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Bristol Cathedral

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The Musical Times.

NOVEMBER 1, 1907.

BRISTOL CATHEDRAL.

*What is the long cathedral glade,
But faith, that in the structured shade
Herself embodies to the sense,
Leaning upon Omnipotence ;
And Holiness, ennobling thought,
Into a living temple wrought ?*

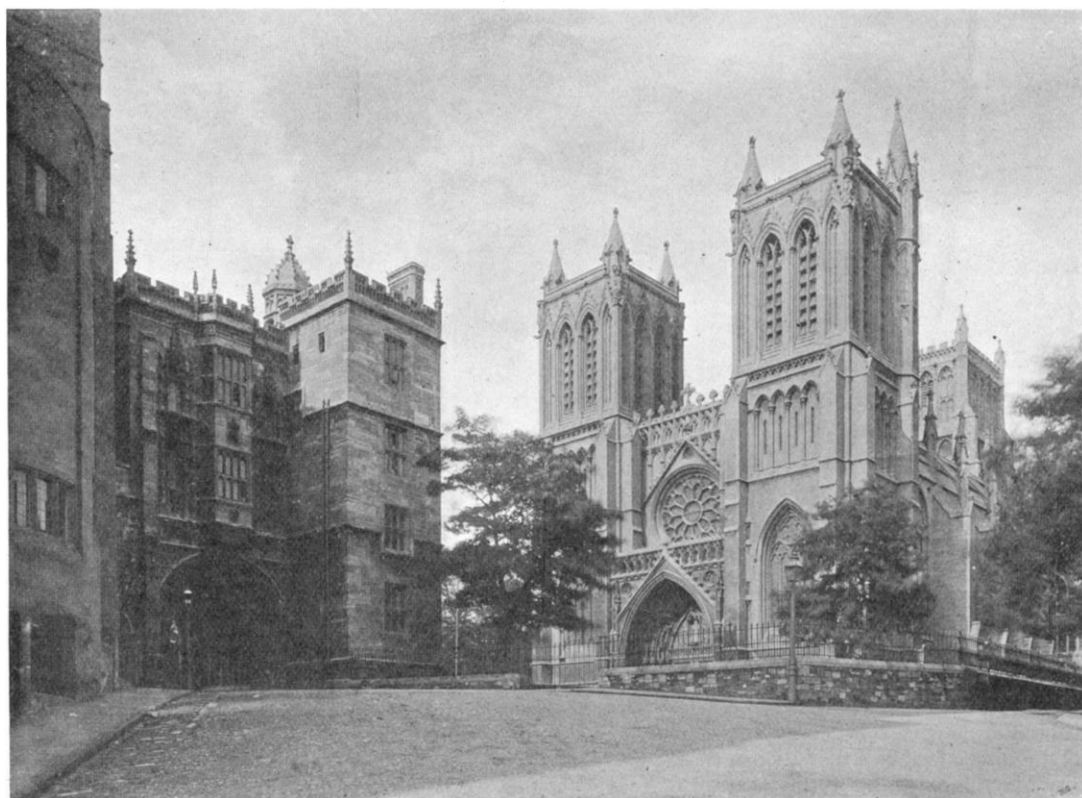
Ancient and modern : these characteristics cause Bristol to be unique among English cathedrals. Seven centuries cover the period of building : from the Chapter House, erected in the reign of Henry II., to the Nave, built in the reign of Queen Victoria. The cathedral owes its origin to Robert Fitzharding, afterwards Lord Berkeley, who died in 1170 and was buried under the choir of the Norman church. In 1142 Fitzharding founded a monastery of Augustinian canons, six of whom afterwards came into residence. Built between 1148 and 1155, the Chapter House is late Norman, almost transitional in fact, having 'just a touch of the point.' Here we meet with the most elaborate Norman work in England. The photograph on p. 707 will help to convey some idea of the rich

diaper work of the beautiful roof, which, with Gloucester, is one of the finest specimens of Norman stone-vaulting remaining in England. No less fascinating is the arcading—indeed, this Chapter House and its vestibule are veritable gems of ancient architecture. The eastern wall is modern, as it replaces that destroyed by the rioters in 1831.



ARMS OF THE CATHEDRAL.

With the exception of the walls of the north and south transepts, which are Norman, the next most ancient part of the building is the Elder Lady Chapel, situated on the north side of the cathedral and entered from the north transept. It is called Elder because it preceded the second Lady Chapel at the east end of the church. Originally detached from the main building, the Elder Chapel dates



THE WEST FRONT.

(Photograph by Mr. Charles H. Horton, Bristol.)

from 1216 to 1234, and by reason of its decorative work is one of the most beautiful features of the cathedral. In the spandrels of the arcade are some grotesque carvings, not unlike those at Wells.* One of these humoresques—an ape playing, on Pan's pipes, a duet with a violinist ram, is reproduced below. Early in the 14th century, during the regime of Abbot Knowle, the Norman choir was replaced by the existing building in the Decorated or Middle pointed style. Every English cathedral has its special points of architectural interest, and the choir of Bristol can hold its own in this respect. It has no triforium, clerestory, or flying buttresses; the same height (52 feet) prevails throughout the entire building, including the aisles and the

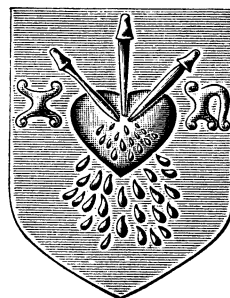


STONE CARVING IN THE ELDER LADY CHAPEL.
(*Photograph by Mr. Charles H. Horton, Bristol.*)

modern nave. The absence of the clerestory is, however, amply atoned for by the large transomed windows of the aisles, which cause the whole of the eastern half of the interior to be wonderfully open and spacious: beneath these Decorated windows is a string-course with ball-flower ornament, the whole design being most pleasing in its light and cheerful aspect. The skeleton vaulting of the aisles (as shown in the view on p. 712) is very uncommon and forms a feature of special interest.

