in the tenor part of motets, and is equal in
 ‘ quantity to four short times or breves. It exceeds the other cha-
 ‘ racters, both in respect of its quantity, and the dimension of its
 ‘ figure, this they call the Maxima or Large, and describe it thus
 ‘  . This character is aptly enough compared to the chord



‘ Proslambanomenos, the most grave of the perfect system ; and the
 ‘ rest of the characters may with equal propriety be compared to
 ‘ other chords, as having the same relation to different parts of the
 ‘ system as those bear to each other ; and in this method of compa-
 ‘ rison the minim will be found to correspond with the tone, the se-
 ‘ mibreve to the diatesseron, and the large to the bisdiapason.’




In the fourth chapter Franchinus proceeds to explain the more mi-
 nute characters in these words :



‘ Posterity subdivided the character of the minim, first into two
 ‘ equal parts, containing that measure of time called the greater
 ‘ semiminim, which Prosdodimus describes in a twofold way ;
 ‘ for taking his notion of a minim from Tinctor, he first de-
 ‘ scribes the semiminim by the figure of a minim having the end of
 ‘ its stem turned off to the right, with a kind of crooked tail, thus
 ‘  ; and the lesser semiminim, in quantity half the greater, with
 ‘ two such turns, thus  . Secondly, keeping precisely to the form
 ‘ of the minim, he makes the body full black, thus , and divides
 ‘ this last character into two equal parts, by giving to it the same
 ‘ turn of the stem as before had been given to the minim, thus ,
 ‘ and this they called the lesser semiminim. The former characters,
 ‘ viz.

viz. those with the open or white body, are called by Prosdoci-
mus, the minims of Tinctor, drawn into duple or quadruple pro-
portion; but others, whose example we choose rather to follow,
call these characters of subdivision with a single turn of the stem,
feminims, as being a kind of disjunct or separated minims; and
again they call the parts of these feminims, from the smallness of
their measure and quantity, semiminimims; so that the feminim
follows the minim as a greater semitone does a tone, and the semi-
minimim looks back upon the minim as a lesser semitone does on
tone.

There is yet a third, the most diminished particle of a minim,
and which the same Prosdocius would have to be called the minim
of Tinctor in an octuple proportion; others the lesser semiminim;
and others a comma, which we think would more properly be
called a diesis, the name given to the least harmonical particle in
the division of a tone: this many describe by a full semiminim,
having a crooked tail turned towards the right, and a crooked
stroke proceeding from its angle underneath, in this manner ;

but as the appearance of this character among the other diminu-
tions is very deformed, we have expressed it by a crooked stem drawn
from its summit, and turned towards the left in this manner , to
denote its inferiority in respect of that character which it resembles,
and which is turned to the right. There are some who describe the
measures of time by characters variously different from those above
enumerated, as Franco, Philippus de Caserta, Johannes de Muris,
and Anselmus of Parma, which last draws a long Plica, or winding
stroke ascending, and also a short one, both having tails on either
side. Again, the same Anselmus makes a greater, a lesser, and a
mean breve; the greater he has expressed by a square, with a stroke
descending on the left side, in this manner ; the lesser by a

square with a stroke ascending from the left side thus ; and the
mean by a square without any stroke, thus . Likewise the
greater semibreve he describes with two strokes, the one ascending
and the other descending, both on the right side, thus ; the
lesser semibreve by a square with two strokes on the left side,
thus

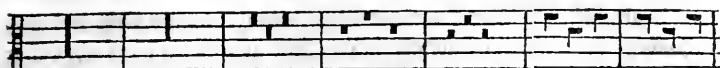
‘ thus , and the mean semibreve by a square with a stroke drawn through it both upwards and downwards in this manner , and by a like method he signifies the rest of the measures ; but these characters later musicians have chose rather to reject than approve.’

The fifth chapter of the same book contains an explanation of the ligatures, of which enough has been said in the forgoing part of this volume.

In the sixth chapter, De Pausis, Franchinus thus explains the characters by which the rests are described.

‘ A pause is a character used to denote a stop made in singing according to the rules of art. The pause was invented to give a necessary relief to the voice, and a sweetness to the melody ; for as a preacher of the divine word, or an orator in his discourse finds it necessary oftentimes to relieve his auditors by the recital of some pleasantry, thereby to make them more favourable and attentive, so a singer intermixing certain pauses with his notes, engages the attention of his hearers to the remaining parts of his song. The character of a pause is a certain line or stroke drawn through a space or spaces, or part of a space, not added to any note, but entirely separated from every other character. The ancients had four pauses in their songs, which, because they were the measures of omitted notes, assumed the respective names of those notes, as the pause of a Minim, of a Semibreve, of a Breve, and of a Long. The breve pause is a stroke comprehending two such intervals ; the pause of three times, whose extremities include four lines, occupies three intire spaces ; this they call a perfect long, because it passes over in silence three equal proper times, which are called Breves, for in the quantities of characters of this kind the ternary number is esteemed perfect.’

The characters of the several pauses of a perfect long, an imperfect long, a breve, semibreve, minim, semiminim or crotchet, and semiminimim or quaver, are thus described by Franchinus, and are in truth the same with those now in use.



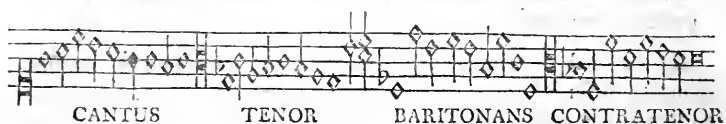
Long Long Breve Semibreve Minim Semi- Semi-
perfect imperfect nim minimim

By the first of which characters is to be understood a measure of quantity different in its nature from the second; for it is to be observed that in the writings of all who have treated on the *Cantus Mensuralis*, the attribute of Perfection is ascribed to those numbers only which are called Ternary, as including a progression by three; the reasons for which, whether good or bad it matters not, are as follow:

‘ The Ternary number in the quantities of this kind is esteemed perfect, first, because the Binary number is ever accounted feminine, whereas this, which is the first uneven number, is said to be masculine; and by the alternate coupling of these two the rest of the numbers are produced. Secondly, it is composed both of Aliquot and Aliquant parts. Thirdly, there is a relation between the numbers 1, 2, 3, as they follow in the natural order, which, as St. Augustine testifies, is not to be found between any others; for, not to mention that between them no number can intervene, 3 is made up of the two numbers preceding, which cannot be said of 4 or 5, nor of those that follow them. Fourthly, there is a threefold equality in the number 3, for its beginning, middle, and end are precisely the same; and by means thereof we discern the Divine Trinity in the supreme God. Lastly, there is a perfection in the number 3, arising from this property, if you multiply 3 by 2, or 2 by 3, the product will be six, which mathematicians pronounce to be a perfect number in respect of its aliquot parts.’

The third book of the treatise *De Practica* contains the elements of counterpoint with the distinctions of the several species, and examples of each in two, three, and four parts. The fourth chapter, entitled ‘*Quæ et ubi in Contrapuncto admittendæ sint discordantiæ,*’ though it be a proof that discords were admitted into musical composition so early as the author’s time, shews yet that they were taken very cautiously, that is to say, they never exceeded the length of a semibreve; and this restriction, for which he cites Dunstable, and other writers, may well be acquiesced in, seeing that the art of preparing and resolving discords seems to have been unknown at this time.

In chap. XI. *De Compositione diversarum Partium Contrapuncti*, are several examples in four parts, viz. Cantus, Contra-tenor, Tenor, and Baritonans, one whereof is as follows *:



Upon these examples it is observable that the musical characters from their dissimilarity seem not to have been printed upon letter-press types, but on wooden blocks, in which the lines, cliffs, and notes had been first cut or engraved.

The fourth book is altogether on the subject of the proportions, not as they refer to consonance, but as they relate to mensurable music; and though the various species of proportion have already been explained, it seems necessary here to recapitulate what has been said on that head, in order to give an idea of the general view and design of the author in this last book of his treatise *De Practica*.

* In the composition of music in symphony, it is to be noted that the number of parts can never in strictness exceed four; and that where any composition is said to be of more, some of the parts must necessarily pause while others sing.

The most usual names for the several parts of a vocal composition are base, tenor, counter-tenor, and cantus; where it is for five voices, another part called the medius or mean is interposed between the counter-tenor and the cantus. In three parts, where there is no cantus, the upper part is generally the counter-tenor, which in that case assumes the name of Altus; but these which are the general rules observed in the arrangement of parts allow of many variations. Franchinus, in the example above-cited, has given the name of Baritonans to one of the parts; this is a term signifying that kind of base, which for the extent of its compass may be considered as partaking of the nature both of the base and tenor. In compositions for instruments, and sometimes in those for voices, the cantus is called the Treble, which several terms are thus explained by Butler in his *Principles of Music*, lib. I. chap. iii. in not.

The Base is so called because it is the basis or foundation of the song.

The Tenor, from *teneo* to hold, consisted anciently of long holding notes, containing the ditty or plain-song, upon which the other parts were wont to descant in sundry sorts of figures.

The Counter-tenor is so named, as answering the tenor, though commonly in higher notes; or it may be thus explained, Counter-tenor quasi Counterfeit-tenor, from its near affinity to the tenor.

Cantus seems to be an arbitrary term, for which no reason or etymology is assigned by any of the writers on music.

The Treble has clearly its name from the third or upper septenary of notes in the scale, which are ever those of the treble or cantus part.

The term Baritonans answers precisely to the French *Contre-basse*, an appellation very proper for a part, which, as it is said above, seems to bear the same affinity to the base as the counter-tenor does to the tenor.

Proportion is the ratio that two terms bear to each other, as two numbers, two lines, two sounds, &c. as if we were to compare *ut* below with *sol* above, or any other two sounds at different parts of the scale. In general there are two kinds of proportion.

The first is of Equality, and is when two terms are equal, the one containing neither more or less than the other, as 1 1, 2 2, 8 8; the two sounds in this proportion are said to be unisons, that is having the same degree of gravity and acuteness.

The other is of Inequality, as when of two terms one is larger than the other, i. e. contains more parts, as 4, 2; because the first contains the latter once and something left, this therefore must be inequality. Of this proportion there are five species, which the Italians call *Generi*.

First, *Multiplice* or *Multiple* is when the larger number contains the small one twice, as 4, 2. If this greater term do contain the less but twice, as 4. 2. 6. 3. 16. 8, &c. it is called *Proporzione Dupla*, if three times *Tripla*, if four *Quadrupla*, and so on to infinity.

The second proportion of inequality is *Proporzione del Genere superparticulare*, and is that wherein the greater term contains the less once, and an aliquot or exact part of the lesser remains, as 3, 2; if the number remaining be exactly half the less number, the proportion is called *Sesquialteral*; if a third part of the less as 4, 3, *Sesquiterza*, and so on, adding to *Sesqui* the ordinal number of the less term.

The third proportion of inequality is called *Proporzione del Genere superparziente*, in which the greater term contains the less once, and two, three, four, or more parts of the less remain; or, as *Zarlino* says, 2, 3, 4, or more units, &c. This proportion is distinguished by the words *Bi*, *Tri*, *Quadri*, &c. between *Super* and *Parziente*; thus the proportion of 5, 3, is called *Superbiparziente Terza*, because 5 contains 3 once and two units remain, which are two parts of 3; that of 7, 4, *Supertriparziente Quarta*, by reason 7 contains 4 once, and three parts of 4 remain, and so of others.

The fourth and fifth kinds of proportion of inequality are compounded of the multiple and one of those above described*.

Morley, in the following table, has very clearly shewn how the most usual proportions in music are generated,

* Vide *Broffard*, *Dictionnaire de Musique*, in art.

| | Dupla | Tripla | Quadrupla | Quintupla | Sextupla | Septupla | Octupla | Nonupla | Decupla |
|----|-------|--------|-----------|-----------|----------|----------|---------|---------|---------|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| 2 | 4 | 6 | 8 | 10 | 12 | 14 | 16 | 18 | 20 |
| 3 | 6 | 9 | 12 | 15 | 18 | 21 | 24 | 27 | 30 |
| 4 | 8 | 12 | 16 | 20 | 24 | 28 | 32 | 36 | 40 |
| 5 | 10 | 15 | 20 | 25 | 30 | 35 | 40 | 45 | 50 |
| 6 | 12 | 18 | 24 | 30 | 36 | 42 | 48 | 54 | 60 |
| 7 | 14 | 21 | 28 | 35 | 42 | 49 | 56 | 63 | 70 |
| 8 | 16 | 24 | 32 | 40 | 48 | 56 | 64 | 72 | 80 |
| 9 | 18 | 27 | 36 | 45 | 54 | 63 | 72 | 81 | 90 |
| 10 | 20 | 30 | 40 | 50 | 60 | 70 | 80 | 90 | 100 |

and has explained its use and reference to the purposes of musical calculation in the following terms :

‘ As for the use of this table, when you would know what proportion any one number hath to another, finde out the two numbers in the table, then looke upwarde to the triangle inclosing those numbers, and in the angle of concurrence, that is where your two lynes meete together, there is the proportion of your two numbers written : as for example, let your two numbers be 18 and 24 ; looke upward, and in the top of the tryangle covering the two lynes which inclose those numbers, you will find written Sesquitercia ; so likewise 24 and 42 you finde in the angle of concurrence written super tripartiens quartas, and so of others.’

There is reason to think that this ingenious and most useful diagram was the invention of Morley himself ; since neither in Franchinus, Peter Aron, Glareanus, Zarlino, nor many other ancient writers, who have been consulted for the purpose, is it to be found. Indeed in the *Theorica* of Franchinus we meet with that deduction of numbers which forms the basis of the triangle, and nothing more, but that work Morley declares he had never seen * : it is highly probable however that he found these numbers in some other old author ; and as to the several triangles produced therefrom, he may well be supposed to have taken the hint of drawing them from that diagram

* For this we have his own word in a passage which proves, though he takes frequent occasion to cite Franchinus, yet that he had the misfortune to be a stranger to the most valuable of his works, as also to some particulars relating to ancient music, which he would have been glad to have known. These are Morley's own words : ‘ And though Friar Zaccone out of Franchinus affirme that the Greekes didde sing by certaine letters signifying both the time that the note is to be holden in length, and also the heighth and lownesse of the same : yet because I finde no such matter in Franchinus his *Harmonia Instrumentorum* (for his *Theorica* nor *Practica* I have not seene, nor understand not his arguments) I knowe not what to saie to it.’ [Annotations on the first part of the Introduction to *Practical Music*.]

The passage above alluded to by Morley is to be found in the *Prattica di Musica* of Zacconi, lib. I. cap. 15, but it contains no reference to any particular work of Franchinus, nevertheless it is clear that he must have had his eye on the second chapter of the second book of the *Practica Musica* utriusque Cantus, in which are exhibited the characters used to denote the measures or times which constituted the rythmus of the Greeks. See them in pag. 313, of this volume. But Zaccone seems to be mistaken in supposing that these characters signified as well the melodical distances as the quantity of the notes, for Franchinus intimates nothing like it, on the contrary he says expressly, that these latter were denoted by certain characters, which he purposely omits ; and what these characters were may be seen in Boetius de *Musica*, lib. IV. cap. iii. and in the preceding volume, book I. chap. iv. of this work.

in the manuscript of Waltham Holy Cross, inserted in pag. 223 of this volume, in which a series of duple, triple, sesquialteral and sesquitercian proportions is deduced from certain numbers there assumed.

C H A P. VII.

THE use of the several proportions contained in the foregoing diagram, so far as they regard music, was originally to ascertain the ratios of the consonances, and for that purpose they are applied by Euclid in the *Sectio Canonis*; for instance, the diapason is by him demonstrated to be in duple, which is a species of Multiplex proportion; the diatessaron in superparticular, that is to say Sesquitercia proportion, 4 to 3; the diapente also in superparticular, that is to say Sesquialtera proportion, 3 to 2; and lastly, the Diezeugtic tone also in superparticular, that is to, say Sesquioctave proportion, 9 to 8. All which proportions were investigated by the division of the monochord, and are now farther demonstrable by the vibrations of pendulums of proportionable lengths.

That the *Cantus Mensurabilis* had also a foundation in numerical proportion is evident, for not only it consisted in a combination of long and short quantities, but each had a numerical ratio to the other; for instance, to the Large the Long was in duple, and the Breve in quadruple proportion; this was in the imperfect mode, but in the perfect, where the division was by three, the Long was to the Large in triple, and the Breve in nonuple proportion.

There does not seem to have been any original necessity for transferring the ratios from consonance to measures, or at least of retaining more than the duple and triple proportions, with those others generated by them, since we have found by experience that all mensurable music is resolvable into either the one or the other of these two; but no sooner were they adjusted, and a due discrimination made between the attributes of perfection and imperfection as they related to time, than the writers on mensurable music set themselves to find out all the varieties of proportion which the radical numbers are capable of producing. How these proportions could possibly be applied to practice, or what advantage music could derive from them,

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supposing them practicable, is one of the hardest things to be conceived of in the whole science. Morley, in the first part of his Introduction, pag. 27, has undertaken to declare the use of the most simple of them, namely the Duple, Triple, Quadruple, Sesquialtera, and Sesquitertia, which he thus explains in the following dialogue :

- ‘ PHILOMATHES. What is proportion ?
- ‘ MASTER. It is the comparing of numbers placed perpendicularly one over another.
- ‘ PHI. This I knewe before ; but what is that to musicke ?
- ‘ MA. Indee we do not in musicke consider the numbers by themselves ; but set them for a signe to signifye the altering of our notes in the time.
- ‘ PHI. Proceede then to the declaration of proportion.
- ‘ MA. Proportion is either of equality or inequality. Proportion of equalitie is the comparing of two equal quantities together, in which because there is no difference, we will speak no more at this time. Proportion of inequality is when two things of unequal quantitie are compared together, and is either of them more or less inequality. Proportion of the more inequality is when a greater number is set over and compared to a lesser, and in musicke doth always signifie diminution. Proportion of the lesse inequality is where a lesser number is set over and compared to a greater, as $\frac{3}{2}$, and in musicke doth alwaies signifie augmentation.
- ‘ PHI. How many kinds of proportions do you commonly use in musicke, for I am perswaded it is a matter impossible to sing them all, especially those which be termed superparcients ?
- ‘ MA. You saie true, although there be no proportion so harde but might be made in musicke ; but the hardnesse of singing them hath caused them to be left out, and therefore there be but five in most common use with us, Dupla, Tripla, Quadrupla, Sesquialtera, and Sesquitertia.
- ‘ PHI. What is Dupla proportion in musicke ?
- ‘ MA. It is that which taketh halfe the value of every note and rest from it, so that two notes of one kinde doe but answere to the value of one ; and it is knownen when the upper number containeth the lower twise, thus $\frac{2}{1}$ $\frac{4}{2}$ $\frac{6}{3}$ $\frac{8}{4}$ $\frac{12}{6}$, &c. * * * * *
- ‘ PHI. What is Tripla proportion in musicke ?

‘ MA.

‘ MA. It is that which diminisheth the value of the notes to one third part; for three briefes are set for one, and three semibriefs for one, and is knowen when two numbers are set before the song, whereof the one containeth the other thrise thus $\frac{3}{1} \frac{6}{2} \frac{9}{3}$. * * *

‘ PHI. Proceed now to Quadrupla.

‘ MA. Quadrupla is proportion diminishing the value of the notes to the quarter of that which they were before; and it is perceived in singing when a number is set before the song, comprehending another four times, as $\frac{4}{1} \frac{8}{2} \frac{12}{3}$, &c. * * * Quintupla and Sextupla I have not seen used by any strangers in their songs so far as I remember, but here we use them, but not as they use their other proportions, for we call that Sextupla where we make fixe black minims to the semibriefe, and Quintupla when we have but five &c. but that is more by custom than by reason. * * * * *

‘ PHI. Come then to Sesquialtera: What is it?

‘ MA. It is when three notes are sung to two of the same kinde, and is knowne by a number containing another once and his halfe, $\frac{3}{1} \frac{6}{2}$. * * * Sesquitercia is when four notes are sung to three of the same kinde, and is knowen by a number set before him, containing another once and his third part, thus $\frac{4}{1} \frac{8}{3} \frac{12}{3}$. And these shall suffice at this time, for knowing these, the rest are easily learned. But if a man would ingulfe himselfe to learne to sing, and set down all them which Franchinis Gaufurius hath set downe in his booke De Proportionibus Musicis, he should find it a matter not only hard but almost impossible.’

It is evident from the passages above-cited that whatever might have been the number of the proportions formerly in use, they were in Morley's time reduced to five, and that he himself doubted whether many of those contained in the *Practica Musicae utriusque Cantus* of Franchinus, could possibly be sung; and farther there is great reason to think that in this opinion he was not singular.

To give a short account of the contents of Franchinus's fourth book, it contains fifteen chapters, entitled as follow:

| | |
|---|-----------------|
| De diffinitione & distinctione proportionis, | Caput primum. |
| De quinque generibus proportionum majoris et minoris inequalitatis, | Caput secundum. |

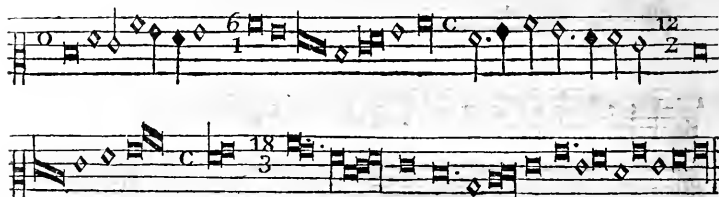
| | |
|---|------------------------|
| De genere multiplici eiusque speciebus, | Caput tertium. |
| De genere submultiplici eiusque speciebus, | Caput quartum. |
| De genere superparticulari eiusque speciebus, | Caput quintum. |
| De genere subsuperparticulari eiusque speciebus, | Caput sextum. |
| De genere superpartiente eiusque speciebus, | Caput septimum. |
| De genere subsuperpartiente eiusque speciebus, | Caput octavum. |
| De genere multiplici superparticulari eiusque speciebus, | Caput nonum. |
| De genere submultiplici superparticulari eiusque speciebus, | Caput decimum. |
| De genere multiplici superpartiente eiusque speciebus, | Caput undecimum. |
| De genere submultiplici superpartiente eiusque speciebus, | Caput duodecimum. |
| De coniunctione plurium dissimilium proportionum, | Caput tertium decimum. |
| De proportionibus musicas consonantias nutrientibus, | Caput quartum decimum. |
| De productione multiplicium proportionum ex multiplicibus superparticularibus | Caput quintum decimum. |

The first chapter of this book treats of proportion in general, with the division thereof into discrete and continuous, rational and irrational. In this discrimination of its several kinds, Franchinus professes to follow Euclid, and other of the ancient writers on the subject; referring also to a writer on proportion, but little known, named Johannes Marlianus. In the subsequent chapters are contained a great variety of short musical compositions calculated to illustrate the several proportions treated of in each: some in two parts, viz. tenor and cantus; others in three, viz. tenor, contratenor and cantus. The duples, triples, and quadruples may in general be conceived of from what Morley has said concerning them; and so might the others, if this explanation, which, *mutatis mutandis*, runs through them all, were at this day intelligible, namely, that a certain number of the latter notes in each, are equivalent in quantity and measure of time to a less number of precedent ones, apparently of an equal value. To give an instance in sextuple proportion, these

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are the author's words : ' Sextupla proportio quinta multiplicis generis species fit quum maior sequentiam notularum numeros ad minorem præcedentium relatus : eum in se comprehendit sexies præcise : & æquiualeat ei in quantitate & temporis mensura ut vi. ad i. & xii. ad ii. & xviii. ad iii. sex enim notulæ secundum hanc dispositionem uni sibi consimili æquivalent & coquantur : ita ut singulæ quæque ipsarum sex diminuuntur de quinque sextis partibus sui quantitatiui ualoris : describitur enim in notulis hoc modo $\frac{6}{1}$ $\frac{12}{2}$ $\frac{18}{3}$ quod hoc monstratur exemplo *.'

CANTUS



TENOR



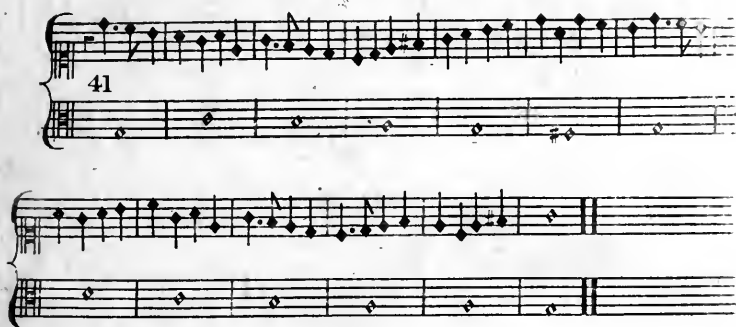
* Pract. Mus. lib. IV. cap. iii.

Franchinus is not sufficiently clear to a modern apprehension with respect to the manner in which the proportions are to be sung; but with the assistance of Morley, and by the help of that rule, which in his Annotations on pag. 31 of the first part of his Introduction he lays down as infallible, namely, that ' in all musical proportions the upper number signifieth the semibreve, and the lower the stroke;' or, in other words, because the division may be into less notes than semibreves, and the notes divided may be less in quantity than a stroke or breve; and that other in pag. 28, of the Introduction, to wit, ' that the upper number signifieth the progression, and the under the measure,' it is discoverable that in duple proportion two notes in one part are to be sung to one in the other, in triple three, in quadruple four, and in quintuple five. Of the two former kinds he has given

As to that other work of Franchinus, entitled *Angelicum ac divinum Opus musice*, the epithets given to it might induce a suspicion

given examples in the twenty-eighth and subsequent pages of his Introduction; and of the two latter the following occur, pag. 91 of the same work.

QUADRUPLA



QUINTUPLA



that it was a posthumous publication by some friend of the author, rather than that he gave it to the world himself; but the dedication

Sesquialtera and Sesquitertia are thus represented by him:

SESQUIALTERA.



SESQU TERTIA.



Upon the former whereof he remarks as follows:

Here they set downe certaine observations, which they termed Inductions, as here you see in the first two barres sesquialtera perfect: that they called the induction to nine to two, which is quadruple sesquialtera. In the third barre you have broken sesquialtera, and the rest to the end is quadruple sesquialtera, or, as they termed it, nine to two; and every proportion whole is called the induction to that which it maketh, being broken. As tripla being broken in the more prolation will make nonupla, and so is tripla the induction to nonupla. Or in the less prolation will make sextupla, and so is the induction to sextupla.

The general method of reconciling dissimilar proportions, and reducing them to practice, is exhibited by Morley in the following composition of Alessandro Striggio, being the

of this book to Simone Crotto, a patrician of Milan, excludes the possibility of doubt that it was published by Franchinus, and gives

the latter part of the thirtieth song of the second book of his madrigals for six voices to the words 'All' acqua sagra,' Introd. pag. 35.

The image displays two systems of musical notation, each consisting of six staves. The notation is in a historical style, likely from the 16th century, with various clefs, time signatures, and musical symbols. The first system includes a large bracket on the left side, grouping the staves. The second system also has a bracket on the left. The notation is dense and complex, typical of early printed music.

occasion to remark how much the manners of the fifteenth century are exceeded by those of the present time, in which should an author of the first degree of eminence in any faculty or science give to a work

Upon which Morley makes the following comment : ' Herein you have one poynt handled first in the ordinary moode through all the parts, then in Tripla through all the parts, and, lastly, in proportions, no part like unto another, for the treble containeth diminution in the Quadruple proportion. The second treble or Sextus hath Tripla prickt all in black notes. Your Altus or meane containeth diminution in Dupla proportion. The Tenor goeth through with his Tripla (which was begonne before) to the ende. The Quintus is Scqualtera to the breefe, which hath this sign $\text{C} \frac{3}{2}$ set before it. But if the signe were taken away, then woulde three minims make a whole stroke, whereas now three semibreves make but one stroke. The Bass is the ordinary moode, wherein is no difficulty.'

It seems not very easy to reconcile proportions so dissimilar as are contained in the examples above given, in respect that the *Arūs* and *Thesis* in the several parts do not coincide, unless, which probably was the method of singing them, in the beating one bar was marked by a down, and the other by an up stroke.

But after all it is extremely difficult to account for this capricious interchange of proportions in the same Cantus, or to assign any good reason for retaining them. In the one example produced by Morley, from Alessandro Striggio, and given above, we are more struck with the quaintness of the contrivance, than pleased with the effect. In short, the multiplicity of proportions seems to have been the abuse of music; and this the same author seems to allow in the course of his work, and to censure, where he says, that ' being a child he had heard him greatly commended who coule upon a plaine-song sing hard proportions, and that he who could bring in maniest of them was accounted the jollyest fellowe.' *Introd. pag. 119.*

So much for the use of different proportions in different parts. The terms by which they were anciently characterized come next to be considered; and here we shall find that that the terms *Multiplex*, *Superparticular*, and *Superpartient*, with their several compounds, are better supplied by those characters called the *Inductions*; for the former do but declare the nature of the proportions, which is a mere speculative consideration, whereas the latter denote the proportions themselves. To conceive justly of these it is necessary to premise that the measure of a modern bar in duple time is a semibreve, and that all the triples have a supposed ratio to this measure. If the progression be by Minims, the radical number is the number of minims contained in the bar of duple time, and the upper the number of progression, as in this instance $\frac{3}{2}$, which denotes that species of triple in which three minims are contained in the bar. If the progression be by Crotchets, the radical gives the number of crotchets in a bar of duple time, and the upper the number of progression, as $\frac{5}{2}$, signifying that three crotchets are contained in a bar. If the progression be by Quavers, eight are contained in a bar of duple time, and $\frac{5}{4}$ is the signature of a movement wherein three quavers make a bar.

The above observations are intended to shew that our want of an accurate knowledge of the ancient proportions of time is a misfortune that may very well be submitted to, since it is but a consequence of improvements that have superseded the necessity of any concern about them; it being incontrovertible that there is not any kind of proportion or measure that the invention can suggest as proper for music, which is not to be expressed by the characters now in use. These, and the division of time by bars, have rendered useless all the learning of the ligatures, all the distinctions of mood, time, and prolation; all the various methods of augmentation and diminution by black full and black void, red full and red void characters, and, in a word, all the doctrine of proportions as applied to time, which Franchinus and numberless authors before him had laboured to teach and establish.

of his own the character of Angelic or Divine, he would be more censured for his vanity than admired for his learning or ingenuity.

The difference here noted carries with it no imputation of excessive vanity in Franchinus, as it is in a great measure accounted for by the practice of the age he lived in; but it may serve to shew that the refinements of literature have a necessary effect on the tempers and conduct of men, and that learning and urbanity generally improve together.

The second page of the book contains what may be deemed a typographical curiosity; it is a representation of Franchinus in a pulpit, with a book in his hand, and an hour-glass by his side, lecturing to an audience of twelve persons. It is a coarse print from a wooden cut, and is here under delineated.



To give a particular account of this work would in effect be to recapitulate the substance of what has already been cited from the writings of the ancient harmonicians, more especially Boetius, of whom,

as he was a Latin writer, Franchinus has made considerable use, as indeed have all the musical writers; for as to the Greeks, it is well known that till the revival of learning in Europe, their language was understood but by very few: Franchinus himself was unable to read the Greek authors in the original, and for that reason, as has been already mentioned, he procured translations of them to be made at his own expence. There are however many things in this work of Franchinus that deserve to be mentioned.

It was printed at Milan in the year 1508; and from the language, which is the Italian of that day, and the style and manner in which this book is written, there can be no doubt but that it is the same in substance, perhaps nearly so in words, with those lectures which we are told he read at Cremona, Lodi, and elsewhere. Indeed the frontispiece to the book herein before delineated, and which represents him in the act of lecturing, seems to indicate no less.

The work, as it now appears, differs in nothing from an institute on the harmonical science: it begins with an explanation of the five kinds of proportion of greater inequality, namely, multiple, superparticular, superpartient, multiple superparticular, and multiple superpartient.

The author then proceeds to declare the nature of the consonances, and exhibits the ancient system, consisting of a double diapason, with his own observations on it. He then endeavours, by the help of Ptolemy and Manuel Bryennius, but chiefly of Boetius, to explain the doctrine of the three genera; in the doing whereof he professes only to give the sentiments of the above, and a few less considerable writers. He also shews the difference between arithmetical, geometrical, and harmonical proportionality.

After declaring the nature of Guido's reformation of the scale, the use of the syllables, the cliffs, and the order in which the mutations arise, he proceeds to demonstrate the ratios of the diatessaron, diapente, and diapason, and thereby leads to an enquiry concerning the modes of the ancients, which, agreeable to Ptolemy, he makes to be eight.

The ecclesiastical tones come next under his consideration; and of these he gives an explanation not near so copious, but to the same effect with that contained in the *Practica Musicæ utriusque Cantus* already given at length.

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The same may be said of that part of this work, wherein the measures of time are treated on; a brief account of them, and of the ligatures, and also of the pauses or rests, is here given, but for more ample information the author refers his reader to his former work.

The fourth part of this tract contains the doctrine of counterpoint.

In the fifth and last part the proportions of greater and lesser inequality are very accurately discussed; these are solely applicable to the *Cantus Mensurabilis*, but, as for reasons herein before given, the use of intricate proportions has long been exploded, and the simple ones have been found to be better characterized by numbers than by the terms formerly used for that purpose, a particular account of the contents of this last book seems to be no way necessary.

C H A P. VIII.

OF the work *De Harmonia Musicorum Instrumentorum*, little more need be said than that it was printed at Milan in 1518, and is dedicated to Johannes Grolerius, questor or treasurer of Milan to Francis I. king of France. It is a general exhibition of the doctrines contained in the writings of the Greek harmonicians, at least of such of them as may be supposed to have come to the hands of its author; for some of them it is not pretended that he ever saw; and for the sense of those with which he appears to have been best acquainted, he seems to have been beholden to Boetius, who in many respects is to be considered both as a translator and a commentator on the Greek writers. In this work of Franchinus the nature of the perfect or immutable system is explained, as are also, as well as the author was able, the genera of the ancients, and the proportions of the consonances. He considers also the division of the tone, and the dimension of the tetrachord, and shews the several species of diatessaron, diapente, and diapasen; and demonstrates, as Boetius has also done, that six sesquioctave tones exceed the diapasen by a comma. He next explains the nature of arithmetical, geometrical, and harmonical proportionality, and shews wherein they dif-

fer from each other. In the fourth and last book he treats on the modes of the ancients, in the doing whereof he apparently follows Ptolemy, and speaks of the Dorian as the most excellent.

Notwithstanding the great reputation which Franchinus had acquired by his writings, and the general acquiescence of his contemporaries in the precepts from time to time delivered by him, a professor of Bologna, Giovanni Spataro by name, in the year 1531 made a furious attack upon him in a book entitled *Tractato di Musica*, wherein he takes upon him an examination of Franchinus's treatise *De Practica*, and charges him with gross ignorance in that part of musical science in which Franchinus was confessedly better skilled than any professor of his time, the *Cantus Mensurabilis*. Spataro speaks of his preceptor Bartholomeo Ramis, a Spaniard, who had read lectures at Bologna, which were published in 1482, with the title of *De Musica tractatus*, five *Musica practica*, as a man of profound erudition; and cites him as authority for almost every thing he advances. He speaks of Franco, who by a mistake he makes to have been a professor of Cologne instead of Liege, as the unquestionable inventor of the *Cantus Mensurabilis*, scarcely mentioning John De Muris in the course of his work; and speaks of Marchettus of Padua as an author against whose judgment there can lie no appeal.

The principal grounds of dispute between Spataro and Franchinus were the values of the several characters that constitute the *Cantus Mensurabilis* and the ratios of the consonances, which the former in some of his writings had ventured to discuss. Spataro was the author also of a tract entitled *Utile et breve Regule di Canto*, in which also he is pretty free in his censures of Franchinus and his writings: and besides these it should seem by Franchinus's defence of himself, published in 1520, that Spataro had written to him several letters from Bologna, in which the charge of ignorance and vanity was strongly enforced*. In the management of this dispute, which seems to have had for its object nothing less than the ruin of Franchinus as a public professor, it is supposed that Spataro had the assistance of some persons who envied the reputation

* Morley, *Introd.* pag. 92, says that Spataro wrote a great book on the manner of singing *sesquialtera* proportion.

of his adversary no less than himself did: this may be collected from the title of Franchinus's defence, which is, *Apologii Franchini Gafurii Musici adversus Joannem Spatarium et complices Musicos Bononienfes*, and seems to be confirmed by the dedication of the *Trattato di Musica* to Peter Aron of Florence, a writer of some note, and who will be mentioned hereafter, and an epistle from Aron to him, which immediately follows the dedication of the above-mentioned work. To speak in the mildest terms of Spataro's book, it is from beginning to end a libel on his adversary, who was a man of learning and integrity; and nothing but the manners of the age in which he lived, in which the style of controversy was in general as coarse as envy and malice could dictate, can excuse the terms he has chosen to make use of; and, to say the truth, the defence of Franchinus stands in need of some such apology, for he has not scrupled to retort the charge of ignorance and arrogance in terms that indicate a radical contempt of his opponent.

The chronology of this controversy is no otherwise to be ascertained than by the apology of Franchinus, which is dated the twentieth day of April 1520, at which time the author was turned of seventy years of age, and the letters therein mentioned, one whereof bears date February, and the other March, 1519; whereas Spataro's book appears to have been published in 1531: so that it is highly probable that Spataro's book, as it is not referred to in the apology of Franchinus, was not published till after the decease of the latter; yet it may be supposed to contain the substance of Spataro's letters, inasmuch as it includes the whole of the objections which Franchinus in his apology has refuted.

It would be too much to give this controversy at large, the merits of it appear by Franchinus's apology, wherein he has very candidly stated the objections of his opponent, and given an answer to the most weighty of them in the following terms.

' You Spatarius, who are used to speak ill of others, have given
' occasion to be spoken against yourself, by falling with such madness
' on my lucubrations, though your attack has turned out to my ho-
' nour. Your ignorance is scarce worth reprehension; but you are
' grown so insolent, that unless your petulance be chastised, you will
' prefer yourself before all others, and impute my silence to fear and

‘ ignorance. I shall now make public your folly which I have so long concealed; not with the bitterness it merits, but with my accustomed modesty. How could you think to reach Parnassus, who understand not Latin? You who are not above the vulgar class, profess not only music, but also philosophy and mathematics, and the liberal arts, and yet you have desired me to write to you in our mother tongue. Could no one else declare war against me but you, who are void of all learning, who infect the minds of your pupils, and pervert the art itself? But though my knowledge be small, yet I have sufficient to detect your errors, and likewise those of your master Bartholomeo Ramis.

‘ When therefore in your fourteenth description you speak of the sesquioctave 9 to 8 as divided into nine minute parts arithmetically, which you begged from a mathematician, you should know that a division merely arithmetical is not accounted of by musicians, because it does not contain concinnous, perfect intervals; and your mathematician might have marked down that sesquioctave more clearly, had he given the superparticular proportions in this manner, 81, 80, 79, 78, 76, 75, 74, 73, 72, for the two extremes 81 and 72 constitute the sesquioctave. But when you quote the authority of Marchettus of Padua you seem to despise Bartholomeo Ramis, your master, whom you extol as invincible; for he in the first book of his *Practica*, after Guido esteems Marchettus (who is also accounted by Joannes Carthusinus as wanting a rod) not worth even four Marcheta*, and reproves him as erroneous. But I imagine that you only dreamt that Marchettus divided the tone into nine dieses; for if the diesis be the half of the lesser semitone, as Boetius and all musicians esteem it, the tone would contain four lesser semitones, and the half of a semitone, a thing never heard of. This division of the tone is not admitted by musicians; and if you think that the tone contains nine commas, as some imagine, the contrary is proved by Boetius. Anselmus’s division of the system into greater and lesser semitones is no more the chromatic, as Marchettus intimates, than that of the tetrachord given by your mathematician; for in the chromatic tetrachord the two graver intervals do not make up a tone according to Boetius, but are of what I call the mixt genus. Do

* A coin of Venice, of small value.

‘ not think that any proportions of numbers are congruous to musical intervals, except the chords answer the natural intervals.

‘ In your sixteenth description, spun out to the length of four sheets, you ostentatiously insist on many very unnecessary things ; for you endeavour to prove that this mediation 6, 5, 3, is harmonical, because the chords marked by these numbers when touched together produce consonance. This is readily granted, for the extreme terms sound the diapason ; the two greater sound the lesser third, which is greater than the semitone by a comma, 80 to 81 ; and the two lesser the greater sixth, diminished by a comma. These three chords will indeed produce consonance, but not that most sweet mediation of these, 6, 4, 3, which Pythagoras, Plato, and Aristotle extol as the most concinnous mediation possible.

‘ But in your seventh babling description you bring this mediation, 1, 2, 3, as truly harmonical, having the diapente towards the grave, and the diapason in the acute, which I do not admit ; for the extremes bear not a due proportion to each other. Again, the duple 2, 1, above the sesquialtera having no harmonical mediation, cannot be as sweet as 6, 4, 3. I add that this happens on account of the equality of the differences (and therefore of the intervals) for the sesquialteral space towards the grave is equal to the duple immediately following it towards the acute, as appears from the thirty-seventh chapter of the second book *De Harmonia Musicorum Instrumentorum* ; neither is it equal in sweetness to this mediation of the triple, for this is truly harmonical, but yours is not. You moreover blame Pythagoras for not introducing the Sesi-quarta and Sesi-quinta as concinnous in his system ; but these are distant from the entire and proper intervals, namely the ditone and semiditone, by a comma, and he made use of none but entire intervals in his mediations. Socrates, and the divine Plato, who also heard Draco the Athenian, and Metellus the Agrigentine, followed him : Guido himself described the ecclesiastical cantus diatonically ; and before him the popes, Ignatius, Basilus, Hilarius, Ambrose, Gelasius, Gregory, used that modulation.

‘ You seem to imitate your master Ramis (who is as impure as yourself) in petulance and ingratitude, for if he borrowed the Sesi-quarta and Sesi-quinta, as you assert, from Ptolemy, he must be a plagiary in not quoting him ; and you who profited by the studies

‘ before

of Gaffurius, yet ungratefully and enviously attack Gaffurius. How can youth studying music profit by the erudition of thy master? who described his very obscure and confused scale by these eight syllables, "Psal li tur per vo ces if tas," wherein the natural lesser semitone is marked by a various and dissimilar denomination; but he, frightened and repenting, laid that aside, and was forced to return to the diatonic scale of Guido, in which he has introduced the mixt genus, filled up with as it were chromatic, though false condensations, as appears in the course of his practical treatise.

