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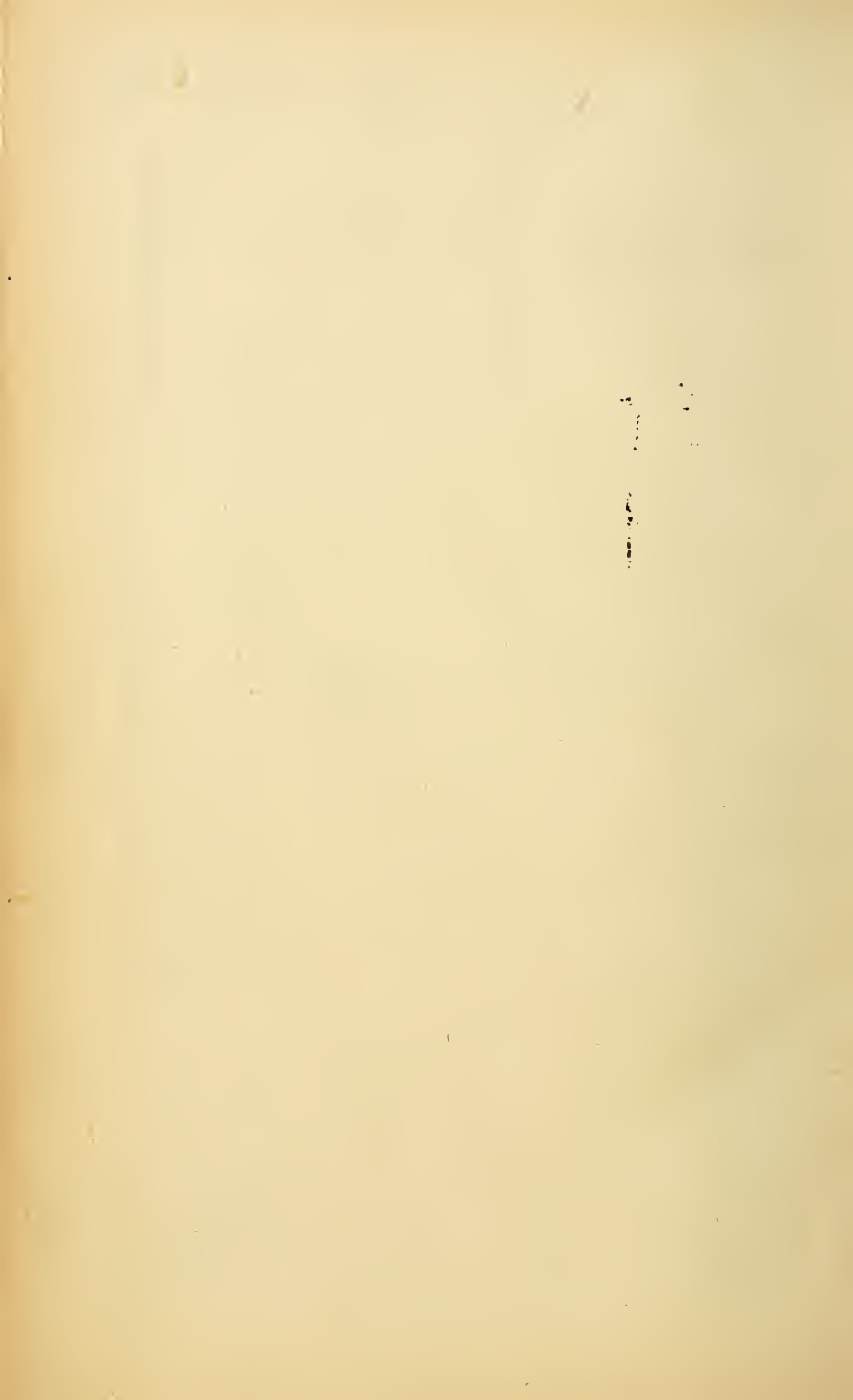


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A

HISTORY OF MUSIC.

VOL. I.



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A

HISTORY OF MUSIC.

BY

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BOOK I.

PREHISTORIC MUSIC.

A

HISTORY OF MUSIC.

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PREHISTORIC MUSIC.

INTRODUCTION.

Music is a Dualism. It is formed of the conjunction of two elements—the one purely musical, the other poetical—the one sensuous, the other spiritual or intellectual¹—the one owing its origin and development to Instruments, and based on the mere animal delight in Sound ; the other owing its origin and development to Language, and based on the fusion of the Emotional and Intellectual sides of man's nature. The object which the historian of Music must set before him is to trace the goings on of these two elements, at first far apart and moving in separate orbits—to show how their paths gradually approached each other—how a mutual attraction was set up, till at last they were necessarily drawn into the same plane of revolution. Here is the geniture of a New Music.

He must then go on to show how the union is so complete, that the Instrument can lose its original characteristics, and become the exponent of the Poetical and Spiritual side of the Art, while the Voice can in like manner be the interpreter of the Sensuous and merely Musical side. How the organs of utterance may for ever vary, but how what they utter never varies. How the Sensuous and Spiritual

¹ Intellectual, because of its Form (being expressed by words), Spiritual, because of its Matter (being the same with the Matter of Poetry).

elements act and react upon one another. How sometimes one, sometimes the other is lord of the conjunction—sometimes both are so exquisitely blended that we are tempted to exclaim, ‘Here at last is perfect proportion! In this symmetry and harmonious play we hail the climax of the Art’s development.’ But further he must proceed to account psychologically for these epochs of preponderance and equilibrium. He must show why some nations are naturally disposed to develop the Sensuous element at the expense of the Spiritual, and other nations to develop the Spiritual at the expense of the Sensuous. And finally he must show how these two elements of Music answer to the two grand ultimate divisions of the human mind, and how hence two great Schools of Artists, sometimes shading off into one another, sometimes in direct antagonism, have ever existed from the first glimmerings of the Art’s history in unbroken succession to the present time. These are the objects which a historian of Music must set before him, and these I shall attempt in the ensuing pages however imperfectly to accomplish.

II.

I propose to commence by considering what I have termed the Sensuous side of the Art. Not because I would imply that it came into being before the Intellectual side—the case being exactly the reverse—but because, in all strictness, it is the more specially Musical of the two.

Musical Instruments, though their varieties may be counted by hundreds, are yet readily reducible under three distinct types:—I. the Drum type; II. the Pipe type; III. the Lyre type. Under the first head fall drums, rattles, gongs, triangles, tam-tams, castanets, tambourines, cymbals—in a word, all instruments of Percussion. Under the second head fall flutes, hautboys, clarionets, bassoons, horns, trumpets, trombones, bugles—all Wind Instruments. And under the third head fall all Stringed Instruments, comprising the harp, lyre, lute, guitar, the violin (with all its varieties), the mandolin, dulcimers, pianos, &c., &c. Now these three types are representative of three distinct stages of development through which Prehistoric Instrumental Music has passed—and the stages occur in the order named. That is to say, the first stage in the development of Instrumental Music was the Drum Stage, in which Drums, and drums alone were used by man; the second stage was the Pipe Stage, in which Pipes as well as Drums were used; the third stage

was the Lyre Stage, in which Lyres were added to the stock. And as in the Geological history of the globe, the Chalk is never found below the Oolite, nor the Oolite below the Coal, so in the Musical History of Mankind is the Lyre Stage never found to precede the Pipe Stage, nor the Pipe Stage to precede the Drum Stage.

That this should be the order of development seems natural, if we consider the mechanical complexity of the Instruments themselves. The Drum is evidently the simplest of all; the Pipe is more complex than the Drum; but the Lyre, which consists of strings bound round pegs and strung on a frame, is the most complex of all.

In keeping with this is the fact that savages sometimes have the Drum alone, but never the Pipe alone, or the Lyre alone; for if they have the Pipe, they always have the Drum too; and if they have the Lyre, they always have both Pipe and Drum.

Meeting at the bottom of the ladder with the Veddahs of Ceylon,¹ the Mincopies of the Andamans,² and the inhabitants of Tierra del Fuego,³ who have no musical instruments at all, we find the Drum to be the only musical instrument known among the Australians,⁴ the Esquimaux,⁵ and the Behring's Nations generally,⁶ the Samoyedes and the other Siberian tribes,⁷ and, until a comparatively recent date, the Laplanders.⁸

With the Polynesian Malays⁹ and the Papuans¹⁰ the Pipe

1 Tennent's History of Ceylon.

2 Mouat's Andaman Islands.

3 Narrative of the Surveying Voyage of H.M.S.S. Adventure and Beagle. II.

4 Eyre's Discoveries in Central Australia. II. pp. 228, 2. 237. 32 331. Grey's Journal of Two Expeditions of Discovery in N.W. and W. Australia. II. p. 305.

5 Parry's 2nd Voyage. p. 530. Crantz, History of Greenland. I. p. 171.

6 Whymper's Alaska, p. 143. He is speaking particularly of the Malemutes and Kaveaks, but his remarks apply to all the Behring's Nations.

7 Richardson's Polar Regions, p. 335. Smith's Wonders of Nature and Art. London. 1803. II. pp. 277, 264, &c.

8 That is to say until within 200 years ago. See Scheffer's History of Lapland.

9 For the Society Islands, see Captain Cook's Voyages. Published by John Tallis, I. p. 87. For the Navigator Isles, Turner. Nineteen years in Polynesia. p. 211. For the Friendly Isles, Cook. I. p. 427., and in the common edition, 1st Voyage, p. 397. See also Mariner's Tonga Islands. II. 214. 218. For the Marquesas, Melville's Life in the Marquesas. p. 185. For the Sandwich Islands, where, however, the Pipe is absent, Cook II. 250. And for the Maories of New Zealand, who are the most advanced of all, Captain Cook. I. 196. and *Infra*. p.— And cf. generally Ellis' Polynesian Researches. p. 282. sqq. Of Ellis' book I regret I have been under the necessity of employing two separate editions in the course of this work, nor am I in a position to say to which of the two the various references particularly belong.

10 For the Papuans, see Williams' Fiji and the Fijians, I. 163. Turner's Nineteen Years in Polynesia. p. 90. cf. *Infra*. p.— Jukes' Voyage of H.M.S. Fly. (for the Erroob Papuans), II, 176. (for the Papuans of New Guinea), I. 274, and plate I, 277. Cf. Rosenberg's Nieuw-Guinea. p. 93. And for the Drum Form in the Papuan Archipelago, Shouten's Voyage in Purchas His Pilgrimes. I. 2. 100.

makes its appearance, while in no single instance is the Drum found wanting. The same holds good of the South American Indians. Both Pipe and Drum are in use among the tribes on the Upper Amazon,¹ the Indians of the Rio Negro² and the Uaupés,³ the Tupís,⁴ the Omaguas⁵ and neighbouring tribes,⁶ the Artanesees,⁷ and Yucunas,⁸ the Itatines,⁹ and generally the rest of the Brazilian tribes;¹⁰ the aborigines of Guiana,¹¹ the Aymara Indians of Bolivia and Peru,¹² the Huacho Indians of Peru,¹³ the Abipones of Paraguay,¹⁴ the Patagonians.¹⁵ These are all the cases I have examined in South America, and they all yield the same result—that is to say, the Pipe is nowhere to be found without the Drum being likewise present.¹⁶ And what is true of the South American Indians is equally true of the North American Indians.¹⁷

But where the Lyre appears, there both Pipe and Drum are also found as its never failing complements, as with the Dyaks of Borneo,¹⁸ the Khonds of Khondistan,¹⁹ the Finns,²⁰ the Tartars,²¹ the Cossacks,²² the Turcomans,²³ the Hindus,²⁴

1 Bates' Amazons, II, 201. Wallace's Travels on the Amazon, 504.

2 Wallace's Travels on the Amazon, 259. 3 Ib. 282.

4 Bates' Amazons, I, 311. 5. Southey's History of Brazil, I, 89, 90.

6 Ib. 84, 95. Orellana, in his Narrative of his Expedition down the Marañon, speaks of one of the tribes having 'three-stringed rebecks.' (!) But such a statement is of little value in presence of overwhelming evidence to the contrary, and must be classed with Orellana's other fictions, unless we imagine in his defence that he has been misled by the caracashã. (de qua vid. infra. p.—)

7 Southey I. 139. 8 Ib. III. 720. 9 Ib. I. 341. 10 Ib. I. 206, which bears out Bates' general remark about the Tupís.

11 Brett's Indian Tribes of Guiana, 320, 154, (plate).

12 Forbes, On the Aymara Indians, in Transactions of the Ethnological Society, for 1869, p. 233. 13 Stevenson's Travels in South America, I. 403.

14 Dobrizhoffer's History of the Abipones, II, 70, 209, 217.

15 Narrative of the Surveying Voyage of H.M.S.S. Adventure and Beagle II, p. 162. R. Brown's Races of Mankind. Art. Patagonians. plate. Musters' At Home Among the Patagonians, p. 77. 16 Cf. infra. p.—

17 Catlin's North American Indians, I, 238, 243. Schoolcraft's History of the Condition and Prospects of the Indian Tribes in the United States, II, 514. III. 486. Catlin even speaks about 'lutes' being found among them, but though he mentions 'lutes' twice in his book (I, 142. & I, 38.), he goes into no details, nor even includes them in his list of N. American instruments. But to this existence of 'lutes' among the North American tribes Schoolcraft says No, and certainly his appears the more probable view, as it is the common one.

18 Marryat's Borneo and the Indian Archipelago, pp. 84. 133 (plate). St. John's Life in the Forests of the Far East, I. 118.

19 Campbell's Narrative of Thirteen Years' Service among the Wild Tribes of Khondistan, pp. 16. 164. 20 Pinkerton, I. 473.

21 Mary Holderness' Notes relating to the Manners and Customs of the Crim Tartars, Clarke's Travels in Russia, Tartary, and Turkey, 316. New Edinburgh Review, 1822. p. 518.

22 Atkinson's Travels on the Upper and Lower Amoor, p. 167.

23 Chozdko's Popular Poetry of Persia, pp. 62. 419.

24 New Edinburgh Review, 1822. p. 525.

and the nations of History.¹

These facts would seem to do much towards confirming the opinion that the Drum is the oldest, the Pipe the next, and the Lyre the youngest of the three. But there is another reason why we should adopt a chronology which assigns the seniority to the Drum. Archaic types are preserved in the amber of Religion. Remnants of antiquity remain in ritual long after they have disappeared from ordinary usage, and by turning to the ritual observances of nations we find the oldest forms of things and customs. This species of demonstration has before now been employed with the happiest results in relation to savage races,² and

THE EVIDENCE OF RITUAL

may perhaps be questioned not in vain on the point at present under consideration. As far as it is possible to gather, the instrument of ritual among savage races is invariably the drum. The fetich ceremony among the Camma negroes, which Du Chaillu mentions, is a case in point,³ and other instances of the use in Africa occur in the works of travellers. Throughout the South Sea Islands the Drum is the instrument of the priests.⁴ Catlin mentions it as appropriated to religious ceremony among the Assineboins,⁵ Mandans,⁶ Crows,⁷ and Sioux,⁸ and his assertion may be extended to all the North American Indians.⁹ It is the instrument of the priests in Guiana,¹⁰ and forms an essential element in the ritual of the Patagonian wizards;¹¹ similarly used among the Abipones¹² and other S. American tribes,¹³ particularly the Guaycurus, at that beautiful ceremony with which they every morning welcome and adore the rising Sun.¹⁴ The Drum is depicted on the walls of the holy places

1 If the reader care to pursue the inquiry among those semi-civilised nations which meet us on the threshold of History, such as the Celts for instance, it will only be to find that what is true of others is likewise true of them. For the three Forms among the Celts, see Jones' *Welsh Bards*. folio. 90. In ancient Scotland, *Ib.* 75. Buchanan's *History of Scotland*. Lib. I. *Proceedings of Scottish Society of Antiquaries*. January, 1880. In Ireland, Jones, *Ib.* and *Transactions of Royal Irish Society*, VIII. *Antiquities*, p. 11. (which proves that the Pipe Form was known). Africa, of which it will be noticed there has no mention been made, is for certain reasons reserved for separate consideration, and will form the subject of an Excursus at the end of this Book.

2 By Professor Tylor in his *Primitive Culture*. 3 Du Chaillu's *Equatorial Africa*, p. 241. 4 Ellis' *Polynesian Researches*, I. 282. 5 Catlin's *North American Indians*, I. 55. 6 *Ib.* 126. 7 *Ib.* 189. 8 *Ib.* 238.

9 *De qua vide infra*. 10 Purchas *His Pilgrimes*. IV. 1274. 11 Falkner, quoted in *Surveying Voyage of H. M. SS. Adventure and Beagle*. II. 262. 12 Dobrzhoffer, *History of the Abipones*. II. 65. 84. 278-9.

13 *De qua vide infra*, 14 Southey's *History of Brazil*. I. 121,

in the ruined temples of Copan and Palenque ;¹ and not to speak of its use in ritual among the Peruvians² and Mexicans,³ a glance at ancient nations will remind us of the Sistrum of the Egyptian priests, and the cymbals of the Assyrian and Hebrew priests. And coming down to a later date we shall find the case precisely the same. With the Greeks, for instance, the Drum, in its various forms of drum, tambourine, cymbal, and rattle, was regularly employed at the Cotytia and Bendideia of the Thracians,⁴ the Orphic rites,⁵ by the Corybantes, Cabeiri, Idæan Dactyli, and Curetes at the rites of Cybele and the Idæan Zeus,⁶ and at the rites of Dionysus.⁷

The next species of evidence I shall consider is

THE EVIDENCE OF MYTHOLOGY.

The legends of savages, as far as I have been able to gather any, all testify to the high antiquity of the Drum,⁸ and one famous legend in such a marked degree that I cannot possibly omit it here. The North American Indians make the Drum contemporaneous with the Deluge. When the waters of the Deluge began to subside, they were drawn off into 4 Tortoises, each Tortoise receiving the waters of one quarter of the world. And these Tortoises, besides serving as reservoirs, served also as Drums for men to play on, by striking their backs with drumsticks. In remembrance of this event, the Eeh-teeh-Kas, or Sacred Drums of

1 Catherwood and Stephens' Travels in Central America, Chiapas, and Yucatan. See the Plates. That the Pipe Form was known, and that the priests could have used it had they chosen, is proved from a bas-relief on a Pyramid in Palenque of a figure blowing a Pipe or Horn. *Ib.* p. 353. plate I.

2 Pedro Pizarro. Descubrimiento y Conquista del Piru. MS. Garcilasso. *Commentarios Reales.* II. XXIII. p. 49. i. b. and 2. a.

3 Kingsborough's Antiquities of Mexico. Clavigero, *Storia antica del Messico.* 4 Strabo. X. III. 16. 5 *Ib.* 6 *Ib.* X, III. 7. 11.

7 Plutarch *De Iside* LXIX. p. 378. At the Dionysiac Rites the Pipe was also added. *De qua vide infra.* p— An examination of Legal formularies, which are also, like Religious Ceremonies, a repository of the old, would no doubt yield a similar result. Thus Thornton tells us in his History of China that the phrase, "Keih yuen," by which the officers call attention in the Chinese law courts, means literally, 'Strike the Drum'. Throughout Africa scarcely any legal formulary without drum-beating forming a special clause in it. At the paying of the hongo or tribute, the Drums beat the 'satisfaction' e.g. at M'gonga (Speke's *Source of the Nile.* p. 121.) and at Uzinza (*Ib.* 126. cf. also 131, 133, 148, 149). A performance with Drums and drumsticks formed part of an old ceremony of swearing fealty at Karague. (*Ib.* 244-245). In many of the African tribes the Drum is the badge of Royalty like our Sceptre—which also points to the great antiquity of the form. Livingstone's *Missionary Travels in S. Africa.* p. 281. Cameron's *Across Africa,* passim. But I have neither looked much into this species of evidence nor do I attach much value to it.

8 *Infra.* p.

the Medicine Mysteries, are always 4 in number, made of buffalo-skin sewn together in the form of a tortoise, and each of them filled with water.¹

But the Evidence of Mythology is chiefly valuable for the hints it gives us about the order of succession—I am now speaking of the mythology of civilised peoples. And it is singularly confirmatory of our view that whenever a definite sequence is alluded to in legend, or can be gathered from it by the comparative method, the Lyre is always made to follow the Pipe, and the Pipe to follow the Drum. Minerva invented the Flute, but afterwards threw it away because it distorted her features,—and took to the Lyre instead. When Apollo received the Lyre from Mercury, he praised the wonderful sound which neither gods nor men had heard before, *for up till then he had been contented with the amorous sighing of the Flute.*² The struggle between the two instruments for supremacy is adumbrated in the legends of Apollo and Marsyas, and Apollo and Pan, and it is in keeping with our theory that in both cases the contest ended in the victory of the Lyre over the superannuated Pipe, Marsyas being flayed for his impertinence, and Midas but an ass for awarding the palm to Pan.³ But long before Athena's Flute or Apollo's Lyre was heard, Music had come into being with the cymbals of the Curetes, says the legend in Herodotus,⁴ and from these simple elements all Greek music, it avers, was subsequently derived. This is a plain enough suggestion

¹ See Catlin's N. American Indians, I, 163, 158, 135, 177. 4 is a sacred number with the N. American Indians (see Ib. 180, 181), and this legend of the Drum-Tortoise is connected with the most precious arcana of a faith, for the antiquity of which and its many points of resemblance to the Religion of the Ancient Mexicans see Humboldt's Researches concerning the institutions &c., of the Ancient Inhabitants of America. II. 33. cf. also Schoolcraft's Account of the Iorquois Cosmogony. I. 316.

² Ξαυμασίην γὰρ τήνδε νεήφατον ὄσσαν ἀκούω,
 ἦν οὐ πρόποτέ φημι δαημέναι οὔτε τιν' ἀνδρῶν,
 οὔτε τιν' ἀθανάτων, οἳ Ὀλύμπια δώματ' ἔχουσιν.....
 καὶ γὰρ ἐγὼ Μούσῃσιν Ὀλυμπιάδεσσιν ὀπηδός,
 τῆσι χοροὶ τε μέλουσι καὶ ἡμεροεῖς βρόμος αὐλῶν.

Hymn to Mercury, 443.

³ Calamis agrestibus insonat ille
 Barbaricoque Midan.....dclenit carmine.

Ovid, Metam. XI.

⁴ I cannot find the passage in Herodotus, but my authority for the quotation is Dr. Burney, I. 261.

that the Drum was the oldest form ; and the idea is kept up in the story in Floridus Sabinus, which makes the first music ever heard in the world to have been the music of the anvil. The passage in the Bacchæ of Euripides, which alludes both to Drum and Pipe, will, I think, be allowed, without much pressing, to concede the seniority to the former.¹

The legends of Egypt tell the same tale as those of Greece. Osiris invented the Flute, and Isis the Sistrum ; but it was the Egyptian Hermes or Thoth, a deity of later date than either of these, who was credited with the invention of the Lyre.² And Indian legend keeps up the order of succession. Vishnu was the inventor of the Trumpet, and, in his avatar as Krishna, of the Flute, but it was Nareda, the son of Brahma, who belongs to the second generation of gods, that first invented the Lyre.³

DROPPINGS OUT.

This is a thing which sometimes happens, that one of the Forms drops out of use. Thus we have evidence of the existence of the Drum Form in Lapland from time immemorial ; and we know for a fact that Drums were used there as late as 1600.⁴ Yet by 1732 the Drum had died out so completely that Linnæus, who travelled through Lapland in that year, could write, " The Laplanders know no musical instrument except the Lur (a sort of trumpet), and pipes made of the bark of the quicken tree or mountain ash."⁵ The Bushmen of South Africa are another instance in point, for though Chapman asserts that they have no instruments but pipes and horns,⁶ Burchell who travelled at the beginning of this century testifies to the existence of the Drum among them at that time.⁷ The Muras of the Amazon have at the present day no instrument but the Horn ;⁸ but the fact that they are a Tupí tribe, and that all the Tupís have the Drum, seems to prove that this solitary exception is a case where the Drum, from some cause or other, has dropped out of use. The same method of

1 Euripides, Bacchæ, 125. 2 See Dr Burney, 194,
 3 Coleman's Mythology of the Hindus, pp. 7. 15. pl, 12. fig. 2,
 4 Scheffers' History of Lapland, p. 58. 5 Linnæus' Tour in Lapland,
 II. 51. 6 Chapman's Travels into the Interior of S. Africa, I. But cf.
 Infra. p. 7 Burchell's Travels in the Interior of S. Africa, II. 87.
 8 Bates' Amazons, II. 10.

reasoning may be applied to the Caishánas, who at the present day know no instrument but the Pipe.¹ Only 400 in number they are an insignificant branch of the Shumanas, who along with the Passés, Jurís, Mauhés, and Tucunas form a network of intimately connected tribes. Now all these tribes have the Drum. It is therefore highly probable that the Caishánas at one time had it too.² In the same way, in the teeth of the fact that both Drum and Pipe were known to the Celts,³ we find both instruments to have dropped out completely in Iceland and Shetland, and the only form known there three hundred years ago to be the Lyre.⁴

It will be noticed that if a dropping out occurs, it is always the Drum which drops out in presence of the Pipe, and the Pipe and Drum in presence of the Lyre. And since there is no instance on record of the Pipe giving place to the Drum, or the Lyre giving place to either of them, it looks much as if the Drum Stage, the Pipe Stage, and the Lyre Stage were three *progressive* stages of musical development.

The Embryology of the Art ends with the evolution or introduction of the 3 forms of instrument; but in order to discover what laws governed the development of the embryo, we may be allowed to avail ourselves of any hints which the history of the full-fledged Art has to offer; and when we bear in mind that the strolling Pipers had spread all over medieval Europe long before the strolling fiddler was heard of,⁵ and that the Drummers and Trumpeters formed respectable and influential guilds before the time of either;⁶ that the history of the Modern Orchestra has proceeded on the same principle—regular orchestras in the 16th century consisting of 12 wind and percussion instruments to 2 strings,⁷ in the 17th century, of 25 wind and percussion to 19 strings,⁸

1 *Ib.* 376. 2 If these tribes are Tupís, as I believe they are, it will lend additional weight to the argument.

3 *Supra* p.—note. It is a known fact that the earliest colonists of Iceland were Celts. Peschel. *Völkerkunde*. p. 28.

4 Von Troil's Letters on Iceland in Pinkerton. I. 652. My assertion as to Shetland is an inference from the fact that the only word for a musical instrument in the Shetland dialect is *Langspel*—a sort of harp. See Edmonstone's Glossary of the Orkney and Shetland dialect. p. 64.

5 Köstlin's *Geschichte der Musik* I. ii. 2. 3. cf. Becker's *Hausmusik in Deutschland*. p. 18. 6 Reissman's *Geschichte der Musik*. II. 18. Becker *Ib.*

7 Brendel's *Geschichte der Musik*. p. 77.

8 *Ib.*

but by the time of Beethoven, of only 14 wind and percussion to 47 strings ; that the history of the Composite Instruments tells the same tale, the Organ, the Composite Pipe, coming first, and attaining its full maturity, before the Piano, the Composite String, had well commenced its existence,¹— I think these hints, conjoined with the bearing of the facts mentioned before, will go to confirm our original position as to the order of the 3 Stages in the development of Pre-historic Music, the Drum Stage, the Pipe Stage, and the Lyre Stage, which, it seems to me, are to the Musician what the Theological, Metaphysical, and Positive Stages are to the Comtist, or the Stone, Bronze, and Iron Ages to the archæologist. And what their import particularly is, it will be my object in the ensuing pages to show.²

¹ The Organ began its development in the 1st century, and reached its maturity about the beginning of the 18th century. The Harpsichord and Virginal in their very rudest form cannot be put back earlier than the middle or at the utmost the beginning of the 16th century. Nothing was done on the Harpsichord until the time of young Scarlatti and old Bach, that is till the beginning of the 18th century. The Piano, as is known, was not till later.

² This may perhaps be the place to remark that I have hitherto used, and shall continue to use the term 'Music' indifferently for Instrumental Music or Vocal Music, or in that general application which includes them both, leaving the reader to gather from the context which way is meant ; but, as a rule, I shall not fail to prefix a distinguishing epithet whenever there seems any danger of ambiguity.

CHAPTER I.

THE DRUM STAGE.

The history of savage races is a history of arrested developments. We have solved problems which they have failed to solve, vanquished difficulties which they have flinched at—and our development has been more rapid than theirs. The dawn of history in the hoary civilisations of Egypt and Assyria, which seems twilight to us, is radiance compared to their gloom. We stand to them like beings of another universe. But there is little doubt that before that twilight began to glimmer, we were plunged in darkness as deep as theirs, and we groped our way, like them, step for step. In their often ineffectual struggles to realise the beautiful and the good we may see enacted over again the struggles of our common ancestor—Man. And we cannot but sympathise with them in their naive efforts to realise these things and more especially the first; for the good always contains an alloy of self-interest which the beautiful is virgin of. While, again, how small a margin is left for the æsthetic instinct in the harsh practical rounds of their every day life. Their rude tattooing, their coarse drawn figures, the knobs on their simple pottery, their rough carvings on their clubs, coarse and rude though they be, yet speak in high terms the unquenchable belief that Man has nobler powers in him than his daily life calls forth and separate the savage from the animal by as wide a gap as galaxy is from galaxy. Yet we are apt to undervalue and even scoff at these rude efforts after Art, when in reality we should view them as giant

strides in the march of the human mind that can never be equalled again. For take this Art of Music. Roll back Symphony, Opera, Oratorio, Beethoven, Bach, all the great men that have lived for the art; violin, dulcimer, drum, every musical instrument ever invented—all the kindred arts; all the culture and civilisation that have grown up cheek by jowl with the art itself—roll back all these into primeval night, and leave as the only factor standing—a Man. Given then, a Man and the Universe. The problem is—How should this man proceed to the manufacture of Music? Surely he would be the greatest musician of the world who could manage to hammer aught musical out of this reeking Chaos. To get at this substance, Sound, hidden away as it was in the womb of uncreated things, needed a passion for it greater than has since been known on earth. The savage, who for the first time in our world's history knocked two pieces of wood together and delighted himself with the sound, was a finer musician than the master of the Symphony. In that wonderful brain lay the potentiality of unknown celestial harmony; all Form, all Melody lay in embryo there; and though niggard Nature denied him the scope she has since given to worse men, she could not forbid him from instituting, as it were upon the altar of Simplicity, the great Art of Sound, to be bequeathed by him as a precious heirloom to his fellow man, till happier times should do it justice.

Mere Sensuous delight in Sound ¹ then I take it has much to do with the origin of Instrumental Music. But

¹ Which is a property of human nature—a fact which can best be proved negatively by imagining the misery of deafness, or the horrors of eternal silence.

it is not the whole account of the matter by any means. There are many sounds in Nature that are pleasing to the ear of man. The twittering of birds, the rustling of leaves, the gurgling of brooks, have provoked the encomiums of poets. Yet none of these has ever so powerfully affected him that he has surmised the existence of something deeper in them than one hearing would suffice to disclose, and has endeavoured by imitating them to familiarise himself with their nature, so he may repeat the effect at his own will and pleasure in all its various shades. These sounds with that delicate instinct which has guided him so nicely through this Universe of tempting possibilities he chose deliberately to pass over.¹ He heard them—with pleasure, it may be. But man is not a child. Mere pleasure may be the pursuit of the moment, but it has never been elaborated into a system.

Nor could degrees of pleasure be a sufficient account of matter. Another factor must be added. Pleasure must possess some æsthetic value. There must be a secret there to fathom, a mystery to unravel before he would stoop to consecrate his glorious powers to its serious pursuit.

And there is a kind of sound which exactly possesses these qualities—a sound fraught with seductive mystery—a sound which is Nature's magic, for by it can dumb things speak.

So when that strange and curious man struck together his two pieces of wood, he had other aims than his own delight—he was trying to re-create a something that had bewildered him, he was trying to peer with his

¹ Nor do such sounds appear to possess any charm for the savage mind, Cf. Williams' Fiji. And even in historic times it was not till the sentimental phase of Latin culture set in that poets began to admire them.

simple eyes into one of Nature's mightiest secrets. The something he was trying to re-create was Rhythmic Sound—on which roots the whole Art of Music. Instinctively he had divined the potentiality from among the mass of non-potentialities, and out of the gamut of Nature's sounds the Father of the Art had distinguished the Æsthetic Sound.

What then is the æsthetic value of Rhythmic Sound? This question we can answer as little as he could. We can only say vaguely that it has a unifying power, that it is a formative principle which once enthroned as supreme has a tendency to subordinate all other kinds of sound to its influence, and being thus definiteness amidst flux offered a *locus standi* for a parley, so to speak, and eventually for the construction of a regular Art on its basis. But if wild man had not nosed it in Nature's labyrinth, all the æsthetic speculations of civilised man had never been able to divine and turn to use this indwelling power, which they can now so readily account for. At the best their logic can but ratify his guess, that Rhythmic Sound is the only sound in Nature that is valuable; and that all the rest of nature's sounds, eminently what is called Nature's Melody, as the warbling of birds and so on, are, for all practical purposes, not worth a fig.¹

Now the discovery of this grand axiom, the starting point, as we may call it, of the Art of Music, we have loosely ascribed partly to man's unerring intuition, partly to a sensuous delight in mere sound, and partly to that tantalising mystery which pulsates in every stroke of Rhythmic Sound, which led man on to probe the matter to its very bottom to try and discover what of good or

¹ By Rhythmic Sound I understand that kind of sound which produces its effects by variety of measure, or variety of force, not by change of note.

evil lay hidden therein. This latter, as I take it, was the grand motive power throughout. Without it, Music had been the mere bagatelle of the hour. But with it, there was promise of something serious resulting.

For the existence of a mystery puts the Intellect on its honour, so to speak, to ferret it out, and this impressment of the Intellect into the service immediately confers the Freedom of Æsthetics on what otherwise would be a mere amusement, and raises it at once and for ever to the dignity of an Art.

Now what is this mysterious differentia of Rhythmic sound, as we find it in Nature, which separates it so widely from non-Rhythmic sound of every description? In one word, the *innuendo of design*. The dripping of water at regular intervals on a rock, the regular knocking of two boughs against one another in a wood, are of a totally different order of sound to the continual chirrup of birds or the monotonous gurgling of a brook. They seem to have an *object* in them which the latter have not. The savage, who as yet had not separated himself from nature, had not realised his own objectivity, but felt himself a part of the wood he walked in, of the ground he lay on, and was ready to concede even to inanimate objects under certain reservations a conditional sort of life—he, I say, would be little disposed, if not mentally unable, to try and account for such sounds by natural causes, but would see in them rather unreasoning objects uttering for once the voice of reason, would regard them as a quaint cabala which meant perhaps a great deal if he had only the wit to understand it. And when such sounds came unexpectedly on his ear in lonely places, in the midst of a forest solitude, they would make an irresistible appeal to his imagination, and he would attach still more significance to them than before. And from his standpoint his simple logic led him to a perfectly

rational conclusion. For if articulate speech (*μερόπων ἀνθρώπων*) is the badge of reason, which distinguishes the reasoning man from the inarticulate-speaking (*infans*) and unreasoning child, on precisely the same grounds Rhythmic Sound, which is the *Articulate* speech of Nature, connotes some reason in the utterance which the chaotic babel of non-rhythmic sound is utterly and entirely destitute of. So the pother and the roar of the hurricane the man would listen to with dismay, but not with curious sympathy. But when the confused roar gave place to *regular gusts*, he would think it was the Great Spirit who spoke.

Now though I am very far from saying that such an advanced idea was necessarily present in the mind of the rude savage who constructed the first rhythmic instrument out of his two pieces of wood, yet there was a confused notion of the presence of a mystery, which baffled his simple mind and extorted a kind of reverence.

Now the bare possibility of surmising the existence of a mystery implies that nascent activity of the Intellectual faculties, which in course of time develops into the Search for the Cause (*das Causalitätsbedürfniss*), and takes its place as an inseparable adjunct of human nature under the form of the Religious Sense. And when we remember the significant fact that those peoples, who are destitute of any religious ideas, the Veddahs, Mincopies, and Fuegians, are also the very ones who alone of all mankind are destitute of any Instrumental Music, and the further fact that where we find the germs of the religious sense appearing, as in Australia,¹ there also we find the germs of Instrumental Music—I think we shall be disposed to allow that the beginnings of both go together, and are referable to the same origin.

¹ Peschel's *Volker-kunde*, p. 353.

II.

For what man's intellect cannot explain, his imagination is apt to extol; and hence is generated that feeling of reverence for the object that so perplexes which speedily develops into its worship as a Fetich. And what more likely to command this reverence than the semi-rational deliveries of Rhythmic Sound? A block of wood shaped into the figure of a man was a marvellous mimicry of life truly, and worthy of all veneration. But a Drum was more than mimicry—it was actual speaking life, and according to the cunning with which it was struck might yield articulate language. Here was an idol better than the former, for it lived and spoke, and might be an oracle in time of trouble. Hence arose in various parts of the world an organised system of religion, in which the Drum was worshipped as a God.

The great seat of Drum Worship was South America. Even at the present day it is to be found in full vitality in the interior of Brazil,¹ but a hundred years ago it could be said that 'the Drum was the only object of worship from the Orinoco to the La Plata.'² This is two thirds of South America, and as it is more than probable that Patagonia—as we shall see hereafter—should be added in too, this would make the area of the cult nearly co-equal with that of the continent. The precise form of the fetich, though it belongs to the genus "Drum," is yet strictly of the Rattle species. The Maraca, as it is called, is a hollow gourd, with small stones, or hard corn-

¹ Ausland, 1872, p. 684.

² Southey, History of Brazil I., 202. The reader who would examine the original authorities for this statement may turn to the works of Vasconcellos, De Lery, Piso, Monardes, Marcgraff, to the Noticias do Brazil, etc; Into two or three of these I have looked and find Southey's statement perfectly carried out.

seeds inside it,¹ generally the former, which rattle when it is shaken. It is fixed on a staff, which is stuck in the ground, and the people fall down before it and worship it.² It is supposed to be able to predict the future, and is consulted on all occasions of importance, such as the celebration of festivities, or the eve of a battle; and the actions of the people are regulated by the replies which the rattle makes. "The Brasilians have their Caraibes," writes an old author,³ "who travel through the villages, making the people believe that they have communication with spirits, through whose means they can not only give them victory against their enemies; but also that of them depends the fertility or sterility of the ground. They have commonly a certain kind of rattles in their hand, which they call maraca, made with the fruit of a tree as big as an ostrich's egg, which they make hollow as they do here the bottles of the pilgrims that go to St. James. And having filled them with small stones they make a noise with them in their solemnities like the bladders of hogs; and going from town to town they beguile the world, telling the people that their Devil is within the same. These maraca or rattles, well decked with fair feathers, they stick in the ground the staff that is through it, and do place them all along and in the midst of the houses, commanding that meat and drink be given to them. In such wise that these cogging mates, making the other poor idiots to believe, as the sacrificers of the idol Bel did heretofore (of whom mention is made in the history of Daniel) that these gourds do eat and drink in the night; every householder giving credit thereto doth

¹ P. Gumilla *El Orinoco ilustrado*, I, 9, 91.

² See Hans Stade's Narrative of his captivity among the Tupinambas, which Southey compresses.

³ The voyages of Mons. de Monts, Mons. du Pont Grave, and Mons. de Poutrincourt into La Cadia. In Earl of Oxford's Collection II, p. 862.

not fail to set near these maraca, meal, flesh, fish, and drink, which service they continue by the space of fifteen days or three weeks; and during that time they are so foolish as to perswade themselves that in sounding with these maraca some spirit speaketh unto them, and attribute divinity unto them in such sort that they would esteem it a great misdeed to take away the meat that is presented before these fair Bels; with which meats those reverend Caribes do merely fatten themselves, and so under false pretexts is the world deceived."¹ A tendency to anthropomorphism may be noticed in the offering of meats and drinks to the maraca, which are sometimes pushed in at a slit cut in it for the purpose, to represent a mouth. And again in the substitution of human hair for feathers as a covering for its head.² So with a stick stuck through it to represent a body and legs, we have a rude representation of a man. Should we then be justified in referring it to the same category as the ordinary idol? By no means. For we have news of this maraca long before the anthropomorphic tendency set in, and it could be easily proved that the hair, and the mouth and the stick are but the tags and additions of later times, and that the original form was a simple gourd rattle.³ The only feasible explanation is that this strange race who deified it and with whom the cult lingered so long were from the first peculiarly, even morbidly

¹ At the same time we must not imagine for a moment that there was any conscious deception in the matter. "Alle Beobachter fremder Menschenstämme," writes Peschel (*Völker Kunde*, 280) "versichern uns übereinstimmend, dass die Zauberärzte selbst zu den Betrogenen gehören und fest an ihre Künste glauben. So Dobrizhoffer in Bezug auf die Abiponer (*Geschichte der Abiponer*, II., 91) und Mariner (*Tonga Inseln*, I, p. 102) in Bezug auf die polynesischen Bewohner der Freundschaftsgruppe."

