

The Tercentenary Exhibition of the Musicians' Company. [Second Article]

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# The Musical Times.

AUGUST 1, 1904.

## THE TERCENTENARY EXHIBITION OF THE MUSICIANS' COMPANY.

[SECOND ARTICLE.]

This exceedingly interesting Exhibition, opened by the Prince and Princess of Wales on June 27, and held at Fishmongers' Hall, closed its doors on July 16, to the regret of those who derived so much enjoyment and profit from viewing its varied treasures. The word 'unique' can be applied to more than one section of the exhibits. For example, there were to be seen copies of each of the first six music editions of the metrical version of the Psalms, known as Sternhold and Hopkins:—

Geneva, 1556.	Lent by Mrs. Christie Miller, from the Britwell Library.
Geneva, 1558.	„ Mr. J. E. Aylward.
Geneva, 1561.	„ The Dean and Chapter of St. Paul's Cathedral.
London, 1560.	„ Christ Church, Oxford.
London, 1561.	„ The Society of Antiquaries.
London, 1561.	„ Mrs. Christie Miller.

That Geneva was the place of publication of the earliest of these Psalters is due to the fact that the Protestants had taken refuge there during the

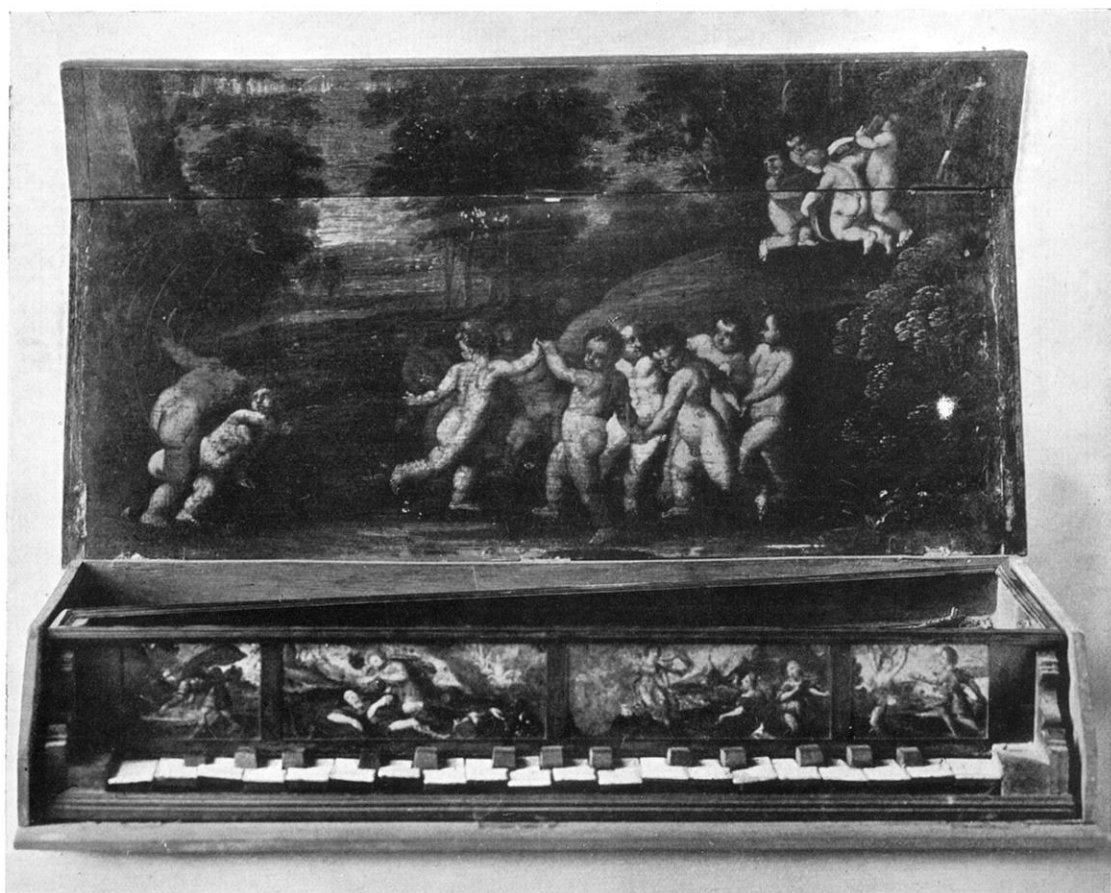
troublesome times which then agitated England. The title of the first of the above Psalters—that printed at Geneva by John Crespin in 1556—may be given:—

One and fiftie Psalmes of David in Englishe metre, whereof 37 were made by Thomas Sterneholde, and the rest by others. Confered with the hebrew, and in certeyn places corrected as the text and sens of the Prophete required.