In your eighteenth and last description you attack me for having in the third chapter of the fourth book *De Harmonia* ascribed the chord *Nete Synemmenon* to the acute extreme of the *Dorian* mode, when the tetrachord of the conjuncts is not admitted in any figure of intervals. This *Nete Synemmenon* might be called *Paranete Diezeugmenon*, as they are both in the same place, so that there is not any necessity for the tetrachord of the conjuncts in the production of this tetrachord. Your *Ramis*, in his practical treatise, constitutes the fourth species of the diapason from *D SOL RE* to *d SOL RE*, mediated in *G*; whereby he makes the first ecclesiastical tone, for the *Dorian* is the fourth species of the diapason, become plagal from an authentic, and subverts the sacred modulation. You attack me for saying that *Ptolemy* constituted his eighth or hypermixolydian mode in similar intervals with the hypodorian, asserting that he made them of different diapentes and diatessarons; but you ought to know that the hypermixolydian differs from the hypodorian not formally, but in acumen only, being acuter by a diapason. But do not think that this is the eighth ecclesiastical tone which is plagal, for the contrary is shewn in lib. I. cap. vii. of our *Practica*.

In your two first detractory descriptions you object against some things, in themselves not material, in our book *De Harmonia Musicorum Instrumentorum*. I shall first answer that dated at Bologna, the last day of February, 1519. We say that the terms tetrachord and quadrichord are indifferently used, for each comprehends four chords. But the most ancient tetrachord of *Mercury* founded the diapason between the two extremes, as in these numbers 6, 8, 9, 12. Neither think that by the term Tetrachord is always meant the consonance diatessaron, for every space containing four chords is called a tetrachord or quadrichord; and even the

tritone

‘ tritone contained under four chords, from Parhypate meson to Paramese is a tetrachord, though it exceeds the diatessaron. Johannes Cocleus Noricus, the Phonascus of Nuremberg, gave the name of Tetrachordum to his book of music, as being divided into four parts. Samius Lichaon, who added the eighth chord to the musical system, is imagined by most people to be Pythagoras himself.

‘ I do not forget your babbling when you assert that the Duple and the Sesquialtera conjoined produce the Sesquitertia in this order, 4, 2, 3, making the Duple in 4, 2, and the Sesquialtera in 2, 3; but in this you are wrong, for 2, 3 is here Subsesquialtera.

‘ In your letter, dated the fifteenth of October, you say you will not answer the questions I proposed to you, which were, whether consonance is not a mixture of acute and grave sounds sweetly and uniformly approaching the ear; and in what manner that mixture is made, whether by the conjunction, or by the adherence of the one to the other: and again, which conduces most to consonance, the grave or the acute, and which of the two predominates. You moreover write that Laurentius Gazius, a monk of Cremona, and well skilled in music, came to you to discourse concerning the canon of your master, and that Boetius was only an interpreter, and not an author in music; in this opinion you are mistaken, for he was the most celebrated lawyer, philosopher, mathematician, orator, poet, astronomer, and musician of his age, as his almost innumerable works declare. And Cassiodorus bears witness of his musical erudition in the epistle of the emperor Theodoric to Boetius himself, to this purpose: “When the king of the Franks, induced by the fame of our banquet, earnestly requested a Citharædist from us, the only reason why we promised to comply, was because we knew you were well skilled in the musical art.”

After a very severe censure on a Canticum of Bartholomeo Ramis, produced by him in a lecture which he publicly read at Bologna, Franchinus concludes with saying, that ‘the precepts delivered by him will, if not perverted, appear to be founded in truth and reason; and that though his adversary Spataro should grow mad with rage, the works of Gaffurius, and the fame of his patron Grolerius will live for ever.’

PIETRO ARON, a Florentine, and a canon of Rimini, of the order of Jerusalem, and the patron of Spataro, was the author of *Liber tres*

tres de Institutione harmonica, printed at Bologna, 1516; *Tratto della Natura e Cognitione di tutti gli Tuoni di Canto figurato*, Vinegia, 1525. *Lucidario in Musica di alcune Oppenioni antiche et moderne*, Vinegia 1545. *Toscanello de la Musica*, Vinegia 1523, 1529. Novamente Stampato con la giunta, 1539. *Compendiolo di molti dubbi Segreti et Sentenze intorno al Canto Fermo et Figurato*, Milano 15 . The first of these was originally written in the Italian language, and is only extant in a Latin translation of Johannes Antonius Flaminius Forocornelianus, an intimate friend of the author.

The work entitled *Toscanello* is divided into two books; the first contains an eulogium on music, and an account of the inventors of it, drawn from the ancient poets and mythologists. In his definition of music the author recognizes the division of it by Boetius and others into mundane, humane, and instrumental music. After briefly distinguishing between vocal and instrumental music, he by a very abrupt transition proceeds to an explanation of the *Cantus Mensurabilis* and the ligatures, in which he does but repeat what had been much better said by Franchinus and others before him.

The second book treats of the intervals and the consonances, and in a very superficial manner, of the genera of the ancients. From thence the author proceeds to a declaration of counterpoint, for the composition whereof he delivers ten precepts; these are succeeded by a brief explanation of the several kinds of proportion, of greater and lesser inequality, and of arithmetical, geometrical, and harmonical proportionality; the remainder of the book consists of directions for dividing the monochord according to the rule of Guido Areteus, with a chapter intitled *De la Participazione et Modo da cordare l' Instrumento*.

In the course of his work he highly commends as a theorist Bartholomeo Ramis, the preceptor of Spataro, styling him ‘*Musico dignissimo, veramente da ogni dotto venerato*’; and as practical musicians he celebrates Iodocus Pratenfis by the name of Josquino, Obrecht, Busnois, Ocheghen, and Duffai. To these in other places he adds Giovanni Mouton, Richafort, Pierazzon de Larve, Alessandro Agricola, and some others, of whom he says they were the most famous men in their faculty.

The edition of the *Toscanello* of 1539 has an appendix, which the author intitles ‘*Aggiunta del Toscanello, à complacenza de gli*

‘*Amici*

' *Amici fatta*,' containing directions for the intonation of the Psalms, and the singing of certain offices on particular festivals.

The writings of Peter Aron contain nothing original or new; for it is to be observed that Boetius and Franchinus had nearly exhausted the subject of musical science, and that few of the publications subsequent to those of the latter contain any thing worthy notice, except such as treat of music in that general and extensive way in which Kircher, Zarlino, and Merfennus have considered it.

The ten precepts of counterpoint, which constitute the twenty-first and nine following chapters of the second book of the *Toscanello*, seem to carry in them the appearance of novelty, but they are in truth extracted from the writings of Franchinus, though the author has studiously avoided the mention of his name. They are in effect nothing more than brief directions for adjusting the parts in an orderly succession, and with proper intervals between each in a composition of many parts. Morley appears to have studied Peter Aron, and has given the substance of his precepts, very much improved and enlarged, in the third part of his *Introduction*.

The above restriction of the precepts of music to the number of ten, is not the only instance of the kind that we meet with in the works of writers on the science: Andreas Ornithoparcus, of Meyning, has discovered as great a regard for this number, founded perhaps in a reverence for the Decalogue, as Peter Aron has done; for in his *Micrologus*, printed at Cologne in 1535, he has limited the precepts for the decent and orderly singing of divine service to ten, though they might with great propriety have been increased to double that number.

One thing remarkable in the *Toscanello* is, that it contains a print representing the author himself sitting in a chair in a musing posture, with a book in his hand, perhaps preparing to read a lecture to some persons standing about him, with a table at his feet, and a lute placed thereon, together with a violin, in figure very nearly resembling the instrument of that name now in use. The following is a copy of the print here described.



C H A P. IX.

ABOUT the same time with Franchinus and Peter Aron flourished John Hamboys, of whom bishop Tanner in his *Bibliotheca* gives the following account.

‘JOHN HAMBOYS, a most celebrated musician, and a doctor in that faculty. Bale calls him a man of great erudition; and adds, that being educated in the liberal sciences, he in his riper years applied himself to music with great assiduity. He wrote *Summam Artis Musicæ*, lib. i. beginning ‘*Quemadmodum inter Triticum.*’ The MS. book in the Bodleian library, Digby 90, which has for its title *Quatuor Principalia Musicæ*, lib. iv. completed at Oxford, 1451, has the same beginning. Wrongfully therefore in the catalogues, and by A. Wood is it assigned to Thomas of Teukesbury.’

Hamboys was the author also of certain musical compositions, entitled *Cantionum artificialium diversi Generis*, and is said to have flourished anno 1470. Bal. viii. 40. Pits, pag. 662.

In Holinshed’s *Chronicle*, vol. II. pag. 1355, is an enumeration of the most eminent men for learning during the reign of Edward IV *. in which the author includes John Hamboys, an excellent

* It is highly probable from the establishment of his chapel, and the provision therein made for a succession of singers, that this prince was a lover of music, and a favourer of musicians; and it seems that Hamboys, though very eminent, was not the only celebrated musician of his time; for in Weever’s *Funeral Monuments*, pag. 422, is the following inscription on a tomb, formerly in the old church of St. Dunstan in the East.

Clausus in hoc tumulo Gulielmus Payne requiescit,

Quem sacer edituum fouerat iste locus.

Clarum cui virtus, ars et cui musica nomen

Eduardi quarti regis in ede dabat.

Si tibi sit pietas, tumuli si cura, viator,

Hoc optes illi quod cupis ipse tibi,

Ob. 1508.

Another musician of the same surname is noted by an inscription in the parish church of Lambeth in Surry, in these words:

Of your charity pray for the soul of Sir Ambrose Payne, parson of Lambeth, and bachelour of musick, and chapleyn to the lords cardynals Bousar and Morton, who departed May the xxviii. A. D. 1528.

musician, adding, that for his notable cunning therein he was made doctor of music.

There is reason to suppose that Hamboys was the first person on whom the degree of doctor in music was conferred by either of the universities in this kingdom, at least there is no positive evidence to the contrary; and as to the antiquity of degrees in music, although the registers of the universities do not ascertain it, academical honours in this faculty may be traced up to the year 1463, for it appears that in that year Henry Habington was admitted to the degree of bachelor of music at Cambridge; and that in the same year Thomas Saintwix, doctor in music, was made master of King's College in the same university*.

Such as are concerned for the honour of the science will look upon this as a remarkable æra. And if we consider the low estimation in which music is held by persons unacquainted with its principles, it must appear somewhat extraordinary to see it ranked with those arts which intitle their professors not merely to the character of learned men, but to the highest literary honours. How and for what reasons music came to be thus distinguished, will appear by the following short deduction of its progress between the year 1300, and the time now spoken of.

As to the *Cantus Gregorianus* and the tonal laws, they were a mere matter of practice, and related solely to the celebration of the divine offices, but the principles of the science were a subject of very abstruse speculation, and in that view music had a place among the liberal arts. This discrimination between the liberal and manual or popular arts is at least as ancient as the fourth century, for St. Augustine himself takes notice of it, and these two admitted a distinction into the *Trivium* and *Quadrivium*, which already in the course of this work has been noted: in the former were included grammar, rhetoric, and logic;

* It is conjectured that about this time music was arrived at great perfection in this country; to this purpose we meet with the following remarkable passage in the *Moria Encomium* of Erasmus, Basil edition. pag. 101. 'Natura ut singulis mortalibus suam, ita singulis nationibus, ac penè civitatibus communem quandam inesse Philautium: atque hinc fieri Britanni præter alia, formam, musicam, & lautas mentes proprie sibi vindicent.' viz. As nature has implanted self-love in the minds of all mortals, so has she dispensed to every country and nation a certain tincture of the same affection. Hence it is that the English challenge the prerogative of having the most handsome women, of the being most accomplished in the skill of music, and of keeping the best tables.

in the latter arithmetic, music, geometry, and astronomy. Du Cange explains these terms by saying that the Trivium signified the threefold way to eloquence, and the Quadrivium the fourfold way to knowledge. In what a barbarous manner the sciences were taught may be in some degree inferred from a treatise on them by the famous Alcuin, the preceptor of Charlemagne, and that other of Cassiodorus, entitled *De septem Disciplinis*. In the greater part of the schools the public teachers ventured no farther than the Trivium, confining their instructions to grammar, rhetoric, and logic; but those of their disciples who had passed both the Trivium and Quadrivium were referred to the study of Cassiodorus and Boetius. It is easy to discover from this account of the method of academical institution, the track in which the students of music were necessitated to walk: utterly ignorant of the language in which the precepts of harmony were originally delivered, and, incapable of viewing them otherwise than through the medium of a Latin version, they studied Marcianus Capella, Macrobius, Cassiodorus, Boetius, Guido Aretinus, and those numberless authors who had written on the tones and the Cantus Mensurabilis; and in these their pursuits the students in the English universities of Oxford and Cambridge, for it no where appears to have been the practice in other countries, were rewarded with the academical degrees of bachelor and doctor *.

* The statutes of the two universities prescribe the exercises for degrees in this and the other faculties, but they leave us at a loss for the regimen of students in the pursuit of them. It is however certain that formerly a course of study subjected the candidates for academical honours to a greater degree of hardship than we at this day are aware of. In a sermon of Maister Thomas Leuer, preached at Poules Crosse the xiiij day of December, anno 1550, is a description of college discipline, that in this age of refinement would make a student shudder: these are the author's words: 'There were [in the time of Hen. VIII.] in houses belonging to the universitie of Cambridge two hundrede students of dyuinitee, many very well learned, whiche be now all cleane gone, house and man; yong towarde scolars, and old fatherly doctors, not one of them left: one hundred also of another sort, that hauing rich frends, or being beneficed, did liue of themselves in ostles and innes, be either gone away, or elles faine to crepe intoo colleges, and put poor men from bare liuynge. Those both be all gone, and a small number of poor diligent studentes now remainyng only in colleges, be not able to tarry and continue their study in the universitie for lack of exhibition and helpe. There be diuers there which rise daily betwixt iij and fyve of the clocke in the mornynge, and from fyve until fyxe of the clocke use common prayer, with an exhortation of God's word, in a common chapell, and from fyxe untill ten use euer eyther private study or commune lectures. At ten of the clocke they go to dinner, whereas they be contente with a penie peice of befe amongst iij, hauinge a few potage made of the brothe of the same beefe, with salt and oatmeal, and nothing elles. After this slender dyner they be either teach-

In the *Failli*, at the end of the *Athen. Oxon.* vol. I. which commences at 1500, mention is frequently made of admission to bachelors

'teachinge or learninge until v. of the clocke in the euyning, when as they have a supper
'not muche better then their dinner, immediately after the which they go either to reasoning in problemes, or unto some other studie, until it be nyne or tenne of the clocke,
'and there beyinge without fire, are faine to walke or runne up and downe halfe a houre
'to get a hete on their fete when they go to bed.'

The late learned Mr. Wise of Oxford, was of opinion that degrees in music are more ancient than the time above-mentioned. His sentiments on the subject, and also touching the antiquity of degrees in general, are contained in a letter to a friend of his, from which the following passage is extracted.

'England, in the time of the Saxons, through means of its frequent intercourses with
'Rome, and its neighbourhood to France, seems to have arrived at as great a pitch of excellence in all good arts as any other nation of the Christian world during that dark period of time. This appears from several remains of poetry in Saxon and Latin, from
'some buildings, jewels, and vast numbers of fair manuscripts written by the Saxons, and
'illuminated in as fair a manner as the taste of that age would admit of. Amongst other
'arts, music does not seem to have been one of the least studied amongst them, several
'specimens of their skill in church-music remaining to this day, particularly a fair manuscript, formerly belonging to the church of Winchester, now in the Bodleian library,
'called a *Toparion*, written in the reign of king Ethelred the West-Saxon.

'His brother and immediate successor, Alfred the Great, as he is reported by historians
'to have been excellent in all sorts of learning, and a very great proficient in civil as well
'as military arts, so is he particularly recorded for his skill in music, by which means he
'obtained a great victory over the Danes.

'It is therefore not to be wondered at, that upon restoring the Muses to their ancient
'seat at Oxford, he should appoint amongst the rest of the liberal arts a professor of music, as we expressly read he did, anno 886. [*Annals of Hyde*, quoted by Harpsfield]
'namely, John, the monk of St. David's.

'As to the origin of degrees in general in the universities, though nothing certain appears upon record, yet they seem from the very nature of them, to be almost, if not
'quite, as old as the universities themselves; it being necessary, even in the infancy of an
'university, to keep up the face and form of it, by distinguishing the proficient in each
'science according to the difference of their abilities and time spent in study, as it is
'now to divide school-boys into forms or classes.

'Our university, like others, being founded in the faculty of arts, degrees were accordingly given in logic, geometry, and each particular one, and in process of time in
'all of them together, the degree of master of arts being the highest in the university.
'But when the faculties of law and physic came into esteem in the world, and at length
'into the university, I don't mention divinity, because that was always cultivated here,
'then the lesser arts began to decline in their credit, as being less gainful; and degrees in
'most of them were entirely dropt, as logic, arithmetic, geometry, and astronomy; rhetoric indeed maintained its ground till the beginning of the sixteenth century, and grammar (because no body was allowed to teach it unless graduated in one of the universities)
'held it a good while longer; but music has maintained its credit to this time, and with
'this remarkable advantage over the rest of its sister arts, that whereas the only degrees of
'them were bachelor, or at most master, music, for what reason I am at present at a loss,
'gives the title of doctor.'

Bachelor is a word of uncertain etymology, it not being known what was its original sense. Junius derives it from *Baccallus*, foolish. Menage from *Bas Chevalier*, a knight of the lowest rank. Spelman from *Baculus*, a staff. Cujas from *Buccella*, an allowance of provision. The most probable derivation of it seems to be from *Bacca Laurus*, the berry
of

degrees in the several faculties, and of the privilege thereby acquired of reading publicly on certain books in each of them respectively,

of a laurel or bay; bachelors being young and of good hopes, like laurels in the berry. In Latin Baccalaureus. Johnf. Dict. in art. Vide Aylyffe's ancient and present State of the University of Oxford, vol. II. pag. 195.

By the statutes of the university of Oxford, it is required of every procee'der to the degree of bachelor in music, that he employ seven years in the study or practice of that faculty, and at the end of that term produce a testimonial of his having so done, under the hands of credible witnesses; and that previous to the supplication for his grace towards this degree, he compose a song of five parts, and perform the same publicly in the music-school, with vocal and instrumental music, first causing to be affixed on each of the doors of the great gates of the schools a Programma, giving three days notice of the day and hour of each performance. Of a bachelor, proceeding to the degree of doctor, it is required that he shall study five years after the taking his bachelor's degree; and produce the like proof of his having so done, as is requisite in the case of a bachelor: and farther, shall compose a song in six or eight parts, and publicly perform the same 'tam vocibus quam instrumentis etiam musicis,' on some day to be appointed for that purpose, previously notifying the day and hour of performance in the manner before prescribed. Such exercise to be performed in the presence of Dr. Heyther's professor of music. This being done, the candidate shall supplicate for his grace in the convocation-house, which being granted by both the Savilian professors, or by some master of arts deputed by them for that purpose, he shall be presented to his degree.

The statutes of the university of Oxford do in like manner prescribe the exercises for degrees in the other faculties, but in terms at this day so little understood, that an attempt to explain them in this place may to some be not unacceptable. In Title VI. Sect. 2, 'De Exercitiis præstandis pro Gradu Baccalaurei in Artibus, the exercises required are Disputationes in Parvisis: on this term the following are the sentiments of glossographers.

Before the schools were erected the young students held their disputations in Parvisis, in the porch of St. Mary's church. There they sat, vis-a-vis, one over against the other. This might be expressed in the Norman French of those times perhaps by Par-Vis, and this again in barbarous Latin would be rendered by in Parvisis.

In Skinner's Lexicon the word Parvis is said to signify in Norman French a church-porch; and he quotes Spelman, as deriving it from the word Paradisus. Perhaps, says he, because the porch was, with respect to the church itself, what Paradise is to Heaven. This reason is harsh and whimsical; the word Parvis seems rather to be a corruption of a barbarous Latin word Pervisus, from Perviso, to look through, because people looked through the porch into the church. Or if, as is frequently the case, one porch was opposite to the other, then at the porch people might be said to look through the church. Pervisus then, or Parvis is literally speaking the place of looking-through.

Chaucer, in the Prologues to the Canterbury Tales, characterizing the Sergeant at Law, says,

A sergeant of lawe, ware and wise,
That often had ben at the pervis.

And in the Glossary at the end of Urry's edition, the word Pervise is thus explained: * Parvis, Fr. contracted from *Paradis*, Παράδεισος, τόπος ὃς περιπατός. Hesych. *Locus porticibus & deambulatoriis circumdatus*. A Portico or court before a church. * Fr. Gl. in *Paradisus*. The place before the church of *Nôtre Dame* at *Paris*, called * *Parvis*, RR. 7151, was anciently called *Paradis*. Men. Fr. in *Parvis*, *Spelman* says in * *Parva*, &c. that our lawyers used formerly to walk in such a place to meet their clients, * and not for law exercises, as *Blount* and others write, being perhaps led into that mistake by

for instance, in divinity the graduate was allowed to read the Master of the Sentences; in civil law, the Institutes of Justinian; in canon law, the Decretals; in physic, Hippocrates; in arts, the Logic of Aristotle; and in music, Boetius: thus, to give an instance of the latter, Henry Parker, of Magdalen-hall, in 1502, John Mason, and John Sherman, in 1508, John Wendon, and John Clawfey, in 1509, John Dygon, a Benedictine monk, in 1512, and Thomas Mendus, a secular chaplain, in 1534, were severally admitted to the degree of bachelor of music; and of such it is said in the Fasti, Col. 5, and again Col. 69, that they were thereby admitted to the reading of any of the musical books of Boetius, which at that time were almost the only ones from whence any knowledge of the principles of the science could be derived.

The efforts of Franchinus for the improvement of music are related in the foregoing account of him and his writings; and the advantages which accrued from his labours may in some measure be deduced from thence as a necessary consequence; but the disseminating his precepts by writing through the learned world, was not all that he did towards the advancement of the science, for besides this he laid a foundation for endless disquisition, by procuring copies of the works of the ancient Greek harmonicians, the masters of Boetius himself, and by causing translations of them to be made for the use of the many that were absolutely ignorant of the language and character in which they were written. But the operation of these his labours for the advancement of the science must necessarily have been very slow, and will hardly account for those amazing improvements

‘ by that passage, Prol. 312; and others, considering the context more than the sense of the word *Parvise*, explain it a bar.’

Another writer says of this word that it signifies the nether part of a church; set apart for the teaching of children in it, and that thence it is called the Parvis, a parvis pueris ibi edoctis; adding that this sense of it explains the following story in Matthew Paris, Hist. Angl. in Hen. III. pag. 798.

‘ In the reign of king Hen. III. the pope’s collector met a poor priest with a vessel of holy water, and a sprinkler, and a loaf of bread that he had gotten at a place for sprinkling some of his water; for, he used to, go abroad, and bestow his holy water, and receive of the people what they gave him, as the reputed value thereof. The pope’s collector asked him what he might get in one year in that way? The priest answered about twenty shillings; to which the collector presently replied, then there belongs as due out of it, as the tenths, two shillings to my receipt yearly, and obliges him to pay it accordingly. Upon which now comes the passage, “Cogebatur ille pauperculus, multis diebus scholas exercens, venditis in Parvisio libellis, vitam famelicam protelare pro illa substantia persolvenda.” i. e. The poor priest, to enable him to pay that imposition, and to get a sort of livelihood, was constrained to take up the trade of selling little books at
‘ the

in the art of practical composition which appear in the works of Iodocus Pratenfis, Orlando de Lasso, Philippo de Monte, Adrian Willaert, and, in short, of the musicians in almost every country in Europe to whom the benefit of his instructions had extended. These are only to be accounted for by that part of his history which declares him to have been a public professor of the science, and to have taught publicly in some of the principal cities of Italy. This he did to crowded auditories, at a time when the inhabitants of Europe were grown impatient of their ignorance: when the popes and secular princes of Italy were giving great encouragement to learning. This disposition co-operating with the labours of the studious and industrious in the several faculties, brought about a reformation in literature, the effects whereof are felt at this day. Not to mention the arts of painting and sculpture, which were now improving apace, it may suffice to say, that at this time men began to think and reason justly on literary subjects; and that they did so in music was owing to the discoveries of Franchinus, and his zeal to cultivate the science; for no sooner were his writings made public than they were spread over Europe, and the precepts contained in them inculcated with the utmost diligence in the many schools, universities, and other public seminaries throughout Italy, France, Germany, and England; and the benefits resulting from his labours were manifested, not only by an immense number of treatises on music, which appeared in the world in the age next succeeding that in which he flourished, but in the musical compositions of the sixteenth century, formed after his precepts, and which became the models of musical perfection. Of these latter it will be time enough to speak hereafter: of the authors that immediately succeeded him, and the improvements made by them, it is necessary to say something in this place.

⁴ the school in the Parvise. And hence it is, as some think, that the French call the *Proa-nos, le Parvis.* History of Churches in England, by Thomas Staveley, octavo, 1712, pag. 157. For more on this subject consult the Glossary to Dr. Wats's edition of Matthew Paris, and that of Somner to the *X Scriptores*, voce *TRIFORIUM*, and Selden in his notes on *Fortescue De Laudibus*.

In the statutes of the university of Oxford, Tit. VI. Sect. 3. 'De disputationes in Parvifo, tum habendis, tum frequentandis,' we meet with the term *Disputationes in Augustinensibus*: these, in the academical style of speaking, were disputations with the Augustine monks, who had acquired great reputation for exercises of this kind, and had formerly a monastery in Oxford, the site whereof was afterwards purchased for the purpose of erecting Wadham College. With them the students held disputations at the

The first writer on music of any note after Franchinus and Peter Aron seems to have been JACOBUS FABER STAPULENSIS, who flourished about the year 1503. Among other works, he has left behind him four books on music, entitled *Elementa Musicalia*, printed at Paris in 1496 and 1551, a thin folio. In the beginning of this work he celebrates his two masters in the science, Jacobus Labinius, and Jacobus Turbelinus. Josephus Blancanus held it in such estimation, that he recommends to students that they begin with the study of it above all other things; and that after reading it, they proceed to Boetius, Aristoxenus, Ptolemy, and Euclid. Salinas speaks very differently of the *Elementa Musicalia*, for he says it discovers that the author knew more of the other parts of mathematics than of music; he however commends the author for having treated the subject with a degree of perspicuity equal to that of Euclid in his *Elements of Geometry*. He adds, that he does not seem to have read Ptolemy, or any other of the Greek writers, but is entirely a Boetian, and does nothing more than demonstrate what he has laid down. This is certainly a very favourable censure; Salinas might truly have called the book a partial abridgment of Boetius, for such it must appear to every attentive peruser of it. Faber was of Picardy; his name, in the language of his own country, was Jacques Le Fevre D'Estaples; he was a doctor of the Sorbonne, and beloved by Erasmus. Bayle relates that he was once in the hands of the inquisitors, but was delivered by the queen of Navarre. Buchanan has celebrated his learning in the following elegant epitaph:

Qui studiis primus lucem intulit omnibus, artes
 Edoctum cunctas hæc tegit urna Fabrum.
 Heu! tenebræ tantum potuere extinguere lumen?
 Si non in tenebris lux tamen ista micet.

The improvements made by Franchinus were followed by another of very considerable import, namely, the invention of Fugue, from the Latin *Fuga*, a chase, a species of symphonic composition, in which a certain air, point, or subject is propounded by one part and prosecuted by another. Zarlino resembles it to an echo; and it is

place, and in the manner above related. Some traces of this practice yet remain in the university exercises; and the common phrase of young scholars, 'answering Augustine's' or 'doing Austin's,' has a direct allusion to it.

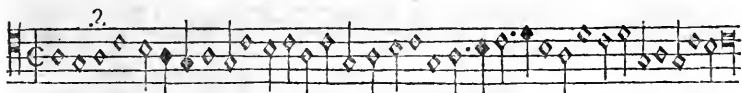
not

not improbable that the accidental reverberation of some passage or particle of a musical tune might have originally suggested the idea of composition in fugue. The merit of this invention cannot, at this distance of time, be ascribed to any one musician in preference to another, but the antiquity of it may, with great appearance of probability, be fixed to about the beginning of the sixteenth century: this opinion is grounded on the following observations.

Franchinus, the most ancient of the musical writers who have expressly treated on composition in symphony, seems to have been an absolute stranger to this species of it, for his precepts relate solely to counterpoint, the terms fugue or canon never once occurring in any part of his writings; and the last part of his tracts, viz. that *De Harmonia Musicorum Instrumentorum*, as already has been remarked, was published in 1518. On the other hand, in the *Dodecachordon* of Glareanus of Basil we meet with fugues to a very great number, and indeed with a canon of a very extraordinary contrivance, composed by Iodocus Pratenſis, for the practice of his master Lewis XII. king of France.

But, to draw a little nearer towards a conclusion, there is extant a book entitled *Micrologus*, written by Andreas Ornithoparcus of Meyning, a master of arts, and a professor of music in several universities in Germany. This book was first published at Cologne in 1535, and contains, lib. II. cap. vii. a definition, and an example of canon to the following purpose.

‘ A canon is an imaginary rule, drawing that part of the song which
 ‘ is not set down out of that which is set down. Or it is a rule which
 ‘ doth wittily discover the secrets of a song. Now we use canons ei-
 ‘ ther to shew art, or to make shorter work, or to try others cunning,
 ‘ thus



Comparing therefore the date of Franchinus's last treatise with that of the *Micrologus*, the interval between the publication of the one and the other of them appears to be seventeen years, a very short period for so considerable an improvement in the practice of musical composition.

It is natural to suppose that the first essays of this kind were fugues in two parts; and a fugue thus constructed was called two parts in one, for this reason, that the melody of each might be found in the other. In the framing of these parts, two things were necessary to be attended to, namely, the distance of time or number of measures at which the reply was to follow the principal subject, and the interval between the first note in each: with respect to the latter of these particulars, if the reply was precisely in the same notes with the subject, the composition was called a fugue in the unison; and if in any other series of concordant intervals, as namely, the fourth or fifth above or below, it was denominated accordingly, as hereafter will be shewn. The primitive method of noting fugues appears by the following examples of two parts in one, contained in an ancient manuscript on vellum, of one Robert Johnson, a priest, the antiquity whereof may be traced back to near the beginning of the sixteenth century; the first of these is evidently a fugue in the unison, of two parts in one, and the latter a fugue of two parts in one in the eleventh, or diapason cum diatessaron*, as will appear by comparing the latter with the former part of each respectively.

* In compositions of this kind it seems to have been the ancient practice to frame them on a given plain-song, and that in general was some well-known melody of a psalm or hymn.

The plain-song on which this fugue is composed is taken from the notes of an ancient hymn, *O Lux beata trinitas*, which seems to have been a very popular melody before the time of king Henry VIII. In Skelton's poem, entitled, *The Bouge of Court*, Riot is characterized as a rude, disorderly fellow, and one that could upon occasion sing it.

'Counter he coulde O Lux upon a pottle.'

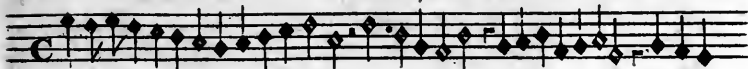
And Bird, whose excellence in this kind of composition is well known, made a great number of canons on this very plain-song.

A practice similar to this, of composing songs and divisions for instruments on a ground-base, prevailed for many years; and it was not become quite obsolete in the time of Corelli, whose twelfth solo is a division on a well known melody, known in England by the name of Farinel's Ground; as is also the twelfth of Vivaldi's *Suonate da Camera*; *Opera prima*.

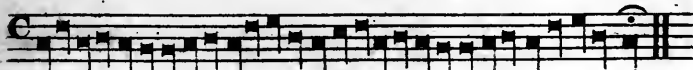
That Purcell was very fond of this kind of composition, appears throughout the *Cæphus Britannicus*, and elsewhere in his works, as well for the church as the theatre. In the year 1667 a book was published in Latin and English, by Christopher Simpson, a famous violist, entitled '*Chelys minuritionum artificio exornata*,' or, the *Division Viol*, containing a great variety of old grounds, with divisions thereon: these were the constant exercises of practitioners, as well on the violin as the viol, till the time that Corelli's music was first introduced into England, before which he was looked on as an excellent performer who could play the country-dance tune of *Old Sir Simon the king*, with the divisions.



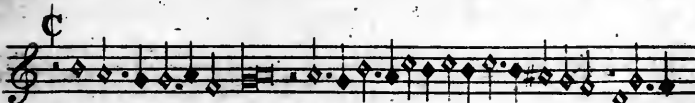
Two parts in one, in one voyce A mynnym after another



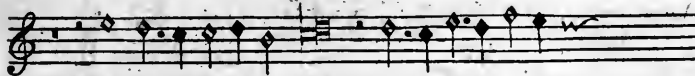
The other part



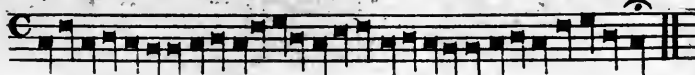
O LUX.



Two parts in one An eleventh above another



The other part



O LUX.

This which immediately follows is the resolution of a canon of two parts in one, composed by Bird, on the same plain-song as the former, with this difference, that the reply is in longer notes than the principal, for which reason it is termed a fugue by augmentation; where the reply is in shorter notes than the principal, it is called a fugue by diminution. Of these two kinds, as also of fugue of four parts in two, and of three in one, the succeeding are examples.

The musical score is titled "O LUY" and is composed by William Bird. It is a canon of two parts in one, meaning two voices are written on a single staff. The score is written in G major (one sharp) and 4/4 time. The first system shows the beginning of the piece, with the two parts entering in unison. The second system shows the two parts diverging, with the upper part playing longer notes and the lower part playing shorter notes. The third system shows the two parts converging back to unison. The score ends with a double bar line. The name "WILLIAM BIRD" is printed at the bottom right of the score.

O LUY

TWO IN ONE

WILLIAM BIRD

Musical score for piano, consisting of four systems of three staves each. The first system is labeled "TWO IN ONE" and "31". The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The fourth system concludes with a double bar line.

Ad Placitum

O LUX

FOUR IN TWO
TWO IN ONE

WILLIAM BIRD

This musical score is for a piece titled "Ad Placitum" with the subtitle "O LUX" by William Bird. The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The time signature is 4/2, indicated by the "FOUR IN TWO" marking. The key signature has one flat (B-flat). The score is divided into two systems. The first system contains the first two measures of the piece. The second system contains the next two measures, ending with a double bar line. The piano part is written in the lower staves, and the vocal parts are in the upper staves. The composer's name, "WILLIAM BIRD", is printed at the bottom right of the second system.

C MISERERE

THREE IN ONE

WILLIAM BIRD

Of the foregoing canons of Bird it may be remarked, that as the former examples of two parts in one are studies on the well known plain-song of O Lux, so this is an exercise on a plain-song of Miserere, for the origin whereof we are to seek: the celebrity of it may however be inferred from this circumstance, that Dr. John Bull, who was exquisitely skilled in canon, made a variety of compositions on it, some whereof will hereafter be inserted. But we are told by Morley that Bird and Alphonso Ferabosco made canons, each to the number of forty, and his friend Mr. George Waterhouse above a thousand, upon the same plain-song of Miserere, and it is probable that this of Bird is one of the number. The passage is curious, and is as follows: ‘ If you thinke to imploy anie time in making of parts on a plain-song, I would counsell you diligently to peruse those waies which my loving maister (never without reuerence to be named of musitians) M. Bird and M. Alphonso, in a uertuous contention in loue between themselves, made upon the plain-song of Miserere; but a contention as I said in loue, which caused them strue euerie one to surmount another without malice, enuie, or backbiting: but by great labour, studie, and paines, each making other censure of that which they had done. Which contention of theirs, speciallie without enuie, caused them both become more excellent in that kind, and winne such a name, and gaine such credite, as will neuer perish so long as musicke indureth. Therefore there is no waie readier to cause you become perfect than to contend with some one or other, not in malice (for so is your contention upon passion not for loue of uertue) but in loue shewing your aduersarie your worke, and not skorning to bee corrected of him, and to amende your fault, if hee speake with reason: but of this enough. To return to M. Bird and M. Alphonso, though either of them made to the number of fortie waies, and could have made infinite more at their pleasure, yet hath one manne, my friend and fellow, M. George Waterhouse *, upon the same

* Of this person, so excellent in music as he is above said to have been, as far as appears after a diligent research and enquiry, there is not a single composition remaining. All that can be learned concerning him is, that he was first of Lincoln, and afterwards of the chapel to queen Elizabeth, and that having spent several years in the study and practice of music, in the year 1592 he supplicated at Oxford for the degree of bachelor, but Wood was not able to discover that he was admitted to it. Fasti, Anno 1592. By the entry in the cheque-book of the chapel royal, it appears that he died the eighteenth day of February, 1601.

‘ plain-song of Miserere for uarietie surpassed all who euer laboured
‘ in that kinde of studie. For hee hath already made a thousand
‘ waies (yea, and though I should talke of halfe as manie more, I
‘ should not be far wide of the truth) euerie one different and seueral
‘ from another. But because I do hope uery shortlie that the same
‘ shall be published for the benefite of the worlde, and his owne per-
‘ petual glorie, I will cease to speake anie more of them, but onlie
‘ to admonish you, that whoso will be excellent must both spende
‘ much time in practice, and looke ouer the doings of other men.’

Touching these exercises, it is to be observed, that they are cal-
culated to facilitate the practice of composing in fugue, by exhibit-
ing the many various ways in which the point may be brought in;
or, in other words, how the replicate may be made to correspond with,
or answer, the principal. The utility of this kind of study may be in
some measure inferred from a variety of essays in it by Bird, Bull, and
others, yet to be met with in ancient collections of music; and to a
still greater degree from a little book entitled ‘ Diuers and sun-
‘ drie waies of two parts in one to the number of fortie upon one
‘ playn-song; sometimes placing the ground aboue and two parts
‘ benethe, and otherwise the ground benethe, and two parts aboue.
‘ Or againe, otherwise the ground sometimes in the middest be-
‘ tweene both. Likewise other conceites, which are plainlie set
‘ downe for the profite of those which would attaine unto know-
‘ ledge, by John Farmer, imprinted at London, 1591,’ small octavo.

Elway Bevin, a disciple of Tallis, a gentleman extraordinary of the
royal chapel in 1605, and organist of the cathedral church of Bristol,
published in the year 1631, a book, which, though entitled a Brief In-
troduction of Music and Descant, is in truth a treatise on canon, and
contains a manifold variety of fugues of two, three, and more parts in
one, upon one plain-song most skilfully and ingeniously constructed; but
of him, and also of this his work, an account will be given hereafter.

Fugues in the unison were also called rounds, from the circular
progreSSION of the melody; and this term suggested the method of
writing them in a circular form, of which the following canon of
Clemens Non Papa, musician to the emperor Charles V. with the
resolution thereof in modern characters, is an example.

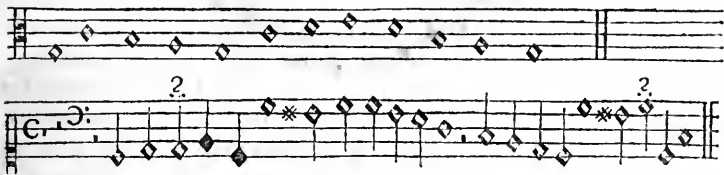
C A N O N I N T H E U N I S O N
F O R F I V E V O I C E S

R E S O L U T I O N



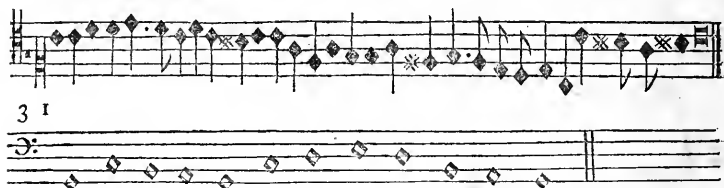
A fugue written in one line, whether in a circle or otherwise, with directions for the other parts to follow, is called a Canon. Morley ascribes the invention of this compendious method of writing to the Italian and French musicians; his account of it is curious, and is here given in his own words: ' The Frenchmen and Italians ' haue used a waie, that though there were four or fve partes in ' one, yet might it be perceiued and sung at the first; and the manner ' thereof is this. Of how manie parts the canon is, so manie cliefes do ' they set at the beginning of the uerse; still causing that which ' standeth nearest unto the musick serue for the leading parte; the ' next towards the left hand for the next following parte, and so ' consequentie to the last. But if betweene anie two cliefes you finde ' rests, those belong to that part which the cliefe standing next unto ' them on the left side, signifieth.

E X A M P L E.



' Here be two parts in one in the Diapason cum diatessaron, or, as
' we tearme it, in the eleuenth above; where you see first a C SOL FA
' UT cliefe standing on the lowest rule, and after it three minime
' rests. Then standeth the F FA UT cliefe on the fourth rule from
' below; and because that standeth neereft to the notes, the base
' (which that cliefe representeth) must begin, resting a minim rest
' after the plain-song, and the treble three minim rests. And least
' you should misse in reckoning your pauses or rests, the note where-
' upon the following part must begin is marked with this signe ?.
' It is true that one of those two, the signe or the rests, is superfluous;
' but the order of setting more cliffes than one to one uerse being but
' of late deuised, was not used when the signe was most common,
' but instead of them, ouer or under the song was written in what
' distance the following parte was from the leading, and most com-
' monlie in this manner, Canon in *, or * superiøre or inferiøre.
' But to shun the labour of writing those words, the cliffes and rests

‘ haue been deuifed, fhewing the fame thinge. And to the intent
 ‘ you may the better conceiue it, here is another example, wherein
 ‘ the treble beginneth, and the meane followeth within a femibreue
 ‘ after, in the Hypodiapente or fifth below.’



The above relation of Morley accounts for the origin of the term Canon, which in truth signifies no more than a rule; but no sooner was it invented, than it was applied to perpetual fugue, even in the score; and perpetual fugue and canon were then, and now are, looked on as convertible terms; than which it seems nothing can be more improper, for when a fugue is once scored it ceases to be a canon.

From fugues in the unison, or of many parts in one, musicians proceeded to the invention of such as gave the answer to the subject, at a prescribed distance of time, in some concordant interval, as namely, the fourth, fifth, or eighth, either above or below; and to distinguish between the one and the other the Greek prepositions *Epi* and *Hypo* were added to the names of the consonances in which the parts were to follow; for instance, where the reply was above the principal, it was said to be in the *epidiateffaron*, *epidiapente*, or *epidiapafon*; when it was below, it was called *hypodiateffaron*, *hypodiapente*, *hypodiapafon**; adding in either case, where the number of parts required it, a farther direction: for an example of one of these kinds we have that celebrated composition of our countryman William Bird, to the words ‘*Non nobis Domine*,’ which in the manner of speaking above described would be called a canon of three parts, viz. in the *hypodiateffaron et diapafon*, *post tempus*, and in the *Mafurgia*, tom. I. page 389, is a canon of four parts in the *hypodiapente*, *diapafon*, *et hypodiapafon cum diapente*, composed by Emilio Rossi, chapel-master of Loretto, remarkable for the elegance of its contexture, the resolution whereof is here inserted.