² Hans Stade.

³ Brett's *Indian Tribes of Guiana*, p. 401, Cf. also Hans Stade's *Narrative*, p. 145. "They believe in a thing like a pumpkin about the size of a half quart pot."

susceptible to the mysterious influence of Rhythmic Sound, that their simple logic went astray in its effort to penetrate the cause, till at last they surrendered themselves blindly to the influence, as to some higher power, which domineered because it nonplussed their reason.¹

A modified form of Drum worship obtained through the length and breadth of Lapland as late as two hundred years ago²—so little modified, however, as to argue incontestably an anterior stage when the pure form of the cult prevailed. Though when we first get accounts of the Lapland sorcerers, they had ceased actually to *worship* the Drum, had already learnt that their fetich was something weaker than themselves, which might be controlled and made to do their bidding, yet the supernatural powers which they supposed to dwell in the instrument, and the excessive veneration with which they regarded it, clearly point to some antecedent stage not unlike the Maraca cult of the Brazilians. “It is always kept hidden in some secret place, wrapt carefully up in a lambskin,” writes Scheffer. “It is held so sacred and holy that they suffer no maid that is marriageable to touch it; and if they remove from place to place, they carry it last of all, because they believe that if any one, *especially a maid that is marriageable*, follow the same way, they would in three days fall into some desperate disease.”³ Here is a curious fact. Why the presence

¹ A subtle speculator might find the explanation in a Realistic (I am using the word in the medieval sense) cast of mind, which viewed Sound as a concrete existing entity; and worshipped it in a convenient and manageable symbol under the form of the maraca. For further particulars about the maraca, Cf Osorio's History of the Portuguese, II, 100.

² Scheffer's History of Lapland, p. 58.

³ *Ib.* p. 53. For another evidence of its sanctity Cf the elaborat directions for its construction. “It must be made either of pine, fir, or birch tree, which grows in such a particular place, and turns directly according to the Sun's course; which is when the grain of the wood,

of a marriageable maid should be considered to profane the Drum, we cannot conjecture—but that there is something more than chance to do with it we may rest assured, when we find that the same idea prevailed among the Brazilians—whenever the Maraca was to be consulted, all women being jealously excluded.¹ But this excessive veneration was but the natural consequence of the supernatural powers which were supposed to be inherent in the Drum, and which the Drum was supposed to confer directly on its possessor—thus differing in no way from the crudest type of Fetich. Without his Drum the Lapland sorcerer was powerless: but with it, and by its aid alone, he could do all his wonders. He could project his soul to far distant countries, send it riding through the air or travelling under the earth, while his body lay in a trance in Lapland; he could predict the future, especially could he foretell “what the success in hunting will be”; “if a tame reindeer be lost, he can tell how they may get him again;” he could predict whether the net-fishing would be successful, or even if a sick man would recover. And closely connected with this vaticination as to the result of diseases, came the further power of being able to cure, or even to cause those very diseases the result of which he could predict, which in its turn implied a means of communication with spirits; for in every corner of the

running from the bottom to the top of the tree, winds itself from the right hand to the left. From this perhaps, they believe this tree very acceptable to the Sun, which under the image of Thor they worship with all imaginable devotion. The piece of wood they make it of must be of the root cleft asunder, and made hollow on one side, upon which they stretch a skin to the other side,” &c., &c. Ib. p. 47.

¹ Southey I., 202. And before the priests approached the village, where a maraca ceremony was to be held, it was incumbent on the women to “go from house to house confessing their sins against their husbands and demanding forgiveness of them,” Ib.

globe, illness and even death are attributed by uncivilised man never to natural causes, but invariably to the influence of evil spirits.¹ Now this means of communication the Drum was peculiarly supposed to give. Hence one of its chief uses was to "ascertain the pleasure of the Ghosts or Sitte what kind of sacrifice they want," and not only could it communicate with the Ghosts, but also directly with the Gods themselves, and eminently the two chief, Thor, and Storjunkar; and ascertain their pleasure in like manner.²

Now compare this with what we know of the Maraca. The Laplanders used the Drum to find out what sacrifice their Gods desired. But the Brazilians, who believed "that their Devil dwelt in the Maraca" offered sacrifice to the Maraca itself. The Laplanders believed that the Drum put them in communication with spirits, and had the power to predict the future. "Once in the year" runs Hans Stade's narrative, "the Payes visited the settlement. They pretended a *Spirit* had come from the remotest parts of the world, which gave them power to make the Maraca answer questions and *predict events*." Particularly, if we remember, the Drum could foretell what the success would be in hunting. And this was one of the fortes of the Maraca too. For, "the Tupinambas spoke to their rattles as oracles, and thanked them for having said that *they should return with prey*."

Here are strange resemblances, not only in the general object of the cult, but in the peculiar powers which were accredited to the Fetich. But stranger things remain behind. For though Lapland and South America have been indicated as the great seats of Drum Worship, this is but saying that it lingered longest there. But it was not confined to there by any means. For stretching in an

¹ Peschel's Völkerkunde, p. 276.

² Scheffer, 42-3.

unbroken line along the entire extent of Northern Siberia to Behring's Straits, passing over into the New World, trending right into Greenland, and descending in full force through the whole of North America, interrupted for a moment by the ancient civilisations of Mexico and Yucatan, but taking up the running again at the Orinoco and never stopping till it gets to the very bottom of Patagonia, does an unbroken series of traces of the same idea extend, and so unmistakeable is the family resemblance, that if the scratchings and groovings of the rocks are sufficient evidence to warrant the assumption of a Drift Period in the Geological history of the globe, the constant repetition of the same phenomena through all the countries here enumerated would seem to warrant the direct conclusion that from the North Cape down to the Straits of Magellan, at some period or other in the history of mankind, an organised system of Religion prevailed in which the Drum was worshipped as a God.¹

Bearing in mind the magic powers of the Drum—the power of communicating with spirits, which must be strongly accented since the other powers in a manner flow from it; of predicting the future, particularly the success in hunting; of curing and causing diseases; of projecting the spirit out of the body that it may ride through the air or dive beneath the earth—let us see how

¹ In detail. Traces of Drum Worship are to be found among the Lapps (ut supra); the Finns (M. Regnard in Pinkerton I 178.)—who make the bridge over to Asia—the Yakouts in both their branches, the Batilinski and Khangalasski; the Samoyedes (Smith's Wonders of Nature and Art, II. iv. 277.); the Jakutskoi (ib.); the Koreki (ib. 244.) (which brings us to Kamtschatka); the Kamtschadales (Coxe's Account of the Russian Discoveries between Asia and America, p. 339); crossing over to North America by way of the Fox Islands (ib. note on p. 229); the Esquimaux (Crantz loc cit. infra); the North American Indians (Infra); the South American Indians, that is to say the Indians of Guiana (Purchas His Pilgrimes IV. 1274), the Brazilians (Supra) the Paraguayans (Dobrizhoffer II. 73. etc.), the Patagonians (Infra).

far the Drum is credited with the same properties over the area we have sketched out as the seat of its cult.

“The Patagonian wizards,” we are told by Falkner, “beat drums and rattle hide-bags full of shells or stones, and pretend to see into other regions under the earth.”¹ And again, “The wizard shuts himself up secluded in a corner of the tent. In this seclusion he has a small drum, one or two round calabashes or bags of dry hide with small sea-shells in them, and some bags with spells. He begins by making a strange noise with his drums; after which he feigns a fit, and to struggle with the demon that has entered him,”² &c.

This is plainly the magic trance of the Laplanders which is repeated among the Samoyedes, with the genuine Lapp addition of the disappearance of the wizard,³—and in some cases with the attainment of the power of prophecy as its consequence.⁴ Among the North American Indians, also, the Jeesukáwin or Prophetic Art⁵ is attained by similar means—that is to say, by the agency of the Drum. “I told them to build the Jee—suk—aun or prophet’s lodge,” said Catherine Wabose in her narrative to Mrs. Schoolcraft, “and when it was finished the entire population assembled round it, and I went in *taking only a small Drum*. I immediately knelt down, and holding my head near the ground, in a position as near as may be prostrate, began beating my Drum, and reciting my songs or incantations. The lodge commenced shaking violently by supernatural means. This being regarded by

¹ Quoted in the Narrative of the surveying voyages of H.M.S. Adventure and Beagle, II. 162. ² *Ib.*

³ Cf. Certain Notes of Master Richard Johnson in Pinkerton, I. 62.

⁴ The Voyage of Sir Hugh Willoughby and others to the Northern Parts of Russia. In Pinkerton, I. 38.

⁵ Schoolcraft, I. 359, 389.

me, and by all without, as a proof of the *presence of the Spirits* I consulted, *I ceased beating and singing.*" The narrative then goes on to say that the first question about which she was requested to consult the Spirits "was in relation to *game*, and where it was to be found." The spirit's reply apparently was so far correct that it procured her the reputation of a prophetess for the rest of her life.¹ The Greenlanders, however, with whom the Drum is used to summon up the Torngaks or familiar spirits, are not so indulgent to their necromancers, who are required to give constant exhibitions of their powers, if their credit is to be kept up, and till the very last "if an Angekok (or wizard) drum ten times in vain for his Torngak; he must resign his office."²

If the Drum is used by the Greenlanders to *summon up* spirits, it is employed by the Samoyedes to *drive them away*. At a Samoyede funeral the magician attends and beats a drum in order to prevent the spirit of the deceased from troubling his surviving relations.³ And to the same belief in its power to drive away spirits, is to be ascribed the practice of the Jakutskoi and Koreki sorcerers beating on the drum "in order to drive away distempers" ⁴ which is carried to its height among the North American Indians with whom the Drum is the great specific in the healing art, the *dernier ressort* when all the simples of the physician have failed to effect a cure. ⁵ The knowledge of its proper use (for which an elaborate ceremonial has

¹ Schoolcraft, I. 394.

² Crantz, History of Greenland, I. 212.

³ Smith's Wonders of Nature and Art, IV. 277. London, 1803.

⁴ Ib. 264, 266, Cf. Supra.

⁵ Cf. the answer to the memorandum of questions, "How do they

been devised)¹ is confined to the Medáwin, a guild of magicians who "pervade the whole body of the tribes from the Atlantic to the Pacific, and from the Gulf of Mexico to the Arctic Ocean."²

These are but a few instances, and some of them not the most telling ones that might have been selected out of a crowd of others. Now the question remains to be answered—Shall we let the matter rest here? Shall we regard these facts as merely proving that a system of Drum Worship once extended over the two Americas and along the north coast of Siberia, with its western outpost in Lapland—and shall we let it thus sink into a mere ethnological enthymeme to prove that America was peopled by the Mongoloid nations of Northern Asia?—or shall we extend our original assertion, and regard the worship of the Drum as a form of Fetichism to which the whole human race have at one time been enslaved. That the Drum figures conspicuously in the Religious ceremonies of all races of mankind as we have noticed in the Introductory Chapter may be taken to point strongly this way, and if we were to rewrite that paragraph here from the present point of view, there are many remarkable facts that might be brought to light. But not to weary the reader by deploying a phalanx of old references over again, I shall merely refer him to them, and shall content myself with pointing out the more obvious traces of this Fetichism which were to be found in Europe until quite recently, and some of which are to be met with under our very nose at the present day. For after the smelting of

treat fevers," &c., Schoolcraft, II. 179.

¹ For a full description of this ceremonial see Schoolcraft I. 360, sqq.

² *Ib.* p. 358. And everything which is true of the Medáwin may be applied to the Jeelukawin (*Ib.*)

metals was discovered, and man had conceived the idea of making metal drums, partly because they were more durable, and partly because they sounded louder; and after he had hit upon a plan of saving himself the fatigue of beating these metal drums—by suspending the drumstick inside the Drum, so that it would beat of its own accord when the Drum was shaken—after all this, I say, lo! a transformation had been effected by which the drumstick became a clapper, and the Drum became a *Bell*. But this transformation produced no abatement in the reverential awe with which he regarded them, and when we hear the Bells next Sunday we shall understand why it is that Bells are the peculiar instruments of *Churches*—Man still places them in his Temples, and rings them on his Holy days without knowing that why he does so, is because his old savage forefathers used to worship these very Bells as Gods, under the form of Drums and Rattles.

The History of the Bell is a perfect counterpart to the History of the Drum. And whoever cares to peer into the records of that era of naïve credulity which we call the Middle Ages shall find the same superstitions, which were connected with the Drum, re-appearing in connection with the Bell. He shall read of Bells being thought to speak, of Bells thought to be alive, of Bells dressed, and arrayed with ornaments not unlike the Fetiches we are now considering. Maracas could influence the “fertility and sterility of the ground,” and Bells were rung *pro fructibus terræ*, “to make a good harvest.” The Natchez used rattles to conjure the weather,¹ and our own forefathers hung bells in their churches “to break the thunderbolt and dispel the

¹ Charlevoix Nouvelle France, III. 426.

storm.”¹ The American and Jakutskoi medicine men covered their dresses with little rattles in order to spread the magic virtue over their persons;² and the medieval clergy adorned their copes and tunicles with little bells³ because there was something “canny” in their “tinkling”—the “tinnitus” was “salutifer” says the monkish biographer of St. Hilary of Arles. The drums beaten at Lapp sacrifices may show us well where the sacring bell of the mass has come from; and the Healing drums of Koreki sorcerers appear again in the handbells that curates used to ring in the Visitation of the Sick.

III.

It needs but a little reflection to see that these uses are one and all referable to the idea that the instrument was, in some way or other, a medium for reaching the Spirits—death, disease, bad weather, all the calamities of life, being regarded both by the simple savage and the superstitious civilised man as the direct work of evil spirits; and good luck, happiness, fine weather and so on, as the work of good ones. And in the most flagrant of the cases we have noticed, the means was confounded with the end, and the Drum was itself regarded as the Spirit. Which indeed, as I take it, was the original conception. Fetichism is the crediting inanimate objects with life from the observation that they possess certain properties, which are generally found in conjunction with life. Now what property more likely to warrant the assumption than the property of Speech? for to this in the end does Rhythmic Sound come. As long as the

¹ Fulgura frango, dissipo ventos, according to the common legend.

² Catlin's North American Indians, I. 39. Smith's Wonders of Nature and Art, IV. 266.

³ Undique in capa tintinnabula, &c., says Ducange.

cause was unknown, such would be the infallible conclusion. And even after the cause was known, there would still be the vague idea that the instrument had at least half the share in producing the sound—and that its spontaneous production of notes was quite within the range of possibilities. Have not we our own legends of the Magic Flute, that played of its own accord, and of

“St. Dunstan’s harp that by the wall
Upon a pin did hang-a,
The harp itself with ly and all
Untoucht by hand did twang-a.”

If our grandfathers and grandmothers were foolish enough to believe such things, how can we wonder at the savage? They knew too the philosophy of harps and flutes—but he did not even know the philosophy of the drum. The simplest of all instruments was a puzzle to him. He could not conceive how by striking it a sound could come unless the drum were in a manner answering back and giving the drummer tit for tat. Ask then this savage what made the drum sound, and he would have told you that there was a spirit inside it, and that the sound of the drum was the spirit speaking. That this was the only possible conclusion which his simple metaphysics could arrive at, we know from being informed of his opinion about that civilised drum which our ancestors called a Bell (*cloca*) and which we, without remembering why, call a Clock. Here was the same phenomenon presented to him under a different form. And though, by this time, these very savages understood all about drums, and had long ago passed the stage of regarding them as actual Fetiches, a mere diversity of outward form was sufficient to undo the results of the empirical education of ages, and send them all rolling back into their grovelling superstition again. The Patagonians naturally lead the van—they thought Captain

Musters' old turnip was the habitation of a hidden Spirit.¹ The New Zealanders adored watches as deities.² The Ashiras believed Du Chaillu's clock to be his familiar spirit who kept guard over his safety.³ The King of Karague was tremendously affected at Speke's clock—"his eyes rolled with every beat of the pendulum."⁴ And Swift, who knew human nature whether in the guise of a man or a Yahoo, tells us that when the Lilliputians found Gulliver's watch they considered it to be "either *some unknown animal, or the god he worshipped.*" Now if it be objected that the wonder-working element here is the fact of the watch going by itself, I shall be content to find another argument by way of reply. At the same time I do not believe this objection will hold for a moment, and I undertake to say that these savages would still have continued to regard watches as gods, even after they had been taught to wind them up and set them] going themselves.

PART II.

In considering the esoteric spirit of the Drum Stage and in endeavouring to set those ideas which I conceive to underlie the origin of Music in as strong a light as possible, I have been considering them rather in the state of perfection which they ultimately reached, as Drum Worship, than in the obscure germination and slow development which we must imagine to have preceded such a climax. For the most elementary

¹ Musters' At home with the Patagonians, p. 182.

² Sir J. Lubbock, Prehistoric Times, p. 370.

³ Du Chaillu, Equatorial Africa, p. 412.

⁴ Speke's Source of the Nile, p. 227. For similar instances cf. Livingstone's Zambesi and its Tributaries, p. 109. Jukes' Voyage of H.M.S. Fly, I, 69.

notions of the power of rhythm would be the first to spring, and these growing and clustering time after time would yet only after a long period be conceived with sufficient intensity to produce that system of Fetichism which seems to have so much of method and consistency to commend it to the savage mind. Equally slow must have been the development of the instrument itself, and through as long and as arduous steps must we conceive it to have ascended from its first rudimentary form to its perfection. And this will now be an interesting phase of the subject to turn to for consideration—the growth of the actual instrument from simplicity to complexity, apart from any side issues of Fetichism and superstition. As numerous and as gradual will be the steps of progress in this case as in that. The passage of growth will bear resemblance in both cases, and the steps be taken with equal tardiness and deliberation. But then they will be easier to follow. For it is no longer a question of unriddling quaint and dubious ideas, but of tracing actual objects which exist in all their varieties in different parts of the savage world.

It is to Australia, which has been happily termed, “the Asylum for the Fauna and Flora of past ages,”¹ it is to the “poor winking New Hollanders,” as Dampier calls them, that we must turn, if we would find the living resemblances to the Musical Instruments used by Primitive Man. In that tranquil continent, not only has the animal and vegetable world stagnated, but human life “set” early and was fossilised—and so in the present aborigines we may see very well what we were ages ago. But if ages ago in the history of man, it is only yesterday in the history of the globe, that we were “poor winking”

¹ “Ein Asyl für die Thier-und Pflanzentrachten der Vorzeit.” (Peschel).

fellows, living and acting much the same as the "poor winking New Hollanders" of to-day.

Their musical instruments are all extemporised for the occasion—thrown away as soon as used, most of them. Sometimes they beat two pieces of stick together,¹ or two green branches,² or, as the Moorunde natives, shake bunches of boughs.³ At other times their instruments are still more elementary, being simply those which nature has given them. The bystanders accompany the dances, at times, by stamping their foot on the ground,⁴ or clapping their hands⁵—a method of drumming carried to its æsthetic climax by the Andaman Islanders.⁶ This same naïve use of "natural instruments" is to be found among many tribes far in advance of the Australians in point of civilisation—among the *distingué* Makololos of Africa,⁷ among the Manganjas near Lake Nyassa,⁸ the Fijians,⁹ the Friendly Islanders,¹⁰ and others, and is highly elaborated by the Abiponian women of Paraguay, who "produce a loud noise at their festivals by striking their lips with the palms of their hands."¹¹

A considerable advance on the boughs and sticks was made when spears were used in the same way,¹² or when the women "rolled their skin-cloaks tightly together into a hard ball and beat them upon their laps with the palms of their hands."¹³ This, I say, is a considerable advance,

¹ Eyre's Discoveries in Central Australia, II, 228.

² *Ib.*, 237.

³ *Ib.*, 237.

⁴ *Ib.*, 234.

⁵ Grey's Journal of Two Expeditions of Discovery in N. W. and W. Australia, II, 305.

⁶ Qui inter saltandum clunes suos more tympanorum palmis et calcibus vicissim plaudunt. Smith's Wonders of Nature and Art, V, 246.

⁷ Livingstone's Missionary Travels in S. Africa, 225.

⁸ Livingstone's Zambesi and its Tributaries, p. 109.

⁹ William's Fiji and the Fijians, I, 144-5.

¹⁰ Captain Cook, I, 427.

¹¹ Dobrizhoffer's History of the Abipones, II, 62, 443. The Brazilian women have the same practice. Purchas His Pilgrimes, IV, 1294.

¹² Eyre's Discoveries in Central Australia, II, 232.

¹³ *Ib.* 228, 231.

for spears and cloaks are not things that would be thrown away the moment the performance was over; but once used and found effective, the identical implements would be employed over and over again; and by thus localising the production of the sound to specific generators, the first idea of such a thing as a definite musical instrument would gradually dawn on the human mind.

These preambles, as we may call them, to the Instrument Proper may well be studied in the clubs of the New Caledonians, ¹ the paddles of the New Zealanders, ² the clubs of the Makololos, ³ the paddles of the Tonga Islanders. ⁴

But a still nearer approach to the Instrument Proper was made when such a thing as a spear-board was "beaten with a short stick held in the middle." ⁵ For here the isolation of the Sound-Generator had so far advanced, that a Generator was employed "which required some practice to play it," ⁶ in preference to those ruder sound-producers which required *no* practice, for the sole reason that the sound of the spear-board was of a stronger or finer timbre than the sound of the sticks or the skin cloaks. ⁷

¹ Which they strike together as they are dancing; R. Brown. Races of Mankind.

² Which they strike in good time against the sides of their canoes, Cap Cook, I, 196.

³ Livingstone's Missionary Travels in S. Africa, 225.

⁴ Martin's Mariner's Tonga Islands II. 216.

⁵ Grey's Journal of Two Expeditions of Discovery in N.W. and W. Australia, II. 305. Mariner's Tonga Islands, II. 214. ⁶ Grey, loc. cit.

⁷ "A rounded stick was held in its centre and its ends alternately struck against the flat board with which they throw their spears. Although it appears so simple it requires some practice, and by young men who desire the reputation of being exquisites to play it is considered to be a very necessary accomplishment." Grey loc. cit. In the Tonga Islands the spear-board takes the form of "a loose flat piece of hard wood (three feet long and one and a half inches square) fastened only at one end upon another similar piece."

Yet ages wore away before any such thing as extra resonance was seriously sought after. We find no actual mechanical attempt after it in Australia. But in the hollow inverted bowl of the Sandwich Islanders, which is struck by the foot, ¹ we first find ourselves in the transitional stage when man's attention had been called to the fact that hollowness is the first condition of resonance. And this idea is acted upon and wrought to its logical completion in the hollowed-out logs which serve the Samoans, ² many of the Amazon tribes, ³ the Ugoma negroes, ⁴ and the Fijians, ⁵ as very good drums.

The step to covering these hollowed-out logs with a skin head was a mighty step in the History of Music and needed a mighty genius to make it. Just so of the perfection of the Rattle—from its rude half-extemporised form of a bunch of hoofs, ⁶ of fruit-stones, ⁷ of beetles' wings, ⁸ of nuts, ⁹ of turtle-shell, ¹⁰ of hard seeds, ¹¹ to its complete and highly elaborate form of a Gourd with bones, ¹² pease, ¹³ pebbles, ¹⁴ shells, ¹⁵ or fruit seeds ¹⁶ inside it; or a bag of dry hide filled with pebbles. ¹⁷

¹ Cap. Cook, II, 250. And to the "bowl" of the Sandwich Islanders, we might add the "hollowe pompe" which Schouten saw in the Papuan Archipelago which was played with a piece of stick, and was in all probability a bowl or something of that sort. Schouten in Purchas His Pilgrimes, I. 2. 100.

² Turner. 19 years in Polynesia, p. 211.

³ Bates' Amazons, II. 207.

⁴ Cameron Across Africa, I. 329.

⁵ Williams' Fiji, I. 163. Found also with the Friendly Islanders, but only as a subordinate form. Cook, I. 427.

⁶ Schoolcraft, II. 514.

⁷ Southey's History of Brazil, III. 720.

⁸ Brett's Indian Tribes of Guiana, 320.

⁹ Southey, III. 720.

¹⁰ Schoolcraft, II. 514.

¹¹ Brett, 320.

¹² Tylor's Early History of Mankind, p. 138.

¹³ Ib.

¹⁴ Cameron's Across Africa, I. 250.

¹⁵ Tylor, 138.

¹⁶ Dobrizhoffer. History of the Abipones, II. 62.

¹⁷ Catlin's North American Indians, I. 242.

Simple as the discovery of such a form appears to us, yet so mighty an effort of intellect did it seem to the rude reason of the savage, that man has refused to believe that a being like himself was capable of it. It was a God, says the Guiana legend, that gave us our Maraca. As Arawanili was walking by the river side brooding over the troubles and miseries of humanity, a female form, the Orehu, arose from the stream, bearing in her hand a small branch, which she presented to him, desiring him to plant it, and afterwards gather its fruit. He did so, and the fruit of the tree was the calabash. A second time did she arise from the stream—this time with small white stones in her hand, which she told him to enclose in the gourd. He did so. He enclosed the stones in the gourd, and so he made the Maraca. ¹

Hence comes it that the Drum is the great Instrument of Savage Legend. To find out that a hollowed log would do to drum on was a discovery within human comprehension. But to get at that perfect resonance which a head of vellum or skin gives, to raise the instrument to a degree of perfection which all the inventive genius of man from that remote time to the present day has never been able to improve upon—this was a bound of intellect possible only in a deity, and the instrument itself shared the sanctity attached to its reputed inventor. Compare that beautiful Indian legend, related by Schoolcraft, ² where the tired hunter lost his way in the prairie, and thought he heard music in the air. “He listened attentively and could clearly distinguish the sound, but nothing could be seen but a mere speck, like something almost out of sight. In a short time it

¹ Brett's Indian Tribes of Guiana, 401.

² I. 327.

became plainer and plainer, and the music sweeter and sweeter. The speck descended rapidly, and when it came near proved to be a car of ozier containing twelve beautiful girls, who each had a little drum, which she struck with ineftable grace." See what these people thought of their Drum, when they made it the instrument of Angels! And the Caribs and Tamanacs still show the Drum of Amalivaca bedded in the rock, with which, Amphion-like, he brought order out of Chaos, and the elements into harmony after the devastation of the Deluge. ¹

This too is the great epoch of Drum Fetichism. And well it might be. For a bold guess had done the work that the tentative process of ages had failed to do. These few paragraphs which form so tiny a part even of this chapter, yet represent æons of time, illimitable. We are now in that dark strange era of man's history when every single step forward meant a thousand backwards, when the commonplaces of our children were the hard wrung inductions of sages. But at the same time it must be remembered that in this dark period, which I should describe as the first great epoch of our Art's History, as much real advance took place, *as much was done for the Art of Instrumental Music as has been done from the Invention of the Drum to the present time.*

Who was the mighty genius who ushered in a new era, by placing new possibilities in the hands of Instrumental Music? And while he thus ushered in a new era brought to a climax and stereotyped for ever the powers of the old? We are curious to follow the reasonings in his mind that led him to conceive the necessity and to achieve the possibility of Æsthetic

¹ Brett's Indian Tribes of Guiana, p. 387.

Resonance—far different from and far above the old rub-a-dub of the hollowed log. We are curious to watch him as he stretches out his piece of skin over the hoop, and pegs it down at the side, tightening or loosening till he gets the tone he wants, and perhaps heating the skin at the fire to tune it aright, as children heat their drums to-day. ¹

II.

“The instrument had now reached its perfection, and man has never been able to improve upon it since.”

Mechanical ingenuity might strike out new shapes—might make it churn-shaped, as the Fans ² and the Serpa Indians ³ make it; or hoop-shaped, that is to say tambourine-shaped, as the Esquimaux, ⁴ and other Behring's nations; ⁵ might put a projecting handle to it for convenience of holding, as the Esquimaux of Greenland; ⁶ or give it a fantastic shape, as the Papuans, who have drums shaped like hour-glasses ⁷—Artistic genius might adorn it with devices cut on the barrel ⁸—but the principle that the Drum must be

¹ The method of tuning universal throughout N. America, Vid. Catlin, also practised in Africa; as among the Balondas. Livingstone's Missionary Travels, 293.

² Du Chaillu, p. 80.

³ Bates' Amazons, I. 311.

⁴ Parry's 2nd Voyage, p. 530.

⁵ Whymper's Alaska, p. 143. The tambourine shape is the form that generally prevails through all the Siberian and Behring's tribes and is common in North America.

⁶ Crantz. History of Greenland, I. 176.

⁷ Jukes' Voyage of H.M.S. Fly, I. 176. “Like a very elongated hour-glass, made of a hollow piece of wood open at one end, with the skin of a lizard stretched over it.”

⁸ Melville's, Marquesas, p. 185.

a hollow cylinder, with some sort of skin stretched over the end, has never been questioned from that day to this.

“In the period that reaches from the first extemporised instrument to the invention of the Drum proper, as much was done for Instrumental Music as has been done from the invention of the Drum to the present time.”

In the first place, Rhythm, the basis of the whole Musical Art, was ransacked to the very bottom, all its capabilities proved, all its varieties found out—and this was effected by the union of the Drum with Dancing.

In the second place, by the union of the Drum with Song, man got to know that a musical Instrument was not a mere idle toy, nor a mere dignified Fetich, but a means whereby the emotions and sentiment of man could be adequately expressed.

DANCING. No sooner was the Drum Form fairly started than it was used as an accompaniment to the Dance. Alas! to this fate must even the sacred Maraca submit. For whether some second Daniel “tooke pitch, fat, and haire, and did seethe them together, and made lumpes thereof; and did put them in the mouthe’ of ‘this fair’ Bel,” and so the great Maraca burst asunder—or whether that incipient scepticism which we already saw raising its head in requiring that the response of the Maraca should be confirmed out of the mouth of sage women, and by the deliverances of dreams¹—I say whether it was a Daniel that broke the spell drastically, or a growing scepticism that sapped it gradually—whatever was the cause, certain it is that Southey described the Indians of the Amazon as worshipping the Maraca

¹ As supra Southey’s Hist. of Brazil, I. 204.

a century ago, and Mr. Bates found them bobbing it about quite familiarly to accompany their dances to-day. ¹

Now let us see what the effect of Dancing would be in changing the complexion of Music. In the first place those semi-rational utterances of Rhythmic Sound, which were at the best only of subjective value, only decipherable by the seer, and even to him a mass of ill-arranged hieroglyphics, with only here and there an abracadabra worth anything, but otherwise beginning in confusion and ending in confusion, or rather being without beginning and without end, without form and void—I say, when he had accompanied his first dance, he would have found to his surprise that he had constructed his hieroglyphics into a *Paragraph*, that, like the leaves of the Sibyl, they had taken definite place and order. And although the resemblance would end here, although the placing would give no clue to their meaning, still the grand fact would remain that he had constructed a regular *Paragraph* out of his unpromising material with a definite beginning and a definite end. He had forged Chaos into a *Stanza*—and although perhaps a stanza of nonsense verses, still a *Stanza*.

So far from giving a clue to their meaning this would be the first step to the evisceration of mystic meaning altogether—the first step to the secularisation of Religion into Art. ² The man's thoughts would be gradually turned from regarding his Drum as a Subjective oracle to the blither conception of it as a means of delivering an Essay in Sound to his hearers. And as to what that

¹ Bates' Amazons, 282.

This seems the place to mention the fact that the Drum of Fetichism and the Instrumental Drum differ precisely in this, that the first is the Solo Drum, and the second the supplied or accompanying Drum.

Essay should consist in—that it should not be *e.g.* an idle sporting with Rhythmic forms—he would be taught by the further union of the Drum with

SONG, which would teach him to modify the tone when the sentiment was pathetic, and to increase it when the sentiment was passionate—to play *agitato* and in *tempo rubato* when the storm of emotion swept the singer, and to subside into a *rallentando molto* when grief and feeling checked the utterance. Here we have orthodox musical terms for the first time in our history, and already we find that the ground principles of Form are established and the value of Expression fully recognised. To exhaust the connotation of Music we have only to add Melody and Harmony—and this is why I said that as much was done for Music by this time as has been done in all subsequent time to the present day. This man is as great an adept at Expression as any musician living; and he understands what Form is far better than many modern composers. For he does not for an instant look upon it as an end in itself, but merely as a *means* to an end—as merely a convenient scaffolding round which he may raise the architecture of his ideas—as merely the Logic of Emotion, not for a moment as supplying the place of Emotion's self.

So, when out of company of the singer, he may still use the Dance Form, (as indeed the singer may), but he fills up the naked mould with thought and emotion, and *these* are the theme of his discourse, let the Paragraph or the Stanza be of what shape it pleases. The Esquimaux use their Drum “*to express their passions by;*”¹ the Mangjas use it “*to express their joy and grief—*”² the grief of a savage no doubt but still the grief of a man, and every bit as pure and every bit as true as that which

¹ Crantz. History of Greenland, I. 177. ² Livingstone's Zambesi, 501

mixes in the civilised emotions of ourselves. "Hear my Drum" cries the North American brave to his absent love "though you be at the uttermost parts of the earth, hear my Drum" ¹—for he believes he can show the depth of his affection by the music of its beating. "Do you *understand* what my Drum says?" ² cries he again in the enthusiasm of the Wabeno, for he believes his Drum can utter definite thoughts. And the figures on the Lapland Drum-heads, hints Schoolcraft, ³ were originally placed there by the Laplander under the idea that the Drum could express them, or at least say something about them. And all Nature is there—all the great things that moved his simple imagination are pictured there on his Drum, in loving credence that his Drum can tell him tales about them. The Sun, the Moon, the Earth, (and in symbols) the wind, fire, the other world, and Death. Into this last great mystery would he too pry, and he would have his Drum describe it to him.

And as to the power of the Drum for expressing all these great things let us hear how Catlin speaks of the North American Indians "touching their drums at times so lightly that the sound is almost imperceptible," ⁴ or Crantz speaking of the Greenlanders, "their peculiar soft or animated turns of the drum, which one cannot but admire." ⁵ When man has only one instrument at his disposal he makes the most of it, and gets everything out of it that can be got, extracting secrets from it that we should never give it the credit of possessing. He has only one instrument, but he is a Master of it. The lasso of the Araucanian never swerves a hair's breadth from its object, the boomerang of the Australian never misses its aim. But with

¹ Schoolcraft, I. 373

² Schoolcraft, I. 428.

³ *Ib.* 373.

⁴ Catlin, I 244.

⁵ Crantz, I. 177

us who have a thousand such things at our disposal, the pistol shoots wide, the revolver goes off before its time, the gun hangs fire, the patent sword-stick breaks. We are bunglers at a thousand things—they are adepts at one.

III.

As if man knew instinctively how the development of the Art of Music ought to proceed, he kept it under tight rein at first, and but seldom let it out of the tutelage of Dancing and Song—and especially did he keep it to its work with the former. Rhythm, as we have said, had to be ransacked, all its secrets rifled and made capital of. And the deliberate invention of new Rhythms is a very difficult thing. The greatest modern composers are sometimes chargeable with monotony of Rhythm—and the hitting out of novelties is the prerogative of genius. If so now, what must it have been in those early days? And as if man instinctively felt the difficulty, he sent Music to school under Dancing. With justice. For Dancing is the *Kaleidoscope of Rhythm*, and can throw time into the strangest patterns by accident, which could never be manufactured by design. The *πόθι οἱ πόλις ἠδέ τοκῆες* the twinkling of the feet, is the prolific source whence Music has ever drawn. The Drummer would obviously play his drum by the time of this living Metronome, and the rhythms he would learn would be innumerable.

So man kept Music at its work, kept it in bondage for a time, till the apprentice knew the craft as well as the master. The Music of Savage Nations is instinct with Rhythm, and Rhythm too of the purest and most perfect kind. So the Music of the Australians

is described as "in perfect time,"¹ of the Manganjas "in perfect time,"² of the Virginian Savages, "in excellent time,"³ and so on.

When Music had got thus far in her development, next would come the natural wish to *lead* the dance rather than *follow it*. The obvious way to attain this distinction was by marking the rhythm so strongly that the Drum might preponderate over the noise of the dancers' feet, and have a little noise to itself. So man set himself to work to increase the resonance of the Drum, either by enlarging its bulk,⁴ or by making a hole in the side,⁵ or by using particular kinds of wood for it,⁶ or better still by getting a more resonant drum-head. So he set himself to try all sorts of things for drum-heads. Sometimes he tried deer-skin,⁷ or goat-skin,⁸ or stag-skin,⁹—or he would try shark skin,¹⁰ or antelope skin,¹¹—or see what the skin of a whale's tongue¹² would do, or vellum,¹³ or seal's gut,¹⁴—or he would try the skin of a buffalo's neck,¹⁵—or lizard skin¹⁶ or a piece of dried goat-skin.¹⁷ And so at last the Drum attained the finest resonance, got those sonorous powers which we hear in our orchestras to-day.

But alas! every blossom contains the seeds of decay. Man's path upwards is beset with constant dangers—

¹ Eyre, II. 231.

² Livingstone, Zambesi, 109.

³ Master George Percy Purchas His Pilgrimes, IV. p. 1687
"As much regularity as a steam engine thumps on board ship," says Livingstone of the drumming of the Balondas. Missionary Travels, 467.

⁴ *Infra*.

⁵ As the Balonda negroes. Livingstone's Missionary Travels, 293.

⁶ As the Fans. Du Chaillu, p. 80. ⁷ Du Chaillu, 80.

⁸ *Ib.* ⁹ Dobrijzoffer. History of the Abipones, II. 267.

¹⁰ Cap. Cook, I. 87. ¹¹ Livingstone. Missionary Travels, 293.

¹² Crantz. Greenland, I. 176. ¹³, *Ib.* ¹⁴ Whymper's Alaska, 143

¹⁵ Catlin I. 163. ¹⁶ Jukes' Voyage of H.M.S. Fly, I. 176.

¹⁷ Marsden's History of Sumatra, p. 160.

pits and snares encompass it on every hand. Those earnest strainings after perfection resulted only in leading him utterly and wholly astray from the way on which he had so fairly started. In his endeavours after resonance he had ventured too far into the domain of mere Noise to remain long insensible to its effects. He had laid himself open to the epidemic of Uproar, and bewildered and confused he resigned himself to the plague. And for a long vista of years we see him subdued to the mere sensuous influence of mere Sound without any heed to whether there was Rhythm or Reason in it—beating bellowing tom-toms with the Camma negroes, ¹ pounding into roaring drums with the Marquesans, ² banging gigantic gourds with the Ujiji negroes, ³ and battering away at uncouth and crashing kettles with the natives of Karague. ⁴

Thus what began as an Intellectual Mystery has ended in mere Sensuous din and noise.

Sic omnia fatis
In perjus ruere ac retro sublapsa referri.



¹ Du Chaillu, p. 201.

² Melville's Marquesas, p. 185.

³ Cameron's Across Africa, I. 250. ⁴ Speke's Source of the Nile, p. 243.

CHAPTER II.

THE PIPE STAGE.

What is he doing the Great God Pan
 Down in the reeds by the river?
 Spreading ruin and scattering ban,
 Splashing and paddling with hoofs of a goat,
 And breaking the golden lilies afloat
 With the dragon-fly on the river?

He tore out a reed, the Great God Pan,
 From the deep cool bed of the river,
 The limpid water turbidly ran,
 And the broken lilies a-dying lay,
 And the dragon-fly had fled away,
 Ere he brought it out of the river.

High on the shore sat the Great God Pan
 While turbidly flowed the river,
 And hacked and hewed as a great god can
 With his hard bleak steel at the patient reed,
 Till there was not a sign of a leaf indeed
 To prove it fresh from the river.

He cut it short did the Great God Pan,
 (How tall it stood in the river!)
 Then drew the pith, like the heart of a man,
 Then notched the poor dry empty thing
 In holes as he sat by the river.

“This is the way” laughed the Great God Pan,
 (Laughed while he sat by the river :)
 “The only way since gods began
 To make sweet music they could succeed.”
 Then, dropping his mouth to a hole in the reed
 He blew in power by the river.

Now though I love the Great God Pan, yet hold
 I it unfair that he should thus be paid the honour
 which by rights belongs to another. For if the Great
 God Pan made the Pipe, who made the Great
 God Pan? Most excellent is that nobility of Man

which can thus freely waive the honour that by right belongs to him. And most noble that modesty which thus explains away that shrewd invention, thus tacitly repudiates that glorious imagination to which the very gods themselves owe their being.

Who was the mighty genius that first conceived the idea of fashioning a dumb reed into a speaking flute?—We would fain know him well, Qui genus, unde domo,—πόθι οἱ πόλις ἦδὲ τοκῆς; But he alas! like all the greatest geniuses of the human race is lost to us for ever; 'he is clean forgotten as a dead man, out of mind;' his very name has perished. Who was the sage that first scattered seed on the ground, and told men to wait patiently for a crop? Who was the genius that for the first time in the history of man produced and nursed the spark of fire? And the inventor of the Pipe may claim to rank with either of these. Yet we know very well the Epigoni of these great men, and pay them sometimes more than sufficient meed of honour. We acknowledge loudly that M. Sax has effected wonderful improvements in the clarionet, and we pay the highest praise to Bernhard the German for inventing the Modern Organ. But who was the inventor of the simple Pipe? In a similar way, people almost deify the discoverer of the Steam Engine; and they think they are doing a very clever thing in tracing back the Steam Engine to the Tea Kettle—forgetting that the Tea Kettle is the more wonderful invention of the two.