* An illustrated article on Wells Cathedral appeared in THE MUSICAL TIMES of December, 1902.

In common with other churches under the feudal domination of the Berkeley family the monumental recesses in the walls at once attract attention. The central tower—which is not quite square—contains an unusual number of windows, five on each side. The east window, singularly beautiful in tracery, with other windows contains some of the best old glass in England. A relic of mediæval times is the little watching-window in the south choir aisle above the Newton Chapel, whence a view could always be obtained of the choir. The Berkeley Chapel, now used as a practice room for the choir, contained two altars; the chapel is entered through a vestibule, formerly the monastic sacristy, rich in its splendid vaulting. The moulding of the doorway to the Berkeley Chapel contains a representation of ammonite, in all probability due to a happy thought of Abbot Knowle, who, 'having noticed an ammonite partially uncovered in a piece of stone, may have, in his love for natural forms, made a note of it for use' in the church he was instrumental in building. The misericordes furnish instances of those grotesque carvings in which old-world artists took fond delight. One of these (reproduced on p. 708) represents two



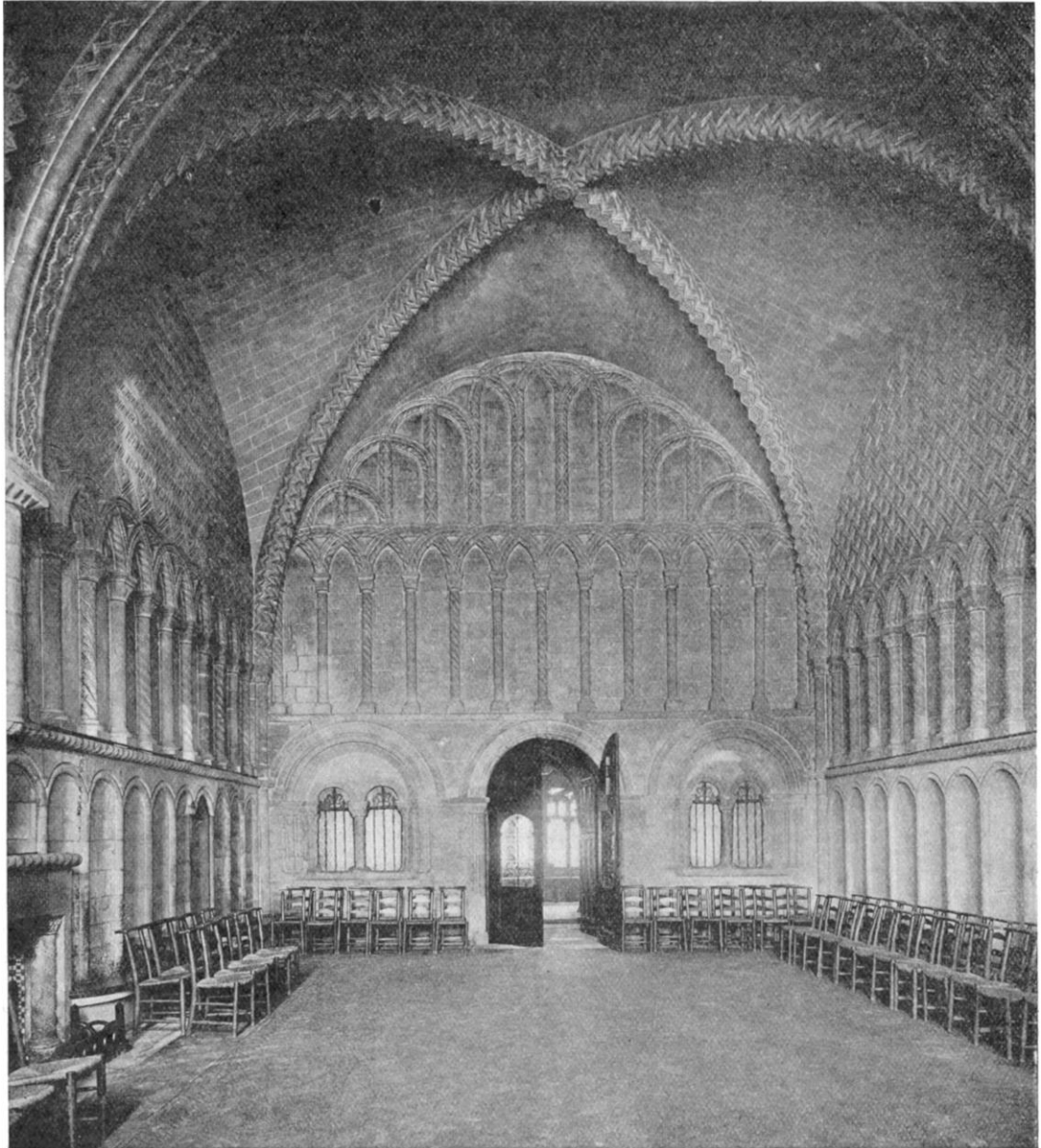
THE REBUS OF JOHN DE NEWLAND,
OR NAILHEART.

foxes, dressed as monks, preaching to a flock of geese, before the latter were decapitated. Among other subtleties in the building is the rebus, in stone, of the 'good Abbot' (1481-1515), John de Newland, or Nailheart, as shown above. The monuments include several to the Berkeley family; to Robert Southey, a native of Bristol; Catherine Winkworth, translator of many German hymns into English; Samuel Morley, formerly M.P. for the city; Emma Marshall and Frederick John Fergus ('Hugh Conway'), both novelists; and to the eminent divine, Joseph Butler, Bishop of Bristol for twelve years—holding at the same time the Deanery of St. Paul's—author of 'The analogy of religion.' A window commemorates Edward Colston, the great philanthropist of Bristol, and the south-west tower is dedicated to his memory. The north-west tower bears the name of Bishop Butler, who is buried at the entrance to the eastern Lady Chapel.