* These are the most general forms of canon, but Morley, pag. 172, says a canon may be made in any distance, comprehended within the reach of the voice.

CANON
IN HYPODIAPENTE

Ab-fa-lon fi-li mi fi-li mi Ab-fa-lon

Ab-fa-lon fi-li mi fi-li mi

Ab-fa-lon fi-li mi fi

Ab-fa-lon fi-li mi

fi-li mi Ab-fa-lon Ab-fa-lon Ab-fa-lon.

Ab-fa-lon fi-li mi Ab-fa-lon Abfa-lon.

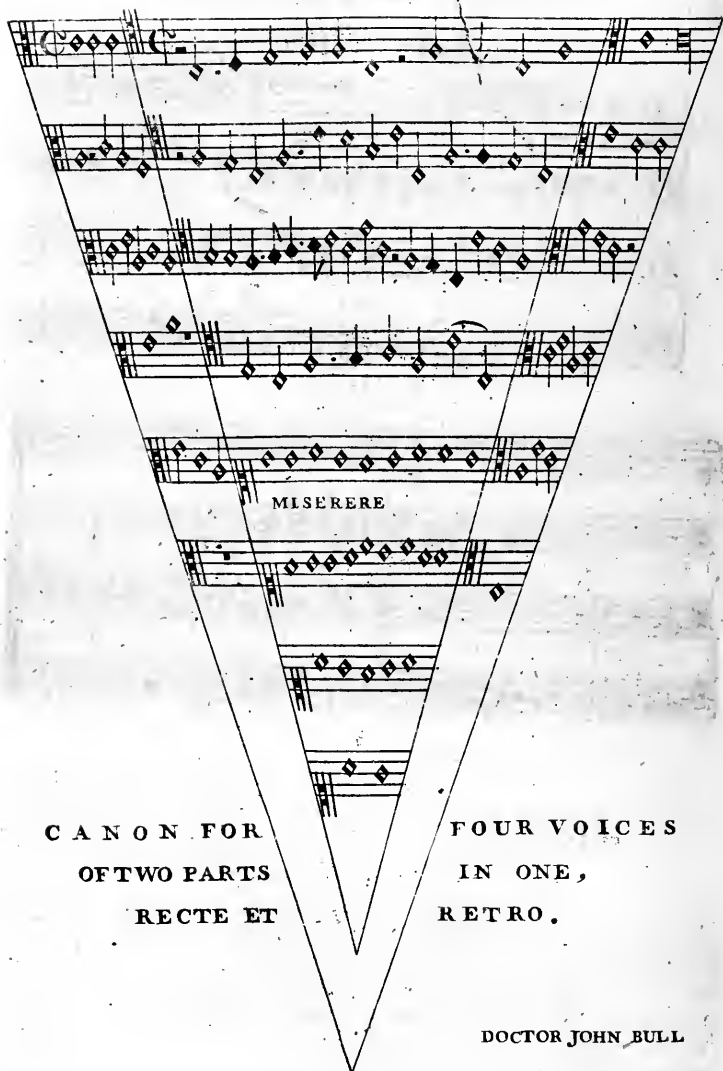
-li mi Abfa-lon fi-li mi Abfa-lon Ab-fa-lon.

Ab-fa-lon fi-li mi Ab-fa-lon Abfa-lon.

ENALIO ROSSI.

C H A P. X.

SOON after its invention farther improvements were made in this species of composition, by the contrivance of fugues, that sung both backward and forward, or, in musical phrase, recte et retro; and of others that sung per Arsin and Thesis, that is to say, so as that one part ascended while the other descended. Of the former kind the following canon of Dr. John Bull, with the resolution thereof in the present method of notation, is an example.



MISERERE

CANON FOR
OF TWO PARTS
RECTE ET

FOUR VOICES
IN ONE,
RETRO.

DOCTOR JOHN BULL

RESOLUTION

MISERERE

The musical score for 'MISERERE' is written on four staves. The first two staves are grouped by a brace on the left, as are the last two. The notation includes various musical symbols such as clefs, time signatures, and notes. The word 'MISERERE' is printed on the first staff. The score is a single system, with a double bar line at the end of the fourth staff.

Of fugue per Arfin et Thefin, or, as it is called by the Italians, per Muovimenti contrarii, this from the *Istituzione Harmoniche* of Zarlino, terza parte, cap. lv. pag. 277, may serve as a specimen.

FUGA PER MUOVIMENTI CONTRARIJ.

The musical score is presented in three systems, each with two staves. The first system is labeled 'CONSEQUENTE' on the upper staff and 'GUIDA' on the lower staff. The notation is in a plain-song style, using various note values and rests. The second and third systems continue the piece, with the third system ending with a double bar line.

Here follows a fugue of Dr. Bull on the same plain-song with that of his above given, of both kinds, viz. recte et retro, and also per arfin et thefin; the canon whereof, to shew the artificial construction of its parts, is in the manuscript whence it was taken exhibited in the form of a triangle, and immediately following it, is the resolution thereof in modern characters.

C

Miferere mihi Domi

-ne ex-au-di o-

-ra-ti-o

nem me

am

**CANON FOR
OF FOUR PARTS
ET RETRO, ET PER**

**FIVE VOICES
IN ONE, RECTE
ARSIN ET THESIN.**

DOCTOR JOHN BULL

R E S O L U T I O N

The musical score is written for a piano and voice. It consists of three systems of staves. The piano part is written in G major (one sharp) and 4/4 time. The vocal part is written in G major and 4/4 time. The score begins with a key signature of one sharp (F#) and a time signature of 4/4. The piano part features a steady bass line with chords, while the vocal part has a melody with some grace notes. The score ends with a double bar line and repeat dots.

System 1:

System 2:

System 3:

This and the former by the same author, in the manuscript from which they were taken, are given in a triangular form, with a view to exhibit the singularity of their contexture, and the mutual relation and various progressions of the several sounds; and that figure is here preserved in both instances: but lest this representation should appear too enigmatical, the resolution of each canon in score is above given.

Morley, in the second part of his Introduction, pag. 103, has given a fugue of Bird's composing, of two parts in one, per Arsin e Thesin, with the point reverted, note for note, of which he says, 'that whoever shall go about to make such another upon a common knowne plaine-song or hymne, shall find more difficultie than he looked for; and that although he shoulde assaie twentie severall hymnes or plain-songes for finding of one to his purpose, he doubt if he should anie waie goe beyonde the excellencie of that which he speaks of, for which reason he has given it in this form.

* The several examples of canon by Dr. Bull and Bird, above given, are not in print and it may therefore be expected that their authenticity should be ascertained: with respect to the former, they are taken from a very curious MS. formerly in the library of Dr. Pepusch, in an outer leaf whereof is written 'Ex dono Willi Theed'; this Mr. Theed was many years a member of the academy of ancient music, and very well skilled in the science. The book contains, among many other compositions of the like nature, the above canons of Dr. Bull, and also that of Clemens Non Papa, with the several resolution thereof in the form above inserted.

As to the examples ascribed to Bird, they are taken from a MS. also once part of Dr. Pepusch's library, in the hand-writing of Mr. Galliard; the fugues upon O Lux and Miserere are written in canon with the usual sign for the parts to follow: the resolutions are clearly the studies of Mr. Galliard, who it seems thought himself warranted in the insertion of flat and sharp signatures in many instances, though no such appear in the canons themselves. Both these manuscripts are now in the collection of the author of this work.

It is necessary here to remark that these several exemplars of fugue and canon are adduced with a view solely to investigate and explain the nature of these intricate species of composition, for which purpose the resolutions alone in the latter instances will be thought sufficient.

DUÆ PARTES IN UNA
PER ARSIN ET THESIN.
BIS REPETITE



Butler is lavish in his commendations of this fugue; indeed his words are a sort of comment on it, and as they are calculated to point out and unfold its excellencies, they are here given from his *Principles of Music*, lib. I. cap. iii. sect. 4. in his own words.

The fifth and last observation is, that all sorts of fugues (reports and reverts of the same, and of divers points in the same, and divers canons, and in the same and divers parts) are sometimes most elegantly intermedled, as in that inimitable lesson of Mr. Bird's, containing two parts in one upon a plain-song, wherein the first part beginneth with a point, and then reverteth it note for note in a fourth or eleventh; and the second part first reverteth the point in the fourth as the first did, and then reporteth it in the unison; before the end whereof, the first part having rested three minims after his revert, singeth a second point, and reverteth it in the eighth; and the second first reverteth the point in a fourth, and then reporteth it in a fourth: lastly, the first singeth a third point, and reverteth it in the fifth, and then reporteth it in an unison, and so closeth with some annexed notes; and the second first reverteth it in a fifth, and then reporteth it in an unison, and so closeth with a second revert; where, to make up the full harmony, unto these three parts is added a fourth, which very musically toucheth still upon the points reported and reverted.

But here a distinction is to be noted between perpetual fugues, such as those above given, in which every note in the one part has its answer in the other part; and that other transitory kind of fugue, in which the point only, whatever it be, is repeated in the succeeding parts; in this case the intermediate notes are composed ad placitum, for which reason the former kind of fugue is termed by Zarlino and other Italian writers, *Fuga legata*, and the other *Fuga sciolta*, that is to say, strict or constrained, and free or licentious fugue.

The Italians also give to the leading part of a fugue and its replicate or answer, the appellations of *Guida* and *Consequenza*; Morley, and others after him, distinguish them by the names of principal and reply: and with the appearance of reason it is said that the notes in each should sol-fa alike; that is to say, the intervals in each part ought to be precisely the same with respect to the succession of the tones and semitones; nevertheless, this rule is not strictly adhered to, a spurious kind of fugue having, in the very in-

fancy of this invention sprung up, known by the name of *Fuga in nomine*, as being to appearance and nominally only, fugue, and not that species of composition in the strict sense of musical language.

Zarlino and other Italian writers speak of a kind of fugue called *Contrapunto doppio*, double counterpoint, which supposes the notes in each part to be of equal time, but that the subject of the principal and the reply shall be different in respect of the point, being yet in harmony with each other: the exact opposition of note to note in this kind of composition was, soon after its invention, dispensed with, and the principal and its reply made to consist of notes of different lengths or times; after which it obtained the name of double descant, the terms descant and counterpoint being always used in opposition to each other. Sethus Calvisius includes both under the comprehensive name *Harmonia Gemina*; and to fugues of this kind, where a third point or subject is introduced, he gives the name of *Ter-gemina*. Morley has given examples of each at the end of the second part of his *Introduction*.

From the foregoing explanation of the nature of canon it must appear to be a very elaborate species of musical composition, and in which perhaps, substance, that is to say, fine air and melody is made to give place to form; just as we see in those fanciful poetical conceits, acrostics, anagrams, chronograms, &c. where the sense and spirit of the composition is ever subservient to its form; but the comparison does not hold throughout, for the musical compositions above spoken of derive an advantage of a peculiar kind from those restraints to which they are subjected; for in the first place the harmony is thereby rendered more close, compact, and full; nor does this harmony arise merely from the concordance of sounds in the several parts, but each distinct part produces a succession of harmony in itself, the laws of fugue or canon being such as generally to exclude those dissonant intervals which take away from the sweetness or melody of the point. In the next place the ear is gratified by the successive repetition of the point of a fugue through all its parts; and the mind receives the same pleasure in tracing the exact resemblance of the several parts each to the other, as it does in comparing a picture or statue with its archetype; the truth of this observation must be apparent to those who are aware of the scholastic distinction of beauty into absolute and relative.

The general directions for singing of fugue when written in canon are such as these: Fuga in tertia superiore post tempus.—Fuga in Hypodiapente, post tempus.—Fuga 5 vocum in tertia superiore, post tempus.—Fuga in Unifono post duo tempora, et per contrarium motum. But many musicians have been less explicit, as chusing to give them an enigmatical form, and leaving it to the peruser to exercise his patience in the investigation of that harmony which might easily have been rendered obvious. Morley, pag. 173 of his Introduction, has given an enigmatical canon of Iodocus Pratenfis; and he there refers to others in the Introductions of Rafeus and Sethus Calvifius: he has also given a canon of his own invention in the figure of a cross, with its resolution; but there is one in that form infinitely more curious in a work entitled *El Melopeo y Maestro*, written by Pedro Cerrone, of Bergamo, master of the royal chapel of Naples, published in 1613*.

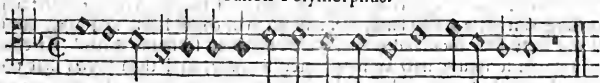
It now remains to speak of a species of fugue in the unifon, wherein for particular reasons the strict rules of harmony are frequently dispensed with, namely, the catch or round, which Butler, after Calvifius thus defines: ‘A Catch is also a kind of fuga, when upon a certain rest the parts do follow one another round in the unifon. In which concise harmony there is much variety of pleasing conceits, the composers whereof assume unto themselves a special licence of breaking Priscian’s head, in unlawful taking of discords, and in special consecutions of unifons and eighths, when they help to the melody of a part†.’

This, though the sentiment of both Calvifius and Butler, is by no means a true definition of a catch; and indeed the term itself seems

* In this voluminous work are contained a great number of musical conceits, which whoever has a mind to divert himself with them, will find in the twenty-second book, entitled ‘Que es los enigmas musicalis.’

† To say the truth, notwithstanding the severe restrictions to which it is subject, canon does in many respects afford a great latitude for invention. Kircher relates, that in the writing of his *Musurgia*, more especially that part which treats of canon, he was assisted by Pietro Francesco Valentini of Rome, who gave him the following

Canon Polymorphus.

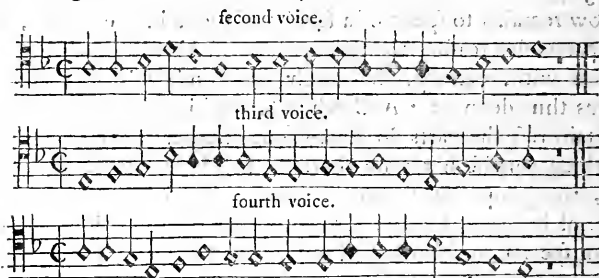


of which he thus speaks: *Musurg. Univ. tom. I. lib. V. cap. xix.*

‘This wonderful canon contains ten times, one pause, and seventeen notes; it may be sung by two, three, four, or five voices, more than two thousand ways; nay, by combining the parts, this variety may be infinitely extended. The second voice is retrograde to

to indicate a thing very different from that which they have described, for whence can come the appellation but from the verb Catch? yet is there nothing in the passage above-cited to this purpose. A catch, in the musical sense of the word, is a fugue in the unison, wherein, to humour some conceit in the words, the melody is broken, and the sense interrupted in one part, and caught again or supplied by another: an instance of this may be remarked in the well-known catch 'Let's lead good honest lives,' ascribed to Purcell, though in truth composed many years before his time, by Cranford, a singing-man of St. Paul's, to words of a very different import. See a collection of catches and rounds, entitled *Catch that Catch can*, or the *Musical Companion*, printed for old John Playford, Lond. 1677, oblong quarto; in this both the words and the music

to the first the third is inverse of the first, or proceeds by contrary motion to it; the fourth is retrograde to the third, as as may be seen hereunder:



Kircher adds that the same musician proposed another canon, which he called *Nodus Salomonis*, which may be sung by ninety six voices, namely twenty in each part, treble, counter tenor, tenor, and bass, and yet there are only four notes in the canon; but it is to be observed, that to introduce a regular variety of harmony, some of the ninety-six voices are to sing all longs, some all breves, some semibreves, some minims, some semiminims. See the relation at length in the *Musurgia*, tom. I. pag. 403; et seq. with the disposition of the several parts in their order.

Kircher, in the *Musurgia*, tom. I. page 408, says he afterwards found out that the same canon might be sung by five hundred and twelve voices, or, which is the same thing, distributed into one hundred and twenty-eight choirs; and afterwards proceeds to shew how it may be sung by twelve million two hundred thousand voices, nay, by an infinite number; and then says, in Corollary iii. that this place of the Apocalypse is made clear, viz. chap. xiv. 'And I heard the voice of harpers harping with their harps, and they sung as it were a new song, &c. and no man could learn that song but the one hundred and forty-four thousand which were redeemed from the earth.' Kircher asserts that this passage in scripture may be interpreted literally, and then shews that the canon above described may be so disposed as to be sung by one hundred and forty-four thousand voices. *Musurg.* tom. I. pag. 414.

catch.

catch, as they do also in another elegant composition of this kind, 'Come here's the good health, &c,' by Dr. Cæsar, and 'Jack thou'rt a toper,' both printed by Pearson in 1710.

Butler refers to three examples of this kind of song in Calvisius; but the truth of the matter is, that it was known in England long before his time. Of this the catch 'Sumer is icumen in,' is evidence; and it has been said, with some shew of probability, that the English were the inventors of it. Dr. Tudway, formerly music professor in the university of Cambridge, and who for many years was employed in collecting music books for Edward earl of Oxford, has asserted it in positive terms in a letter to a son of his, yet extant in manuscript; and it may with no less degree of certainty be said, that as this kind of music seems to correspond with the native humour and freedom of English manners, there are more examples of it here to be found than in any other country whatsoever. The following specimens of rounds or catches in three, four, and five parts, may suffice to give an idea of the nature of this species of composition: others will hereafter be inserted, as occasion shall require. As touching the first, it may be deemed a matter of some curiosity. In Shakespeare's play of Twelfth Night, Act II. Scene iii. Sir Toby and Sir Andrew agree to sing a catch: Sir Toby proposes that it shall be 'Thou knave,' upon which follows this dialogue:

CLOWN. Hold thy peace thou knave? knight, I shall be constrain'd in't to call thee knave, knight.

SIR AND. 'Tis not the first time I have constrain'd one to call me knave. Begin, fool; it begins 'Hold thy peace.'

CLOWN. I shall never begin if I hold my peace.

SIR AND. Good l'faith: come begin. [They sing a catch.]

The above conversation has a plain allusion to the first of the catches here inserted; 'Hold thy peace,' the humour of which consists in this, that each of the three persons that sing calls, and is called, knave in turn.

* That the songs occasionally introduced in Shakespeare's plays were such as were familiar in his time, is clearly shewn by Dr. Percy, in his Reliques of ancient English Poetry, who has been so fortunate as to recover many of them; the above may be added to the number, as may also this alluded to in the same scene of Twelfth Night, by the words: 'Three merry men be wee.'

The Wisemen were but sev'n; nor more shall be for me.

The Muses were but nine. The worthies three times three.

And three merry boyes, and three merry boyes, and three merry boyes are wee.

The Vertues they are sev'n, and three the greater be.

The Cæsars they were twelve, and the fatal sisters three.

And three merry girles, and three merry girles, and three merry girles are wee.

CANON IN THE UNISON. A 3 Voc:

HOLD thy peace and I preethee hold thy peace

Thou knave Hold thy peace thou Knave

Thou knave

CANON IN THE UNISON. A 3 Voc:

O my fear-ful dreams ne-ver for-get shall

Shall I me thought I

- demn'd to dye whose name was Je -

I ne-ver for-ge-t

heard a maid - - en's child con -

- fus whose name was Je - - fus.

UT

Hey downe downe hey

Heave and hoe rumbels hey tro-lo tro-ly lo

Root 0

RE MI

downe a downe a downe Hey downe downe a downe

hey tro-lo tro-ly hey tro-lo tro-ly

Sleepeft thou or wakft thou Jef-fe-ry Cook

FA SOL LA

My heart of gold as true as Steele as

hey tro-lo tro-ly lo tro-ly tro-ly lo My

the roft it burns turne round a-bout a-bout a-bout

LA SOL

I me leant into the bowers. But if my La - dy
 Lady's gone to Canter-bury St. Thomas be her
 round aboutabout round about a - - bout O

FA MI

love me well Lord fo Ro - - bin
 boote She met with Kate of
 Fryer how fares thy ban-de - low ban-de - low

RE UT

lowres
 Malmes - bury why weep'st thou maple
 Erver how fares thy ban-de-low ban-de-low.

CANON IN THE UNISON A 6 Voc.

COME fol - low me

Take heed of time tune and ear time

Malkin was a coun - try Maid a country maid

Hey hoe have with you now to West - minter

A - dieu you dainty Dame go

mer - ri ly my mates let all a

tune and ear & then without all doubt we

trick & trim trick & trim as She might be She would needs to the

but before you come there be - cause the way is

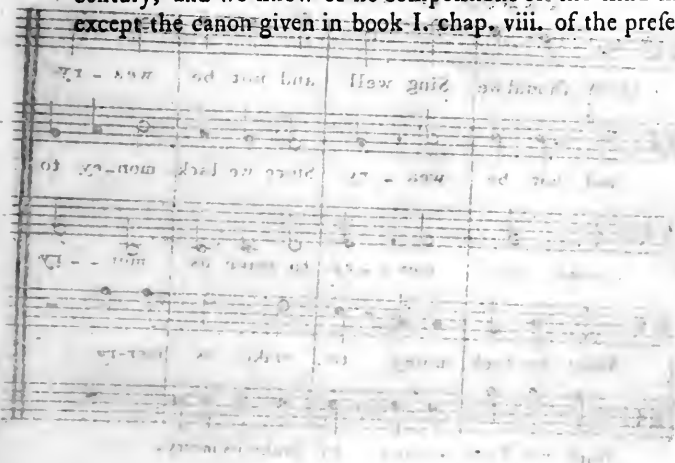
whither you will for me you are the ve - ry

gree and make no faults
need not fear to find this catch through out
court She said to sell milk and firmen- - ty
far some pretty talk lets hear
fame I took you for to be.

CANON IN THE UNISON A 5 Voc.

HOW should we Sing well and not be wea - ry
and not be wea - ry Since we lack mon-ey to
make us mer - - ry to make us mer - - ry
Since we lack money to make us mer-ry
Since we lack money to make us merry.

Of the several examples of fugues and rounds, or, to adopt the common mode of speech, of fugues on a plain-song, and canons in the unison, above given, it is necessary to remark that the former are adduced, as being some of the most ancient specimens of that strict kind of composition perhaps any where to be met with : farther than this, they are studies, perhaps juvenile ones; of Bird, and are alluded to by Morley in his Introduction. And here it is to be noted, that the plain-song of the fugue in page 357, differs from that of the others, and from its serpentine figure is said to be 'per naturam synophe.' It seems that Mr. Galliard had some trouble to resolve or render these several compositions in score, for in his manuscript he remarks that they are very difficult and curious ; and it is more than conjectured that many of the grave and acute signatures that occur in some of them, were inserted by him with some degree of hesitation ; it was nevertheless thought proper to retain them, even under a doubt of their propriety, rather than attempt to correct the studies of so excellent a judge of harmony. As to the rounds or canons in the unison that follow, they are exemplars of that species of vocal harmony which they are cited to explain : they are of the sixteenth century, and we know of no compositions of the kind more ancient, except the canon given in book I. chap. viii. of the present volume.



G E N E R A L H I S T O R Y
O F T H E
S C I E N C E a n d P R A C T I C E
O F
M U S I C.

B O O K I V . C H A P . I .

HAVING in a regular course of succession traced the several improvements in music, including therein the reformation of the scale by Guido, and the invention of counterpoint, and of the canto figurato, with all the various modifications of fugue and canon, it remains to speak of the succeeding writers in their order.

ALANIUS VARENIUS, of Montaubon, in Tholouse, about the year 1503, wrote Dialogues, some of which treat of the science of harmony and its elements.

LUDOVICUS CÆLIUS RHODIGINUS flourished about the year 1510, he wrote nothing professedly on the subject of music, yet in his work *De Antiquarum Lectionem*, in thirty books, are interspersed many things relating thereto, particularly in lib. V. cap. 23. 25. 26. Kircher, in the *Musurgia*, tom. I. pag. 27, cites from him a relation to the following effect, viz. That he, Cælius Rhodiginus, being at Rome, saw a parrot, which had been purchased by Cardinal Ascanius, at the price of an hundred golden crowns, which parrot did most articulately, and as a man would, repeat in words the Creed of the Christian faith. Cælius Rhodiginus was tutor to Julius Cæsar Scaliger.

Scaliger, and died in 1525, of grief, as it is said, for the fate of the battle of Pavia, in which his patron Francis the First, from whom he had great expectations, was taken prisoner. He is taxed with having borrowed some things from Erasmus, without making the usual acknowledgments.

GREGORIUS REISCHIUS, of Friburg, was the author of a work entitled *Margarita Philosophica* *, i. e. the Philosophical Pearl, a work comprehending not only a distinct and separate discourse on each of the seven liberal sciences, in which, by the way, judicial astrology is considered as a branch of astronomy, but a treatise on physics, or natural philosophy, metaphysics, and ethics, in all twelve books; that on music is taken chiefly from Boetius, yet it seems to owe some part of its merit to the improvements of Franchinus. The *Margarita Philosophica* is a thick quarto; it was printed at Basil in 1517, and in France six years after; the latter edition was revised and corrected by Orontius Finæus, of the college of Navarre †.

JOHANNES COCHLEUS, of Nuremberg, was famous about the year 1525, for his Polemical writings. He was the author of *Rudimenta Musicæ et Geometria*, printed at Nuremberg, and the tutor of Glareanus, as the latter mentions in his *Dodecachordon*, a doctor in divinity, and dean of the church of Francfort on the Maine. He was born in 1503, but the time of his death is uncertain, some writers making it in 1552, and others sooner. From his great reputation, as a scholar and divine, it is more than probable that he was one of the learned foreigners consulted touching the divorce of Henry the Eighth, for the name of Johannes Cochleus occurs in the list of them. Peter Aron, in his *Toscanello*, celebrates him by the title of *Phonascus* of Nuremberg.

LUDOVICUS FOLIANUS, of Modena, published at Venice, in 1529, in folio, a book intitled *Musica Theorica*; it is written in Latin, and divided into three sections, the first contains an investigation of those proportions of greater and lesser inequality necessary to be understood by musicians; the second treats of the consonances, where, by the way, it is to be observed that the author discriminates with

* This book, the *Margarita Philosophica*, is frequently mentioned in a work entitled *Il Musico Testore*, by Zaccaria Tevo, printed at Venice in 1706, in which many passages are cited from it verbatim.

† Bayle ORONCE FINE.

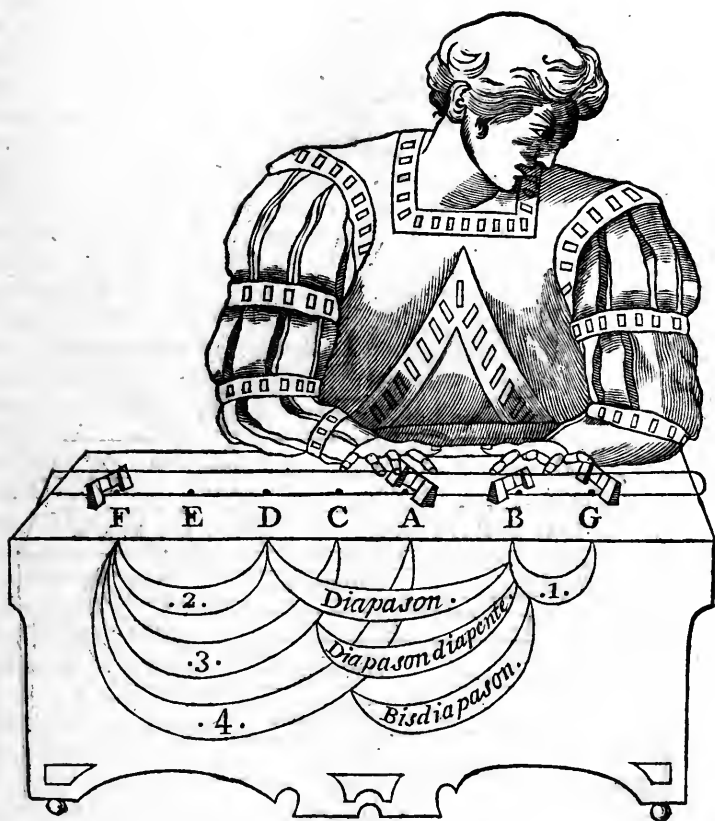
remarkable accuracy between the greater and lesser tone; and by insisting, as he does in this section *De Utilitate Toni majoris et minoris*, plainly discovers that he was not a Pythagorean, which is much to be wondered at, seeing that the substance of his book appears for the most part to have been taken from Boetius, who all men know was a strict adherer to the doctrines of Pythagoras. It is therefore said, and with great appearance of reason, that it is to Folianus that the introduction into practice of the intense or syntonous diatonic, in preference to the ditonic diatonic, is to be attributed. This particular will appear to be more worthy of remark; when it is known, that about the middle of the sixteenth century it became a matter of controversy which of those two species of the diatonic genus was best accommodated to practice. Zarlino contended for the intense or syntonous diatonic of Ptolemy, or rather Didymus, for he it was that first distinguished between the greater and lesser tone. Vincentio Galilei, on the other hand, preferred that division of Aristoxenus, which, though irrational according to the judgment of the ear, gave to the tetrachord two tones and a half. In the course of the dispute, which was conducted with great warmth on both sides, Galilei takes great pains to inform his reader that Zarlino was not the first that discovered the supposed excellence of that division which he preferred, for that Lodovico Fogliano, sixty or seventy years before, had done the same*; and in the table or index to his book, article Lodovico Fogliano, which contains a summary of his arguments on this head, he speaks thus: ‘Lodovico Fogliano fu il primo che considerasse che ‘il diatonico che si canta hoggi, non era il ditoneo, ma il syntono;’ which assertion contains a solution of a doubt which Dr. Wallis entertained, namely, whether Zarlino or some more ancient writer first introduced the syntonous or intense diatonic into practice†.

The third section of Folianus’s book is principally on the division of the Monochord, in which he undertakes to shew the necessity of setting off D, and also of Bb twice.

Many of the divisions, particularly in the first chapter of the second section, are exemplified by cuts, which as they shew the method of using the Monochord, with the ratios of the consonances, and are in other respects curious, are here inserted.

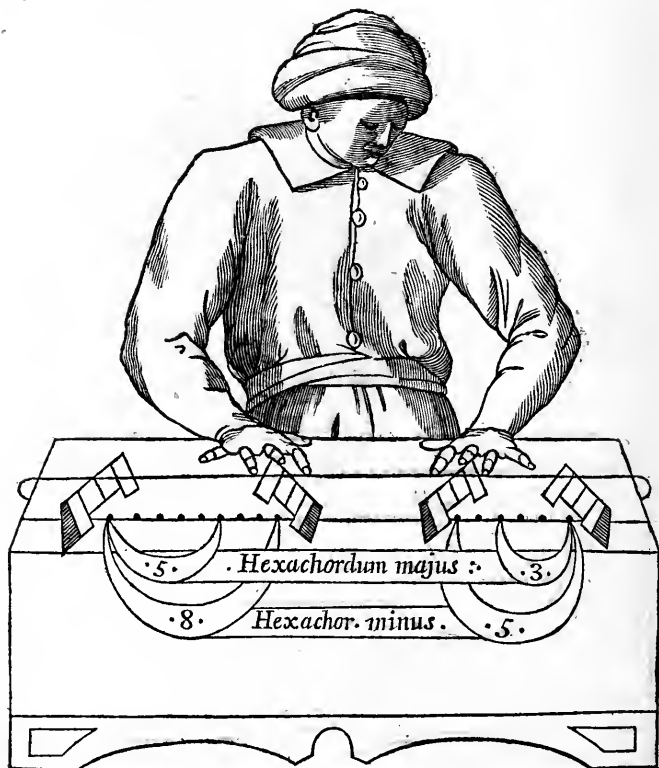
* Dial. della Musica antica e moderna, pag. 112.

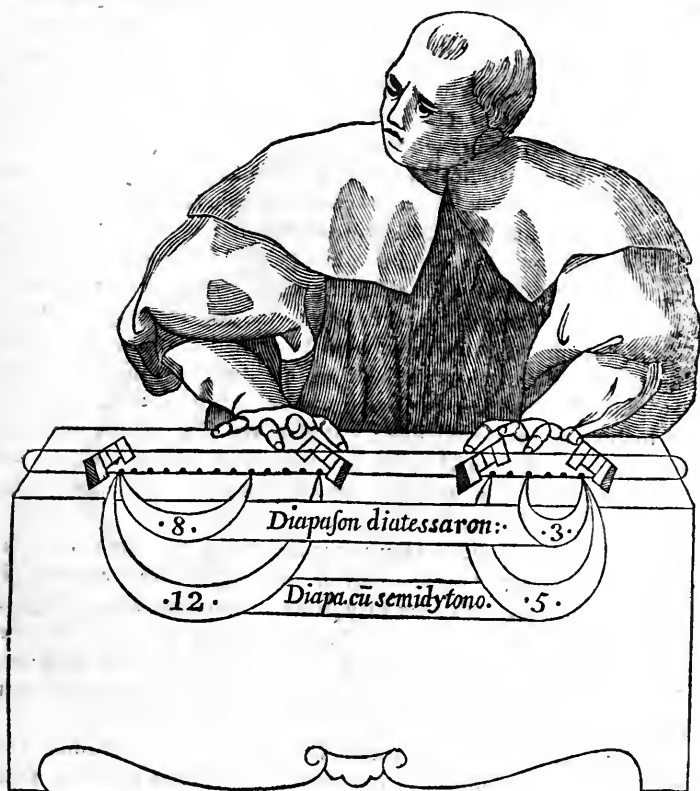
† Append. de Veter. Harmon. quarto, pag. 318.











JOHANNES FROSCHIUS, a doctor of divinity, and prior of the Carmelites at Augsborg, was the author of *Opusculum Rerum Musicalium*, printed at Strasburg in 1535, a thin folio, and a very methodical and concise book, but it contains little that can be said to be original.

ANDREAS ORNITHOPARCUS, a master of arts in the university of Meyning was the author of a very learned and instructive treatise on music, intitled *Micrologus*, printed at Cologne in 1535, in

in oblong quarto. It is written in Latin, and was translated into English by our countryman John Douland, the celebrated lutenist, and published by him in 1609. This work contains the substance of a course of lectures which Ornithoparcus had publicly read in the universities of Tübingen, Heidelberg, and Mentz. It is divided into four books, the contents whereof are as follow.

The first book is dedicated to the governors of the state of Lunenburg. The first three chapters contain a general division of music into mundane, humane, and instrumental, according to Boetius, which the author again divides into organical, harmonical, speculative, active, mensural and plain music, and also the rudiments of singing by the hexachords, according to the introductory or scale of Guido. In his explanation whereof he relates that the Ambrosians distinguished the stations of the cliffs by lines of different colours, that is to say, they gave to F FA UT a red, to C SÖL FA UT a blue, and to bb a sky-coloured line; but that the Gregorians, as he calls them, whom the church of Rome follow, mark all the lines with one colour, and describe each of the keys by its first letter, or some character derived from it.

In the fourth chapter he limits the number of tones to eight; and, speaking of the ambit or compass of each, says there are granted but ten notes wherein each tone may have his course; and for this assertion he cites the authority of St. Bernard, but adds, that the licentious ranging of modern musicians hath added an eleventh to each.

The fifth and sixth chapters contain the rules for solfaing by the hexachords, and for the mutations.

In the seventh chapter he speaks of the consonant and dissonant intervals, and cites Ambrosius Nolanus and Erasmus to shew, that as the disdiapason is the natural compass of man's voice, all music should be confined to that interval.

In the eighth and ninth chapters he teaches to divide, and recommends the use of the Monochord, by the help whereof he says any one may by himself learn any song, though never so weighty.

Chapter X. is intitled *De Musica ficta*, which he thus defines: 'Fained musick is that which the Greeks call *Synemmenon*, a song made beyond the regular compass of the scale; or it is a song which is full of conjunctions.'

By

By these conjunctions are to be understood conjunctions of the natural and molle hexachords by the chord Synemmenon, characterized by *b*; and in this chapter are discernible the rudiments of transposition, a practice which seems to have been originally suggested by that of substituting the round, in the place of the square *b*, from which station it was first removed into the place of *E LA MI*, and has since been made to occupy various other situations *; as has also the acute signature ✱, which although at first invented to perfect the interval between *b MI* and *F FA UT*, which is a semidiapente or imperfect fifth, it is well known is now made to occupy the place of *G SOL RE UT*, *C SOL FA UT*, and other chords.

The eleventh chapter treats of transposition, which the author says is twofold, that is to say, of the song and of the key, but in truth both are transpositions of the song, which may be transposed either by an actual removal of the notes to some other line or space than that in which they stand, or by the removal of the cliff to some other line, thereby giving by elevation or depression to each note a different power.

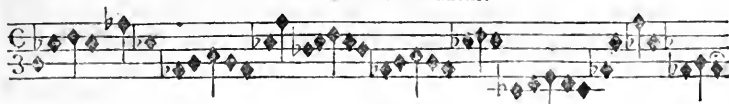
The ecclesiastical tones are the subject of the twelfth and thirteenth chapters of the first book: in these are contained rules for the intonation of the Psalms, in which the author takes occasion to cite a treatise of Pontifex, i. e. pope John XXII. who it seems wrote on music, and an author named Michael Galliculo de Muris, a most learned man, author of certain rules of the true order of singing.

In treating of the tones Ornithoparcus follows for the most part St. Bernard and Franchinus; his formula of the eight tones, as also of

* That the use of the tetrachord synemmenon, or rather of its characteristic *b* round, was to avoid the tritonus or superfluous fourth between *F FA UT* and *b MI*, must appear upon reflection, but this author has made it apparent in the following, which is the fourth of his rules for ficta music.

‘ Marking *FA* in *b FA b MI*, or in any other place, if the song from that shall make an immediate rising to a fourth, a fifth, or an eighth, even there *FA* must necessarily be marked to eschew a tritone, a semidiapente, or a semidiapason, and in usual and forbidden moods, as appeareth in the example underwritten.

An Exercise of Ficta Musick.



the Peregrine or wandering tone, differs but very little from that of Franchinus in his *Practica Musica*, herein before exhibited.

In the thirteenth and last chapter of this book the author shews that divers men are delighted with divers modes, an observation that Guido had made before in the thirteenth chapter of his *Micrologus*, and to this purpose he says, ‘ Some are delighted with the crabbed and courtly wandering of the first tone ; others do affect the hoarse gravity of the second ; others take pleasure in the severe, and as it were disdainful stalking of the third ; others are drawn with the flattering sound of the fourth ; others are moved with the modest wantonness of the fifth ; others are led with the lamenting voice of the sixth ; others do willingly hear the warlike leaping of the seventh ; others do love the decent, and as it were matronal-like carriage of the eighth.’

The second book is dedicated to the author’s ‘ worthy and kind friend George Brachius, a most skilful musician, and chief doctor of the Duke of Wittenberg his chapell.’

In the second chapter of this book the author explains the nature of mensural music, and the figures used therein : these he says were anciently five, but that those of after ages have drawn out others for quickness sake ; those described by him are eight in number, viz. the large, long, breve, semibreve, minim, crotchet, quaver, and semiquaver ; but it is worthy of notice that he gives to the semibreve two forms, the one resembling a lozenge, agreeable to the character of the semibreve now or lately in use, the other that of an equilateral triangle, or half lozenge.

The third chapter contains an explanation of the ligatures from Franchinus, but much too concise to be intelligible.

The fourth chapter treats of mood, time, and prolation, of which three terms the following is his definition. ‘ The degrees of music, by which we know the value of the principal figures, are three, to wit, mood, time, and prolation. Neither doth any of them deale upon all notes, but each onely with certaine notes that belong to each. As mood dealeth with larges and longs, time with breeses, prolation with semibreeses.’ This general definition is followed by one more particular, which is here given in the translator’s own words.

‘ A Moode

‘ A Moode (as Franchinus saith in the second booke, cap. 7. of his Pract.) is the measure of longs in larges, or of breefes in longs. Or it is the beginning of the quantitie of larges and longs, measuring them either by the number of two, or the number of three.

‘ Time is a breefe which contains in it two or three semibreefes. Or it is the measuring of two or three semibreefes in one breefe. And it is twofold, to wit, perfect: and this is a breefe measured with three semibreefes. Whose signe is the number of three joined with a circle or a semicircle, or a perfect circle set without a number, thus O 3. C 3. O. The imperfect is wherein a breefe is measured only by two semibreefes. Which is knowne by the number of two joynd with a perfect circle, or a semicircle, or a semicircle without a number, thus O 2. C 2.

‘ Wherefore prolation is the essential quantitie of semibreefes; or it is the setting of two or three minims against one semibreefe; and it is twofold, to wit, the greater (which is a semibreefe measured by three minims, or the comprehending of three minims in one semibreefe) whose signe is a point inclosed in a signe thus, © © The lesser prolation is a semibreefe measured with two minims onely, whose signe is the absence of a pricke. For Franchinus saith, they carry with them the imperfecting of the figure when the signes are wanting.’

In the course of this explanation the author takes occasion to mention the extrinsical and intrinsical signs in mensural music; the former he says are the circle, the number, and the point. As to the circle, when entire it originally denoted perfection, as it was called, or a progression by three, or in what we now call triple time. When the circle was discontinued, or cut through by a perpendicular or oblique stroke, it signified imperfection, or a progression by two, or, as we should say, in duple time; when the circle had a point in the centre it signified a quicker progression in the proportions of perfect and imperfect, according as the circle was either entire or mutilated, as above. As to the figures 3 and 2, used as extrinsic signs, they seem intended only to distinguish the greater mood, which gave three longs to the large, from the lesser, which gave three breves to the long; but the propriety of this distinction is not easy to be discovered. As these characters are now out of use, and are supplied by others of

modern invention, it is not necessary to be very inquisitive about them*; it is however very certain that the musicians, from the beginning of the sixteenth century, downwards, seem to betray an universal ignorance of their original use and intention; and since the commencement of that period, we no where find the circle used to denote perfect or triple time; on the contrary, the character for the several species of it are intended to bespeak the relation which the intended progression in triple time bears to common or imperfect time; for instance, $\frac{3}{2}$ is a progression by three of these notes, two whereof would make a bar or measure of duple time; that is to say, minims $\frac{1}{2}$ and $\frac{1}{2}$ are progressions in triple time by crotchets and quavers; and this observation will serve to explain various other signatures not here mentioned. As to these other numbers $\frac{6}{4}$ $\frac{12}{8}$, the denominator in each having a duple ratio, they are clearly the characteristics of common time; but though the entire circle is no longer used as a characteristic of time, yet the discontinued or mutilated circle is in daily practice. Some ignorant writers on music, from its resemblance to the letter C, suppose it to be the initial of the word Common; adding, that where a perpendicular stroke is drawn through it, it signifies a quick, and where it is inverted a still quicker succession of notes †.