II.

The Pipe Stage speaks of a far higher intellectual development abroad than the Drum Stage did. Unlike the Drum which *became* out of the darkness of nothing

we can scarcely tell how, the Pipe was made consciously to satisfy purely human needs. There is as little any question of a definite Musical Instrument however in this case as in that, and to get at the beginnings of the form, we must still tread in other fields than those of Art or Music. But then there is no need to turn to the sphere of superstition to help us. For in everything that concerns the Pipe there is a plain business-like spirit most clearly apparent, and so eminently rationalistic are the features that surround it that I seem to find signs of an intellectual Illumination as the concomitant of the Instrument's invention and development in Prehistoric Times.

And first of all let us consider the elder branch of the Pipe Family, that is the Horn and Trumpet species for there is good evidence that these saw the light considerably earlier than the smaller members of the family to whom the term Pipe is in general more exclusively applied¹—let us therefore consider the Horn and Trumpet species; and we shall find that among modern savages the use of the Horn is in nearly every case limited to warfare. When Orellana went his expedition down the Marañon, the savages who from time to time attacked him almost invariably preluded their onset by a tremendous din of horns and trumpets.² The Muras, who were the scourge of the colonists in South America, would always perform a wild overture on horns before commencing their attack.³ The people of the Orinoco used horns for a similar purpose.⁴ The Samoans blow conch-

¹ *Infra*. p.

² Southey's *History of Brazil*, I. 89, 90, 95.

³ Southey *loc. cit.*

⁴ P. Gumilla. *El Orinoco Illustrado*.

shells as a prelude to the war. ¹ The savages of Guiana commence their attacks with a screech of horns and trumpets. ²

Now this use of the Horn in warfare is plainly an infringement on one of the uses of the old Drum; for the Drum was supposed "to give victory over enemies," and doubtless the Horn was used with similar intention. But let us notice how much more rational is the use of the new instrument than the old. For how was the Drum supposed to confer victory? By a piece of pure Fetichistic superstition. It was rubbed on the thighs of the warriors previous to their entering battle, and this was supposed to endow them with irresistible strength. ³ But with the Horn there was no magic concerned; for Gideon is not the first man in the world's history who has routed a host by a sudden blast of the trumpets. All panic is derivable from trumpet-like sound, if we may trust the derivation of the word which refers the first panic to the time when the Great God Pan put to flight an army of Indians by a sudden shout, just as he set the Titans running on another occasion, by a similar means. ⁴ And Astolfo's horn in Ariosto —

è di sì orribil suono
Ch'ovunque s'oda, fa fuggir la gente.
Non puo trovarsi al mondo un cor sì buono
Che possa non fuggir come lo sente.

This passage lets out the secret. For it is this orribil suono, this "hellishe sounde"—to borrow an elegant phrase from Purchas His Pilgrimes—which if delivered

¹ Ellis' Polynesian Researches, I. 283.

² Engel's Musical Instruments, p. 70.

³ Dobrizhoffer. History of the Abipones, II., 65-6.

⁴ See this question particularly entered into, and from the point of view in the text, in Polyænus' Stratagems.

in sufficient volume and with sufficient suddenness will infallibly produce the effect that Ariosto speaks of. The railway whistle makes us start; if we thought it were inimically delivered, we should run.

Now though we might well hesitate to say that the savages looked for a result so entirely miraculous, we may suppose that their horns and trumpets were designed to increase the terror of their onset, and contribute, to say the least of it, to scaring the foe, since we find them all doing their best to increase the sound of their horns and trumpets to unparalleled heights, and apparently having no other object in the manufacture of them than the production of "hellische launde." The turé or trumpet of the Muras has a most horrible and piercing tone. "The sound of the conch," writes Ellis of the Conch of Samoa, "is more horrific than that of the Drum"—in fact he goes on to say that it is the most "horrific" sound he has ever heard. "The sound of the botutos" (trumpets) "of the Orinoco tribes," says Mr. Engel, "is really terrific." And what effect such unearthly noises could produce upon the hearers we may judge when we are told that even today the Spanish settlers cannot hear the awful trumpets of the savages without falling into violent agitation and terror. ¹

Once proved efficacious for scaring the foe what so natural that man should employ his horn as a weapon against his arch enemies the spirits? And this is why the South African rain-makers blow a horn when they conjure the weather—it is to frighten away the evil spirits that

¹ Some cases are to hand where the object of the trumpeting is expressly stated as the above, e.g., Osorio's History of the Portuguese, I. 365. The Portuguese themselves also used blasts of trumpets to frighten the people of Cochin China in an engagement and succeeded in doing so Ib. 187.

cause the drought, ¹ and the tribes of the Amazon in like manner have their Spirit Music—large trumpets in sets of eight, which they play for the express purpose of frightening away spirits. ²

Thus the Horn has been vested with one of the powers which belonged to the old Drum. But it has got its power in quite a different way. For while the magic was in the Drum from the first, the Horn has received its power over the Spirits as an afterthought and solely in consequence of certain effects having first been noted and observed which it produced on man. There is a considerable intellectual advance to be seen in the reasoning which even this little syllogism implies; and an emancipation from Fetichism is discernible generally in the footing of familiarity which man now takes up in relation to these spirits—in which familiarity we see the dawn of that Secularism which now began to assert itself in Life and Thought, and of which it will be afterwards found the Pipe family are the great exponents.

That it was on the frightening power of the Horn and no other that man relied for its ability to influence the Spirits may I think be clearly seen from the ceremony which is practised by the Lamas of Thibet and which may be taken as a representative of similar ones among other peoples. At stated periods, M. Huc tells us, 4000 Lamas assemble on the roofs of the various monasteries and blow trumpets and conch shells all night long. An

¹ That unfavourable weather is attributed by savages to the presence of spirits in the air and that the main point at issue is to frighten them away we may know from the old man in Guiana whom Brett found beating his breast and howling in order as he said to frighten the evil spirits and so get the weather he wanted. Brett's *Indian Tribes of Guiana*, p. 169.

² Wallace's *Amazons*.

old Lama gave him the following explanation of the rite: It had been established, he said, to drive away demons by which the country had formerly been infested. They had caused all kinds of maladies among the cattle; corrupted the cow's milk; disturbed the Lamas in their cells; and even carried their audacity so far as to force themselves into the choir at the hour of prayer. During the night these evil spirits used to assemble at the bottom of the ravine and frighten everybody in the neighbourhood out of their wits by the noises they made. Till at last a learned Lama hit upon the idea of fighting them with their own weapons; and imitated their cries with Horns and Conch Shells—most successfully, apparently, for Huc describes the uproar of the horns united with the voices of the Lamas as like the howling of a multitude of wild beasts. Since the institution of this rite the demons it may be remarked have entirely vanished. ¹ The magic horn of the South African rain-maker gets its magic on precisely the same terms, for the louder the sound, the more potent is the spell. The old rain-maker at Loboré had only a whistle, but when Baker gave him a German horn fitted with brass, “he grinned till the tears ran down his cheeks, and said, ‘I am a great sheik now. There is no rain-maker so great as I.’” ² To the same category must be referred those ceremonies which take place in many nations at the time of the new moon or at an eclipse—in either case for the same reason, and whether the spirits are to be frightened from the young crescent, or from the sick and blackened disc they have bewitched, trumpets will be equally efficacious. Of these the

¹ Huc's Travels in Tartary, Thibet, and China, p. 218. Cf also p. 39.

² Ismailia, II. 2.

ceremonies of the Peruvians may be taken as good illustrations, of the ancient Mexicans, and of the Romans as described by Tacitus.

III.

The blasts of the Horn then “frighten” away. So be it. But what shall we say of that soft velvety tone that falls on the ear like flakes of snow on the air—I mean that tone which ripples from the Flute? It was surely not for *frightening* purposes that the Flute first learnt to lisp. “Frightening” I venture to say, was an idea that was never in the head of its inventor for a moment. And when we find the Flute or to speak more broadly the small form of Pipe brought into connection with the spirits, as it was articulated to religion among the Greeks and Romans as the instrument par excellence of ritual, and in its composite form of Organ is still the only musical instrument allowed in churches, while plainly enough there must have been some potency attached to it in the first instance to secure it this position, it is equally plain that this potency did not consist in any assumed power to frighten away the evil spirits, such as brought the Horn into the ritual of the Lamas. If indeed it was credited with any point of contact with the *evil* spirits at all, which seems to say the least of it problematical, its power would rather be to beguile them with beauty than to expel them with noise. Shall we say in one word that it *charmed* them away? This would be the only feasible explanation, and even this would be perhaps almost too

refined an idea even for the Greeks and Romans—savage nations presenting a total blank on the question. But it seems to me that it is rather the opposite; and that the Flute was used to influence the good spirits rather than the evil ones—its beautiful tone was the lure to woo the tassel-gentles down—like Homer's κνίσα and Noah's "savoury odour" it was to secure the co-operation of the gods in propria persona. So sailors now-a-days whistle for a wind, but then it is for a *favourable* wind they whistle.

And that this is the more probable explanation of the two will better appear when we consider the nature of its influence over Man; for it is with the Flute as it was with the Horn—the power over the spirits is merely a reflection and reiteration of some antecedent observed power over Man.

What then was the effect which the Flute exerted over man—in other words what was the origin of the flute? for the most characteristic of its effects was probably the original one, and it is the most characteristic effect that we would discover. This also will enable us to see how the passage from the Drum Stage to the Pipe Stage had been brought about; for plainly there must have been some very valid reason abroad why man should abandon beating drums and take to blowing in a tube instead. As to the Horn, it is not so difficult to see how the Horn perhaps came into being. For it came in answer to a want, the purely practical want in warfare of striking terror into the foe. And there is another practical want which the Horn would supply; it would serve the purpose, when occasion required, of a signal. Indeed the theory that signalling was the primary object of the Horn's invention, might well be put forward, and evidence in favour of such a

view be found in the Signal Horn of the Papuans, ¹ the war whistle of the North American Indians, ² of the Mexicans, ³ and the signalling trumpets of the Itatines, ⁴ etc. But is there any purely practical want which the soft velvety tone of the Flute supplies? That can never have been used for frightening or for signalling or for any purpose of the sort. And looking at it in its newness, looking at its origin, what could have induced the first man who ever did so to chip and trim the first reed with his knife, or drill the first bone, or bind the first stalks together, or whatever the form were which the Flute or small Pipe first took, what induced him to set about making it in the first instance? What want had he which this thing could supply? The want of a toy or bauble to amuse himself with? Was it to please himself with the sound that he became a pipe manufacturer? By no means. Toys form a very small element in savage economy—they are the prerogatives of the idlers of civilisation. Man had something else to do in those days than that he could afford to waste his time over toys.

Alas! that we cannot pierce the gloom of ages to question the inventor himself. But since we cannot get at the real inventor of the Pipe let us ask the question of its reputed inventor. The Greeks who were nearer the

¹ Which is used for this purpose alone, "die alleen gebezigd wordt tot het geven van alarm-signalen," says Rosenberg. *Reistochten naar de Geelvinkbaai of Nieuw Guinea*, p. 93.

² Catlin, I. 243.

³ Southey's *History of Brazil*, I. 341.

⁴ Who have constructed a most elaborate system of signalling, "Tubis, tibiisque certa inflatis ratione, ita quod volunt significant, ut et longe audiantur, et perinde ac si expressis vocibus loquerentur intelligentur. Neque tamen ab iis, qui eorum linguam norunt quæ significantur percipiuntur, nisi apud eos versati sint." Muratori, I. 5.

first movements of human civilisation than we, are assigned the invention to the Great God Pan. The heart of their legends is generally sound, though the body may be fancy work—and by adopting this method of inquiry we may perhaps get at what we want. Now whenever the great god Pan—the gayest Lothario of Olympus, the only one of the Gods who ever wooed Diana successfully¹—I say, whenever the great god Pan comes prominently forward as an actor in the human drama, we may be tolerably clear as to what his motives are in so appearing. And if he constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland, about a totally different event, “It began wi’ a lass, and it wull end wi’ a lass.”

And for my own part I have no doubt that what holds of the Great God Pan holds equally of the savage who first notched or drilled a reed by the water-side, and made the first pipe which human ear ever heard. The Pipe was to be the Lover’s tongue by which he might discourse his passion to his mistress; for he who through dearth of eloquence was unable to win his lady’s favours, must bethink him of some other soft persuasive, and so the soft velvety tone breathed the passion which his dull tongue was unable to express. The Flute stood him in stead of a tongue, and so he chose by preference to

¹ Pan, deus Arcadiæ, captam te, Luna fefellit

In nemora alta vocans nec tu aspernata vocantem.

express himself. Now this is the character of the Artist, and for the first time in our history—for he is the Artist who chooses some other medium than words to express his feelings by, in whom the sensuous so far preponderates over the intellectual as to render him conscious of the latter's deficiency and oblige him to search for some more ductile, because more consentaneous medium for delivering his ideas—it may be he chooses colour, or plastic form, or sound, but painter, sculptor, musician, all three are doing the same thing and for the same reason—they are striving to express themselves by another medium than Language, because they feel they are not so strong in Language as they are in this other thing, and because their ideas transmute themselves more readily into plastic forms or into tones than they do into words. Thus is Art merely a Language.

And so when social refinement had reached that point that man ceased to regard woman as a kind of attractive fawn that was to be hunted and made the property of the first who could catch her without any regard to what her feelings on the subject might be, when little by little he came to view her as a being with the same feelings and passions with himself—I say, when this stage was reached in the evolution of society, match-making would lose much of its roughness and the idea of such a thing as courtship would first dawn on the human mind. Behold therefore each man conducting his courtship according to his lights; and while some relied on their powers of language, and others on extra coats of paint to carry their point, the musician would question his art as to what it could do to persuade his fair one. And naturally he would first try his drum—and that the Drum could be sometimes successful we know well, for the North American Indian still uses it in the Wabeno rite

to excite the passions of his mistress ¹—a use which is sanctioned by no less an authority than Petronius, whose opinion on such a matter ought surely to be entitled to every consideration. ² But the Drum falling behind in the uxorial race—if indeed it was ever freely employed which is more than doubtful—the *μουσικὸς* who would a-wooing go was put to taxing his brains for some other instrument which would be more efficacious, and as a result of long experiment he discovered the Flute. And in it he discovered a lure which brought the tassel-gentles flocking to his side as we shall see in the sequel.

I have made decided statements here, and I shall proceed to prove them. The Flute is not only the darling instrument of those savage nations who are renowned for their gallantry, but there are also cases of the original use of the instrument surviving in all its purity. Among the North American Indians we find what is called the Winnebago courting flute. “In the vicinity of the Upper Mississippi,” says Catlin, “a young man will serenade his mistress with it for days together”—(they sit on a rock near the wigwam and blow without intermission)—“until she accedes to his wishes, and gives him her hand and heart.” ³ “In the island of Formosa,” says an old Dutch Voyager, “they do not buy their wives with moneys; and the fathers and mothers are in nowise consulted. But the young man appeareth for many days before the hut of his sweetheart, and playeth on a Flute or little Pipe, till she hath given her consent to espouse him, or told him he may

¹ See Schoolcraft.

² *Cymbala cum crotalis, pruriginis arma, Priapo Ponit et adducta tympana pulsa manu. Priapea XXVII. Cf. also Apuleius. Metam VIII., p. 212.*

³ Catlin's North American Indians. I, 243.

depart for she will have none of him." ¹ The ancient Peruvians had a regular love-language for the Flute, and so powerful an appeal could it make to the female heart, that there are stories of girls being drawn from a distance by the sound of the Flute, and throwing themselves into the arms of the man who played it. ² These are some instances in point; but the fact that a decided penchant for the Flute and a decidedly amorous temperament seem to go together in the savage world, hints still more clearly, I think, at what the original use of the instrument was. The sensual Caishânas of the Upper Amazon spend their time in lying in hammocks all day long, playing Pan-pipes. ³ The effeminate Bamanwatos will lie for days together playing pipes under the shade of the trees. ⁴ The voluptuous Marquesans and Otaheitans and other Polynesians are expert performers on the Flute, and have many varieties of it. ⁵ While the continental Malays, whose temperament is almost as amorous as theirs, have such a passion for the instrument that not content with playing on it, they must bore holes in growing bamboos; and so turn them into "living Æolian flutes." ⁶ And perhaps the most significant fact of all is that the Flute is the instrument par excellence of the Arreois, who in the divided attention they pay to Love and Art, may be said to bestow at least a moiety of that attention on the former. ⁷

The mere fact that the Love Call, to borrow an expres-

¹ Rechteren's Dutch East India Company's Voyages.

² Garcilasso de la Vega. *Commentarios Reales*. II, 26, 53, &c.

³ Bates' *Amazons*. I, 376.

⁴ Chapman's *Travels into the Interior of S. Africa*. I, 39.

⁵ See Captain Cook. I, and *infra* p.

⁶ Tylor's *Early History of Mankind*.

⁷ Cap. Cook, I, Ellis' *Polynesian Researches*. I, 316.

sion of Mr. Darwin's, is the only definite purpose for which the Flute is employed among savage races, outside its employment as a musical instrument—which is obviously a much later use, for it could never have owed its origin to that, nor could its invention have been due to any disinterested efforts on the part of man to develop the Art of Music—the mere fact, then, of so definite a purpose of employment, is sufficient to communicate a peculiar character to the instrument; and if there were only these three instances forthcoming of its use as a Love Call, the Winnebago courting flute, the Formosa courting flute, and the Peruvian love flute, ¹ and if they stood alone and nothing went to help us eke out their evidence, if there were no Marquesans, or Otaheitans, or Arreois in the question, and a dead blank through all the rest of the world, I should still have no hesitation in assigning the origin of the Flute to the Love Call, because its use as such is so singular and at the same time so appropriate that it could not be an afterthought; while at the same time it points to such a naive and primitive state of society that it could never have been the artificial use of a later age but must have been the natural growth of an early one. I will tell you why—As the World got older (and this holds of savages equally as of the civilised) as the world got older, women got wiser, and were no longer to be taken in by such baits as the tones of a paltry flute, even though there was true love behind it. And little by little they made it plain that the only Love Call that would woo them successfully was a much more substantial one—Money, or its equivalent, beads, spike-nails, oxen, or reindeer. And when once the genuine mercenary age had set in,

¹ Since writing this chapter I have come across another instance of the 'courting flute' viz., among the Gila tribes of North America. Bancroft. Native Races of the Pacific. I, 549.

no one in his senses would dream of *starting* such a practice, as wooing by music—if it was ever started at all it must have had its origin long before. A man who went blowing flutes about the place, when once money and oxen were in fashion, with the idea that he could win his mistress thereby, was little better than a fool. As indeed the lady in Aristænetus tells him point blank to his face. “Why do you crack your cheeks with blowing your pipes under my windows? Don’t you know, you goose, that a flute isn’t the slightest use now-a-days, without a reasonable supply of the ‘ready’ to back it up.”¹ Here is a change for the worse in the fair sex since the time when the Winnebago courting flute made female hearts fall in legions before it.

This sally of Aristænetus’ makes me think, on further consideration, that perhaps I was a little hasty in assuming a dead blank throughout the world about the love inspiring power of the Flute; for though his lady boasts of being invulnerable, she admits (as the reader will gather by reference to the original which I have quoted at the foot of the page) that there was a time when the result might have been otherwise, and when the Flute might have quite overcome her indifference. So that perhaps I was equally hasty in maligning the fair sex as a body, and it may be that what I said only holds of some of them and not of all. At any rate, as a classical writer has helped us so far, let us see what the Greeks and Romans generally have to say on the matter. It may be that the Flute had not yet quite lost all its old powers by their time; that its power to

¹ In his fourteenth letter, ἀλλὰ τὸν ἔταιρικὸν ἤδη μεμάθηκα βίον καὶ ἀργυρίῳ τῶν νέων τὸν ἔρωτα δοκιμάζω. οὐδὲ αὐλὸς ἔταιραν οἶδε προτρέπειν ἀργυρίου χωρίς. τί οὖν μάτην, ὦ νέοι, διαρρήγνυτε τὰς γνάθους ἐμφυσῶντες τῇ σύριγγι; κ. τ. λ.

inflare the heart was still recognised and acknowledged. And the first glance shows that we shall not search in vain. For here she comes, the Goddess of Love, her chariot drawn by sparrows—and *Flutes* play all the while. ¹ What better stage manager could she have than Johannes Secundus? He knows exactly what is wanted to guarantee a conquest—and so he gives her, as Cupid's chiefest archery, the Flute. And Aristænetus would have approved his wisdom in so doing, for he himself elsewhere testifies to the power of flutelike sound in exciting the passions. ² For which reason Plato would have banished flutes from his republic, ³ and for which reason Cleopatra retained them.

“ Her galley down the Cydnus rowed ;

“ The oars were silver, which *to the tune of flutes*

“ Kept stroke.”

“ And while they played,” says Dryden in his rifacimento of the passage,

“ The hearing gave new pleasure to the sight

“ *And both to thought.*”

It was obviously for the same reason that flutes were used to accompany those monstrous orgies in the circus of Constantinople in which the future empress Theodora played the leading rôle ⁴—namely, to stimulate the

¹ Everard (Johannes Secundus) *Elégies &c.*, *Suivies des Baisers*, II, 349. A man that has caught the spirit of the ancients so truly (as witness his translation of Tibullus) that he deserves to rank among them.

² P. 16. in the Paris edition. Venus herself was quite fastidious about sounds, for no birds were admitted into Paphos without first passing a kind of competitive examination in singing :—

“ Quo non admittitur ales

Ni probet ante suos Diva sub iudice cantus.”

³ Plat. Rep. III. 398-9.

⁴ The Byzantines were renowned for their passion for the flute from the earliest times, which Ælian expressly couples as we do with amorousness—*αὐλοῦ μὲν ἀκούοντες χαίρουσι, καὶ τὸ ἔργον αὐτοῖς ἀνλείσθαι ἐστὶ* (Various Histories, III., 14).

spectators' passions. No modest woman, thought Plato, could hear the Lydian Pipe with impunity. ¹ And that there was something more than mere fancy in this we may judge when we find Leonardo da Vinci employing the velvety tone of flutes as a kind of spell to get that pose of Móna Lisa's countenance in which a refined sensuality is the ground characteristic. And the practical Romans thought like the visionary Plato on the matter—with them "flute-player" and "courtesan" were synonymous terms. ²

The shepherds of Theocritus and Virgil, who lie dreaming of love all the day long, toast their mistresses in carols of Pipes. "Your flute it is that has won me," lisps the boy in Ausonius. "And I have a pipe you can't resist," cries Virgil's laughing Copa. The Pipe in fact was a regular Love Philtre, and most *apropos* was its employment at weddings, where it was the only instrument used. ³ Where love beams the brightest and where it rages the wildest, at the nuptials of Lucretia and at the orgies of Theodora, running the whole gamut of the passion it was born to expound, do we find the Flute and Pipe in limpid luscious tones distilling love—at all times and in all places inseparable from it—almost part and parcel with it. For when Venus found Hymen, how was he engaged? He was playing the flute under a pláne-

¹ Plato, *Ib.*

² Horace *Sat.* I. 2, 1. *Juv. Sat.*, III. 63. *Plautus Epid.*, II. 2, 36. *Most.* IV., 3, 21, *Stich.* II. 3, 56, &c., &c. I will add an eminently suggestive passage from a Greek comic poet, whose name I forget, which alludes to a popular superstition among the Greeks that seems effectually to clinch the whole question at issue:—

ὦ Ζεῦ, καλόν γ' ἐστὶν ἀποθανεῖν ἀυλοῦμενον.
τούτοις ἐν ἄδου γὰρ μόνοις ἐξουσία
ἀφροδιάζειν ἐστίν.

³ *Plautus. Casina.* IV., 3. Cf. also *Euripides. Iphigen, in Taur.*, 367

tree—"Mænalios modos tentabat," says Claudian—and quite contented with his lot. And when she begged him ever so much to go to Palladius' wedding, he wanted not to go. He would still be dallying with his pipes in the shade. For his love for them ran in his blood, you must know. He was the only son of Calliope and she was the Muse who ever played the pipe. Thus the Muse who played the pipe was the mother of the god of marriage; and Venus must needs have him and his pipes or the wedding would not be complete.

So Claudian says that the Muse who played the Pipe was the mother of the God of Marriage. Does he mean that the first use the Pipe was put to was to create marriage? At any rate he hints it. And I ask is it not strange to find this idea occurring where it does?—is it not strange that a Roman exquisite, the fastidious Claudian, the Gautier of the Romans, should imagine the same dwelling-place for love as the poor benighted savages of Formosa?

But what is almost a fancy to the refined Claudian is terrible earnest to rude Man. "For," says Garcilasso, "a Spaniard met an Indian woman in the streets of Cuzco one night late; and would have taken her back to his lodging, but she cried out: 'For God's sake, sir, let me go; for that Flute which you hear in yonder tower is calling me with such passion and tenderness that I cannot refuse the summons of him who plays it; for love constrains me to go thither, that I may be his wife and that he may be my husband.'" ¹

¹ "Un Español topó una noche a desora en el Cuzco una Yndia que el conosciá, y queriendo boluerla a sua posada le disco la Yndia: Señor, dexame yr donde voy, sabere que aquella flauta que oyes en aquel otero me llama con mucha passion y ter nuia; de manera que me fuerca a yr alla: dexame por tu vida que no puedo dexar de yr alla, que el amor me llena arrastrando: para que yo sea su muger y el mi marido." Garcilasso *Commentarios Reales*, II., xxvi.

IV.

But the Pipe can do more than express the language of Love; it can express that emotion which is nearest akin to Love; it can utter the language of Grief. *αἴλινα, αἴλινα* sighs the Pipe in Moschus: and it wailed with the mourners at Roman funerals. But the love came first and the grief came second. For man must first have loved before he can know what grief is; and there were no grief if there were no love. So the Love came first and then came the grief—as it is in the world to-day, so was it in those old dark times we write of. ¹

V.

Mr. Darwin finds the origin of *all* Instrumental Music in the Love Call. I shall contest myself with referring the Flute and the Pipe to that origin. And I would here point out, *bona pace*, a fact which he misses, which is, that to preface love-making by an overture of Instrumental Music, or to seek to move the passions of the female by such a means, or even to consider the wishes of the female at all in the matter implies a far higher degree of social refinement than we can imagine to exist at the early period he speaks of—for his remarks would apply to the most rudimentary species of the drum form. And we are credibly informed that the “winking New Hollanders,” who are the living representatives of that early period, are notorious not only for the ardour with

¹ For the use of the Pipe as an instrument of mourning, Cf., Ovid's well-known, *Cantabat mæstis tibia funeribus*, Cicero, *Legg*, II., 24. Statius *Theb*, V., 120. St. Isidore's remarks in his *Origins*, III., &c., Cf., also St. Matthew IV., 23, *Quum venisset Jesus domum principis synagogæ vidissetque ti bicines*, &c., and for some interesting details Buxtorf's *Lexicon to the Talmud*, pp. 766, 1524.

which they prosecute their addresses, but for the suddenness with which they begin them, nor is any instance to be found in which a prelude of instrumental music was thought necessary to overcome the coyness of the fair.

VI.

At the same time there is this other point of difference between us: while he would make Instrumental Music—drumming namely on a tree, or a hollow substance—a lure *universally* employed by man as a Love Call, I regard it in the form of a Flute or Pipe (for earlier than that I cannot go)—as a lure employed only by a certain few—and those, the guild of Artists; for I certainly cannot imagine any such condition of things as men playing Pipes all the world over to procure *wives*. If it were to procure *mates*, as by Darwin's theory it would be, the case would be very different, and it might be rationally argued that when half-human man *paired*, he might contrive his pairing as some birds do, who drum on trees or with their wings to fascinate the female.¹ But though this were true of the Drum, which I do not admit, the Pipe Love Call implies a different state of things altogether—implying, as I take it, the existence of the Artist character in the world, for the Pipe takes some skill in the performance of it (which Darwin's Drum does not). And now for the first time in the annals of Music we come across Virtuosos. The first Virtuoso in the world's history was own brother to the Indian boy in Catlin,² who played a mystery-whistle, which required long and incessant practice to produce any sound at all—and played it so beautifully that the hearers were at one

¹ Vide Appendix, B.

² Catlin's North American Indians, I., 242.

with old Anthony Munday as to the "soul-ravishing, delicious sound Of instrumental music." This same Indian boy, I have no doubt, applied his mastery of technique to the Winnebago courting-flute when he went a-wooing; and carried off his bride from a crowd of rivals. Thus in the Pipe Stage—and it is in this that its importance consists—not only do we find the first traces of the genus "Artist"; but we find that Music has at last, as the Germans would say, "getreten ins Leben"—it has ceased to be a mere Fetich, a mere sound-producer, a mere time-marker; and has insinuated itself into the Life of Man, to tell the tale of his love and of his grief, to be one more voice in the great choir of Human Expression that ascends to the stars and is our spiritual world.

VII.

Directly Music began to be human, it began to be esoteric. The Virtuosos made it so. Had it remained in its simplicity, it would have had a larger audience; but it would never have had great men among its priesthood.

But esotericism was a necessity on other grounds. If it was to accompany human life, its progress must be an ever growing complexity. The progress of life is simply the progress from simplicity to complexity. And the progress of Music must be the same too. Half a dozen words will suffice the child; but ten thousand will not serve the man in whom the ages meet.

VIII.

But I warn you we must not expect too much from these primitive virtuosos. They were the first

of the breed; they had nothing to go upon, no past to fall back on, no pole-star to steer by except their own feelings of the moment. So they rang the changes on the few notes their pipes possessed, "running their fingers at random over the stops" as the Marquesan girls, ¹ or pouring a ceaseless shower of notes, like Pan in Lucretius, ² hiding the monotony under rapidity of execution, but in any case guided solely by their feelings, and exhibiting their virtuosity only in the character of the wildest Improvisatori. ³

As to what their music actually was, their Syrinxes will tell us pretty plainly; for while a hundred successions of notes might be played on a pipe with four or five stops, the Syrinx is naturally most often played from end to end, and the ordinary run of the melody is pretty clearly laid down when once the pipes have been bound together, so that one of these Syrinxes is to us as good as a piece of savage music, noted down by the savage himself, and by examining the melody which is made by blowing it from end to end, we can see clearly enough what sort of Melodic Ideal floated in the head of the man who made it; for clearly though virtuosity might vary the strain, the melody of the connected pipes from one end to the other would always be the grand subject, the theme par excellence, the *pièce de resistance* with which the concert was opened and closed.

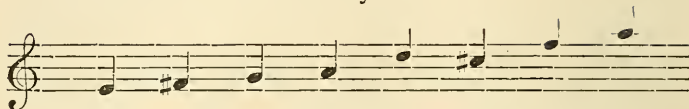
¹ Melville's Marquesas, 251,

² Unco sæpe labro calamos percurrit hiantes

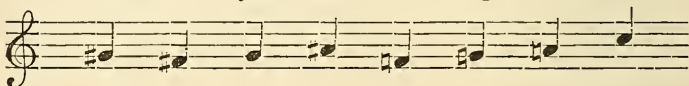
Fistula sylvestrem ne cesset fundere Musam. The Greek *καταντλῶν* would express the whole of the last line and would exactly convey what I assume to be Pan's object in *non cessare* playing.

³ Certainly not trying to give illustrations of some primitive scale, as Professor Traill in his Dissertation on an Ancient Peruvian Musical Instrument (Transactions of Royal Society of Edinburgh, Vol. XX. p. 1, would seem to think they did.

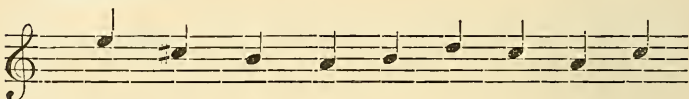
The notes of a Peruvian Syrinx :— ¹



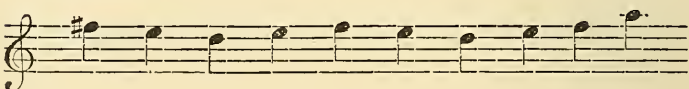
The notes of a Syrinx from the Tonga Islands :— ²



Another :— ³



Another :— ⁴



These show clearly enough what we want to know. And I think I am right in regarding them merely as waifs—specimens of the melody which delighted the savage mind, consisting in mere random successions of notes, pressed into the service of human feeling to utter its language artistically; and deriving their import and only value from that—I say, I think I am right in so regarding them, rather than in approaching them with a set of *à priori* theories in my head, and endeavouring to find in these unsophisticated strains proofs of some primitive scale, or to distort and strangle them into tetrachords. ⁵ Let them go, and rank with garlands and glances and whatever else man voices his emotions by.

¹ Traill, Dissertation on an ancient Peruvian Instrument. Transactions of Royal Soc. of Edinburgh, XX., Pt. 1.

² Engel's Music of the Most Ancient Nations, p. 12. ³ *Ib.* ⁴ *Ib.*

⁵ Quanto præstantius esset
 viridi si margine clauderet undas
 Herba, nec ingenuum violarent marmora tophum.

With regard to the instruments themselves, the Horn, I take it, is the patriarch of the group, being a *chose d'utilité* in its origin and thus furthest removed from the Artistic, though at the same time we must remember that even the "frightening" Horn has a dash of the æsthetic about it, implying a rude appreciation of some of the secrets of the emotional nature in man—we might almost say, implying a study of it. We find the Bechuanas studying it and that too *con amore*, for "they delight in blowing their discordant reed trumpets," says Chapman, "and keep it up for the pleasure of the thing all night through." ¹ It is almost unnecessary to remark that the fact of the Horn having so much Fetichism clinging to it, which obviously points to its existence at a time when the cloud of Fetichism in the world darkened the sun, is alone sufficient to establish its claims to the patriarchate of the Pipe Family. ²

With regard to the other forms of the Pipe, if we wish to determine their chronology precisely, it might be fairly argued that the Syrinx came first, because to imagine the note inseparable from the reed, and to think that a fresh note meant a fresh reed seems the most simple way of looking at the question—the knowledge of the effects of perforation being more recondite, and therefore presumably coming later. This is the opinion of Mr. Engel. For my own part, looking at things rather by what they meant than by what they actually were, I should be inclined to place

¹ Chapman's Travels into the Interior of S. Africa, I. 272.

² A claim that cannot be impugned when there is a piece of historical evidence to back it up; for the Abipones were well acquainted with the Horn when Dobrizhoffer first went among them, but had never seen such a thing as a Flute till he showed them one. Hist. of Abipones, II. 139.

the signal-whistle with one stop next in order after the Horn—(why “with one stop” and what this signifies, I will notice further on)—and to imagine a pause at this whistle for some time to come. For I cannot see what Man would want with Pan-pipes (or a number of holes in his whistle) until the poetical and emotional elements in his character began to germinate, and clamoured for expression. I had much rather imagine that the knowledge of perforation came early in answer to a want—viz., the want of a signal.

I do not intend however to go into the minutiae of the subject, and shall content myself with bare generalities—regarding the Pipe family as a crop that grew up together—I cannot say which stalk appeared first, but I know that not one appeared till the Drum was in every man’s hands, and that they all appeared before such a thing as a Lyre was thought of.

One word about the Flute before we have done. Strange as it may seem, it is nevertheless highly probable that the Flute was first played by the nose. This at least is the manner of playing which prevails in the Society Islands,¹ the Friendly Islands,² the islands of the Samoan group,³ the Marquesas,⁴ and generally throughout Polynesia,⁵ which is *par excellence* the Home of the Flute. I will not pause to notice what a marvellous proof this would be of the Love origin of the Pipe, if the supposition could be fairly made out, since it would show that softness and sweetness were the desiderata from the very first. But I will not pause to push forward this piece of evidence so late in the day, though I am somewhat

¹ Cap. Cook, I. 45. ² 427. ³ Ellis' Polynesian Researches, I. 284, &c.

⁴ Melville, p. 251.

⁵ Ellis, loc. cit.

loth to let it go. I will only point to the fact that to play the Flute with the nose is certainly the most natural way of playing it, as a glance at any unfortunate who is playing the Flute with his mouth will presently reveal to us. That idiotic grimace into which he is compelled to contort his features, and because of which Greek sculptors were afraid to represent their Flute-players in *flagranti delicto*—that grimace means a highly *artificial* pose of the features, and we may be sure that anything highly artificial is not primitive. At the same time while, grimace and all, long practice is necessary before the art of blowing the flute with the mouth can be even tolerably acquired, it can be played easily at the first attempt by blowing with the nostril, the breath coming from thence at the precise angle necessary to produce the tone.

The *locus classicus* for the Nose-flute is Hermann Melville's Marquesas, p. 251. "The nose-flute is longer than an ordinary fife; is made of a beautiful scarlet coloured reed; and has four or five stops with a large hole near one end, which latter is held just beneath the left nostril. The other nostril being closed by a peculiar movement of the muscles about the nose, the breath is forced into the tube, and produces a soft dulcet sound." ¹

For details respecting the structure of the Pipe let the reader turn to Spencer's Travels in Circassia, Marsden's History of Sumatra, Clarke's Travels in Tartary, Garcilasso's Commentarios Reales, Charlevoix' Nouvelle France. There he shall read of Syrinxes made of stone, of Flutes with holes above and below, of Flutes with great sticks through them, of silver

¹ In other parts of Polynesia it is usual to close one nostril with the thumb—this screwing of the nose seems peculiar to the Marquesans.

pipes which the Circassians play, of Horns made of earthenware, and greater rarities than these I can promise him if he will spend a little trouble in the research. All the technical details too about the making of a Flute and a Pipe and why it is they sound when you blow into them are most admirably and minutely treated in that interesting work, Taylor's Art of Flute Playing.

IX.

There will be no objection, I hope, to us now setting a piece of Archæology to Music.

Let us apply some of the results arrived at in this chapter to the history of Man as we read it in celts and arrow-heads. Let us for a moment enter the kitchen-middens of Musical History by the help of the light we have thus far gained.

A FANTASIA ON THE CAVE MEN.

Skulls, vertebræ, sterna, scapulæ, radii and ulnæ, humeri, tibiæ, fibulæ, metacarpal bones, carpal bones, and metatarsal bones are our subjects now, and it is our office to try and breathe into these dry bones the breath of life—skulls, vertebræ, sterna and the others all lying cheek by jowl with the bones of hyenas, bears, reindeers, wolves, and elephants, aurochs, elks, and woolly-haired rhinoceroses, in caves in England, France, Belgium, and many other places, but particularly in France where most has been done to throw light upon them. Waifs they seem to be out of a shadowy past, but as we piece them together that past condenses and we see ghosts—the dry bones mere bones no longer, but solemn deputations from

Death's House of Commons with whom it is our sacred duty to confer. Alas! to this osseous Parliament you too shall be returned: we are safe of a seat there. You who made a drinking-cup out of a human skull—you have only to dig a few feet down at Newstead, and he shall furnish you with an excellent drinking-cup now. But Man will not suffer man thus to die. And as surely as that great man lives and will live for ever in the Heaven of human memory, so surely will man never rest till he has forced the unwilling past to render up all her secrets and tell him how he came here and what he was thousands of centuries ago; till that great day shall arrive when Pantheons, and Mythologies, and Creations will crumble into dust, and moving in the blank space behind them all he shall see the reflection of himself.

I want to draw a picture of these Cave Men; and particularly is it into the emotional side of their nature that I want to pry, for with that is our Art mainly concerned. We know much about them already. We know for instance that they fished and hunted, ate horse-flesh occasionally,¹ cooked their food,² sewed their clothes,³ dressed their leather,⁴ tattooed themselves;⁵ and further than this that the women worked embroidery,⁶ the men gambled with dice, scored their games,⁷ and probably kept reckonings.⁸

These are the secrets we learn from flint flakes and choppers, scrapers, bone needles, harpoon heads, skewers, bodkins, and notched horn tally sticks. But what they teach us, as will be seen, refers only to the

¹ Boyd Dawkins' Cave hunting, p. 132.

² Boyd Dawkins Cave hunting, 340.

³ *Ib.* 341.

⁴ *Ib.*

⁵ Lartet and Christy's *Reliquiæ Aquitanicæ*, p. 137.

⁶ *Ib.* 136.

⁷ *Ib.* 189.

⁸ *Ib.* 192-3.

outer shell of life, and does not touch its inner pulsations at all.