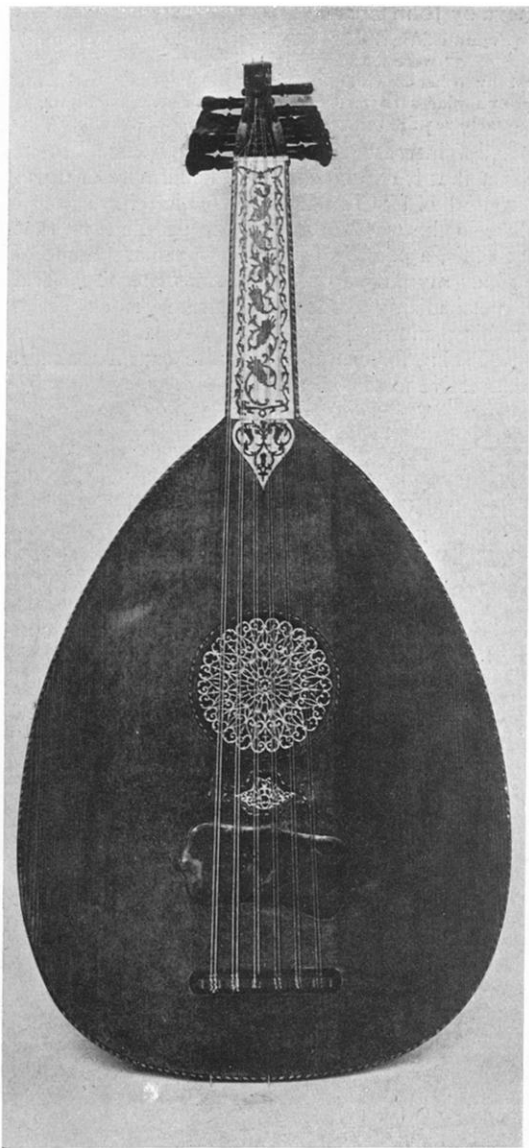
The chief interest to us in this tiny tome lies in the fact that it contains the first instalment of those reverential old 'Church tunes' which have found a place in the worship-song of the people from that day to this, a period of nearly 350 years. Some of the pious rhymings of Mr. Thomas Sternhold and his metricalizing colleagues strike us as being something more than quaint. A stanza of the 124th Psalm, for example, is quite cannibalistic in its expressiveness. Here it is:—

The raging streames  
most proud in roaring noise,  
Had long ago  
overwhelm'd us in the deepe.  
But loved be God,  
which doth us safely keep  
From bloody teeth,  
and their most cruell voice,  
Which as a prey,  
to eat us would rejoice.

In addition to the foregoing Psalters the case contained the 'Goostly psalmes' of Coverdale (1539?)



AN ITALIAN VIRGINAL OF THE SEVENTEENTH CENTURY.  
*In the possession of Mr. Charles Van Raalte, and photographed by his kind permission*



A TWELVE-STRINGED LUTE.

*(From the collection of Mr. T. W. Taphouse.)*

exhibited by Queens' College, Oxford; the Crowley Psalter (1549), from Brasenose College, Oxford; and Seager's Psalms (1553), from Emmanuel College, Cambridge. We give the titles of the last two of these rare and ancient books:—

The Psalter of David newly translated into Englysh metre in such sort that it maye the more decently, and wyth more delyte of the mynde, be reade and songe of al men. Whereunto is added a note of four partes, wyth other thynges, as shall appeare in the Epistle to the Readar. Translated and Imprinted by Robert Crowley in the yere of our Lorde. M.D.xlix. the xx. daye of September. And are to be solde in Eley rentes in Holburne.

The 'added note of four partes, wyth other thynges' furnishes a peculiar note to the title-page of this Psalter. The other title reads:—

Certayne Psalmes select out of the Psalter of David, and drawn into Englyshe Metre, with Notes to euery Psalme in iiij parts to Synges, by F. S. Imprinted at London by wyllyam Seres, at the sygne of the Hedge Hogge. 1553.

In this Psalter 'drawen into Englyshe Metre' by Mr. Francys Seager—he gives his full name in the dedication to Lord Russell—the music is so arranged that all the four voices may sing from the same book at one time. Each part is printed separately with the words underneath the music notes; and as the music for the two upper voices is on the left-hand page, and that for the lower voices on the opposite leaf, all four singers can turn the page together. One curious feature of these 'Certayne Psalmes' is this: while the music (unbarred) is continuous throughout, the actual number of tunes is only *two*! one of which is repeated twelve times, the other seven. The subject of the evolution of English Psalmody—from the ancient metrical versions to the modern hymn-tune—is one of great interest. Would that we had a John Stainer to treat it thoroughly!

While in this ecclesiastical vein we naturally turn to a case containing some interesting old documents lent by the Dean and Chapter of Westminster. One of these manuscripts—of which we give a facsimile on page 503—contains the only known signature of Orlando Gibbons, who held the organistship of Westminster Abbey from 1623 to 1625. The document shows Gibbons in a new capacity, as a taxing-master of an organ-builder's account. 'I know this bill to be very resonable,' writes the great Orlando, 'for I have already cut him off ten shillings, therefore I pray despatch him, for he hath delt honestly with ye church.' Another organ-building document, dated July 20, 1694, relates to some additions to the Westminster Abbey organ. It contains the signatures of Henry Purcell (organist from 1680 to 1695) and Bernard Smith, better known as Father Smith. The eminent organ artificer contracts to supply for the sum of £200 'a double sett of keys and four new stops,' to be added by 'enlarging the case backwards.' Twenty-four years later Christopher Shrider (as he signs himself) periodically tuned the Abbey organ, for which he received the sum of 'forty shillings p. annum.' He therefore made a 'proposal' to the Dean and Chapter whereby they should allow him 'ten pound for mending and cleaning, and for putting ye said Organ into good order; that being but a small sum for ye Repairs there wanting, and then to fix a salary of five pound p. annum.' (This is dated December 1, 1718). 'I believe this to be true and the proposals very reasonable, is the endorsement on the document by the organist of the Abbey—then a no less distinguished occupant of the organ-loft than Dr. William Croft.