The intrinsic signs used in music are no other than the rests which correspond with the measures of notes, and that alteration of the

* It may not be improper here to take notice, that notwithstanding the complaints of Morley of the confusion in which the Cantus Mensurabilis was involved, and his absolute despair of restoring the characters anciently used in it, an author, who lived a few years after him, Thomas Ravenscroft, a bachelor of music, published a book with this title, viz.

‘A breefe discourse of the true (but neglected) use of charact’ring the degrees by their perfection, imperfection, and diminution in mensurable musicke, against the common practise and custome of these times. Examples whereof are exprest in the harmony of 4 voyces, concerning the pleasure of 5 usual recreations, 1 hunting, 2 hawking, 3 dauncing, 4 drinking, 5 enamouring.’ London 1614, quarto.

The author has discovered, as well in the apology and the preface to this book, as in the discourse itself, a great share of musical erudition; but the arguments severally contained in them failed to convince the world that the revival of an obsolete practice, which from its intricacy and inutility had insensibly grown into disuse, could in any way tend to the perfection of the science; and experience has shewn that that method of characterizing the degrees, which, as he contends is the only true one, is not essential in the notation of music.

† This supposition seems in some measure to be warranted by the practice of Corelli, who throughout his works has characterized those movements, where the crotchets are in effect quavers, by a semicircle, with a perpendicular stroke drawn through it; and Geminiani has done the same.—See the sonatas of Corelli, passim, and the last movement in his ninth solo, and the second and third operas of Geminiani, passim, in the edition published by himself in score.

value of notes, which consists in a variety of colour, as black full, black void, red full, and red void, mentioned by Morley and other writers.

The sixth chapter treats of Taet, thus defined by the author.

‘ Taet is a successive motion in singing, directing the equality of the measure. Or it is a certain motion made by the hand of the chief singer according to the nature of the marks which motion directs a song according to measure.

‘ Taet is threefold, the greater, the lesser, and the proportionate; the greater is a measure made by a slow, and as it were reciprocal motion; the writers call this taet the whole or total taet; and because it is the true taet of all songs, it comprehends in his motion a semibreve not diminished, or a breve diminished, in a duple. The lesser taet is the half of the greater, which they call a semi-taet, because it measures by its motion a semibreve diminished in a duple; this is allowed of only by the unlearned. The proportionate is that whereby three semibreves are uttered against one, as in a triple, or against two, as in a sesquialtera.’

In the seventh chapter the author takes occasion to define the word Canon in these words :

‘ A canon is an imaginary rule, drawing that part of the song which is not set downe, out of that part which is set downe. Or it is a rule which doth wittily discover the secrets of a song. Now we use canons either to shew art, or to make shorter worke, or to try others cunning.’

From this, which is an excellent definition of the term, we may learn that it is very improperly applied to that kind of perpetual fugue which is generally understood by the word Canon; for it is a certain compendious rule for writing down a composition of that kind on a single stave, and for singing it accordingly; and hence it seems to be a solecism to say a canon in score; for when once the composition is scored, the rule or canon for singing it does not apply to it.

As in the former chapter the author had mentioned augmentation of the value of notes by a point in the signature, and other marks or directions, in this, which is the eighth of the second book, he speaks of diminution, which he also calls Syncopation, and divides into virgular, the sign whereof is the circle mutilated, or having a perpendicular or oblique stroke, as before is mentioned; and numeral,

numeral, signified by figures. In this chapter the author takes occasion to mention a man living in his time, and hired to be organist in the castle of Prague, of whom, to use his own words, he thus speaks: 'Who though he know not, that I may conceale his greater faults, how to distinguish a perfect time from an imperfect, yet gives out publickly that he is writing the very depth of music, and is not ashamed to say that Franchinus (a most famous writer, one whom he never so much as tasted of) is not worth the reading, but fit to be scoffed at and scorned by him. Foolish, bragging, ridiculous rashness, grosse madness! which therefore only doth snarle at the learned, because it knows not the means how to emulate it. I pray God the wolfe may fall into the toiles, and hereafter commit no more such outrage, nor like the crow brag of borrowed feathers, for he must needs be counted a dotard that prescribes that to others the elements whereof himself neuer saw.'

The ninth, tenth, and eleventh chapters treat of rests, and of the alteration of notes by the addition of a point; and of imperfection by the note, the rest, and the colour, that is to say, the subtraction of a third part from a given note agreeable to the rule in mensural music, that perfection consists in a ternary, and imperfection in a binary progression of time.

The twelfth chapter speaks of a kind of alteration by a secondary fingering of a note for the perfecting of the number 3. These four chapters refer to a method of notation which is now happily superseded by the rejection of ligatures and the insertion of bars.

The subject of the thirteenth chapter is proportion, in the explanation whereof he follows Euclid, Boetius, and Franchinus. Speaking of proportion in general, he says it is either of equality or inequality; but that because the dissimilitude and not the similitude of voice doth make harmony, so music considers only the proportion of inequality. And this he says is two-fold, to wit, the proportion of the greater and of the lesser inequality: the proportion of the greater inequality is the relation of the greater number to the less, as 4 to 2, 6 to 3; the proportion of the lesser inequality is contrarily the comparison of a less number to the greater, as of 2 to 4, of 3 to 6.

Of the proportions of the greater inequality, he says, as indeed do all the writers on the subject, that it is of five kinds, namely, multiplex, superparticular, superpartiens, multiplex superparticular, and mul-





multiplex superpartiens, the latter two compounded of the former three, which are simple.

To these he says are opposed five other kinds of proportions, to wit, those of the lesser inequality, having the same names with those of the greater inequality, save that they follow the preposition submultiplex, &c.

C H A P. II.

AS the subject of proportion has already been treated of, this brief account of the author's sentiments concerning it may suffice in this place, the rather as it is a subject, about which not only arithmeticians and musicians, but all mathematicians are agreed. But under this head of proportion there is one observation touching duple proportion, which will be best given in his own words. 'Duple proportion, the first kind of the multiplex, is when the greater number, being in relation with the less, doth comprehend it in itself twice, as 4 to 2, 8 to 4; but musically, when two notes are uttered against one, which is like them both in nature and kind. The signe of this some say is the number 2; others because proportion is a relation not of one thing but of two, affirm that one number is to be set under another thus $\frac{2}{1} \frac{4}{2} \frac{6}{3}$, and make no doubt but in all the rest this order is to be kept.

'I would not have you ignorant that the duple proportion, and all the other of the multiplex kind, are marked by certain canons, saying thus, Decrescit in duplo, in triplo, and so forth. Which thing, because it is done either to encrease men's diligence, or to try their cunning, we mislike not. There be that consider the whole proportion in figures, which are turned to the left hand-ward, with signs and crookes, saying that this C is the duple of this O, and

this  of ; and in rests, that this  is the duple of this . I think only upon this reason that Franchinus, Pract. lib. II. cap. iv. saith that the right side is greater and perfecter than the left, and the left weaker than the right, against which opinion neither myself am. For in Valerius Probus, a most learned grammarian, in his interpretation of the Roman letters, saith that the letter C, which hath the form of a semicircle, signifies Caius, the man; and being turned, signifies Caia, the woman; and Fabius Quintilianus, in

ap-

‘ approving of Probus his opinion, faith Caius is shewed by the
 ‘ letter C, which being turned signifies a woman; and being that
 ‘ men are more perfect than women, the perfection of the one is
 ‘ declared by turning the semicircle to the right hand, and the weak-
 ‘ nefs of the other by turning it to the left *.

Book III. is dedicated to Philip Surus of Miltenburg, ‘ a sharp
 ‘ witted man, a master of art, and a moit cunning musician, chapel-
 ‘ master to the count palatine the duke of Bavaria.’


The first chapter contains the praise of accent, which is delivered
 in the following fanciful allegory.

‘ Accent hath great affinity with Concent, for they be brothers,
 ‘ because Sonus or Sound (the king of ecclesiastical harmony) is fa-
 ‘ ther to them both, and begat the one upon Grammar, the other
 ‘ upon Music; whom after the father had seen to be of excellent
 ‘ gifts both of body and wit, and the one not to yeeld to the other
 ‘ in any kind of knowledge; and further, that himselfe (now grow-
 ‘ ing in yeeres) could not live long, he began to think which he
 ‘ should leave his kingdom unto, beholding some time the one, some
 ‘ time the other, and the fashions of both. The Accent was elder
 ‘ by yeares, grave, eloquent, but severe, therefore to the people less
 ‘ pleasing. The Concent was merry, frolicke, lively, acceptable to
 ‘ all, desiring more to be loved than to be feared, by which he easily
 ‘ wonne unto him all men’s minds, which the father noting, was
 ‘ daily more and more troubled in making his choyce, for the Ac-
 ‘ cent was more frugal, the other more pleasing to the people. Ap-
 ‘ pointing therefore a certaine day, and calling together the peers of
 ‘ his realme, to wit, singers, poets, orators, morall philosophers,
 ‘ besides ecclesiastical governors, which in that function held place
 ‘ next to the king; before these king Sonus is said to have made this
 ‘ oration. My noble peers, which have undergone many dangers of

* Lib. II. cap. xiii.

This passage is not to be understood unless the adjectives right and left are taken in the
 sense in which the terms dexter and sinister are used by the heralds in the blazoning of
 coat-armour, in the bearing whereof the dexter is opposed to the left side of the spectator.

The above observation of the author seems to suggest a reason for a practice in writing
 country-dances, which it would otherwise be difficult to account for, namely, that of dis-

tinguishing the men and women by these characters , which are evidently

founded in the ideas of perfection and imperfection above alluded to, though signified by an
 intire and a mutilated figure; the circle, which is a perfect figure, denoting the man, and
 the semicircle, which is imperfect, the woman.

“ warre by land and sea, and yet by my conduct haue carried the prize
 “ throughout the whole world ; behold the whole world is under our
 “ rule ; wee haue no enemy, all things may goe prosperously with
 “ you, only upon me death encreaseth, and life fadeth ; my body is
 “ weakned with labor, my soul consumed with care, I expect no-
 “ thing sooner than death. Wherefore I purpose to appoint one of
 “ my sonnes lord ouer you, him I say whom you shall by your com-
 “ mon voyces choose, that he may defend this kingdome, which
 “ hath been purchased with your blood, from the wrong and invasion
 “ of our enemies.”

‘ When he had thus said, the nobles began to consult, and by com-
 ‘ panies to handle concerning the point of the common safety, yet to
 ‘ disagree, and some to choose the one, some the other, for the or-
 ‘ tors and poets would haue the Accent, the musitians and the moral-
 ‘ ists chose the Concent. But the papal prelates, who had the roy-
 ‘ alties in their hands, looking more deeply into the matter, enacted
 ‘ that neither of them should be refused, but that the kingdome
 ‘ should be diuided betwixt them, whose opinion the king allowed,
 ‘ and so diuided the kingdome, that Concentus might be chiefe ruler
 ‘ ouer all things that are to be sung (as hymnes, sequences, anti-
 ‘ phones, responseries, introitus, tropes, and the like), and Accent
 ‘ ouer all things which are read, as gospels, lectures, epistles, orations,
 ‘ prophesies ; for the functions of the papal kingdom are not duely
 ‘ performed without Concent: so these matters being settled, each part
 ‘ departed with their king, concluding that both Concent and Accent
 ‘ should be especially honoured by those ecclesiasticall persons.
 ‘ Which thing Leo the Tenth, and Maximilian the most famous
 ‘ Roman emperor, both chiefe lights of good arts, and especially of
 ‘ musicke, did by general consent of the fathers and princes, approue,
 ‘ endowe with priuiledges, and condemned all gainfayers as guilty of
 ‘ high treason, the one for their bodily, the other for their spiritual
 ‘ life. Hence was it that I marking how many of those priests
 ‘ which (by the leaue of the learned) I will say doe reade those things
 ‘ they haue to read so wildly, so monstrously, so faultily, that they
 ‘ doe not onely hinder the deuotion of the faithful, but also euen pro-
 ‘ uoke them to laughter and scorning with their ill reading, resolved
 ‘ after the doctrine of concent, to explaine the rules of accent, inas-
 ‘ much as it belongeth to a musitian, that together with concent

‘ accent might also, as true heire in this ecclesiastical kingdome be
 ‘ established. Desiring that the praise of the highest king, to whom
 ‘ all honour and reuerence is due, might duely be performed.’

Accent, as this author explains it, belongs to churchmen, and is a melody pronouncing regularly the syllables of any word, according as the natural accent of them requires.

According to the rules laid down by him it seems that in the reading the holy scriptures the ancient practice was to utter the words with an uniform tone of voice, with scarce any inflexion of it at all ; which manner of reading, at least of the prayers, is at this day observed even in protestant churches. Nevertheless he directs that the final syllable, whatever it be, should be uttered in a note, sometimes a fourth, and at others a fifth lower than the ordinary intonation of the preceding syllables, except in the case of interrogatory clauses, when the tone of the final syllable is to be elevated ; and to this he adds a few other exceptions. It seems by this author that there was a method of accenting the epistles, the gospels, and the prophecies, concerning which last he speaks in these words : ‘ There are two ways
 ‘ for accenting prophecies, for some are red, after the manner of
 ‘ epistles, as on the feast daies of our Lady, the Epiphany, Christmas,
 ‘ and the like, and those keep the accent of epistles ; some are sung
 ‘ according to the maner of morning lessons, as in Christ’s night, and
 ‘ in the Ember fasts, and these keep the accent of those lessons. But
 ‘ I wold not haue you ignorant that in accenting, oftentimes the man-
 ‘ er and custome of the country and place is kept, as in the great
 ‘ church of Magdeburg ; Tu autem Domine is read with the middle
 ‘ syllable long, by reason of the custome of that church ; whereas
 ‘ other nations doe make it short according to the rule. Therefore
 ‘ let the reader pardon me if our writings doe sometime contrary the
 ‘ diocese wherein they liue. Which though it be in some few things,
 ‘ yet in the most they agree. For I was drawne by my own experi-
 ‘ ence, not by any precepts, to write this booke. And if I may speake
 ‘ without vain-glory, for that cause have I seen many parts of the
 ‘ world, and in them divers churches, both metropolitane and cathe-
 ‘ drall, not without great impeachment of my state, that thereby
 ‘ I might profit those that shall liue after me. In which trauaile of
 ‘ mine I haue seen the fise kingdomes of Pannonia, Sarmatia, Boemia,
 ‘ Denmarke, and of both the Germanies, 63 diocesses, cities 349.

‘ infinit fashions of diuers people, besides sayled ouer the two seas, to wit, the Balticke, and the great ocean, not to heape riches; but increase my knowledge. All which I would haue thus taken that the reader may know that this booke is more out of my experience than any precepts.’

The fourth book is dedicated ‘ to the worthy and industrious master Arnold Schlick, a most exquisite musician, organist to the count Palatine,’ and declares the principles of counterpoint: to this end the author enumerates the concords and discords; and, contrary to the sentiments of the more learned among musicians, reckons the diatessaron in the latter class. Of the concords he says, ‘ Some be simple or primarie, as the unison, third, fifth, and sixth; others are repeated or secondary, and are equisonous with their primitiues, as proceeding of a duple dimension; for an eighth doth agree in sound with an unison, a tenth with a third, a twelfth with a fifth, and a thirteenth with a sixth; others are tripled, to wit, a fifteenth, which is equal to the sound of an unison and an eighth; a seuenteenth, which is equal to a third and a tenth; and a nineteenth, which is equal to a fifth and a twelfth; a twentieth, which is equal to a sixth and a thirteenth, and so forth. Of concords also, some be perfect, some imperfect; the perfect are those, which being grounded upon certain proportions, are to be proued by the help of numbers; the imperfect, as not being probable, yet placed among the perfects, make an unison sound*.’

Touching the fourth, he says, ‘ It may be used as a concord in two cases; first, when being shut betwixt two eighths it hath a fifth below, because if the fifth be above, the concord is of no force, by that reason of Aristotle, whereby in his problems he shews that the deeper discordant sounds are more perceiued than the higher. Secondly, when the tenor and meane do go by one or more sixths, then that uoyce which is middling shall alwayes keep a fourth under the cantus, and a third above the tenor.’

Speaking of the parts of a song in the fifth chapter, he says, ‘ They are many, to wit, the treble, tenor, high tenor, melody, concordant, vagrant, contratenor, base, yea and more than these.’ Of

* Ornithoparcus has not distinguished with sufficient clearness between the perfect and imperfect concords, though the reason of the distinction is properly assigned by him; the imperfect concords are the third and sixth, with their replicates.

the *discantus* he says in general ‘ That it is a song made of diuers
 ‘ uoyces, for it is called *Discantus*, quasi *diuersus cantus*, that is as
 ‘ it were another song, but we, because *Discantus* is a part of a song
 ‘ seuered from the rest, will describe it thus, *Discantus* is the upper-
 ‘ most part of each song, or it is an harmony to be song with a child’s
 ‘ uoyce.’ Of the other parts he speaks thus: ‘ A tenor is the mid-
 ‘ dle uoyce of each song; or, as *Gafforus* writes, lib. III. cap. v.
 ‘ it is the foundation to the relation of euery song, so called “à te-
 ‘ nendo, of holding, because it doth hold the consonance of all the
 ‘ parts in it selfe in some respect.’ The *Bassus*, or rather *Basis*, is the
 ‘ lowest part of each song, or it is an harmony to be sung with a
 ‘ deepe uoice, which is called *Baritonus*, a *vari*, which is low, by
 ‘ changing V into B, because it holdeth the lower part of the song.
 ‘ The high tenor is the uppermost part saue one of a song, or it is
 ‘ the grace of the base, for most commonly it graceth the base, making
 ‘ a double concord with it. The other parts euery student may de-
 ‘ scribe by him selfe.’

The rules or special precepts of counterpoint laid down by this author, are so very limited and mechanical, that at this time of day, when the laws of harmony have been extended, and the number of allowable combinations so multiplied, as to afford ample scope for the most inventive genius, they can hardly be thought of any use.

The eighth chapter has this title ‘ Of the diuers fashions of singing, and of the ten precepts for singing,’ and is here given in the words of the translator.

‘ Euery man liues after his owne humour, neither are all men gouerned by the same lawes; and diuers nations haue diuers fashions, and differ in habite, diet, studies, speech, and song. Hence is it that the English do carroll; the French sing; the Spaniards weepe; the Italians which dwell about the coasts of *Janua* caper with their uoyces, the other barke; but the Germanes, which I am ashamed to utter, doe howle like wolues. Now because it is better to breake friendship than to determine any thing against truth, I am forced by truth to say that which the loue of my countrey forbids me to publish. Germany nourisheth many cantors but few musicians. For very few, excepting those which are or haue been in the chapels of princes, do truly know the art of singing. For those magistrates

‘ gistrates to whom this charge is giuen, do appoint for the gouern-
 ‘ ment of the seruice youth cantors, whom they chuse by the shril-
 ‘ nesse of their uoyce, not for their cunning in the art, thinking that
 ‘ God is pleased with bellowing and braying, of whom we read in
 ‘ the scripture that he rejoyceth more in sweetnes than in noyse,
 ‘ more in the affection than in the uoyce. For when Salomon in the
 ‘ Canticles writeth that the uoyce of the church doth sound in the
 ‘ eares of Christ, hee doth presently adjoyne the cause, because it is
 ‘ sweet. Therefore well did Baptista Mantuan (that modern Virgil)
 ‘ inueigh every puffed up ignorant bellowing cantor, saying,

“ Cur tantis delubra boum mugitibus imples,
 “ Tu ne Deum tali credis placare tumultu.”

‘ Whom the prophet ordained should be praised in cymbals, not sim-
 ‘ ply, but well sounding.

‘ Of the ten precepts necessary for every finger.

‘ Being that diuers men doe diuersly abuse themselves in God’s
 ‘ praise, some by mouing their body undecently, some by gaping un-
 ‘ seemely, some by changing the uowels, I thought good to teach all
 ‘ cantors certain precepts by which they may err lesse.

‘ 1. When you desire to sing any thing, aboue all things marke
 ‘ the tone and his repercussion. For he that sings a song without
 ‘ knowing the tone, doth like him that makes a syllogisme without
 ‘ moode and figure.

‘ 2. Let him diligently marke the scale under which the song run-
 ‘ neth, least he make a flat of a sharpe, or a sharpe of a flat.

‘ 3. Let every finger conforme his uoyce to the words, that as
 ‘ much as he can he make the concent sad when the words are sad,
 ‘ and merry when they are merry. Wherein I cannot but wonder at
 ‘ the Saxons, the most gallant people of all Germany (by whose fur-
 ‘ therance I was both brought up and drawne to write of musicke) in
 ‘ that they use in their funerals an high, merrie, and jocunde concent,
 ‘ for no other cause I thinke, than that either they hold death to be
 ‘ the greatest good that can befall a man (as Valerius, in his fifth book,
 ‘ writes of Cleobis and Biton, two brothers) or in that they belieue
 ‘ that the soules (as it is in Macrobius his second booke De Somnio
 ‘ Scip.)

‘ Scip.) after this body doe returne to the original sweetnes of music, that is to heaven, which if it be the cause, we may judge them to be ualiant in contemning death, and worthy desirers of the glory to come.

‘ 4. Above all things keepe the equality of measure, for to sing without law and measure is an offence to God himselfe, who hath made all things well in number, weight, and measure. Wherefore I would have the Easterly Franci (my countrymen) to follow the best manner, and not as before they haue done, sometime long, sometime to make short the notes in plain-song, but take example of the noble church of Herbipolis, their head, wherein they sing excellently. Which would also much profit and honour the church of Prage, because in it also they make the notes sometimes longer sometime shorter than they should. Neither must this be omitted, which that loue which we owe to the dead doth require, whose vigils (for so are they commonly called) are performed with such confusion, hast, and mockery (I know not what fury possesseth the mindes of those to whom this charge is put ouer) that neither one voyce can be distinguished from another, nor one syllable from another, nor one uerse sometimes throughout a whole Psalme from another; an impious fashion, to be punished with the seuerest correction. Think you that God is pleased with such howling, such noise, such mumbling, in which is no deuotion, no expressing of words, no articulating of syllables?

‘ 5. The songs of authentical tones must be timed deepe of the subjugall tones, high of the neutrall meanly, for these goe deep, those high, the other both high and low.

‘ 6. The changing of uowels is a signe of an unlearned singer. Now though diuers people do diuersely offend in this kinde, yet doth not the multitude of offenders take away the fault. Here I would haue the Francks to take heed they pronounce not u for o, as they are wont saying nuster for noster. The country churchmen are also to be censured for pronouncing Areumus instead of Oremus. In like sort doe all the Renenses, from Spyre to Confluentia, change the vowel i into the diphthong ei, saying Marcia for Maria. The Westphalians for the uowel a pronounce a and e together, to wit, Aebste for Abs te. The lower Saxons, and all the Sueuians, for the

‘ uowel

• uowel e read e and i, saying Deius for Deus. They of Lower Ger-
 • many do all expresse u and e instead of the uowel u. Which er-
 • rours, though the German speech doth often require, yet doth the
 • Latin tongue, which hath the affinitie with ours, exceedingly ab-
 • horre them.

• 7. Let a finger take heed least he begin too loud, braying like an
 • asse; or when he hath begun with an uneuen height, disgrace the
 • song. For God is not pleased with loud cryes, but with louely
 • sounds; it is not faith our Erasmus the noyse of the lips, but the
 • ardent desire of the art, which like the loudest voyce doth pierce
 • God's eares. Moses spake not, yet heard these words, "Why dost
 • thou cry unto me?" But why the Saxons, and those that dwell
 • upon the Balticke coast, should so delight in such clamouring,
 • there is no reason, but either because they have a deafe God, or
 • because they thinke he is gone to the south side of heaven, and
 • therefore cannot so easily heare both the easterlings and the south-
 • erlings.

• 8. Let every finger discern the difference of one holiday from
 • another, least on a sleight holiday he either make too solemne ser-
 • uice, or too sleight on a great.

• 9. The uncomely gaping of the mouth, and ungraceful motion
 • of the body is a signe of a mad finger.

• 10. Aboue all things let the finger study to please God, and not
 • men (saith Guido) there are foolish fingers who contemne the deuot-
 • ion they should seeke after, and affect the wantoness which they
 • should shun, because they intend their singing to men not to God,
 • seeking for a little worldly fame, that so they may loose the eternal
 • glory, pleasing men that thereby they may displease God, imparting
 • to others that deuotion which themselves want, seeking the fauour
 • of the creature, contemning the loue of the creatour. To whom
 • is due all honour and reuerence and seruice. To whom I doe de-
 • uote myself and all that is mine; to him will I sing as long as I
 • haue being, for he hath raised mee (poore wretch) from the earth,
 • and from the meanest baseness. Therefore blessed be his name
 • world without end. Amen.

To speak of this work of Ornithoparcus in general, it abounds with
 a great variety of learning, and is both methodical and sententious.
 That Douland looked upon it as a valuable work may be inferred from
 the

the pains he took to translate it, and his dedication of it to the lord treasurer, Robert Cecil, earl of Salisbury.

It appears by the several dedications of his four books of the *Micrologus*, that Ornithoparcus met with much opposition from the ignorant and envious among those of his own profession; of these he speaks with great warmth in each of these epistles, and generally concludes them with an earnest request to those to whom they are addressed, that they would defend and protect him and his works from the malicious backbiters of the age.

STEFFANO VANNEO, director of the choir of the church of St. Mark at Ancona, was the author of a book in folio, intitled *Recanentum de Musica aurea*, published at Rome in 1533. It was written originally in Italian, and was translated into Latin by Vincentio Rossetto of Verona. The greater part of it seems to be taken from Franchinus, though the author has not confessed his obligation to him; or indeed to any other writer on the subject.

GIOVANNI MARIA LANFRANCO, was the author of *Scintille di Musica*, printed at Brescia in 1533, in oblong quarto, a very learned and curious book.

It is well known that about this time the printers, and even the booksellers, were men of learning; one of this latter profession, named GEORGE RHAW, and who kept a shop at Wittemberg, published in 1536, for the use of children, a little book, with this title, *Enchiridion utriusque Musicæ Practicæ Georgio Rhaw, ex varijs Musicorum Libris, pro Pueris in Schola Vitebergenfi congestum*. In the size, manner of printing, and little typographical ornaments contained in it, it very much resembles the old editions of Lilly's grammar, and seems to be a book well calculated to answer the end of its publication.

One LAMPADIUS, a chanter of a church in Luneburg in 1537, published a book with this title, *Compendium Musices, tam figurati quam plani Cantus ad Formam Dialogi, in Usus ingenuæ Pubis ex eruditissimis Musicorum scriptis accurate congestum, quale ante hac nunquam Visum, et iam recens publicatum*. Adjectis etiam *Regulis Concordantiarum et componendi Cantus artificio, summatim omnia Musices præcepta pulcherrimis Exemplis illustrata, succincte et simpliciter complectens*.

SEBALDUS HEYDEN, of Nuremberg, was the author of a tract intitled *Musicæ, id est, Artis Canendi*. It was published in 1537, and again in 1540, in quarto; the last of the two editions is by much the best. In this book the author has thus defined the word *Tactus*, which in music signifies the division of time by some external motion. ‘*Tactus est digitimotus aut nutus, ad temporis tractatum, in vices æquales divisum, omnium notularum, ac pausarum quantitates coaptans.*’ An explanation that carries the antiquity of this practice above two hundred and thirty years back from the present time*.

NICOLAUS LISTENIUS, of Leipzig, in 1543 published a treatise *De Musica*, in ten chapters, which he dedicated to the eldest son of Joachim II. duke of Brandenburg. It was republished in 1577, with the addition of two chapters, at Nuremberg. Glareanus, in his *Dodecachordon*, has given a *Miserere*, in three parts, from this work of Listenius, which, whether it be a composition of his own, or of some other person, does not clearly appear.

The effects of these, and numberless other publications, but more especially the precepts for the composition of counterpoint delivered by Franchinus, were very soon discoverable in the great increase of practical musicians, and the artful contexture of their works. But although at this time the science was improving very fast in Italy, it seems that Germany and Switzerland were the forwardest in producing masters of the art of practical composition: of these some of the most eminent were Iodocus Pratensis, otherwise called Jusquin de Prez, Jacob Hobrecht, Adamus ab Fulda, Henry Isaac, Sixtus Die-

* This book is dedicated to Hieronymus Baumgartner, a great encourager of learning, and one of five merchants of Augsberg, who, as Roger Ascham relates, were thought able to disburse as much ready money as five of the greatest kings in Christendom.

The true spelling of this family name is Paumgartner; and it seems that these brethren, or at least one of them, possessed the same princely spirit as that which distinguished the Fuggers of the same city, who were three in number, and are mentioned in the passage above-cited from Ascham. Erasmus has drawn a noble character of one of the Paumgartners; named John, in one of his Epistles, in which he takes occasion to celebrate the liberality of the Fuggers also: and there is extant a letter of John Paumgartner to Erasmus, filled with sentiments of the highest friendship and benevolence. It is printed in the Appendix to Dr. Jortin's life of Erasmus, page 471. John Paumgartner had a son named John George, who seems to have inherited the liberal spirit of his father, for he was desirous of making Erasmus some valuable present, which the latter modestly declined, telling him in one of his Epistles, that he had already received one of his father, a cup, a proper gift to a Dutchman; but, says he, I am not able to drink *Batavica* à la *Hollandoise*. See Dr. Jortin's Life of Erasmus, vol. I. pag. 536.

trich, Petrus Platenfis, Gregory Meyer, Gerardus à Salice, Adamus Luyr, Joannes Richafort, Thomas Tzamen, Nicholas Craen, Anthony Brumel.

The translation of the works of the Greek harmonicians into a language generally understood throughout Europe, and the wonderful effects ascribed to the music of the ancients, excited a general endeavour towards the revival of the ancient modes; the consequence whereof was, that at the beginning of the sixteenth century, scarce a mass, a hymn, or a psalm was composed, but it was framed to one or other of them, as namely, the Dorian, the Lydian, the Phrygian, and the rest, and of these there are many examples now in print. This practice seems to have taken its rise in Germany; and the opinion that the music of the ancients was retrievable, was confirmed by the publication, in the year 1547, of a very curious book entitled ΔΟΔΕΚΑΧΟΡΔΟΝ, the work of Glareanus of Basil, the editor of Boetius before mentioned. The design of this book is to establish the doctrine of Twelve modes, contrary to the opinion of Ptolemy, who allows of no more than there are species of the Diapason, and those are Seven. The general opinion is, that Glareanus has failed in the proof of his doctrine; he was nevertheless a man of very great erudition, and both he and his work are entitled to the attention of the learned, and merit to be noticed in a deduction of the history of a science, which if he did not improve, he passionately admired.

He was a native of Switzerland, his name HENRICUS LORITUS GLAREANUS. The time when he flourished was about the year 1540. Gerard Vossius, a very good judge, styles him a man of great and universal learning, and a better critic than some were willing to allow him. He was honoured with the poetic laurel and ring by the emperor Maximilian I. His preceptor in music was, as he himself declares, Joannes Cochläus above-mentioned; and he acknowledges himself greatly beholden for his assistance in the prosecution of his studies, to Erasmus, with whom he maintained at Basil an intimate and honourable friendship. For taking occasion to mention a proverbial expression in the Adagia of Erasmus, wherein any sudden, abrupt, and unnatural transition from one thing to another is compared to 'the passing from the Dorian to the Phrygian mood *,'

* The Dorian is said to be grave and sober; the Phrygian fierce and warlike.

mentioned also by Franchinus, from whom possibly Erasmus might have taken it, he acknowledges his obligation to them both, and speaks of his intimacy with the latter in these words: ‘ I am not ignorant of what many eminent men have written in this our age concerning this Adagium, two of whom however are chiefly esteemed by me, and shall never be named without some title of honour, Franchinus and Erasmus Roterodamus ; the one was a mute master to me, but the other taught me by word of mouth ; to both of them I acknowledge myself indebted in the greatest degree. Franchinus indeed I never saw, although I have heard that he was at Milan when I was there, which is about twenty-two years ago ; but I was not then engaged in this work : however, in the succeeding years, that I may ingenuously confess the truth, the writings of that man were of great use to me, and gave me so much advantage, that I would read and read over again, and even devour the music of Boetius, which had not for a long time been touched, nay it was thought not to be understood by any one. As to Erasmus, I lived many years in familiarity with him, not indeed in the same house, but so near, that each might be with the other as often as we pleased, and converse on literary subjects, and those immense labours which we sustained together for the common advantage and use of students ; in which conversations it was our practice to dispute and correct each other : I, as the junior, gave place to his age ; and he as the senior bore with my humours, sometimes chastising, but always encouraging me in my studies ; and at last I ventured to appear before the public, and transmit my thoughts in writing ; and whatsoever he had written in the course of twenty years, he would always have me see before hand ; and really if my own affairs would have permitted it, I would always have been near him. I have been however present at several works : he did not take it amiss to be found fault with, as some would do now, provided it were done handsomely ; nay he greatly desired to be admonished, and immediately returned thanks, and would even confer presents on the persons that suggested any correction in his writings. So great was the modesty of the man.’

But notwithstanding the prohibition implied in this adage, it seems that Iodocus Pratenſis paid but little regard to it ; nay Glareanus gives an instance of a composition of his, in which by passing immediately

from the Dorian to the Phrygian mode, he seems to have set it at defiance.

A little farther on, in the same chapter, Glareanus relates that he first communicated to Erasmus the true sense of the above adage; but that the latter, drawing near his end, when he was revising the last edition; and having left Friburg, where Glareanus resided, to go to Basil, the paper which Glareanus had delivered to him containing his sentiments on the passage, was lost, and his exposition thereof neglected.

In another place of the *Dodecachordon* Glareanus gives an example of a composition in the *Æolian* mood, by *Damianus à Goes*, a Portuguese knight and nobleman, of whom a particular account will be shortly given. This person, who was a man of learning, and had resided in most of the courts of Europe, came to Friburg, and dwelt some time with Glareanus, who upon his arrival there, desirous of introducing him to the acquaintance of this illustrious stranger, invited Erasmus to his house, where he continued some months in a sweet interchange of kind offices, which laid the foundation of a friendship between the three, which lasted to the end of their lives. In a letter now extant from Erasmus to the bishop of Paris, he recommends his friend Glareanus, on whom he bestows great commendations, to teach in France. It seems that Erasmus himself had received invitations to that purpose, but that he declined them. His letter in favour of Glareanus has this handsome conclusion. ‘Sed
‘ heus tu, vacuis epistolis non est arcessendus (Glareanus :) viaticum
‘ addatur oportet, velut arrhabo reliqui promissi. Vide quam familiariter tecum agam; .ceu tuæ celestitudinis oblitus. Sed ita me tua
‘ corrumpit humanitas, quæ hanc docuit impudentiam: quam aut totam
‘ ignoscus oportet, aut bonam certe partem tibi ipsi imputes.’

He died in the year 1563, and was buried in the church of the college of Basil, where there is the following sepulchral inscription to his memory.

‘ Henricus Glareanus, poeta laureatus, gymnasii hujus ornamentum
‘ eximium, expleto feliciter supremo die, componi hic ad spem futuræ
‘ resurrectionis providit, cujus manibus propter raram eruditionem,
‘ candoremque in profitendo, seuatus reipublicæ literariæ, gratitudinis
‘ et pietatis ergo, monumentum hoc æternæ memoriæ consecratum, posteritati

‘teritati ut extaret, erigi curavit. Excessit vita anno salutis M.D.LXIII.
 ‘die xxviii mensis Martii, ætatis suæ LXXV.’

C H A P. III.

THE design of Glareanus in the Dodecachordon was evidently to establish the doctrine of Twelve modes, in which he seems not to have been warranted by any of the ancient Greek writers, some of whom make them to be more, others fewer than that number; and after Ptolemy had condemned the practice of increasing the number of the modes by a hemitone, that is to say, by placing some of them at the distance of a hemitone from others; and in short demonstrated that there could in nature be no more than there are species of the diapason, it seems that Glareanus had imposed upon himself a very difficult task.

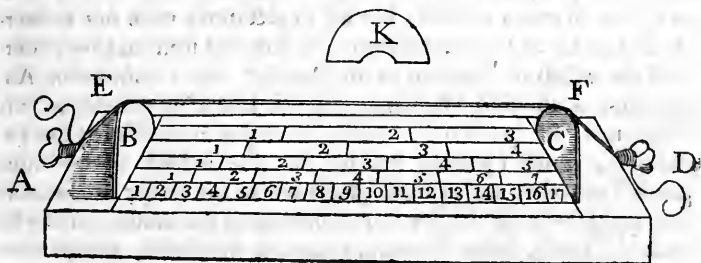
In the eleventh chapter of his first book, premising that no part of music is so pleasant or worthy to be discussed as that relating to the modes, he admits that they are no other than the several species of the diapason, which latter do themselves arise out of the different species of diapente and diatessaron. He says that of the fourteen modes arising from the species of diapason, the writers of his time admit only eight, though thirteen have been used by some constantly, and by others occasionally. He adds that those who confine the number to eight, do not distinguish those eight by a true ratio, but by certain rules, which are not universal. He farther says that the moderns call the modes by the name of Tones, and persist in the use of that appellation with such an invincible obstinacy, as obliges him to acquiesce in their error, which he says was adopted by Boetius himself, who, in the fourteenth chapter of his fourth book, says that there exist in the species of the diapason, the modes, which some call Tropes or Tones.

Chapter XVI. directs the method of infallibly distinguishing the musical consonances by the division of the monochord; and here the author takes occasion to lament, that for more than eighty years before his time, the sciences, and music in particular, had been greatly corrupted; and that many treatises on music had been given to the

public by men who were not able to decline the very names or terms used in the science; a conduct which had sometimes excited his mirth, but oftner his indignation. Indeed for Guido, Berno, Theogerus the bishop, Vuillehelmus and Joannes, afterwards pope, he offers an excuse, by saying that they lived at a time when all the liberal sciences, together with correct language, lay more than asleep. Of Boetius he says, that no one taught music more learnedly or carefully: Franchinus he also commends for his skill and diligence; but he censures him for some grammatical inaccuracies, arising from his ignorance of the Greek language. He then proceeds according to the directions of Boetius, to explain the method of distinguishing the consonances by means of the monochord, for the division whereof he gives the following rules.

• Boetius, the true and only artificer in this respect, in the last chapter of his fourth book teaches in what manner the ratios of the consonances may undoubtedly be collected by a most easy and simple instrument, consisting of a chord stretched from a Magas to a Magas, at either end of the chord, each immoveable, but with a moveable Magas placed between them, to be shifted at pleasure. The instrument being thus disposed, if the intermediate space over which the chord is stretched, and which lies between the immoveable Magades, be divided into Three equal parts, and the moveable Magas be placed at either section, so that One part of the divided space will be left on one side of the Magas, and Two parts on the other, for thus the duple ratio will be preserved, the two parts of the chord being struck by a Plectrum, will sound the consonant diapason. But if the space between the immoveable Magades be divided into Four parts, and the moveable Magas be so placed, as that One part may be left on one side thereof, and Three on the other, then will the triple ratio be preserved; and the two parts of the chord being struck by a Plectrum will sound the consonant diapason cum diapente. Moreover, if the same space be divided into Five parts, and One thereof be left on one side, and Four on the other, that so the ratio may be Quadruple, the same two parts of the chord will sound a Disdiapason, the greatest of all consonants, and which is in a quadruple ratio; and thus all the consonants may be had. Again, let the same division into Five parts remain, and let Three of those parts be left on one side, and two on the other; in that case you will find

find the first consonant diapente in a superparticular genus, viz. in a Sefquialtera ratio. But if the space between the immoveable Magades be divided into Seven parts, and the moveable Magas leave Four of them on one side, and Three on the other, in order to have a Sefquitertia ratio, those two parts of the Chord will found a diatessaron consonance. Lastly, if the whole space be divided into Seventeen parts, and Nine of them be left on one side, and Eight on the other of the moveable Magas, it will shew the tone, which is in the Sefquioctave ratio. But that these things may be more clearly understood, we will demonstrate them by letters, as he [Boetius] has done. Let A D be the regula, or table, upon which we intend to stretch the chord; the immoveable Magades, which the same Boetius calls hemispheres, are the two E and F, erected perpendicular to the Regula at B and C. Let the chord A E F D be stretched over these, and let K be the moveable Magas to be used within the space B C. If this be so placed, and the space be divided into three, so that one part may remain on one side, and two on the other; this chord by the application of a plectrum will found a diapason, the queen of consonances; but if the space be divided into Four, and the chords on each side be as Three to One, the consonant diapason with a diapente will be produced. Moreover, if the space be divided into Five parts, Four against One will give a disdiapason, and Three to Two a diapente; and when the space is divided into Seven, Four against Three, produces a diatessaron; and lastly, when the space is divided into Seventeen, Nine to Eight, gives the tone: we here subjoin the type.