Now let me bring forward my flint flakes, choppers, scrapers, arrowheads, which consist of bone pipes or whistles as they are called (Alas! that my stock should be limited to one species, but musical instruments are very perishable things, and only when made of some very hard and durable substance would there be the slightest likelihood of their surviving). Bone pipes, then, some with no stops,¹ others with one,² two, three³ stops (this latter giving four distinct sounds)⁴; one that I have seen and believe to be a genuine specimen with four stops—these are the data we have to go upon.⁵

Now without discussing the number of stops yet (for this as I have mentioned before is a highly important question, and I purposely passed it over then in order to reserve the discussion of it for this section)—to what fact does the mere existence of a Pipe of any sort point? It points to the existence of the Drum. And the existence of the Drum means a long period of Drum Fetichism which may still linger in the air even when the Pipe Stage has been reached, as in the case of the South Americans; but even if the Cave men had got the better of it by the time we find them, we must inevitably assume an antecedent period when they may have been as deeply bit with it as the Laplanders or the Samoyedes or even these very South Americans. And what a world of speculation does this open up? Did the Cave Men

¹ Either of the strict whistle form, or of the Flute form, to which belongs the specimen figured in the *Reliquiæ Aquitanicæ*, p. 40, pl. V. B. Fig. 21. made of the first Phalangeal Bone of the hind foot of a Reindeer, p. 44. ² *Ib.* p. 40, *infra*.

³ Engel's *Musical Instruments*, p. 10. ⁴ *Ib.*

⁵ See also Veron's *L'Esthétique*, I. 5, 1, &c.

ever adore the Rattle? Did they ever foretell the future by the Drum; or drum up Torngaks from the other world like the Esquimaux of to-day? There is great likelihood that they did.

But what tale have the Pipes to tell on their own account? First of all take the simple unstopped Whistles. What was the object of these? M. Lartet says they were used in hunting animals. But what for? To call the dogs? Dogs were not domesticated then.¹ What else for then? As a signal. Perhaps—but signal-whistles among savages generally have two notes, that is to say one stop. For what else then might they have been used? They might have been used as Rain-Whistles—or rather we should say Weather-Whistles (since fine weather and not rain was the desideratum then) for this is the great purpose for which savages employ the unstopped Whistle. And if these Cave Men were superstitious enough to hang Bears' teeth,² and Wolves' teeth,³ and magic stones⁴ round their necks as amulets, depend upon it they were superstitious enough to imagine that they could procure the weather they wanted by frightening away the evil spirits with a cat-call.

As to the one-stopped whistle—that obviously enough was used for signalling, for so it is universally employed by savages—because being one-stopped it gives the two notes which are necessary, the first for sounding the advance, the second for sounding the retreat. Such is the war-whistle of the North American Indians, which Catlin describes,⁵ of the Ancient Mexicans, and others.⁶

But when whistles had more than one stop—in which case we elect to call them Pipes. What earthly use had

¹ Lubbock's Prehistoric Times.

² Reliquiæ Aquitanicæ p. 46, 41.

³ Ib. Ib,

⁵ Catlin's North American Indians, I., 243.

⁶ Ib.

Man for a number of holes in a Pipe? One was enough for signalling, and never an instance is to be found where savages use more than one. What then induced him to go on perforating his Pipe with holes, and adding new notes to it? What use had he for the many-stopped Pipe? What use but *one*!

“O Venus, regina Cnidi Paphique,”

Thou too, then, wert in the Caves. And these rude Cave Men had elevated *lust* into *Love*. In spite of avalanches and deluges human nature was still thriving. “The giants fought with the Gods,” says the Scandinavian Edda, “and while they fought men sighed and groaned at the mouths of their caves.” Everything was against Man; but still he struggled on, and lo! his furrowed brow is wreathed with the flowers of sentiment.

X.

I will not let my fancy run away with me any further nor speculate how, if he had many-stopped pipes, he had also syrinxes, and flutes and reed pipes, all of which like his drums soon crumbled into dust, and nothing remained but the hard imperishable bone to tell his tale. This little bone pipe was to be his skald, and it tells his tale clearly enough if we will but hearken. And we may notice, *en passant*, that this bone pipe of the caves is the exact counterpart of the Deerskin or Winnebago courting flute which is in all strictness a whistle made of a small bone of the deer or the bone of a turkey's leg.

It is difficult in the face of these surmises to accede without reluctance to the ordinary theory which sees the antitype of the old Cave Man in the Modern Esquimaux—for in that case we must assume a retrogression has taken place, the Esquimaux having no instrument but the Drum, and being totally unacquainted

with every form of Pipe. And though the Chinese of Borneo might be quoted as an instance of retrogression,¹ it is only that they construct their instruments more uncouthly than of yore; they have not lost the knowledge of any of the ground Forms. When man once gets hold of a piece of vital knowledge he never lets it go—he may neglect it, but he will not lose it.

XI.

We have discussed the effects of the Horn and Pipe on man; but if we step into that borderland between truth and fable, we shall find animals affected by them too. The Pied Piper of Hammelin, one out of many who occur in Medieval legend,² eased various potentates of bats and gnats and the good town of Hammelin of its rats by playing his Pipe which the creatures followed. "The dog, the hare, the wolf, the lamb are much affected with the sound"—says old Burton; "Harts, hinds, and horses exceedingly delighted with it;" bears, also, it seems; and if whales are deaf to the sound of the little pipe, and can only be moved by the blast of a trumpet,³ we must remember that blubber and pachyderm are marvellous non-conductors—unless it be that in

¹ R. Brown on Possible Variations in the form of Implements. In Lartet, p. 302.

² See Köstlin's *Geschichte der Musik*. p 68.

³ Burton says of whales (in his *Anatomy II.*, 2. 63, note) that they come and show themselves dancing at the sound of a trumpet. He quotes Carew of Anthony, his *Survey of Cornwall*, in support of his statement, but I may mention that neither of the two places quoted, 35, 1, and 154, 2, say anything about whales. It is seals that Carew speaks of. I happen to be acquainted with the book and know that Carew does not mention whales once all the way through. At the same time I have no doubt that Burton had another passage running in his head at the time, and has referred it to Carew by an oversight. For the effect of Music on fishes in general, see Casaubon's *Discourse of Credulity and Incredulity*, where the whole subject is treated at length.

Brobdingnag any punier pipe is ineffectual, since elephants also, while turning up their trunks in contempt of flute or whistle, are powerfully moved by the sound of a Horn. ¹ It is with the music of their pipes that the Indian snake-charmers fascinate the hooded snake or naja; ² and Chateaubriand speaks of a rattlesnake being fascinated in Canada by the sound of a flute. ³ Whether these stories are true or false, there is this much consistency about them—they all proceed on the hypothesis that if any effect is to be produced on animals the *Pipe* is the instrument to be employed, and not the Drum; there are no instances that I know of where the Drum is supposed to affect animals. Yet it affects man powerfully enough, to judge from our last chapter. We should be glad to know therefore why there is no story on record of animals being affected by it too. The answer is obvious. The Drum with its Rhythmic Sound affects the Intellect: we have described it beginning as “an intellectual mystery.” The Pipe whether as the Martial Horn or as the Love Call, affects the Senses. Man has this duality of Nature—an Intellectual Nature and a Sensuous Nature. But Animals are Monophy-sites—they have only a Sensuous Nature. And though the Drum, as we have seen, when its dynamical value is increased becomes “*a sensuous stimulant*,” yet man with his eye rather on the original than the derived qualities of the instrument was right in assuming an Intellectual virtue to be the basis of its power. And for this reason, as I take it, he denied that animals could feel its influence.

Now if the Drum is the instrument of Rhythm, the

¹ Sandys and Forster's History of the Violin, p. 3.

² For a circumstantial account see Forbes' Oriental Memoirs, I., 44.

³ Autobiography, II., 9.

Pipe is the instrument of Melody. Melody therefore appeals to the Senses: Rhythm appeals to the Intellect. But this is only true of Rhythm in its nakedest form—mere Rhythm with the least possible dynamical value; for directly the Drum aspires to an accession of strength and thunders out the rhythms (degenerating, as we have seen, into thundering out mere thunder and drowning rhythm altogether) it becomes as Sensuous as the Pipe, even more so, for it awakens, one might almost say it exasperates the Senses into a plethora of life; while the Flute and Pipe gloze and lull them.



CHAPTER III.

THE VOICE.

The first language that man spoke was not a language of words, but a language of gestures. It was a language for which the whole body was the tongue; and all the resources at the command of the body, that is to say, gesticulation, mimicry, inarticulate cries and facial expression were set into motion to give adequate utterance to the thought that demanded exposition. The nod, the beck, the shrug, the wink, the frown—and in the case of cries, the scream of fear, the roar of rage, the exclamation of joy, the shout of triumph, the laugh of pleasure—these still remain as old landmarks to show us what has been, and if we construe them aright they are the débris of a vast system of speech which expressed with a life-like reality everything which at that early period demanded expression.

If a haze hung over the origin of Instrumental Music, the origin of Vocal Music is enveloped in a pitch black fog. If man was a savage when he invented the Drum, he sang before he was a human being—that is if we regard Speech as the differentia of humanity; for though in tracing back Instrumental Music we at last come to a point where it stops for good, meeting with tribes of men, and these the most degraded, who have no Instrumental Music; in tracing back Vocal Music on

the contrary we never come to a stop; for the Mincopies, the Fuegians, the Botocudos, the Veddahs, all of them sing, and we can go even lower still till we get to singing apes, and singing gibbons, ¹ and by a stretch every animal in creation that has a voice may be said to sing—for they utter their emotions by means of their voice, and that is what singing ultimately comes to. It will be seen then that singing must have a different origin altogether from Instrumental Music; indeed it agrees with it in nothing except in the bare general fact that the Voice like the Instrument produces tones—and both producing the same thing, tones, have a tendency in the Universe to come together after a time, and having come together to influence one another. But in their origin (and that is what we are concerned with now) they were utterly and entirely distinct. The very tones agreed in nothing but in being tones; for while the tones of the savage's instrument, his pipe for instance, were a mere haphazard capricious jingle, expressive in their entirety, certainly, of a definite frame of mind, but, taken severally, mere random sounds, the tones of the voice were each of them individually charged with meaning; each shade of tone meant a corresponding shade of thought. And while Instrumental Music was a language in the sense that all Art is a language, Vocal Music began as a language in the strictest signification of the word. And while the men who employed Instruments to express their emotions by were Artists, since they preferred some other medium than language to express themselves by, those who employed the Voice so were not artists, for they were only using the ordinary means of expression

¹ Darwin's Descent of Man. p.

which every man on the face of the earth at that time employed. ¹

The first language, then, that man spoke was a language of gestures and cries, these gestures and cries being in the first instance but reflex actions, that is to say contractions, whether of the muscles that contribute to the production of the voice, or of other parts of our organism, produced by the motor nerves reflecting from a ganglionic centre the impressions made on the sensory nerves. There was a preliminary period therefore in this language when these gestures and cries were merely *understood*, (just as a child or a dog, says M. Véron, will understand the face and voice of an angry man) and not consciously employed as a vehicle of expression. But this conscious employment came at last, and the cry and gesture language which then grew up, rudimentary and inadequate as it may appear to us, yet covered the entire ground of human consciousness at that primitive period. For it enabled man to express his wants and his feelings perfectly, and if it came to narrative, its resources could be eked out by mimicry.

But as man's sphere of experience gradually extended and his ideas became more complex, he began to find that this old body-language grew daily less and less able to render with due precision the thought which struggled for expression. At the same the very extension of his knowledge brought his logical and intellectual faculties more into play, and enabled them gradually to disengage themselves from the naive confusion of his infant mind and to assert their title to monopolise expression. We need not here go into the question of the Origin of Language. It will be sufficient if

¹ For the discussion of the question of Gesture-Language, see Tylor's *Primitive Culture*, I. Chap. 5.

we keep in mind that it was the child of the intellect ; as to how particularly it arose, whether the principle of symbolism had already got recognition in the gesture-language, and was thence transferred to the word-language; or whether words are, so to speak, the gestures of the intellect, which when once it moves *must* be creative and stereotypographic—this need not concern us. We have only to note the consequence of the rise of word-language, which was this—that little by little it usurped the whole domain of gesture-language. Mimicry was the first to give way, for its rôle, Narration, was a work of far less labour when sustained by language, at the same time that narration, referring to what is passed and over, is less ruffled by the gales of emotion, and therefore the most akin to the purely intellectual. But not only was narration to be handed over to the new agency henceforward : feeling and passion too were to take an intellectual livery : the hitherto inarticulate language of emotion was to be transmuted into words. And this tendency has reached its climax to-day when we word reflex sounds. ¹

Henceforth, then, gestures and cries ceased to be the actual exponents of thought, and were humbled into being “the commentaries on the thought.” ² But there was this difference in their commenting. While gestures were only an *occasional* commentary, the cry or vocal sound, as we must call it now, being indispensable to the word, was and is a *running*

¹ Interjections are reflex Sounds (See Steinthal's *Psychologie und Sprachwissenschaft*, Berlin, 1871, p., 376). But if you frighten a German he will cry “Jesus!” And a Frenchman will exclaim “Mon Dieu.” Compare “Good Heavens!” “Dear me,” &c. Pure Interjections all of them, yet even in these the intellect must interpose. Oaths belong to the same category and illustrate the same principle.

² Herbert Spencer's Essay on the Origin and Function of Music in the *Westminster Review*.

commentary. What sort of a commentary? An emotional and ethical one. The tone in which a word is uttered tells what the heart and the conscience think of that word. It is for this reason that it is so difficult to tell a good lie, without considerable practice in the art. And for the same reason it is so difficult to ape a calm delivery when we are agitated—the words may be the most tranquil in the dictionary, but it is ten to one that all their edges are ruffled by the tone they are spoken in. Hence, that words can conceal thought is only true when they are written words. The practised diplomatist may deceive inexperienced people like us; but he will be infallibly detected by another lying diplomatist as practised as himself. Bear in mind that we are all of us bilingual. Every word we utter has a shadowy companion that means as much and is understood every bit as well as the great bunch of vowels and consonants that goes with it. The fact being that we have inherited two languages from our ancestor, Man—one a tone language which, so to speak, he got from Nature, like all other animals; the other a word language which he made for himself. And the former as an independent mode of utterance is not yet obsolete, though we appeared to hint as much a page back. Even yet there is a great deal of feeling that will not *go into words* without a remainder, Our transports, our despair, our love, our ecstasy of hope often refuse to be filtered through the medium of Language. When we talk like a *petit-maitre* on the death of some respected personage, our volubility is surprising; words rise up in a ceaseless flood and are as rapidly rattled off the tongue. But when we grieve in earnest we are forced to fall back on the old passionate sob, the old-fashioned wail with which

thousands of centuries ago our old barbarous forefathers gave voice to their woe.

Still for all that, the text of the dirge is not a sob, but "Come away, death," or "Requiem æternam." That is to say, for all practical purposes the two languages are indissolubly united, just as the artists in them were at first one, till by leaning to the tone language the one grew into a Musician, and by leaning to the word language the other grew into a Poet. For all practical purposes the tone and the word are knit together, and the tones will be simply the exact moral and emotional reflections of all good and honest words—of all words that are not lies. And it is because the Tone depends so entirely on the Word which in its turn depends on the Thought for its being, its texture, and its character, that I have ventured to call Vocal Music the Intellectual side of Music as opposed to Instrumental Music, the Sensuous Side, where the tone is free from such slavish dependence. And further it is because the Tone is so terribly fettered at every hack and turn by the Word to the prejudice of free euphony, that I have called Vocal Music the Unmusical Element; in opposition to Instrumental which I call the Musical Element, because every advantage that free euphony can have is there given. It will be my purpose to show how in course of time that was developed into Vocal Music which at first was an integrant part of ordinary Speech.

For all practical purposes, then, the tone and the word are one—the tone being the commentary on the word. But now let us consider what a marvellous weight the Subject has in the matter, and how sometimes in consequence the words swallow up the tone, and sometimes the tone swallows up the words. When we talk of common subjects, of subjects that

do not interest us, the tone we use is purely mechanical and inexpressive. It is merely the flooring for our garrulous words to run on; it has no part in them. This is what we term Ordinary Speech, and here the words swallow up the tone. But suppose we are much interested in what we are saying, we very soon abandon our mechanical tone then. In our anxiety to make every syllable tell, we employ every variety, every shade of tone; for we are backing up our words by our feelings, the head by the heart. And so the old language of feeling is unconsciously brought into requisition, and we draw on it more and more as our interest or excitement increases. Till at last when it comes to any highly impassioned utterances, we are all tone. Now this second branch of Speech, where the tone swallows up the word, we may call Impassioned Speech and we may well contrast it with Ordinary unimpassioned Speech in its musical aspect. And we shall find that Impassioned Speech approaches as near to singing as Ordinary Speech recedes from it; for to make the tone of no account and the mere words everything is as opposite to the nature of singing as could well be imagined, but Impassioned Speech which lays all the stress on the tone comes very near to the nature of it. And besides that, do we not raise our voices, under the influence of emotion, into an exalted tone? and pass from high to low and from low to high, contrasting our shades of feeling by means of genuine musical intervals? And we have a tendency to dwell on emphatic words—this being the italics of expression—and in so dwelling on words we poise the voice on tones and bring out without knowing it genuine musical notes. Impassioned Speech indeed is wreathed in Music. And without going any further I may avow it here as Music's parent. And to state the case

precisely I will lay down the following position about the origin of Vocal Music:—Vocal Music arose *mediately* from Utterance, which, when languaged, is Speech; but Speech separated into the two great branches of Ordinary Speech and Impassioned Speech, and Vocal Music arose immediately from Impassioned Speech. ¹

So Impassioned Speech has soared aloft as Vocal Music, while Unimpassioned Speech has remained grovelling on the earth, the vehicle of small-talk, scandal, gossip: the darling of tea-parties and the clubs. For be it observed that the moving power throughout is the Thought. Only when fired by Emotion, only when inspired by the Thought can the Voice take wings and become celestial. Joy, grief, love, hope, despair, heroism, fortitude, despite the universality of Music, will ever remain her favourite themes to the end, because they were her original ones. Moved by such feelings as these did primitive man first raise his rugged voice in the accents of passion:—

“I wish for the speed of a bird to pounce on the enemy. I look to the morning star to guide my steps. I devote my body to battle. I take courage from the flight of eagles. I am willing to be numbered with the slain.”

“It is my form and person that make me great. I shield myself with secret coverings. All your thoughts

¹ This last clause gives Mr. Spencer's position. The earlier position advanced in this chapter of a language of sounds being the embryo of Vocal Music, and to which the expression that Vocal Music arose *mediately* from Utterance may be taken to allude, he would not allow, and this is the difference between his view and Mr. Darwin's, for Mr. Darwin conceives Singing to have preceded Speech.

are known to me—blush! I could draw you hence, were you on a distant island. I speak to your naked heart.”

“I am rising to seek the war path, The earth and sky are before me. I walk by day and night. And the evening star is my guide.”

Tune, and what we mean by Singing, had as yet no existence when words like these were first heard on the earth. Men were heroes before they were choristers; they knew love before they knew notes.

Did I say that Impassioned Speech had taken wings and flown up? But half remains below—as noble in its humanity as the other in its divinity, and showing what the angel was while yet a man. And in the impassioned utterance of the orator we may see to-day what our Songs were thousands of years ago; and in the pleadings of women we may hear them; and in the prattle of children. And it is from rills like these that artists unconsciously draw, and keep the great truths of our emotions alive that otherwise had long ago been stifled in the loaded air we live in.

For indeed if Song were suddenly banished neck and crop from the earth and all its traditions with it, we should be hard put to restore it again; and should probably remain songless till the end of time. For the fount of Song has been dried up in the drying up of the emotions which centuries of civilisation have not passed over our heads without accomplishing. We have not that plethora of feeling which could produce an embryo Art as the mere effusion of nature. But with primitive man the emotional far overtopped the intellectual; and along with a far smaller stock of words at his disposal than we have, he had a far stronger desire to make his words tell. How much greater the tax therefore that would be put upon the tone. Hence the Australians

have been described as "a nation of singers,"¹ which merely means that their words are accompanied by a most impassioned delivery. Hence the otherwise inexplicable fact that savages can extemporise song after song with the greatest ease;² which is but saying that they express their thoughts in highly impassioned tones.

But still for all that Impassioned Speech is not Singing, and the points of difference between the two are too many to need enumerating. In singing we use the whole range of our voice; in speaking we use only a part of it. When we sing we single out certain tones and keep to them; when we speak we flounder about at random, making mincemeat of tones, and never resting for a moment on any of the bits. The more obvious differences I will not speak about, for it is quite plain that there is a wide distinction between the two. And though many of the extemporised songs (so called) of savages, as travellers admit, are merely pieces of impassioned declamation, there are quantities of well attested savage songs which will by no means admit of this explanation, and approach far more nearly to our own songs than many of us are aware of. The break between Impassioned Speech and Song is as cleanly made with savages as it is with us; and if Song is the child of Speech it has been begotten in some far more primitive state than what we find the savages in of to-day. It behoves us then to consider what influences

¹ Grey's Journal of Two Expeditions of Discovery, II.

² All travellers testify to the fact, *e.g.*, the Souriquois extemporised many songs in praise of Mons. de Poutrincourt; the Botocudos in praise of the Prince of Neu-wied; the Fijians also, &c., &c. Cf. also Eyre's remark in his "Discoveries," p. 239, and particularly Grey's Journal, I, 292.

were at work with Primitive Man to convert Impassioned Speech into Song Proper. And it seems to me that there were certain influences at work from a very early period indeed. And the first and most important was the influence of the Story.

For in the calm evenings and amidst the glow of the camp fires had it ever been man's wont to dedicate the thin margin of leisure which fringed his daily toil to ennobling his thoughts and recreating his spirit with hearing and reciting the deeds of the past. Or it might be the events of the chase that took place during the day, or the exploits of the war-trail, or the story of some old vendetta and how it was fulfilled. ¹ These things then were told round the camp fires or in the gloom of the caves, and little by little the Story began to take its place as one of the recognised forms of human expression. And whether it were that Narrative, being as we have remarked the strictly Intellectual department of expression, would allow but little scope for the Emotional commentary—the inflections of the Voice—to assert itself; or that unity of subject in the narration would engender unity of vibration in the tone; or whether, putting it more popularly, the wish to avoid fatiguing the voice were the reason, or the desire to make it carry further ²—whichever we may choose as the efficient cause, they are all equally true explanations of the grand fact that now occurred, namely, that in telling the Story,

¹ For the love of story-telling which often amounts to a passion among savages, instances are to be found in the works of nearly all travellers. Du Chaillu describes the Shekianis as sitting up round their watch fires till two or three in the morning reciting stories; Bowdich the Fantees in the same manner (*Mission to Ashantee*, p. 449). So Bates, Eyre, and many others.

² Which is the acknowledged reason among the Australians. Grey's *Journal*, II., 253.

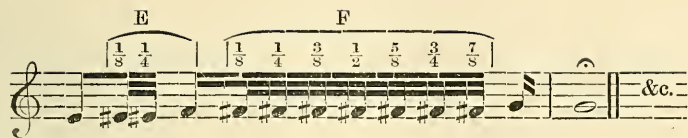
men got the habit of confining the voice much to one note. And in the rise and development of Story-telling, we hail the rise of the Chant.

Now what would be the practical effect of the Chant, or as we would rather say, of the practice of Intoning, on the behaviour of the Human Voice? Its practical effect would be to correct that fluctuation and unsteadiness of tone, that floundering about and never settling, which is so essentially the characteristic of Speech. This I say would be gradually overcome by that habit of dwelling on one particular tone which was created by the exigences of Story-telling. And only after such a habit had been engrained in man for ages, would such forms as this :—

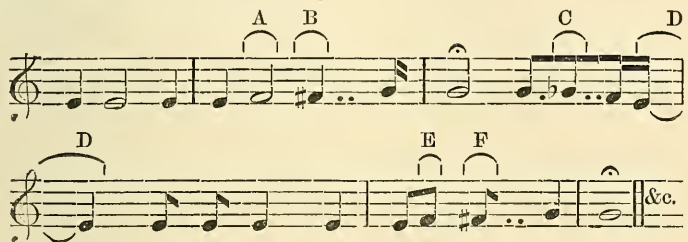
The image displays six staves of musical notation, each representing a different rhythmic pattern. The notes are written on a single treble clef staff. Above the notes, there are rhythmic markings: $\frac{1}{4}$, $\frac{1}{2}$, and $\frac{3}{4}$. The notes are primarily quarter notes and half notes, with some eighth notes. The key signature is one sharp (F#), indicating G major. The notation includes various rests, accidentals, and phrasing slurs.

which might perhaps with greater propriety be subdivided into still smaller intervals, so:—

† Allgemeines Mus. Zeitung 1805, p. 269,



be trimmed down into :—

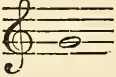


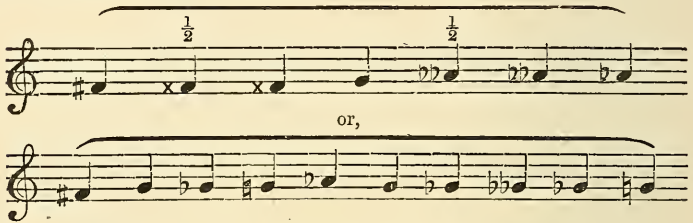
Only I say after a long apprenticeship to the Chant would all the enharmonic edges and tags be rubbed off, and the genuine Musical Note stand out in full relief—being, in reality, the *sentence of feeling* as a word is a Sentence of Thought.

For just as the unit of expression in language is the Sentence, so in Music the unit of Expression is the Phrase. One word taken by itself means nothing, and one note means as little. The single word, being a meaningless thing, can never have been the starting point of language, nor can the single note have been the starting point of Music. But if each single word is really a decayed sentence, and was a complete sentence to begin with, ¹ then it is a very different thing. And just as each word was once a sentence in language, so was each note in Music once a phrase. Between each of those things we call tones there are one hundred possible fractions on any of which the voice can as well poise

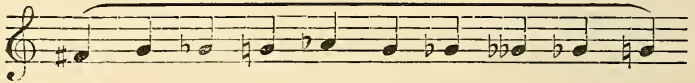
¹ Waitz who was a Student of the Master Science and therefore not hampered by the Philological Dogmatic, was the first to offer this solution of the Origin of Language. And his views have been developed and confirmed by an eminent Philologist, A. Sayce.

itself as on that particular hundred and first one which we have selected as the note, and all of which we run and scramble through backwards and forwards whenever we open our lips to speak. So that it seems to me that

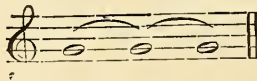
what we call G  is the decayed or compressed form of the original phrase



for this is how we should speak at that pitch. And I think that the unsteadiness in the ejaculation of this sentence would gradually be corrected by the influence of the chant till



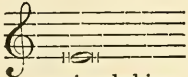
was consolidated or if you like until it decayed into

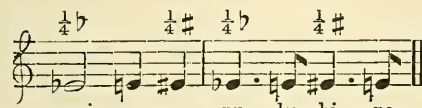


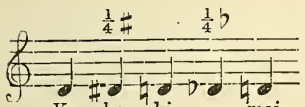
Nor is this view by any means a fanciful one; for let alone the natural evidence which Speech to-day furnishes us with, we have living testimony to this primitive form of Note in the Music of the Maories of New Zealand, just as we have living testimony to the Sentence Word in the dialects of North and South America. For the Maories

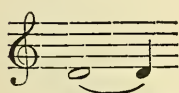
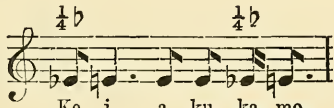
¹ Carpenter tells us in his *Physiology*, p., 752, that there are one hundred possible intervals between each tone. Madame Mara could sing every one of them.


are unable to sing one clear note as we do, and then another, passing from note to note, and making their phrases out of these, but each note is itself the phrase.


Where we should chant simply  they
mai pukehina

sing  And they give
mai pu - ke - hi - na

 where we should intone it
Ka - ko - ki - . - mai

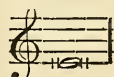
 and  for our
Kakokimai Ke - i - a - ku - ka - mo

 and
Keiakukamo

 where we should simply chant it
Tna - pe - - ka ke - te - . - i - ti Ta - - - hau . . .


Tnapeka ketei - ti Ta - hau

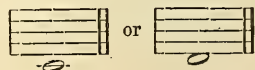
or very likely



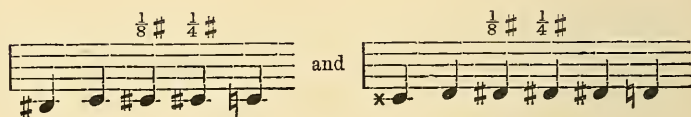
¹ J. Davies on Maori Music in Grey's Polynesian Mythology Appendix.

Now if we were allowed to take this Maori phrase as in reality one Phrase Note we might find in it the Musical brother to the Cherokee Sentence Word, *Winitawtigeginaliskawlungtanawneletisesti*, which although it means "They will now have finished their compliments to you and me" is but one single word and only an exaggerated type of what constantly occurs in the Cherokee language. But without wishing to push the thing to the verge of burlesque by quoting any exceptional instances such as these, and preferring rather some simple instance as the ancient Mexican *Nischotshite-moa*, "I gather flowers," or the Nahuatl *Nikmiktia*, "I kill it" or the Latin *Amabo*, "I am coming into love" (*ama fio*) or the Greek *δίδομι* "there is a giving by me," as an illustration, I wish to put forward the theory that the Note in Music has had the same history

as the Word in Language and that



were first heard in the world as



by which I intend to represent the unsteadiness of tone in which the Voice began to attach itself to the central pivot. And these scrambles or jumbles of sound were as good musical phrases as any that delight us to-day, and were the natural form in which the Voice showed itself before it had been trained to a strict and true intonation by the long continued influence of the Chant. Which is but another way of saying that the Phrase gradually lost its meaning as a phrase and faded into the Note, as the Sentence Word lost its meaning as a

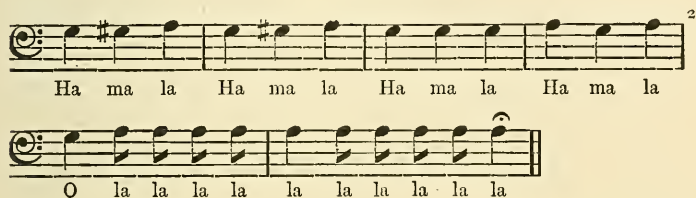
sentence and faded into the Root; and henceforth Roots themselves had to be combined into new Sentences and Notes to be combined into new Phrases. And this is an account of the Osteology of Song.

But there is no need to jump the period of transition which I have now alluded to, for we can follow the process of change step by step. And first of all, men were contented with One Note. The Spoken Phrase at the normal pitch of the Speaking Voice would of itself easily shake down into this one note under the influence of the Chant, and for a time there is no reason why one note should not have been completely sufficient. A long time indeed must have elapsed before tone itself could get to be looked on as a subject for objective treatment, and until that time came, one note, which admitted all the expression and all the varieties of inflection of the spoken phrase and was indeed precisely the same, barring a greater steadiness of intonation, was quite capable of meeting all the demands which the broad and simple emotions of man at that time laid upon music. In this way it came to pass that the first Musical Note which was ever heard in the world was G, ¹ and for a very long time indeed the whole musical art lay in embryo in that note. At the present day the songs of savages are nearly all at this pitch, that is to say, with G for the key note, and those savages who have only one note in their music always have G for that one note. The living illustrations of the primitive period we are now speaking of are those

¹ Gardiner, however, who is the patriarch of all such speculations, would have preferred F. He conceived F to be the normal note of the human voice, and for the following reason: he used to go into the gallery of the Stock Exchange and listen to the hum of the voices beneath him, and he always found that the hum after some little time "amalgamated perceptibly" into one long-drawn note which was always F (Music of Nature, p. 250).

that is to say, a swaying of the voice about the note G, rather than the actual intonation, of the semitone, G, G sharp. ¹

But there is one song of the Fuegians in which they get beyond their one note and its attendant semitones or demitones and that is the following :—



So that we must admit that even the Fuegians are getting beyond the One Note period in Music, and we must find the rest of our evidence about that period in SURVIVALS among the songs of other savages who are at a much higher stage of musical development. And I think the following song of the Feegee Islanders may serve as a very good illustration of the One Note Period :—



which is amœbæan, for two singers answer one another in it.

Or this snatch of an Esquimaux song,

¹ At any rate they were able to imitate the enharmonic interval that were produced on a violin string by the finger being slid down it.

² Wilkes' United States Explaining Expedition. I., 125,

³ Wilkes, III., 189.

Ah am-na a - ya A - ya am-na Ah . . Am-na a - ya
 A - ya am - na Ah . .

Or a similar passage in a medicine song of the North American Indians,

2

And in another medicine song, the constantly repeated phrase

3

or the very developed phrase in a song of the Australians, which is quite half the whole song

Bar-ra-bu-la bar-ra-ma man-gi-nè wey en-gu-na bar-ra-bu-la bar-ra-ma

4

Such passages as this I say, which are of constant occurrence in savage songs, taken along with the abundant testimony of travellers to the monotonous character of all savage singing, for Bowdich who gives us some very tuneful specimens of Ashantee and Fantee song says that on the whole their singing is not to be distinguished from

¹ Parry's Voyages, II. I have a theory about this song, viz., that the other notes which occur in the course of it are rather to be considered the natural falling of the voice from pitch; and I imagine it ought to be considered in its entirety as virtually a One Note song.

² Wilkes' United States Exploring Expedition, IV., 399.

³ Wilkes, IV., 399. ⁴ Quoted in Engel's National Music, p. 26.

monotonous recitative, ¹ and Williams says of the Fijians that their singing is all on one note, ² and Wilkes of the Samoans and Sandwich Islanders in like manner, Sagard of the Aoutmoins, ³ and Cook of the New Zealanders, ⁴ so that it seems to me that in the few specimens of savage song which we have to work on we have only the melodious snatches that caught the ear, while the great mass of unmelodious song is unhappily unreported—but without going into this question I say that the frequent one note phrases, and these one note songs, together with the natural genesis that we must assume of song from Declamation, seem to me to go far to bear out the idea that the history of Vocal Music commenced with a One Note Period of which the modern Fuegians are as near as possible the living examples.

Now the practical effect of Chanting on Impassioned Speech would be ever more and more to isolate the tone from the words; and the struggling into being of the One Note would bring the isolation clearly before men's minds. So that we may expect that the next step would be to treat the Tone objectively, to make it the subject matter of Art. Men would get to enjoy the sound of itself and study to give it variety. And while this object would be first secured by variety of rhythm, to which I shall presently allude at some length, the tendency would undoubtedly be set on foot which would ultimately result in the addition of another note to the compass of the Chant. A One Note Period would be succeeded by a Two Note Period. And of this Two Note Period we have some admirable examples.

¹ Bowdich's Mission to Ashantee, p. 364.

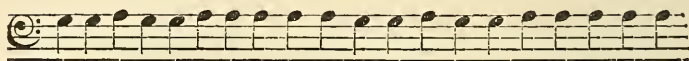
² Williams' Fiji and the Fijians, I., 163.

³ Un bruit fort bas comme vous diriez le murmure de cetix qui barbotent leurs heurs.

⁴ "A low and plaintive monotonous chaunt."

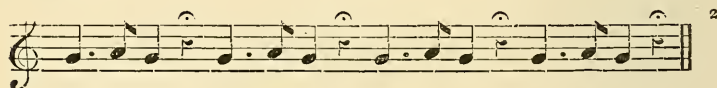
I have already alluded to the Two Note song of the Fuegians whom we found on the verge of the Two Note Period, but here is perhaps a better illustration.

A SONG OF THE BRAZILIANS.

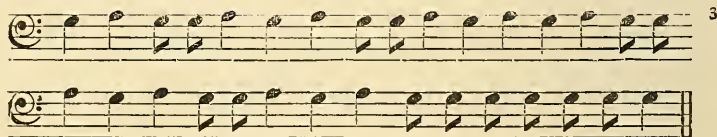


This is the song that De Léry heard them singing when he looked through the top of the tent and saw them sacrificing to the Maraca. There were 500 or 600 men singing it, and he describes the sound as of indescribable sweetness ¹

The song of the African slaves in Rio is another instance



And a song or rather the greater part of a song of the Samoans:—



If these people can be content nowadays with two notes in their songs, we may see that there is nothing improbable in the assumption that there was a period

¹ J'en demeuray tout ravi; mais aussi toutes les fois qu'il m'en souvient, le cœur m'en tressaillant il me semble que je les ayé encores à mes oreilles. De Léry's *Histoire de l'Amérique*, ch. 16.

² Wilkes' *United States Exploring Expedition*, I., 53.

³ Wilkes' II., 134.

and probably a very long period in the history of Primitive Man when the whole resources of Vocal Music consisted of two notes. For it is by these slow steps that things are made. And no one who knows from what patient and humble beginnings those bright and glorious things we enjoy have struggled up, will refuse to go with me in my endeavour to piece Music together bit by bit.

After a Period of Two Notes then, there came a period of Three Notes. One more note was added to the compass of the Chant, and as was natural it was the next note above. And now there was the prospect of many melodious changes being rung. For the feeling for melody came later than that of rhythm and was making itself felt now. In the One Note Period the variety, if much were attempted, could only be gained by rhythmic means, and in this particular there may have been much attempted. In the Two Note Period also the same means would principally be employed. But when Three Notes came to be used, there was the temptation to gain the variety by the Melody, and at the same time there was the Melodic geist abroad, of which the Three Notes were themselves the result.

I am not making any reservations when I speak of Melody. It was probably in emulation of a certain Canadian Song that Rousseau was tempted to write his Melody on Three Notes. And though the savage songs which I shall now quote cannot be expected to appeal very strongly to our ear, the marvellous difference between these and the Two Note ones on the last page will be at once apparent ; and it will also be plain what a complete reformation the mere addition of one note to the existing two would work in the art of Music. For in addition to the scope it would give to Melody to assert itself, three notes would form a Scale, which I take in the meanwhile may be described very well by Burnouf's

definition of a literary form, *ce qui a un commencement, un milieu, et une fin* ¹ which applied to music would mean that the melody by progressing from its base to its extremity through some intermediate sound is enabled to make a distinct fall to its base again, and so secure that symmetry of outline and repose at the end of the song, which the ear soon gets to require—although this definition may have to be modified perhaps hereafter in order to admit two notes to the honour of a scale.

Now since I have at last got to the question of the Scale, and the Scale as we understand it is to Music what the sum total of its Roots is to a language, and at the same time it is very important for students of Music to see how those roots we use to-day and call the scale have been got together, I will take the liberty to write my instances henceforward in the scale of C, in order to make this point clear. I will transpose all the songs into the scale of C—for it is a mere question of pitch that makes them written by travellers in any other—and it will be principally from G or F that I shall have to transpose, so that C may well stand as the probable equivalent of G or F, only for the benefit of using a common standard and also of employing the simplest and typical notation, the equivalent will often have to be put for the reality.

For by taking an ideal pitch such as C and reducing all songs to it we shall be able to compare the occurrence of the Semitones in each, which is a most important thing; and we can talk more freely and lucidly of the Semitone between E and F, and B and C, than if we had to alter our wording every time and speak now of the semitone between B and C, and E and F sharp, and in the next breath of the semitones between A and B flat and E and F, which would mean the same but appear different, and

¹ Burnouf's *Essai sur le Vêda*, p., 71.

this would be most confusing. So we will take C as our ideal pitch, and, whatever the key actually be, we will let C stand for its first note, D for its second, E for its third, and so on, for if we were to follow the notation of travellers as I say who write the tunes at the exact pitch they were sung in, we should be encumbered with a ceaseless complication of Modern scales such as E, four sharps, G flat, six flats, &c., which we could never see light through. So whether the songs were in A flat or G flat or E flat or whatever they are, we will consider them all in the colourless scale of C. I will however always add in a note at the foot of the page from what Tonic the tune is reduced.

2 The Melodiousness then that is introduced into Music by the addition of a third note, that is of E, to the existing C and D, will be at once apparent when I quote some of the songs of savages which may serve as illustrations of the Three Note Period, among which I shall endeavour to exhibit some specimens from tribes who have at the present day no more than three notes to bless themselves with.

And as the first specimen I will take a song of the negroes in South America whose music is characterised by this peculiarity, that "the notes seldom vary above a 3rd from the key." 1

The image shows two staves of musical notation in G major. The first staff contains the melody for the first line of the song, with lyrics "Ve - na ca - a man - yan a a Ve - na ca - a man -". The second staff contains the melody for the second line, with lyrics "- yan a a Pa - ra can - tar sen". The notes are simple, mostly quarter and eighth notes, with some rests. The key signature is one sharp (F#).

1 In the extended version of this song in Wilkes, however, there is an F.

2 Reduced from G,

Part of a celebrated Feegee song

A to - a ku - la ka tan - gi - ta - ka - re se - in - kun - dra .
 . vi sa - lu sa - lu ni vu - thu ma - ke - ve va - ke

A song of the Amhara Nubians who as far as I have been able to find never exceed the three note compass in their songs :—

The same remark applies to the Gonga Nubians.
 Another Nubian song :—

O - ya A - ly - meh, O - ya Se - li - neh,
 O - ya A - ly - meh, O - ya Se - li - neh.