In the year 1542, when the Augustinian monastery became a cathedral, the Norman nave

being ruinous, for upwards of three hundred years the church consisted of a choir, with its chapels, two transepts, and central tower, the western arch of the latter being walled up and forming a west front. Houses came to be built on the site of the nave, but these habitations were very properly demolished about seventy years ago. In order to increase the existing accommodation, the

would be built, but the lowering of the road in front of the cathedral in 1865 disclosed the actual foundations of the old nave. This discovery so fired the zeal of Archdeacon Norris that he at once set to work to raise the necessary funds for building a complete nave. Mr. G. E. Street was the architect called in, and his mandate was practically to build a nave such as Abbot Knowle would have



THE CHAPTER HOUSE.

(*Photograph by Mr. Charles H. Horton, Bristol.*)

choir was so altered, in 1860-61, that it practically took the form of a parish church; the organ and the screen upon which it stood (of which more anon) were removed, and the altar in the Lady Chapel served for the whole church. At that time there seemed little likelihood that a new nave

erected had he lived. The foundation-stone was laid in 1868, and the work was virtually completed in 1877, the western towers receiving their final touches in 1888. The north porch was erected at the expense of the late Mr. W. K. Wait, M.P. (died 1902), a former Mayor of Bristol, who called

himself 'the child of the cathedral,' inasmuch as his parents became acquainted through their mutual love of the cathedral services: he forms one of the group on the southernmost pillar of the choir screen.

Although the cathedral was restored to its former dignity by the erection of the nave thirty years ago, nothing was done to remodel the choir and make it worthy of its surroundings until after the death, in 1881, of Mr. Street. In succession to him the late Mr. J. L. Pearson, R.A., was appointed architect to the Dean and Chapter, and under his skilful direction great improvements were carried out. The choir, after many vicissitudes, may now be said to have returned as nearly to its original plan as possible. A new reredos, designed by Mr. Pearson, was erected in 1899 as a memorial to Dr. Ellicott, for thirty-five years Bishop of Gloucester and Bristol. This important addition to the cathedral enabled the Lady Chapel to revert to its former use. The present stone screen at the

John de Newland, or Nailheart, known as the 'Good Abbot,' was 'beried in the south side of our Lady Chapell in the arch there by the dore going into the loft going to the organs.' This minute description of the position of the good Abbot's grave could scarcely be improved upon. Perchance those 'organs' stood on a screen at the entrance to the Lady Chapel. The church of St. Stephen, in the city, purchased in 1629 an organ from the cathedral for the sum of £30. In that year 'a new west window was made, an organ was built, and other works were executed in the cathedral, by means of voluntary subscriptions.' This instrument was doubtless one of those referred to by the three peripatetic warriors from Norwich—'a Captaine, a Lieutenant, and an Ancient (ensign)'—who during their sojourn at 'Bristow,' in 1634, visited 'that fayre and strong fabricke of the Cathedral,' and noted in their entertaining diary: 'In her are rich organs, lately beautify'd and indifferent good quiristers.'



A MISERICORDE.

(*Photograph by Mr. Charles H. Horton, Bristol.*)

entrance to the choir was erected, in 1905, as a memorial to Mr. W. K. Wait by his children, from designs by Mr. Pearson, who also restored the Elder Lady Chapel, the central tower, the north transept, and the Abbey gateway and tower. Much of this restorative work has been carried out during the beneficent regime of Dean Pigou (appointed in 1891) and his colleagues of the Chapter.

It is now time to consider the musical associations of the cathedral—starting with the organs. In this connection the illustrated and interesting brochure recently prepared by Mr. Hubert W. Hunt, organist of the cathedral, is of special value for its reliable information obtained from original sources. The cathedral certainly possessed 'organs'—of a kind—early in the 16th century, as in 1515

The more definite history of the Bristol organ is thus recorded by Barrett, in his 'History of Bristol:

In the years 1681 and 1685, in the deaneries of Towgood and Levett, £300 or more was laid out in mending the floor and beautifying the Church, painting the east end of the Choir and other works, and making a fine timber case for the new organ, erected by the contribution of the Dean and Chapter and many other well disposed persons, at the expense of £550 in the whole, to Mr. Renuus Harris, organ-builder.

From 'Latimer's Annals' we learn that in 1682 the Dean and Chapter gave orders for the erection of 'a fair great organ.' As Mr. Hunt felicitously observes:

It is worthy of note that the year which saw the completion of this instrument saw also the birth of the two master-musicians, Bach and Handel, whose names are so inseparably connected with organ music.

The following is the specification of Rhenatus Harris's organ, which had three manuals, and, of course, no pedal pipes :

GREAT ORGAN (12 stops).			
	Feet.		Feet.
Open diapason (nave front) ..	8	Fifteenth	2
Open diapason (choir front) ..	8	Tierce	1½
Stopped diapason	8	Sesquialtera (3 ranks) ..	—
Principal (large scale)	4	Mounted cornet (5 ranks) ..	—
Principal (small scale)	4	Trumpet	8
Twelfth	2½	Clarion	4
ECHO ORGAN (7 stops).			
Open diapason	8	Fifteenth	2
Stopped diapason	8	Hautboy	8
Principal	4	Cremona	8
Twelfth	2½		

CHOIR ORGAN.

