Private Musical Collections. II. The Rev. F. W. Galpin's Musical Instruments

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The Musical Times.

AUGUST 1, 1906.

PRIVATE MUSICAL COLLECTIONS.

II. THE REV. F. W. GALPIN'S MUSICAL INSTRUMENTS.

Pleasantly situated in a by-way of Essex, close to the Hertfordshire boundary, is the old-world village of Hatfield Broad Oak, the Hatfield Regis of ancient times. A parish church has existed on its present site for a thousand years. Its tower, 75 feet in height, carried a beacon in war time, but its nave is the only part left of the fine Priory Church built about 1380. On the north of and adjoining the sacred edifice stood a Benedictine Priory, founded in 1135 and dissolved in 1534. That the literary aspirations of former parishioners were well cared for is proved by the library attached to the church, which contains a collection of theological, classical, and general literature, formed about 1690 and now also used as a little museum for parochial antiquities. Four hundred years ago music had its place in the services of Hatfield Church, for in the early part of the 16th century the deeds record one Stephen Storey 'organ player,' who had a yearly salary of 40s. (about £24 in present value). At the dissolution of the monastery two organs were thus scheduled

in the Inventory, now preserved in the Public Record Office, of the Priory of Hatfield Regis:

HATFIELD REGIS		That ys to saye
ffurst. sold a payer of Organes to Mr. Noke		
in or ladyes chappell for	vjs.	vijj ^d .
Item sold to a monke the Organes in the		
Quyer for	vs.	

The purchaser of the 'payer of Organes,' doubtless for use in the church, was the Rev. Robert Noke, vicar of the parish at the dissolution of the Priory: he also bought—probably for domestic rather than ecclesiastical purposes—the following odds and ends:

Item sold to the said Mr. Noke all the stuffe		
in the buttery for	iijs.	xd.
Item to hym a boylyng pott of brasse for ...	iijs.	iiij ^d .
Item sold to Mr. Noke iiij Spittes for ...	vs.	
Item sold to Mr. Noke, ij Rostynge Rackes for	ijs.	

To return to the instrumental music of the church, which in all probability was in abeyance for a century and a-half. The vagaries of the parish clerk in the matter of pitch may account for the following entry in the churchwardens' payments:

1810. Oct. 18. To a pitch pipe for the keynote 7s. 6d.

Evidences of the church band—those west gallery musical enthusiasts immortalized by Washington Irving, George Eliot and Thomas Hardy—are furnished by the following disbursements by the churchwardens:

1811. 2 strings for ye Base Viol	2s.	2d.
1813. To strings for the Violincello for the yere	5s.	
1815. For the Base Viel strings	5s.	

The last payment of this nature was on February 26, 1835:

Repairing 2 Base bows	2s.	6d.
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HATFIELD BROAD OAK PARISH CHURCH.

(Photograph by Rev. F. W. Galpin.)

The church band at that time comprised violin, violoncello, flute, clarinets (2), and serpent: the performer on the last-named instrument was Paterson Parker, grandfather of Mr. W. Frye Parker. In 1859 an organ again found its way into the church, a two-manual instrument containing a pedal stop 'which will wake your people up,' wrote the Rev. John Kempthorne who opened the instrument, to his friend the vicar. The organ has been twice enlarged during the incumbency of the present vicar, and no one can say that the good villagers of Hatfield Broad Oak are not very wide awake musically, as we shall presently see.

It is an easy transition from the church to the vicarage. Once across the threshold of that pleasant habitation the visitor soon comes into contact with the hobby of the vicar, Mr. Galpin, namely, his remarkable collection of old musical instruments. They line the staircase and passages and occupy two well-filled rooms at the top of the house. As the specimens are over 600 in number it is only possible to call attention to some of the chief features of the collection. A start may be made with a horn of baked clay used in the worship of Bacchus, *c.* 100 B.C. (Illustration on p. 524.) The uppermost head of this tiny antiquity ($7\frac{1}{2}$ inches high) represents that of a Bacchante; below are the grape vine and the head of Dionysus. Of a very different type is the fine Oliphant hunting-horn made of elephant ivory (Bavarian, 17th century), an elaborately carved instrument containing representations of hunting scenes and the conversion of St. Hubert after Dürer; it probably belonged to a member of the hunting order of St. Hubert. Of English manufacture there is a hunting-horn made by William Bull, of London, in 1699, and a forester's horn of the 18th century. Among the trumpets is the Herald's (straight) trumpet dated 1460, a German instrument made by Sebastian Hainlein. Of special interest is an English slide trumpet made by Woodham, of London, *c.* 1805. The name of the inventor of the English slide trumpet has hitherto been unknown; but this instrument, recently discovered, contains on