Among a number of interesting documents, portraits, &c., kindly lent by Messrs. Artaria, the well-known music-publishers of Vienna, is a very

It for mother to come on of the great pipe — 10  
 It for making a mandrel for to put it out — 10  
 It for solder of in the farm and other of 20  
 It for beater of about the board — 10  
 It for a round of boards — 10  
 It for my own labor in tuning the organ — 10  
 when my two men — 10

Total 100

Mr. Gordon I know this bill to be very reasonable  
 for I have already cut him off ten shillings  
 therefore I pay of what he asks for his work  
 and I will honestly ask the church for shall I  
 named this bill by  
 me John Burroughs  
 organ maker

Orlando Gibbons

ORGAN BUILDER'S BILL, CONTAINING THE RARE SIGNATURE OF ORLANDO GIBBONS.  
 (In the archives of the Dean and Chapter, and reproduced by kind permission.)



'unbuttoned' letter written by Beethoven to 'Sir John Falstaff,' a nickname the jocose composer had given to his friend Ignaz Schuppanzigh, the celebrated violinist. The letter is not one of the best specimens of irreproachable caligraphy even of German characters, but it has been deciphered by that enthusiastic Beethoven scholar, Mr. J. S. Shedlock, who has kindly made the following translation for this article :—

Very best Falstaff,

I should feel obliged by your sending me a copy of each of the two works for pianoforte and flute with variations. As to the receipt, you will receive it tomorrow, so please let me have them without delay.

Please remember me to Artaria, and thank him for his kindness in arranging to pay in advance, but I have received my money from abroad, and therefore need none now.

Farewell, knight Falstaff, don't be too much of a scape-grace; read the Gospel, and reform.

For the rest we are yours most affectionately,  
Beethoven.

To Sir John Falstaff, at Messrs. Artaria and Co.

Thayer tells us that Beethoven kept up a singular kind of friendship with Schuppanzigh. So useful were they to each other that their friendship developed into a great mutual liking, if it did not amount to actual affection. A good-looking man, Schuppanzigh became, as the years went on, very stout, hence the Falstaff joke of Beethoven, who once wrote to Graf Brunswick in these words: 'Schuppanzigh is married. They say his wife is as fat as himself. What a family!!' The 'great joker,' as Grove calls Beethoven, found more than one opportunity for practising his 'rough drollery' upon his corpulent friend, Schuppanzigh. On a blank page of Beethoven's Pianoforte Sonata in D (Op. 28), the composer scrawled the following asinine composition :—

#### IN PRAISE OF THE FAT ONE.

SOLI.

Schup - pan - zigh is . . a scamp, scamp, scamp. Who  
knows him, who knows him not? The fat Hog-paunch, Hog-paunch, the  
full - blown don-key's head. O scamp Schup-pan-zigh, O

CHORUS.

don-key Schuppanzigh. We all a-gree, Thou art the big-gest,  
biggest don - key! O donkey! Hee, hee, haw!  
O scamp! O donkey!

Turning from Beethoven to Wagner we find the latter master represented by the original text of 'Tristan,' penned in the neatest of hands and in strong contrast to the erratic and almost undecipherable 'pot-hooks and hangers' of Beethoven. A London letter of Wagner's, lent by Lady Cusins and addressed to Mr. G. F. Anderson, then Treasurer of the Philharmonic Society, is of special interest. It is of the year 1855, that memorable season when Wagner conducted the concerts of the Philharmonic Society. In this communication (which we give translated from Wagner's Germanized French) it would seem as if Berlioz did not like to ask for tickets himself, as he was then conducting the concerts of the *New* Philharmonic Society, given at Exeter Hall. At all events, Wagner writes on June 25, 1855, the date of the last concert conducted by him :—

My dear Mr. Anderson,

Mr. Berlioz begs for two tickets for the Concert this evening. If you will have the goodness to give them to him, you can send them to me with my tickets, as I shall be seeing Mr. Berlioz again. Failing that, his address is 13, Margaret Street.

*Au revoir* for the last time this evening,

Yours sincerely,

RICHARD WAGNER.

It is not difficult to read between the lines of the last sentence of this letter.

The following is an interesting extract from a letter written in October, 1884, by Dvorák to Mr. Alfred Littleton, wherein the Bohemian master says (in his own English) :—

That you were at Paris you have written me, but that you have bought the new oratorio 'Life and Death' by Gounod for the nice sum of 100,000 francs, I got informed from the Vienna and Prague papers only yesterday. Pray do not pay Mr. Gounod, who truly does not need it, so immense sums, for what could be left for me?

In future I would ask you to write me only English letters.

As far as I have gone through the new oratorio of Mackenzie's, I can tell you that I enjoyed it very much, and do not think to err that it is his best work. Receive my best thanks for it.