This manual had no pipes of its own, but certain of the great organ stops were borrowed by communication.

COMPASS.

Great and Choir, GG to D in alt (but without the lowest G sharp and A sharp) = 54 notes.

Echo, Fiddle G to D in alt = 32 notes.

It was not until 1821 that an octave and a half of pedals were added to pull down the great organ keys, but there were no pedal pipes! Seventeen years later (in 1838) ten pedal open diapason pipes found their way to the instrument in company with two couplers, 'swell to great' and 'swell to choir.' Harris's organ, with its subsequent additions, stood on the screen as shown in Browne Willis's view reproduced on p. 713. This screen was originally in the Whitefriars (Carmelite) Church, which stood on the site now occupied by Colston Hall. On the demolition of that church the screen was presented to the cathedral by Thomas White, a mayor of Bristol in the 16th century, and erected between 1542 and 1547. On the destruction of the rood-loft in 1548 it served as the organ-loft



THE NAVE, LOOKING EAST.
(Photograph by Mr. Charles H. Horton, Bristol.)

About a hundred years later a separate choir organ of four stops was added in a case placed behind the organist's seat over the principal entrance to the choir. According to the manuscript book of organ specifications made by the late Dr. E. J. Hopkins and now in the possession of the present writer, these four stops were :

	Feet.
{ Stopped diapason treble }	8
{ Stopped diapason bass }	8
Principal	4
Flute	4
Fifteenth	2

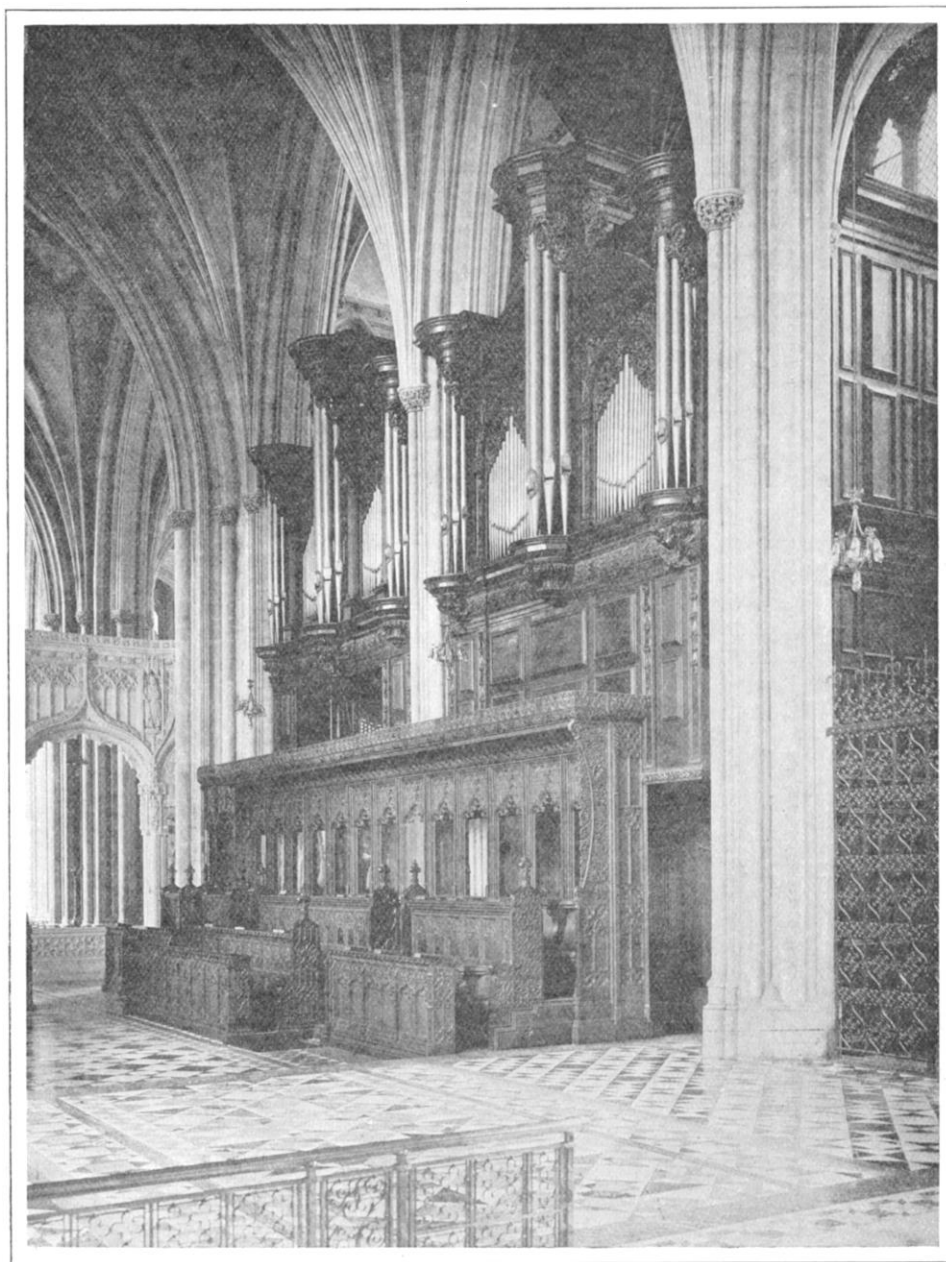
Compass: GG, long octaves, without GG sharp = 55 notes.