A song of the Samoans :—

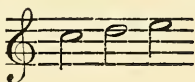
¹ Reduced from F. (Wilkes III., 245).

² Reismann's Geschichte der Musik, I. Reduced from G.

³ Ambros Geschichte der Musik, I., 11. Reduced from G.



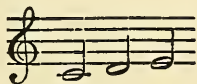
This last song will let us into the secret how the Three Note Scale would become extended. The whoop it is true does nothing definite towards extending the scale, for it simply raises the voice an octave, and then the scale would merely repeat itself



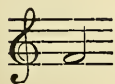
But it will

afford us a suggestion towards explaining the next step which occurred in the History of Vocal Music, for strange to say the next phase of development which the scale passed through was not as we might imagine the

addition to

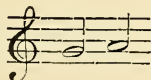


of the next note above,

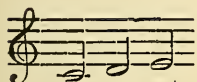


, but the superposition of a new and smaller

scale of Two notes



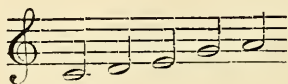
on the old scale,



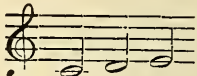
. And of this we have positive evidence,

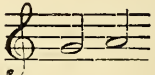
1 Wilkes, II., 134.

not merely from the songs of savages, but from the musical systems of the civilised nations of antiquity, in all of which without exception there are obvious traces of a well defined Scale of Five Notes



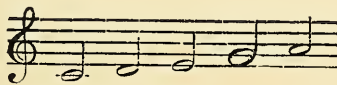
though many of them had grown out of it in practice at the time we first come across them. Now this scale of Five notes is plainly not one scale but two scales side by side. And I shall henceforth describe it

as such. I shall call the scale, , the

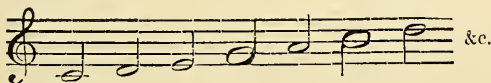
Great Scale, and the scale, , the Little

Scale. And I shall say that the next step in the History of Vocal Music after the evolution of the Three Notes or Great Scale was the superposition of Two New Notes or the Little Scale at an interval above. Now how are we to explain this peculiar fact—why was there an interval left between the two? As to why G or the 5th above the tonic of the old scale should naturally be selected as the starting point of the new one is not so difficult to see. For the 5th is the great interval we use in speaking. Whenever we emphasise a word forcibly or speak in the accents of passion—and this is when we particularly make the voice bound from the ordinary run of two or three contiguous notes which it generally travels in—I say, when we take an interval at all in our speaking we almost invariably take a 5th. In extreme cases, which would be the civilised parallel to the Samoan

war whoop, we take an 8ve. But it is generally the 5th, or the 5th ten times as often as any other. So that why the Voice when it got to move with freedom away from the stereotyped compass of 3 notes should naturally ascend to the 5th, or to put it otherwise, why the Little Scale should begin at the 5th above the tonic of the old one, is as I say not so difficult to see. But why there should be any beginning at all, why the two new notes should not have been joined on to the E, as the E was to the D, and the D to the C, why there should be an actual break between the New Scale and the Old, is difficult to see. And it seems to me that the real explanation is this, that though it seem a break to us it was in reality no break at all; that the ear had got so dulled to the appreciation of minute intervals under the influence of the steady-going monotone of the Chant, and the Voice itself so incapable of taking them for the same reason, that the step from E to G seemed no larger to the ear than the step from D to E; and that if we would write the Five Notes in their true notation we must write them thus:—

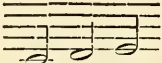
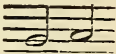


and then if the question were of joining on this series to another series an octave higher, the same remarks which apply to the E and G would apply to the A and the new C thus:—



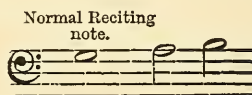
This is a way of explaining that curious phenomonon, the Five Note Scale, though as it is only a theory I shall

prefer not to press it, but shall continue to regard the Five Note Scale as in reality two scales existing side by side, the

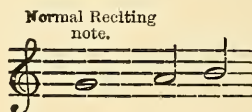
Great Scale  and the Little Scale 

And I shall go on to give them each their characters. I shall call the Great Scale the Declamatory Scale, and the Little Scale the Emotional Scale; for I think that when the Voice was only rhetorically declaiming it would confine itself naturally to the normal reciting note of the Human Voice and the two notes above it, which though I am representing them here as C D E would in

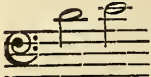
reality be

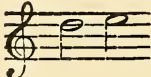


or



for the women. And only when under the influence of

occasional emotion would it soar up to  or

. So that we may apply yet another termin-

ology to our two Scales, and call the Great Scale the Ordinary Scale, and the Little Scale the Occasional Scale, which whether it is entirely true or not, is at any rate an offer at the truth, for we may be sure that as little in Music as in anything else has any spice of random got

an entry. Every stitch of man's fair vesture teems with meaning. Each note in the gamut he has had a reason for.

Now I have said that traces of the Five Note Scale are to be met with in the Music of all the civilised nations of antiquity. Some of these are only expiring traces as we may imagine, as in the case of the ancient Egyptians where there is very little evidence of its existence, for they were at a high pitch of musical development when we first find them. In the case of the Assyrians the evidence is thicker, although they too had long passed the Five Note stage when we first come across them. But in the case of other ancient nations the records of whose music are better preserved than theirs the testimony is clear enough. The most ancient scale of the Greeks, the scale of Olympus and Terpander, consisted only of five notes.² The ancient forms of all the Modes, about which we are most explicitly informed, were nearly all of five notes with a break in the middle.³ The Music of the Ancient Hindus is in an excellent state of preservation and affords many instances of the Five note scale. The modes Vélávali, Hindola, Málavástrì, Gandi Dhanyasi, &c., are all Five note. Then there are the Basques of Musical History, a nation living in the heart of Modern Europe and preserving in their music the most authentic traces of the Five note scale—I mean the Scotch. About these people and how it is they have preserved the old scale longer than the rest of the civilised world I shall

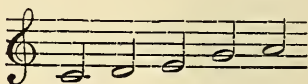
¹ Mr. Engel founds his presumption that the Assyrians had only five notes in their music on the following reasons:—A pipe found at Babylon whose notes he conceives a direct suggestion of a five note scale (see *infra*, Note on an ancient Assyrian Musical Instrument); the number of strings in the dulcimers, ten, which he holds as making the two octaves, five notes in each.

² That is the scale of Olympus, cf. *infra*, p.

³ *Infra*, p.

have a word to say further on. But the best evidence to the Five note scale is that afforded by the Chinese, who at the present day use no other. And the same remark applies to the Indo-Chinese likewise. So that it seems we have plenty of proof of the existence of a primitive form of Musical Scale among mankind, which consisted of a group of three tones and a group of two tones separated from one another by the interval of a tone and

a half, as it may be written



which in one word is the modern diatonic scale with the fourth and seventh omitted. And how this peculiar scale arose, and how it is really two scales side by side, I have endeavoured to show.

Now it has always struck me that considering who those nations are that have not risen above the Five note scale to the present day, I mean the Chinese and Indo-Chinese—for I will as little take my Basques into account when I am generalising broadly like this, as a philologist would take his Basques if he were generalising on the *raison d'être* of Incorporating Languages—so I say it has always struck me that considering who the Chinese and Indo-Chinese are, there must be some mysterious connection between the Five Note Scale and Monosyllabism. And I have thought that the same “want” which prevents the Chinese and Indo-Chinese combining their Monosyllabic roots into a genuine two syllable word also prevents them combining those sets of musical roots, the Great Scale and the Little Scale, into a genuine Diatonic Scale as other nations have done, by the insertion of a fourth and seventh, but instead of that they allow the two Scales to remain isolated from one another. And

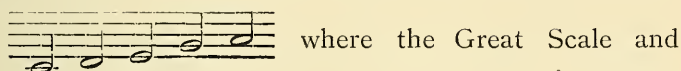
so we may dub their music with the same name that Philologists apply to their Language, and say it is an Isolating Music.

For to strike parallels between Music and Language is not merely admissible but seems in a manner to be obligatory on us. And perhaps when we do so we are not merely striking parallels but unearthing secret connections. When we find for instance a highly civilised nation like the Chinese content for ever with five notes in their scale, and on the other hand a primitive uncivilised people such as the Australians are, *already* in possession of the full Seven Note diatonic scale such as we use to-day; and turning to the languages of these two peoples find the Chinese language so bare and naked as we know it, destitute of all inflections, of all verbal structure, and indeed of all distinction between substantive and verb at all, but the Australian language, in utter contrast to this, in a most highly inflectional condition, ¹ possessing ten cases for its substantives, three numbers, singular, dual, and plural, with a verb as rich in tenses as the Latin, having terminations for the dual too, and three genders for the third person, and having in addition to the active and passive, reflective, reciprocal, determinative, and continuative forms—I say, what can we do with such a surprising comparison as this before us than assume an *à priori* Poverty in the invention and combination of sounds on the part of the Chinese, and a proportionate fertility on the part of the Australians—Phonetic Poverty and Phonetic Wealth we might call it—and this shining through

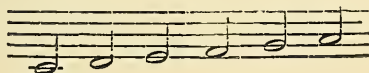
¹ I am taking the dialect of the most degraded of the Australian tribes, the inhabitants of King George's Sound, for my illustration.

would affect the production of Musical Sound as much as of Linguistic Sound, and this would be why the Chinese had only a broken scale of Five notes and the Australians a complete scale of Seven. I might quote the Itelmes of Kamstchatka as another set off against the Chinese, and the Polysynthetic uncivilised races are another good example, all of whom have a richer scale than the Chinese, and what will be plain, a much richer language. But on the other hand it might be argued that the Chinese language has attained its present position by the influence of Phonetic decay, and that perhaps their scale has become degraded in the same way—that if Polysynthesis is the beginning of language, then the earlier we go, not the later we travel, we may expect to find the scales the richer, and that indeed the history of the Note, which first appeared as a rich cluster of small intervals and was afterwards degraded into the naked note, would make in the same direction. And so the oldest kind of scale would be the Enharmonic scale of Speech, and this would next pare down to the Seven note Diatonic Scale, and after that would come the Five note scale which is really the youngest of all, as Monosyllabism in Speech has been compared to a battered old peak that has borne the storms of ages and has had all its edges and angles worn away by the weather. But it seems to me that the evidence for such a view would be weak in the meantime, and would have to be strained very much to force such a view. So that in the meantime the History of Music is not ripe for such a theory. And although I have taken cuttings from it in speaking of the Evolution of the Note, I shall not carry it any further than that; but adopting Whitney's view of the Evolution of Language, that Monosyllabism is the earliest accessible form in which language appears, I

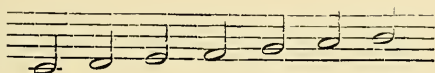
shall treat the Five note scale in the same way, and regard it as essentially older and more primitive than the Seven note scale, to which indeed all the positive evidence we have seems to point. And I shall carry on Whitney's view in all its strictness, and as he says that all Language passes through three stages, the first, Monosyllabic, or Isolating we will call it, the second, Agglutinative, and the third, Inflectional, so will I say that all Music passes through three similar stages in its evolution of the Scale, the first, Isolating,



the Little Scale remain isolated from one another, as is found in the most ancient music of the nations of antiquity, the music also of many savages, and of the Chinese; and that the next stage is the Agglutinative Stage when these two scales are agglutinated by the insertion of the fourth



and that last of all comes the Inflectional Stage



when by the insertion of the seventh the scale is enabled to pass naturally to the 8ve above, and to modulate to a new scale on the keynote of its fifth.

And that this is the real history of the scale all evidence tends to show, for all the songs of savages fall easily into these three great groups—Isolating, Agglutinative, and Inflectional. But what may well astonish us is to

find that the first which we should expect to contain the largest stock on the contrary contains the smallest, and that if we want examples of the Isolating Scale we must go to the primitive Music of civilised races, not to modern savages. For the Isolating Scale is as rare with them as monosyllabism is, both having been lightly passed through perhaps as merely Transitional Epochs—and though Philology has not yet explained her part of the question, we may speculate as to ours, that since they are both the same sign of difficulty or poverty of expression, which is the constant concomitant of power of action, ¹ those men who raised themselves by toil and action to civilisation suffered from this difficulty, but those who were content to dispense with that toil and remain little above the state they began in, excelled in copiousness of words no less than they did in poverty of deeds.

But what specimens there are of the Isolating Scale in savage music these we will now give. (And the Indians of Guiana, the Fullah negroes, some tribes in the Soudan, and also some few of the Hudson's Bay tribes whose names I cannot certainly give and merely speak of them from hearsay are all we can refer to the Isolating Stage ²):—



¹ τοῖος ἐὼν οἶος οὔτις Αἰχάων χαλκοχιτώνων
ἐν πολέμῳ ἀγορῇ δέ τ' ἀμείνονές ἐσι καὶ ἄλλοι

² Fétilis notices this fact about the Fullah negroes and those that follow, that they have only five notes in their scale. *Histoire de la Musique*. With regard to the Indians of Guiana I have noticed it myself.

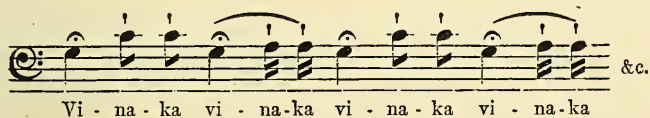
This is a very good example of the Isolating Stage. ¹

Here is a song from the Soudan :—

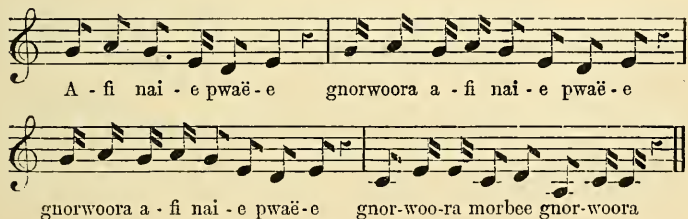


And let us notice how large the intervals are to what we have been hitherto accustomed to ; and this, I take it, is a characteristic of the Isolating Stage, which also is the characteristic of the Music of the Chinese.

Here is a song of the Fijians, and though the Fijians themselves are in the Agglutinative Stage, this song is here given because it seems so obvious a survival of that earlier stage of Isolation :



For the same reason we may write down this other Isolating Melody, which is a Fetich Hymn of the Fantees :—



¹ The rest of the music from which this is selected is however Agglutinative. Not so however with the next instance, Wilkes I., 53.

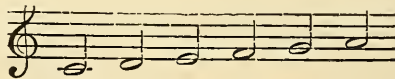
² Ambros, *Geschichte der Musik*, p. 11.

³ Wilke's *United States Exploring Expedition*, III., 56.

⁴ Bowdich's *Mission to Ashantee*, p. 364.

And this Fetich Hymn is particularly interesting to us. For the ordinary music of the Fantees is in the Inflectional Stage—it has the ordinary seven notes in its scale. But the Fetich music uses only the five notes of the Isolating Scale. Now if we have been right before in considering Religion as the repository of the old, we might well argue that in the case of the Fantees we have ocular demonstration of the development of the Musical scale, and that their Fetich Music preserves the form in which all their music once was cast.

These are the few examples we have been able to gather of the Isolating Scale among Savage Nations. But of the Agglutinative Scale on the contrary there are numerous examples, for it divides the honours with the Inflectional Scale as the common scale of savage nations. In the Agglutinative Stage, then, are the Bushmen, the Esquimaux, the Fiji Islanders, the Samoans, the Friendly Islanders, most of the North American Indians, the Brazilian tribes, the Laplanders.¹ All these nations then make use of but six notes



and I will go on to give some specimens of their Music.

But before doing so it will be well to take into account the influence of Dancing on Song. For we have considered the influence of the Chant in turning

¹ That is to say gathering from the very few specimens I have been able to see of Lapp Music, *e.g.*, in Jones' Musical Curiosities and elsewhere. The references in the other cases will be taken up as we meet them. The doubtful one in the list is the Esquimaux. Though most of their songs are strictly six note, and all have the six note feel, there is one in Parry in which the seventh is used and I am not certain if I have not seen another.

Speech into Song, but all this while there has been this other influence at work, and we have not yet taken any account of it. And yet its effects have been very marked indeed. For perhaps more strongly noticeable than the steadiness of the notes in all these specimens of primitive Song is the Rhythmic character which they all possess, and which would of itself be sufficient to separate them from all Declamatory Speech. Now this Rhythmic character is due to the influence of Dancing. For men singing when they were dancing would naturally accommodate their song or their speech to the beats of their feet. And so accommodating them they would bring two species of Rhythm to bear upon their song. For in every Dance there are two kinds of Rhythmic movement—there is the Rhythm of the Steps and there is the Rhythm of the Motions, Foot Rhythm and Figure Rhythm we may term them. And we will first speak of Foot Rhythm. x

That gay flinging about the feet, which we call Dancing, and which differs from walking and running in being so gloriously objectless, for we walk to reach a certain place and we run to get there the faster, but in dancing we take all the trouble for nothing—so Dancing being as I say a frolic of the body or the wanton enjoyment of motion, expresses itself by a certain movement of the feet which is peculiarly its own, and must have been natural to it from the very first. The step and the stride belong to the Walk; but the property of the Dance is the Skip.

Now since the Skip consists of a heavy beat of the foot followed by a light one, let us see how this would affect the Voice. The Voice would be thrown in the fetters of an artificial emphasis, for it would emphasise the syllable on which the heavy beat of the foot occurred and leave unemphasised the syllable of the

light one. And this it would do despite itself; and since it would naturally sing one syllable to each beat of the foot, a swing of alternate light and heavy syllables would be the natural form into which the Voice would fall whenever it joined company with the dance. So a chant melody like this:—



would under the influence of the dance become



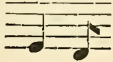

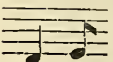
But besides the Skip, which I take to be the general and typical motion in Dancing, there are other motions which would come quite as natural and are perhaps equally primitive, though they seem all more or less to be derived from the Skip. There is the Shuffle, which I take to be skipping without moving from the place. For when we shuffle we make the same alternation of long and short that we do in skipping, but with this difference that we do not move from the place, and this further difference that the short and long are both delivered by the same foot, for first one foot throws off a short or light beat with the ball of the foot and then a long or heavy one with the whole sole on the ground, and then the other in like manner, so that the rhythm is precisely the same as in skipping, only in shuffling the light beat seems naturally to come first of the two, but in skipping the


heavy beat, for starting in skipping with the weight of the body on the foot that leads, and skipping straight along, we naturally keep the weight of the body on the same foot all the time, and thus the leading foot will always give the heavy beat while the second foot will give the supplementary short one. But in shuffling and performing both beats with the same foot, it is impossible to perform the heavy beat first, as we may well know by trying; but the light beat must come first and then the heavy. So that if we may express the rhythm of the skip by $_ \cup$, we must express the rhythm of the shuffle by $\cup _$. And what shall we say of the Trip, which is the Moving Shuffle, for in the Trip each foot makes a short and long, and still the body moves, going straight along as it does in skipping? And then there is what we may call the Double Skip, which gives quite a new rhythm, for it is a development of the Skip and consists in Right heavy, left light, right heavy; Left heavy, right light, left heavy, which we may express thus $_ \cup _$, and which though perhaps somewhat complex in the describing comes as natural to a dancer as a stride to a walker. Indeed all these steps are what our own children use as soon as they have learnt to walk and run, and are therefore easy and natural and without doubt almost as primitive as walking itself.

So thus far we have four rhythmic movements of the feet—the Skip, the Shuffle, the Trip, and the Double Skip, and these give three rhythms: $_ \cup$, $\cup _$, and $_ \cup _$. And it should seem that the Trip, though naturally giving the $\cup _$ of the Shuffle, may also be performed with the heavy beat first, like the Skip is, but this is not so naturally done, and therefore we will retain the Trip in the sense of the Moving Shuffle $\cup _$ only, which was the first sense we took it in.

Now let us take our ideal Melody again that we have


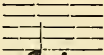
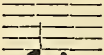
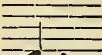
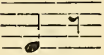
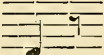
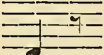
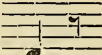
and whether the Voice ran on instead of pausing, and

sang  for   for

 &c., in any case the melody would be

cleanly divided into sets or groups of notes every bit as much, for the first of each group being the first skip of a new set would have a stronger emphasis than all the others that followed, for the foot would be fresher when it struck it. And so the man would have divided his song into bars, and his words he would have divided into lines. This is how verse began.

Now had I represented

   and 
by    and 

it would have been an equally good representation, and perhaps more historically correct. For names are sometimes the best conservators of the traditions of the past. And as the term "feet" in poetry shows us clearly enough the source whence verse has sprung, so the term "rest" in music speaks equally plainly of short moments of repose in the hurry of the dance.

But a consideration of the double skip $-\cup-$ and a comparison of it with the skip $-\cup$, makes me think that perhaps we can improve our account of "bars" and "lines." For the motion of the double skip is of so pronounced a rhythm and so perfect in itself that each skip makes a bar without more ado. I mean each double skip is cleanly marked off from the other by a new direction of the body and also by the very strong

accent on the first step of it, so that we are almost obliged to bar the double skip thus:—



And the pause we will express by this double bar; and then we will proceed by single bars again till we come to the next pause which would be expressed again by a double bar. Now it is questionable whether even the simple single Skip would not be all the better for this method of treatment, and whether we should not more truly have expressed in the modern phraseology that last piece of music on the preceding page if we had written



and then the Feet would have given the Bars, but the Figures the Double Bars; and this would be all the more apposite because we are early brought face to face in the music of savages with repetitions of groups of notes for which we must assume some such origin as this, that is assume them to be the notes of one Figure; so that if we used single bars to express these groups or figures by, we should introduce the confusion of many single bars of unequal length, and at the same time we should leave unremarked the regular beating of the feet which went on all the time. For it is plain that the Figures, or the intermediate parts between each pause,

might be protracted to any length at pleasure. But the feet would probably beat all through as they began. So we agree that double bars shall express the former and single ones the latter. And we will lay it down that Figure Rhythm is the origin of lines in poetry and double bars in music, and that Foot Rhythm is the origin of feet in poetry and single bars in music.

By the help of these considerations we can now explain how forms of music which we find among savages at a comparatively high stage of musical development have arisen. For let us suppose the following words as our subject matter:—

A te i china te looa se le te i nei fangooa miawi felow tow gi
Tonga a we ia sawfoona se rooa te lo fa sa sei saw i foona te le te i
nei neaove.

And assume that the ordinary declamation of the human voice would render them in the following tones:—



with the ordinary accents and emphases of pronunciation which in my ignorance of the language I am unable to reproduce. These then are the tones of nature, but by the influence of the dance, see what a marvellous change is introduced! For let us imagine these words declaimed

by men who are dancing, and the motion of whose feet is the double skip, and we shall get the following:—

1st Figure.



A te i chi - na te loo ; a se le te i ne - i fan -

2nd Figure.



- goo - a mi - aw - i fe - low tow - gi Ton - ga A we



i - a saw - foo - na se noo - a te lo fa sa se - i

3rd Figure.



saw i foo - na te le te i ne - i

4th Figure.



saw i foo - na te le te i ne - i

5th Figure.



saw i foo - na te le te i ne - i

6th Figure.



saw i foo - na te le te i ne - a - o - ve.

which is precisely the form in which the song turns up in the Friendly Islands. ¹

¹ Mariner's Tonga Islands, II., 339. Reduced from G.

Meanwhile the words have shaken down into lines:—

A te i china te looa se le te i nei fangoa miawi felow tow gi Tonga
 A we ia sawtoona se rooa te lo fa sa sei
 Saw i foona te le te i nei
 Saw i foona te le te i nei
 Saw i foona te le te i nei
 Saw i foona te le te i neaove.

Let us then ask has not the dance affected speech in a very marked manner, and has not its influence been more telling than that of the Chant, for the Chant merely laid down a musical plane for the voice to travel on, and then left it to follow pretty much its own bent? But the dance has introduced a lot of artificial elements whose tendency would be to gain in complexity every day and ever more and more to deflect Song from that primitive form in which it left the bosom of Speech. Now I have not considered the influence of Dancing before now, because its influence first begins to show strongly in the Stage we are at present examining, viz., the Agglutinative Stage; for it is plain, as long as there were only two or three notes in the compass of the scale, the voice would have had little opportunity to receive more than a passing influence from the Dance—indeed, the rhythmic peculiarities of the songs of that period might almost, though not entirely, be set down to the rhythm of phrases and sentences, the accents and quantities of words, etc. But after the Voice ceased to be tethered so completely to the monotony of the Chant, or in other words when the Isolating and still more the Agglutinative Stage was reached, not only would the Voice feel the influence of dancing much more keenly, but it would be able to respond to it. For this is what the Dance does—it sets up India rubber buffers between which the Voice bounds, and it sets it on springs and makes it springy, but not until a reasonable compass of Notes was reached, such as five or six, would the Voice be able to spring and

bound. This is why I have reserved considering the influence of the Dance till the Agglutinative Stage.

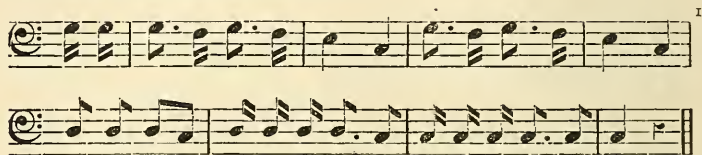
Now then when we turn to the Agglutinative Stage itself from this digression upon Dancing we may expect to hear much more melody in our Music than we heard before. And this song of the Friendly Islanders that we have just quoted is a good instance of this Melodiousness of Agglutinative Music, for there is far more melody in it than in anything we have hitherto considered. But in other respects it is not a good example of the Agglutinative Stage, for it makes use of that new note, the fourth, much more freely than Agglutinative Songs generally do. For we generally find the fourth but slightly used, treated that is as a passing note, a mere bridge from the Great Scale to the Little. And this is natural when we remember that the fourth seems to have come into being precisely for this purpose.

For let us take another illustration of the Agglutinative Stage, for instance, and see how the fourth is used there.

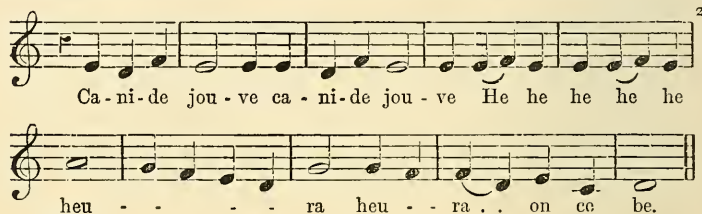
Au ti - ko - mai n - a . . . Tam - bu tang - ane A
 to - a ku - la ka - tan - gi, ta - ka - re An - dra tha -
 - la ti - ke kau ng - ai tan - gi kou - mi - bau tu na
 Se - ni - kun - dra - vi - sa - lu sa - lu - ni vu - thu ma - ke - ve va - ke

¹ Reduced from F. Wilkes' United States' Exploring Expedition, III., 245. For the excellent collection of music in that book we have to thank a member of the expedition named Mr. Drayton.

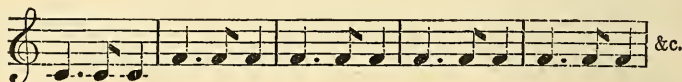
It is not paused on once. And in this it is scarcely touched throughout the song:—

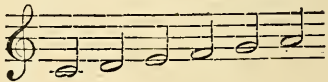


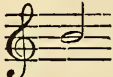
Or take that song of the Hurons which Rousseau quotes,



in all of which the fourth is used as an unemphasised passing note, a mere hyphen, so to speak, to connect the Great Scale with the Little. But when we find it played upon so forcibly as in that song of the Friendly Islanders:—



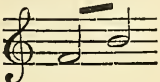
shall we say that this is a sign of the Agglutinative Stage drawing to a close, when we find the fourth constituting an integrant part of the scale and used as freely as any other note in it, and that everything is now ready for the next step in the development which consists in bridging over the  to the

8ve above by the insertion of  the seventh?

¹ Ib. 189. Reduced from G.

² Rousseau's Dictionary

I think so. For one of the most striking features of the Inflectional Stage is the stress that is laid on this very fourth. And besides, there is another feature of the Inflectional Stage still more remarkable, which we may take as naturally flowing from the prominence to the fourth, and this is, that that interval which we call the Tritone, and which has since become unpleasant to the

ear of man  is in the first blush of

Inflectionalism emphasised to a great degree. So that in one point of view we may regard the Inflectional Stage as a reaction in favour of harshness and force against the weakness and sweetness of the Agglutinative Stage, for we may well imagine that one cause of the persistency of the Agglutinative Stage among some peoples is the reluctance to imagine this grating interval as a factor of every-day Song, or perhaps an inability to hit it, which is even now difficult to hit.

Let us take this song of the Australians as an illustration of the salient points of Inflectionalism :



and besides the Tritone, how they dwell on the fourth!

Or this other song of the same people :—



or



In the Music of the Ashantees who are likewise in the Inflectional Stage we have perpetual passages like this :—



But not to pursue this strange feature of early Inflectionalism any further, I will go on to enumerate the peoples who are in the Inflectional Stage at present. In the Inflectional Stage are the Hottentots, the Ashantees, the Fantees, the Kaffirs, the Mozambique Negroes, the Goree Negroes, all the tribes on the West Coast of Africa without exception, and indeed most of the African tribes seem to be in the Inflectional Stage. But outside Africa there are not many—the Australians, the Chiquitos of the Andes, the tribes of the Rio Negro,

¹ Ib. 189. Reduced from D.

² Ib. Reduced from G. Mr. Drayton says that this last song is perhaps not quite genuine.

the Itelmes of Kamstchatka, and in a very peculiar way, as I have remarked before, the Maories of New Zealand. ¹

It will be plain how much greater freedom the addition of this extra note will give for the influence of the dance to assert itself, for the Voice can now roam unconfined through the whole of its compass; and accordingly we get in the Inflectional Stage most profuse illustrations of dance melodies from the simple skip to the most complicate threading of the feet. And first I will quote a Skip Song of the Australians which is otherwise remarkable, for the melody is simply that of the Diatonic Scale descending, so that we might describe it as a mere wild revelry in the wealth of sound. It seems like one of those songs that they sing in their mimic battles, for two lines of men with spears in rest come dancing up towards one another and then retreating. And I think this is one of these songs, and that the step they use is the simple skip — ∪, which occurs here in its inverted form ∪ —

²

A - bang a-bang a - bang a-bang a - bang a-bang a - bang a-bang a

gum-be - ry jah jin gun re - lah gum-be - ry jah jin gun re - lah

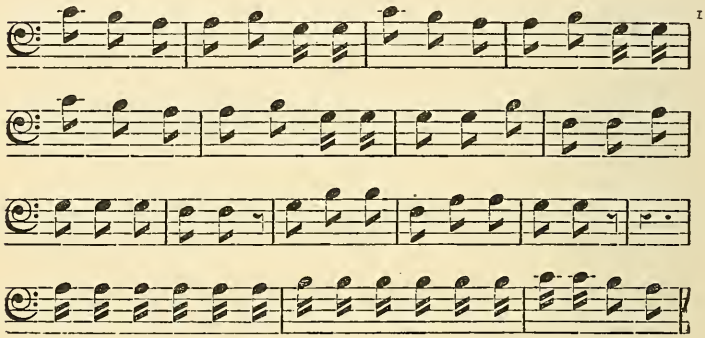
² bang a-bang a - bang a - bang a - bang a - bang a - bang a - bang a

¹ These exhaust the specimens of savage music that I have been able to find in the books of voyagers. A more extended catalogue may be made when further materials are accessible to the general student, or the interest of voyagers enlisted to chronicle specimens of savage music which many have hitherto heard without reporting.

² Wilkes, II., 190.

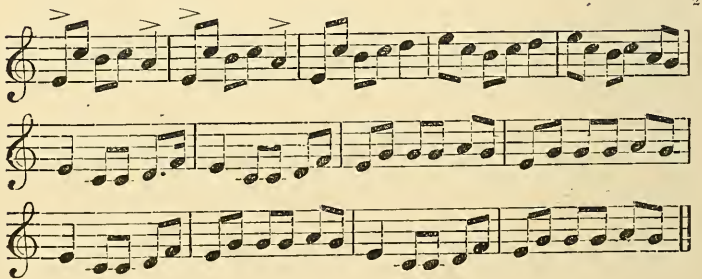
This song was obtained from a native who had faced a journey of many hundreds of miles over scrub and desert in order to teach it to a friendly tribe.

The following is an old Ashantee air and the measure is the Double Skip, which becomes irregular towards the end, and is also somewhat irregular throughout :



or listen to the musical Hottentots :

Rhythm. DOUBLE SKIP. 2 notes to a step.



¹ Bowdich's Mission to Ashantee, p., 364.

² Engel's National Music, p., 155. Reduced from F.

Here is an equally pleasing song of the Goree negroes :—

Rhythm. DOUBLE SKIP. Irregular.



But as a rule we must not expect such regularity in all cases. The measures often become mixed, as in this song of the Hottentots which is a compound of Skip and Double Skip.

Double Skip.

2nd Figure.

3rd Figure.
Skip.

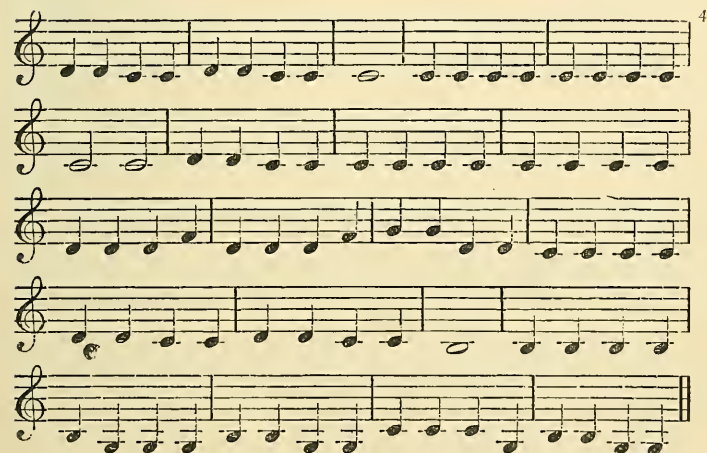
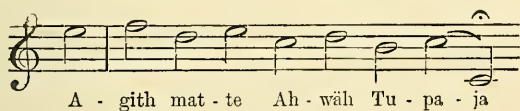
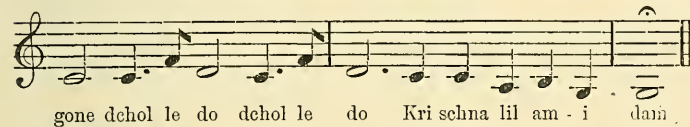
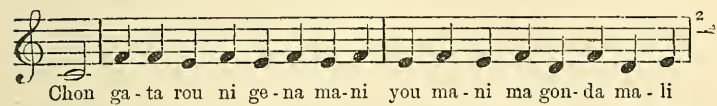
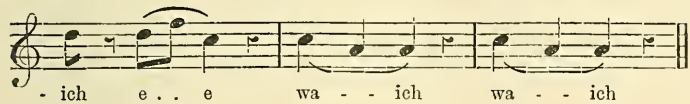
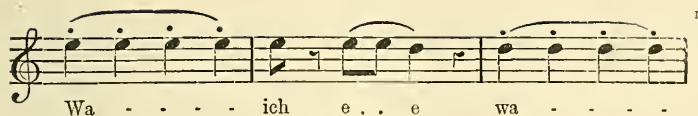
4th Figure. Quite irregular.
Perhaps Double Skip. Perhaps Skip inverted.

For, as I take it, when certain sets of Rhythm, which were in the first instance but the reflection of the natural movements of the feet, became established as regular

musical forms, fancy would do its best to throw them into new patterns in order to produce variety. For we must bear in mind that the melodies we have here are not the melodies as they sprang like Cadmus' soldiers from the earth. For those would die as quick a death. But instead of that they are the melodies which invention has formed on a recognised rhythmic framework, which it has often taken the liberty to tamper with. Now this deliberate thinking out of tunes is one of the most remarkable of the many artificial results which come in the train of dancing. Tune itself is a highly artificial thing, since natural speech is entirely removed from it. But the deliberate coining of tunes is more artificial still. And yet it would of necessity result from the union of Dancing with Speech. For the regular pauses of the dance and the tripping of the measure would very soon render extemporisation out of the question, and men would have to build their words before-hand if there was to be any sense in what they sang. And it is hard if the tones the words were to be said in did not receive alike attention. Or perhaps the tones would simply remain in the mind from the constant repetition of rhythmic words.

But where there was no rhythm in the matter, there would be no premeditation of words, and tunes would be longer in coming, and they would form themselves rather than be consciously formed—or putting it generally, through the absence of rhythm the Voice would pursue a far more natural though perhaps more homely development. And this is how men would tell the Story which we agreed was the progenitor of the Chant.

Shall we then be justified in calling the Story the Prose of Music in contrast to the Dance which we will call the Verse? And shall we not say that such melodies as this :—

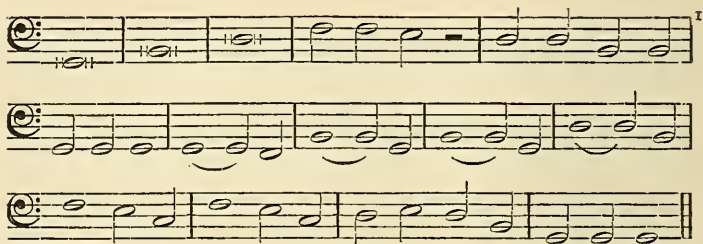


1 Wilkes V., 117.

2 Jones' Musical Curiosities.

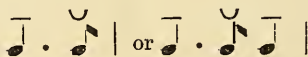
3 Foster's Reise um die Erde, II., 478.

4 Parry's Second Voyage. Reduced from B flat.



I say, shall we not set down such melodies as these as Musical Prose in contrast to those tripping highly rhythmic melodies we considered a page or two ago, which we will call Musical Verse? For although there is a certain amount of rhythm in this Musical Prose, it is very feeble and at the same time devoid of that typical measure — \cup the Skip, which we said was the infallible characteristic of the Dance. So that we may lay it down that Music has its Prose and Verse as language has: and that the Prose is the outcome of the Chant, and the Verse is the outcome of the Dance.

And since the Skip is essentially triple in character (for whether we write the bar



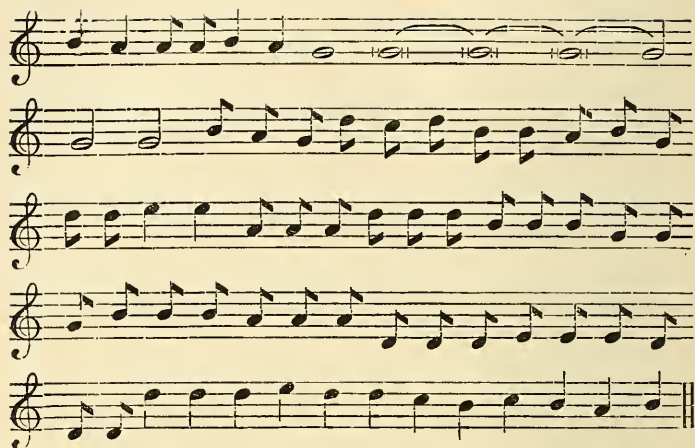
in each case we have a triple measure) it is plain that the absence of triple time will be one of the marks of Musical Prose. But Common Time will be a sign of it, or better still no time at all, for the Chant in its purest form is wholly arrhythmic, being derived as we have seen from Speech and the Story, where no rhythm exerts its force but only that loose and feeble time of breath marks and syllabic quantity, which compared to dancing rhythm does not deserve the name of time at all. And

† La Pérouse. Voyages, II., 209.

there seems no doubt indeed that many of the Chant Songs of Savages owe what rhythmic character they have to the reporters' hands through which they have reached us, who being compelled to adopt the notation of Modern Music with its bars, rests, etc., have given them a rhythmic colouring when perhaps they least deserved it. And there is no doubt that if many of the savage songs in Common Time were unbarred, we should be nearer the form in which they were sung by their authors. For take such a specimen of Musical Prose as the following Chant from the Soudan :

The musical notation consists of ten staves of music in a single system. Each staff begins with a treble clef. The music is written in a style that suggests a common time signature, with a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals. A small '1' is written above the first staff. The notation is arranged in a single system, with each staff connected to the next by a brace on the left.

1 Bowdich's Mission to Ashantee, p. 449.

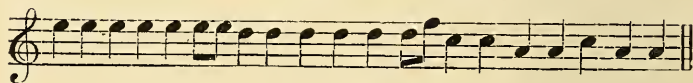


Here is the form to which much savage music might well be reduced, as some of those specimens we gave a page back by unbarring would become

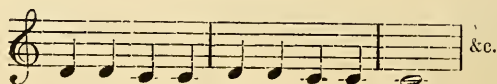
THE MALABAR SONG.