THE TROMBA MARINA.
FRENCH, LATE 17TH CENTURY.

the spring box the following inscription:

Woodham Inventor & Maker Exeter
Court Strand. London.

This brass section includes a treble trombone in B flat made by Schmied, of Pfaffendorf, in 1781, an instrument supposed to have been the 'tromba da tirarsi' of Bach.

The flute family is a very prolific one with its various branches. Here is the nay, the vertical flute of the Egyptians, while the nose flute of the Savage Islands shows, we are told, the proper way of playing transverse flutes. The latter instruments are blown from one nostril, the other nostril being pressed by the finger, a method of tone production which is not so nasal as might be expected. The voice flute (so-called) has a large hole in the side of the tube covered with a thin skin, which by its vibration gives a somewhat reedy timbre to the tone, hence its name—voice flute: in China these membranes are in general use for the same purpose. An interesting relic of the past is the flute (German) with one key, made by F. Boie about 1720, which formerly belonged to the celebrated flute player, Johann Joachim Quantz, music-master to Frederick the Great. Quantz, who visited London in 1727, when Handel was at the height of his operatic popularity, added a key to the flute and invented the sliding top for tuning the instrument. Here are specimens of the double and triple flutes-à-bec—often called flageolets—'pretty devices' much in use during the early part of the last century: one, two or three pipes could be played together or singly at the will of the performer. Exactly half a century ago one of the wonders of musical life in London was 'The Sardinian Minstrel,' an Italian peasant named Picco. The *Musical World* of February 23, 1856, thus records his first appearance in England:

Picco is twenty-five years of age, and has been blind from his birth. He plays upon an instrument, and its synonyme is 'Tibia.' This 'Tibia' is in length three inches, in shape a whistle, and it has three holes in the tube. Upon this curious or rather common piece of machinery, to our great surprise, 'Picco' performed a *fantasia* or

medley of popular airs (accompanied on the pianoforte by Mr. Lejeune) in which the most rapid scales and *bravura* passages were executed with astonishing facility, to say nothing of delicacy, taste, and feeling. The tone 'Picco' produces is between that of a flageolet and *flauto* 'Picco-lo'—at times somewhat shrill, at others as soft and *suave* as possible. Altogether, 'Picco' is a most ingenious fellow, considering the means he has at command. The 'Sardinian Minstrel' will no doubt become popular during the season. His talent is peculiar, his instrument peculiar, and his appearance extremely prepossessing.

Mr. Galpin possesses a picco—a diminutive instrument only $3\frac{1}{2}$ inches long—of which a full description is given in Grove's 'Dictionary of Music and Musicians.'

The photograph on p. 525 shows Mr. Galpin's fine quartet of recorders, *c.* 1600—treble in *g'*, alto in *d'*, tenor in *g*, and bass in *c*.*

The music of the Morris Dance of olden times is recalled by a pipe having three holes, which was used with the tabor and a small drum. By the employment of the harmonics the little instrument has a compass of two octaves. It was played with the fingers of the left hand, the tabor being suspended from the left arm and struck by a small stick held in the right hand. Subjoined is a tune of Queen Elizabeth's time played upon the pipe and tabor and used for the Morris Dance in the village pageant and old English pastimes held

A GROUP OF CHINESE INSTRUMENTS.