until the year 1860, when this fine piece of Tudor work was ruthlessly turned out of the cathedral and thrown into the graveyard! Portions of it were, however, fortunately rescued and stored in the cloisters, and in 1903 were built up at the back of the sedilia in the last bay of the choir. A brass plate affixed to the portion in the south choir aisle bears the following inscription :

Here, and in the corresponding work in the north choir aisle, are incorporated the remaining portions of the ancient rood screen. The Arms of King Henry VIII. and of

Bristol is so intimately associated with the Wesley family that brief reference may be made thereto. Charles Wesley, the hymn writer, had his home, or rather his headquarters, in Bristol for about thirty years, taking his bride there

realised for the benefit of the Infirmary. John Wesley, the founder of Methodism, was doubtless on a visit to his brother Charles at Bristol when he heard a performance of the 'Messiah' in the cathedral during the lifetime of the



THE NEW ORGAN AND NORTH CHOIR STALLS.

(*Photograph by Mr. Charles H. Horton, Bristol.*)

in 1749. His distinguished musical son, Samuel, was born in the city on February 24, 1766, and Samuel's brother Charles played a concerto on the organ at the Musical Festival held in the cathedral in March, 1774,* when the sum of £100 was

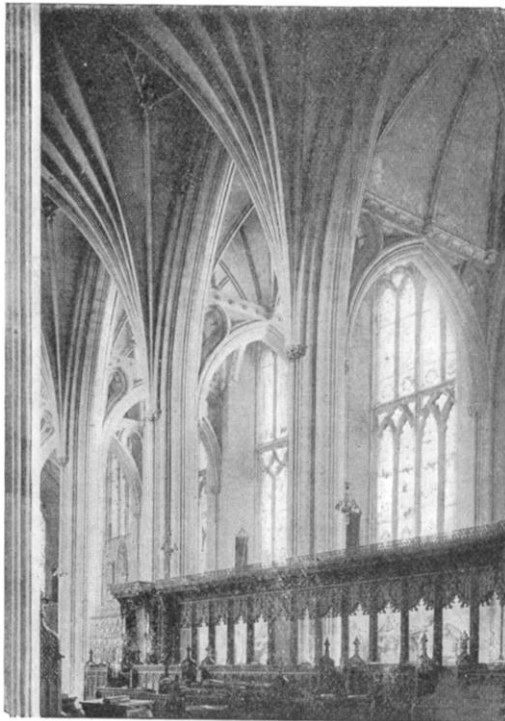
* For further particulars see an article, 'Samuel Wesley as a poet,' in *THE MUSICAL TIMES*, February 1907, p. 91.

composer. He records in his journal, under date of August 17, 1758 :

I went to the Cathedral to hear Mr. Handel's 'Messiah.' I doubt if that congregation was ever so serious at a sermon as they were during this performance. In many parts, especially several of the choruses, it exceeded my expectation.

This 'Messiah' performance is recorded in *Felix Farley's Bristol Journal* of August 19, 1758, as follows, the extract having been kindly transcribed by Mr. J. J. Simpson specially for this article :

On Thursday last was held the annual meetings of the Clergy and Sons of the Clergy, when a numerous company of gentlemen, viz., The Right Worshipful the Mayor, Sir Samuel Duckinfield, Bart., Norborne Berkely, Charles Bragge, John Macey, William Phelps, Isaac Piguenet, and John Pearse, Esquires—with several other persons of distinction, attended Divine Service in the Cathedral, where an excellent sermon was preached by the Revd. The Dean, and afterwards went in procession with the Stewards, the Revd. Dr. Casberd and Jarrit Smith, Esqre., to the Coopers' Hall to dinner. The several collections amounted to £203 16s., a much larger sum than hath been collected in



THE VAULTING OF THE CHOIR AISLES : THE WINDOW ON THE RIGHT IS TO THE MEMORY OF MR. J. D. CORFE, ORGANIST FROM 1825 TO 1876.

any previous year. This extraordinary advance of the Charity was greatly owing to the admirable performances of the compleatest Band of musick that ever was in Bristol ; as the best judges allow it to be, and the splendid appearance of company at the Oratorio on Thursday evening unanimously testify.

Dr. William Hayes, then Professor of Music at Oxford and organist of Magdalen College, conducted, and the solo vocalists included Signor Pinto and Mr. Vincent, from London ; Mr. Wass, Master Soper, and 'another Boy from the King's Chapel,' together with other singers (chorus) from Wells, Gloucester, Worcester, and Salisbury. So early as 1727 (November 22) a musical festival, probably the first in Bristol, was held in the

cathedral. On that occasion the programme consisted 'of a fine Te Deum, Jubilate [probably the 'Utrecht'], and anthem composed by the great Mr. Handell, in which about 30 voices and instruments were concerned.'

According to the Statutes of Henry the Eighth's Foundation, dated June 4, 1542, the first recorded organist of Bristol was John Senny, at a salary of £10 per annum. A more distinguished man held the office of chief musician between the years 1589 and 1637, in the person of Elway Bevin, a pupil of Tallis and a gentleman of the Chapel Royal in 1605. Bevin, who was the master of Dr. William Child (born at Bristol in 1606), is the author of 'A Brief and Short Introduction to the Art of Musicke' (1631). His Morning and Evening Service in the Dorian Mode is regularly sung in the cathedral. A song in twenty parts 'Hark ! jolly shepherds,' and other compositions by him, are preserved in the MS. department of the British Museum, and the autographs of some of his canons are contained in the Royal Music Library at Buckingham Palace. It would seem as if there were two organists at Bristol during the regime of Bevin, as Edward Gibbons, elder brother of the famous Orlando Gibbons, held the office from 1599 to 1609, or thereabouts ; anyhow, in Archbishop Laud's Visitation (1634) the Bristol organist is described as a 'uerie olde man,' past work. The actual words of this Visitation by Laud must be quoted by reason of their interest :