Chapter XXI. which is the last of the first book, is a kind of introduction to the author's doctrine of the Twelve modes, in which, speaking in his own person, he delivers his sentiments in these words :

' When I had put the last hand to this book, I obtained unexpectedly, by means of my excellent friend Bartholomæus Lybis, Franchinus's work *De Harmonia Musicorum Instrumentorum*, which, though I had eagerly sought after it many years, I could never procure. This I take to have been the last work of Franchinus, for he dedicated it in the year of Christ 1518, to Joannes Grolierius of Lyons, who was treasurer of Milan to Francis king of France, having more than twenty years before that published a treatise of practical music. I was more overjoyed than I can express at the receipt of it; for I expected to have found certain passages of some authors, more especially Greek ones, cleared up by him, as they had given me a great deal of trouble for several years; and my hopes were greatly increased on reading the first chapter, where he says, that he had translated Bryennius, Bacchius, Aristides Quintilianus, and Ptolemy, from the Greek into the Latin language. I began to peruse him very carefully, and found in him his usual exactness and diligence; more especially in those things which Boetius treats of in the three genera of modulation by the five tetrachords, and in what related to the proportions and Proportionalities, for so they call them; but when I perceived that in his last book he had undertaken to discuss that abstruse subject the musical modes, I flattered myself with the hopes of finding Franchinus similar to himself in that part, and that he had produced somewhat worthy to be read from so many authors; but my expectations were not answered, and as far as I can conjecture, he does not seem to have understood the words of Apuleius in his *Florida* *, lib. I. concerning Antigenides, or those of Marcianus Capella, Lucianus Athenæus, and Porphyrius; for he no where quotes those places which require explanation, which I greatly wonder at. He indeed several times quotes Plato, but not in those places where the reader is puzzled, such as that is in lib. iii. *De Rep.* concerning the authors of the six Modes. Truly, what Franchinus says in that book, except what

* *Florida*, the name of a book of Apuleius. Fabricius, *Bibliothec. Lat. tom. I. pag. 520.*

' is taken from Boetius, I may say without any error or spleen, for I
 ' much esteem the man, are words compiled by sedulous reading from
 ' various commentaries, but in no manner helping to clear up the
 ' matter. As that comparison of the four modes to four complexions,
 ' colours, and poetical feet, three other modes being banished unde-
 ' servedly. I had much rather have had him ingenuously confess, ei-
 ' ther that he did not know the differences of those modes, or that
 ' they were Aristoxenian paradoxes, the opinions of which author
 ' were laughed at, rejected, and exploded by Boetius and Ptolemy,
 ' men eminent in this art. Franchinus himself doubted as much
 ' about the eight modes as the common people did; for in this book,
 ' which is the last of his works, he does not dare even so much as to
 ' mention the Hypomixolydian, which he had named in his book
 ' entitled *Practica*, lib. I. chapters 8 and 14, confiding implicitly, as
 ' he himself confesses, in the opinions of others. But if it be not
 ' permitted to repeat the species of diapason, which objection he him-
 ' self seems to make in his last work, then the Hypermixolydian will
 ' be no mode, since its diapason is wholly the Hypodorian. But
 ' Franchinus in this work leaving out the Hypomixolydian, which
 ' has the same diapason with the Dorian, and is our eighth, takes in
 ' the Hypermixolydian, that we may collect and confirm by his own
 ' authority the number of all the modes to be eight, according to the
 ' common opinion; but as there are in fact no more than seven spe-
 ' cies of the diapason, so there can be only seven modes, after that
 ' form which the church still retains, together with an eighth, which
 ' has a system inverse to that of the first mode. Franchinus says that
 ' to the seven modes of Boetius, viz. the Hypodorian, Hypophrygian,
 ' Hypolydian, Dorian, Phrygian, Lydian, and Mixolydian; and that
 ' of Ptolemy, named the Hypermixolydian, Aristoxenus added these
 ' five, the Hypoastian, the Hypoæolian, Iastian, Æolian, and Hy-
 ' periaastian, and so made the number thirteen, but as five of these
 ' were, according to the authority of Bryennius to be rejected; and
 ' as he could not find out the name of the Hypermixolydian, not
 ' knowing that it was the same with the Hyperiaastian of Aristoxenus;
 ' he has recourse to the Hypermixolydian of Ptolemy, that the pretty
 ' octonary number of modes should not be lost: but the reader will
 ' hear our opinion concerning those things in its proper place. We
 ' shall now subjoin the words of Franchinus, that the reader may

‘ himself discern the opinion of this man concerning the modes ; for
 ‘ after he has numbered up the species of the diapason that constitute
 ‘ the seven modes of Boetius and the eight of Ptolemy, he subjoins
 ‘ these words : “ Posterity has retained only these eight modes, be-
 ‘ cause as they return in a circle, they comprehend the entire diato-
 ‘ nic extension of an immutable and perfect system of fifteen chords ;
 ‘ wherefore they esteemed the other five modes, viz. Hypoæolian,
 ‘ Hypoæolian, Iastian, Æolian, and Hyperæolian as useless to the sen-
 ‘ sible harmony of a full and perfect system, to use the words of
 ‘ Bryennius ; and as affording only an idle demonstration of har-
 ‘ mony. But Marcianus numbers up indeed those fifteen modes,
 ‘ which Cassiodorus so ranged, that the constitutions of each would
 ‘ differ by only the intension of a semitone : but as every constitution,
 ‘ according to Aristoxenus, makes up a diapason of twelve equiso-
 ‘ nant semitones, those two acuter modes, the Hyperæolian and Hy-
 ‘ perlydian are rejected, seeing they do not complete a diapason in
 ‘ the full system of fifteen chords, and are found superfluous, for they
 ‘ go beyond the diadiapason system by two semitones.”

‘ Thus far Franchinus : in which discourse he plainly shews that
 ‘ he was not able to clear up the difficulties in which the doctrine of
 ‘ the modes is involved, all which arise, not so much from the sub-
 ‘ ject itself, as from the many different appellations, for there are
 ‘ more than twenty, of these modes. We shall however follow the
 ‘ nomenclatura of Aristoxenus, which does not contradict us in what
 ‘ concerns the modes, nor yet Boetius, although they do not agree
 ‘ in other things. Moreover, neither Franchinus nor Capella, in my
 ‘ opinion, understood Aristoxenus. The constitution of Cassiodorus
 ‘ is throughout repugnant to Boetius, yet, which I greatly wonder
 ‘ at, Franchinus did not dare to reprehend him, though he was a
 ‘ great asserter of the erudition of Boetius ; and we do not think it
 ‘ convenient to refute him till we have laid the foundation of our
 ‘ hypothesis, as we shall do hereafter. But in the mean time we ad-
 ‘ monish the reader that the number of names, though very many,
 ‘ does not change the nature of modes ; nor can there really be more
 ‘ modes than there are species of the diapason, for whatsoever Har-
 ‘ monia has instituted concerning them, must fall under these seven
 ‘ species of the diapason ; this is the issue and the sum total of the
 ‘ whole

whole business. Wherefore the same Franchinus is not without reason accused of not having reflected on these things, when he has argued on others most shrewdly, and improved them with exact care. For the arithmetical and harmonical division in the species of the diapason were no secret to him, since he has taught them himself in his other works; but this also is worthy of reprehension, that agreeing with the common custom, he puts only four final keys in the seven modules of the diapason, rejecting the other three, when that of \square only ought to be rejected.

But however, as Franchinus cites Marcianus Capella, and omits his words, I thought proper to subjoin them here, that the reader may judge for himself, and at the same time see how well, or rather how ill, Cassiodorus has adapted them to that form described by Franchinus. "There are, says Marcianus Capella, fifteen tropes, but five of them only are principals, to each of which two others adhere, first, the Lydian, to which the Hyperlydian and Hypolydian adhere; second, the Iastian, to which are associated the Hypoastian and Hyperastian; third, the Æolian with the Hypoæolian; fourth, the Phrygian, with the Hypophrygian and Hyperphrygian; fifth, the Dorian, with the Hypodorian and Hyperdorian;" thus far Marcianus, who made five principals with two others agreeing with each, that they might altogether make up the number fifteen. But we, as Aristoxenus has done, shall put six principals with each a plagal, that the number may be twelve, omitting the Hypermixolydian of Ptolemy, and the Hyperæolian and Hyperphrygian, which are afterwards superadded. The six principals are the Dorian, Phrygian, Lydian, Mixolydian, Æolian, and Iastian; by some writers termed the Ionian; and the six plagals compounded with the preposition Hypo, the Hypodorian, Hypophrygian, Hypolydian, Hypomixolydian, Hypoæolian, Hypoastian, which is also the Hypoionian. These are the true undoubted twelve modes, which we undertake to comment on in the following book.

Aristoxenus calls the Hypomixolydian the Hyperastian, in the manner of the rest of the modes compounded with Hyper; for if any one compounds those principals with the word Hyper, he will find six other modes, but they fall in with the others. Thus the Hyperastian of Aristoxenus falls into the Hypomixolydian; and

‘ the Hypomixolydian of Ptolemy into the Hypodorian; in the same manner the Hypodorian into the Hypoæolian; the Hyperphrygian into the Hyperlydian; the Hyperlydian into the Hypoionian or Mixolydian; and the Hyperæolian into the Hypophrygian. Hence it appears that many of the difficulties which attend the modes, arise from the multiplicity of their names, and not from the modes themselves.’

But notwithstanding this assertion of Glareanus, it is very clear that the doctrine of the modes was incumbered with other difficulties than what arose from the confusion of their names. For as to the number thirteen, which Aristoxenus assumed, and the fifteen of Marcianus Capella, they arise from a practice, which Ptolemy in the strongest terms condemns, namely, the augmenting the number of the modes by semitones, that is to say, by making many of the modes a semitone only distant from each other; departing from the order in which the seven species of diapason arise; but Glareanus, though a bigotted admirer of the ancients, has declined this method, and has borrowed his division of the modes from that of the ecclesiastical tones, introducing the arithmetical and harmonical division of each species of diapason, precisely in the same manner as St. Gregory had done by the four primitive tones instituted by St. Ambrose*.

This contrivance of Glareanus, which, to say no worse of it, has but little to recommend it, did not answer the end of vindicating the ancient practice; for the number of modes thus adjusted, coincides neither with the thirteen modes of Aristoxenus, nor the fifteen of Marcianus Capella; in short, it gives but twelve, and that for this reason, the diapason from C to C , is clearly incapable of an arithmetical division, by reason of the semidiapente between C and F ; and it is as clear that the diapason between F and f is incapable of an harmonical division, by reason of the excessive fourth between F and C , the consequence whereof is, that admitting five of the species to be capable of both divisions, and C and F to be each capable of but one, the number of divisions can be but twelve†; but these, in the

* The arithmetical division of the diapason is 6, 9, 12, the harmonical 6, 8, 12. See the reason of this distinction vol. I. pag. 310.

† To this purpose Malcolm expresses himself very clearly and fully in a passage, which because it accounts for the distinction of the modes into the authentic and plagal, is here given in his own words.

‘ I find they [the modes] were generally characterized by the species of 8ve. after Ptolemy’s manner, and therefore reckoned in all 7. But afterwards they considered the harmonical

opinion of the author, are so emphatically true and just, as to afford a reason for intitling his work Dodecachordon.

monical and arithmetical divisions of the 8ve, whereby it resolves into a 4th above a 5th, or a 5th above a 4th. And from this they constituted twelve modes, making of each 8ve two different modes, according to this different division; but because there are two of them that cannot be divided both ways, therefore there are but twelve modes. To be more particular, consider, in the natural system there are 7 different octaves proceeding from these 7 letters, a, b, c, d, e, f, g; each of which has two middle chords, which divide it harmonically and arithmetically, except f, which has not a true 4th, (because b is three tones above it, and a 4th is but two tones and a semitone) and b, which consequently wants the true 5th. (because f is only two tones and two semitones above it, and a true 5th contains 3 tones and a semitone) therefore we have only five octaves that are divided both ways, viz. a, c, d, e, g, which make ten modes according to these different divisions, and the other two f and b make up the twelve. Those that are divided harmonically, i. e. with the 5th lowest, were called authentic, and the other plagal modes. See the following scheme.

| MODES. | |
|---|------------|
| Plagal. | Authentic. |
| 8ve. | 8ve. |
| <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"> 4th.
 4th. </div> <div style="text-align: center;"> 5th.
 5th. </div> <div style="text-align: center;"> 4th.
 4th. </div> </div> | |
| g — c — g | a — e — a |
| a — d — a | b — f — b |
| b — e — b | c — g — c |
| c — f — c | d — a — d |
| d — g — d | e — b — e |
| e — a — e | f — c — f |

With respect to these distinctions, the following are the sentiments of the author now citing:

They considered that an 8ve, which wants a 4th or 5th, is imperfect; these being the concords next to the 8ve, the song ought to touch these chords most frequently and remarkably; and because their concord is different, which makes the melody, different, they established by this two modes in every natural octave, that had a true 4th and 5th: then if the song was carried as far as the octave above, it was called a perfect mode; if less, as to the 4th or 5th, it was imperfect; if it moved both above and below, it was called a mixt mode: thus some authors speak about these modes. Others, considering how indispensable a chord the 5th is in every mode, they took for the final or key-note in the arithmetically divided octaves, not the lowest chord of that octave, but that very 4th; for example, the octave g is arithmetically divided thus, g — c — g, c is a 4th above the lower g, and a 5th below the upper g, this c therefore they made the final chord of the mode, which therefore properly speaking is c and not g; the only difference then in this method, betwixt the authentic and plagal modes is, that the authentic goes above its final to the octave, the other ascends a 5th, and descends a 4th, which indeed will be attended with different effects, but the mode is essentially the same, having the same final, to which all the notes refer. We must next consider wherein the modes of one species, as authentic or plagal, differ among themselves: this is either by their standing higher or lower in the scale, i. e. the different tension of the whole octave; or rather the different subdivision of the octave into its concinnous degrees. Let us consider then whether these differences are sufficient to produce so very different effects as have been ascribed to them; for example, one is said to be proper for mirth, another for sadness, a third proper to religion, another for tender and amorous subjects, and so on: whether we are to ascribe such effects merely to the constitution of the octave, without regard to other differences and ingredients in the composition of melody, I doubt any body now-a-days will be absurd enough to affirm; these have their proper differences, 'tis true, but which have so little influence, that by the various combinations of other causes, one of these modes may be used to different purposes. The greatest and most influencing difference is that of these octaves, which have the 3d greater or lesser, making what is above called the sharp and flat key; but we are to notice, that of all the 8ves, except c and a, none of them have all their essential chords in just proportion, unless we neglect the difference of tone greater and lesser, and also al-

low

Glareanus has in several parts of his book admitted that the species of Diapafon are in nature but seven, or, in other words, that in every progression of seven sounds in the diatonic series, the tones and semitones will arise in the same order as they do in one or other of those seven species; it therefore seems strange that he should endeavour to effect that which his own concession supposes to be impossible; but it seems he meant nothing more by this manifold distinction of modes, than to assign to the final note of each a different pitch in the scale or system: in this he makes himself an advocate for the Musical doctrine, as it is called, of the ancients, which however mistaken has been shewn to be reconcilable to that other known by the name of the Harmonic doctrine of the same subject.

Not to pursue an enquiry into the nature of a subject which has long since eluded a minute investigation, and which neither Franchinus, nor this author, nor Doni, nor Dr. Wallis, nor indeed any of the most learned musicians of modern times, could ever yet penetrate; the following scheme, containing Glareanus's system of the twelve modes, is here exhibited, and is left to speak for itself.

‘ low the semitone to stand next the fundamental in some flat keys (which may be useful, and is sometimes used) and when that is done, the octaves that have a flat 3d will want the 6th greater, and the 7th greater, which are very necessary on some occasions, and therefore the artificial notes \sharp and \flat are of absolute use to perfect the system. Again, if the modes depend upon the species of 8ves, how can they be more than 7? And as to the distinction of authentic and plagal, I have shewn that it is imaginary with respect to any essential difference constituted hereby in the kind of the melody; for though the carrying the song above or below the final, may have a different effect, yet this is to be numbered among the other causes, and not ascribed to the constitution of the octaves. But 'tis particularly to be remarked, that those authors who give us examples in actual composition of their twelve modes, frequently take in the artificial notes \sharp and \flat , to perfect the melody of their key; and by this means depart from the constitution of the 8ve, as it stands in the first natural system. So we can find little certain and consistent in their way of speaking about these things; and their modes are all reducible to two, viz. the sharp and flat.’ *Treatise of Music, chap. xiv. sect. 5.*

[illegible]

But if the ancient modes required each a new tuning of the lyre, and that they did is expressly said by Ptolemy and others, there is great reason to believe the tones and semitones by every such tuning must

must have been dislocated ; and in all probability for the purpose of preserving the order of nature, which, after all that has been said, will scarce allow of but two kinds of progression, namely, that in the diatonic series from A to a, and from C to c, the former the prototype of all flat, as the other is of all sharp keys. If this was the case, the only discrimination of the modes was their place in the system with respect to acuteness and gravity.

The partiality which Glareanus throughout his book discovers for the music of the ancients is thus to be accounted for. He was a man of considerable learning, and seems to have paid an implicit regard to the many relations of the wonderful effects of music, which Plutarch, Boetius, and many other writers have recorded ; and no sooner were the writings of the ancient Greek harmonicians recovered and circulated through Europe, than he flattered himself with the hope of restoring that very practice of music to which such wonderful effects had been ascribed ; and in this it seems he was not singular, for even the musicians of his time entertained the same hope. Franchinus by his publications had not only considerably improved the theory of the science, but had communicated to the world a great deal of that recondite learning, which is often more admired than understood ; and although he had delivered the precepts of counterpoint, and thereby laid the foundation of a much nobler practice than the ancients could at any time boast of, many of his contemporaries forbore for a time to improve the advantages which he had put them in possession of, and vainly attempted to accommodate their works, which for the most part were compositions of the symphonic kind, to a system which admitted of no such practice : that this was the case, is most evident from that great variety of compositions contained in the Dodecachordon, which, though they are the works of Iodocus Pratenfis, Jacobus Hobrechth, Adamus ab Fulda, Petrus Platenfis, Gerardus à Salice, Andreas Sylvanus, Gregorius Meyer, Johannes Mouton, Adamus Luyr, Antonius Brumel, Johannes Ockenheim, and many others, the far greater number contemporaries of Glareanus, are nevertheless asserted to be in the Dorian, the Lydian, the Phrygian, and other of the modes, and that with as much confidence as if the nature of the ancient modes had never been a subject of dispute. The following cantus for four voices, the work of an anonymous author, has great merit, and is given by Glareanus as an exemplar of the Dorian.

A Fu-ro-re tu- -

A Fu-ro-re tu- - - o Do-mi-ne

A Fu-

- o Do-mi-ne De- - us fer- - - va

De-us A Fu-ro-re tu- o Do-mi-ne Deus fer- - va A-ni-

- ro-re tu- - - o Do- - mi - - ne De-

A Fu-ro - - - - - re tu - o Do-mi-ne De -

A - - ni - mas no - - - - - ftras A

- mas nostras A - - ni - mas no - - - - - ftras A

- - us fer- - va A - ni-mas no - ftras A

- us fer - va A - ni - mas no - - ftras A

Dæmo-ne ma - lo Ab Ho - mi
Dæmo-ne ma - lo ab Ho - mi - ne i
Dæmo-ne ma - lo Ab Ho - mi
Dæmo-ne ma - lo Ab Ho -

- ne i - ni - quo et do - lo
- ni - quo et do - lo
- ne i - ni - quo et do - lo
- mi - ne i - ni - quo et do - lo

- fo et men - da - ci A
- fo et men - da - ci A
- fo et men - da - ci A
- fo et men - da - ci A

cæ-ci-ta-te men-tis no-ftræ ab

cæ-ci-ta-te mentis no-ftræ ab

cæ-ci-ta-te men-tis no-ftræ ab

cæ-ci-ta-te men-tis no-ftræ ab

om-nibus ma-lis Do-mi-ne fer-va nos fer-

om-nibus ma-lis Domi-ne fer-

om-nibus ma-lis Do-mi-ne Do-mi-ne

om-nibus ma-lis Do-mi-ne fer-va nos fer-

va nos mi-fel-los.

va nos mi-fel-los.

fer-va nos mi-fel-los.

va nos mi-fel-los.

AUCTOR INCERTUS

Many of the compositions of this kind contained in the Dodecachordon are to be admired for the fineness of the harmony, and the artful contexture of the parts, but they smell of the lamp; and it is easy to see that they derive no advantage from an adherence to those rules which constitute the difference between one and the other of the ancient modes. The musicians of the succeeding age totally disregarded them, and laid the foundation of a practice independent of that which Glareanus had taken so much pains to establish, and which allowed of all that exercise for the invention, which in the composition of elegant music must ever be deemed necessary.

The XIIIth chapter of the second book has the following title, 'De Sono in Cælo duæ Opiniones, atque inibi Ciceronis Plinijque Loci excussi,' and contains his sentiments on that favourite opinion of the ancients, the music of the spheres, which the author has entered very deeply into, though he cites Aristotle to shew that the whole is a fiction, and thereby has suggested a very good reason for the omission of it in this place.

Chap. XXXIX. entitled 'De inveniendis Tenoribus ad Phonaſcus Admonitio,' contains advice touching the framing of tenors, of little worth or importance. To illustrate his precepts Glareanus has inserted three odes of Horace, with the music thereto, of his own composition, which he gives as exemplars of the Dorian, the Phrygian, and Ionian modes.

As to the musicians contemporary with Glareanus; and celebrated by him, short memorials of some of them are dispersed up and down his book; those of whom any interesting particulars are to be collected from other writers will be spoken of hereafter. But he has noticed two that fall not under this latter class, namely, Antonius Brumel and Henricus Isaac, as men of singular eminence: of the latter he thus speaks:

'HENRICUS ISAAC, a German, is said to have learnedly composed innumerable pieces. This author chiefly affected the church style; and in his works may be perceived a natural force and majesty, in general superior to any thing in the compositions of this our age, though his style may be said to be somewhat rough. He delighted to dwell on one immoveable note, the rest of the voices running as it were about it, and every where resounding as the wind is used to play when it puts the waves in motion about a rock. This Isaac was also famous in Italy, for Politian, a contemporary writer, celebrates him.' The following hymn is given by Glareanus as a specimen of his style and manner.

CON - cep - ti - o Con - cep - ti - o Ma

Ma - ri - æ Ma - ri - æ vir - gi - nis quæ
 Mari-æ vir - gi - nis quæ nos la - vit quæ

gi - nis quæ nos la - vit à la -
 nos la - vit à la -
 nis quæ nos la - vit à la -

à la-be cri-mi-nis
 be cri-mi-nis celebra-
 à la-be cri-mi-nis à la-be criminis celebra-tur
 be cri-mi-nis

ce-le-bra-tur ho-di-e
 tur celebra-tur ho-die di-es est læ-
 ce-le-bra-tur ho-di-e dies, est læ-ti-
 ce-le-bra-tur ho-di-e di-es

di-es est læ-ti-ci-æ.
 ti-ci-æ.
 ci-æ.
 est læ-ti-ci-æ læ-ti-ci-æ.

HENRICUS ISAAC

Glareanus concludes this elaborate work with a very curious relation of Lewis XII. king of France, to this effect. It seems that that monarch had a very weak thin voice, but being very fond of music, he requested Iodocus Pratenſis, the precentor of his choir, to frame a composition, in which he alone might sing a part. The precentor knowing the king to be absolutely ignorant of music, was at first astonished at this request, but after a little consideration promised that he would comply with it. Accordingly he set himself to study, and the next day, when the king after dinner, according to his wonted custom, called for some songs *, the precentor immediately produced the composition here subjoined, which being a canon contrived for two boys, might be sung without overpowering the weak voice of the king. The composer had so ordered it, that the king's part should be one holding note, in a pitch proper for a Contratenor, for that was the king's voice. Nor was he inattentive to other particulars, for he contrived his own part, which was the Bass, in such a manner, that every other note he sung was an octave to that of the king, which prevented his majesty from deviating from that single note which he was to intonate. The king was much pleased with the ingenuity of the contrivance, and rewarded the composer.

The following is the canon which Iodocus, or, as the French call him, Josquin or Jusquin, made upon this occasion.

* The custom of having music at meals seems to have been almost universal in the palaces of kings and other great personages: Theodoric, king of the Goths, as appears from an epistle of his among those of Cassiodorus, understood and loved music; and Sidonius Apollinaris, in that epistle to his friend Agricola, wherein he gives the character of Theodoric, and describes his manner of living, speaks of the founding of the hydraulic organ, and of those persons who were wont to play on the lyre and other instruments, for the entertainment of princes at their meals. Afterwards, and when in consequence of Guido's improvements, the practice of singing became more general, vocal music upon these occasions took place of instrumental, as appears by the above relation, and the following authentic memorial.

In Ashmole's History of the Order of the Garter, pag. 404, is an engraving by Hollar, after a curious limning on vellum, representing the manner of sitting at dinner of Ferdinand prince of Spain, on the day of his investiture with the habit and ensigns of the order. In this engraving the prince appears sitting under a canopy with the four commissioners of legation, two on each hand of him; on his left are servants attending, and on his right two men and a boy, each singing out of a music paper, and behind them three other persons, supposed to be also singing.



* Anciently princes joined in the choral service, and actually sang the offices in surplices; this is said of Charlemagne, the emperor Otho III. and Henry II. and of Kunigunda, the consort of the latter, by Lustig, in his *Musikkunde*, pag. 259; and to this purpose Bourdelot relates the following story. Lewis IV. being at Tours with his court, about the year 940, some of his courtiers entered into the church of St. Martin at the time of singing the offices, and were much surprised to see there the count of Anjou, Foulque II. in the row of canons, singing the office as they did. The courtiers went and told the king that the count of Anjou was turned priest, and the king was diverted at the relation; at which the count was so disgusted, that on the next day he wrote the king a letter, wherein varying the well-known proverb, 'Rex illiteratus, alius coronatus,' he made use of these words: 'Sçachez sire, qu'un roi sans musique est un ane couronné.' The author says that the English, during the troubles in France, had the education of this prince, and purposely brought him up in ignorance, but that notwithstanding, he took the reproof in good part, and declared to his courtiers, that they that govern others should be more knowing than those whom they govern. *Hist. Mus. et ses Effets*, tom. I. pag. 205. An instance of a similar kind is related of Sir Thomas More, viz. that on Sundays, even when he was lord chancellor, he wore a surplice, and sung with the singers at the high-mass and mattins in the church of Chelsey, which, says the relation, 'the duke of Norfolk on a time finding, sayd, God bodie, God bodie, my lord chauncelor a parish clarke! you disgrace the king and your office.' To which his lordship answered in the words of David, 'Vilior sum in oculis meis.' *Life of Sir Thomas More* by his great-grandson Thomas More, Esq. pag. 179. The same story, with a little variation, is related in the life of Sir Thomas More, written by William Roper, and published by Hearne, pag. 29.

C H A P. IV.

NOtwithstanding the great reputation of Glareanus, the above-mentioned work of his has not escaped the censures of some who seem to have understood the music of the ancients better than himself. The first of these is Giovanni Battista Doni, who in a very learned and entertaining work of his, intitled *De Præstantia Musicæ Veteris* *, accuses him of adopting the errors of modern musurgists, in a work designedly written to expose them; and laments that the author spent twenty years in composing a work entirely useless; and farther he reproves him for asserting that figurate music was arrived at perfection in his time, when it was notorious that it had not then been in use above a hundred years, and must in the nature of things have been susceptible of still farther improvement.

Salinas also, though he bears a very honourable testimony to his erudition, has pointed out some most egregious errors of Glareanus in the Dodecachordon, particularly one in the tenth chapter of his first book, where he asserts the semitone *MI FA* to be the lesser semitone, than which he says there cannot be any thing said more abhorrent to the judgment of sense and reason. He enumerates several other mistakes in this work, but insists most on his constitution of twelve modes, which he not only asserts are not taken according to the doctrine of the ancients, but adds that he did by no means understand the ancient modes; and for this opinion of his, Salinas gives as a reason the confession of Glareanus himself, that he had never read the three books of Ptolemy, nor those of Aristoxenus, nor Manuel Bryennius, nor indeed any of the ancient Greek authors †.

After so severe a censure as this, it might seem like heaping disgrace on the memory of this author to declare the opinion of other writers with respect to his work; but there is a passage in the notes of Meibomius on Euclid, which it would be an injury to historical truth to suppress. It may be remembered that in a foregoing page Glareanus is said to have asserted that the word *Tone* was scarce used to signify *Mode* till the time of Boetius, and that the obstinacy of ignorant people had compelled him in the Dodecachordon to accept it in

* Pag. 17.

† *De Musica*, lib. iv. cap. xxxi. pag. 22.

that sense. In answer to this Meibomius says, and indeed with great ingenuity demonstrates, that the term was used by the ancients, and Euclid in particular, long before the time of Boetius, and gives as a reason for it, that originally the modes were three, namely, the Dorian, the Phrygian, and the Lydian; that these, being a superoctave tone distant from each other in succession, acquired the name of Tones; and that this term, being once recognized, was applied to the other of the modes, even though some of them were removed from those that next preceded them by a less interval, namely a Semitone. The introduction of Meibomius to his argument is severe, but curious: 'A certain very learned Switzer, but an infant in ancient music, set himself in the front of those who maintain this opinion, one Glareanus, who, in lib. II. cap. ii. of his book, disputes thus, &c.

To say the truth of the Dodecachordon, it is more to be regarded for the classical purity of its style, than for the matter contained in it; though with respect to the former, it is so very prolix, that is very difficult to give the sense of the author in terms that would not disgust a modern reader; not to say that it abounds with egotisms and digressions, which detract from the merit of it even in this respect; but when we consider the substance of the work, and reflect on the very many erroneous opinions contained in it, the author's confessed ignorance of the sentiments of the ancients, more especially Ptolemy, with respect to the modes, and his endeavour to establish his hypothesis of twelve modes upon a foundation that has given way under him; when all this is considered, the authority of Glareanus will appear of very little weight in matters relating either to the music of the ancients, or that system which is the foundation of modern practice.

In another respect this work must be deemed a great curiosity, for it contains a number of compositions of some of the most eminent musicians of the sixteenth century, many whereof are of that kind of music, in which less regard is paid to the melody than to the harmony and curious contexture of the several parts, and in this view of them they are as perfect models as we may ever hope to see. And besides this, their intrinsic merit, they are to be esteemed on the score of their antiquity; for, excepting a few examples contained in the writings of Franchinus, they are the most ancient musical compositions in symphony any where extant in print.

But

But here it is to be noted, that the musical compositions of these times derive not the least merit from their being associated to words ; nor does it appear that the authors of them had an idea of any power in music, concurrent with that of poetry, to move the passions. This appears in their choice of those hymns and portions of scripture to which musical notes are by them most frequently adapted, which, excepting the *Miserere*, *De Profundis*, *Stabat Mater*, *Regina Cæli*, and a few others, have nothing affecting in the sentiment or expression, but are merely narratory, and incapable, with all the aids of melody and harmony, to excite joy, devotion, pity, or, in short, any other of those affections of the mind which are confessedly under the dominion of music. To give a few instances of this kind ; in the second book of the *Dodecachordon* is the *Nicene Creed* in the *Æolian* mode, as it is there called ; and in the third is the genealogy of Christ, as it stands in the first chapter of St. Matthew's Gospel, set to music by *Iodocus Pratenfis*, and given as an exemplar of the *Hypophrygian*. *Doni* has mentioned this latter as an evidence of barbarism, and the ignorance of the musicians of those times with respect to the power and efficacy of their own art. But this defect, namely, the want of energy in their compositions, was but the consequence of those rules which such writers as *Glareanus* had prescribed to them, and these were of such a kind as to exclude all diversity of style : no man could say this or that mass or hymn is the composition of *Jusquin* or *Clement*, of *Gerard*, of *Andrew*, or *Gregory* ; they were all of the same tenor, and seemed as if cast in one mould. In short, in the composition of music to words, two things only were attended to, the correspondence of the notes, in respect to time, with the metre or cadence of the syllables, and the rules of harmony, as they referred to the several modes. Whoever is susceptible of the power of music, is able to judge how much it must have suffered by this servile attention to the supposed practice of the ancients ; and will clearly see that it must have suspended the exercise of the inventive faculty, and in short held the imagination in fetters.

From hence it appears that two things are to be objected to the compositions of the fifteenth, and the beginning of the sixteenth century, namely, a choice of words for the subjects of musical compositions, by which no passion of the human mind can be either excited

or allayed, and the want of that variety, and those discriminating characteristics of style and manner, which are looked for in the compositions of different masters.

These defects in the music of which we are now speaking, are in some measure to be accounted for by the want of that union and connexion between music and poetry, which was effected by the invention of the musical drama; in the conduct whereof the composers considered their art as subservient to that of the poet, and laboured at a correspondence of sentiment between their music and the words to which it was adapted: and hence we are to date the origin of pathetic music; and were the pathetic the only characteristic of fine music, we might pronounce of that of Iodocus Pratenfis Okenheim, and others their contemporaries, that it was very little worth, and should resolve those effects which were wrought by it into novelty, and the ignorance of its admirers.

But whoever is capable of contemplating the structure of a vocal composition in a variety of parts, will find abundant reason to admire many of those which Glareanus has been at the pains of preserving, and will discover in them, fine modulation a close contexture and interchange of parts, different kinds of motion judiciously contrasted; artful syncopations, and binding concords with discords sweetly prepared and resolved; points that insensibly steal on the ear, and are dismissed at proper intervals; and such a full harmony resulting from the whole, as leaves the ear nothing to expect or wish for: and of these excellencies Mr. Handel was so sensible, that he could never object to the compositions of this period any defect but the simplicity of the melody, the restraints on which have been shewn to arise from what were then deemed the fundamental precepts of musical composition.

It is easy to discover that the music here spoken of was calculated only for learned ears. Afterwards, when the number of those who loved music became greater than of them that understood it, the gratification of the former was consulted, passages were invented, and from these sprang up that kind of modulation called air, which it is as difficult to define, as to reduce to any rule: this the world were strangers to till they were taught it by the Italian masters, of the most eminent of whom, and the successive improvements made by them, an account will hereafter be given.

It

It may be remembered that in the account of Glareanus above given, very honourable mention is made of a learned and ingenious Portuguese, a common friend of him and Erasmus; the following is his story.

DAMIANUS A' GOËS, a Portuguese knight, distinguished in the sixteenth century for his learning and other accomplishments, was chamberlain to Emanuel king of Portugal, to whom, as also to his successor, he so recommended himself, that he was by them severally employed in negociations of great moment at foreign courts, particularly in France, Germany, and in the Low Countries, and in Poland. During the time of his abode in Italy he contracted a friendship with the Cardinals Bembo, Sadolet, and Madruce; and while he was resident in the Low Countries married Jane d' Hargen, of the house of Aremberg, with whom he led an easy, quiet, and pleasant life. He loved poetry and music, composed verses, sung well, and was in general estimation among the learned. Nor was he more celebrated for his learning and ingenuity than for his personal valour and skill in military affairs, which he testified in the defence of the city of Louvain in 1542, when it was besieged by the French. From this important service he was recalled into Portugal to write the history of that kingdom, but he lived not to finish it; for in the year 1596, being in his study, and, as it is imagined, seized with a fit, he fell into the fire, and was found dead, and his body half consumed. Of his works there are extant, *Legatio magni Indorum Imperatoris ad Emanuelelem Lusitaniae Regem, anno 1513. Fides, Religio, Morisque Æthiopum. Commentaria Rerum Gestarum in Indiâ à Lusitania.* The Histories of Emanuel and John II. kings of Portugal, and a Relation of the Siege of the City of Louvain. In the course of his travels he made a visit to Glareanus at Friburg, and there contracted a friendship with him and Erasmus, of which the former in his *Dodecachordon* speaks with great satisfaction. Erasmus acknowledges the receipt of a very handsome present from Damianus in one of his Epistles; and Damianus, in one to him, tells him that he should be glad to print his works at his own expence, and if he outlived him to write his life*. In music he was esteemed equal to the most eminent masters of his time. The following hymn of his composition is published in the *Dodecachordon*.

* Jortin's *Life of Erasmus*, vol. I. pag. 537, 574.

NE læ - - - te - - - ris ne læ - - - te - - - ris

NE læ - - - te - - - ris ne læ - - - te - - - ris

- - - ris in - i - mi - ca me - - -

- - - te - ris ne læ - te - ris in - i - mi - ca me -

ne læ - - - - te - - - ris in -

- - a in - i - mi - ca mea in - i - mi - ca in -

- - a in - i - mi - ca mea in - i - mi - ca mea in - i - mi - ca me -

- i - mi - ca me - a in - i - mi - ca me - - a in - i -

- i - mi - ca me - - a fu - per me fu - per me fu - per me

- - a fu - per me fu - - - per me fu -

- mi - ca me - - a fu - per me fu - - - per

fu - per me fu - per me qui-a
 per me fu - per fu - per me qui-a ce-ci di ce-ci
 me fu - per me qui-a ce-ci di qui-a

ce-ci di qui-a ce-ci di qui-a ce-ci
 di qui-a ce-ci di qui-a
 a ce-ci di qui-a ce-ci

di qui-a ce-ci di
 ce-ci di con fur-gam
 di con fur-gam

con fur-gam - cum fe-de-ro con fur-gam - cum
 cum fe-de-ro con fur-gam - cum
 - cum fe-de-ro con fur-gam - cum fe-de-

fe-de-ro in te-ne-bris in te-
-gam - - - confu-gam cum fe- - - - de-ro in
- ro confu-gam cum fe-de-ro in te- - - -

- ne-bris Do-mi-nus lux mea est lo- -
te - - - ne-bris Do-mi-nus lux me-a est.
- ne-bris Do-mi-nus lux me-a est lux mea est.

- - - mi-nus lux mea est Do- - - - mi-
Do - - - mi-nus lux me-a e - - - -
Do-mi-nus lux me-a est Do-mi-nus lux - - - -

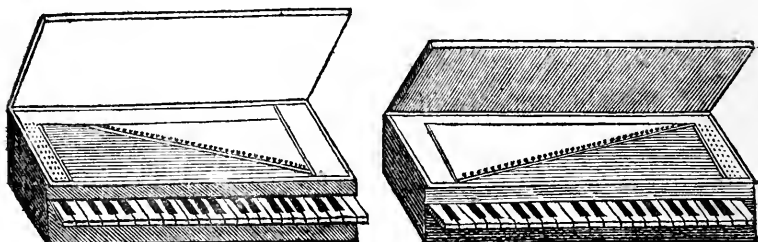
- nus lux me - - - a est Lo-mi-nus lux me-a est.
- - - - - ft
- mea est Do-mi-nus lux mea est.
DAMIANUS À GOËS

In the course of this work it has been found necessary to attend to the distinction between vocal and instrumental music. The preference which has ever been given to the former, and the slow progress of instrumental music in those ages when the mechanic arts, on which it greatly depends, were in their infancy, has determined the order in which each is to be treated; and will suggest a reason why the priority is given to that species, to the performance whereof the animal organs alone are adequate. Nor was it easy till the period at which we are now arrived, to give any such description of the instruments in general use, as might be depended on. The author of whom we are about to speak has prevented many difficulties that would have interrupted the course of this narration, by giving accurate delineations, which are now to be considered as the prototypes of most of the instruments now in use. Of him and his works the following is an account.

OTTOMARUS LUSCINIUS, a Benedictine monk, and a native of Strasburg, was the author of a treatise intitled *Musurgia, seu Praxis Musicae*, published at Strasburg in 1536, in two parts, the first containing a description of the musical instruments in use in his time, and the other the rudiments of the science; to these are added two commentaries, containing the precepts of polyphonous music*. It is a small book, of an oblong quarto size, containing about a hundred pages, and abounds with curious particulars; the *Musurgia* is in the form of a dialogue, in which the interlocutors are Andreas Silvanus, Sebastianus Virdung, five malis, to use his own expression, Bartholomeus Stoflerus, Ottomar Luscinius. They meet by accident, and enter into a conversation on music, in which Stoflerus, acknowledging the great skill of his friend in the science, desires to be instructed in its precepts, which the other readily consents to. The dialogue is somewhat awkwardly conducted, for though Stoflerus is supposed to be just arrived from a foreign country, and the meeting to be accidental, Luscinius is prepared to receive him with a great basket of musical instruments, which his friend seeing, desires to be made acquainted with its contents. The instruments are severally produced by Luscinius, and he

* Luscinius was a man of considerable learning, and an elegant writer. He translated the *Symposiaca* of Plutarch, and some of the *Orations* of Isocrates into Latin, and wrote Commentaries on the Holy Scriptures. Between him and Erasmus there was some misunderstanding, for the latter complains of Luscinius in one of his *Epistles*. Jortin's *Life of Erasmus*, vol. II. pag. 723.

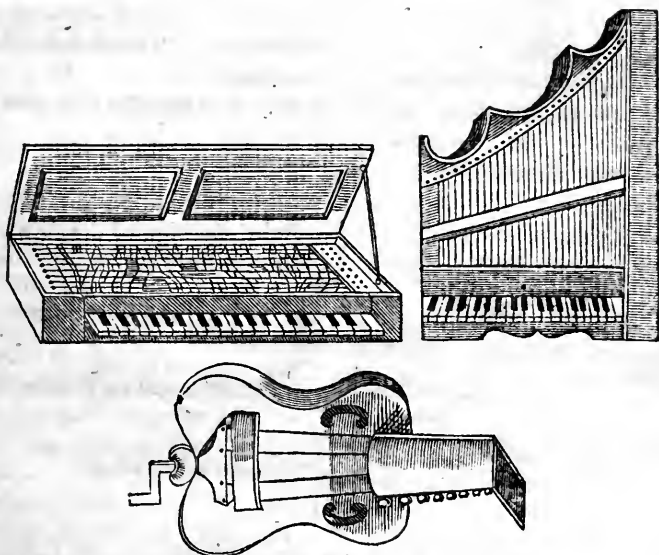
complies with the request of his friend by a discourse, which is no other than a lecture on them. The merit of this book is greatly enhanced by the forms of the several instruments described in it, which are very accurately delineated, and are here also given. In the first class are the plectral instruments, exhibited in this and the following page.



Of the above two instruments it is to be observed, that they are both in fact Spinnetts, though the latter is by Luscinius termed a Virginal, which is but another name for a small oblong spinnet. Scaliger speaks of the Clavicitherium, which appellation seems to comprehend as well the one as the other of the above instruments, as being much more ancient than the triangular spinnet, or the harpsichord; and indeed the latter seem to be an improvement of the former.

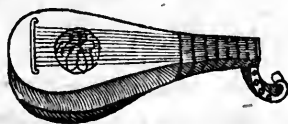
The first of the three following instruments, called by Luscinius a Clavichord, and by others sometimes a Clarichord, is used by the nuns in convents; and that the practitioners on it may not disturb the sisters in the dormitory, the strings are muffled with small bits of fine woollen cloth.

The Clavicimbalum, the next in position to it, is no other than the harpsichord, Clavicimbalum being the common Latin name for that instrument; the strings are here represented in a perpendicular situation; and there is good reason to suppose that the harpsichord was originally so constructed, notwithstanding that the upright harpsichord has of late been obtruded upon the world as a modern invention. There is a very accurate representation of an upright harpsichord in the Harmonici of Merfennus, viz. in the tract entitled *De Instrumentis Harmonicis*, lib. I. prop. xlii. and also in Kircher.



The last of the above three instruments is the *Lyra Mendicorum*, exhibited by Mersennus and Kircher; the strings are agitated by the friction of a wheel, which either is or should be rubbed with powder of rosin; all these he says have chords, which being touched with keys, make complete harmony.

There are others he says that require to be stopped at certain distances by the fingers, and of these he gives the following instrument, which he calls *Lutina*, and seems to be a small lute or mandolin, as an example.



As to the above instrument, both the name and the size import that it is a diminutive of its species: that the lute was in use long before

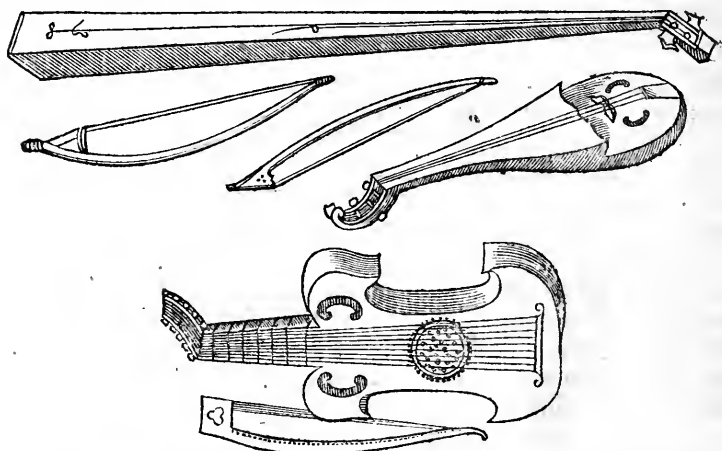
the time of Luscinius there is the clearest evidence in Chaucer and other ancient writers. In Dante is the following passage :

‘ Io vidi un fatto à guisa di liuto,’

Inferno, Canto xxx.

to denote the figure of a person swollen with the dropsy. The Theorbo and Arch-lute are of more modern invention, and will be spoken of hereafter *.