The flageolet family, well represented at Hatfield Vicarage, recalls one of those 'pretty' entries of Mr. Pepys in his entertaining Diary. He writes, on January 20, 1667-68:

I did stop at Dumbleboy's, the pipe-maker, there to advise about the making of a flageolet to go low and soft; and he do shew me a way which do do, and also a fashion of having two pipes of the same note fastened together, so as I can play on one, and then echo it upon the other, which is mighty pretty.

'Come, some music! Come the recorders!' says Shakespeare in *Hamlet*, and does not Mr. Pepys record his liking for those instruments? He notes, on April 8, 1668:

Did buy a recorder, which I intend to learn to play on, the sound of it being of all sounds in the world most pleasing to me.

at Hatfield Broad Oak under Mr. Galpin's direction in 1893-4:

TRIPPE AND GOE.

Pipe.

Tabor.

* For an interesting and informing paper by Dr. J. C. Bridge on 'The Chester recorders,' see 'Proceedings of the Musical Association,' 27th session, 1900-1901, p. 109.

Cornetti, or cornets, were very popular in the 16th and 17th centuries for open air music or for supporting the voices in the singing of chorales. They are wooden instruments covered with leather and pierced with holes like a flute, but played with a small cup mouthpiece (see the illustration on p. 525). Owing to the difficulty of blowing and of securing true intonation they gradually fell into disuse; but Evelyn in his *Diary* (December 21, 1662), after a visit to the Chapel Royal, thus refers to their disappearance:

One of his Majesty's chaplains preached; after which, instead of the ancient, grave, and solemn wind music accompanying the organ, was introduced a concert of twenty-four violins between every pause, after the French fantastical light way, better suiting a tavern, or playhouse, than a church. This was the first time of change, and now we no more heard the cornet which gave life to the organ; that instrument quite left off in which the English were so skilful.

Bach occasionally employed the cornet in his church cantatas to support the voices. The serpent—well represented in the Galpin collection—invented about 1600 and improved under the personal direction of King George III., was, with its immediate successor, the ophicleide, the last survivor of the cornetto family. The earliest specimen at Hatfield is a silver-mounted cornetto curvo, treble, in *c'*, dated 1518 and of German manufacture.

Of *single* reed instruments—the clarinet is a familiar modern example—the earliest type is the Egyptian arghoul, a double pipe, each tube having a single vibrating tongue made of cane. The pibcorn, or hornpipe—eighteen inches long, made of horn, and having seven finger-holes—was formerly very popular in Wales. Played by the shepherds, this little rustic instrument is said to have given the name to the dance known as the hornpipe. The aulos, or tibia, of the ancient Greeks, is the earliest European example of the *double* reed instrument, the prototype of the oboe and bassoon of our modern orchestra. To this class also belongs the shawm, to which reference is made by the Psalmist. The shawm (*schalmey*, from *calamus*, a reed) was the popular double-reed instrument of mediæval times. (Illustrations on p. 525). A quaint description of the instrument is found among the 'proverbs' formerly inscribed on the walls of Leckington House, near Beverley, Yorkshire:

A Shawme maketh a swete sounde for he tuncyth the basse:

It mountithe not to hye but kepithe rule and space:
Yet yf it be blowne withe to vehement a wynde,
It maketh it to mysgerverne out of his kynde.

An early form of the oboe was the watchman's pipe, or waight, Mr. Galpin's specimen being of the late 17th century. This instrument was used by the town waits, who played in the streets at intervals during the night. It is not known whether the instrument gave the name to the players, or the players to the instrument. Two examples of the bassoon branch of the double-reed family deserve mention—a fagottino (*c.* 1700), made by C. J. Denner, the inventor of the clarinet, and a double bassoon (Vienna, *c.* 1815), which gives the 32-ft. B flat—a note which Haydn in his 'Creation' assigns to the instrument at the last word of the following sentence:

By heavy beasts the ground is *trod*.

As this note—the 32-ft. B flat—is marked to be played *fortissimo*, Haydn must have had in his mind some very heavy beasts.