There are but foure petty cañons who have the stipend of the other two vacant places by the direccõn of the late bishop in his visitacõn, only vntill provision can bee made to fill vp the number. And these foure pettie cannons (one of them being only deacon, and the other three preistes) vndertaking to discharge the office of the gospeller, by the direccõn aforesaid, the stipend of that place is conferred vpon the singingmen and organist for their incouragement vntill thinges may be better settled. The place of the epistoler hath benee for many yeares executed by one of the vicars chorall, who receiveth the stipend for the same. And for the organist, hee is a uerie olde man, who, having done good service in the church is not now able to discharge the place, but that hee is holpen by some other of the quier. As for the singing men their number is full, and for the moste pte uerie able men (onlie one excepted) ; by all which the dailye service is ordinarily well performed according to the foundacõn of this church.

The choristers are thus referred to in the Visitation :

Insteed of six appointed by the foundacõn with the allowance of five marckes a peece, they found only foure with an allowance of foure poundes a peece, the other foure powndes being taken (as they conceive) towards the increase of the master's stipend, from ten pounds to twenty marckes, and of the singing men from twenty nobles to eight poundes a peece p' annũ. But they have of late yeares made full againe the number of six boyes by giving that foure poundes to two more, who serve in their surplisses as the other foure in the quier, expecting to bee preferred when the others remove. But the weakenes, through age of their M^r causeth that they bee not soe well ordered or instructed as they otherwise should, but for helpe hereof are cõmitted to the care of some others of the quier, and some of them alsoe goe to the grammar schoole.

Arthur Phillips—born 1605 and graduated Mus.B. at Oxford in 1640—held the organistship for a year, 1638-39. He was organist of Magdalen College, Oxford, and University Choragus, and is

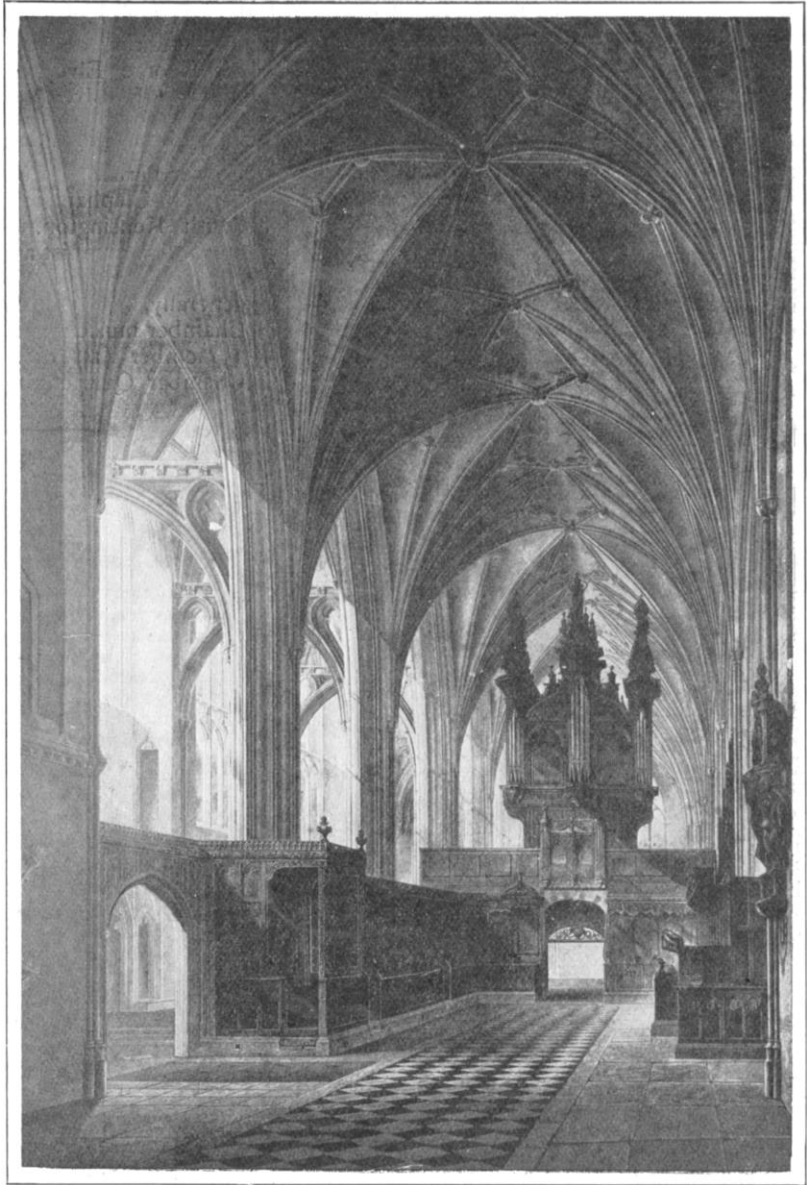
said to have set to music Thomas Stanley's 'Requiem, or Liberty of an imprisoned Royalist,' and Dr. Thomas Pierce's 'Resurrection.' A set of Variations on a ground bass by him may be seen at the British Museum (Add. MS. 29,996).