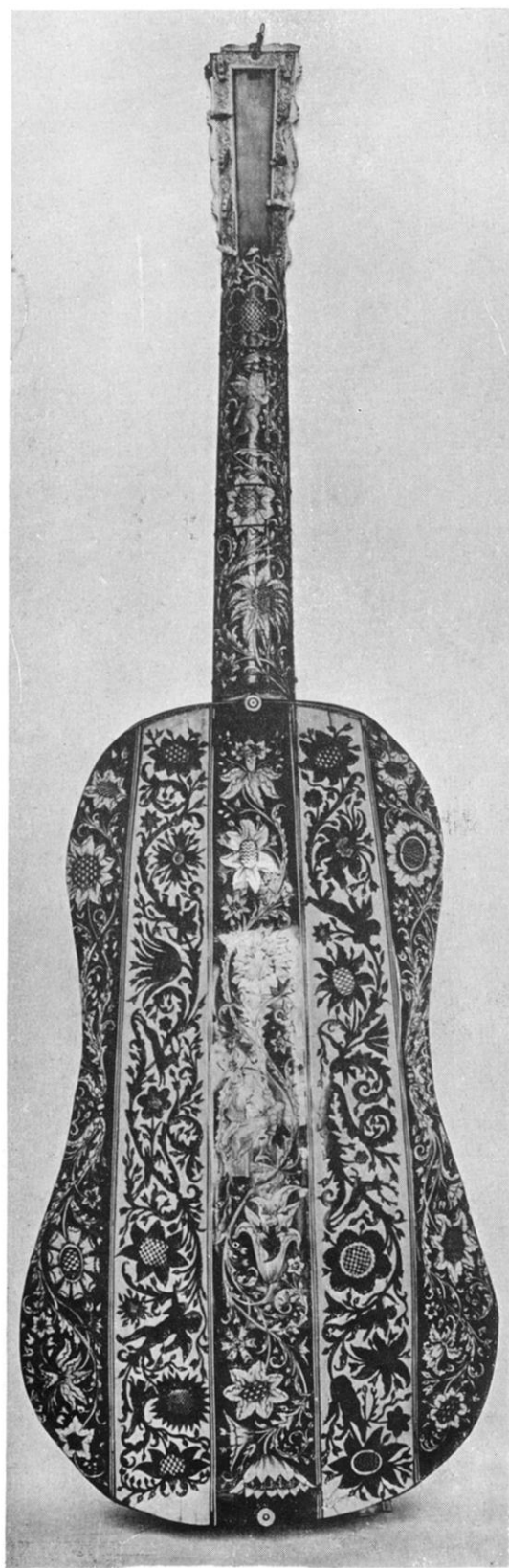
Gounod's 'Mors et Vita' was composed for and produced at the Birmingham Musical Festival of 1885, and as Dvorák's 'Spectre's Bride' was also written for that occasion, the reference to 'what could be left for me?' is pretty obvious. The Mackenzie oratorio which Dvorák did 'not think to err that it is his best work,' was 'The Rose of Sharon,' produced at the Norwich Musical Festival of 1884.

No biographer of Handel has recorded that the great master ever drew up an organ specification, but we are enabled to give an instance of his handiwork in that capacity. The Earl Howe exhibited nine letters written by Handel to his Lordship's ancestor, Charles Jennens, of Gopsall, who compiled the word-book of the 'Messiah.' Eight of these communications have been printed, but not the ninth, which is the last in order of date. By the kind permission of Lord Howe we are enabled to print this interesting letter for the first time, and in doing so to make known how practical



A CHAMBER ORGAN OF FLEMISH MANUFACTURE, DATED 1602.  
(Exhibited by Mr. William Howard Head, and photographed by his kind permission.)





A RICHLY INLAID GUITAR.  
(From the collection of Sir George Donaldson, and photographed by his kind permission.)

Handel was in the matter of designing an organ for his friend and patron Charles Jennens, Esquire, of Gopsall Hall, Leicestershire. Here is the letter:—

Sir,

Yesterday I received your Letter in answer to which I hereunder specify my opinion of an organ which I think will answer the ends you propose, being everything that is necessary for a good and grand organ, without reed stops, which I have omitted, because they are continually wanting to be tuned, which in the country is very inconvenient, and should it remain useless on that account, it would still be very expensive, altho' that may not be your consideration.

I very well approve of Mr. Bridge who without any objection is a very good organ builder, and I shall willingly (when he has finished it) give you my opinion of it. I have referr'd you to the Flute stop in Mr. Freeman's organ, being excellent in its kind, but as I do not refer you in that organ, the system of the organ I advise is (viz.)

The compass to be up to D and down to Gamut.

Full octave. Church work.

One row of keys, whole stops and none in halves.

Stops

An open Diapason — of metal throughout to be in front

A stopt Diapason — the Treble Metal and the Bass

Wood

A Principal — of Metal throughout

A Twelfth — of Metal throughout

A Fifteenth — of Metal throughout

A great Tierce — of Metal throughout

A Flute stop — such a one as in Freeman's organ.

I am glad of the opportunity to show you my attention, wishing you all Health and Happiness,

I remain with great sincerity and respect,

Sir,

Your most obedient and most humble servant,

GEORGE FRIDERIC HANDEL.

London. Sept. 30.

1749.

Handel's reference to 'Church work' in his specification seems to imply that the organ was intended for the private chapel at Gopsall, but nothing is known on this point.