Stringed instruments must now claim our attention. Precedence may be given to the tromba marina, a remarkable instrument in that it is evolved from the ancient monochord, the rebab, or Arabian one-stringed fiddle, played with a bow. The tromba marina—of which Mr. Galpin has a very fine specimen (see the illustration on p. 522)—is an instrument over six feet in length. Its only string is a thick violoncello *d* string stretched over a peculiar bridge, and the instrument is played by a double-bass bow, plentifully rosined. The open string is usually tuned to D, and when set in vibration by the bow it yields a powerful note, harsh and nasal in character, not unlike an 8-ft. *wooden* organ reed-pipe. It has been said that 'played by stopping in the usual way, the tromba marina produces tones far less melodious than the bray of a donkey'; but in the hands of a skilful performer the harmonics which can be obtained from the instrument are by no means asinine.

The present specimen is provided with sympathetic strings concealed within the hollow body of the instrument. These additional strings of thin wire were first attached to the old English viols as stated by Prætorius (1619) and by Playford in his 'Musick's Recreation on the Viol Lyra-way' (1661). The latter, describing the Lyra-viol, says that it was a viola-da-gamba 'strung

HORN OF BAKED CLAY, USED
IN THE WORSHIP OF BACCHUS.
GRÆCO-ROMAN, *c.* 100 B.C.
FROM THE FAYOUM, EGYPT.

Height, 7½-ins.
Oval at larger end, 2½-in. × 1½-in.;
Circular at smaller end, 1½-in. × 1½-in.;
Interior diameter of mouthpiece, ¾-in.

with lute strings and wire strings, the one above the other, so that by striking those strings above with the bow, a sound was drawn from those of wire beneath, which made it very harmonious. Of this this collection, these sympathetic strings were afterwards attached to the viola d'amore and to the baryton, which became popular in the late 17th and 18th centuries, and was the favourite instrument of

WIND INSTRUMENTS AS USED *c.* 1600.

SHOWING IN RIGHT-HAND LOWER CORNER, 4 RECORDERS, OR WHISTLE FLUTES; IN THE LEFT-HAND TOP CORNER AND ACROSS THE PHOTOGRAPH, 4 SHAWMS; AND IN THE CENTRE, ABOVE AND BELOW THE BASS SHAWM, 4 CORNETS, OR CORNETTI.

sort of viols I have seen many, but time and disuse has set them aside.' He ascribes the invention to David Farunt. As will be seen from specimens in Haydn's patron, Prince Esterhazy. The presence of sympathetic strings in the tromba marina explains the 'echo' effect which Mr. Pepys, with

his keen observation, records in his Diary under October 24, 1667 :

To Charing Cross, there to see Polichinelli. But, it being begun, we in to see a Frenchman, at the house where my wife's father last lodged, one Monsieur Prin, play on the trump-marine, which he do beyond belief : and the truth is it do far outdo a trumpet as nothing more, and he do play anything very true, and it is most admirable and at first was a mystery to me that I should hear a whole concert of chords together at the end of a pause, but he showed me that it was only when the last notes were 5ths or 3rds, are to another, and then their sounds like an Echo did last so as they seemed to sound altogether. The instrument is open at the end, I discovered ; but he would not let me look into it, but I was mightily pleased with it, and he did take great pains to shew me all he could do on it, which was very much, and would make an excellent concert, two or three of them, better than trumpets can ever do, because of their want of compass.

Seven years later the public were able to hear such a concert as Mr. Pepys suggested, for in the *London Gazette* of February 4, 1674, we find the following advertisement :

A Rare Concert of four Trumpets Marine, never heard of before in *England*. If any persons desire to come and hear it, they may repair to the *Pleace* tavern near St. James's, about two of the Clock in the afternoon every day in the week, except Sundays. Every Concert shall continue one hour, and so to begin again. The best places are one shilling, and the others six-pence.

The name *tromba marina* (marine trumpet) is generally supposed to have been given to the instrument on account of its external resemblance to the large speaking-trumpet used on board Italian vessels, being of the same length and tapering shape ; but Mr. Galpin considers that it took its name from a famous trumpet player of the 15th century, Marino or Marigni, who probably improved an earlier form.