Although the early records of the cathedral are very imperfect, owing to their having been burned during the riots of 1831, yet in regard to the organists it is to some extent possible to fill the hiatus thus unfortunately created. In 1663 a Mr. Deane was organist, and he bought of the Dean and Chapter of Gloucester an organ for the sum of £65; in 1665 he and Mr. King, organist of New College, Oxford, went to Gloucester, at the request of the Dean and Chapter there, as 'approbators' to test the quality of the new organ (see THE MUSICAL TIMES, July, 1905, p. 442). In 1682 one Paul Heath held office, from which he was expelled, according to a Chapter minute of December 10, 1682, which reads:

It appearing to the Dean and Chapter that Paul Heath organist and master of the choristers hath had several admonitions for keeping a disorderly alehouse, debauching the choir men and neglecting the service of the church: and being now credibly informed that he doth still keep ill order in his house, and hath suffered one Rouch, a barber, to trim in his house on the Lord's Day, it is ordered that Heath be removed, expelled and dismissed.

It is not necessary to give the names of all the known organists of the Cathedral; for further information the reader is referred to Mr. John E. West's 'Cathedral Organists.' One or two of the long line of these chief musicians may, however, be specially mentioned. Nathaniel Priest, organist in 1724 and also organist of the churches of All Saints' and Christ Church, is the composer of a Service in F. George Coombes, who reigned from 1756 to 1759 and was re-appointed in 1765, is referred to in the burial register of 1769 as 'the worthy organist of this church.' Edward Higgins (organist from 1759 to 1765 and buried in the

north transept in 1769) composed a chant in F which is found in several collections, while another chant composer, Richard Langdon, was organist from 1778 to 1781. The Wasboroughs, father and son, maintained the reputation of the music in the cathedral. During the organistship of the former we read in Shiercliff's 'Bristol and Hotwell Guide' (1789 and 1793):



THE ORGAN BY RENATUS HARRIS, 1685.

(Photographed from an old print by Mr. Charles H. Horton, Bristol.)

It is generally said that there is not any church in England where the music of the organ, and the voices of the choir united, produce so grand and melodious an effect, by which the soul being rapt in extasies of holy delight, is raised in idea from Earth to Heaven, exulting in the purest adoration of praise and thanksgiving to the divine Creator.

Dr. Joseph Kemp, organist from 1802 to 1807, composed an oratorio 'The Crucifixion'; in 1803

the Dean and Chapter presented 'a very handsome gold medal to Mr. Kemp, their organist, for his unremitting attention to the improvement of the choir of the church.' John Davis Corfe was



BENCH-END OF A CHOIR STALL.

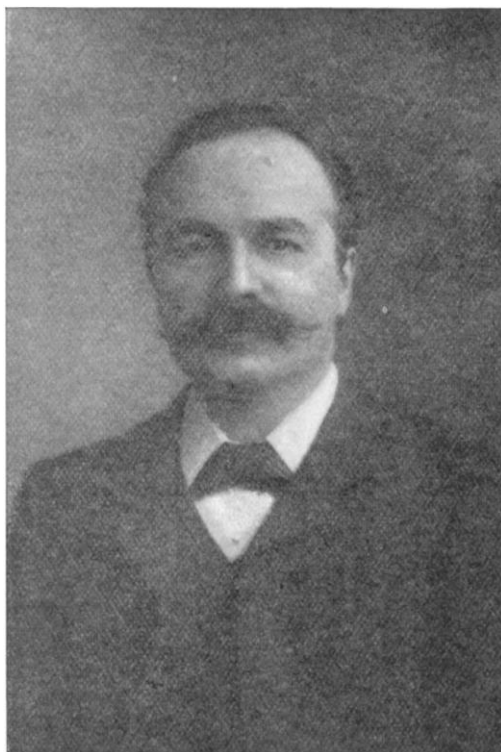
organist for fifty-one years, 1825 to 1876: a large stained-glass window in the south aisle of the choir worthily perpetuates his memory and his long and faithful service. Mr. Corfe was succeeded in the organistship by Mr. George Riseley, a former chorister of the cathedral, who held the office for twenty-two years, 1876 to 1898.* Dr. Percy C. Buck, organist of Wells Cathedral, then became organist, a post which he resigned in 1901 on his appointment of Music Master at Harrow School.

Mr. Hubert Walter Hunt, the present organist of Bristol Cathedral, comes from a cathedral stock. He was born at Windsor, July 12, 1865. His father, Mr. Thomas Hunt, has been a lay-clerk of St. George's Chapel, Windsor, since 1864. Mr. Thomas Hunt was born at Gloucester, where his brother John was a lay-clerk and for many years conductor of the Gloucester Choral Society. During the lay-clerkship he held at Carlisle Cathedral he met and married Miss H. Naylor, a sister of the late organist of York Minster. From Carlisle he removed to Worcester Cathedral, and then to the royal borough. 'My relations on my father's side,' Mr. Hubert Hunt says, 'include

* A biographical sketch of Mr. George Riseley appeared in THE MUSICAL TIMES of February, 1899.

several tenor lay-clerks; on my mother's side they are mostly organists. In 1865 Messrs. Novello published two anthems composed by an Eton boy who was often with Sir George (then Dr.) Elvey in the organ-loft at the Chapel. His name took my father's fancy, and that is how I came to be baptized Hubert. That Eton boy was Hubert Parry!'

For six years, from 1874 to 1880, Mr. Hunt was a chorister of St. George's Chapel, Windsor. On the breaking of his voice he became articled to Sir George Elvey, and when Sir Walter Parratt succeeded Elvey (in 1882), the youth was transferred to him, completing his apprenticeship in 1886. His first organist appointment was at Clewer Parish Church, afterwards (in 1886) Christ Church, Clapham, and (in 1887) St. Jude's Church, South Kensington. In August, 1901, he was appointed organist and master of the choristers of Bristol Cathedral. Unlike cathedral organists generally, Mr. Hunt is an excellent solo violinist. Chamber music is one of his great delights, and as a member (1st or 2nd violin) of the Clifton Chamber Quartet, he takes part in many public



MR. HUBERT W. HUNT.