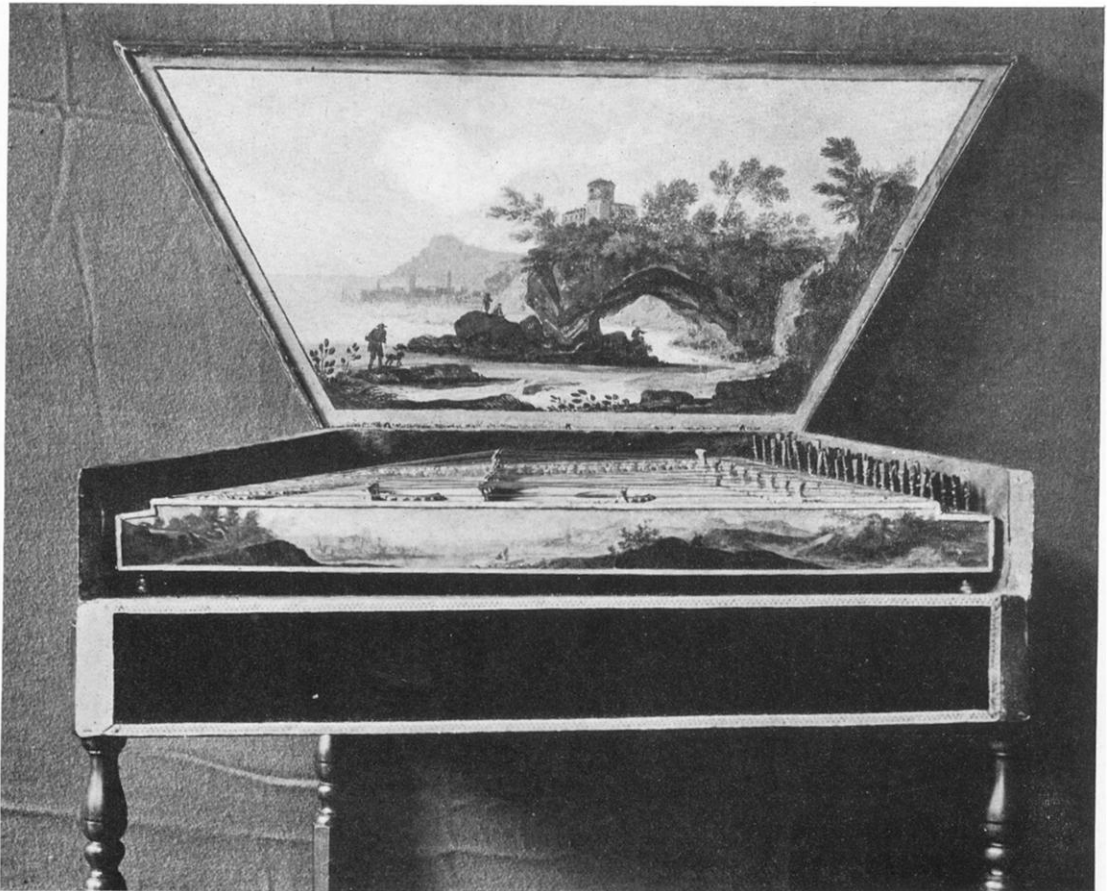
From the fine collection of portraits we select for illustration (p. 508) an oil-painting of Henry Lawes (1595-1662), lent by the Music School Collection, Oxford. It is the fashion in some quarters to decry 'those old Johnnies,' thus showing a shallowness of mind that no impressionist criticism can atone for. We owe not a little to those who have played so important a part in the evolution of the art, and who deserve to be honoured, though they did not write philosophic music that jars upon the ear and requires no end of explanation. In the case of Henry Lawes, he was 'the first Englishman who studied and practised with success the proper accentuation of words, and who made the sense of the poem of paramount importance.' (Mr. J. A. Fuller Maitland, in the 'Dictionary of National Biography.') Moreover, as Lawes's settings of Psalms published in 1637 and 1648 are without bars, and his Ayres of 1652 and 1653 are furnished with these necessary interpretative adjuncts, it is probable that Henry

Lawes was the first to adopt the invention. We often hear of the laws of harmony: would that we had more of the Lawes of melody—a number of Harrys, with their ‘tuneful and well-measured song.’

A companion portrait—also from the Music School Collection—is that of William Lawes, elder brother of Henry. One of the musicians in ordinary to Charles I., William Lawes was also a Gentleman of the Chapel Royal, an office he held from 1603 to 1611, when he resigned, but in the latter year he was again re-admitted ‘without paie.’ He was a prolific composer: an anthem by him is in Boyce’s Cathedral Music, and some of his

No more complete collection of English Madrigals has hitherto been brought together than that contained within the walls of Fishmongers’ Hall last month. The Exhibition Catalogue showed very few blanks compared with the long list given by Rimbault in his ‘*Bibliotheca Madrigaliana*.’\* We give the title of one of the earliest of these old part-books, for it must be remembered that in those days vocal part-music was not printed in score:—

The first sett of Italian Madrigalls Englished, not to the sense of the originall dittie, but after the affection of the Noate. By Thomas Watson, Gentleman. There



A DECORATED DULCIMER.

(From the collection of Mr. Arthur F. Hill, one of the Honorary Secretaries of the Exhibition.)

instrumental music is in ‘Courtly Masquing Ayres’ (1662). William Lawes joined the Royalist army on the breaking out of the Civil War, and, although he was made a commissary by Lord Gerrard, in order to exempt him from danger, his active spirit disdained that security, and he was killed by a stray shot at the siege of Chester in the year 1645. The place of his burial is unknown, but the following punning epitaph upon him has been preserved:—

Concord is conquered—in the Urn there lyes  
The master of great Music’s mysteries:  
And in it is a Riddle, like their Cause,  
Will Lawes was slain by those whose Wills were Laws.

are also heere inserted two excellent Madrigalls of Master William Byrds, composed attter the Italian vaine, at the request of the sayd Thomas Watson.