Those stringed instruments, in which the vibration of the strings is caused by the friction of a hair bow, as the following,

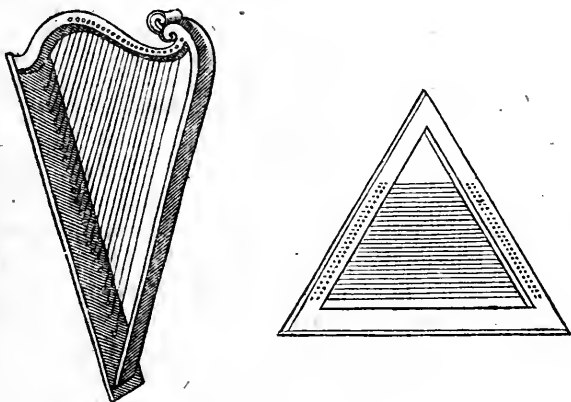


* Salinas asserts that the instruments of the above class take the name of lute from their Halieutic or Boat-like form. *De Musica*, lib II. cap. xxi. It seems that the word *Αλιευς* [*Alieus*] is used by Homer and Plutarch; by the one as applying to a fisherman, by the other for a particular species of fish, vide *Scap. Lex. Art.* *Αλις*, and *Leuto* is the Italian word for a lute: the etymology is singular, and wants authority, and is the rather to be doubted, because Vincentio Galilei in the most express terms ascribes the invention of the lute to the English, and adds that in England lutes were made in great perfection, though some persons in his time gave the preference to those made in the neighbourhood of Brescia.

The same author observes that the lute is but little used in Germany, and gives, this strange reason for it, that that country is so cold, that the inhabitants cannot stir out of their rooms, which are heated with stoves, for eight months in the year. By this it should seem that no person who does not go much abroad can be a proficient on the lute. He had never heard perhaps that Luther, who lived much in his study, played very finely on this instrument; and that upon his being summoned to render an account of his doctrines before the diet of Worms, in order to compose and calm his mind, he spent the greater part of the night preceding his appearance there, at his lute.

constitute, in the order observed by Luscinius, another class; the first of these instruments is a Monochord, for a reason, which it is very difficult to discover, called the Trumpet Marine. The second, though of a very singular form, can be noother than the treble viol or the violin, for so Ludwig explains the term Geig*; and the third is clearly a species of the Chelys or bass viol. The elder Galilei is of opinion that this instrument was invented by the Italians, or rather in particular by the Neapolitans †.

In another class he places those instruments in which every chord produces a several sound, as do for example the following, the latter whereof is no other than a horizontal harp.

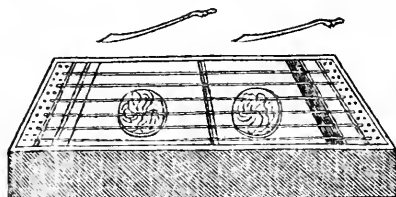


The instrument hereunder delineated corresponds exactly with the modern dulcimer; but Luscinius says it is little esteemed, because of the exceeding loudness of its sound. The name given by him to it is Hackbret, a word which in the German language signifies a Hackboard, i. e. a chopping-board used by cooks ‡, to which it bears an exact resemblance. It is struck with two small sticks.

* Vide Jun. Etymol. Angl. Voce GIGGES. This word suggests the derivation of that other, JIGG, the name of an air or tune peculiarly adapted to the instruments of this class.

† Dial. dell Mus. pag. 147.

‡ Ludwig's German Lexicon.



After having briefly mentioned these instruments, Luscinius proceeds to describe those from which sound is produced by the means of air; those he says claim the first place that are acted upon by bellows, which force the air into them, and when filled, answer a touch of the finger with a musical sound. These instruments he adds, as they are more costly than others, so they exceed all others in harmony. He says that other instruments are for the use and pleasure of men, but that these are generally dedicated to the service of God.

Stoflerus upon this remarks, that the organ is almost every where made use of in divine service; and that our religious worship is no way inferior to that of the ancient Romans, which was always celebrated with music. As a proof whereof he says it is recorded that when Caius Junius, Publius Terentius, and Quintus Æmilius were consuls, the Tibicines employed in the public worship, being prohibited eating in the temple of Jove, went away in a body to the city of Tibur; the senate, growing impatient of their absence, besought the inhabitants of that city to give them up, and the Tibicines were summoned to appear in the senate-house, but they refused to obey. Upon this the Tiburtines had recourse to a stratagem; they invited them to a musical entertainment, and made them drunk, and while they were asleep threw them into a waggon and sent them to Rome, and on the morrow they found themselves in the midst of the Forum. The populace hearing of their arrival ran to meet them, and by their tears, and an assurance that they should be permitted to eat in the temple of Jove, prevailed on them to return to their duty.

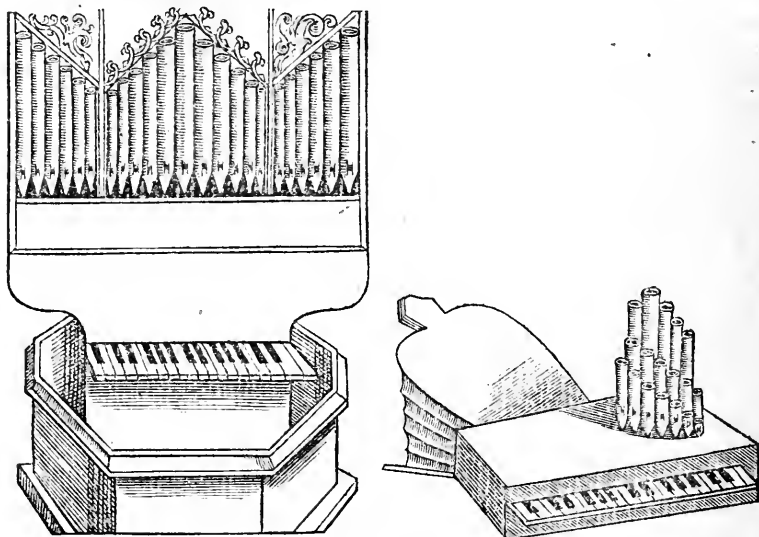
This relation of Stoflerus leads him to ask the opinion of his friend upon this question, whether music has a tendency to corrupt the minds of those that apply themselves closely to the study of it, or not?

To

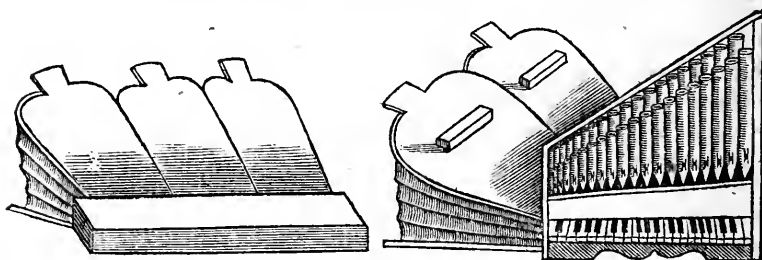
To this Luscinius answers, that no one was ever yet so senseless as to separate music from the other liberal arts, the great end whereof is to recommend integrity of life. He adds that the Pythagoreans deemed it one of the chief incentives to virtue; and that were any person of his time to make a catalogue of excellent musicians whom music itself had estranged from every vice, he would begin from Paul Hofhaimer, a man born in the Alps, not far from Saltsburg. But his character will be best given in the words of Luscinius himself, which are these: ‘He has received great honours from the emperor Maximilian, whom he delights as often as he plays upon the organ. Nor is he more remarkable for skill in his profession, than for the extensiveness of his genius, and the greatness of his mind. Rome owes not more to Romulus or Camillus, than the musical world does to Paulus. To speak of his compositions, they are neither so long as to be tedious, nor does the brevity of them leave ought to be wished for: all is full and open, nothing jejune, or frigid, or languishing. His style is not only learned but pleasant, florid, and amazingly copious, and withal correct, and this great man during thirty years, has suffered no one to exceed, or even equal him. In a word, what Quintilian says of Cicero I think is now come to pass; and a person may judge of his own proficiency in music according as he approves of the compositions of Paul, and labours day and night to imitate them. This Paul has had many disciples, who are every where very honourably supported, and conduct our church in large cities and public places. Of these there are several, whom I am very intimate with, and reverence for their great ingenuity and purity of manners, to wit, Johannes Buschner, at Constance, Joannes Kotter, Argentius of Bern, Conrade of Spires, Schachingerus of Padua, Bolfgangus of Vienna, Johannes Colonienſis, at the court of the duke of Saxony, and many others, whom I pass over, as having no intimacy with them; I think it is of great importance in delivering the precepts of any art to give an account of its several professors, that a learner may know whom he ought to imitate, and whose examples he should follow.’

After this eulogium on his friend Hofhaimer, Luscinius proceeds in his description of the organ, of which he says there are two kinds, the Portative and the Positive, the first whereof, as its name imports, capable

capable of being carried about like other musical instruments, the other fixed as those are in churches. The figures of both are thus delineated by Lucinius.



Besides these he gives the figure of an instrument called the Regal or the Regals, Regale *, as here represented.



* REGALE, sorta di strumento simile all'organo, ma minore. Altieri, Dizion. Ital. ed Ingl. Lord Bacon distinguishes between the regal and the organ in a manner which shews them to be instruments of the same class. 'The sounds that produce tones, are ever from such bodies as have their parts and pores equal, as are the nightingale pipes of regals or organs.' Nat. Hist. Cent. II. Sect. 102. But notwithstanding these authorities, the appellative Regal has given great trouble to the lexicographers, whose sentiments with regard to its signification are here collected, and brought into one point of view.

Skinner

This it seems is a kind of diminutive portable organ, and is at this day in common use in many parts of Germany. The first of the

Skinner, upon the authority of an old English dictionary, conjectures the word *Rigals*, or *Regals*, to signify a string instrument, namely a clavichord; possibly founding his opinion on the nature of the office of tuner of the regals, and not knowing that such wind instruments as the organ need frequent tuning, as do the clavichord and other stringed instruments. It is highly probable that the word *Regal* is a corruption of *Rigabello*, of which take the following explanation from Sir Henry Spelman. 'In æde sancti Raphaelis Venetiis, instrumenti musici cujusdam forma extat, ei nomen *Rigabello*; cujus in ecclesiis usus fuerit ante organa illa pneumatica quæ hodie usurpantur.' Sanfovinus, lib. VI. Descript. Venciarum. I hat is to say, in the church of St. Raphael at Venice was to be seen the figure of a musical instrument called a *Rigabello*, anciently used in churches instead of the organ.

Walther is more particular in his description of the *regal*: he makes it to be a reed-work in an organ, with metal and also wooden pipes and bellows adapted to it, so contrived, as that it may be taken out, and set upon a chest or table. He says that the name *Regal* is frequently given to that stop in an organ called the *Vox humana*; and in this sense Mersennus uses it in his *Harmonie Universelle*, liv. VI. Des Orgues, Prop. VIII. As touching the use of the *regal*, the following is the account which a very ingenious organ-maker, a German, now living in London, gives of it. 'In Germany, and other parts of Europe, on Corpus Christi and other festivals, processions are made, in which a *regal* is borne through the streets on the shoulders of a man: wherever the procession stops the instrument is set down on a stool, and some one of the train steps forward and plays on it, he that carried it blowing the bellows.' The same person says he once repaired a *regal*, so contrived as to shut up and form a cushion, which when open discovered the pipes and keys on one side, and the bellows and wind-chest on the other. Walther adds to his description of this instrument, from Michael Prætorius, that the name of it is supposed to have arisen from the circumstance of its having been presented by the inventor to some king. 'Regale, quasi dignum rege. Regium vel regale opus.'

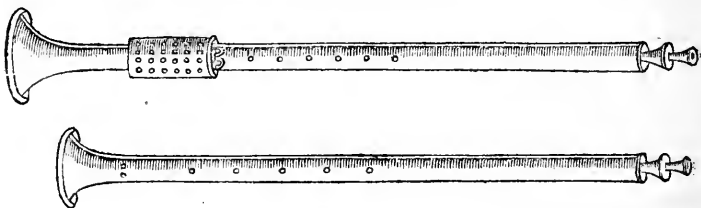
These authorities, and the representation of it by Lulcinus, seem sufficient to prove that the *regal* is a pneumatic, and not a stringed instrument.

But Mersennus relates that the Flemings invented an instrument, les *Regales de Bois*, consisting of seventeen cylindrical pieces of wood, decreasing gradually in length, so as to produce a succession of tones and semitones in the diatonic series, which had keys, and was played on as a spinnet, the hint wherof he says was taken from an instrument in use among the Turks, consisting of twelve wooden cylinders, of different lengths, strung together, which being suspended, and struck with a stick having a ball at the end, produced music. *Harm. Universelle*, liv. III. pag. 175.

Ligon, in his History of Barbadoes, pag. 48, relates a pretty story of an Indian, who having a musical ear, by the mere force of his genius invented an instrument composed of wooden billets, yielding music, and nearly corresponding with those above described, for speaking of the music of the islanders he says, 'I found Macow [the negro] very apt for it of himselfe, and one day coming into the house (which none of the negroes use to doe, unless an officer as he was) he found me playing on a Theorbo, and singing to it, which he hearkened very attentively to; and when I had done took the Theorbo in his hand, and strooke one string, stopping it by degrees upon every fret, and finding the notes to varie till it came to the body of the instrument, and that the neerer the body of the instrument he stoppt, the smaller or higher the sound was, which he found was by the shortning the string; considered with himselfe how he might make some triall of this experiment upon such an instrument as he could come by, having no hope ever to have any instrument of this kind to practise on. In a day or two after, walking in the plantine grove, to refresh me in that cool shade, and to delight myselfe with the sight of
Vol. II. N n those

above figures represents the instrument entire, the second the bellows and wind-chest in a state of disunion from it. In an account of queen Elizabeth's annual expence, published by Peck in his *Desiderata Curiosa*, vol. I. lib. II. pag. 12, among the musicians and players there occur 'Makers of instruments two,' which in a note on the passage are said to be an organ-maker and a rigall-maker, the former with a fee or salary of twenty, the latter with one of ten pounds a year: and in the lists of the establishment of his majesty's royal chapels is an officer called Tuner of the Regals, whose business at this day is to keep the organ of the royal chapel in tune.

Having dispatched those instruments which are rendered sonorous by means of wind collected and forced into them by bellows, he speaks of such as are filled with air blown into them by the mouth; and of these he gives a great number, particularly the Schalmey, i. e. Chalameau, and Bombardt, flutes of various kinds, cornets, the Cornamusa, or bagpipe, and some other instruments, for which no other than German names can be found, all which are hereunder represented, according to their respective classes.

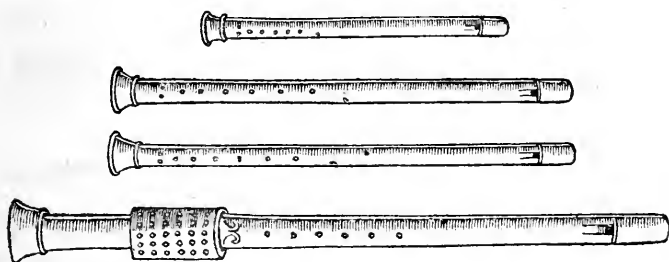


' those plants, which are so beautifull, as though they left a fresh impression in me when I parted with them, yet upon a review something is discern'd in their beautie more then I remembered at parting, which caused me to make often repair thither; I found this negroe (whose office it was to attend there) being the keeper of that grove, sitting on the ground, and before him a piece of large timber, upon which he had laid cross six billets, and having a hand-saw and a hatchet by him, would cut the billets by little and little, till he had brought them to the tunes he would fit them to; for the shorter they were the higher the notes, which he tried by knocking upon the ends of them with a stick which he had in his hand. When I found him at it I took the stick out of his hand and tried the sound, finding the fixe billets to have fixe distincte notes one above another, which put me in a wonder how he of himselfe should without teaching doe so much. I then shewed him the difference between flats and sharps, which he presently apprehended, as between FA and MI; and he would have cut two more billets to those tunes, but I had then no time to see it done, and so left him to his own enquiries. I say this much to let you see that some of these people are capable of learning arts.'

The

The second of the two instruments above delineated is the Schalmey, so called from Calamus a reed, which is a part of it; the other called Bombardt is the bass to the former; these instruments have been improved by the French into the Hautboy and Bassoon.

Next follow flutes of various sizes, all of which, bating the simplicity of their form, as being devoid of ornaments, seem to bear an exact resemblance to the flute Abec*, or, as it is called, the common English flute. Whether this instrument be of English invention or not, is hard to say. Galilei calls it Flauto dritto, in contradistinction to the Flauto traverso, and adds, it was brought into Italy by the French. Notwithstanding which, Merfennus scruples not to term it the English flute, calling the other the Helvetian flute, and takes occasion to mention one John Price, an Englishman, as an excellent performer on it†. The word Flute is derived from Fluta, the Latin for a Lamprey or small eel taken in the Sicilian seas, having seven holes, the precise number of those in the front of the flute, on each side, immediately below the gills. Luscinius has thus represented this species.



The largest instrument of the four is the bass flute.

These are succeeded by two other flutes, the first called the Schu-uegel, the other the Zuuerchpfeiff; the former bears a resemblance to the traverse or German flute, though it is much slenderer and does not agree with it in number of holes.

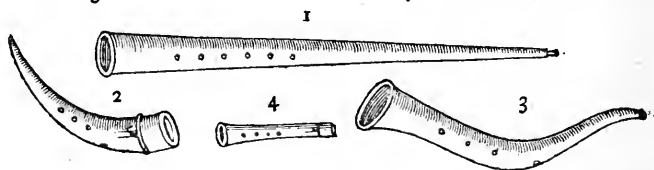
* Bec is an old Gaulish word, signifying the beak of a bird or fowl; but more especially a cock. Menage in articulo. The term Flute Abec must therefore signify the Beaked Flute, an epithet which appears, upon comparing it with the traverse flute, to be very proper.

† Harmonic. De Instrumentis Harmonicis, lib. II. prop. ii. vi.



It seems that the invention of the traverse flute is not to be attributed either to the Germans or the Helvetians, notwithstanding that the elder Galilei and Merfennus ascribe it to the latter; the well-known antique statue of the piping faun seems to be a proof of the contrary; and there is now extant an engraving on a very large scale published some years ago, of a tessellated pavement of a temple of Fortuna Virilis, erected by Sylla at Rome, in which is a representation of a young man playing on a traverse pipe, with an aperture to receive his breath, exactly corresponding with the German flute.

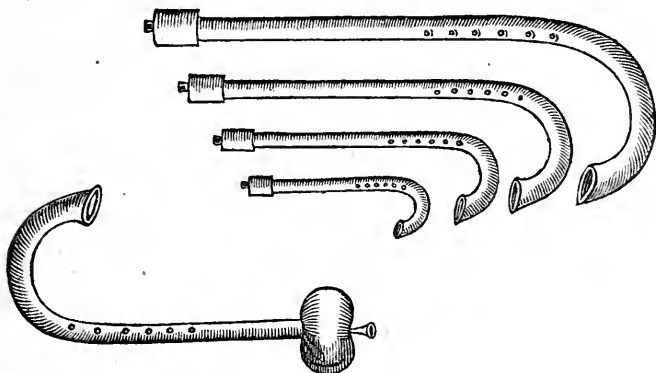
Of the Zuerchpfeiff, the second of the above instruments, no satisfactory account can be given. Luscinius next exhibits the forms of four other wind instruments, namely, 1. the Ruspfeiff. 2. The Krumhorn. 3. The Gemsen horn. And 4. the Zincke.



By the name of the first nothing more is meant than the black-pipe, *Rus* in the German language signifying Black, and *Pfeiff* a Pipe. The word *Krumhorn* is compounded of the adjective *krum*, i. e. crooked, and *horn*, and signifies a cornet or small shawm; and it is said that the stop in an organ called the Principal answers to it. *Gems*, in the German language, signifies the Shamoy or wild goat; and this appellation denotes the *Gemsen horn*. *Zincken* are the small branches on the head of a deer, and therefore it is to be supposed that the instrument here called the *Zincke* is little better than a child's toy, or in short a whistle*.

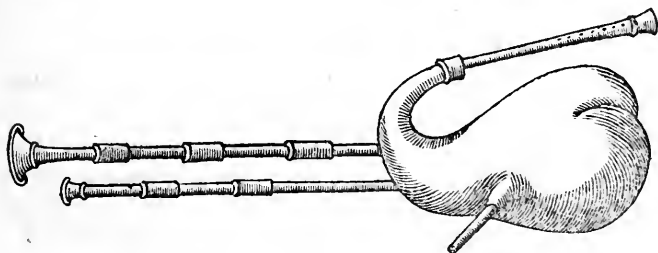
* The names and descriptions of these several instruments instruct us as to the nature and design of many stops in the organ, and what they are intended to imitate. To instance in the *Krumhorn*; the tone of it originally resembled that of a small cornet, though many ignorant organ-makers have corrupted the word into *Cremona*, supposing it to be an imitation of the *Cremona violin*. The *Gemsen horn* and *Bufaun*, corrupted into *Buzain*, answering to the *facbut*, are to be found in many great organs in Germany, as is also the *Zincke* corruptly spelt *Cink*.

Luscinius gives the Krumhorn in a more artificial form, that is to say, with the addition of a reed, or something like it, at one end, the other being contorted to nearly a semicircle, with regular perforations, as here.



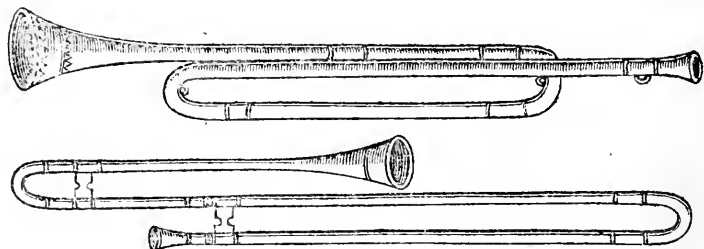
But for these, as also for the Platerspil, the lowest in position of the instruments above delineated, the bare representation of them must here suffice.

The Cornamusa, or Bagpipe is in the German language very properly termed the Sackpfeiff, i. e. the Sack-pipe; its figure is thus given :



Luscinius next speaks of certain ductile tubes of brass, meaning thereby the trumpet species, though in strictness of speech the Tuba Ductilis signifies the Sacbut. Bross. 226. The first he terms the Bu-faun, and is probably the sacbut or bass trumpet, and the second the Felt, i. e. the field or army trumpet.

Vin-

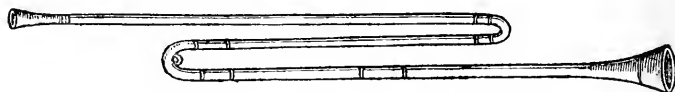


Vincentio Galilei says that the trumpet was invented at Nuremberg, an assertion not reconcileable to the general opinion of its antiquity. Brossard calls it the most noble of the ancient portative instruments; but it is highly probable that Galilei means the brazen trumpet; and that Brossard had a more general idea of it is evident from his making the word Tromba synonymous with Buccina, which means a trumpet made of the horn of an ox; and if so there is no great disagreement between the two authors.

The Claret which is next given by Luscinius, may mean the Clarion, an instrument of the same form, but smaller, and consequently of a more acute sound than the trumpet.

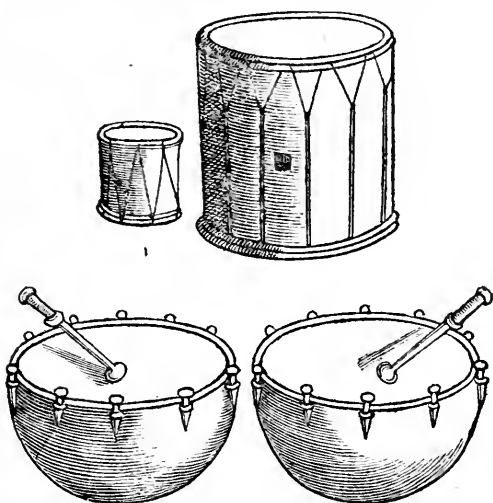


The following instrument is by Luscinius called the Thurnerhorn, and is a kind of trumpet or clarion.

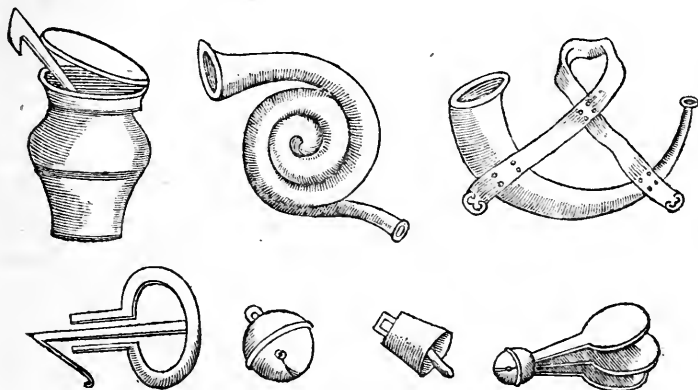


From hence he descends to bells, and even to the anvil and hammers, by means whereof Pythagoras is said to have investigated the consonances. He then proceeds to treat of the pulsatile instruments, at the head whereof he places the common, or side, and kettle-drums. The drum is said by Le Clerc to be an Oriental invention; and he adds, that the Arabians, or rather perhaps the Moors, brought it into Spain.

And



And these are followed by the bugle or hunting-horn *, a pot, with a stick, a contorted horn, the Jew's harp, and some other instruments of less note.



* BUGLE from the Saxon bugan, curvare, arcuare, signifies a thing bowed or bent. Vide Jun. Etymol. A basket-maker calls the curved handle or bale of a basket, a bugle. It

From hence he digresses to the Jewish instruments mentioned by St. Jerome, in an epistle of his to Dardanus, of a very awkward form, and as to their construction inexplicable

The description of the musical instruments contained in this first book of the *Musurgia* leads Stoflerus into an enquiry into their use, the explanation whereof, the nature of the consonances, and the signification of the several characters, are the subject of the second book, which containing nothing remarkable, it is needless to abridge.

C H A P. V.

Notwithstanding the great variety of instruments extant at the time when Luscinius wrote his *Musurgia*, there is very little reason to suppose that what we now call a concert of music, altogether instrumental, was then known. The first of this kind were symphoniac compositions, mostly for viols of different sizes, called *Fantazias**, and

It is probable that the hint of the stick and salt-box, Merry Andrew's instrument to divert the mob, was taken from the pot and stick above represented.

To this description of musical instruments by Ottomarus Luscinius that contained in the *Orbis Sensualium Pictus* of Johannes Amos Comenius may be considered a supplement, the brevity of which latter is amply atoned for by its perspicuity. Comenius's design in this little work was to instruct youth as well by sensible images, as the names of things; and under the article of Musical Instruments he has given the names and uses of thirty, with as precise a delineation of their respective forms as half a page of a small volume would allow of. The following character of this inestimable little book in the *Sculptura* of Mr. Evelyn exhibits but a faint representation of its excellence; speaking of the arts of sculpture, and their tendency to facilitate instruction he says 'What a specimen of this Jo. Amos Comenius in his *Orbis Sensualium Pictus* gives us in a Nomenclator of all the fundamental things and actions of men in the whole world, is public: and I do boldly affirm it to be a piece of such excellent use, as that the like was never extant; however it comes not yet to be perceived.' *Sculptura*, or the History of Chalcography, chap. V.

Comenius was a native of Moravia, and flourished in the middle of the last century. He came into England in the year 1641, upon an invitation to assist in a plan for the reformation in the method of instructing youth, but the troubles of the times drove him from hence to Sweden, where he was favourably entertained and patronized by count Oxenstiern. Bayle. art. COMENIUS, has given upon the whole an unfavourable account of him, representing him as an enthusiast in religion, and a friend of Madam Bourignon; neither of which particulars, admitting them to be true, detract from the merit of his writings, nor indeed from his general character, which is that of a very learned, ingenious, and pious man. He died at Amsterdam in the year 1671, being then eighty years of age.

* In the Harm. Universelle of Merfennus, Des Instrumens, à Vent. 277, is a *Fantasia* for cornets in five parts by the Sieur Henry le Jeune, but it seems to have been composed about the time that *Fantazias* began to be disused.

these

these continued till about the middle of the seventeenth century, when they gave way to a much more elegant species of composition, the Sonata di Chiesa, and the Sonata di Camera; the first of these, as being adapted to church-service, was grave and solemn, consisting of slow movements, intermixed with fugues; the other admitted of a variety of airs to regular measures, such as the Allemande, the Courant, the Saraband, and others, of which there are numberless examples in the works of the Italian masters; these were succeeded by the concerto, which is nothing more than a sonata in four parts, with a reduplication of some of them, so as to make the whole number nominally seven.

The earliest intimation touching the origin of instrumental music in parts, is contained in a book written by Thomas à Sancta Maria, a Spanish Dominican, and published at Valladolid in 1570, intitled ‘Arte de tanner fantasia para tecla, viguela y todo instrumentado de tres o quatro ordenes.’ From hence, and because neither Franchinus, Glareanus, nor even Luscinius himself, have intimated to the contrary, it may be concluded that the instrumental music of their time was either solitary, or at most unisonous with the voice: and with respect to vocal harmony, it seems to have been so appropriated to the service of the church, as to leave it a question whether it was ever used at public festivities. It however continued not long under this restraint, for no sooner were the principles of counterpoint established and disseminated, as they were by the writings of Franchinus, Glareanus; and the other authors herein before-mentioned, than harmony began to make its way into the palaces of princes and the houses of the nobility; and of this the story above related of Lewis XII. and his Phonascus Iodocus Pratenfis, contains a proof; and at this period the distinction between Clerical, or ecclesiastical, and Secular music seems to have taken its rise. At Rome the former was cultivated with a degree of assiduity proportioned to the zeal of the pontiffs, and the advantages which the science had derived from the lectures and writings of Franchinus: and in England it was studied with the same view, namely, the service of religion. The strictness of our own countrymen must indeed appear very remarkable in this respect, for if we judge from the compositions of the succession of English musicians, from John of Dunstable, who died in 1455, to Taverner, who flourished about 1525, it must seem that their at-

tention was engrossed by the framing of masses, antiphons, and hymns; no other than compositions of this kind being to be found in those collections of their works which are yet remaining, either in the public libraries or other repositories. It has already been related that the Germans, to whom may be added the inhabitants of the several parts of Switzerland, were among the first that cultivated the art of practical composition; when this is recollected, it may induce an acquiescence in an opinion which otherwise might admit of a doubt, namely, that vocal concerts had their rise in the Low Countries, or rather in those parts of Flanders, which about the middle of the sixteenth century were under the dominion of the emperor of Germany. The fact is thus to be accounted for; the crown of Spain had received a great accession of wealth and power by its conquests in America in the preceding century; and Charles V. king of Spain and emperor of Germany, favouring the disposition of the inhabitants of the Low Countries, which led them to trade and merchandize, not only made the city of Brussels the place of residence for himself and his court, but by the encouragement he gave to traffic, and other means, so ordered it, that a considerable proportion of his revenues centered in this part of his dominions as a bank from whence it was circulated through all Europe. The splendor and magnificence of his court, and the consequent encouragement of men of genius to settle there, drew together a number of men of the greatest eminence in all professions, but more especially musicians. Of some of the most famous of these particular mention is made by Lodovico Guicciardini, the nephew of the Italian historian of that name, in a work of his entitled, '*Descrittione di tutti i Paesi Bassi*,' printed at Antwerp in 1556 and in 1581. In this book the author speaks of the flourishing state of the Low Countries, the wealth of the inhabitants, and the perfection to which the arts had arrived there, in the enumeration whereof he speaks thus of music. '*Questi sono i veri maestri della musica, & quelli che l'hanno restaurata, & ridotta a perfettione, perche l'hanno tanto propria & naturale, che huomini & donne cantan' naturalmente a misura, con grandissima gratia & melodia, onde poi congiunta l' arte alla natura, fanno & di voce, & di tutti gli strumenti quella pruoua & harmonia, che si vede et ode, talche se ne truoua sempre per tutte le Corti de' Principi Christiani.*'

The masters celebrated by this author as the great improvers of music are, Jusquin di Pres, Obrecht, Ockegem, Ricciafort, Adriano Willaert,

Willaert, Giovanni Mouton, Verdelot, Gomberto, Lupus lupi, Cor-tois, Crequilon, Clemente non Papa, and Cornelio Canis, who, he says, were all dead before the time of writing his book ; but he adds that they were succeeded by a great number of others, as namely, Cipriano di Rore, Gian le Coick, Filippo de Monti, Orlando di Lasso, Mancicourt, Jusquino Baston, Christiano Hollando, Giaches di Waert, Bonmarche, Severino Cornetto, Piero du Hot, Gherardo di Tornout, Huberto Waelrant, and Giachetto di Berckem, who were settled at Antwerp, and in other parts of Flanders, and were in the highest reputation for skill and ingenuity. This account given by Guicciardini of the flourishing state of music in the Low Countries is confirmed by Thuanus, who, in an eulogium on Orlando de Lasso, takes occasion to observe that in his time Belgium abounded with excellent musicians.

Besides that these men were favoured by their prince, they received considerable encouragement in the prosecution of their studies from the most opulent of the inhabitants, who at that time were both Merchants and Courtiers. Of the magnificence and liberality of which class of men such stories are related as must seem incredible to those who are not acquainted with the history of that period. Some idea may be formed of the grandeur and dignity of the mercantile character in the sixteenth century from the extensive commerce of Gresham and Sutton, our countrymen, the former of whom is said, by means of his correspondence and connections, to have drained the bank of Genoa, and thereby retarded the Spanish invasion for two years ; and the other, to have covered the sea with his ships. Rembrandt's famous print of the gold-weigher encompassed with casks of coined gold, which he computes not by tale, but weight, suggests such an idea of enormous wealth, as makes the traders of the present time appear like pedlars ; but the fact is, that the merchants in the ages preceding were but few in number, and that in consequence of their interest and intelligence, their knowledge in the living languages, and perhaps for other reasons, they had free access to princes, and held the rank of courtiers*.

* Discretion, pag. 42.

The evidence of this fact is contained in a very curious book, supposed to have been written in the twelfth century, by a Norwegian nobleman, in the Icelandic language, and from thence translated into Danish and Latin, with the title of *Speculum Regale*, and published at Soroe by Haldan Eiderfen, a professor there, in 1768, in a quarto volume. It is a system of policy adapted to the age in which it was originally composed, with a view

The author above-cited, speaking of the city of Antwerp, the great mart of Europe, and of the numerous resort of merchants of all countries thither, takes occasion to speak of the Foccheri, or Fuggers, of Augsborg, three brothers of the same family, the eldest named Anthony, and the second Raimond, all merchants, whom he mentions as rivalling the highest nobility in Europe in riches, magnificence, and liberality. Of the first a judgment may be formed from the journal of our Edward VI. printed in Burnet's History of the Reformation, wherein appear so many minutes of negotiations with the Fuggers, for the loan of large sums of money, that he seems to have had more dependance on them than on his own treasury. In the journal above-mentioned the Foulacre is the term by which the copartnership or house of these three men is to be understood. Sir John Hayward approaching somewhat nearer to the true orthography, calls it the Foulker. From the minutes in the journal it appears that the rate of interest taken by them was ten in the hundred, which, according to Sir John Hayward's account, was four per cent under the usual rate of interest at that time*, and that Thomas Gresham was the principal negotiator of these loans, in all which there appears to have been the most punctual and honourable dealing, as well on the part of the Fuggers as of the king †.

to the four professions or occupations of the greatest importance to a state, that is to say, the merchant, the lawyer, the divine, and the husbandman or farmer.

Under the first head are contained the instructions of a father to his son, touching the means of advancing his fortunes, in which he exhorts him to betake himself to the profession of a merchant, and in order thereto, to acquire a competent skill in the mathematics, particularly arithmetic and astronomy; in the law, and in the Latin and Walloon languages, and to visit foreign countries. He advises him also to be splendid in his apparel and equipage, magnificent in his entertainments, and to be careful that his table be 'covered with a clean cloth;' to be liberal in his expences, and, above all, to appear frequently at courts, where, says he, merchants are considered as the Satellites of princes, to whom they are frequently appointed agents or procurators. He also asserts that no one can become a Courtier unless he hath travelled as a Merchant to foreign countries.

It is not a little curious to observe how Guicciardini's account of the state of the Low Countries in his time, falls in with the sentiments of the author of the *Speculum Regale*, and that evidence of the truth of his assertions should subsist, notwithstanding the natural vicissitude of things, four hundred years after he wrote; for Guicciardini relates that the catholic king [Philip II.], the king of Portugal, and the queen of England disdained not to receive merchants into their company, but employed them in mercantile negotiations, calling them their factors. He says that the catholic king had two, Gaspar Schetz and Gian Lopez; the king of Portugal one, Francesco Pefoa; and the queen of England one, namely, Messier Tommaso Grassano, cavaliere, i. e. Sir Thomas Gresham, a man much honoured, 'il quale parimente con sufficiente procura, ha levato per lei di questa borsa grosse somme di danari et le va ricapitando nobilmente.' Descript. pag. 170.

* Life and Raigne of King Edw. VI. quarto, pag. 154.

† Vide Collection of Records, &c. referred to in the second part of Burnet's Hist. Reform. pag. 25. 27. 46. 48. 53.

Roger Ascham, in a letter to a friend of his at Cambridge, dated 20 Jan. 1551, from Augsberg, says, ' There be five merchants in this town thought able to disburse as much ready money as five of the greatest kings in Christendom. The emperor would have borrowed money of one of them, the merchant said he might spare " ten hundred thousand guilders," and the emperor would have had eighteen; a guilder is 3s. 6d. These merchants are three brethren Fuccurs, two brethren Bamgartner*. One of the Fuccurs doth lodge, and hath done all the year, in his house the emperor, the king of the Romans, the prince of Spain, and the queen of Hungary, regent of Flanders, which is here, besides his family and children. His house is covered with copper.' Ascham's Works published by James Bennet, pag. 376.

Bayle says of these men that they had rendered themselves illustrious by their liberalities to men of letters: they made great offers to Erasmus, and presented him with a silver cup.

Luther takes notice of their amazing wealth, and says the Fuggers and the money-changers of Augsberg lent the emperor at one time eight and twenty tons of gold, and that one of them left eighty tons at his death †.

Bayle also celebrates the magnificence and generosity of these brethren, and tells the following story of them: ' The Fuggeri, celebrated German merchants, to testify their gratitude to Charles V. who had done them the honour to lodge in their house when he passed through Augsberg, one day, amongst other acts of magnificence, laid upon the hearth a large bundle of cinamon, a merchandize then of great price, and lighted it with a note of hand of the emperor for a considerable sum which they had lent him ‡.'

* Of the family of Bamgartner or Paumgartner an account is given pag. 409, in not.

† Colloqui Menfalia, pag. 86.

‡ It is probable that this story gave occasion to the following stanza in the old ballad of Whittington.

' More his fame to advance,
' Thousands he lent his king
' To maintain wars in France,
' Glory from thence to bring:
' And after at a feast,
' Which he the king did make,
' He burnt the bonds all in jest,
' And would no money take.'

Farther, the riches of this family were so great as to be the subject of a proverb, which Cervantes himself puts in the mouth of his hero, for when Don Quixote is giving a fictitious account of his adventures in the cave of Montesinos, he relates that his mistress Dulcinea had sent a damsel to request of him the loan of six reals upon the pawn of her dimity petticoat, and that he dismissed the messenger with four, which was all that he had, saying to her, ‘Sweetheart, tell your lady ‘that I am grieved to my soul at her distresses, and wish I were a ‘Fugger to remedy them*.’

The above facts imply liberality, and, to say the truth, a disposition not quite so commendable; but the nobleness and grandeur of their spirit was manifested in the erection of sumptuous edifices †, and by their patronage of learned and ingenious men in all professions; and the benefits thence arising were enjoyed by the scholars, the painters, sculptors, goldsmiths, engravers, and musicians of that day, in common with other artists. To what degree the musicians in particular were thought to merit encouragement, may in some measure be collected from the passage above referred to in Guicciardini; but their title to it will best appear from the account hereafter given of them, and the works by them severally published.

Guicciardini has taken frequent occasion to mention the pompous service in the great church of Antwerp, and in other churches of Flanders, celebrated with voices and instruments of various kinds. Compositions of this sort may well be supposed to have employed the masters residing there; but it was not in the study of these alone that

The author whereof, unwilling that his hero should be outdone by any foreign merchant, has engrafted this story into his narration, upon the bare supposition that under the like circumstances Whittington would have shewn as much loyalty and liberality as the Fugger, he being indeed a prodigy of wealth and munificence, and one of the many ancient citizens of London, whose good deeds have rendered them an honour to their country, and to human nature itself. See an account of him in Stowe’s Survey, tit. Honour of Citizens and Worthiness of Men.

Sir Richard Whittington was thrice mayor of London, viz. in the years 1397, 1406, and 1419, but the ballad above-cited can hardly be more ancient than the time of queen Elizabeth.

* ‘Amiga mía, à vuestra señora, que à mi me pesa en el alma de sus trabajos, y que ‘quisiera ser un Fucár para remediarlos’ Don Quixote, part II. lib. VI. cap. xxiii.

† Beatus Rhenanus, in a letter to a friend, gives a description of the magnificent houses, or rather palaces, of Anthony and Raimond Fugger; and a late traveller speaks of a memorial of their opulence yet remaining, that is to say, a quarter in the city of Augsburg called the Fuggery, consisting of several streets and fair palaces built by them. Journey over Europe by A. D. Chancel, octavo, Lond. 1714, pag. 96.

they

they were engaged : concerts of instrumental music, as has already been mentioned, were then scarcely known ; but vocal music in parts was not only the entertainment of persons of rank at public solemnities, but was so much the customary amusement at social meetings, and in private families, that every well-educated person of either sex was supposed capable of joining in it. Castiglione, who lived about this time, mentions this as one of the necessary accomplishments of his courtier, and requires of him to be able to sing his part at sight *, which, when the nature of the vocal compositions then in practice is explained, will appear to have been no very difficult matter.