The rebec, or three-stringed fiddle, in shape resembling the mandolin (see p. 528), was in use throughout Western Europe in the Middle Ages. Its loud and harsh tone doubtless favoured its choice as an instrument to be played in the street. That Shakespeare's musicians in 'Romeo and Juliet' were rebec players, or rebecists, is obvious, as he named them Hugh *Rebeck*, Simon *Calting* and James *Soundpost*. A rebec keeps good company in the collection with a six-stringed treble viol, made by Henry Jaye, of Southwark, in 1632, and a lra-viol by W. Addison, of London, 1665. But of all his strings Mr. Galpin prefers the viol-da-gamba, or bass viol, and his favourite instrument is a fine specimen, in perfect preservation, the work of the famous English maker

CHITARRONE, OR BASS LUTE
DECORATED WITH PRECIOUS STONES AND
IVORY, AND MOTHER-OF-PEARL INLAY.
ITALIAN : MAGNUS STEGER ? c. 1640.

Henry Jaye, of Southwark, in 1611. Its finger board and tail piece are inlaid with coloured woods in strange devices as shown in the illustration on p. 529. Mrs. Galpin—to whom we are indebted for the photograph of her husband—has studied the lute and uses a sweet-toned instrument with the characteristically reversed peg-box, dated 1593, by Rauwolf, of Nuremberg ; or, for accompanying the voice, a theorboe-lute having twenty-four strings and a double peg-box, made in 1619, at Antwerp by Matthee Hoffman. This larger instrument had not long been in use in England at this date (1619), if we may rely upon an anecdote told by Dr. Plume in his 17th century pocket-book still in MS. 'Inigo Jones,' he writes, 'first brought the theorboe into England presumably after the popish conspiracy of 1605. At Dover it was thought to be some engine brought from popish countries to destroy the King, and he and it were sent up to the Council table.' Fortunately the famous architect was able to satisfy the Privy Council of his peaceable intentions.

The accompanying illustration is that of a beautiful Italian chitarrone, procured by Mr. Galpin in Rome and decorated with precious stones and ivory and mother-of-pearl inlay : it is probably the work of Magnus Steger, of Venice, an artificer of the 17th century. The chitarrone, formerly used in Italian orchestras, was the largest form of lute—the present specimen is 6 ft. 4 in. in height—the long bass strings producing great resonance. In the same category is the spitz-harp, or double psaltery (17th century), which differs from the ordinary psaltery in having strings on both sides of the soundboard. On the left-hand side are the brass accompaniment-strings, and on the right hand the steel melody-strings. Mr. Galpin's spitz-harp has two sets of melody strings—one single, the other double. The soundboard is profusely painted with representations of birds, insects, flowers, and amoretti, and the instrument was evidently made for a present to a young bride whose portrait appears on the side. Of the harp family special attention is called to an Irish clarsath, known as the 'Bunworth' harp, made by John Kelly in 1734.

Among the interesting specimens of keyboard instruments, the place of honour must be accorded to the Bible Regal, a small and portable organ, of which an illustration is given on the opposite page.

A reed-pipe instrument of penetrating and sustaining tone, four octaves in compass, the Bible Regal derives its name from its book-like appearance when enclosed in its case. The covers of the book form the bellows of the instrument: under the keyboard are the wind chest and the pipes, which are true organ pipes with 'beating' reeds, but very small. The keyboard can be folded up and packed under the bellows, and when the 'book covers'—hinged something like a draught board—are shut up, the instrument assumes the form of a big book. The inventory of the musical instruments belonging to Henry VIII. included thirteen pairs of single regals, and down to the year 1773 (the date of the death of Bernard Gates) there was at the English Court the office of 'tuner of the Regals in the King's household.' The regal

Vicarage did space permit—*e.g.*, the collection of American-Indian instruments, described by Mr. Galpin in a paper read before the Musical Association in 1902, and the Chinese group (see illustration on p. 523). The latter includes many quaint and interesting instruments used in the Confucian temples: one of them is the Chu, shaped like a square tub, which starts the music of the religious ceremonies; while another called the Yu, in the form of a crouching tiger with a row of small spikes along its back, is rubbed quickly as a signal for the music to cease. There are here also specimens of the rare Hsuan or goose-egg whistle made of earthenware and dating from an unknown antiquity. Another devotional instrument is the Llama trumpet, which is a human thigh-bone covered with human skin! A remarkable