Imprinted at London by Thomas Este, the assigne of William Byrd, and are to be sold at the house of the sayd T. Este, being in Aldersgate street, at the signe of the black Horse. 1590.

In this ‘First sett of Italian Madrigalls Englished’—of which twenty-three out of the twenty-eight compositions are by Luca Marenzio—Byrd supplies

\* ‘*Bibliotheca Madrigaliana*: a Bibliographical account of the Musical and Poetical Works published in England during the sixteenth and seventeenth centuries, under the titles of Madrigals, Ballets, Ayres, Canzonets, etc., etc. By Edward F. Rimbault, LL.D., F.S.A. . . . London . . . MDCCCLVII.





HENRY LAWES.

(Photographed, by permission, from the painting in the Music School Collection, Oxford.)

two settings of the same words, 'This sweet and merry month of May,' one of them in four parts, the other in six. Converso's 'When all alone my bonny (pretty) love' finds a place in this collection, published more than three hundred years ago.

A folio volume of MS. music from the library of Christ Church, Oxford, contains the following interesting inscription:—

BEN: ROGERS his Booke Aug. 18, 1673, and presented me by Mr. John Playford, stationer in the Temple, London.

This score booke was done formerly by that rare musician, Mr. Orlando Gibbons, and this book is of great value to the composer.

The riches of Mr. James E. Matthew's library were worthily represented at the Exhibition by some valuable books. Of these we mention five. The first is the 'Ballet Comique de la Roynie' (Paris, 1582) of Balthasar Beaujoyeulx, the adopted

name of one Baltazarini, a sixteenth-century Italian musician. As he appears to have been the first to introduce the Italian dances into Paris, he can claim to have been the founder of the ballet, and through the ballet, of the opera. The work above mentioned (from which several extracts are given by Burney in Vol. III. of his 'History') formed part of the entertainment in 'Circe' written for the marriage of the Duc de Joyeuse with Marguerite de Vaudemont de Lorraine, sister of the Queen of Henri III. of France. In the preface Beaujoyeulx states that the music was by Beaulieu and Maistre Salmon. The familiar air known as 'Gavotte de Louis XIII.' is taken from this Ballet. About the end of the sixteenth century there lived at Langres, in France, a priest of the name of Thoinot Arbeau, an anagrammatic form of his actual patronymic Tabourot. He was the author of an

extremely rare book, of which Mr. Matthew possesses a fine copy, entitled : 'Orchésographie et Traicté en forme de dialogue par lequel toutes personnes peuvent facilement apprendre et pratiquer l'honnête exercise des danses' (1588). The volume, which contains a large number of French dance-tunes with words fitted to the melody, is one of great interest and value in the history of dance music. No less valuable are Mr. Matthew's scarce copies of the word-books of the operas 'L'Euridice' (1600) and 'La Dafne' (1602), the librettos by Ottavio Rinuccini, music by Jacopo Peri, Father of the opera.

The rarest book in Mr. Matthew's library is a magnificent copy of the 'El Mellopeo' of Pedro Cerone, which, although written in Spanish, was the work of an Italian and published at Naples in 1613, in a folio volume of about twelve hundred pages. The author, born at Bergamo, became a

priest, and, visiting Spain, joined the Chapel Royal of Philip II. and his successor Philip III. The kingdom of Naples and that of Spain were then under the same ruler, and thus the services of Cerone were transferred to Naples, and there his book was published. It is supposed that the king must have borne the whole or a part of the expense of printing it, and that he made the use of the Spanish language a condition of his assistance. The tradition is that the entire edition was shipped to Spain, that the ship was wrecked, and the whole of the copies lost with the exception of thirteen which had been retained in Naples. We are ignorant of the authority for this story, but the work is undoubtedly among the scarcest in musical literature. Fétis speaks of the difficulties which both he and Padre Martini met with in obtaining copies, and of the want of success which attended Dr. Burney in the search.



WILLIAM LAWES.

(Photographed, by permission, from the original painting in the Music School Collection, Oxford.)



Bright and gay, owing to some highly-coloured frontispieces, was the case containing certain Song Books from the splendid collection made by the

titles, selected from the books exhibited, will speak for themselves :—

**THE MUSES BANQUET ;** or, a Present from Parnassus. Being a Collection of such English and Scots Songs as are well worth preserving ; songs that are perfectly decent, that have some scope and design, and that tend either to improve the Mind, mend the Manners, or make the Heart merry. Reading, Printed by C. Micklewright, for T. Carnan, at the Bible and Sun, in St. Paul's Churchyard, London. 1752.

**MONSTROUS GOOD SONGS,** Sentiments and Toasts, humorous Medlies, Cantatas, Catches and Gleees, for the year 1794, as sung at all Public places of amusement. Dedicated to the Sons of Mirth and Jollity.

**TEGG'S COMIC SONG BOOK.** Being an excellent Collection of Comic, Laughable, Queer, Rum, Facetious, and Whimsical Songs, with many Originals. The whole calculated to curl up the corners of the mouth, and cheer up the cockles of the heart in these hard Times. 1819.