By that convivial kind of harmony above spoken of, is to be understood a musical composition of three or more parts for different voices, adapted to the words of some short but elegant poem, and known by the name of the Madrigal †. The Italian language was at this time generally understood throughout Europe ; its fitness for music entitled it to a preference above all others, and the sonnets of Petrarch, and other of the old Italian poets, to which in the preceding ages the barbarous melodies of the Provençal minstrels had been adapted, were looked on as the most eligible subjects for musi-

* Il Corteg. lib. II.

† It is very difficult to say from whence this word is derived. Kircher laboured in vain to find an etymology for it. The bishop of Avranches, Huet, in his treatise *De l'Origine des Romains*, supposes it to be a corruption of the word Martegaux, a name given to the ancient inhabitants of a particular district of Provence, who were probably the inventors of, or excelled in this particular species of musical composition. Had he known that there is in Spain a town named Madrigal, it is likely he would have deduced its origin from the Spaniards.

Doni, who is clear that the Madrigal came originally from the Provençals, is nevertheless at a great loss for the derivation of the word, and gives his reader the choice of two etymologies, the best of which seems to be the Italian word *Mandra*, a flock, a herd, a sheep-fold : and even against this it is objected that pastoral manners are not peculiar to this kind of poetical composition. Crescimbeni, in his *Commentarij* *Intorno all' Istoria della volgare Poesia*, vol. I. lib. ii. cap. 22, has taken up the enquiry, but leaves the matter nearly where he found it ; and so indeed does Mattheson, who wrote some years after him. Better success has attended the enquiries into the origin and history of this species of composition. Doni fixes the invention of it to the commencement of the fifteenth century. *Trattato della Melodie*, pag 97. And Mattheson acquiesces in this opinion, and asserts that Anselmo de Parma, Marchetto da Padova, Prosdocimus Beldimandis, and other musicians, who are but barely named by Franchinus, were the first composers of madrigals ; and that Iodocus Pratenfis, Joannes Mouton, Gombert, and others, brought this style to perfection. Volkommenon Capel-meister, pag. 79. In both these particulars Mattheson seems to be mistaken ; for neither does it appear that these early musicians composed madrigals, nor were they brought to perfection by Iodocus and the rest named by him. Those that perfected this style were Orlando de Lasso, Philippo de Monte, Cypriano de Rore, among the Flemings, and of the Italians, Palestrina, Pomponio Nenna, and his disciple the admirable Carlo Gesualdo, prince of Venosa.

cal composition ; and to render these delightful, the powers of melody and harmony were by some of the first class of masters mentioned by Guicciardini, very successfully employed.

It cannot be supposed that the first essays of this kind had much to recommend them besides the correctness of the harmony, which was just and natural, and yet these had their charms: Anne Boleyn, a lively and well accomplished young woman, and who had lived some years in France, doted on the compositions of Jusquin and Mouton, and had collections of them made for the private practice of herself and her maiden companions ; but the best of these fell very far short of those of the succeeding age.

The excellence of this species of musical composition, the madrigal, may be inferred from this circumstance, that it kept its ground even long after the introduction of music on the theatres ; for dramatic music, or what is now called the opera, had its rise about the year 1600, and it is well known that one of the finest works of Stradella, who was contemporary with our Purcell, is the madrigal for five voices, ‘ *Clori son fido amanti.*’

Of some of the masters mentioned by Guicciardini, in the passage above-cited, there are particulars extant which may be thought worth relating ; and first of Jusquin, so often mentioned by Glareanus and others of his time, by the name of IODOCUS PRATENSIIS.

In that short account given of him by Walther, in his Lexicon, it is said that he was born in the Low Countries, but in what part thereof is not known, though his name Pratenfis, bespeaks him a native of Prato, a town in Tuscany. He was a disciple of Johannes Ockegem, or Okenheim, and for his excellence in his art was appointed master of the chapel to Lewis XII. king of France. Salinas says he was universally allowed to be the best musician of his time. Glareanus is lavish in his commendation, and has given the following account of him. ‘ *Iodocus Pratenfis, or Jusquin de Prez, was the principal of the musicians of his time, and possessed of a degree of wit and ingenuity scarce ever before heard of. Some pleasant stories are related of him before he came to be known in the world, amongst many others the following may deserve a recital. Lewis XII. king of France had promised him some ecclesiastical preferment ; but the promise was forgot (as too often happens in kings courts) Jusquin being much disturbed in mind, composed a Psalm*

‘ *begin-*

beginning "Memor esto verbi tui servo tuo," but with such elegance and majesty, that when it was carried to the king's chapel, and there justly performed, it excited universal admiration. The king, who heard it, blushed for shame; and as it were did not dare to defer the performance of his promise, but gave him the benefice. He then having experienced the liberality of this prince, composed another psalm by way of thanksgiving, beginning "Bonitatem fecisti cum servo tuo Domine." As to those two pieces of harmony, it may be observed how much more the hopes of reward incited his genius in the former, than the attainment of it did in the other.

The Dodecachordon contains also some extracts from a mass of his composing, intitled *L'Homme armé*, which indeed is celebrated by Luscinius, Salinas, and many other authors. Besides these, a great number of his compositions are contained in the Dodecachordon, and among others, that in which, notwithstanding the adage of Erasmus above-mentioned, he has ventured in a *De Profundis* for four voices to pass from the Dorian to the Phrygian mode.

Notwithstanding the favour in which he stood with Lewis XII. it seems that Jusquin in his latter days experienced a sorrowful reverse of fortune. In the *Sopplimenti Musicali* of Zarlino, pag. 314, is the following sonnet of Serafino Acquilano to that purpose.

Giofquin non dir che'l ciel sia crudo & empio,
 Che t'adorò de sì soblime ingegno :
 Et s'alcun veste ben, lascia lo sdegno ;
 Che di ciò gode alcun buffone, ò sempio :
 Da quel ch'io ti dirò prendi l' effempio ;
 L'argento & l'or, che da se stessi' è degno ,
 Si mostra nudo, è sol sì veste il legno,
 Quando s' adorna alcun theatro ò tempio :
 Il fauor di costor uien presto manco,
 E mille volte il dì, sia pur giocondo,
 Si muta il stato lor di nero in bianco.
 Mi chi hà virtù, gira à suo modo il mondo ;
 Com' huom che nuota & hà la zucca al fianco ,
 Metti'l sott' acqua pur, non teme il fondo.

Walther, from the *Athenæ Belgicæ* of Swertius, cites the following epitaph on him.

O mors inevitabilis!
 Mors amara, mors crudelis
 Josquinum dum necasti
 Illum nobis abstulisti;
 Qui suam per harmoniam
 Illustravit ecclesiam,
 Propterea dic tu musicæ:
 Requiescat in pace. Amen.

Castiglione relates a story which bespeaks the high opinion entertained by the world of Josquin's character as a musician. He says that at a certain time some verses were produced to the dukes of Urbino as of the composition of Sannazaro, which were applauded as excellent; but that as soon as it was discovered that they were not really his, they were condemned as worse than indifferent; so likewise says he a motet sung before the same dukes met with little approbation till it was known to be of the composition of Josquin de Pris*.

The following motet of Iodocus Pratenfis, containing a canon of two in one, occurs in the *Dodecachordon*, and is here inserted as a specimen of his style and abilities as a composer.

* Il Corteg. lib. II.

CANON DUO IN UNO

O Je - fu Fi - li Da -

O Je - fu Fi - li Da - uid mi - - - fe - re - re me

O Je - fu

O Je - fu Fi - li Da - - - uid mi - - - fe - re -

- uid mi - - - fe - re - re me -

- - - i mi - - - fe - re - re mei mi -

Fi - - li Da - uid mi - - - fe - re -

- - - re me - - - i mi

- - i Fi - - - li - a me -

- fe - re - - re me - i Fi - - - lia mea ma

- re me - - - i Fi - - -

- fe - re - re me - i Fi - li - a me -

The musical score consists of three systems, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are in Latin and are written below the notes.

System 1:

Vocal: a - ma - le á de - mo - ni - o vex - a -
 Piano: - - - - - le á de - mo - ni - o vex - a - - -
 Bass: - li - a me - - - a ma - le á de - mo -
 Bass: - - - - - a á de - mo - ni - o vex -

System 2:

Vocal: - tur namet ca - tel - li e - - - dunt de
 Piano: - - - - - tur namet cat - el - li e - - - dunt de
 Bass: - nio vex - a - tur nam et cat - el - li e -
 Bass: - a - - - - tur namet ca -

System 3:

Vocal: micis quæ ca - - dunt de men -
 Piano: mi - cis quæ ca - - - dunt de men - fa do - mi - no
 Bass: - dunt de mi - cis quæ ca - - - dunt de
 Bass: tel - li e - dunt de mi - - - - cis quæ ca - - -

The musical score is written for three systems, each consisting of a vocal line (treble clef) and an organ line (bass clef). The lyrics are in Latin and are written below the notes.

System 1:

Vocal: fa do mi no
 Organ: men fa do
 Organ: dunt de men fa

System 2:

Vocal: rum fu o rum O mulier mag-
 Organ: rum O mu lier mag na
 Organ: mi no rum fu o
 Organ: do mi no rum fu rum O

System 3:

Vocal: na est Fi des tu a
 Organ: est Fi des tu a
 Organ: rum O mulier mag na est Fi des tu a
 Organ: mulier mag na est Fides tu

IODOCUS PRATENSIS

C H A P. VI.

JACOBUS HOBRECHTH, a Fleming, is celebrated for his great skill and judgment, and is said by Glareanus to have been possessed of such a degree of strength and celerity of invention, as that he composed a whole mass, and a very excellent one, in a night's time, to the admiration of the learned. The same author asserts that all the monuments that are left of his composition have in them a wonderful majesty; and that he did not, like Jusquin, affect unusual passages, but gave his compositions to the public without disguise, trusting for the applause of his auditors to their own intrinsic merit *. He was preceptor in music to Erasmus †.

JOHANNES OCKEGEM, or as Glareanus calls him, Okenheim, was also a native of the Low Countries, and as he was the preceptor of Iodocus Pratenfis, must be supposed to be somewhat more ancient than his disciple. Glareanus mentions a composition of his for thirty-six voices, which, though he had never seen it, he says, had the reputation of being admirable for its contrivance. In the composition of Fugue he is said to have been excellent; Glareanus says he affected to compose songs that might be sung in different modes, and recommends to the notice of his reader the following fugue for three voices, which, though said by him to be in the *Epidiateffaron*, or fourth below, is in truth in the *Epidiapente* or fifth below after a perfect time. It should seem by the different signatures at the head of each stave, that this was intended as an example of a cantus to be sung in different modes.

Ambrose Wilphlingsfederus of Nuremberg was at the pains of resolving this intricate composition, and published it in his *Erotemata Musices Practicæ*, printed in 1563. The canon and resolution are here given together.

* *Dodecachordon*, pag. 456.

† *Ibid.*

FUGA IN EPIDIAPENTE

A musical score for a fugue in Epidiapente. The score consists of eight staves of music. The key signature is B-flat major (two flats). The time signature is common time (C). The music is written in a single melodic line. The first staff begins with a treble clef and a key signature of two flats. The notation includes various note values, including minims, crotchets, and quavers, as well as rests. There are two 'S.' markings below the first and eighth staves. The piece concludes with a double bar line on the eighth staff.

A musical score for a resolution. The score consists of three staves of music. The key signature is B-flat major (two flats). The time signature is common time (C). The music is written in a single melodic line. The first staff begins with a treble clef and a key signature of two flats. The notation includes various note values, including minims, crotchets, and quavers, as well as rests. The piece concludes with a double bar line on the third staff.



The musical score consists of four systems, each with three staves. The first system begins with a treble clef, a key signature of two flats, and a common time signature. The melody is primarily in the treble staff, with supporting parts in the alto and bass staves. The second system continues the melody with some sixteenth-note passages. The third system shows a more active bass line. The fourth system concludes the piece with a final cadence marked by a double bar line and repeat dots.

JOHANNES OKENHEIM

Antimo Liberati, a musician of the last century, and a singer in the pontifical chapel, says that, taking their example from the schools of those two great men Okenheim and Iodocus Pratenſis, many foreign masters erected musical academies in different kingdoms and provinces, the first of whom was Gaudio Mell, a Fleming, who instituted at Rome a noble and excellent school for music, in which many pupils were instructed in the science, and among them Gio. Pier Luigi Paleſtrina *. The truth of this relation, so far as it regards the name of Paleſtrina's preceptor, is very questionable, and will be the subject of a future enquiry.

About this time flourished ADRIANO WILLAERT, a native of Bruges; this person was intended for the profession of a lawyer, and studied in that faculty in the university of Paris, but an irresistible propensity to music diverted his attention from the law, and engaged him deeply in the study of that science; upon his quitting Paris he went for improvement to Italy, and by the favour of pope Leo X. became, to use the style of Zarlino and other writers, 'Maestro di Cappella della serenissima Signoria di Venetia†'; by which appellation is to be understood master of the choir of the church of St. Mark. He seems to have been the inventor of compositions for two or more choirs, that is to say, those wherein the offices are sung alternately by several chorusses, the effect whereof is at this day sufficiently understood ‡. Artusi, Doni, Printz, and other writers speak of Willaert in general terms as a mere practical musician, a composer of motets, madrigals, and airs, among whom they however admit he holds the first rank; but Zarlino, who was his disciple, and consequently must have been intimately acquainted with him, relates that he was incessantly employed in making calculations and devising diagrams for demonstrating the principles of harmony, and, in short, represents him as the ablest theorist of the age. It is highly probable that this was his true character; and the particulars above related may in a great measure account for that extreme propensity which Zarlino throughout his voluminous works discovers for that branch of musical science. His master had made him sensible of its value, and

* Lettera scritta dal Sig. Antimo Liberati in risposta ad una del Sig. Ovidio Perſapegi, Roma, 1685.

† Walth. Lex. in Art. Zarl. Ragon. pag. 1. 8.

‡ Zarl. Istitut. 346. Documenti Armenici di Angelo Berardi, lib. I. pag. 78.

had given a direction to the studies of his disciple, who in return has taken every occasion to celebrate his praises, and to transmit to posterity in the character of Adrian Willaert, an exemplar of a consummate musician.

There are extant of Willaert's composition, *Psalmi Vespertini omnium Dierum Festorum per Annum*, 4 Vocum, 1557; *Motettæ 6 Vocum*, published in 1542; *Cantiones Musicæ, seu Motettæ, cum aliis ejusdem Cantionibus Italicis* 4, 5, 6, & 7 Vocum; and *Villanellæ Neapolitanæ* 4 Vocum, published together in 1588, and other works*. He is sufficiently known to those who are conversant with the Italian writers on music, by the name of *Messer Adriano*.

A few of the most excellent of Willaert's motets are pointed out in the *Istituzioni Harmoniche* of Zarlino, terza parte, cap. lxvi. and are there celebrated as some of the finest compositions of that time. His doctrines and opinions respecting some of the most abstruse questions in music are delivered with great accuracy in the *Dimostrazioni* of Zarlino. He was very much afflicted with the gout, but seems by Zarlino's account of him to have nevertheless retained the exercise of his mental faculties in all their vigour, and to have rendered himself singularly remarkable for his modesty, affability, and friendly disposition towards all who professed to love or understand music†.

The *Dimostrazioni* of Zarlino, of which a particular account will in its place be given, are a series of dialogues tending to illustrate the *Institutes* of the same author. The interlocutors in these are Francesco Viola, an eminent musician and maestro di cappella to Alphonso duke of Ferrara; Claudio Merulo, organist of the great church at Parma; Adrian Willaert, and Zarlino himself. In the course of these dialogues many particulars occur from whence an adequate idea may be formed of Willaert, of whom Zarlino scruples not to say, as indeed do most that speak of him, that he was the first musician of his time.

The following motet is of his composition.

* Walth. Lex. in Art.

† Zarl. *Dimostrazioni* passim.

QUEM dicunt homi - nes ef - fe fi

QUEM dicunt

QUEM dicunt homi - nes ef - fe fi - li - um ho - - - mi -

- lium homi - - nis ef - fe fi - li - um ho - - mi - nis re -

homines ef - fe fi - li - um ho - - - mi - nis re -

- nis ef - fe fi - li - um hominis ho - - - mi - nis

QUEM dicunt homi - nes ef - fe fi - li - um homi - nis

- spondens Pe - trus di - - - xit

- spondens Pe - trus di - - - xit tu es Christ -

respondens Pe - - - trus di - xit

respondens Pe - - - trus di - - - xit tu es Christus fi - li -



tu es Christus fi-li-us Dei vi - - - vi
 us fi - li-us De - i vi - - - vi et ait Je - -
 tu es Christus fili-us De - - - i vi - - vi et ait
 us Dei. vi - - - vi et ait



et ait Je - - - fus be - a - tus
 fus bea - tus es
 Je - - - fus be-a-tus es Simon Pe - tre Pe -
 Je - - - fus be -



es beatus es Simon Pe - - tre qui -
 Si - mon Pe - - - tre qui - a ca -
 - tre qui - a
 -atus es Si - - - - mon Pe - tre

et ego di - co ti - bi quia tu es Pe -

quia tu es Pe-trus et su-per hanc Pe -
trus et su-per hanc Pe -

tram e - di-fi - ca - bo
super hanc Pe - tram e - di-fi - ca - bo
tram e - di-fi - ca - bo et -
et su-per hanc Pe - tram

ca - bo eccle -
ec - cle - fi - am me -
- cle - fi am me - am

e - di - fi - ca - bo eccle - fi am me -

- fi am me - - - am Al - le - lu - ia Al -
- - am Al - le - lu - ia Al - le - lu -
ec - cle - fi am me - - am Al - le - lu - ia Al -
- am Al - le - lu - ia Al - le - lu - ia Al - le - lu -

- le - lu - ia Al - le - lu - ia - Al le - lu - - - ia -
- ia - - - Alle - lu - ia Al - le - lu - - - - - ia
- le - lu - ia - Al - le - lu - - - ia Al - le - lu - ia
- ia Al - le - - - lu - ia Al - le - lu - ia Al - le - lu - - - ia

ADRIANO WILLAERT

C H A P. VII.

JOHANNES MOUTON a disciple of Adrian Willaert, was Maestro di Capella to Francis I. king of France *, and, by the testimony of his contemporaries, was one of the greatest musicians of the age he lived in. He composed many masses, which were highly approved by Leo X. A Miserere for four voices of his composition is to be found in the Dodecachordon of Glareanus, as is also the following hymn.

* This prince, as he was a great lover and encourager of learning and the liberal arts, was peculiarly fond of music. In the memoirs of Mr. De la Forêt, ambassador from Francis I. to Solyman II. emperor of the Turks for concluding a treaty between those two princes, in the year 1543, it is related that the king designing to do a pleasure to his new ally, sent him a band of most accomplished musicians, making him, as he thought, a present worthy of his grandeur. Solyman received them very civilly, and was entertained by them with three different concerts at his palace, in presence of all his court; he shewed himself greatly pleased with the music, but having observed that it tended to enervate his mind, he judged by himself that it might make still a greater impression upon that of his courtiers. He much applauded the musicians; nevertheless, as he was apprehensive that music might occasion, in consequence of its establishment, as much disorder in his empire as would be caused by a permission of the use of wine, he sent back the musicians with a handsome reward, after having ordered all their instruments to be broken, with a prohibition against their settling in his empire upon pain of death. Solyman thoroughly believed it to be a stroke of policy in Francis I. for he told the French ambassador that he imagined his master had sent him this amusement to divert him from the business of war, just as the Greeks sent the Persians the game of chess to slacken their military ardour. *Histoire de la Musique et ses Effets*, tom. I. pag. 212.

SAL - - VE Ma -

SAL - VE Ma - ter Sal - - - - -

- ter Sal - - - - - ua - to - - - - -

- - - - - ua - to - - - - - - ris Sal -

ris Sal - ue Ma - ter Sal - - - - -
Inversio

SAL - VE Ma - ter Sal - - - - -

ua - to - - - - - ris Sal - - - - - ua -

Canon Duo in Uno

SAL - VE Ma - ter Sal - - - - - ua - to - - - - -

ua - to - ris
 - tra - to - ris uas e - lec
 to - - - - ris Sal - - - ua - to
 - ris uas e - lec - - - - tum uas

uas e - lec - - - - tum uas ho - no -
 - - - - tum uas ho - no - ris
 - ris uas e - lec - - - -
 ho - - - no - ris

- - - - - ris uas mi - fe - - re -
 uas mi - fe - - - ri - cor -
 - - - tum uas ho no - ris uas ho - no - ris
 uas mi - fe - - - ri - cor - - - di -

THOMAS CREQUILON, a Fleming, was master of the chapel to the emperor Charles V. about the year 1556. He composed hymns for many voices, and some French songs in four, five, and six parts.

CLEMENS, otherwise JACOB CLEMENS NON PAPA, a Fleming, was also one of the musicians of the emperor Charles V. and a composer of masses and other sacred offices. It seems that this prince, though not an avowed patron of the arts, as was his rival Francis I. was a lover of music. Ascham, in the letter above-cited, relates that being at Augsburg, he stood by the emperor's table, and that 'his chapel sung wonderful cunningly all the dinner-while *.'

CYPRIAN DE RORE was born at Mechlin, but lived great part of his time in Italy. He composed many very fine madrigals to Italian words. There is extant in the great church of Parma the following sepulchral inscription to his memory.

Cypriano Roro, Flandro
artis musicæ
viro omnium peritissimo,
cujus nomen famaque
nec vetustate obrui
nec oblivione deleri poterit,
Herculis Ferrariens. Ducis II.
deinde Venetorum,
postremo
Octavi Farnesi Parmæ et Placentiæ
Ducis II. Chori Præfecto,
Ludovicus frater, fil. et hæredes
mæstissimi posuerunt.
Obiit anno M.D.LXV. ætatis XLIX.

The following madrigal is given as a specimen of his abilities in that style of musical composition.

* The same author gives the following humorous account of the behaviour of the emperor at dinner: 'He had four courses, he had sod beef, very good roast mutton, baked hare; these be no service in England. The emperor hath a good face, a constant look; he fed well of a capon; I have had a better from mine hostess Barnes many times in my chamber. He and Ferdinando eat together, very handsomely carving themselves where they list, without any curiosity. The emperor drank the best that ever I saw; he had his head in the glass five times as long as any of us, and never drank less than a good quart at once of Rhenish wine.' Ascham's Works, pag. 375.

AN - COR ch  col par - ti - re

AN - COR ch  col par - ti - re

AN - COR ch  col par -

AN - COR ch  col par -

io mi fen - to mo - ri - re par -

io mi fen - to mo - ri - re par -

- ti - re - io mi fen - to mo - ri - re

- ti - re io mi fen - to mo - ri - re

- tir vor - rei ogn' or o - - gni mo - men - to

- tir vor - rei ogn' or ogn' or ogn' ni mo men - to tan -

par - tir vor - rei ogn' or ogni mo - men - to

par - tir vor - rei ogn' or ogni mo - men - to

tan-toil piacer che fen - to tan-toil piacer che
t'il piacer chio fen - to tan-toil piacer che fen-
tan-toil piacer che fen - to tan

tan-toil piacerche fen - to

fen - to del - la vi - del - la vi - ta
toil piacerchio fen - to del - la vi -
tan-toil pia-cer chio fen - to del - la vi -

- ta ch'ac - qui - fto nel ri - tor -
ch'ac - qui - fto nel ri - tor -
- ta ch'ac - qui - fto nel ri - tor -
- ta ch'ac - qui - fto nel ri - tor -

- no e co - fi mille e mille
 - no e co - fi mille e mille volte il
 - no e co - fi mille e mille volte il gior-
 - no e co - fi e

volte il gior no mille e mille volte il gior - no par
 gior - no e co - fi mille e mille volte il gior -
 - no mille e mille volte il giorno mille e mille volte il gior - no
 co - fi mille e mille volte il gior

- tir da voi vor - re - i
 no par tir da voi vor re - i tan to fon dol -
 par - tir da voi vor - re - i
 no par - tir da voi vor - re - i tan - to fon dol -

tan-to fon dol - ci gli ri - tor

ci tan-to fon dol - ci gli

tan-to fon dol - ci gli ri -

ci tan-to fon dol - ci gli ri -

ni mie - i e co - fi

ri - tor ni mie - i e - co fi mille e

tor ni mie - i e co - fi mille e mille

tor ni mie - i

millee mille volte il gior - no millee mille volte il gior - no

mille e volte il gior - no e co - fi mil lee mille vol -

volte il gior - no millee mille volte il gior no millee mille volte

e co - fi millee mille vol - te millee mille

par-tir da voi vor-re - i
 te il gior-no par-tir da voivor-re -
 gior-no par-tir da voi vor-re -
 volte il gior-no par-tir da voi vor-re -

tan-to fon dol-ci gli
 tan-to fon dol-ci tan-to fon
 i tan-to fon dol-ci tan-to fon
 i tan-to fon dol-ci tan-to fon dol

ri-tor-ni mie - i
 dol-ci gli ri-to-ni mie - i
 dol-ci gli ri-tor-ni mie - i
 ci gli ri-tor-ni mie - i

CIPRIANO DE RORE



PHILIPPUS DE MONTE BELGA D.D.

MAX. II ET RODOLPH. II ROM. IMPP. CHORI MUSICI PRÆFECTUS.

METROPOL. ECCLESIE CAMERACENSIS CANONICUS ET THESAURARIUS.

ÆTATIS SUÆ LXXII A.D. MDXCIV.

PHILIPPUS DE MONTE, a native of Mons in Hainault, born in 1521, was master of the chapel to the emperor Maximilian II. a canon, and treasurer of the cathedral church of Cambray. In that church was a portrait of him, with the following distich under it :

Cernimus excelsum mente arte, et nomine Montem,
Quo Musæ Charites constituere domum.

The print above given of him is taken from it, and is to be found in the Bibliotheca Chalcographica of Boissard. He composed, besides masses and motets, four books of madrigals, of which the following is one.

DA bei ra-mi fce- de - a dol-

DA bei ra-mi fce- de - a dol-

DA bei ra-mi fce- de - a dol-

DA bei ra-mi fce- de - a dol-

- ce nel - la me - mo - ria u - na piog- gia di

- ce nel - la me - mo - ria u - na pioggia di fior fov -

- ce nel - la me - mo - ria u - na pioggia di fior fov -

- ce nel - la me - mo - ria u - na pioggia di fior fov -

fior fov - ra il suo grem - - - bo ed

- ra il suo grem - bo fovr' il suo grem - bo ed

- ra il suo grem - bo il suo grem - - - bo ed

- ra il suo o grem - - - bo ed

el - la fi fe - de - a u - mil in tan - ta

el - la fi fe - de - a u - mil in tan - ta

el - la fi fe - de - a u - mil in tan - ta glo -

el - la fi fe - de - a u - mil in tan - ta glo -

glo - ria co - per - ta gia dell' a - mo - ro - -

glo - ria co - per - ta gia dell' a - mo - ro - fo dell' a - mo

ria co - per - ta gia dell' a - mo - ro fo nem - bo a -

ria co - per - ta gia dell' a - mo - ro - - fo nem -

fo nem - - - bo qual fior ca -

ro - fo nem - bo qual fior ca - dea ful lem - bo qual fior ca -

mo - ro - fo nem - bo qual fior ca - dea ful lem - bo qual fior ca -

bo qual fior ca - dea ful lem - bo

- dea ful lem - bo qual ful - le trec - cie bion -
 - dea ful lem - bo qual ful - le treccie bion - de qual ful - le treccie bion -
 - dea ful lem - bo qual ful - le trec - cie bion de qual ful - le treccie
 qual ful le treccie bion de qual ful le treccie bion -

de ch'O - ro for - bi - to e per - le e - - ran quel
 de ch'O - ro for - bi - to e per - le e - - ran quel
 bionde ch'O - ro for - bi - to e per - le e - - ran quel
 de ch'O - ro for - bi - to e per - le e - - ran quel

dīa ve - derle qual fi po - fa - va in ter -
 dīa ve - derle qual fi po - fa - va in ter -
 dīa ve - derle qual fi po - fa - va in ter -
 dīa ve - derle qual fi po - fa - va in ter -

ra e qual fu-l'on - de

ra e qual fu-l'on - de e qual fu-l'on de qual con un

ra e qual fu-l'on - de e qual fu-l'on de qual con un

ra e qual fu-l'on - de e qual fu-l'on de qual

qual con un va - go er-ro - re

va - go er - ro - re qual con un va-go er - ro - re

va-go er-ro - re qual con un vago er-ro - re

con un va go er - ro

gi - ran - do pa - rea dir quì re - gn'A -

re gi - ran - do pa - rea dir quì re - gn'A -

gi - rando pare - a dir quì re - gn'A -

re gi - ran - do pa - rea dir quì re - gn'A -

- mo - - - re - gi -
 - mo - - - re - gi -
 - mo - - - re - gi -
 - mo - - - re - gi -

- ran - do pa - rea dir qui re gn'A - mo - re
 - ran - do pa - rea dir qui re - - gn'A -
 - ran - do pa - rea dir qui re - gn'A - mo
 - ran - do pa - rea dir qui re - - - gn'A -

A - mo - - - re
 mo - re - qui - re - - gn'A - mo - re
 re A - mo re qui re gn'A - mo - re
 - mo - re qui re - gn'A - mo - - - re

FILIPPO DE MONTE



ORLANDUS LASSUS

D. BAVAR. MUSICUS.

MDLXIX.

ORLANDUS LASSUS, otherwise called Orlando de Lasso, was also a native of the city of Mons above-mentioned, a contemporary and intimate friend of Philipppo de Monte. He, for the sweetness of his voice while he was a child, and his excellent compositions in his riper years, may be said to have been the delight of all Europe. Thuanus, in his history, gives the following account of him : ‘Orlandus Lassus, a man the most famous of any in our age for skill in the science of music, was born at Mons in Hainault; for this is the chief praise of Belgium, that it among other nations abounds in excellent teachers of the musical art And he, while a boy, as is Vol. II.

T t t

the

‘ the fate of excellent fingers, was, on account of the sweetness of his voice forced away, and for some time retained by Ferdinand Gonzaga in Sicily, in Milan, and at Naples. Afterwards, being grown up, he taught for the space of two years at Rome. After this he travelled to France and Italy with Julius Cæsar Brancatius, and at length returned into Flanders, and lived many years at Antwerp, from whence he was called away by Albert duke of Bavaria, and settled at that court, and there married. He was afterwards invited with offers of great rewards by Charles IX. king of France, to take upon him the office of his chapel-master, for that generous prince always retained a chosen one about him. In order to reap the benefit of this promotion, he set out with his family for France, but, before he could arrive there, was stopped by the news of the sudden death of Charles; upon which he was recalled to Bavaria by William the son and successor of Albert, to the same duty as he had before discharged under his father: and having rendered himself most famous for his compositions both sacred and profane, in all languages, published in several cities for the space of twenty-five years, he died a mature death in the year 1595, on the third of June, having exceeded seventy-three years of age.’

The account given by Thuanus does by no means agree either in respect to the time of his birth or decease, with the inscription on the monument of Orlando, which is as follows:

Orlandus Lassus, Bergæ, Hannoniæ urbe
natus anno M. D. XXX.

Musicus et Symphonicus sui seculi facilè princeps:

Primâ ætate admodum puer, ob miram vocis suavitatem
in canendo, aliquoties plagio sublatus:

Sub Ferdinando Gonzaga prorege Siciliæ, annis fermè sex
partim Mediolani, partim in Sicilia, inter symphonicos educatus.
Neapoli dein per triennium, ac demùm Romæ amplius biennium

Musico præfectus Sacello longè celeberrimo.

Pōst peregrinationes Anglicanus et Gallicanus cum
Julio Cæsare Brancacio susceptas, Antverpiæ
totidem annis versatus.

Tandem Alberti et Gulielmi Ducis Bojorum, musicæ Magister
supremus per integrum vicennium.

A Maxi-

A Maximiliano II. Cæs. nobilitatus : à summis imperii Principibus
ac Proceribus summe honoratus.

Cantionibus Harmonicis tam sacris quam profanis omnium
linguarum in orbe universo celebratiff.

Obiit Monaci anno Sal. M. D. XXCV. Æt. LV.

But there is reason to think that the inscription is erroneous, for there is extant a print of Orlando de Lasso engraved by Sadler, with a note thereon, purporting that he was sixty-one in 1593; but with this the epitaph agrees almost as badly as it does with Thuanus's relation. As to the great rewards which that generous prince, as Thuanus styles him, Charles IX. offered him upon condition of his accepting the direction of his choir, his majesty was induced to this act of beneficence by other motives than generosity: Thuanus did not care to tell them, but the reasons for his silence in this particular are long since ceased; the fact is, that the king, who had consented to the massacre of the Hugonots in Paris, and who, forgetting the dignity of his station, himself had a hand in it*, was so disturbed in his mind with the reflection on that unparalleled act of inhumanity, that he was wont to have his sleep disturbed by nightly horrors, and was composed to rest by a symphony of singing-boys: in short, to use the language of Job, he 'was scared with dreams and terrified through visions.' He was a passionate lover of music, and so well skilled in it, that, as Brantome relates, he was able to sing his part, and actually sung the tenor occasionally with his musicians†: and it was thought that such compositions as Orlando was capable of framing for that particular purpose‡, might tend to alleviate that disorder in his mind, which bid defiance to all other remedies, in short, to heal a wounded conscience; but he did not live to make the experiment.

The new Dictionnaire Historique Portatif, as does indeed the inscription on his monument, intimates that Orlando visited England, and contains the following singular epitaph on him:

* Mezeray, and other of the historians of those times, mention, that in that shocking scene of horror and distress, his majesty, in great composure of mind, walked out of his palace with a loaded fowling-piece, which, with all the deliberation of a good marksman, he fired at those who fled from their pursuers.

† He founded the music-school of St. Innocent as a nursery for musicians.

‡ The Penitential Psalms, and some particular passages selected from the book of Job, which are extant, of Orlando's setting, seem to have been composed with this view.

Etant enfant, j'ai chanté le dessus,
 Adolescent, j'ai fait le contre-taille,
 Homme parfait, j'ai raisonné la taille,
 Mais maintenant je suis mis au bassus.
 Prie, Passant, que l'esprit soit là sus.

Orlando de Lasso had two sons, who were also musicians, the one named Ferdinand, chapel-master to Maximilian duke of Bavaria; the other Rudulph, organist to the same prince. They collected the motets of their father, and published them in a large folio volume with the following title, '*Magnum Opus musicum Orlandi de Lasso, Capellæ Bavaricæ quondam Magistri, complectens omnes Cantiones, quas Motetas vulgo vocant, tam antea editas, quam hæctenas nondum publicatas, à 2 ad 12 voc. à Ferdinando Serenissimi Bavaricæ Ducis Maximiliani Musicorum præfecto, & Rudulpho, eidem Principi ab Organis; authoris Filiis summo Studio collectum, & impensis eorundem Typis mandatum. Monachii 1604.*' These it is to be noted are sacred compositions; but there are extant several collections of madrigals published by himself, which shew that he equally excelled in that other kind of vocal harmony.

The memory of Orlando de Lasso is greatly honoured by the notice which Thuanus has taken of him, for, excepting Zarlino, he is the only person of his profession whom that historian has condescended to mention. A great musician undoubtedly he was, and, next to Palestrina, perhaps the most excellent of the sixteenth century. He was the first great improver of figurate music; for, instead of adhering to that stiff formal rule of counterpoint, from which some of his predecessors seemed afraid to deviate, he gave way to the introduction of elegant points and responsive passages finely wrought; and of these his excellencies there needs no other evidence than the following sweet madrigal of his composition.

rilli mi - a di pian-to gra - a di pian-to gra - ve
trift Amarilli mi - a di pian-to gra -
mia A - ma - rilli mi - a di pian-to gra -
a trift Amarillimi - a di pian-to gra - ve

ve la tua ca-ra e foa-ve della dot-
la tua ca-ra e foa-ve del-la dotta Minerva ama-
ve la tua ca-ra e foa-ve del la dotta Mi-
ve la tua ca-ra e foa-ve del-la dotta Mi-ner-va
la tua ca-ra e foa-ve del-la dot-ta Mi-

ta Minerva ama te fron-de o-ve che piu le bionde
te fron-de o-ve che piu le bionde chio-me-
nerva amate fronde o-ve che piu le bionde chio-me non
a-ma-te fronde o-ve che piu le bionde chio-
nerva amate fron-de o-ve che piu le bionde chio-

chio - me non t'inghirlanda e non ti stringe non ti
non t'inghirlanda e non ti stringe non t'inghirlanda e non ti stringe
t'inghirlanda e non ti stringe non t'inghirlanda e non ti stringe
me non t'inghirlanda e non ti stringe
me non t'inghirlanda e non ti stringe
Pia
stringe chi se n'ador-na e cin - ge ohi - me
ge chi se n'ador-na e cin - ge ohi - me ohi -
ge chi se n'ador-na e cin - ge ohi - me ohi -
ge chi se n'ador-na e cin - ge ohi -
ge chi se n'ador-na e cin - ge ohi -
ge ohi - me ohi -
ohi me fiamma no - vel - la vedi la come n'ar -
me fiamma no - vel - la vedi la come
me fiamma no - vel - la vedi la come n'ar - de
me fiamma no - vel - la vedi la come n'ar de vedi la come
me fiamma no - vel - la vedi la come n'ar

de vedi-la come n'ar-de vedi-la come n'ar - de vedi-
 n'ar-de vedi-la come n'ar-de vedi-la come n'ar-
 vedi-la come n'ar-de vedi-la come n'ar-de vedi-la
 n'ar-de vedi-la come n'ar-de vedi-la come n'ar-de
 de vedi-la come n'ar-de vedi-la come

la come n'ar - de e fi fa bel-la ohi -
 de vedi-la come n'ar-de e fi fa bel-la ohi -
 come n'ar - de e fi fa bel-la ohi-me
 e fi e fa bel-la ohi-me
 n'ar-de e fi fa bel-la ohi-me

me ohi-me fiamma no-vel-la vedi-la come n'ar-
 me ohi-me fiamma no-vel-la vedi-la come
 ohi-me fiamma no-vel-la vedi-la come n'ar-de
 ohi-me fiamma no-vel-la ve-dila come n'ar-de v-dila come
 ohi-me fiamma no-vel-la vedila come n'ar-

- de vedila come n'arde vedi-la come n'ar - - de vedi-
n'ar-de vedi - - la come n'arde vedi-la come n'ar-
ve-di-la come n'ar-de vedi-la come n'ar-de vedi-la
n'ar - de vedi-la come n'ar-de vedi-la n'ar-de
de vedi-la come n'ar - - de vedi-la come

- lacomen'ar - - de e fi fa' bel - - la
- de vedila come n'ar - de e fi fa' bel - - la vedi-
come n'ar - - de e fi fa' bel - la vedi-lacome
e fi - - fa' bel - - la -
n'ar-de e fi fa' bel - - fa ve-di-la'

vedi-lacomen'arde e fi fa' bel - - la
- la come n'arde e fi fa' bel - la
n'ar-de e fi fa' bel la
come n'ar-de e fi fa' bel - - la

C H A P. VIII.

THE other masters mentioned by Guicciardini, namely, Gombert, Curtois, Cornelio Canis, Mancicourt, Jusquin Baston, Christian Holland, Giaches de Waert, Bonmarche, Severin Cornet, Piero du Hot, Gerard Turnhout, Hubert Waelrant, and Giachetto di Berckem, and the rest of those not particularly here characterised, were of somewhat less note; there are however extant some madrigals of Severin Cornet and Giaches de Waert, which shew them to have been eminently skilled in their profession.

From the foregoing deduction of the progress of music, it appears that the Flemings, more than any people in Europe, had contributed to bring it to a standard of purity and elegance; and that towards the latter end of the sixteenth century the Low Countries abounded with professors of the science, who in the art of practical composition seem to have exceeded the Italians themselves. The reason of this may be, that in consequence of the precepts which Franchinus had delivered, the latter, under the direction of the Roman pontiffs, were employed in the forming of a new style for the church service. It had been discovered that the clergy, and indeed the laity, were grown tired of the uniformity of the Cantus Gregorianus, and were desirous of introducing into the service a kind of music affording greater variety, and better calculated to engage the attention of the hearers. Leo X. who was so fond of music that the love of it is reckoned in the number of his failings, was the first pope that endeavoured at this reformation; and he had carried it so far, that the Council of Trent, in the year 1562, took the state of church-music into consideration, and, to prevent the farther abuse of it, made a decree against Curious singing*, which however had not its effect till about the close of that century, when Palestrina introduced into the church that noble and ma-

* This decree, which was made for correcting abuses in the celebration of the mass, prohibits, among other things, 'l' uso delle musiche nelle chiese con mistura di canto, o' suono lascivo, tutte le attioni secolari, colloqui profani, strepiti, gridori.' i. e. The use of music in churches mixed with lascivious songs, all secular actions, profane speeches, noises and screeches. Hist. del Concil. Trident. di Pietro Soave. Londra 1619, pag. 559.

jestic style which has rendered him the admiration of all succeeding ages.' After this the Italian masters fell in with the practice of the Flemings in the composition of madrigals and other forms of vocal harmony, in which a latitude was given to all the powers of invention, and in the exercise whereof it must be owned they discovered a wonderful degree of skill and judgment.

While these improvements were making abroad, it seems that in England also the science had made very considerable advances. It is true that from the time of John of Dunstable, who lived about the year 1450, to Taverner, who flourished almost a century after, the musical offices for the church discover very little of that skill and invention which recommend those works of the old Symphonetæ contained in the Dodecachordon of Glareanus; but whether it was owing to the affection which it is known Henry VIII. bore to music, or to that propensity in the people of this nation to encourage it, which made Erasmus say that the English challenge the prerogative of having the most handsome women, and of being 'most accomplished in the skill of music of any people;' it is certain that the beginning of the sixteenth century produced in England a race of musicians not inferior to the best in foreign countries; and to this truth Morley, in pag. 151 of his Introduction, speaking of Farefax, Taverner, Shephard, Mundie, and others, has borne his testimony.

In the catalogue of Morley nothing like chronological order is observed, but in the following account of some of the persons mentioned, and of others omitted by him, the best arrangement is made of them that the scanty materials for that purpose would allow of. To begin with Cornish.

WILLIAM CORNISH lived about the year 1500; bishop Tanner has an article for him, wherein he mentions that some of his musical compositions are to be found in a manuscript collection in the possession of Mr. Ralph Thoresby, and mentioned by him in his History of Leeds, pag. 517. That manuscript has been searched, and it appearing that there were two of the name, an elder and a younger, it is uncertain which of them was the author of the treatise between Trowthe and Enformacion, mentioned by Tanner to have been printed among the works of Skelton, and which has this title:

In the fleete made by me William Cornithe, othertwise called
Nyshewete, chapelman with the most famous and noble king Henry
U u u 2 the

the VII. his repue the xix pere the moneth of July. A treatise
betwene Trowth and Informacion ;

But as the poem, for such it is, contains a parable abounding with allusions to music and musical instruments, and is in many respects a curiosity, that part of it is here inserted. It seems to be a complaint of Cornish himself against one that had falsely accused him, who is distinguished by the name of Informacion, as Cornish is by that of Musike.