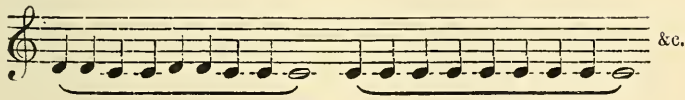
THE NORTH AMERICAN INDIAN SONG.



all very nearly as amorphous as the Soudan Chant. But where despite the unbarring a Rhythm clearly remains, as in that song of the Esquimaux,



which, however much we uubar it still gives the clear rhythmic phrases



I say, we must describe a specimen like this as the Chant modified by the influence of the SLOW DANCE, for the Slow Dance is near akin to the Walk, and we walk by Spondees. So to this influence must we attribute that feeble Rhythm we call Common Time.

Now then in contrast to these specimens of Musical Prose we will here exhibit a pronounced specimen of Musical Verse, and we shall find it as proceeding from a different origin of a totally different character; for the Prose as we said is the outcome of the Chant, but the Verse, of the Dance. And this is a song of the Friendly Islanders that we shall give, and it is the flower of Savage Song:

FRIENDLY ISLANDERS' SONG.

Lang - i my lang - i ée tow lang - i my lang - i ée

tow lang - i my Lang - i ée tow lang - i my lang - i ée

tel - le tel - le oo - too Saw - i mi - e tel - le tel - le oo - too

Saw - i mi - e tel - le tel - le oo - too saw - i mi - e.

And by contrast to those artless utterances of the Chant that we gave a moment back, there is something artificial in this. But if artificial how beautiful! What plasticity of form is here! What a graceful toying with notes and building up or arranging this pretty picture in sound!

Do not then these point to totally different origins, or can we suppose the same parentage to this gem of artful melody and to that wild Chaos of notes which formed the Soudan Chant? I think no better examples could be taken to show the secret constitution of Song, and how two elements have been at work to produce it from time immemorial, sometimes influencing one another, but more often in direct antagonism, each pulling different ways, and ending by producing within Song itself two well defined and contrasted orders of Music which we have styled Musical Prose and Musical Verse, the first the work of the Chant, the second of the Dance. And this is how the Chant and the Dance influenced one another. For first the Chant laid down a musical plane for the Voice to travel on, and then Dancing which had been gyrating in other regions in company with mere undisciplined Speech came gradually creeping up to the musical plane and at last began to gyrate on it for good. This is how steady musical notes got entrance into the Dance. And then the Dance could insinuate its influence into the Chant, when it passed Common Time into the Chant from the Slow Dance. But these are two instances of contact for a thousand of opposition. For it is plain they could never have worked together, since from their simple forms of Dance and Story how different they are! The Dance, frolicked in the sunlight on the open plain; the Story, told in the evening in the glimmer of the camp-fires; the Dance, the gay and blithesome side of life, the Story, rather its serious and reflective side; the Dance, the mere discharge of animal spirits,

the Story, the careful labour of the memory and an appeal to the imagination; in the Dance the Senses only concerned, in the Story, the Intellect; the Dance the work of the body, the Story the work of the mind. And to bring out the play of these two forces is what makes the history of Vocal Music so hard to hit. For there is no question of stages of development in the matter, as we cannot speak of a Dance Stage when the Dance was all in all, followed by a Chant Stage when the Story supplanted the Dance. There could never have been chronological predominances, but one influence must always have predominated with some peoples and the other influence must have predominated with other peoples. And then in the Dance peoples Speech would every day be more and more deflected from its natural form to a highly artificial one, not only from the daily multiplying influence of rhythm, but also from the certain constraint which the company of the Dance lays upon the singer in confining him to hilarious and festive subjects and teaching him to regard his singing as an amusement rather than the earnest utterance of his words. He would be taking a holiday in Sound, and at the bottom of his nature there would be a large fond of joy in mere sensuous sound to help him. In the excitement of the Dance, too, his voice would jump and skip and bound, and little by little what was at first the merest indefensible freaks would get to pass as sterling coin. These few hints will suffice to show how Impassioned Speech would be deflected from its original form by the influence of Dancing.

But the influence of the Story would be the very reverse of this. For by always moving in the tones of Speech it preserved the original and natural use of the Voice, whose virtue it is on all occasions to make the sound dependent on the sense, to treat the tone merely

as the commentary on a thought, and thus it secured the enthronement of the true Vocal Element in the world of music, without which steadier and chastener music were a mere jingle of idle sounds.

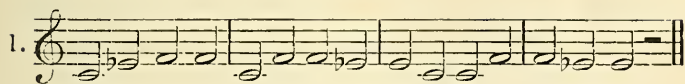
Thus the Voice in its association with the Dance has little more than an Instrumental import. Not so the Voice in its connection with the Story. There, all evil influences, if we may so term them, were absent. There was neither the wild gyration, nor the stamping, nor the holiday making: there was no metre to make the voice unnaturally buoyant, no feet to make it springy, no lines to dock off the sound into symmetrical bits, but the Voice ran on as long as the thought carried it, and the sentence might go to what lengths it pleased. Then there was the intellectual interest, the desire to enthrall the attention, the inspiration which attention gives, the waves of sympathy which swept the audience, the heightening of the picture, the intensifying the passion—all things were there to aid the Thought and nothing to aid the Sensuous Sound; for the sound was of no further moment than that it emphasised and drove the thought home; and each tone was as unpremeditated as each word. All these things there were, but above all there was the Spiritual groundwork which enabled such things to be.

Æsthetically, then, the result of the Story was to preserve Nature in Art. And how well the preservation was effected we have an instance under our eyes which will teach us. For what we call the Minor is but an artistic embalming of the language of Grief. As we may presently see ourselves. For Grief is an actual nervous prostration, and it deadens all that elasticity which it is the property of Joy to give. When a man grieves, his voice does not rise so buoyantly as usual—it droops like the spirits do—it is sluggish and weary and shirks the

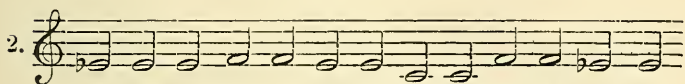
ment of the Chant. And we may conclude we are on no idle quest when we find the most careful of travellers telling us that in Samoa all the intervals of ordinary speech are Minor,) and all their songs but one or two we know are in the Minor mode. But when he was among the Friendly Islanders, he did not even hear a minor interval in their speaking—they spoke so blithely—and he says that their voices are most musical and melodious, and that they have not a minor song in the Islands. So that we may well imagine perhaps a radical opposition of characters, and we may suggest that the Dancing peoples are utterly opposed to that sentimental melancholy of expression which we call the Minor, but that the Chant peoples are naturally inclined to it. And indeed it might be well urged that the Chant of itself, without any *arrière pensée* for particularity of character, would insensibly incline to the Minor. For it either constrains or it indulges the Voice, say which you will, to a certain indolence, and so the free expansion which the Dance woos to is never attained; and the intervals are from the first more open to abbreviation. I myself, in the limited observations I have made, have found that all the minor songs of savages, with but one or two exceptions, belong to the chant form exclusively, that is to say they are in ordinary common time or no time, and are destitute of the Skip — ∪ which is the infallible token of the Dance. (But the Minor is much rarer with savages than the Major.) As civilisation advances we may find that it gets to be somewhat more common, perhaps because those things which feed the Minor become more common. For we have more sorrows now.)

I have mentioned the Samoans, but the Brazilians, and especially I think the Tupinambas will furnish us with a good illustration of a Music that has set for the Minor,

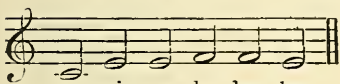
Here are some of their songs :—



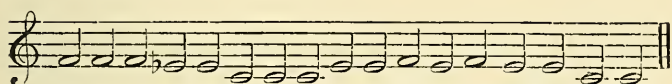
Ha - lo - et ho ho hê hê ha ha ha-lo-et ho ho hê.



E - grig - na hau e - grig - na he he hu hu ho ho



e - grig - na ha hau hau.



Ta - me - i - a al - le - lu - i - a à dou ve - ni hau hau hé hé.

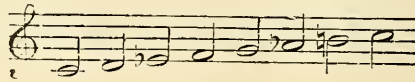
The Brazilians are in the Agglutinative Stage of the Scale, so that if we had further specimens of their music, although we should discover whether they flattened the sixth as they flattened the third, we should have no chance of seeing how they treated the seventh. And this will be an interesting point to inquire about, whether the seventh remains in its original form as a natural, or

¹ The Voyages of Mons. de Monts, Mons du Pont Gravé, and Mons. de Poutrincourt into La Cadia. In the Earl of Oxford's collection, Vol, II., 86r. I mentioned above that there was one exception to the universal Major of the Friendly Islanders, and strange to say the exception is a song almost identical with this first one of the Brazilians, running as follows :—

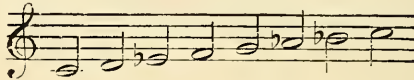


Foster's Reise um die Erde, I., 429. So that we may well admire that a song which occurs in the heart of South America should turn up again in a remote island in the Pacific Ocean. The last of these three Brazilian Songs has also a curious history, for the occurrence of the word "Alleluia" in it gave to some curious theories that the Brazilians were one of the ten lost tribes of Israel, &c.

whether it too is flattened like the sixth, in other words whether the savage Minor is our Harmonic Minor Scale



or whether it is the Melodic Minor



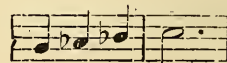
But to find this we must turn to some tribe that is in the Inflectional Stage of the Scale, so turning to a tribe of North American Indians who are in that stage let us see how the case stands with them. And we shall find that both forms are in use, for here they are both used in the same song



And so it should seem that while the sixth and third were always depressed, the seventh was left an open note and varied according to the mood of the singer. The natural seventh



was the blither wording; but this



is a musical sigh.

CHAPTER IV.

PIPE RACES AND LYRE RACES.

Now if the Story or Chant is the exponent of the Intellectual or Spiritual element in Vocal Music as it appears so entirely to be, that is to say the element which lays the stress on the thought to the prejudice or neglect of the sound, then is the Dance equally the exponent of the Sensuous or merely Musical element—which spends all its delight on the sound to the corresponding forgetfulness of the thought. And here we see repeated within one division of our art, that is to say, within the province of the Voice alone, the same antithesis which we formerly accentuated in the complete Art at large. For regarding Music from the first as a Dualism we found it was composed of the conjunction of two elements, the one purely musical, the other poetical, the one sensuous, the other spiritual, the one owing its origin and development to Instruments and based on the mere animal delight in Sound; the other owing its origin and development to Language, and based on the satisfaction of the Intellectual faculties in man. But now having regarded one of these two great elements in detail, we find a similar antagonism and a similar duality making itself felt again in the constitution of this component likewise, and keeping up a petty reflection of what occurs in broader forms in the art at large.

Since the texture of Vocal Music has yielded so curious a result, it will be well to consider if its antagonist, Instrumental Music, is similarly constituted, or whether on the contrary it forms all one piece with no play of conflicting parts within it. And taking two savage races whose Vocal Music has set for Chant and Dance respectively, let us see what is their attitude to Instrumental Music, for surely if the latter is constituted on similar lines of opposition, it will show its peculiarities in the wake of the former. If ever a race—speaking broadly for there are a few exceptions—could be said to have developed a unique style of Song it is the Polynesian race of the Pacific, and particularly in their leading tribes of Marquesans, Friendly Islanders, and Otaheitans, whom we may take as representatives of the rest—whose music is described on all hands as most melodious and even symmetrical, and instinct with rhythm,¹ founded on the dance, built on the dance, and indeed as dancers these people have no rivals in the savage world.² The Otaheitan dancers Captain Cook describes with rapture, and can find no parallel to them but the best performers on the most courtly stages of Europe.³ Similar accounts also come to us of other Polynesians no less than these we are selecting as our examples. Now let us see how the Instrumental music of these nations is characterised. And first, (Polynesia is the Home of the Flute.) Here, as nowhere else, does savage flute-playing attain perfection. And the flute and drum are now used to accompany the

¹ Capt. Cook, I., 98. Ellis' Polynesian Researches, IV., 282. Cook I., 87. Hermann Melville's Marquesas, &c.

² The best proof of this assertion lies in the fact of the dance having developed into the drama among these nations alone in the savage world.

³ Cook, I. The exceptions to the above national character seem to be the Samoans and the Maories, the latter especially.

dances; ¹ and now it is the solo Flute we read of—the scarlet reed flute of the Marquesans, played by voluptuous girls in their delightful valleys, whose fingers “run at random over the stops and charm the ear with wild melody” ²—the pan pipes of the Friendly Islanders that breathe such delightful music the merest stranger is charmed to listen to their strains ³—the flutes and pipes that mix their sounds with the licentious revelries of the Otaheitans. ⁴ The drum too is in the highest favour with these people and is developed to a most sensuous instrument. (In the Marquesas we read of mammoth drums, fifteen feet in height, ⁵) whose sound resembles thunder,) and with two rows of these playing in their midst from morning till night the people will lie feasting under the trees for days together, as at the Feast of Calabashes which the traveller Melville describes. ⁶ (In the Friendly Islands the drums are so enormous that it takes two or three men to move one of them from its place.) ⁷ And the great drums of Otaheite and other of the South Sea Islands that stand eight foot high ⁸ and whose roar is heard echoing through the valleys for miles, have often been described by travellers ⁹. Such accounts as these come to us of Polynesian Music. The people seem to delight in intoxicating their ear with sound, and whether it is the bellowing of their drums, or the luscious strains of their pipes, they are only open to sensuous effects in their music; for what we have now said completes the picture of it.

1b. ² Melville's Marquesas, p. 251.

³ Mariner's Tonga Islands, I., 330.

⁴ See Captain Cook's account of the timorodee dance

⁵ Melville's Life in the Marquesas, p. 185. ⁶ b.

⁷ Cook, II., 113. ⁸ Ellis' Polynesian Researches, I., 282.

⁹ Ellis (loc. cit.) describes the terror which the sound of these gigantic drums awakened in the breasts of the inhabitants.

Let us now turn to another race, the Papuans,—in general character as opposite to the Polynesians as night is to day; for they are far less licentious,¹ far more intellectual,² “the only savages,” says Pickering, “that can give a reason,” eminently superstitious and imaginative,³ and generally of that cast of character which we understand when we speak of spirituality of character. And their Song is as pronounced for the Chant as the Polynesians’ for the Dance. It is often rough and wild, and much built on the Story, for story tellers are an institution among the Papuans.⁴ And for the form of it, among the Feejee Papuans, says Williams, “the metre or the rhythm is scarcely ever secured.”⁵ “Noch maat noch harmonie kan men opmerken,” writes Rosenberg of the New Guinea Papuans,⁶ “There is neither metre nor melody in their songs.” And of other Papuans, as of the New Caledonians,⁷ the Solomon Islanders, &c.,⁸ the accounts that reach us are similar. Turning now to the Instrumental Music of these people, the first thing that strikes us about it is the positive aversion to mere noise. In the Pellew Islands they have a substitute for the drum which is an amazing one. “They hold tassels of split plantain leaves in their hands,” writes Keate, “which they clash at certain intervals. And with this modest music they are always content.”⁹ In many parts of New Guinea the Drum

¹ Finsch's *Neu Guinea*, p. 101. Jukes' *Voyage of H.M.S. Fly*, II., 247. For the contrast to the licentiousness of the Polynesians, Jukes, *Ib.*, 246. ² Cf., Wallace's remarks in his *Malay Archipelago*,

³ Williams' *Fiji and the Fijians*, I., 239, &c.

⁴ Waitz. *Anthropologie*, VI.

⁵ Williams' *Fiji and the Fijians*, I., 114.

⁶ Rosenberg. *Reistochten naar de Geelvinkbaai of Nieuw Guinea*, p. 93., where the word “harmonie” is used in the popular sense of ‘pleasing musical effect.’ ⁷ Ellis' *Polynesian Researches*, II.

⁸ *Ib.*

⁹ Keate's *Pellew Islands*, p. 117.

has fallen into disuse altogether, and the only instrument employed is the conch-shell ¹ which is merely used for purposes of signalling. The same remark applies to Tanna in the New Hebrides. During all his stay there Turner saw no instrument but the conch-shell. In Feejee this characteristic comes out no less strongly. There the Drum is refined into a most delicate and peculiar form. It is a form peculiar to Fiji, "is called the Ihara and is made of the single joint of the Bamboo." "In the centre a long aperture is made from one joint to the other." ² "And they elicit clear notes by striking it with a short stick." ³ As contrasted with this refinement on the Drum, their Drums proper are of the simplest construction and greatly deficient in resonance, being merely "logs hollowed like a trough"; nor are they much used except to mark the time for the rowers, and at the straining of the yaqona—a religious ceremony. ⁴

Turning now to the rest of their instruments how do we find them? The Fijians resemble the Polynesians in possessing the Pipe, the Flute, the Pan Pipe, ⁵ the Conch-Shell. But they have one instrument which the Polynesians have not—"a little Jew's harp" ⁶ which they

¹ "Het eenige muziek-instrument det men ziet is de in deze gewesten partijen alom gebruikelijke trompet, wit een tritonschelp vervaardigd." Rosenberg, Nieuw Guinea, p. 93.

² Brown, Races of mankind, II. 32.

³ Williams' Fiji, I. 163.

⁴ But in all other religious ceremonies they are replaced by the conch (Williams, I. 133), which *en passant* is likewise the case at Samoa in the Navigators' where there is an infusion of Papuan elements which considering its proximity to Fiji is highly suggestive. The resemblances of their vocal music have been already noticed, and in their Instrumental it is still more remarkable. Not only have the Samoans the conch of religion, also hollowed bamboos which are another Fijian instrument (Turner, Nineteen years in Polynesia, p. 211), but even the Ihara (Ellis, Polynesian Researches, I. 284), which must be regarded as a direct importation from Fiji seeing that the Samoans alone of all Polynesian Malays possess it.

⁵ Dumont d'Urville, Voyage de l' Astrolabe.

⁶ Williams' Fiji, I. 163.

twang with their fingers"—in other words a Rudimentary Lyre. The Polynesians are still in the Pipe Stage, the Papuans are *pressing on* to the Lyre Stage. And this is the radical difference between them.

What then is this Lyre Stage to which the Papuans are pressing on? It is the stage at which the Voice can be used to accompany the instrument, and hence its natural appearance among these professors of the Chant. For in their aversion to mere sensuous sound they give the preference to the plain spoken utterances of the Voice, and have learnt to fashion an instrument which the Voice can domineer. For this is the *raison d'être* of the Lyre, to be an instrument of accompaniment, and in fashioning such an instrument they have contrived to tame the excesses of mere instrumental music and teach it reasonable utterance. And we may well take the Lyre as the type of such an attitude to Instrumental Music, for in its very nature it is a mere handmaid to the words of the singer, and the Sensuous Sound as represented on the Lyre is in complete subjection and merely the accompaniment or "commentary" on the thoughts and words of the Chant or Song. Shall we then do well to describe the Papuans as a "Lyre Race" since this typical instrument, the Lyre, means so much, and is found with them? ¹ and shall we on the other hand

¹ If it seem somewhat arbitrary to describe the Papuans as a Lyre Race, among whom only one solitary instance of the Lyre form is to be found, viz., in the highly rudimentary Lyre of Fiji, we must seek our justification in the fact, that in considering savage races we are considering *arrested* developments. And we must judge these developments exclusively by their *tendency*—not by what they *are*, but by what they *signify*. And just as the occurrence of one Bronze implement among a thousand Stone ones—provided its authenticity be fully attested—clearly warrants us in referring them one and all to the Bronze age; so does the occurrence of the most rudimentary Lyre form among a heap of pipes and drums justify us in regarding the owners as essentially a Lyre Race, provided its authenticity be fully attested, provided we have no ground, that is to say, for suspecting it to be an importation.

describe the Polynesians as a "Pipe Race," since the Pipe is the type of the purely Sensuous element in Instrumental Music, where mere sound alone is present, which may jingle and wanton as wildly as it may, for no curb or chastening fetter is there to restrain it? I think so, and let us add to each division what characteristics in the remainder of the Music go with each, for with the Lyre there go the Chant, the Voice; and with the Pipe there go the Dance, the Drum, the Instrument. Now it will be obvious what will be the general characteristics of the style of music which each represent, and they will be two styles in as complete opposition to one another as can well be imagined. For if the Pipe is the instrument of melody, the Drum is the instrument of Rhythm, and Rhythm is further accentuated by the companionship of the Dance, which is invariably associated with these two instruments, so that to captivate by Melody, to please or even to intoxicate by Rhythm, and to heighten and exalt the mere musical sound with a royal contempt for anything higher in the Art, will be the main features of the music of our Pipe Race. But with the Lyre Race the contrary will be the case, the Rhythm will be weak, the Form will be loose—the nature of the Lyre militates against Rhythmic accent—and there is no Dance to woo to Rhythm either, while the Voice being all in all and contemning the sensuous aids of Music, will seek only to express in simplicity and truth the emotions and passions of poetry and the heart. Such will be the characteristics of these two rival races. And now turning from this obscure nook in the Pacific to the world at large, we shall still find Pipe Races and Lyre Races. Allowing this division, I say, that we have here made, to spread itself over mankind at large, we shall have no difficulty in discovering contrasted styles or forms of art, reposing on similar principles of contrast

and obviously flowing from the same original source. Although the absence or presence of an instrument can be no guide in judging of civilisation where all instruments are known, yet its indigenous invention or extrinsic importation will be a very good sign, for all men do not appear to rise necessarily to the Lyre Stage, and still more will be the character of the musics we compare, for they show where other evidence is wanting the things we want to know. Thus, for instance, taking the Mediterranean Races—Semites, Hamites, and Indo-Europeans—and placing them on one side, and the Mongoloid races—the Chinese, Malays, and Mongols—on the other, we shall again observe a similar contrast to that we have just examined between our representative savages. For the Lyre is *par excellence* the instrument of the former—so much so that speaking within the limits of history we may say there was never a time with them when the Lyre was not. While the Pipe is equally the instrument of the latter, for while we have an historical account of the first introduction of the Lyre into China, the majority of the Malays and all the Northern Mongols are ignorant of its existence even yet, and are still in the Pipe Stage. But letting alone the mere absence or presence of the actual instrument, as I say, the character of the two Musics point unmistakeably the same way. The conception of Music by these two races has always been something entirely different. With the Mediterranean races, Music has been the handmaid of Poetry, and kept in subordination to Language. With the Mongoloid races, Music was divorced from Poetry; and instruments, provided only they made a pretty jingle or a good stirring noise, allowed to run into what excesses they pleased. The Home of the Lyre was the Zone of the founders of Religions and of the fathers of Epic Poetry. The Home

of the Pipe was with the discoverers of macadamisation and tablet printing, the inventors of gunpowder and the compass, who amused themselves with pipe and drum after the business of the day was over.)

Such things do we find in the world at large, and passing from races to nations we might discover the same, for the division is a flexible one and admits of free application. And just as the geographers map out the world into Wine Countries and Beer Countries, or Oil Countries and Butter Countries, so might we well divide the races of the world into Pipe Races and Lyre Races, and view the History of Music as the conflict and antagonism between two great styles—the one beset with the characteristics that flow from the Pipe, the Drum, the Dance, the Instrument—the other with those which proceed from the Harp, the Lyre, the Chant, the Voice, Nor does one develop into the other, nor is one necessarily a higher level than the other, but they exist side by side in the world with a great gulf between. With the invention of the Pipe the growth of Instrumental Music seems with some peoples to stand still, and the characteristics of the Art gathered in this stage of development remain unaltered to the end. If they receive the Lyre in time to come as an imported product from others, they may use it indeed, but it never takes root in the music. While with the Lyre Races that stage is early reached, and its characteristics diffused through the music in like manner.

Thus then may we look upon the Musics of mankind, and as we shall find the case to stand at the zenith of civilisation, so have we found it to be with the savage. And to what cause shall we ascribe such antagonism, or how make it a valid one, unless we dive beneath the sheet of tissue which music spreads for us to walk on, and recognise in this opposition of styles the play of two

great forces upon men, the Sensuous and the Spiritual, and their effects, indeed, are better seen in other and perhaps higher things than music; but since they shine through all those manifestations of energy that together make up life, they are seen in our art no less than elsewhere. And these playing upon men, I say, or manifesting themselves through men, have constituted from the first two grand varieties each reposing on a totally different characteral groundwork. And these varieties we may study now in races, now in nations, now in individuals, for they pass by imperceptible modifications and degrees from larger circles to smaller ones and so on to the units that make up man. And there is the Sensuous Music which is the music of Melody and Rhythm, the music of the Pipe and the Dance; and there is the Spiritual Music, which is the music of Feeling and Emotion, the Music of the Chant and the Lyre.

And to consider that these musical features of diverse character do not go alone, let us turn for a moment to our typical savages again, and we shall find that the Sensuous Polynesians, which are the Sensuous Pipe Race, excel in all the concomitants of sensuous character—being as sensual in their morals as they are sensuous in their music, ¹ being excellent adepts at the plastic arts, and in that form of painting which is the only one a savage knows, tattooing, being the tattooers of the

¹ "There is a scale in dissolute sensuality," says Captain Cook, speaking of the Society Islanders, "which these people have ascended, wholly unknown to every other nation whose manners have been recorded from the beginning of the world to the present time, and which no imagination could possibly conceive." For similar statements about other Polynesians see Jukes' *Voyage of H. M. S. Fly*, II., 246. Ellis' *Polynesian Researches*, &c.

² "Die polynesischen Malayen überbieten durch kunstsinnige schnitzereien und Tätowirungen leicht alle Papuanen." O. Peschel, *Völkerkunde*, p. 364.

world, ¹ covering their bodies with gorgeous arabesques, revelling in the lust of the eye, and exercising all the arts of an educated fancy to invent new combinations of colours and lines. ² But with the spiritual Papuans tattooing is entirely unknown, ³ carving is an art scarcely ever practised, ⁴ and the ascetic severity of life among these benighted savages might more deserve the term of spirituality than does the claim of many modern nations who are favoured with the title. ⁵ The same contrast will therefore doubtless be found among nation and nation in the civilised world in like manner, and we might well compare the Sensuous Chinese with those typical Semites, the Spiritual Hebrews—the Hebrews, whose whole history is one long protest against sensuality, compared with the Chinese of whom nothing like that could be said; ⁶ the Hebrews whose Intellect was redhot with Emotion, whence they came to be the fathers of the most spiritual religion of the world, compared with the Chinese whose Intellect has always been divorced from Emotion, so that they could give birth to so frigid a creed as Confucianism, and naturalise the unpoetical religion of Buddha. And in the Arts the contrast would be still more strikingly brought out: the Hebrews, who had no plastic Art—sculpture was forbidden by law, and of painting we hear absolutely nothing; the Chinese, who are adepts in clay modelling, ⁷ the greatest wood and

¹ Cf. particularly Melville's *Marquesas*, 241, &c.

² Cf. the account of the tattooing in Ellis' *Polynesian Researches*, III., 216, &c.

³ Rosenberg, *Nieu Guinea*, p., 89. For the limitation in Fiji of tattooing to the women, and in a very singular sense, see Lubbock's *Prehistoric Times*, p. 360.

⁴ Williams' *Fiji and the Fijians*, I., 112.

⁵ Finsch's *Neu Guinea*, p., 101. Cook, I., 535. Jukes' *Voyage of H. M. S. Fly*, II., p. 247.

⁶ See Montesquieu's remarks on this point in his *Esprit des Loix*.

⁷ Davis' *Chinese*, II., 259. As sculptors of stone they are inferior.

ivory carvers of the world, ¹ the fathers of all porcelain manufacture, ² as painters particularly as colourists were distinguished centuries before the Christian era—fresco painting being a very ancient art among them, and engraving in three, four, five colours being known long before its discovery in Europe. ³

In this way we might proceed to generalise. But no more at present will we do. For within races there are nations, and within nations there are individuals; tendencies imply reactions; and all sorts of extraneous causes concur to obliterate the original lineaments of the pure type. They who draw large circles must look to having their circles disturbed, and the making of a cosmic symmetry is but the prelude to the marring of it. Yet since we shall go on in time to study the races of the earth in detail, we shall be none the worse for having drawn bold lines at first. And travelling on a path where much that is new and strange awaits us, a familiarity however slight with the main objects on our way will be of use to us; and then this previous study will help us all the more.



¹ *Ib.*, 238.

² *Ib.*, 244.

³ *Smith's Wonders of Nature and Art*, VI., 79.

CHAPTER V.

THE LYRE STAGE.

The difference between the Lyre Stage and the two other stages is this, that all men are not equally fitted to rise to it. There was truth in that old Gnostic who denied that the psychic man could ever become the pneumatic. Some men are born with souls, others without; nor can the united ingenuity of man introduce a soul where nature has left a vacuum. It is one of the blessings of civilisation that soul can be freely exported and imported, as Liszt into London, Beethoven into Boston—handed about in parcels and exposed to the astonished eye of the psychic, who otherwise would be in total ignorance of the existence of such an article. And what we see going on to-day went on, I take it, though far more slowly in Prehistoric Times—the Lyre was developed at certain centres and diffused thence into psychic un-Lyred regions, there to meet with the usual fate of an importation.

It was the dower which the great Aryan race brought to Europe, and whether they came as Celts, Slavs, or Teutons, they came bringing their lyres with them to a people that knew not the Lyre. And similarly the Hamitic branch of the Mediterranean Race, the Egyptians, passed down the Lyre, somewhat prematurely as we shall see, through the length and breadth of

Africa.¹ In a similar way we know the Lyre was imported into Sumatra,² and likewise into Java,³ and was very probably an importation among the Dyaks of Borneo.⁴ To which we may add the existence of a large mass of legends among various nations which connect the birth of the Lyre with the Water—an obvious innuendo as I take it at an importation by sea.

Even within the limits of recorded history we may see the Lyre still migrating. For the Latins and Samnites knew no instrument but the Pipe, till they were brought into contact with Greek influences at the south of their peninsula that is to say till about 500, B.C., when we have excellent proof that the Lyre was imported into Latium from Magna Græcia along with other elements of Greek Art and Greek Civilisation.⁵ In the same way the people of Ceylon knew no instruments but the Pipe and Drum till as late as 161, B.C., when a harp is mentioned in the chronicles in such a way as to leave no doubt it was quite a recent importation.⁶ And here we may pause to notice how futile would large generalisations be, unless the requisite amount of elasticity were assured them. For here we have one of the most important branches of the Aryan family, the great Latin Race, not only

¹ See Appendix A.

² Marsden's History of Sumatra, 160. Their only indigenous instruments are the flute and drum.

³ Where it was brought by Buddhist missionaries from India.

⁴ Frederick Boyle's Adventures among the Dyaks, p., 84. Though the Dyaks may lay fair claim to the indigenous Lyre, and in the following pages I have given them the benefit of the doubt.

⁵ (a) From the fact that there is no Latin word for the Lyre—lyra, cithara, barbitos, &c., being pure Greek. This stamps the Lyre as a Greek importation.

(b) From the fact that the oldest word in Latin for the Lyre, "fides," is a barbarous mutilation of the Greek $\sigma\phi\iota\delta\eta$. This ties down the date of the importation to that period when so many elements of Greek Art were introduced from Magna Græcia, in each case with a similar mutilation of the term. See Mommsen I., p. 235, sq. (English translation) where the whole question is discussed at length.

⁶ Tennent's History of Ceylon.

ignorant of the Lyre when first we find them, but never taking to it kindly to the very last. After its introduction it was still a despised thing, and to play it was considered unbecoming. Even so late as 114, B.C., when music was prohibited in Rome, there was a special exception in favour of the *Latin player* on the Pipe, but Lyre-playing was included in the interdict. So that not all members of one racial family are equally fitted to rise to the Lyre Stage; much less all the members of the human race at large. And to set off against these Aryans, we have on the other side among the Pipe Races some exceptions too—the Tartars, Burmese, and one or two others, who have achieved the indigenous Lyre, unlike the rest of their kith and kin. But to mince with exceptions is to miss the joy of generalisation, and leaving these things till they can be considered and explained in due course, let us follow the fortunes of the Lyre among its fathers and begetters, the Mediterranean Races at large, for while the rest of men were plunged in the depths they raised themselves to the spiritual conception of Music, as they raised themselves high up in other things as well; and to get at the beginnings of the Lyre Stage we must turn our eyes on them. And asking at what period in their history and under what circumstances the Lyre was produced, we shall find that it was produced at a very early period indeed, and the circumstances we shall be able to sketch. For it must have been produced before the dispersion of these races, while yet Semites, Hamites, and Aryans all dwelt in one common home. This we know from the various members of these three groups of nations whom we meet so widely separated and dispersed at the commencement of history having nevertheless all one common word for “Lyre,” so we must either imagine the Lyre to have passed from one to the other as a new invention

after the period of their dispersion, or else, what seems to me more probable, to have been developed while yet they all inhabited the same home, and used one common language. Now the name which the instrument was christened in that night of antiquity, and which stuck to it so marvellously through all the vicissitudes of its creators, was something like this—and I am speaking of what I will conjecture as the earliest form—it was BEN or BIN. For in ancient Egyptian the name of the instrument is *Ben* or *Bent*, and in Sanskrit it is *Been* or *Vina*, and in Assyrian it appears as *Pandura* ¹ and in Hebrew it is *Kinnor* ²—this last being *Pan* or *Ben* by the ordinary change of p (b) into k (lupus λύκος). And with these we may well compare the Arabic *Kanoon* and the Modern Egyptian which is also *Kanoon*. All of which are it seems to me traceable to some original root, *Kan*, which in Sanskrit means “to sing,” and which in the form, *Kan*, or *Ban*, formed part of the language which all these nations once used in common. So that there seems very little difficulty in assigning the birth of the Lyre to the remote period I have suggested, for to insist that it was subsequently imported and transmitted from one to the other after these nations had dispersed and had become geographically separate and distinct, would be I think to introduce unnecessary complexity into our explanation. But where we have to do with a race of totally different blood to the Mediterranean Races, who have not a root in their language the same, and who yet for all that call the Lyre by the identical name which the Mediterranean Races use—I say, that in that case we have every ground for imagining the Lyre to be an importation here, and it is principally on the fact that the

¹ *Bent. Pand-ura.*

² *Pan d-ura*

Kinn (d)-or (a) (even the termination is the same).

Chinese call the Lyre KIN, that I rely for assuming that the Lyre was imported into China—being imported as I take it from the Aryans of India, with whose BEEN or VINA it is in respect of shape and structure remarkably similar.

So then the Lyre was developed and invented in that wonderful Bactrian home of our ancestors where so many great and beautiful things were nursed into life. And it is interesting to think we can put our finger on the map on the very spot where the Lyre first saw the light of day. And in studying the history of the Lyre among the hordes of Central Asia, as we shall proceed to do, we shall not merely be studying a reflection of it, as we have been forced to do in the case of the Pipe and the Drum, studying reflections of them in out of the way savage mirrors, but we shall be studying it in the very place of its birth. It matters little that the present tenants are of different blood to ours. For has the air of the place something to do with it, or is it the nomadic life that keeps alive the glorious sentiment of freedom? Whatever be the cause, the agriculture-hating, liberty-loving, fearless, independent Tartars, to use the words of Prejevalsky,¹ approach nearly in character to the spirituality of our own ancestors, when they had overcome the barbarous *naïveté* of the Pipe Stage and the Drum Stage, and in the full panoply of manhood first struck the chords of the Lyre.

The Tartars are the Troubadours of Asia—and of Asia in the widest sense of the word—penetrating into the heart of the Caucasus on the West, and stumping the country eastward to the shores of the Yellow Sea. This, taking into account the expanse of the country between, gives their peregrinations an area of some

¹ Lieut. Prejevalsky's Mongolia, I. 181.

thousands of miles. "The wandering bards in Circassia" (this brings Europe too into the computation) says Mr. Spencer, "are generally Calmucks." ¹ "They are often met with in Tartary," writes M. Huc; "very numerous in China"; "nowhere so popular as in Thibet." "They are called Toolholos, and remind us of the minstrels and rhapsodists of Greece." ² Marco Polo tells us that the great Khan had so many of these minstrels at his court that in order to get rid of a few of them he sent an expedition against the City of Mien composed entirely of superfluous minstrels. And when we read that they took this strongly fortified town, which, if it is to be identified with the Modern Ava, has even now a population of 30,000, we may imagine the enormity of the superfluity. ³

Now with all due allowance for possible exaggeration in this last statement, taken along with the others it certainly argues at the least a tolerable abundance of the minstrel family, and what is more important a wide-spread appreciation of them among the people at large, for passing as they do from tent to tent and being dependent for their living on the hospitality of others, without hearty co-operation on the part of the laity they would have vanished long since, or rather they would never have come into being. And we have ample proof that such co-operation is always forthcoming. The minstrels are "the greatest delight of the Circassians," ⁴ "the chief pleasure of the Kirghiz hordes," ⁵ "the delight of the Crim Tartars," ⁶ "every house open to receive

¹ E. Spencer's Travels in Circassia, II., 333.

² M. Huc's Tartary and Thibet, 33 sq.

³ Marco Polo Viaggi, II., 54.

⁴ Spencer's Travels in Circassia, II., 342.

⁵ Atkinson's Travels on the Upper and Lower Amoor.

⁶ Huc.

them,"¹ "everywhere a corner for the bard," "everyone favoured by a visit from him," "all through Persia received with joy."² Often each chief has his minstrel. When Atkinson went to visit an old Kirghiz patriarch, he found his minstrel sitting before him, chanting the great deeds of his race. And if we project ourselves at random into the interior of a Tartar tent, we shall find the most perfect sympathy existing between the minstrel and his hearers. "He sang of the mountain scenes around," writes Atkinson of a performance he was present at among the Kirghiz hordes, "he sang of the flocks and the herds; and the faces of his hearers were calm and unmoved. But when he began to recite the warlike deeds of his race, their eyes flashed with delight; as he proceeded they were worked up into a passion, and some grasped their battle-axes, and sprang to their feet in a state of frenzy. Then followed a mournful strain, telling of the death of a chief, when all excitement ceased, and everyone listened with deep attention."³

Now this little extract, besides throwing a light on the point for which we quoted it, will also throw light on another point—that is, the performances of the minstrels themselves. And if we listen along with M. Huc to another performance, we shall have a better idea of them still. "For as he was speaking the minstrel was prelude on the chords, and soon commenced in a powerful and impassioned voice a long poetical recitation on themes taken from Tartar history. Afterwards on the invitation of our host he began an invocation to Timour. There were many stanzas, but the burden was always: 'O divine Timour, will thy great soul be born again? Come back! come back! we await thee O Timour!'"⁴

¹ Spencer, *loc. cit.* ² Baxthausen, *Transaucasia*, 346, sq.

³ Atkinson's *Travels on the Upper and Lower Amoor*, 252.

⁴ Huc, p., 31.

Now here, we see, as the Voice is everything, the Instrument nothing—often not used at all, or at best to strike a short prelude, to be the flourish of trumpets which announces the entry of the Voice. And if we assume, as we have reason to assume that the primitive method of playing the Lyre was such as we find here, we shall see why the Lyre first saw light among the nomadic tribes of ancient Asia. For in the tranquility of the Nomadic life, there comes a great gush of poetry from the human heart, such as can never come again after the hum of cities begins to sound, and the bustle of business to occupy his mind. And we shall further see why it was that the Lyre has its particular form—strings stretched on pegs and twanged with the fingers—in other words why such a form as the Lyre succeeded to the Pipe. For the Pipe bound the mouth—the Lyre set it at liberty, and enabled it to utter the great thoughts that filled the heart. Do not seek then to find the first idea of the Lyre in the twang of the bowstring which the savage heard as he shot his game, as some have done; for that would be to found all the poetical branch of Music on an accident; but let us say rather that man in his unerring instinct groped his way to the right thing, and got it at the precise moment he wanted it, that is when the great swell of Poetry within him clamoured for utterance and forced him to invent a form of instrument which the Voice could domineer.

For so far from being a connection of the Bow's, the Lyre would seem to be inimical to it, if it is really an outcome of the nomadic state, when bows and arrows are

¹ M. Villoteau in the *Description de l'Egypte* advances the theory that the Lyre was derived from the bow. It was a hasty generalisation from the shape of the Harps of the Ancient Egyptians, and, barring a slight plausibility in their case, is, like other such things, of little worth.

laid aside. But should this seem fanciful, we will consider the matter more closely. And turning to the few savages who are in the Lyre Stage, we shall find that the Maories could never have derived their Lyre from the Bow, for they are ignorant of bows and arrows *in toto*.¹ In an island which has never been joined with the mainland since the tertiary period and therefore contains no mammals but such as have swum or flown there, *i.e.*, rats and bats,² hunting has from the first been out of the question, and the club and the spear have been the only weapons known. In a similar way the Dyakes of Borneo could as little have derived their Lyre from the bow, for, except the spear, the only missile weapon they knew at the time of their discovery was the blowpipe. While among the Papuan Fijians who on the contrary do use bows and arrows, the rudimentary Lyre which we find has taken a form in no way resembling that of the bow, for it has taken the form of a Jew's Harp. Which, as I take it, was the first and primitive form of the infant Lyre, which thus long before it was consciously fashioned into a musical instrument existed in embryo as an experiment with vibration.