**FAIRBURN'S EVERLASTING SONGSTER.** Being an extensive collection of One Thousand Naval, Love, Comic, Hunting, Bacchanalian, Sentimental, Scotch, and Irish Songs. With Toasts and Sentiments. *circa* 1825. (Coloured vignette and front : 'The Vicar and Moses.'



THE KING'S VIOLA.

(Photographed by gracious permission of His Majesty.)

late Sir John Stainer, now the property of his son, Mr. J. F. R. Stainer, one of the honorary secretaries of this Exhibition. The following four

We may now make mention of some of the instruments, beautiful in appearance even in their old age. The King lent an Italian viola made by Aptonius and Hieronymus Amati of Cremona, date about 1630, and reduced from a viol. This, the King's viola,—which, by gracious permission of His Majesty, we have been allowed to photograph—is ornamented with three paintings on the back: to the left is a figure of St. John the Baptist with the Lamb; in the centre a coat of arms; to the right another figure nearly obliterated by use. It has also two inscriptions round the sides: 'Ecce Agnus Dei' and 'Guila Maria Bernardi.' An elaborately carved violin (see illustration on page 512) was lent by the Earl and Countess of Warwick. This exquisite instrument, of English manufacture and made of boxwood, is carved with woodland scenes. Its date is 1578; but it is quite possible that the wood-carving is some centuries older than the upper portion of the instrument, and that it really dates from about 1330. This violin may therefore be a reconstruction of an older instrument of the violin species. It is not without historic interest in that it is said to have been given by Queen Elizabeth to the Earl of Leicester: the arms of both these exalted personages are engraved in silver on the finger-board. A fine specimen of the Lute genus is the twelve-stringed instrument of Italian make from the collection of Mr. T. W. Taphouse. The delicately designed rose is of ivory with a jewel in its centre. (See the illustration on page 502.) When we know what extraordinary transformations were made by Orpheus when he played the lute, it seems provoking that we have no definite knowledge of how that gentleman tuned his instrument. The tuning difficulty connected with the lute is no mere modern obstacle to performance thereupon. For example, nearly two hundred years ago Mattheson wrote: 'If a lute-player have lived eighty years he has probably spent about sixty



years tuning his instrument.' The lute comes next to the viol in the number of times it is mentioned by Shakespeare. Let us turn to 'The Taming of the Shrew' and see what the immortal bard has to say concerning the tuning of the intractable instrument :—

*Bianca (to Hortensio).*

Take you your instrument, play you the whiles ;

His lecture will be done, ere you have tun'd.

*Hor.* You'll leave his lecture, when I am in tune ?

*Lucentio.* That will be never : tune your instrument.

*Hor.* Madam, my instrument's in tune.

*Bian.* Let's hear ; [*Hortensio* plays.] O fie ! the treble jars.

*Luc.* Spit in the hole, man, and tune again.

*Hor.* Madam, 'tis now in tune.

*Luc.* All but the base.

*Hor.* The base is right ; 'tis the base knave that jars.

The guitar is a modern representative of the numerous family which includes the lute. Sir George Donaldson—an enthusiast in his devotion to all old instruments—lends a magnificent guitar, of which an illustration will be found on page 506. This richly inlaid instrument, said to have belonged to the ill-fated King Henry IV. of France, was made by Joachim Tielke, of Hamburg, a famous sixteenth-century artist in the manufacture of stringed instruments of the guitar and viol da gamba type.\* From Tielke's workshop also came (in 1539) the Quinterna (or Chiterna) belonging to the Victoria and Albert Museum (South Kensington), a photograph of which is given in the opposite column. This exquisite instrument is of tortoise-shell, incrustated with mythological subjects in ivory, and set with precious stones. The Quinterna (or Chiterna) is thus described in Stainer and Barrett's 'Dictionary of Musical Terms' :—

A species of guitar not unlike a violin in shape, having three, or four, or five pairs of catgut strings, and sometimes two single strings covered with wire in addition, played with the fingers, not with a plectrum.

The dulcimer is the prototype of the pianoforte, although the strings are set in vibration by small hammers held in the hands : the substitution of keys to do the work of the hand-held hammers makes a long step in the evolution of the keyboard instrument of to-day. A trapeze-shaped little instrument, not more than three feet in its greatest width, the dulcimer is laid upon a table or frame as shown in the photograph (on page 507) of Mr. Arthur F. Hill's prettily decorated specimen.

The etymology of the term Virginal is thus given by Blount in his Glossographia (1656) : 'Virginal (virginalis), maidenly, virginlike ; hence the name of that musical instrument called Virginals, because maids and virgins do most commonly play on them.' A 'proverb' said to have been formerly inscribed on a wall of the Manor House of Leckfield, Yorkshire, *temp.* Henry VIII. (1485-1509), reads thus :—

A slac stryng in a Virginnall soundithe not aright,  
It doth abide no wrestinge it is so loose and light ;  
The sound-borde crasede, forstith the instrumente,  
Throw misgovernance, to make notes which was  
not his intente.

\* For further information concerning the Tielke family and the instruments made by them, see Miss Stainer's excellent Primer 'A Dictionary of Violin Makers.'

A typical and valuable specimen of this old-world keyboard instrument is that belonging to Mr. C. Van Raalte. Of Italian manufacture, it dates from



QUINTERNA (OR CHITERNA).

FROM THE VICTORIA AND ALBERT MUSEUM, SOUTH KENSINGTON.