A parable betwene Informacion and Musike.

The examples.

Musike in his melody requireth true soundes,
Who setteth a song should geue him to armony ;
Who kepeth true his tuenes may not passe his sonds,
His alteracions and prolacions must be pricked treuly,
For musike is trew though minstrels maketh maystry,
The harper careth nothing but reward for his song,
Merily soundith his mouth when his song goth all of wrong.

The Harpe.

A Harpe geueth sounde as it is sette,
The harper may wrest it untunablp,
If he play wrong good tunes he doth lette,
Or by mpylunpng the very trew armonye ;
A harpe well playde on shewyth swete melody,
A harper with his wrest may tune the harpe wrong,
Mpylunpng of an instrument shal hurt a true songe,

A Songe.

A songe that is trewe and ful of swetnes,
May be euill songe and runyd ample,
The songe of hymselfe pet neuer the les
Is true and tunable, and syng it as it is :
Then blame not the song, but marke wel this,
He that hath spit at another mans songe,
Will do what he can to haue it songe wronge.

A Clari-

A Claricorde.

The claricorde hath a tunely kynde,
 As the wyre is wrested hie and lowe,
 So it tuenpth to the players mynde,
 For as it is wrested so must it nedes shoue,
 As by this reson ye may well knoſe,
 Any instrument mystunp'd shall hurt a trefw song,
 Yet blame not the claricord the wresser doth wrong.

A Trompet.

A trompet blotwen hie with to hard a blast,
 Shal cause him to bary from the tunable kynde,
 But he that bloweth to hard must suage at the last,
 And sayne to fall lower with a temperate wynde,
 And then the trompet the true tune shall fynde,
 For an instrument over wynded is tuned wrong,
 Blame none but the blotwer, on him it is longe.

True Counsell.

Who plaieſh on the harpe he should play trefw,
 Who syngeth a songe, let his voice be tunable,
 Who wresteth the claricorde mystunp'ng eschew,
 Who bloweth a trompet let his wind be mesurable,
 For instruments in them self be ferme and stable,
 And of trowth, wold trowth to every manes songe,
 Tune them then truly for in them is no wronge.

Colours of Musyke.

In Musyke I have learned iiij colours, as this,
 Blake, ful blake, uerte*, and in lykewise redde,
 By these colours many subtilt alteracions ther is,
 That wil begile one tho in cuning he be wel sped,
 With a prike of Indicion from a body that is dede,
 He shal tryp to his nombre with swetnes of his song,
 That the ear shal be pleased, and yet he al wrong.

* This passage should be red, blake ful, blake voide, &c. for the reason given pag. 181 of this volume.

The Practiser.

I pore man, unable of this science to skyll,
 Save litel practise I have by experience,
 I mean but trouth and of good will,
 To remembre the doers that useth such offence,
 Not one sole, but generally in sentence,
 By cause I can skyll of a litle songe,
 To try the true corde to be knowen from the wrong.

Treuth.

Yet trouth was not drownde ne sankt,
 But still dyd fleete aboute the water,
 Information had playd hym such a pranke,
 That with power the pore had lost his mater,
 Because that trouthe began to clater,
 Information hath taught hym to solse his songe,
 Paciens parforce, content pou with wronge.

Truth.

I assayde theis tunes me thought them not swete,
 The concordcs were nothynge muscally,
 I called Masters of Musike * cunynge and discrete ;
 And the first prynciple, whose name was Cuballe,
 Guido Voce, John de Murris, Vitrapaco and them al,
 I prayed them of helpe of this combrous songe,
 Periked with force and lettred with wronge.

True Answer.

They sayd I was horce I might not spunge,
 My voice is so pore it is not alwydble,
 Information is so curpous in his chaumtynge,
 That to bere the trew plainfong, it is not possible :
 His proportions be so hard wiche so highe a quatrible,
 And the playn song in the margyn so craftely bound,
 That the true tunes of Cuball cannot have the right founde.

* It is worthy of remark that the succeeding musicians to Hobrechth, Okenheim, Iodocus Pratenfis, and others of the Flemish school, had the appellation of Master, and hence the term Master of Music, which till lately was the designation of a practical musician. This denomination seems to have been first given them towards the middle of the sixteenth century, for in the middle of it, when Glareanus wrote, they were termed *Phonasei* and *Symphonete*. Here they are called Masters of Music; and Guicciardini, in the passage lately cited from him, styles the musicians of Flanders '*Maestri della Musica*'.

Truthe.

Truthe.

Well quod truthe, yet ones I trust verely,
 To have my voyce and syng agayne,
 And to flete out truthe and clarify truly,
 And ere syng candy adape or thwapne,
 And then to the deske to syng true and playn,
 Information shal not alwaye entune hys song,
 Whp parts shal be true when his countreuers shal be wrong.

Information.

Information hym embolded of the monacorde,
 From consonaunts to concordes he musyd his mapstry,
 I assapde the musyke both knyght and lord,
 But none would speke, the sounde bord was to hpe,
 Then kept I the plain keyes the marred al my melody,
 Enformation drave a crotchet that pass al my song
 With proportion parforce dreuen on to longe.

Dialogue.

Sufferance came in to syng a parte,
 Go to, quod trouth, I pray you begyne,
 May soft quod he, the gife of my parte
 Is to rest a longe rest or I set in,
 May by long resting ye shal nothing wyne,
 For information is so crafty and so hpe in his songe,
 That yf ye sal to resting in fapth it will be wrong.

Treweth.

Information wil teche a doctor his game,
 From superacute to the noble dyapason,
 I asapd to acute, and when I came
 Enformation was mete for a noble dyatesseron,
 He song by a Dothome * that hath two kyndes in one,
 With many subtil semetunes most met for this song,
 Pacience parforce, content you with wrouge.

Trowth.

I kepe be rounde and he by square,
 The one is hemole, and the other bequare,
 If I myght make tryall as I could and dare,

* i. e. APOTOME, the residue of three sesquioctave tones, after subtracting the diatessaron, consisting of two such tones, and the Pythagorean limma. See vol. I. pag. 73.

I should sholv why these ij kynds do varpe,
 But God knowyth al, so doth not kyng Harry,
 For yf he dydde than chaunge shold this iij song,
 Wyte for patience, and conscience for wronge.

Peupstwhete Parabolam.

The younger Cornish appears to have been a good musician. Two songs of his composition in the Thoresby manuscript above-mentioned, are inserted in the next succeeding volume of this work.

JOHN TAVERNER, mentioned by Morley in his Catalogue, and also in his Introduction, pag. 151, and elsewhere, was organist of Boston in Lincolnshire, and of Cardinal, now Christ-Church college, in Oxford. It seems that he, together with John Frith the martyr, and sundry other persons, who left Cambridge with a view to preferment in this, which was Wolsey's new-founded college, held frequent conversations upon the abuses of religion which at that time had crept into the church; in short, they were Lutherans. And this being discovered, they were accused of heresy, and imprisoned in a deep cave under the college, used for the keeping of salt-fish, the stench whereof occasioned the death of some of them. John Fryer, one of these unfortunate persons, was committed prisoner to the master of the Savoy, where, as Wood says, 'he did much solace himself with playing on the lute, having good skill in music, for which reason a friend of his would needs commend him to the master; but the master answered, "take heed, for he that playeth is a devil, because he is departed from the Catholic faith." He was however set at liberty, became a physician, and died a natural death at London*. Frith had not so good fortune; he was convicted of heresy, and burnt in Smithfield, together with one Andrew Hewet, in 1533†.

Taverner had not gone such lengths as Frith, Clerke, and some others of the fraternity; the suspicions against him were founded merely on his having hid some heretical books of the latter under the boards of the school where he taught, for which reason, and because of his eminence in his faculty, the cardinal excused him, saying he was but a musician, and so he escaped‡.

* Athen. Oxon. vol. II. pag. 124, Fasti, anno 1525.

† Fox's Acts and Monuments, vol. II. pag 304, et seq.

‡ Fuller's Church History, Cent. XVI. Book V. pag. (171.) Fuller mistakes the Christian name of Taverner, calling him Riehard.

O Splen-dor glo - ri - æ et I. ma-go Substan-

O Splen-dor glo - ri - æ et I. ma-go Substan-ti-

Je - fu Chrif -

- ti - æ Dei Patris om-ni-po-ten - tis Je - fu Chrif -

- æ Dei Patris om-ni-po-ten - tis Je - fu Chrif - te

- te u - ni-ce e - jus - dem fi - li - di -

- te u - ni-ce e - jus - dem fi - li - di - lec -

u - ni-ce e - jus - dem fi - li di - lec - te

-lec-te to-ti-us bo-ni fons ui-ue Re-demp-
 -te to-ti-us bo-ni fons ui-ue
 to-ti-us bo-ni fons ui-ue Re-

-tor mun-di fer-ua-tor et Deus
 Re-demp-tor mun-di fer-ua-tor
 -demp-tor mun-di fer-ua-

noft-ter Sal-ue.
 et Deus nofter Sal-ue.
 -tor et Deus nofter. Sal-ue.

Dr. Ward, in his *Lives of the Gresham Professors*, has brought forward to view a man of the name of John Taverner, who it seems was chosen music professor in the year 1610; and it is necessary, in order to prevent confusion between these two persons, who had the same christian and surname, to distinguish the one from the other; and especially as Ward has said but very little of the former of them, and in speaking of him has made use of an expression that oftner implies contempt than respect, 'There was one John Taverner of Boston, &c.'

The truth is, that this person is he whom all men mean when they speak of Taverner the musician; and as to the professor, he was the son of the famous Richard Taverner*, who in the year 1539, published a new edition of what is called Matthew's Bible, with corrections and alterations of his own; but it does not appear from the doctor's account of him that he had any better claim to the office of music professor than a testimonial from the university of Oxford, where he had studied, purporting that he was 'in his religion very sound, a due and diligent frequenter of prayers and sermons, and in his conversation very civil and honest,' with this general recommendation respecting his proficiency in music, 'that he had taken two degrees in that and other good arts.'

ROBERT FAIRFAX, of the Yorkshire family of that name, was a doctor in music of Cambridge, and was incorporated of Oxford in the year 1511. Bishop Tanner says he was of Bayford in the county of Hertford, and that he died at St. Alban's, which is very probable, for he was either organist or chanter of the abbey church there, and lies buried therein. His coat-armour is depicted over the place of his interment, but has long been hid by the seat of the mayor of that town†. Some of his compositions, and the following among the rest, are in the manuscript of Mr. Thoresby above-mentioned.

* In the year 1552 this Richard Taverner, though a layman, there being then a scarcity of preachers, obtained of Edward VI. licence to preach in any part of his dominions, and preached before the king at court, wearing a velvet bonnet, a damask gown, and a gold chain; and in the reign of queen Elizabeth, being then high-sheriff of the county of Oxford, he appeared in the pulpit at St. Mary's, then of stone, with a sword and a gold chain about his neck, and made a sermon to the scholars, which had this hopeful beginning, 'Arriving at the mount of St. Mary's in the stoney stage, where I now stand, I have brought you some biscuits baked in the oven of charity, carefully conserved for the chickens of the church, the sparrows of the spirit, and the sweet swallows of salvation.' The story is told by Wood, and repeated by Dr. Ward, in his *Lives of the Gresham Professors*, with an intimation that such flowers of wit and eloquence were then in vogue. But the state of literature was not even then so very low as to afford an excuse for such nonsense, or to induce the readers of it to believe that Mr. Sheriff Taverner could be any other than a very shallow and conceited old gentleman.

† In the Thoresby MS. it is the seat of the mayorefs.

A - VE sum-me e - ter-ni - ta - tis

A - VE sum-me e - ter-ni - ta - tis Fi.

Sum-me ve-ri -

Fi-li-a cle-mentif - si - - - ma Sum - me ve-ri -

- li-a cle-mentif - si - - - ma

- ta - tis Ma - ter pi - if -

- ta - - - - - tis Ma - ter pi - if -

Sum - me ve-ri - ta - tis Ma - ter pi - if -

- fi - ma Sum - me boni - ta - tis
 - fi - ma Sum - me boni - ta - - tis spon - fa be -
 - fi - ma Sum - me boni - ta - - tis spon - fa

spon - fa be - nignif - fi - ma Summe tri - ni - ta - tis ancil -
 nignif - fi - ma Summe tri - ni - ta - - tis an -
 be - nig - niffi - ma Summe tri - ni - ta - tis an -

- la ni - tiffi - - ma.
 - cil - la ni - tiffi - - ma.
 - cil - la ni - tiffi - - ma.

JOHN MASON, in Morley's Catalogue called Sir John Mafon, as being in orders*, took the degree of bachelor of music at Oxford in the year 1508, as appears by the Fasti Oxon. of Wood, who adds that he was much in esteem for his profession. He was a prebendary, and the treasurer of the cathedral church of Hereford, and died in 1547.

C H A P. IX.

JOHN DYGON, as appears by a composition of his here inserted; was Prior of St. Austin's in Canterbury, and a very skilful musician. In the catalogue of the abbats of the monastery of St. Augustine, in Dr. Battely's Antiquities of Canterbury, part II. page 160, John Dygon is the sixty-eighth in number. It seems he was raised to this dignity from that of prior, for many instances of the kind occur in that list; and let it be remembered that the brethren of the monastery were of the Benedictine order. According to Dr. Battely, Dygon was elected abbat anno 1497, and died in 1509. In the Fasti Oxon. it is said that John Dygon, a Benedictine monk, was admitted to the degree of bachelor in music, anno 1512. This account agrees but ill with that given of Dygon of Canterbury, and yet the coincidence in both, of so many particulars as a christian and surname, and a religious and secular profession, will hardly admit of a supposition but that the persons severally spoken of were one and the same. The following Motet is the composition above referred to.

* The custom of prefixing the addition of Sir to the Christian-name of a clergyman was formerly usual in this country. Fuller, in his Church History, book VI. enumerates seven chauntries, part of a much larger number, in the old cathedral of St. Paul in the time of king Edward VI. with the names of the then incumbents, most of whom have the addition of Sir, upon which he remarks, and gives this reason why there were formerly more Sirs than Knights, 'Such priests as have the addition of Sir before their Christian-name were men not graduated in the university, being in orders, but not in degrees; whilst others entituled Masters had commenced in the arts.'

This ancient usage is alluded to in the following humorous catch:

' Now I am married, Sir John I'll not curse,
' He joined us together for better for worse;
' But if I were single, I do tell you plain,
' I'd be well advis'd e'er I married again.'

AD la pi

AD la pi dis

la pi dis po fi cio

dis po fi cio

po fi cio nem qua

nem quare non fer va bant pe

nem qua re non fer va

re non fer va bant quare qua re

tram quare non fer va bant pe

bant quare non ferva bant petram pe

non ferva bant pe

dispono

tram Jus-ti ci-
 tram Pe-
 tram Jus-ti ci-æ pe-
 quare non fer-va-bant pe-tram
 tram Jus-ti ci-æ quare non ferva-
 tram Jus-ti ci-æ Jus-ti-
 Jus-ti ci-æ Jus-
 bant pe-tram Jus-ti ci-æ Jus-ti-
 ci-æ Jus-ti-
 ti ci-æ. Quod e-nim
 ci-æ. Quod e-
 ci-æ. Quod

vi - - - vit vi - vit De -
 - nim vi - - - vit vi -
 e - nim vi - - - vit vi - vit De - o
 - o vi vit vi - - - vit De - o
 - vit De - o quod
 vi - - - vit quod e - nim vi -
 quod enim vivit vivit De - o vi -
 e - - - nim vi - vit vi -
 - vit vivit De - o vi - - - vit
 - vit De - o .
 - vit De - o .

De - o quod enim vivit vi - - - vit De - o .
 JOHN DIGON PRIOR OF SAINT AUSTIN'S CANTERBURY

WILLIAM CHELLE was admitted at Oxford to the degree of bachelor in music in 1524. He was a secular chaplain, a prebendary, and precentor of Hereford cathedral. Bishop Tanner mentions two tracts of his writing, the one intitled *Musicae Practicae Compendium*, the other *De Proportionibus Musicis*.

JOHN GUINNETH was a native of Wales, of very poor parentage, but supported in his studies by some beneficent clergyman, who allowed him an exhibition. In the year 1531, being then a secular priest, and having spent twenty years in the study and practice of music, and composed the responses for the whole year in division-song, and many masses and antiphons for the use of the church, he supplicated for the degree of doctor, and obtained it upon payment of twenty-pence, and in 1533 was presented to the rectory of St. Peter in West Chepe*. He wrote 'A Declaration of the State wherein Heretics do lead their Lives,' and other controversial tracts mentioned by Wood and Tanner.

JOHN SHEPHARD studied at Oxford twenty years, and obtained a bachelor's degree. In 1554 he supplicated for that of doctor, but it does not appear by the registers that he obtained it. Some of his compositions are extant in a book intitled *Mornyng and Evenyng prayer and Communion, set forth in foure partes, to be song in churches, both for men and children, wyth dyvers other godly prayers and Anthems, of sundry mens doynges. Imprinted at London by John Day, dwelling over Alders-gate, beneath Saint Marrins, 1565*; others in manuscript are among the archives in the music-school at Oxford†.

* Vide Athen. Oxon. vol. I. col. 102. Fasti, sub anno 1531.

† The music school at Oxford is the repository of a great number of books containing compositions of various kinds, many of them of great antiquity. That they are deposited in the music school rather than in the Bodleian or other libraries of the university, will be presently accounted for; but first it must be mentioned that one William Forrest, a priest in the reign of Henry VIII. well skilled in music and poetry, had made a copious collection of the best compositions then extant, and among them many of John Taverner of Boston, Marbeck of Windsor, Dr. Fairfax, the above-named Shephard, and many others. These came to the hands of William Heather or Heyther, one of the gentlemen of the royal chapel, and who in 1622 was admitted to the degree of doctor in music. This person, who died in 1627, founded the music lecture at Oxford, and for the use of the professor, who was required to read it in the music school, made a donation of the above collection, together with his own additions thereto.

STEUN first after Christ for God's

STEUN first after Christ for

STEUN first after Christ for God's word

word his Blood spent cru- el lie to death ston-

God's word his Blood spent cru- el lie to

his blood spent cru- el lie to death

- ed by false Ac- cuse - - -

death ston- ed by false A- cuse - - -

ston- ed by false A- cuse - - -

- mente, Yelding his Soul to God praying him to

- mente, Yelding his Soul to God praying him to

- mente, Yelding his Soul to God praying him to

for - geue his E - - - - - nemies Ma -

for - - - geue his E - - - - - ne - mies

for geue - - - - - his E - - - - - ne -

-lice blind Ig - - - - - norance and Mis be - - - - - leue

Ma -lice blind Ig - - - - - no - - - - - rance and Mis - - - - -

-mies Ma -lice blind Ig - - - - - norance and Mis - be - - - - - leue

and Mis be - - - - - leue

- be - - - - - leue not re - gard - - - - - ing his

Not re - gard - - - - - ing his own

not re - gard - - - - - ing his own greuous Torments pre - - - - - fent

own greuous Tor - - - - - ments pre - - - - - fent. But -

greuous Tor - - - - - ments pre - - - - - fent. But

But their Punishment to come which neuer shouldre -
 - their Pu - - nishment to come which ne - uer shouldre
 their Punishment to come which ne - uer shouldre lent

- lent; and for his constant Faith and fer - uent Cha -
 - lent; and for his con - - stant Faith & feruent
 and for his constant Faith & feruent Cha - ri -

- ri - - tie From Earth saw in Hea'n
 Chari - - tie From Earth saw in Hea'n
 - tie From Earth saw in Hea'n Christ his

Christ his glo - ri - - ous Ma - - jes - - tie
 Christ his glo - - rious Ma - jes - - tie
 glo - - rious Ma - jes - - tie

JOHN SHEPHARD

C H A P. X.

JOHN REDFORD was organist and almoner of St. Paul's cathedral in the reign of Henry VIII. and, in virtue of the latter office, master of the boys there. Tusser, the author of the *Five hundred Points of Husbandry*, and his scholar, gives a character of him in the following stanza, taken from his life, written by himself in verse*.

* * * * *

By friendship's lot to Paul's I got,
So found I grace a certain space

Still to remaine

With Redford there, the like no where

For cunning such and vertue much

By whom some part of music's art

So did I gaine.

JOHN THORNE, a contemporary of Redford, and who has also a place in Morley's Catalogue, was of York, and most probably organist of that cathedral. The following motet may serve as a specimen of his abilities.

* Tusser had related in the preceding stanzas of this poem, that in his infancy, probably when he was about seven years old, he was thrust out of his father's family, and sent to song-school at Wallingford college, where he underwent a great deal of hardship, being badly clothed, and as badly fed, and that while he was there he was impressed by virtue of a placard or warrant issued for the purpose of supplying the cathedrals of this kingdom with boys, and made to serve the choir in several places. He adds, that at length he had the good fortune to get to St. Paul's, where he became the scholar of Redford, as in the stanza above-cited. Bishop Tanner says that afterwards, viz. anno 1543, he went to King's College Cambridge, which he might do when he was about twenty years of age. This circumstance ascertains pretty nearly the time when Redford lived, and fixes it to the latter end of the reign of Henry VIII.

STELLA coeli extirpa-
STELLA coeli extirpa-
STELLA coeli ex-tirpa - vit ex-tirpa-
vit quae lactavit Domi-num quae lacta-vit Domi-
vit quae lacta-vit Do-mi-num quae lacta-vit Dominum
vit quae lactavit Domi-num quae lacta-vit Dominum Mor-
num Mortis pestem quam planta-vit Mortis pestem quam planta-
Mortis pestem quam planta-vit Mortis pestem quam planta-vit
tis pestem quam planta - vit Mortis pestem quam planta-vit pri-
vit primus Parens Ho-mi-num primus Pa-
primus Parens Ho - mi-num primus Parens Ho -
mus Parens Ho - mi-num, primus Pa-rens Ho -

rens Ho - mi - num Ip - fa Stella nunc dig - ne - tur
 - mi - num Ip - fa Stella nunc dig - ne - tur fide -
 - mi - num Ip - fa Stella nunc dig - ne - tur fide - ra com

fide - ra compe - sce - re fide - ra compe - sce - re quo - rum
 - ra compe - sce - re fide - ra compe - sce - re quo - rum bel - la plebem ce -
 - pef - ce - re fide - ra compe - sce - re quo - rum bella plebem ce -

bel - la plebem ce - dunt di - re Mortis ul - ce - re di - re Mor
 - dunt di - re Mortis ul - ce - re di -
 - dunt di - re Mortis ul - ce - re di - re Mortis

tis ul - ce - re O glo - ri - o - fa
 re Mortis ul - ce - re O glo - ri - o - fa Stella
 ul - ce - re O glo - ri - o - fa Stel -



Stel - la ma - ris a pef - te fuc - cur - re no -
 ma - - - ris a pef - te fuc - cur - re no -
 - la ma - ris a pef - te fuc - cur - re no -

bis Au - di nos nam Fi -
 bis Au - di nos nam Fi -
 bis Au - di nos nam Fi -

li - us ni - hil ne - gans te ho - no -
 li - us ni - hil ne - gans te ho - no -
 li - us ni - hil ne - gans te ho - no - rat

rat ni - hil ne - gans te ho - no - rat
 rat ni - hil ne - gans te ho - no - rat
 ni - hil ne - gans te ho - no - rat

Sal - ve nos Je - fu Pro qui - bus

Sal - ve nos Je - fu Pro - qui - bus vir - go

Sal - ve nos Je - fu Pro qui - bus vir

vir - go pro qui - bus vir - go mater te

pro qui - bus vir - go mater te o

go pro qui - bus vir - go mater te o

o - rat mater te o

rat ma ter te o - rat mater te

rat mater te o - rat ma

rat mater te o - rat

o - rat mater te o - rat

ter te o - rat

JOHN THORNE OF YORK

GEORGE ETHERIDGE, in Latin Edrycus, born at Thame in Oxfordshire, was a scholar of Corpus Christi college in Oxford, anno 1534. He was admitted to a degree in physic, and, being excellently skilled in the Greek language, was appointed Regius professor thereof in that university about the year 1553; but having been in queen Mary's time a persecutor of the protestants *, he was by her successor removed from that station, after which he betook himself to the practice of physic in the city of Oxford, by which, and the instruction of the sons of gentlemen of his own communion (for he strictly adhered to the Romish persuasion) in the rudiments of grammar, music, and logic, he acquired considerable wealth: one of his pupils was William Gifford, afterwards archbishop of Rheims. He was an excellent poet, and well skilled in the mathematics, as also in vocal and instrumental music, as appeared to Anthony Wood by some of his compositions, which it is probable he had seen, and the testimony of the more ancient writers. Leland, who was his familiar friend, thus celebrates his memory:

Scripsisti juvenis multâ cum laude libellos,
Qui Regi eximie perplacuerunt meo.

And Pits sums up his character in these words: ‘Erat peritus mathematicus, musicus tum vocalis, tum instrumentalis cum primis in Anglia conferendus, testudine tamen et lyra præ cæteris delectabatur. Poëta elegantissimus. Versus enim Anglicos, Latinos, Græcos, Hæbreos accuratissime componere, et ad tactus lyricos concinnare pertissime solebat.’

RICHARD EDWARDS, a native of Somersetshire, was a scholar of Corpus Christi college Oxon, and received his musical education under George Etheridge above-mentioned. At the foundation of Christ Church college by Henry VIII. in 1547, he was made senior student, being then twenty-four years of age. At the beginning of queen Elizabeth's reign he was made a gentleman of the chapel and

* He assisted at the degradation of Ridley previous to the execution of the sentence on him, and recommended that he should be gagged, to prevent his speaking against his persecutors. Fox's Acts and Monuments, edit. 1641, vol. III. pag. 500. Fox calls him ‘one Edrige, the reader then of the Greek lecture.’

master of the children. He was an excellent musician, and also a poet. Puttenham, in his *Art of English Poesie*, pag. 5, together with the earl of Oxford, celebrates ‘Maister Edwardes of her Ma-
‘jestys chapel,’ for comedy and interlude. A particular account of him is referred to a subsequent part of this work, in which the old English poets are enumerated and characterised. In this place he is spoken of as a musician only, and in that faculty he is said to have manifested his skill in many very excellent compositions.

ROBERT TESTWOOD, of Windsor, and JOHN MARBECK of the same place, a man to whom church-music is greatly indebted, he being the original composer of the music to the cathedral service in use at this day, will be spoken of hereafter; at present it may suffice to say, that in the reign of Henry VIII. they were both condemned to the stake for heresy, that the former suffered, and the latter escaped the same fate in regard of his great merit in his profession.

Besides the several English musicians above enumerated, there were many of great eminence of whom no memorials are now remaining, save those few of their compositions which escaped that general destruction of books and manuscripts which attended the dissolution of religious houses, and are now preserved in the libraries of cathedrals, those of the two universities, the colleges of Eton and Winchester, and the British Museum*. The following are the names of famous musicians who flourished before the Reformation, and have not a place in Morley’s Catalogue printed at the end of his Introduction. John Charde, Richard Ede, Henry Parker, John Norman, Edmund

* Bale, who was a witness to it, gives the following relation of the havoc of books at that time, and the uses to which they were put:

‘A greate nombre of them whych purchased those superstyccouse mansyons, referued
‘of those lybrarye bokes, some to serue theyr iakes, some to scoure theyr candellstyckes,
‘and some to rubbe their bootes. Some they solde to the grossers and sope-sellers, and
‘some they sent ouer see to the bokebynders, not in small nombre, but at tymes whole
‘shyppes full, to the wonderynge of the foren nacyons. Yea the unyuersytees of thys
‘realme are not all clere in this detestable fact. But cursed is that bellye whyche seketh
‘to be fedde with suche ungodly gaynes, and so depelye shameth hys natural contreye.
‘I knowe a merchaunt man, whych shall at thys tyme be namelesse, that boughte the con-
‘tentes of two noble lybraries for xl. shyllinges pryce, a shame it is to be spoken. Thys
‘stuffe hath he occupied in the stede of graye paper by the space of more than these x yeares,
‘and yet he hath store ynough for as many yeares to come. A prodygyouse example is
‘this, and to be abhorred of all men which loue their nacyon as they shoulde do.’ Pré-
face to *The laboryouse Journey & Serche of Johan Leylande for Englands Antiquities*,
with declaracyons enlarged: by Johan Bale, anno 1549.

Shel-

Sheffield, William Newark, Sheryngham, Hamthere,
Richard Davy, Edmund Turges, Sir Thomas Phelyppis, or Philips,
Browne, Gilbert Banister, and Heydingham.

Morley's Catalogue may be supposed to contain the names of the principal musicians of his time, and of the age preceding; but it is somewhat remarkable that he has neither in that, nor in any other part of his work, taken notice of our king HENRY VIII. as a composer of music. Erasmus relates that he composed offices for the church; bishop Burnet has vouched his authority for asserting the same; and there is an anthem of his for four voices, 'O Lord, the maker of all things,' in the books of the royal chapel, and in the collection of services and anthems lately published by Dr. Boyce, which every judge of music must allow to be excellent. It is true that in a collection of church-music, intitled 'The first Book of selected Church Musick, collected by John Barnard; one of the minor canons of the cathedral church of St. Paul,' and published in the year 1641, this anthem is given to William Mundy, but the late Dr. Aldrich, after taking great pains to ascertain the author of it, pronounced it to be a genuine composition of king Henry VIII *. The fact is, and there is additional evidence of it existing, not only that Henry understood music, but that he was deeply skilled in the art of practical composition; for in a collection of anthems, motets, and other church offices, in the hand-writing of one John Baldwin, of the choir of Windsor, a very good composer himself, which appears to have been completed in the year 1591, is the following composition for three voices, with these words, 'Henricus Octavus,' at the beginning, and these, 'Quod Rex Henricus Octavus,' at the end of the Cantus, or upper part.

* See the preface to Divine Harmony, or A new Collection of select Anthems used at her Majesty's Chappels Royal, Westminster Abbey, St. Paul's, Windsor, both Universities, Eton, and most Cathedrals in her Majesty's Dominions, octavo, 1712, which book, though an anonymous publication, was compiled by Dr. William Croft, as is attested by an intimate friend of his, a reverend and worthy clergyman now living.

QUAM pul-chra es et quam de-co-ra

QUAM pulchra es et quam de-co-ra quam pulchra

et quam deco-ra quam de-co-ra Quam pulchra es

QUAM pulchra es Quam pulchra es et

es et quam deco-ra

et quam de-co-ra Charif-fi-ma in de-li-

quam deco-ra et quam deco-ra

Cha-rif-fi-ma in de-li-cijs Charif-

-ciji Charif-fi-ma in de-li-cijs in de-

-ci-ma in de-li-cijs in de-li-

li - cijs in de - li - cijs in de - li -

cijs Chariſſi - main de - li - cijs in de - li -

cijs delicijs aſſi -

Statu - ra tua aſſimilata eſt Pal - mæ aſſi -

cijs Sta - tu - ra tua aſſi - milata eſt Pal - mæ aſſi -

mi - la - ta eſt Pal -

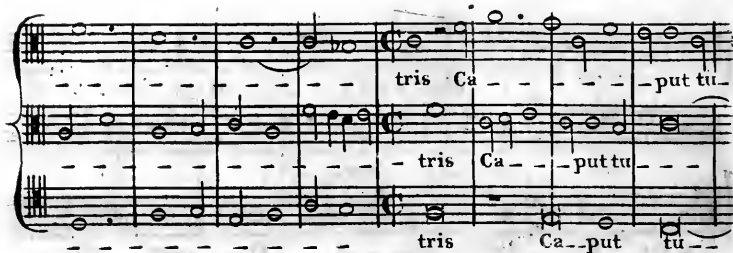
mi - lata eſt Pal - mæ aſſi - mi - la - ta eſt Pal -

mi - la - ta eſt Pal mæ aſſi - mi - la - ta eſt Pal -

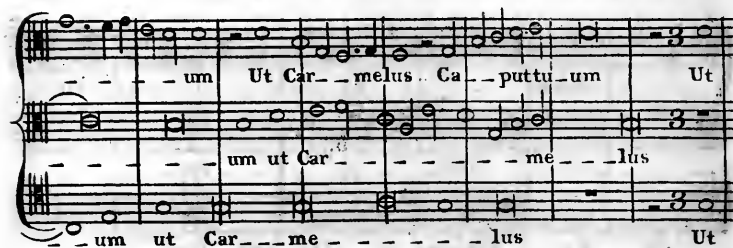
mæ et U - be - ra tu - a Bo -

mæ et U - be - ra tu - a Bo -

mæ et Ubera tu - a Bo -



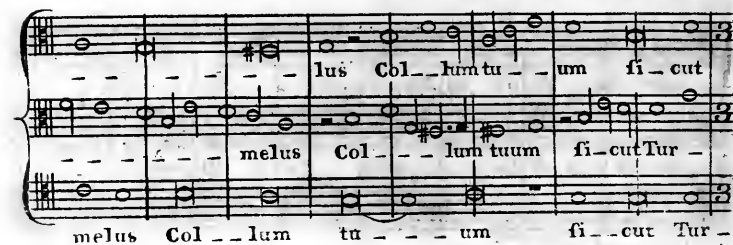
trīs Ca - put tu -
 - trīs Ca - put tu -
 trīs Ca - put tu -



- um Ut Car - melus Ca - put tu - um Ut
 - um ut Car - me - lus
 - um ut Car - me - lus Ut



Car - me
 Ut Car - me - lus Ut Car -
 Car - me - lus Ut Car -



- lus Col - lum tu - um fi - cut
 - melus Col - lum tuum fi - cut Tur -
 melus Col - lum tu - um fi - cut Tur -

Tur-ris E - bur-ne-a sicut Turris E -

- ris E - bur - ne - a fi - cut Tur -

- burne - a Eburne - a sicut

- a - Tur - ris -

- ris E - bur-ne-a fi - cut Tur - ris E -

Tur-ris Eburne-a Veni dilectemi di -

E - bur - ne - a Ve-ni dilec - te

- burne - a. Ve -

lecte-mi Veni dilecte-mi Veni dilec -

- mi Ve-ni dilec - - temi Ve-ni di lec -


- ni - di -



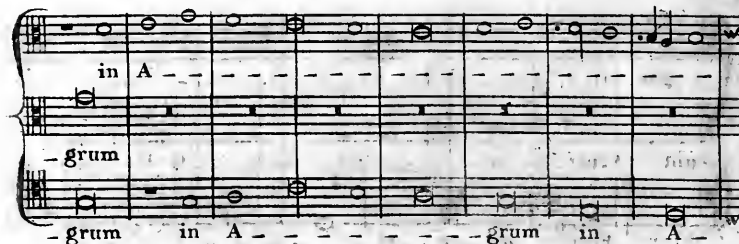
te mi E-gredi-amur
 te mi E-gre
 lec te mi



Egredi-a-mur egre-di-amur in A-grum
 di a-mur in A-grum E
 E-gre-di



gre-di-a-mur in A-grum in A
 a-mur in A



in A
 -grum
 -grum in A-grum in A

The musical score is written for four systems, each consisting of a vocal line (soprano and alto) and a piano accompaniment (treble and bass). The lyrics are in Latin and are written below the vocal lines.

System 1:

Vocal: grum Vi-de-a-mus vi-de-a-
 in A- grum
 -grum Vi-de-a-mus vi-de-a- mus

System 2:

Vocal: mus fi Flo-res Fruc-tus
 vi-de-a-mus fi Flo-res Fruc-
 fi Flo-res Fructus par-tu-ri-unt

System 3:

Vocal: partu-ri-unt fi Flo-res Fruc-tus
 -tus Fructus par-turi-
 fi flores Fructus par-tu-ri-unt fi

System 4:

Vocal: par-tu-ri-
 -unt Fructus partu-ri-unt fi floru-
 Flores Fructus par-tu-ri-



unt Si flo ru e runt Ma
e unt Ma la Pu ni ca Ma
unt Si floru e runt



la Pu ni ca Si floru e runt Ma la pu
la Pu
Ma la Pu ni



ni ca. I bi da bo ti bi U be ra me a
ni ca. I bi da bo ti bi U be ra me a
ca. I bi da bo ti bi U



i bi da bo ti bi U be ra me a
ibi da bo ti bi U be ra me a
be ra me a U be ra me a

HENRICUS OCTAVUS ANGLIE REX

And though such a degree of skill as is manifested in the above composition, may seem more than a king can well be supposed to have possessed, it is to be remembered, that being the younger of two brothers, and his chance of succeeding to the crown therefore precarious, he was intended by his father for the church, with a remote view to the archbishopric of Canterbury: music was therefore a necessary part of his education*.

As to the composition above given, the words are taken from the *Canticum Canticorum*, cap. vii. as rendered by the vulgate translation, and it may be presumed that the object of it was some female with whom the king was upon terms of great familiarity †.

It was doubtless owing to the affection which this prince entertained for music that his children also arrived at great proficiency in it. Edward VI. played on the lute, as appears from that expression in Cardan's account of him, 'Cheli pulsabat,' and indeed from his own Journal, where he mentions his playing on the lute to Monsieur le Marechal St. André, the French ambassador. Mary also played on the lute and on the virginal, as appears by a letter of queen Catherine her mother, wherein she exhorts her 'to use her virginals and 'lute, if she has any:' and as to Elizabeth, her proficiency on the virginal is attested by Sir James Melvil, who himself had once an opportunity of hearing her divert herself at that instrument. This affection in the children of Henry VIII. for music is but a trivial circumstance in the history of their lives, but it went a great way in determining the fate of choral service at several periods during the reforma-

* It has already been remarked that a competent skill in music was anciently necessary in the clerical profession: to the evidence of that fact formerly adduced may be added the following extract from a letter from Sir John Harrington to prince Henry, containing a character of Dr. John Still, bishop of Bath and Wells, in 1592. 'His breeding was from his childhood in good literature, and partly in musick, which was counted in those dayes a preparative to divinity; neither could any be admitted to *primam tonsuram*, except he could first *bene le bene con bene can*, as they called it, which is to read well, to conster well, and to sing well, in which last he hath good judgment.' Vide Sir John Harrington's Brief View of the Church, and Nugæ Antiquæ, 12mo. Lond. 1769, pag. 22.

† It was probably composed in his juvenile years, when it is known he had amours. One favourite of his he kept at Greenwich, her lodging was a tower in the park of the Old Palace; the king was used when he visited her to go from Westminster in his barge, attended by Sir Andrew Flamock, his standard-bearer, a man of humour, who entertained him with jests and merry stories. The king, as the signal of his approach, was used to blow his horn at his entrance into the park. Puttenham's Arte of English Poesie, pag. 224.

tion, when it became a matter of debate whether to retain or reject it, as will appear by the following deduction of particulars.

The clamours against choral service, arising from the negligent manner of performing it, were about this time very great, and the council of Trent in their deliberations with a view to the correction of abuses in the celebration of the mass, had passed some resolutions touching church music that gave weight to the objections of its enemies: as the reformation advanced these increased; those of the clergy who fell in with Wickliffe's notions of a reformation were for rejecting it as vain and unedifying; the thirty-two commissioners appointed by the statutes of 35 Henry VIII. and 3 and 4 Edward VI. to compile a body of ecclesiastical laws, it is true allowed of singing; but by the restraints that it is laid under in the *Reformatio Legum Ecclesiasticarum*, tit. *De Divinis Officiis*, cap. 5. it seems as if that assembly meant to banish figurate music out of the church, and by admitting only of that kind of singing in which all might join, to put cathedral and parochial service on a level.

In the reign of Mary no one presumed to vent his objections against choral singing: the protestants were too much terrified by the persecutions to which their profession exposed them, to attend to the contents of the Romish ritual; and when they were once persuaded that the worship of that church was idolatrous, it could not but be with them a matter of indifference whether the offices used in it were sung or said.

But the truth of the matter is, that those men who were best able to expose the errors and superstition of popery withdrew themselves, and in a state of exile conceived a plan of reformation and church discipline so truly spiritual, as seemed to render useless the means which some think necessary to excite in the minds of men those ideas of reverence and respect which should accompany every act of devotion. Actuated by their zeal against popery, they in short declared those rites and ceremonies to be sinful, which at most could be but indifferent, as namely, the habits anciently worn by the minister in the celebration of divine service, and the little less ancient practice of antiphonal singing; and upon their arrival from Geneva and Francfort, at the accession of queen Elizabeth, the arguments against both were pushed with great vehemence in the course of the disciplinarian controversy.

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This is a brief account of that opposition which threatened the establishment of the solemn choral service from our liturgy, and which, though made at different periods, was in every instance attended with the like ill success, as will appear from the following short review of the measures taken for its establishment and support.

For first, the disposition of Henry VIII. to retain the choral service may be inferred from the provisions in favour of minor canons, lay clerks, and choristers, not only in the refoundations by him of ancient cathedral and collegiate churches, but also in those modern erections of episcopal sees at Westminster, Oxford, Gloucester, Chester, Bristol, and Peterborough, which were made by him, and liberally endowed for the support and maintenance of singers in those cathedrals respectively.

Edward VI. manifested his affection for choral singing by his injunctions issued in the year 1547, wherein countenance is given to the singing of the litany, the priest being therein required to sing or plainly and distinctly to say the same. And in the first liturgy of the same king the rubric allows of the singing of the 'Venite exultemus,' and other hymns, both at mattins and even-song, in a manner contradistinguished from that plain tune in which the lessons are thereby required to be read.

Farther, the statute of 2 and 3 Edward VI. for uniformity of service, contains a proviso that it shall be lawful to use Psalms or prayer taken out of the Bible, other than those directed by the new liturgy; which proviso let in the use of the metrical psalmody of the Calvinists, and also the anthem, so peculiar to cathedral service, and was recognized by the statute of 5 and 6 of Edward VI. made for confirming the second liturgy of the same king.

As to queen Elizabeth, she, by the forty-ninth of her injunctions, given in 1559, declares her sentiments of church music in terms that seem to point out a medium between the abuses of it, and the restraints under which it was intended to be laid by the *Reformatio Legum Ecclesiasticarum*. The statute of uniformity made in the first year of her reign, establishes the second liturgy of Edward VI. with a very few alterations. The act of the legislature thus co-operating with her royal will, as declared by her injunctions, and indeed with the general sense of the nation, choral service received a

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twofold function, and was thenceforth received among the rites and ceremonies of the church of England.

From all which transactions it may be inferred that the retention of the solemn choral service in our church was in a great measure owing to that zeal for it in the princes under whom the reformation was begun and perfected, which may be naturally supposed to have resulted from their love of music.

END OF THE SECOND VOLUME.