For those strange things we find in various parts of the world, and which we may call, as we have called one of them already, Rudimentary Lyres, should rather perhaps be described as experiments in vibration; for they answer no purpose either of accompanying the voice or of prelude to song, but are simply idle experiments, as I say, which never come to anything. There is the Jew's harp Lyre of the Fijians and the caracashá of the

¹ *i.e.* at the time of their discovery.

² Pigs and dogs have been imported.

North American Indians, ¹ the vibrating instruments of the tribes on the Upper Amazon, ² the Jew's harp Lyre of the Solomon Islanders, ³ the vibrating bamboo of the Carnicobarians, ⁴ the bow of the Hottentots. ⁵ And the Jew's harp, we know how it is played; and the vibrating instruments of the Amazon tribes are vibrating pieces of turtle shell, and similarly the vibrating bamboos of the Carnicobarians are made of thin strips of vibrating cane, and the caracashás are notched sticks that make a grating sound, and the bow of the Hottentots is a small bow which is struck with a stick and one end of it held in the mouth. "The tone is so soft" writes Chapman "that it is completely lost on the bystanders, and audible to no one but the performer himself in whose mouth it is held." It is a mere idle experiment like the rest with a novel sort of sound, and the experimenting reaches grotesqueness in the case of the Patagonians who attempt *to play the flute with the bow.* ⁶

So these men, as I take it, have unearthed a great secret of Musical Art but are unable to turn it to any account, and these vibrational instruments, Jew's harps, &c., are the Lyre waiting in embryo till poetry and passion have pierced its egg. For when the higher feelings of man's nature have attained such force that they swallow up and overspread the whole area of his culture, then will this little Jew's harp be pressed into

¹ Schoolcraft I., 311. Some of the Amazon Tribes have also Caracashás. Bates' Amazon, I., 194.

² Wallace Travels on the Amazon, 282, 504. It may be questioned how far the sistrum of Isis is a survival of one of these primitive vibrating instruments.

³ Ellis' Polynesian Researches, II., 54.

⁴ Smith's Wonders of Nature and Art, V., 263.

⁵ Chapman's Travels into the Interior of South Africa, I., 272.

⁶ So says Musters. At Home among the Patagonians, p., 77. And on p., 167 he even gives a picture of it, but I can make nothing out of it.

the service of expression, for its tone needs but to be a little strengthened, its powers a little more developed, to set the mouth for ever at liberty and enable the hand to fling a graceful appendage to the song. And these secrets man will discover when he wants.

II.

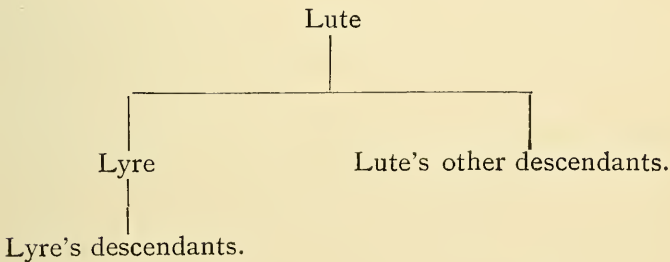
The Lyre then came into being as an instrument of accompaniment, and I think the root KAN which we agreed was the original of KIN, BIN, BEEN, &c., is admirably suggestive of this. For KAN means "to sing," and so the KIN or the BIN was the "singing instrument" or "the instrument one could sing to"; and in its rudest form this KIN or BIN was, as I take it, a string or two stretched over a board or a stick, and twanged with the fingers—a small light instrument, that is to say, which would lay the smallest possible tax on the player and allow him to give his best attention to the song. And let us imagine its form to be the first easy development of the Jew's harp form, that is to say, more like a Lute than a Lyre, for the strings of the Lute, as all know, lie flat down over a sounding-board, but the strings of the Lyre stand up, being strung on a frame. Now in the above pages I have imitated the freedom of the classical writers in taking "Lyre" as a generic term for all stringed instruments; but now that we come to consider the subdivisions of these instruments, I shall have to be more precise, and must speak of the particular species I have just described, as the True Lyre, in order to distinguish it

from the Lyre genus, of which it is only one of the superior varieties. So then the form of the primitive KIN was more that of the Lute than of the True Lyre, and was composed of a string or two stretched over a board or stick and pegged down at the ends, for this would be quite sufficient for the purpose it was intended—to prelude or strike a note or two by way of accompaniment to the song. And then another string would be added in course of time, and then another; for each new note meant a new string, for the art of stopping had not then been discovered, nor how one string contains all harmonies as one ray of light all colours. But each new note meant a new string, and the history of the Pan Pipe repeated itself, in which each new note meant a new reed. So strings were added, two, three, four, and then there was a pause, for strange to say all the primitive stringed instruments that we know of have none of them more than four strings¹: which whether it were due to the fact of there being only four fingers on the hand, and that each finger took a string while the thumb supported the board at the back, may admit conjecture.

Now the next development of this primitive instrument or Lute was to take the step by which the True Lyre came into being. And this was effected by cutting away part of the board at the back of the strings and leaving an empty space, from one end of which to the other the strings ran, having now the benefit of a frame to be

¹ As the Lyre of the Scythians (Julius Pollux); of the Parthians (Athenæus, XIV., 3); the most ancient Greek lyre; the traditional lyre of Orpheus. See Diodorus quoted *infra*, p.—Such modern survivals as the lyre of the Maories (*supra* p.—); of the Finns (Clarke's Travels, III, 439), &c., &c.

fastened to, and thus allowing of being strung far tighter than when they were merely confined by pegs at each end of the board. Or perhaps the object of the cutting was to allow the strings to be struck instead of twanged, and struck that is to say by something else than the fingers, as a piece of bone or metal, for instance, which would deal a sharp blow and make the strings sound louder. The Scythians struck the strings of their Lyre with the jawbone of a goat, and the Massagetæ struck theirs with the splinters of spears, and perhaps this may have been the reason. But in any case the object of the cutting away of the board was to increase the brilliancy of the strings, and this was the idea of the Lyre. And now the development having proceeded thus far, instead of going on regularly through the Lyre to the other stringed instruments, breaks into two branches thus :—



and I will sink the parentage of the Lyre for the moment and regard it on an equal footing with the Lute, and then we shall have the Lute standing at the head of one of the two branches, and the Lyre at the head of the other. And each is true to the secret of its constitution. For the Lute is the parent of all instruments whose strings are plucked by the fingers; and the Lyre is the

parent of all instruments whose strings are struck by a plectrum or hammer. And they each gave birth to a firstborn; and the Lute gave birth to the Harp, and the Lyre gave birth to the Dulcimer; or in other words, the Lute got its increase in power by increasing the size and the tension of the strings themselves, the Lyre got it by increasing the force with which they were struck. And this is how the Lute gave birth to the harp. The stick or board on which the strings lay pegged was bent a little, so that the strain might be divided between the pegs and the board or stick itself; and then this bending went on more and more till at last it was found that the strain might be thrown wholly on the board or stick by bending it into the form of an arch, and when that was done the Lute had grown into a Harp, as I shall be able to show at greater length in future pages. But the Lyre never changed its form, for it got its increase in power by different means.

This parentage of the stringed instruments I state here nakedly without any proof, because having studied their history among the oldest nations of antiquity I have found it to hold generally so, nor is there any theory I am endeavouring to establish which should lead me to pervert the truth, since I cannot even make a guess at the reason of it all, but can only predict that when we come in due course to those ancient nations we shall find the Egyptians ignorant of the Lyre and acquainted only with the Lute, which under their hands grows into the Harp—shall we say that it puts on bigness agreeably to the genius of its masters, and that Harps are the Musical Pyramids?—and we shall find the Semites on the other hand knowing only the Lyre, and how this grew among the Assyrians to the brilliant Dulcimer, but with the Hebrews remained in its earlier form, which though we call it loosely the Harp was still the little Lyre; and

then the Aryans in the third place, we shall find them—the last to rise to civilisation—contented with the most primitive form of all, the Lute, which only at a late time in their own history and particularly among their Celtic and Teutonic branches pursued its development to the Small Harp. So that speaking broadly we can say that the Harp is the Hamitic contribution to the music of the world, and the Lyre is the Semitic, and the Lute is the Aryan; and the play of importation and interchange will be interesting for us to watch hereafter.

But if we would still study the early history of the Primitive BIN a little more, it is plain we must turn from its developed forms of Harps and Dulcimers, and hang a moment over the primitive Lute; for I have said somewhere that one of the salient effects of the Lyre Stage was to inaugurate a New Music in the world by the union of the Voice with the instrument—and this we must spend a word over. And then we have not discovered how the stopping of the Lute's strings was first found out; and it will be hard to turn back to consider these elementary points, when once we are ushered before that panoply of beautiful instruments, which awaits us when once civilisation begins.

And the stopping of the Lute's strings was found out as soon as the Lute got a neck. For in the primitive form of a piece of straight board with strings lying over it there was no likelihood that the art of stopping would be discovered, but the instrument would be played as we should play an Æolian harp nowadays (which indeed it very much resembled) or as the Chinese play their Lute at the present day, resting on the knee, or on some artificial support, or perhaps on the left arm, while the thumb of the right hand steadied it underneath and the four fingers twanged the strings. But when, for convenience of holding, one end of the instrument was made

narrower so as to be grasped by the left hand, directly I say the left hand went round the strings, it could not help pressing them sometimes as it held them, and the difference of tone which the pressure caused would be at once noticed, and in course of time would be acted on. And this is how the Lute's strings got to be stopped, and the object of the neck was, as I say, that it might be held better.

And the New Music which came into being as the direct consequence of the appearance of stringed instruments in the world, was the Music of Harmony; and its spirit was the disciplining of the Instrumental by the reason of the Vocal. For the Musical Instrument, which in the Pipe Stage was used but to fling a cataract of idle sounds, was now taught to aim at expressing actual thought. And first it was only used to strike a prelude independently before the Voice began to sing. Yet even then there was more reason in its utterance than ever there had been in instrument before. For it would necessarily take its cue from the words and sentiment that were to follow, and give the gist of them in its own loose way whatever it did. Much closer would be the union and more perfect the Harmony, when that stage was reached of which we have a living illustration among the Khonds of Khondistan, when the instrument keeps up a wild symphony during the whole of the declamation.¹ This would indeed train it to reasonable expression, for each wave of feeling that swept the singer would require a corresponding reflection

¹ Campbell's Narrative of thirteen years' service among the Wild Tribes of Khondistan, p. 16.

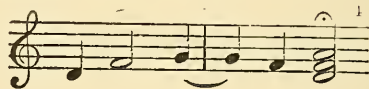
in the instrument, and it would soon get to return all the glancing colours of thought, being indeed a mirror of notes in which the song could see itself. So that when the last stage was reached in our musical *liaison*, when the instrument and the voice went hand in hand, note for note, and word for word, the instrument would be almost as skilful as the Voice itself in expressing the minutest flickering of thought, and ready for the separation which ultimately occurred again, though at a period far distant from the present. By which time the instrument was by the benefit of its schooling no longer the reckless jingler we have known it, but as good an interpreter of thought as the Voice itself, and with some peoples it became a better one.

Such then was the result of Harmony, which is in its essence but accompaniment, and which first came to pass in the union of the Voice with the Instrument in the Lyre Stage. And I am speaking here only of Instrumental Harmony. For that other Harmony, of Voices alone, was in existence before this, and owes its origin to other causes. And it owes its origin to the different pitches of the human Voice. For since the world began there have always been high men's voices and low men's voices, and high women's voices and low women's voices; and whenever two of a different sort sing together they necessarily produce Harmony. And so we find even savages employing Harmony, for it comes easier to them than singing all at the same pitch. And they have learnt the art of regulating this easiness of Singing to the requirements of pleasing effect. For our ears do not like to hear two notes clashing together, but any other combinations they accept, though some delight them more than others. And as to what are the most naturally pleasing combinations, we may learn this from savage harmony, and we shall find that thirds are

pleasing, and also fifths, but particularly thirds, for we get many combinations like this in savage songs:—



and also the third joined with the fifth at the close, as



and other thirds piled above (and indeed the fifth itself is but a replication of the third), and these other thirds we call sevenths and ninths, and all these we find; as in that savage song that La Pérouse heard:—



Then we have fourths and sixths too, but not so common. And all these belong to one category, that is to

¹ Ambros' *Geschichte der Musik*, I., 7.

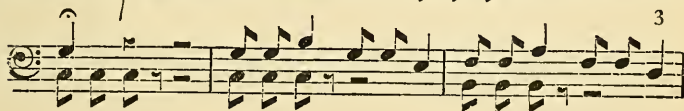
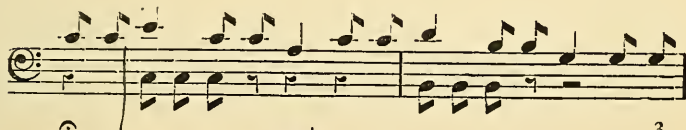
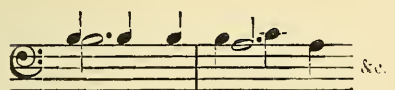
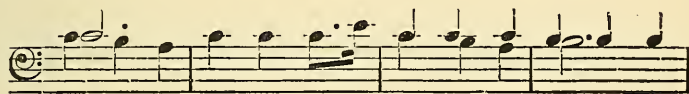
² Bowdich's *Mission to Ashantee*, p. 364.

³ Engel's *National Music*, p. 154.

⁴ Forster's *Reise um die Erde*, I., 429. ⁵ Le Pérouse, II. 209

say, they are in their essence but many voices singing the same thing at different pitches, and the prescription of the pitches for the purpose of pleasant effect is a later addition which came as naturally as the prescription of certain pleasing turns in simple melody.

But there is another sort of Harmony of a totally different kind among savages, which, I take it, is more important than this sort; and that is when some Voices sing, not the Melody at a lower pitch, but an independant accompaniment on their own account, thus standing to the melody in the same relation which the Instrument did in its accompaniment, as we have just described. As for instance



1 Wilkes II., 134

2 Engel's National Music.

3 Wilkes II., 189.

Here are the few instances I have met with of this sort of Harmony, and I say they are more important than the other because they are independent strains ; and we shall find that in course of time these rude beginnings of independent *notes* blossom out into independent *melodies*, and while the first order of harmony gives us the germ of what we understand by Harmony Proper, this second order gives us the germ of that elaborate Harmony which we call Counterpoint. And this is why it is more important.

But I am looking into the long future, and speaking of things which do not come or assume any historical importance till very late in the history of our race, although like all other things in the world to-day the seeds of them may be found in savage man. So returning to the sequence of events as we left them, how the Lyre was developed, and the Voice brought into union with it, and how Instrumental Accompaniment began, and a New Music with it, let me carry on the tale from that point again, and passing from the technical details of strings and stoppings, let us take a wider view and scan the world itself of those days, and get the secret of this wonderful Lyre Stage when so much was done for our Art. For its import as I have shown was the absorption of Music into Poetry and there was a flood of fine feeling abroad we may be sure, or such things never could have been.

We will pass from the Lyre, then, to the Author of the Lyre ; and we shall find that the morning is at last breaking around him. The savage has passed into the barbarian, and the barbarian is fast passing into the civilised man, for it is now the last day of Pre-historic Times, and we are on the eve of great things.

And how shall we study our hero under these new conditions ? And we may presage that History is just

beginning, for we have no need to grope among savage analogies for our materials, but we have the authentic testimony of ancient historians to the condition of many peoples who were barbarian in their time, and this is the evidence we intend to take. But when we go on to talk of the Celts, who will be our principal figures during the few pages that yet remain, let us try and avoid reverting in fancy to the period when Julius Cæsar landed in Britain, B.C. 55, or to the expeditions of the Phœnicians to the Scilly Isles for tin—two facts apparently which form the main connotation of “Celt” in one’s mind—but on the contrary let us arrive at a new connotation by keeping General Faidherbe’s theory well before us, that ages before Julius Cæsar, or Rome itself was thought of, the Celts swarmed over Europe, and passing in hordes over into Africa, settled in the Valley of the Nile, and founded the civilisation of Egypt. Without any wish to uphold this theory for a moment, I will set it down here for the sake of its appositeness; for since our path has yet to run through the land of the Pyramids, the land of the Winged Bulls, the land of Junks, ancient civilisations shining like lamps from the darkness of Pre-historic Times—since, I say, we have yet to traverse these hoary civilisations and to observe how harps were twanged, and flutes were blown there, it is well to keep such anachronisms as the Ancient Britons and Carac-tacus very far away, and whether speaking of the Celts or Goths or Germans, I would be understood as endeavouring to paint, by colours drawn from them, Barbarian Man—who moved about the plains of the Euphrates and the flats of Memphis with the same habitudes and the same ideas as they. And we must make him live again by their aid, for it is no longer a question of an instrument or two that concerns us, but the whole life of the people, for music penetrated it all.

For among all barbarian nations we find the same overpowering passion for Music which we found a few pages back among the barbarian Tartars of to-day. And whether it is the Celts, the Sarmatians, the Goths, the Gepidæ, the ancient Scandinavians, or whoever it is we consider, they all have their abundance of minstrels and rejoice in them. Nor do they content themselves, as at a later period, for instance as the Greeks in Homer's time contented themselves with sitting round and listening while Homer sang; but they themselves are the singers. The ancient Scythians,¹ the Gauls,² the Cantabrians,³ the Britons⁴ rushed singing to the fight; so of the ancient Germans, "*cantu truci*," says Tacitus,⁵ and of the Thracians, "*carminibus et tripudiis*"⁶—it was thus they charged, singing and dancing; for "they went to the fight" says old Pelloutier "*alloient au combat come à un bal et un festin.*" For they had not yet learnt the etiquette of Civilisation; and in the joy of fight they unbuckled their souls, and this is how their joy expressed itself. A perfect riddle it was to the civilised man—"it is all rubbish," says Brasidas in Thucydides, "they are a pack of cowards who think they can scare us

¹ Xenophon, Cyropædia, V.

² Aulus Gellius, IX., 13. cf. also Diodorus, V., 2. ³ Strabo, III.

⁴ As in the battle between Boadicea and Paulinus; *συνῆλθον οἱ μὲν βάρβαροι κραυγῇ τε πολλῇ καὶ ἑδαῖς ἀπειλητικοῖς χρώμενοι*, Dion, 62, 12. It is a pity that instead of the frivolous speech that Dion puts in the mouth of Boadicea he had not taken the pains to give us a genuine Celtic battle ode.

⁵ Histories. II., 22. Cf. IV. 18, ut virorum cantu sonuit acies.

⁶ Annals. IV., 47, "more gentis" he adds. The barbarians in the Roman armies are noticed by Ammianus as singing, XVII., 13.

by their loud shouting." ¹ "They got quite distraught" says Strabo of some Cantabrians "when they heard they were to be crucified; and in their frenzy they began to sing."² And Quintus Curtius gives if possible a weaker explanation of the singing of some Sogdian captives whom Alexander ordered to death, "they sang" it appears "because they were happy in being put to death by so great a king."³

The fact being that the whole lives of these men were steeped in Music. Singing was to them as natural a mode of expression as speaking is to us, and in moments of high nervous exaltation in the excitement of the battle-field, or when face to face with death, they sang when we should only declaim, or more tutored still, set our teeth and hold our tongue. Their battle-song is our huzza; and a general's command or an officer's cheer finds its original in priests and bards in white robes and with harps in their hands marching at the head of the armies, and cheering on the warriors by their lays. ⁴

For their whole life as I say was wrapt in Music. There was no form of culture which Music did not penetrate; and scarcely any fraction of life in which it

¹ An opinion which Thucydides seems to share, for in the next chapter, *πολλῇ βοῇ καὶ θορύβῳ προσέκειντο νομίσαντες φεύγειν τε αὐτὸν, &c.*

² Strabo, III., 4.

³ Quintus Curtius, VII., 10. How much nearer is Plutarch the mark than any of these, in his account of the battle of Aix.

⁴ Jornandes quoting Dion "sacerdotes cum citharis et vestibis candidis &c. De Getarum Origine, cap. 10. See the spirited description in Lichtenthal's *Dizionario e bibliografia della Musica*, Art. Bardi, "They fought singing with crowns on," are the words of Ælian (*Various Histories*, XX., 23) and Theopompus describes them making a truce to the sounds of music (*Fragments of Book 46*).

did not play a part. And to do away with even the suspicion of exaggeration in such a statement, and to enable us to comprehend the amazing difference between those times and ours, let us remember that if we celebrated our banquets as the barbarians did theirs, there would be eternal singing intermixed—each guest contributing his song in turn, and as often as not extemporising both words and music for the occasion. For this is the way in which the Germans, the Scythians and the Cimbrians were used to banquet—and it survived in our own country till the time of those Saxon banqueters who passed round the harp which Cædmon could not play.

And if we celebrated our marriages like the barbarians did theirs, the guests would not be an idle troop of spectators; they would be all choristers, whose wild hymns would be but the plain-spoken expression of their joy. ¹ And at those other ceremonies, which the wheel of life brings round as the year the seasons; we should speak our grief in dirges, and *chant* our emotions away. ² But the very thought of such a mourning would be a monstrous affectation now. So much has the world changed since then.

Lovers wooed in music and wits jested in it—whether it were *bons mots*, proposals of marriage, or racy stories ³—every thing was sung. And it is by this

¹ Pelloutier. Histoire des Celtes, II., 186. Cf. also the account of Ataulph the King of the Goths himself singing the nuptial hymn.

² For singing at funerals. The Visigoths, Jornandes, 41. The Huns. Id., 49, "Electissimi equites facta ejus cantu funereo deflebant," &c.

³ Pelloutier, loc. cit. The *saletés en vers* were the well known German Vallemachizæ. What holds of the Celts is equally true of their modern antitypes, the Maories and others. "Ils ont des chants érotiques, satiriques, élégiaques, et guerriers," says D'Urville of the Maories, which are sung by all alike. For the Love songs of the Celts see the appendix to Davies' British Druids.

universality of the musical faculty that we must explain such statements as those of Diodorus about the ancient Britons, "that their cities were full of musicians," of Phranza about the ancient Georgians to the same tune, and of Marco Polo about the Tartars. To the latter I have already alluded and have slurred it over as an exaggeration. But it will be plain now that it is no exaggeration at all. For in saying that 10,000 Tartar minstrels marched against the city of Mien, he is merely conveying the implication, that in any 10,000 Tartars there was scarcely one man who was not more or less of a musician. And so Diodorus of any city-full of ancient Britons in like manner.

And our surprise at even these modified assertions will vanish when we remember that Music was the main engine of Education in those days—what little knowledge these rude men possessed had all been conveyed to them through the medium of Music. Their migration, wars, and all the chief events of their History, says Tacitus of the Ancient Germans, are narrated, in hymns ¹—Their mythology also and the origin of their race ²—the lives and deaths of their heroes ³—the Dogmas of their religion and their moral precepts ⁴—All took the same form and were chanted like the longer hymns to the accompani-

¹ Tac. Germany, 2, cf. Jornandes the same of the Goths, cap. 4.

² Ammianus Marcellinus, XV., 19, for the Celts.

³ Qui virorum fortium laudes &c. Festus. Cf., Jornandes on the Visigoths and Ostrogoths, "Cantu majorum facta modulationibus citharisque canebant," Cap. 5, cf. also Cap. 4. For the Sarmatians. Priscus Rhet. in exercit, Legat, p. 67. τῶν ἰσμάτων (in the same way says Ælian of the Celts) ὑποθέσεις ποιοῦνται, τοὺς ἀνθρώπους τοὺς ἀποθανόντας ἐν τῷ πολέμῳ καλῶς. Ælian's Various Histories, XII., 23.

⁴ Prudentius Apotheos, 206.

ment of the lyre. ¹ Traditions of their gods also and of the creation of the world in the same way. ²

Now whether we are to accept Aristotle's rationalistic explanation of all this, that metrical forms were consciously used because they assisted the memory—*unum id genus memoriæ*, says Tacitus—or whether we are to steal a hint from Tasso and say that the Music was used to sugar the cup of learning, or whether we take the truer view, that with barbarian man all exalted subjects are saturated with passion, and Passionate utterance must sooner or later tremble into Song—I say, whichever view we take, it is certain that Music in those days was what writing is now, and that the range of Music then was coextensive with that of Literature now—so that whatever piece of knowledge a barbarian acquired he drew in a draught of Music with it. And there was more of systematic education then than we are apt to believe. “For twenty years,” says Cæsar of the Celtic youths, “for twenty years they were kept learning verses.” ³ “In specu et abditis silvarum,” adds Pomponius Mela, ⁴ so that there was an ascetic element about it. And if this be only held as applying to the pupils of the priests, it will at any rate let us into the secret of what education in those days actually consisted

¹ La voix étoit ordinairement accompagnée de quelque instrument, says Pelloutier, quoting authorities, II., 186.

² Tacitus.

³ Cæsar, De Bell Gall, VI., 13.

⁴ III., 1. We will suppose however an end to have been reached in due time nor go so far as accept the stories of Diceneus, how “viri fortissimi quando ab armis quatrimum usque vacarunt ut doctrinis philosophicis imbuerentur.”

in and go to justify the assertion of old Pelloutier that "*toutes les études de la jeunesse se réduisent à charger leur mémoire d'une infinité de pièces de Poésie*," an assertion which may I think be extended to all barbarous nations since we find a similar practice obtain even among the Maories of New Zealand—the pupils of the priests being compelled to pass many years in laboriously committing verses to memory.¹

But the influence of Music did not end with the Education of the Mind, it was also a powerful engine for educating the body. And in those men who marched to battle, *carminibus et tripudiis*,—*κρούοντες ῥυθμῶ τὰ ὄπλα καὶ συναλλόμενοι πάντες ἅμα*,—I think we may see its incarnation as Ideal Drill, an interesting aspect of its empire, which I propose to discuss more minutely when I treat of the Music of the Greeks.

But its greatest glory is yet to come, for not only was it the means of educating the body and the mind, but it was the means of educating the Soul. And by as immense an altitude as a Good man stands above a clever man, by so much does this latter import of Music transcend the former.

What School is to the boy, Life is to the man; and Law is the Schoolmaster in this new School, being but Social opinion stereotyped—the opinion of many formulated by one. Now to enhance the authority of this schoolmaster and to bring his rulings home, the lawgiver, who is the apex of the cone, naturally expresses himself through the medium of that force which, for the time being, has the greatest influence over the minds of men. And as among a people peculiarly susceptible to the influence of Religion,

¹ Gray's Polynesian Mythology,

as the Ancient Hebrews for instance, Law appears as a direct revelation from Heaven—which also served Lycurgus as a ratification; and in more polite times, when faith ceases to be paramount, it is expressed in the naked form of Science, as in Codexes, Digests &c; so in these old barbarian times, Law found its natural expression through the medium of Music. Thus the laws of the Celts were couched in Hymns and were sung to an accompaniment of the Lyre¹—the laws of the Gepidæ in like manner,² of the Turdetani³—of the Agathyrsi, the Sygambri—and we should probably find this to hold universally of all barbarous nations if we had complete information about their history. For Music was both the natural medium for the exposition of Law, and it was at the same time the best. For it had by this time attained the rank of a *Moral Power*. “The Celtic Bards,” says Diodorus, “μετ’ ὀργάνων ταῖς λύροιαις ὁμοίων ἄδοντες οὐς μὲν ὑμνοῦσιν, οὐς δὲ βλασφημοῦσι—“they award praise and censure where it is due.”⁴ So of the Bards of the Tartars, “They praise the hero, reprove the traitor and coward, expose guilt, and diffuse intelligence to distant tribes.”⁵ And of the Rishis and Rhapsodists of the ancient Hindus, “they were considered *saintly guides*.”⁶ The Scandinavian Skalds were present in the thickest of the fight “that they might behold with their own eyes the performances of the warriors, and award the prize of prowess.”⁷ And the Celtic bards in like manner, *spettatori in luogo vicino*

1 See Pelloutier's account. II. 186.

2 Ricobaldus Ferrariensis III.

3 Strabo III.

4 V. 31.

5 Spencer's Travels in Circassia. II. 341

6 G. M. Fagore, On formation of the Caste System. Trans. Ethnol. 1861.

7 Von Troil's Letters on Iceland in Pinkerton. I. 697. For the Moral influence of the Bards among the Goths, see the remarkable passage in Sidonius Apollinaris' Letter about Theoderic. ‘Sic tamen quod illic’ &c.

di tutte le azioni—the men fought under their eyes, and a hero's highest glory was to hear their approving words. They could arrest armies on the brink of a battle, or with a word they could hurl them in collision again. ¹

To whom then could man better entrust the promulging of that nobly homily of submission and self denial, which is Law, than to men like these, who without calling in the brutal aid of physical force, or conjuring up the scarecrows of an invisible world to help them, rose to be the leaders and fathers of their people?

And for my own part I am willing to spread out this picture which I have drawn here, and to invest the whole world in its colours on that great day which preceded the outburst of Civilisation. I am willing to see in this growing susceptibility of men to the soft fashioning of moral and æsthetic influences the signs of that docility of character which was the immediate precursor of Civilisation. And in the bards and seers who used their power so nobly for everything that was good I will see those legendary heroes who exist in the twilight of all national legend, and are reputed as the founders of races.

For of all those grey kingdoms and empires which now begin to dot the surface of the earth, and which seem to have sprung into their new birth of glory so suddenly and so strangely that they have lost all remembrance of the past, not one is there but in its quieter moments will tell the simple tale of some old man in the days of yore who taught the seed to grow and the corn to ripen, who gave laws and instructed them in their duty to one another; and how this old man was a Musician and the power that he used was Music.

I. See the account in Diodore, V. 213-4 Cf. Strabo. IV. 4.

"Osiris" says the Egyptian legend "dissuaded the people from their wild and brutal life, he made the corn grow and gave laws to the people, and taught them to honour the gods. And he did not do this by force of arms, but by persuasion and eloquence, soothing and subduing their minds with songs and music." ¹

"Maneros," says another legend of the same people, "taught the art of husbandry and gave laws to the Egyptians. He was a disciple of the Muses, and he it was who invented Music." ²

And the Chinese give the same account of their beginnings. Up till the time of Fou-hi, men lived wild. They knew only their mothers but not their fathers. But Fou-hi instituted marriage and gave laws to the people. He taught men the art of fishing and invented the Kin, which is a Lyre of five chords made of silk. Then came Shin-nung. He invented the plough and taught the art of agriculture and the art of astronomy. He made another kind of Lyre, and composed songs

¹ ἐλάχιστα μὲν ὄπλων δεηθέντα, πειθοῖ δὲ τοὺς πλείστους καὶ λόγῳ μετ' ᾧδῆς καὶ μουσικῆς Ξελογομένους προσαγόμενον. Plutarch, De Iside.

² "gave laws to the Egyptians"—this is the way I translate Hesychius' τοῦτόν φησιν Ἀιγύπτιον ὁμολογῆσαι πρῶτον, which as it stands means nothing. Jablonski corrects ὁμολογῆσαι to Ξεολογῆσαι, translating it 'le premier qui enseigna la théologie aux Egyptiens'. I think M. Villoteau's translation of πρῶτον ὁμολογῆσαι perfectly ridiculous, 'le premier qui les réunit en corps de société,' forcing ὁμολογῆσαι into a meaning it could not possibly have. I would suggest the following emendation of Hesychius:— the φησὶν is plainly corrupt for there is no nominative to it, the τοῦτον Ἀιγύπτιον for 'this Egyptian' is bad Greek, for it ought to be τοῦτον τόν, and ὁμολογῆσαι means nothing. It may well be emended then as follows: τοῦτόν φησιν Ἀιγύπτιοι νομολογῆσαι, which gives the meaning we wish; but I am not sure about νομολογῆσαι, ,, 'to make laws.' I fancy however I have met with it in Procopius.

to soften the manners of the people and recall them to virtue.

And though Berossus is silent on the point, I think we well may place Oannes of the Assyrians in the same list, who "came from the Persian Gulf and taught the Assyrians the Art of Fishing and the Art of Astronomy, and gave them their laws and their civilisation and their legends." For Oannes was the Osiris of the Assyrians, and did we know more of him we should hear of him having invented the Lyre and Music too.

Precisely similar are the legends which meet us at the threshold of Greek History, for it was the Lyre—says Pindar which brought peace into the world,¹ and men were wild and fierce, says Horace, till Orpheus came, who dissuaded them from rapine and bloodshed and taught them law and government,²

Orpheus, Amphion, Linus, Musæus, then, step out of the frames of Mythology, and stand forth in their true character as Lawgivers and Moral Teachers—no less authentic in their personality and their actions than Charondas and Zaleucus, Empedocles and Parmenides, and other men of later times who used the same means to convey their teachings by, and from whom we may learn that it was not the Music that produced the marvels but the thoughts and wisdom which were uttered by the Music. Music alone could never tame tigers and turn the savage into a civilised being. But Law and Order can change a bunch of mud huts into a flourishing city; and Morality can bend the fiercest warrior to delight in the domestic joys of Peace. And thus it was that Orpheus made the flocks to follow him, and Amphion built the walls of Thebes.

¹ Pind. Pyth. V. 89.

² Sylvestres homines &c.

And now into the nice question how to adjust the prize of glory and to give our Art the honour that is due, for though these great men were more than mere musicians shall we say that their lyre's sweet melody was only idle twanging and their beautiful voices need never have been tuned to song—did Music's self not soften the rugged hearts they disciplined and formed, and how far was it a sheer necessity to their glorious mission—I say into this question I would fain enter, but must leave it with other things for a more convenient time that never comes. For I must hasten on my journey nor linger any longer on this fascinating theme. For now the light of History breaks over the Pyramids of Egypt, and man's first civilisation emerges from the darkness of Prehistoric times in full maturity of beauty. What storms he has weathered before this calm came we have endeavoured to find by taking account of those less favoured men who are still in the middle of the gales. And to us peering from the blackness that encompasses the labouring vessel the scene in the gay valley of the Nile looks fair indeed—by contrast to what we are leaving it is flawless: perhaps a nearer view may reveal undreamt of imperfections: but in the meantime let us think of it at its best, and feast our eyes with the brightness of the scene.

I see Hårmony incarnate and Order in man's works before me. And hark! I hear the sound of the Lyre in Memnon's Statue, and it is worshipped as the Voice of the Sun.

END OF BOOK I.

APPENDICES.

APPENDIX A.

On the Three Stages in Central Africa and especially the Lyre Stage.

I had intended to have made a copious dissertation on the subject of this heading, which it seemed to me merited a most detailed examination, and was scarcely to be relegated to the obscurity of an Appendix considering its intimate connection with the body of the work. But the possibility of making such a dissertation has been denied me, and I can do little more than throw together the few materials I have by me, with the hope that the view I propose may commend itself on its own merits to the reader.

The same difficulty meets the musician in the case of Africa which before met the archæologist. The archæologist found the Africans invariably in the Iron Age with no trace of the Bronze or Stone Age occurring among any tribes in the continent. In the case of music we find indeed no such disappearance of both Stages, although occasionally of one i.e. the second of the three, but yet we find most of the tribes are in the Lyre Stage. I had prepared a catalogue of the African tribes with which we are acquainted, to discover whether the absence of stringed instruments prevailed in the centre, the north, or in what direction it might be of the continent. It seemed to me from the tale this catalogue told that the tribes in the lowest state of musical development, that is, those who have not acquired the use of stringed instruments, were principally in the east of the continent and the east of the central part of it. But this tabulation I was obliged to discard, owing to the conflicting accounts of travellers, and without endeavouring to trace the topography of the instruments, let us be content with the broad assertion that most of the tribes of Africa are in the Lyre Stage and some are prematurely in it, that is to say, they are unacquainted with the use of pipes, which in all strictness should have preceded the knowledge of strings,

Now what perplexes us in our appreciation of this fact is this: We have found that the Lyre belongs to a very high stage of human development; we have found it in the hands of barbarians who were just emerging to civilisation. Yet in Africa we find it known to the most degraded

savages. In all other places we find the Pipe and Drum its invariable concomitants, yet in Africa we sometimes find the Pipe wanting. It should seem then that the word, 'prematurely,' which we used a moment ago, might help us to an explanation of this fact. The occurrence of the Iron Age in all parts of Africa has been well explained by the theory, that the Art of smelting metals was passed down from the Ancient Egyptians through the negroes on their borders, and from thence spread through the whole continent of Africa. May we not assume a similar hypothesis in relation to the Lyre, namely that it was transmitted from the Egyptians to the tribes of Africa while yet they were in some cases in the Drum Stage, and in all cases before they had attained that great proximity to civilisation which in general accompanies the appearance of the instrument? The possibility of such a passage will be better imagined when we remember how many similar elements of Egyptian civilisation have found their way down, beside the particular one in question. Livingstone recognised the pestle and mortar, sieve, and corn vessels of the ancient Egyptians in the modern implements of the Makololo and Makalaka. He found throughout the south of Central Africa precisely the same form of spinning and weaving which he had seen on the frescoes and sculptures of Egyptian tombs. The arts of cooking, brewing beer and straining it, are throughout the whole of Africa, as is well known, conducted in precisely the same way as among the ancient Egyptians. Livingstone says that at Louangwa he saw men with their hunting nets, whom he could not have distinguished from the fowlers and hunters of the ancient Egyptians. Indeed if we brought more instances of the kind forward, and we might bring many, the case would be rendered a very strong one; but irrespective of such evidence as this, we must not forget the almost necessary inference that has to be drawn from the Geographical features of Africa. It is impossible for men to dwell on a large continent, with a character so uniform and intercourse so comparatively unembarrassed, without continual communication taking place between the most distant inhabitants, and the productions of the more civilised finding their way at least as rarities to the more barbarous tribes. Even at the present day English wares bartered at Mombas, which is on the east coast of South Africa, have been afterwards recognised by the same traders at Mogador, which is on the west coast of North Africa. 1 If such traffic can take place within the experiences of a few traders to day, what untold traffic must have occurred in the course of ten thousand years past! And what more likely to have been passed from hand to hand and from tribe to tribe than an

1. Waitz. *Anthropologie*. II. 101.

instrument of music such as the Lyre, which was so great a novelty to savages in the condition of the Africans? Accordingly we find the shapes of the African harps are strikingly similar to those of the ancient Egyptians. Let alone the ordinary shape of the ancient Egyptian harps¹ which we find is the common shape of the African tribes, as among the Shekianis and Bechuanas, we have also the singular form mentioned on p.—at Karague, and also among the Wahuma tribes. And if these may be explained away as but the natural forms which any one would use who made a harp—which however would be a ridiculous argument—we have one instrument the paternity of which can admit of no doubt; for that peculiar cross between the lute and the harp, which I have yet to mention as the connecting link between these two forms, and as peculiar to the ancient Egyptians alone of all the world, appears as a constant form among the African savages of the Soudan, by whom it is called the *Nanga*. As the Chinese Tche or mouth organ appears again in the Javan rattle, which is made like it but used for a different purpose, so does the ancient Egyptian *Nefer* re-appear in the Soudan trumpet, which resembles it in external appearance perhaps, but not in use, for it is a wind instrument not a string, but certainly is called by the same name. The negroes of the Soudan call their drums by the same name as the ancient Egyptians—*Daluka*, and the drums are precisely identical. Many similar instances would no doubt be obtainable, were the musical information about the African tribes more copious. And this is the reason why I think that the Lyre came into Africa from the ancient Egyptians, because other musical instruments and other things such as implements &c., and arts &c. passed down the continent from ancient Egypt, and also because it seems impossible that savages, at the low condition of development the Africans are, could have risen so high as to invent this poetical instrument themselves. It has been prematurely introduced, I take it, and certainly their use of it justifies the idea. For it is generally used as a mere idle instrument, and often fitted with keys of iron, or struck with rods like a dulcimer, and has pieces of shells and tin hung to it, to make a jingling accompaniment. It serves the same office which the Pipe does among other savages—to accompany the dance, or to amuse the ear; but as to being an instrument for poets, as to being the companion of bards and minstrels, we do not find any such fate has befallen the Lyre of Africa. So we prefer to consider it a premature importation from civilised neighbours, which has not taken root and flourished, because the new possessors were not prepared to receive it.

1. As on p—

APPENDIX B.

On Darwin's Theory of the Origin of Instrumental Music.

Darwin's ingenious hypothesis in *Descent of Man*, which finds the Origin of Instrumental Music in the Love Call, is open to the somewhat serious objection, that in the case of all the birds, which he enumerates as employing instrumental music for a love call, the male bird is always furnished by nature with some personal peculiarity wanting or half-developed in the female, which is naturally adapted to the making of sound. The Indian bustard and the *Chamæpetes unicolor* are in a manner typical of the rest of the instances he quotes, of which the first, for instance, has its primary wing feathers greatly acuminate and with these it makes a humming noise while courting the female. And it is because of the female's deficiency, and consequent incapacity to produce the like, that she feels attracted by the sound. But has man any acuminate wing feathers which woman has not? Are not man and woman precisely even in the matter? And this being so, what attraction could woman find in the playing of those rude instruments, extemporised drums, that she could quite as easily perform upon, herself? If it could be proved that man has some exclusive personal advantage, which fits him for playing the rude extemporised instruments with which music began, the hypothesis might stand. But this cannot be shown.