(Photographed by permission.)

the seventeenth century, the interior of the cover being painted with amorini dancing, as shown in the photograph on page 501.

A very charming chamber-organ, of which we give a photograph on page 505, was lent by Mr. W. Howard Head. It bears the date 1602, and a quotation from the 150th Psalm, of which the English translation is :—

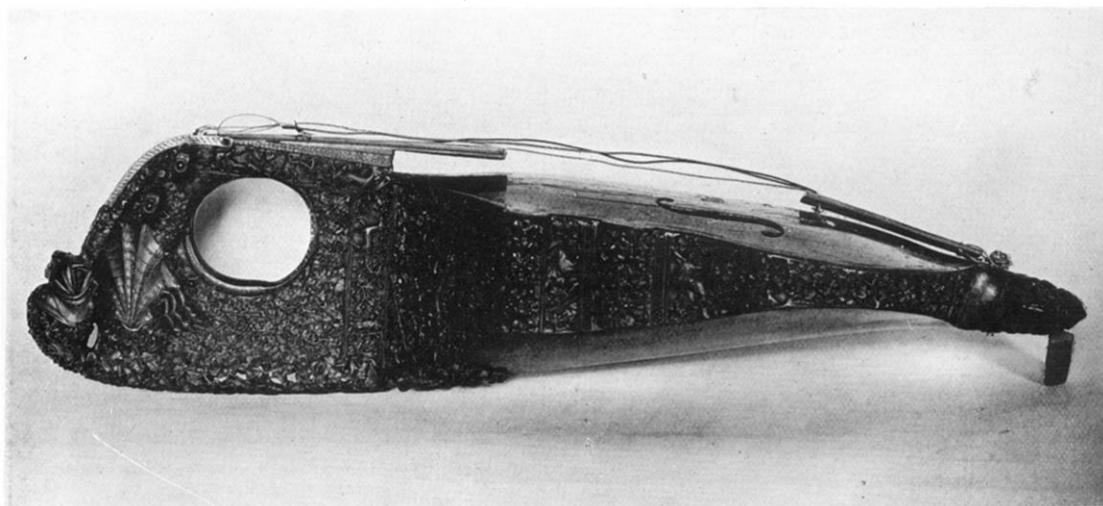
Praise the Lord with stringed instruments and organs.

This instrument is probably of Flemish origin, and appears to have been made for the then Earl of Montrose, whose armorial bearings form a prominent feature, and whose initial 'J' (for John Graham) is so treated in the ornamentation of the case that the monogram forms also an 'M' (for Montrose) under a coronet. Moreover, the plugs of the elaborately carved wooden pipes are made to resemble, as far as possible, the Scotch thistle, a pretty and prickly compliment to its first owner. The organ, in spite of its three centuries of age, is in a perfect playing condition, while the tone is of that softened sweetness characteristic of most old-world instruments. Its compass is from E to C, forty-five notes; the stops, three in number, are stopped diapason, flute, and regal, the last-named being only twenty-six notes in compass—B to C. There is also a tremolo which, used in conjunction with the regal stop, produces very much the effect of a vox humana. There is no draw-stop action of the usual kind, but the slides are worked direct, a carved knob being affixed at the end of each slide. As there are no pedals, the performer is also able to discharge the duties of organ-blower. This handsome organ has always been known as 'Queen Elizabeth's,' or 'Princess Elizabeth's'; but there is every reason to think that the latter is the correct version in regard to a former ownership, as the daughter of Charles I. died at Carisbrooke Castle, and the instrument was for very many years domiciled in, and associated with, the Isle of Wight.

DOTTED CROTCHET.

The following is a list of the interesting series of lectures given, with musical illustrations, day by day during the continuance of the Exhibition, with the names of the lecturers whose discourses were greatly enjoyed by large and appreciative audiences :—

- June 28. The Evolution of the Pianoforte.  
Mr. T. L. Southgate.
- June 29. Our English Songs. Dr. W. H. Cummings.
- June 30. The early English Viols and their Music.  
Dr. Henry Watson.
- July 1. Madrigals, Rounds, Glee, and Part-Songs.  
Dr. E. Markham Lee.
- July 2. The Recorder, Flute, Fife, and Piccolo.  
Mr. J. Finn.
- July 4. Music in England in the Year 1604.  
Sir Frederick Bridge.  
(This lecture was repeated on July 16.)
- July 5. Our Dances of Bygone Days.  
Mr. Algernon S. Rose.
- July 6. The Masque and Early Operas.  
Mr. A. H. D. Prendergast.
- July 7. The English Opera School. Dr. F. J. Sawyer.
- July 8. Our Cathedral Composers and their Works.  
Dr. G. F. Huntley.
- July 9. The Single and Double Reed Instruments.  
Mr. D. J. Blaikley.
- July 11. The Water Organ of the Ancients, and the  
Organ of To-day. Rev. F. W. Galpin.
- July 12. The Regal and its Successors : The Harmonica.  
Mr. T. L. Southgate.
- July 13. The Violin Family and its Music.  
Mr. W. W. Cobbett.
- July 14. The Brass Wind Instruments.  
Mr. John E. Borland.
- July 15. Some Notes on Early Printed Music.  
Mr. Alfred H. Littleton.
- July 16. Music of the Country Side. Sir Ernest Clarke.



AN ELABORATELY CARVED VIOLIN.

*Exhibited by the Earl and Countess of Warwick.)*