ORGANIST AND MASTER OF THE CHORISTERS OF BRISTOL CATHEDRAL

(Photograph by Messrs. Abel Lewis & Son, Clifton.)

performances. Since 1883 he has played every year at the annual choir concert at St. George's Chapel, Windsor, that of October 23 last being his twenty-fifth appearance.

This brief sketch of the much-esteemed organist of Bristol Cathedral may be fitly concluded by an

anecdote he relates of his chorister days at Windsor. 'On one occasion Goss and Turle were both present at the afternoon service, when were sung "Turle in D" and Goss's "Wilderness." After the service, Sir George brought his two friends into the schoolroom, when Turle said: "That was a remarkably fine anthem you had this afternoon, Elvey. Who was it by?" Then Goss chimed in, and said: "By the way, I have never heard that service before, will you tell me who composed it?"' No wonder that Elvey chuckled!

For kind help in the preparation of this article, the writer is indebted to the Rev. Canon Tetley, Mr. Robert Hall Warren, F.S.A., Mr. J. J. Simpson, Mr. W. H. Hayward, sub-sacrist, and Mr. Hubert W. Hunt, organist and master of the choristers of the cathedral; also to Mr. Charles H. Horton, of Bristol, for his excellent photographs.

DOTTED CROTCHET.

IN A MUSICAL LIBRARY.—III.

In the good old days of yore the members of every trade and profession co-operated for mutual support and protection. Each calling was regulated by its own guild (*guild*, Miss Toulmin Smith and other authorities tell us it ought to be spelled!), which looked after the interests of its members, prevented too large an increase in its numbers, and probably, by insisting on apprenticeship, ensured a certain standard of excellence. It was in furtherance of such aims that the great Livery Companies of the City of London were established, although in modern times their original objects have been lost sight of. We still, however, find the Goldsmiths' Company justifying its title by carrying out the important duty of the Trial of the Pyx, and the Stationers' Company, which down to modern times had the exclusive privilege of printing almanacs, continues to give to the world the well-known 'Old Moore's Almanack.' Coming to the art of music we find the Musicians' Company, the lineal descendant of the Fraternity of Minstrels, doing much in the present day to foster the Art which it represents.

But it is of a French institution that I am proposing to speak in the present paper. In the city of Paris the Confraternité des Ménestriers possessed and exercised far-reaching powers in the control of musicians. The society dated its origin as far back as the year 1321, and its organization became so prosperous that in 1330 it acquired a site in Paris on which it proceeded to build the Hospital of St. Julien des Ménestriers, a building which combined the purposes of a religious chapel and a hall for the transaction of its affairs. The principal officer of the body rejoiced in the title of 'Roi des Ménestriers,' and his powers were so autocratic that no one was allowed to practise or teach the art of music without satisfying him as to competence. In process of time the authority of the body was extended over the whole of France, and was also

made to include the teachers of dancing. An apprenticeship of four years was required before the aspirant became qualified. The fees exacted were sixty livres for the roi and ten livres each to the masters of the company; but the masters themselves had to contribute thirty livres to the general fund and a fee to the roi, whose emoluments it will be seen must have been considerable. Having thus been admitted a member, the aspirant was entitled to accept public engagements, but any infringement of the laws of the Confraternity rendered the offender liable to pains and penalties which even extended to imprisonment. Without conformity no musician was allowed to exercise his profession, and even the famous four-and-twenty violins of the King of France formed no exception. It is not surprising that this stringency created much discontent and some litigation, one result of which was that in 1662 a body of dissatisfied dancing-masters succeeded in getting the better of the very high-handed proceedings of the king of that time, Dumanoir I., while his son, Dumanoir II., like many other persons who stood in his way, was worsted by the great Lully. The dancing-masters again became assertive, and overcome by the troubles of his throne his majesty Dumanoir II. abdicated in 1693 and sought for consolation in private life. As a result the profession was practically thrown open, although no enactment was passed dissolving the Confraternity, which legally still existed.

All this will be found recounted at length, and in great detail, in a thin quarto of sixty pages which is lying before me. It is entitled:

Mémoire, Lettres patentes et Arrêts pour Les Organistes Compositeurs de Musique, faisans Profession d'Enseigner à toucher le Clavecin, les Instrumens d'harmonie et servans à l'accompagnement des Voix, Contre Le Roi et Maître der Ménestriers, et la Communauté des Maîtres à Danser, Joueurs d'Instrumens tant haut que bas et Hautbois. Paris. MDCCCLI.

This work, with its quaint title, was called forth by circumstances which I will proceed to state.

A young man, Giovanni Pietro Ghignone, born at Turin in 1702, found his way to Paris, where he proceeded to study the violoncello and to gallicize his name into Jean Pierre Guignon. He soon abandoned the violoncello for the violin, on which he became so proficient that he was looked upon as a formidable rival to the great Leclair. Having entered the service of King Louis XV. as a member of his chamber music, Guignon was employed to give lessons to the Dauphin. So completely did he ingratiate himself with the King that the latter was induced to revive in his favour the title and privileges of 'Roi des Violons.' This took place in the year 1741.

The new monarch was no sooner enthroned than he began to assert the rights of his position, and in consequence shortly found himself landed in the meshes of a law-suit, of which the volume just cited is a report. It opens with a circumstantial statement of the case, carefully drawn up on behalf of the 'Organistes compositeurs' by their