BIBLE REGAL. GERMAN. *c.* 1620.

is frequently mentioned by Elizabethan dramatists and even earlier—*e.g.*, Richard Edwards, the reputed composer of 'In going to my lonely bed,' thus mentions it as a stage direction in his 'Damon and Pythias, acted in 1565; 'Here Pythias sings and the regalles play'; also when Pythias is carried to prison 'the regals play a mourning song.'

Among the interesting and early-dated keyboard instruments with strings are a pentagonal spinet made by Marcus Jadra, 1552, and a clavichord by Innocento Tosi, of Genoa, 1605, in addition to a virginal by Andreas Ruckers (Antwerp, 1610), stated by the late Mr. Hipkins to be the earliest extant specimen of the great artificer's famous work and made in the year in which he was admitted to the Guild of St. Luke as a Master.

Much might be written about the curiosities in musical instruments within the walls of Hatfield

instrument from the North-west Provinces of India is called the nyastaranga. In this a thin skin is stretched over a small hole in a little cup mouth-piece, and when this is placed on the vibrating cords of the throat the sounds hummed by the performer are reproduced and intensified by the sympathetic vibration of the skin. Another name for the nyastaranga is the throat trumpet.

In one of the rooms stands the unique working-model of the Roman hydraulus or water organ, constructed by Mr. Galpin from representations found at Carthage and descriptions in ancient MSS. A detailed account of the instrument has been given by him in the *Reliquary* of July, 1904, and in a lecture delivered in London at the Exhibition of the Musicians' Company.

In the course of conversation Mr. Galpin tells us that his interest in musical instruments,

recognized and encouraged by his parents, began in his school days at Sherborne, when he tried to obtain a practical knowledge of the various wind instruments used in the school orchestra, his own special instrument being the clarinet and his second instrument the viola. Mr. J. R. Sterndale Bennett, son of Sir Sterndale Bennett, was at that

CORNER OF A MUSIC ROOM.
SHOWING SERPENT (ON THE WALL), HARPS AND
HARPSICHORD, ETC.

time conductor of the choir and orchestra, and it is to the excellent programmes of the school concerts that Mr. Galpin largely attributes his predilection for good music. His first real treasure, however, came to him at Cambridge in the form of a serpent, a terribly seductive thing to an undergraduate. It was here, too, at Trinity College that as librarian of the University Musical Society he came under the influence of Sir Charles Stanford, who composed for and dedicated to him the three *Intermezzi* for pianoforte and clarinet or violin (Op. 13). After taking his degree in the Classical Tripos he went as soon as possible to parochial work, and in his curacies in Norfolk and afterwards at St. Giles-in-the-Fields, London, he started and conducted a fife and drum band for the boys, a brass band for the young men, in which he played the alto slide trombone, and an Orchestral Society, for Mr. Galpin has always firmly believed in the excellent moral influence which music, well chosen and properly controlled, exercises over young people.

In his present parish of under 700 people, as Precentor of the Deanery Choral Festival, he not only devotes himself to the choir music of the

district and especially of his own church—in which he is ably supported by the organist, Mr. B. W. Worton—but he has an orchestra which at festivals accompanies the organ and enlivens the village concerts with Haydn's symphonies, Handel's concertos, and an occasional recorder quartet. In this way he endeavours to counteract the vulgar song-tunes which are imported into the village by 'holiday-makers from town,' and it is not uncommon to hear a theme of Haydn's or a strain of Mendelssohn's whistled by some village lad as he wends his way to work. The vicar realizes that from a purely musical point of view his efforts may never be successful, but the fact that through the winter months his parishioners are trying to perfect themselves in some classical composition and moulding their rougher natures to musical expression must, we believe, be useful and beneficial. As a member of the Technical Education Committee he has endeavoured to obtain from the county authorities the recognition of the study of orchestral instruments as a technical subject, but hitherto without success, although vocal music is allowed.

REBEC AND BOW.
ITALIAN. 18TH CENTURY.

In regard to his collection, Mr. Galpin's aim has been to gather together representative instruments which shall illustrate not only the main types in

use at the present time, but the earlier forms from which they were evolved. On this principle his museum is arranged; and as most of the specimens are in playing order, it affords much greater interest to practical musicians than the usual collection of highly-decorative but voiceless instruments. In his London curacy, for instance, his Bible Regal was used for hymn-singing at the Seven-Dials Mission; his contra-fagotto (of 1817) he has played in Haydn's 'Creation'; his serpent in Mendelssohn's 'St. Paul'; and the ophicleide in Mendelssohn's 'Elijah,' all original parts for these respective instruments. On the lines of his systematic classification was based the Crystal Palace Exhibition of Musical Instruments (1900), in which he took a prominent part, and in 1901 he was invited to America to arrange and describe the magnificent Crosby Brown Collection in the

THE REV. F. W. GALPIN, M.A., F.L.S.
(*Photograph by Mrs. F. W. Galpin.*)

Metropolitan Museum of New York. In 1903 the Committee of the Stockholm Historical and Musical Museum asked his assistance in the preparation of their catalogue, and last year the Honorary Freedom of the Worshipful Company of Musicians was conferred on him in recognition of his services at the Tercentenary Exhibition. A large number of his instruments have appeared in book illustrations, for which purpose he is always willing to lend them, and they have been frequently used at concerts and lectures, given, not only by Mr. Galpin himself, but by Sir Frederick Bridge, the late Dr. E. J. Hopkins, and other well-known musicians. His interest in the evolution of musical instruments from primitive forms and his personal acquaintance

with most of the public and private collections at home and abroad have placed his name among the writers in the new edition of Grove's Dictionary of Music and Musicians.

Lest, however, it should be thought that Mr. Galpin's tastes are wholly centred in this special hobby, it is due to him to mention that as a Fellow of the Linnæan Society he is a keen field botanist, and has written a flora of his Norfolk parish; whilst as a member of the Council of the Essex Archæological Society he has unearthed and published many records of the past which lay buried beneath the soil or hidden in the manuscript rooms of our great Museums.

DOTTED CROTCHET.

THOMAS BRITTON.

THE MUSICAL SMALL-COAL MAN.

(1654?—1714.)

Tho' mean thy rank, yet in thy humble cell
Did gentle Peace and Arts unpurchas'd dwell.
Well pleased Apollo thither led his train,
And Musick warbled in her sweetest strain:
Cyllenius so, as Fables tell, and Jove
Came willing guests to poor Philemon's grove.
Let useless pomp behold, and blush to find
So low a station, such a liberal mind.

JOHN HUGHES (1677-1720).

Written under the print of Tom Britton, the musical small-coal man.

Thomas Britton was born in Northamptonshire about the middle of the 17th century. This vague information has been supplemented by the statement that either at Higham Ferrers or Wellingborough, or thereabouts, the musical small-coal man first saw the light. All attempts to discover the actual place and date of his birth have failed.* As a boy Britton made his way to London, and apprenticed himself for seven years to a vendor of small coal who carried on his business in St. John Street, Clerkenwell. This good man evidently regarded the Northamptonshire lad as a possible competitor in supplying the firegrates of the Clerkenwellers, as at the end of the apprenticeship he gave Thomas a small sum of money not to set up a rival coal-store. Britton then returned to his native county, not however without keeping an eye on Clerkenwell as a desirable coal distributing centre. It is said that when he had spent all his money he again turned his steps Londonwards, and hired a stable near his apprenticeship quarters where he started business on his own account.

At that time Clerkenwell was a more or less aristocratic quarter of the town. A document preserved in the British Museum (Sloane MS. 3928) contains a list of householders in Clerkenwell,

* In this connection we are much indebted to Mr. J. E. Smith, organist of Rushden Parish Church, for having made local inquiries and searched parish registers, unfortunately without result.