APPENDIX C.

On Darwin's Theory of the Origin of Vocal Music.

Darwin's admirable hypothesis in *Descent of Man*, which finds the Origin of Vocal Music in the Love Call, is open to the objection that in all the birds which he cites, the voice of the male is much sweeter than that of the female, whereas in man the opposite is the case. It might however be fairly argued that the Love Call, though first used by the male to attract the female, was afterwards perhaps abandoned by him and adopted by her in her turn as a means of attracting the male. Certainly the sensual passions of the females are among all savage races much stronger than those of the opposite sex. And a very good analogy might be struck with Dancing which undoubtedly arose from the Love

Call (to keep the name), must have originated with the male, agreeably to the nature of all animals, and as certainly has been abandoned by him in course of time and adopted by the female, with whom among savages it is the usual means of attracting the opposite sex. All the dances of savages, except the war dances, are performed by women, sometimes, though not nearly so often, by women and men, and are of the most licentious description, thus showing clearly enough their original object. cf. Cook. *passim*, particularly his account of the Timorodee. Cameron *passim* &c. &c. But even with this analogy accounting for the superiority of the female over the male in a department which at first was the male's domain, it brings yet more clearly into relief an unsatisfactory point of Darwin's theory, which is that the songs of savage races are never Love Songs (I have never met with any), but always War Songs or Songs of triumph or Panegyric, or Dirges. Now if their original theme, before language was used, had been Love, we should probably find traces of this in the songs as we do in the dances, which certainly owe their origin to this passion. His remarks on the Musical Gibbon seem rather to prove that the usual method of Love-making with Apes is *not* prefaced or carried on by songs, and that this animal is an exception to the rule.

But even supposing that man did use his voice as a Love Call (which I do not grant for an instant), Darwin is surely wrong when he says that 'the vocal organs were primarily used and perfected in the practice of this Love call,' whereas it is probable that not until man had fully tested and satisfied himself of the power of his voice, and become familiar with its various tones, would such a thing as the Love Call be conceived. It is narrowing the dominion of music too much to limit its origin to love, instead of the broader ground of all human emotion, which is the admirable theory of Theophrastus centuries ago, and which we prefer to maintain to day.¹

1. Plutarch, Quæstiones Sympos. I. 2.



BOOK II.

THE MUSIC OF THE ELDER CIVILISATIONS

AND OF

THE GREEKS.

BOOK II.

THE MUSIC OF THE ELDER CIVILISATIONS

AND OF

THE GREEKS.

THE LYRE RACES.

CHAPTER I.

THE EGYPTIANS.

Passing now from the fastnesses of the barbarian to the lawns and enclosures of civilised man, it will behove us to see under what guise our Art appears under these new conditions. We left it in the keeping of sages and lawgivers a great Moral power in the world, at every turn impressing its influence on the minds of men, overarching and brightening their rude lives like a rainbow, in whose vermilion was dipt the woof of all their culture. But bidding adieu to brawny warriors rushing song-intoxicated into battle, white-robed priests, harp in hand, leading the way, steppes and forests, mud cabins and leaf huts, cromlechs, maraudings, and all the belongings of barbarous man, let us enter the land

of the Pyramids, and take a walk through Thebes or Heliopolis at say the beginning of the 19th dynasty, when the power of Egypt, which had been steadily mounting during the 18th dynasty, had now reached its full plenitude and prosperity under the sceptre of Rameses II., and let us commence a tour of discovery in search of Music. And passing down the crowded streets, where through the open shop fronts we may see the carpenters at work with saws, mallets, chisels, planes, and gimlets,¹ the goldsmiths with files, pincers, and blowpipes worked by bellows,² the coopers drawing out wine through siphons,³ the brushmakers making brushes,⁴ the painters varnishing and painting camp stools,⁵ chairs, arm-chairs, tables—taking care to steer clear of the great benches at the shop doors of the poulterers, butchers, fruiterers, oil-merchants, on which the shopkeepers sit bargaining and haggling with their customers⁶—as we go along, I say, we shall be able to observe the signs of the times, and remark how different everything is to the state in which we left it in our last book. These carpenters, shoemakers, coopers, curriers, that fill the Egyptian streets, have other things to do than think of warbling. They have so many tubs, shoes, tables to make before nightfall, and everything must be put aside till their work is done. Besides why should they sing? You may sing when you have won a battle, but there is not much use in falling into such ecstasy over the completion of a tub. The stimulus to that joyous bursting out of animal spirits, which is Singing, is clean gone now. And could we imagine it for a moment revived, it is questionable whether it would have any effect. For the

¹ Brugsch Gräberwelt. p. 24. ² Wilkinson, Manners and Customs of the Ancient Egyptians. III. 400 sq. ³ Ib. ⁴ Ib. ⁵ Ib. ⁶ Wilkinson, p. 406.

lesson of Self Restraint, which is the first chapter of Civilisation, has been learnt only too well, and men have passed from men into machines—cogs in a vast piece of intricate wheelwork, and the great wheel goes on and never stands still a moment.

But one cut are they above the gangs of slaves and captives whom we may see at work in the adjoining fields—cutting clay and baking bricks, and wincing under the lash of the taskmaster. These work through fear of the whip, the others through fear of Poverty and Want, and with both incessant toil is the order of the day.

It is plain therefore that I must not look for Music among these “stinking masses,”¹ “miserable slaves,”² ‘craven labourers,’³ for such are the terms which the officers of Pharaoh’s court delight to apply to these noble fellows, who have thus humbly and gallantly fallen into line, and are quietly carrying on the work which the new scheme of life apportioned them; for they turn neither to the right nor to the left from the work before them, and the grating of the saws and the clatter of the hammers are all the Music that I hear. Where then am I to find what I am in search of? I am told that if I go to the house of Menu-hotep I shall find it. I go to the house of Menu-hotep accordingly, and I find there is a dinner party on, and am hurried along in the crowd of guests and servants, past the fragrant kitchen, where rounds of beef, quarters of kid and wild goat, haunches of gazelle, geese, ducks, widgeons, quails,⁴ are all roasting and boiling away—cooks at work with pots, pans, and cauldrons,⁵ confectioners making maccaroni, batter, and all sorts of

1 Brugsch's *Geschichte Ägyptens unter den Pharaonen* p. 21. 2 *Ib.* 3 *Ib.*

4 Wilkinson, III, 5 *Ib.*

sweetmeats¹—past the kitchen up to the dining-hall in the press of the throng; and the dining-hall is brilliantly lighted and crowded with guests,² and there are slaves handing cups of wine³—others holding vases of ointment and flowers⁴—others presenting grapes, figs, lotus flowers, costly cakes;⁵ or throwing necklaces of jewels with reckless extravagance round the necks of the guests—⁶ and there—I hear it—and at the far end of the room I see it—our Art and its representatives—four women and two men singing and clapping their hands to mark the time, one woman playing on the double pipe and one man playing the harp,⁷ amidst all the clatter of the dishes and the chatter of the guests—but one flower more are they, one sweet odour more in the general bouquet and perfume of delight. They are all slaves every one of them, and do obeisance to the master of the house when they enter the room.⁸

And now the dinner is over, and jugglers come in to do conjuring tricks,⁹ acrobats,¹⁰ dancing women,¹¹ a young girl who dances a skipping-rope dance through a hoop,¹² and she dances to the time of the flute;¹³ and men come in who throw a ball up in the air and catch it in all sorts of marvellous positions. And as the hired amusers go on with their work, the musicians get so mixed up with the jugglers and tumblers that I can't tell which from which.

1. *Ib.* 2. *Ib.* 3. See the frescoes and sculptures in Rosellini. *I monumenti dell' Egitto* Tavole II. 4. *Ib.* 5. *Ib.* 6. *Ib.* 79. 7. See the group in Lauth's article on ancient Egyptian music in the *Sitzungsberichte der Münchener Akademie* for 1873. 8. Rosellini *loc. cit.* 9. Rosellini, II. 100. 10. *Ib.* 11. *Ib.* 12. Wilkinson III. 13. *Ib.* 14. Rosellini, I. *Monumenti dell' Egitto.* Tavole. II. 100.

II.

We left Music a Life Speech. We find it an *article de luxe*. What was once the common property of all has become the prerogative of a chosen few. It should seem that in this matter Music, Joy, and Freedom have fared alike.

The Barbarian's birthright—which are these three things—is made so little account of now, that the toiling masses, in their stern conception of life, yield it up without a murmur to the idlers who flirt with it. There has been a sad dwindling in the estimation of Music since Civilisation set in, if the greater part of men can now make shift to do without it, and the rest are content to make its acquaintance by deputy.¹ And the reason of this dwindling must plainly be that Music no longer answers any practical purpose in life. History, religion, morals, law have left the old channel through which they flowed; and the scribes, philosophers, jurists, and others whom the disintegration of knowledge has brought into being, would laugh at the idea of chanting their lucubrations—and with reason too, for the pen has taken the place of the Lyre, and has been found a much more manageable instrument. Joy and freedom can no longer fill the vacuum, for they have been banished from the majority of lives, and their fortunate possessors are too much bewildered with the numberless ducts of happiness at their disposal to concentrate its flood on catgut. The old channel therefore is quite dried up, and until something is directed into it again lies unused and worthless. Music must therefore be

¹ Cf. with this, Wilkinson, II. 241. cf. also *infra* p. 31.

content to drag on an uneventful existence until better days arrive—of no more account than tapestry and embroidery, perhaps not so much. Each age has its art, and in these days of the first civilisation, when men were in all the first blush of the new knowledge of the marvellous power that lies in the united effort of many, that Art, which is produced by such effort, and is the most obvious and direct expression of such knowledge, was the Art of the time. Architecture darkened the sun. Beside the Pyramids what is a fiddlestring? Architects married kings' daughters,¹ and the Musicians were slaves.

It is thus that we must look at our theme now. It has lost considerably in dignity, perhaps, but not in human interest. And these slave-minstrels are as dear to me as any in the long roll that I shall hereafter treat of.

Their business was to attend the banquets of the great, and play and sing for the amusement of the company; and we find them constantly represented in the sculptures in groups of from two to eight persons—some women and some men—playing on various instruments as the harp, pipe, flute—the harp, lute, flute—the harp, lyre, lute—the lyre, flute, and double-pipe—the harp, the double-pipe, and the tambourine—the principal collocation as it should seem being the harp, double-pipe, lute, and flute; or the harp, double-pipe, lyre, and flute—another favourite one being the harp, double-pipe, lute, lyre, and tambourine, and other similar collocations might be mentioned, which it will be needless to set down here.

Such is the tale which the sculptures tell, and it may furnish us with materials for copious disquisition.

¹ Brugsch, *Geschichte Ägyptens*, I. 60.

For in the first place the arrangement of the musicians in groups, will show us that the Music has closely followed in the steps of Life. The effect of Civilisation on Life has been to assemble men in masses, and teach them to work together. Its effect on Music has been to assemble musicians into bands, and teach them to play together. Towns have been founded in the one case, and Concerts in the other.

And secondly, let us not forget that we are in the land of hieroglyphics, and that besides the figures on the surface, a hidden meaning may remain behind. For the sculptors who gave us these books of stone, which we have just read off into words, are indeed the historians and annalists of Egypt. But in reading the books that they have left us, we must remember that we are not perusing the words of men who could write as they pleased, but the words of men who had only a limited space at their disposal to express themselves in. When therefore they would speak of an army, they sculptured four men—this had to do duty for as many thousand. When they would show us how the obelisks were dragged to their resting places, for which thousands of men were necessary, they were compelled by straits of room to abridge the numbers to at the utmost four batches of workmen,—six in each batch. The trains of captives who were brought back from war, were symbolised rather than expressed by one captive apiece, and the chief was made to do duty for a whole tribe. This then was the sculptural method. Compelled as the carvers were to utilise and make the most of every inch of space at their disposal, they endeavoured to hit off the most salient features of the scene, rather than to express the whole entire, which would have been impossible—their records are essentially abridgements, and as in the pictures of the brickmaking,

we find one man kneading the clay, one man cutting it, one man baking it, one man carrying it, who we know are to be taken as the symbols of many kneaders, cutters, and carriers, so in the pictures of the concerts we must not necessarily suppose that one harper, one piper, one fluteplayer, and one singer, by any means form the entire band, but that on the contrary they are only the typical representatives each of a whole division of performers, and that as before the chief is made to do duty for the tribe. It will be well, therefore, to modify or rearrange those groups of minstrels whom we have formerly given, saying that they were five, six, or eight in number; but now we must assume them many more than six or eight. For I say there is no limit to the elasticity of the notions which we should conceive about the Egyptian musical performances. Admiration of bigness was a part of the national character, and the music must have had its bulk and magnitude as other things had. "When one thinks of the Egypt of Cheops and Cephren," says M. Renan, "*on est pris de vertige.*"¹ Everything was done on a scale of vastness and profusion—ten or fifteen large estates were the usual allotment of one Egyptian gentleman²—thousands of droves of oxen ranged on his pastures³—the slaves who worked in his fields and attended in his house were numbered by tens of thousands.⁴

Now Tebhen, the son of Hum-chopat, was an Egyptian grandee of the time of Cheops, and like every other gentleman of his time he had a certain contingent of his slaves told off to do the music work. And if we take the reading of his tomb literally,

¹ E. Renan, *Revue des deux mondes*, 1865. ² *Ib.* ³ *Ib.* ⁴ *Ib.*

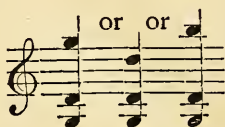
two harpers, two fluteplayers, and one piper were all that he could spare out of his immense establishment.¹ What a beggarly remainder! Why even in Ptolemy Philadelphus' time, when the Egyptians were pigmies compared to these old Pyramid men, the festival orchestra of the Royal Palace could consist of six hundred performers,² and the stock orchestra of probably half that number. I think if Tebhen heard of the parsimonious character with which his musical arrangements have hitherto been credited, he would turn in his grave.

This is the second point I wanted to bring out. And it seems to me that putting actual testimony aside, speculation might have led us to the same result, by comparing the parallel cases of Venice and our own times, when a spirit of centralisation and the consequent throwing of large resources in the hands of individual men, have communicated breadth and vastness to the Music of the time. Trebly more would they do so when the world was younger, and men felt more keenly than they do now the glory of lordship and the divinity of power.

And next to recur to our hieroglyphic again. As a mere mechanical result of grouping such various instruments together, some form of Harmony must have gradually grown up. If an orchestra consisting of Harps, Lyres, Lutes, Tambourines, Double pipes. Single pipes, Flutes—if all these played the air, what a waste of good sound! And men knew what Accompaniment was very well too, for they had used it in the Lyre Stage; so that to credit the Egyptian bands with only playing the air, or only playing in octave, as some have done, seems a hardier supposition

1 Champollion. *Antiquités*. V. 17. 6. 2 Athenæus.

than to credit them with playing a Harmony: which whether it partook of the nature of a mere single part accompaniment, or whether it were a regular 3 or 4 part Harmony, may admit conjecture. But most probably it was the latter. For let us take the much abused band of Tebhen that we have spoken of—it is composed of 2 Harpers (I give the numbers on the sculpture) 2 Flute Players, 1 Pipe Player, 4 Male, 3 Female Singers—all these are playing and singing together. Now the Pipe cannot be playing in unison with the flute¹ because it is shorter and therefore higher; besides this, even though they were of the same pitch, the flute is being sounded in its lowest note and the pipe in its middle register; while the other flute is likewise being sounded in its middle register, and therefore is giving a sound midway between the first flute and the pipe, with such

a result as this:  for though it

may be presumed that the Pipe doubles one of the Flutes, it is plain that the flutes are not doubling each other. But, meanwhile, what are the Harpers doing? Are they doubling? Or are the Male and Female singers doubling? If they all doubled the octave and 5th, the effect would be the thinnest and puniest imaginable—and ten times thinner by the multiplicity of the performers. When a chord of octave and 5th is sounded—especially by a large band—the 5th is scarcely heard. It might as well be left out for all that it enriches the sound. And shall we imagine that

¹ This fact is well brought out in Chappel's "History of Music."

these big orchestras, the whole *raison d'être* of which was to procure breadth and richness of tone, were content to limit themselves to two notes at once and one of them a dummy. I should rather say that they would err on the side of luxuriance rather than of chastity—great discords, uncouth barbaric chords, ponderous chords, colossal harmonies I should expect to have heard had I listened to those old Egyptian concerts.¹ Big orchestras always mean luxuriant Harmony, as he that reflects on the History of Music will know. And it was in keeping with the Egyptian genius, which was always hankering after bigness and adored combination. They could never be content with soloists but must have great groups of performers;² even a chorus was not enough, they must add instruments;³ and it may be remarked as strikingly suggestive of the national character that their favourite instrument (of the Wind family) was always the *Double Pipe* that gave (*dextra et sinistra*) a treble and a bass (*biforem cantum*) at the same time. Now it seems hard to believe that this tendency to massing and grouping while appearing so strongly in everything that surrounded the music, should yet be banished from the music itself.

It should seem that the Melody was more likely to have been lost in the Harmony, than the Harmony

1 This statement must not be accepted as a rash or hasty one, and having thought over it frequently, I do not feel disposed to alter it in the slightest. I had since thought that we must limit the Egyptian harmony to much slenderer dimensions, since otherwise we should have found traces of what I speak of in Greek Music, which lay under obligation to the Egyptian. Yet it is on the other hand more probable that the Greeks singled out the best and purest things for their imitation, and let the unwieldy and barbaric be. Let us think of their parallel obligations in Architecture and Sculpture, and we shall have no difficulty in understanding this.

2 The sculptures in Rosellini and Champollion show us clearly that soloists were quite the exception.

3 There are but two or three instances of singers unaccompanied.

in the Melody. Since Melody is the musical reflection of Individualism, and only appears in those epochs when the Individual man comes prominently forward on the scene. Such was the savage, and such have men been at various epochs, and particularly transitional epochs, in the world's history since that time. But Harmony is the musical reflection of Organic States, when the Individual is sacrificed to the mass. Egypt's history is but the history of such perennial sacrifice. And that Harmony should take the *pas* of Melody there was natural.

I have spoken of their Harmony as 'luxuriant,' but I must add a qualification. The Harp was the foundation of the Egyptian orchestra. Now the Harp is essentially Anti-chromatic—even since the invention of Pedals it rebels against accidentals—and before Pedals were invented, the Harp could only play a straight up and down Diatonic scale. It is plain, therefore, that the Egyptian Harmony was purely diatonic, such a thing as modern modulation utterly unknown, and every piece from beginning to end played in the same key.

Now a full Egyptian Orchestra was thus composed:—


- 20 Harps
- 8 Lutes
- 5 or 6 Lyres
- 6 or 7 Double Pipes
- 5 or 6 Flutes
- 1 or 2 Pipes (rarely used)
- 2 or 3 Tambourines (seldom used)¹

¹ This specification is based on a calculation I have made from the Sculptures, in which I find that the Harps form 40 per cent of the total number of concert instruments employed, the Pipes 2 per cent, Flutes 11 per cent, Double Pipes 13 per cent, Lutes 16 per cent, Lyres 11 per cent, Tambourines 5 per cent. Now let us collate this specification which we obtain from the Sculptures, with the proportions of the

If Vocalists were added, which was not necessarily the rule by any means, they would number about three fourths as many as the Harpers.

This makes sixty-five in all, which seems a fair maximum for the establishment of a private gentleman, since musical performances were always indoors, and the dimensions of the hall must be taken into consideration, otherwise¹ the number might have been indefinitely extended, as doubtless in the Royal Orchestras it was much extended. The number of performers in that Orchestra of Ptolemy Philadelphus which I have mentioned was 600; but as this was a Festival Orchestra, we may perhaps compute, as we have computed, the stock Royal Orchestra at half that number.

The Compass of the Egyptian Orchestra was four octaves and a half—that is to say considerably more than half that of the Modern Orchestra.


Taking B  as the bottom note, because

it was the lowest note of the Assyrian Scale,² and probably also that of the Egyptian, as it was of other ancient nations of whom we shall hereafter treat³—

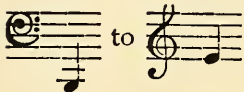
Royal Orchestra in Ptolemy Philadelphus' time. Athenæus says that of the 600 that composed it 30 were harpers, and though we might well assume that these 300 were players on the harp alone, yet it is probable from the word *κιθαριστῆς* that we must take it generally as "players on stringed instruments," including, that is to say, lute players and lyre players too. So of an orchestra of 600, half were strings; and if we add up our strings 20-8-5..33 we shall find that they likewise make half of the number we have assumed as the total—65.

¹ If we could be sure that the courts of the houses were ever used for musical performances, and they would seem to invite the use in such a climate, we might imagine, as I say indefinite orchestras. ² That is B (Infrap.) We are assuming the Egyptian an octave lower. The return to Cb of late years in tuning modern harps is, I take it, an instance of Reversion.

³ E. g.—the Chinese whose oldest mode of scale was in B, (Infra p.-).

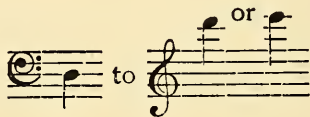
taking B  then as the bottom note, the

compass of the Great Harps was from—

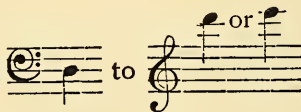
 [which seems a fair computation for strings,

the lowest of which was 6 ft. long and proportionately thick, requiring a muscular effort to twang it—whence it was that women were precluded from playing the Great Harp.] 1

Of the Small Harps from

 2

Of the Lyres (like the small Harps)

From 

[For we are told that in the reign of Amasis Harps of 14 strings and Lyres of 17 were used together,³ and it seems plain that the object of so using them was that together they might cover the whole compass of the orchestral gamut: and since we cannot place the highest note of the Lyre much above “d” or “e” because this was the limit of the highest known Egyptian instrument⁴—nor the lowest much lower than “d” if the instrument was to be of any use in supplementing the Great Harp, we will suffer one 8ve to overlap which we cannot help and conjecture its compass as above.]

Now the Harps and Lyres are not difficult to conjecture, for when we have assumed a bottom note we have merely to count up the number of strings on the

1 See the harpers in Rosellini, I monumenti. II. 97. Tavole, and particularly the left hand one. 2 The Small Harp was used for the same purpose as the lyre (i.e. to accompany the Great Harp), and therefore I have given it the same compass.

3 Wilkinson. II.

4 Wilkinson. II.

sculptures, one note for each string, and we get the compass. And the number of strings in the Great Harps range from 10 to 18,¹ and in the Small Harps from 4 to 21,² and in the Lyres from 4 to 22 strings.³ And the compasses of these instruments have been given.

But when we come to the Lutes it is a very different thing, for the strings of lutes are tuned at considerable intervals from one another because they are stopped; and we cannot know the number of notes a Lute has, unless we know how many frets it has on its neck. But the extreme length of the neck in these Egyptian Lutes, shows us that they must have had very many frets, or that each string must have been stopped many times, which comes to the same thing. And then we know from Diodorus that the Egyptian lute had three strings,⁴ and some on the sculptures we find with 4 strings;⁵ so that if we

4 This is the highest note in the Treble Flute discovered in the Tombs of Thebes. This Treble Flute does not come into prominence till late in Egyptian Musical History, and we have not admitted it into the orchestra, because there is no warrant for so doing from the sculptures.

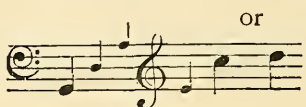
1 Bruce Travels in Abyssinia I. 126. sq. Bruce's Harps are very good types of the Great Harp, nor does it seem by the sculptures that the number of strings in the Great Harp ever went beyond 18, which is the number in his largest Harp. It is a pity his researches were interrupted, for there were many more harps in the tomb where he found these, and Bruce would have drawn them all, had not his guides become refractory at his long stay, and with great clamour and marks of insubordination dashed their torches against the largest harp, leaving him and his companions in the dark.

2 Engel. Music of most Ancient Nations. p. 181. 4, 7, 8, 9, 10, 13, 18, 20. and on p. 183. he sets down the highest as 21 strings.

3 Wilkinson. (Manners and Customs of the Ancient Egyptians. 1. 462.) gives 4, 6, 7, 8, 9, 10, 11, 12, 14, 17, 20, 21, and 22 strings. 4 Diodorus. I. 16.

5 Or rather 4 pegs, for it is hard to see the number of strings on a flat surface. And even if these pegs are only tassels, as some have conjectured and as indeed sometimes they are tassels, this would make no difference in the computation of the strings.

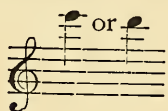
imagine these strings tuned in 5ths or 6ths to each other, we shall get such a compass as this for our

Lute,  for the neck is so

long that we are compelled to assume a low note as the bottom one.¹

And the Flutes—it will be hard to conjecture their compass too, since we do not know the number of stops; yet their great length marks them out as an Alto or Tenor rather than a Treble instrument. And then they are held obliquely not horizontally like our own Flutes,² and perhaps this was because they were too heavy for the arms to support in a horizontal position. So this is all the more reason for conceiving them a Tenor or Alto instrument. And we will assign them a compass somewhat similar to the Lute, only not so low in their bottom notes.

The highest instrument was the Pipe. It possessed but few stops and belonged to the hautboy order of instrument. So we will confine it within hautboy limits

 for its top note, and perhaps 7 notes

on this side of it for its compass.

Now as to how precisely these instruments were arranged in combination—whether the Harps played a

¹ The traditional method of dealing with this lute, as I remember from Dr. Burney, is to assume its tuning the same with that of the Lute of Orpheus, 1, 4, 5, 8, i.e. the 2nd, 3rd, and 4th strings tuned in 4th, 5th, and 8ve to the first. The next step is to prove that Orpheus got his lute from Egypt, which is a harder matter.

² Champollion. *Antiquités*. V. 17. 6.

substantial melody, which was repeated by the Lutes an 8ve above, with chords perhaps in addition, since chords are the Lute's forte; while close on these came the Double Pipe's bass reed and the Tenor Flute; while the Lyre and the Small Harp filled in the harmony above, and highest of all (though rarely used) the Pipe warbled deliciously—may admit conjecture.¹

Yet this noble pomp of instruments and voices, this triumph of discipline and art was but, like the Pyramids, the monument of their slavery. Giant stones were piled in hills by toil incalculable—to enclose the carcass of a *king*. Instruments were heaped together in glorious profusion—the exploits of three thousand years to come beggared quite—men condemned to the music-room, as they were to the stone quarries, to practise their instruments eternally, and pass their lives in learning parts by heart²—and all to enliven a gentleman's dinner parties. There a king's carcass, here a nobleman's stomach was the matter at stake. They raised Pyramids to bid defiance to death, and they raised a Pyramid to bid "*Viva la joia*" to life. And Music was that Pyramid.

Hence we shall understand why the Orchestra was composed as it was. Why it was a mass of Harps and other strings, accompanied by the voices of such

1 The method of playing the Harp was much the same as at the present day. In one or two points however there were differences: the thumb and little finger were the chief fingers employed, instead of the thumb and third finger as at present—this was probably owing to the distance of the strings apart; also the harp was held on either shoulder instead of on the right exclusively. Even already, however, there seems to have been a preference for the right shoulder, which may be the origin of the modern habit.

2 Though the Egyptians must probably be credited with the possession of a musical notation, the performers on the sculptures always play from memory.

melodious instruments as the Flute and Double Pipe, why women formed the majority of the singers and at least half the instrumentalists, why such instruments as the Trumpet, Drum,¹ Cymbals² were carefully excluded—in one word, why softness and sweetness were aimed at in its composition rather than strength and power.³ Yet we may well admire how strangely out of keeping with the manifestness of the intention is the way in which that intention was carried out. There is a massiveness and solidity about the orchestra that is unmistakeable. Presided over by the Great Harp, whose tone approached that of our Double Basses, the second instrument in point of importance was the Lute, likewise a deep-toned instrument of the Bass or Baritone order, then came the Double-Pipes with their additional contribution to the Bass element. The Flutes, as we have seen, were Alto or Tenor. The range of the Lyres and small Harps comprised more Tenor and Alto than they did Soprano, and the Soprano single Pipe was rarely used. Thus the whole *schwerpunkt* of the Orchestra was in the Bass, Tenor, and Alto registers. So smitten were the Egyptians with the passion for massiveness that this was the lightest thing in Orchestras they could achieve.

Now passing from the Orchestra to the Music the Orchestra played, we will examine its character in turn. And I think we may make a fair guess at its character. For when we remember the servitude of the musicians and how they lived but for the pleasure and on the sufferance of their lord, we cannot expect any very high or manly feeling to have pervaded

1 They were only used in the armies. Clemens Alex. Stromateis. II. 164.

2 Cymbals were confined to religious ceremony. Wilkinson, II. 256.

3 Ælian draws a similar conclusion about the Byzantine Music from the absence of the Trumpet. (Various Histories, III. 14).

their compositions. And if any of them ever ventured to entertain lofty ideas about his art,—*ne sutor ultra crepidam*, and we may be sure he would pretty soon have had to drop them. And we have spoken about the sweetness of the music, and I think we may go on to embellish our conception of it and to bring the music bodily before our mind; for let us remember the occasions on which the performances took place—during banquets and before them, “while the dinner was preparing;” and we need only enquire what the demand is on such occasions to form a very fair notion of what the supply would be. So we may imagine that a calm and tranquil music preceded the banquet, such as would compose the nerves of the guests and put their appetites in good trim, and a sparkling, effervescent music accompanied it, bright and glittering like the lights and the jewels, yet not so loud as to drown the conversation, and particularly subdued when Trimalcion himself made a *bon mot*.¹ It will be well therefore to credit the musicians with considerable powers of expression and chiaroscuro. Nay we might go beyond this without offence, and credit them with a dramatic power, in so far as they were the æsthetic reflections of a scene that was notoriously dramatic. For when the skeleton was introduced towards the close of the feast, can we imagine a better pendant or a more natural one than the wailings of the singers, the muffled tones of the flutes, and the growling of the bass on the Harp?

1 If we may judge from the dinner music of Romance:—“They took their places at the table, and had scarcely seated themselves when a number of slaves, belonging to the princess, began a delightful concert of vocal and instrumental music, which continued during the whole of the repast. As the instruments were kept very soft they did not interrupt any conversation between the prince and the princess.”

We shall at any rate do no wrong if we credit them with a high degree of technical skill, which it will be plain they could not but acquire in the course of a life devoted to no other occupation than that of Music, since most probably they were brought up to their work from their earliest years. And allowing this predication of the musicians to flow into the Music, we shall conclude that the music itself (since composers write as they play) was full of technical difficulties,—¹ and this will give us an additional reason why the practice of the art in Egypt was in all cases limited to professional performers, who were the only musicians known in Egypt.

There is another point about Egyptian Music I will now mention. It was Arrhythmic rather than Rhythmic. Not only does the absence of percussion instruments from the orchestra point in this direction, but the constant presence of conductors also suggests the same. For Music that is alive with Rhythm does not want conducting. It goes of itself.² Its short groups of notes and tripping metres caper on unbidden. But a Music that has long phrases and weak rhythms—where this has to be played a conductor is indispensable, or otherwise the performers could never keep together;³

1 The opinion at least of some of the ancients.—“Variosque modos Ægyptia ducit Tibia,” says Claudian in this connection, “The Egyptian pipe plays its florid strains;” where “Pharios,” the other reading, must be condemned as an inept reading unworthy of Claudian.

2 Hence the most useless of conductors is the conductor of the ball room orchestra—for which reason he generally plays the fiddle at the same time.

3 And I would particularly cite the analogy of modern times, for the history of conducting shows us that it is only of late years since the arrhythmic music of modern Germany has come into vogue that the conductor has taken up the prominent position in the orchestra which we find him occupying to-day. For in preceding times it was sufficient for the composer to preside at the piano, as Rossini and other Italian opera writers used to do, or at the organ like Handel and others, and this was all the conducting necessary.

and this perhaps may be offered in explanation of the multiplicity of Egyptian conductors, of whom there were probably three for each band, one for the strings, one for the wind, and one for the vocalists.¹ And they conducted not by the *baton*, but by clapping the hands. But considering the size of the bands, the sound of the clapping had very little chance of being heard, and their role must have been very near the same dumb show which the conductor plays in a modern orchestra. For that their action was most attentively watched by the band, and that the time was taken rather from the movements of their hands than the sound of the claps, we may well imagine from the following fact: for when blind men were the singers the conductor was dispensed with as useless, and the singers beat the time themselves.

From these facts and from other similar ones it seems to me that the music was not naturally a highly rhythmic music by any means, but that it had more in common with the Chant than the Dance, to which indeed the pronounced partiality for the Harp seems otherwise to point.

But nevertheless it was much influenced and perverted from its natural way by its continual association with the dances in the *salons*, and in the emphatic style of conducting we may see a solicitude for crispness of playing, which shows that the influence of the dance, and worst of all the feminine and enervating dance, for there was no other, was very strong indeed.

1 As in the band in Lepsius. Ab. II. B. III. Bl. 53. This sculpture is otherwise interesting as furnishing one of the best indirect proofs of the size of the orchestras; for there is only one harper and one singer depicted on the sculpture, to each of whom there is a conductor. Now if they are not representative figures, what is the reason of this profusion of conductors?

But I am talking as if Egypt had only lasted a generation or two instead of six thousand years; as if the characteristics I have mentioned now had held good for all time. Starting with a tour during the reign of Rameses II., I have hitherto fixed my eye despite myself almost exclusively on his epoch, while 18 dynasties and nearly four thousand years had rolled away before Rameses and his orchestras saw the light.

I shall therefore proceed to write the history of Egyptian Music, dynasty by dynasty, from the time of Menes till the time of the Ptolemies, not only because of the light it will throw on the picture we have just been studying, but in order that viewing the various steps of the art through its rise, climax, and decline, brought close together in a small frame here, we may gather suggestions, and form anticipations about its probable course among other nations and in other parts of the world.


Up till the time of Menes gods ruled over Egypt,¹ who went about among the people civilising them and instructing them in the arts of peace, and accompanied wherever they went by troops of musicians.² What instrument these musicians played is not told us, but we may fable that they played the oldest of the Egyptian stringed instruments—the Lute of Thoth—an instrument whose antiquity is testified by the fact, that it is the only instrument which ever appears in the hieroglyphics. It was a little Lute, shaped like the ace of spades with an elongated neck, and fitted with three strings. And since there is reason to suppose that there was a time in the history of Egyptian Music when the Lute of Thoth was the only stringed instrument


1 The account is in Diodorus.

2 Ib.

known and that if any this was the time, we may infer that the character of primitive Egyptian Music before the time of Menes was of essentially the same description as that I have described in use among barbarian man—bards chanting to their lyres, singing and declaiming the order of the day, and a widespread passion for music among the people at large. And who these gods were—that they were the veritable Bards and Lawgivers who turned people to virtue and order by the power of their music, is suggested by the hieroglyphics themselves, for the Lute of Thoth is the hieroglyphic for “*Good.*”¹

Then came Menes, “the strong man,”² and with him came Egypt’s oppression. The people got their civilisation and lost their music. And now that they adopted settled habits, and left their wandering life, their tents and leaf huts began to pass into permanent stone houses, and so did the Portable Lute of Thoth into the Non-Portable Harp. And this is how it turned:—The ace



of spades  was first slightly curved thus—

 so as to admit of greater tension being


¹ Hence it was painted up at the doors of houses as a symbol of good fellowship, or perhaps to bring good luck to the owners, as we nail up a horseshoe at barn doors to-day.

² Brugsch has well brought out the characters of these early kings by literal translation of their names, which are all seen to be epithetal like the one in the text,

applied to the strings by the benefit of the curve, which would partially remove the pressure from the pegs on to the body of the wood. The instrument thus formed, however, did not remain long in use, though it appears frequently as a revived form in the later dynasties,¹ and the step once taken, the good results of the bending would be too apparent not to finish the work so happily

begun. And so  was turned into  which

when the spade part of it had been cut down, since it was no longer necessary to have a sound-board (for this is what the spade was) now that the strings were so tightly strung as they were, by this time, I say, the Lute had turned into the Harp, retaining however till the last the sign of its paternity in having the bottom

end always thicker than the top.  ² By the

4th Dynasty the change was complete, and the connecting link between it and the harp had dropped out of sight altogether.

¹ This "connecting link," if we may term it so, between the lute and harp is figured in Rosellini, II, 98, 2, 96, 5, &c. Also in Wilkinson there are figurings of it, II, 287, 214, pl. I. 2, 3, 215, 2, 2a. It is, a regular mongrel, and it would be hard to say whether it were a big lute or a small harp

² Cf. all the harps of Cheops' time in Lepsius,

It is interesting then to remark that the Egyptian Harp was a development of the Lute, which might have seemed more naturally a development of the Lyre; in any case being the progeny and perpetuation of an elder form; being to the Lyre or Lute what the pillared stone House is to the log cabin or leaf hut, or better what the minaret is to the tent—being but the badge of stationariness or the signet of permanence which man naturally impressed on the form when he became stationary himself.

By the 4th Dynasty then the change was complete, and the connecting link between Lute and Harp had dropped out of sight altogether. The Harps of the 4th Dynasty were all of the simple shape we have just mentioned,¹ but they had six strings now instead of three,² which were fastened as they had been in the Lute—to pegs at the top and to the body of the instrument itself at the bottom.³ The peculiarity of these strings is that they were all Bass, the place where the treble strings come being left quite bare;⁴ so that in these Harps we see the progenitors of the Great Harps of Rameses' time with which we are already acquainted. The orchestras of Cheops' time were very simply composed—Bass Harps, Tenor or Alto Flutes, and Single Pipes formed the *tout ensemble*.⁵ Men singers were more common than women;⁶ and dancing women had not yet flooded the *salons*.⁷ We may therefore assume a rough manly vigour to have

1 Lepsius. Denkmaeler aus Ægypten. Abtheil III. Band III. Bl. 36.

2 Ib. 3 Cf. also the Memphis harps in Wilkinson.

4 Lepsius loc cit. 5 Lepsius. II. III. 36, &c,

6 Lepsius. II. III 61. 19, 10, Rosellini. II, 94.

7 There is a marked absence of Dancing girls in the 4th 5th and 6th Dynasties. See the places in Lepsius and others hitherto cited.

characterised the music of the 4th Dynasty, an almost primitive simplicity of style, and a well marked affinity to the Chant. Yet that this was *par excellence* the era of large orchestras and large choruses, we may imagine since it was the era of Tebhen, whose musical arrangements we have before discussed, and what is more it was the era of the Great Pyramids, when, if ever, centralisation and reckless accumulation were the order of the day. We might argue from the Pyramids to the Music and predicate a plain and colossal Harmony as its leading characteristic, which probably characterised all the music of the Memphian Monarchy and remained to be the foundation of the Music of Arsinoe and Thebes.

During the 5th Dynasty (Manetho's Elephantine) the the frame of the Harp was bent still more—into a perfect semicircle, and the lower part of it was greatly thickened and had its bottom flattened, by virtue of which the Harp could stand alone.¹ In this thickening we may see the first conscious efforts at securing a sensuous fullness of tone, for hitherto it had been rather a straining at bigness of form that had carried the Harp, along but now it was bigness of tone; and in this thickening of the lower part we may see the first dim gropings after a sound-board. So that we may conjecture that the sensuous side of the Art began to claim attention under this Dynasty, seeing that there is such a pronounced move towards securing the resonance of the strings.²

By the 12th Dynasty this tendency was carried to its completion, and the Harp furnished with a perfect sound-board. In the dark period which intervened

¹ Lepsius. Denkmäler. Ab. II. Bd. III. Bl. 53. Cf. also 53.

² That this tendency should first appear in a Dynasty which ruled in Upper Egypt and not in a Memphian Dynasty is suggestive,

between the close of the 5th Dynasty and the opening of the 12th, the thickened and flattened pillar of the Harp had been first thickened still more, then hollowed out, then rounded, and finally finished off into the shape of a kettledrum. Thus was the Harp provided with a regular sound-board which greatly increased the volume of its tone.¹ Small Harps were now made as well as Great Harps²—lightness was studied in the orchestras as well as massiveness, and probably the Small Harp was a natural reaction against the profundity and volume which up till now had pervaded the Music. It ousted the somewhat tart Reed Pipe from the Orchestra,³ and probably took its place as the Treble instrument. Sweetness therefore as well as lightness was an object of study, which we may more surmise since the long-necked Lutes now begin to appear⁴—thus affording another foil to the boom of the Great Harp.

The 12th Dynasty was a busy time for commerce and manufactures, and the spirit of the age was strongly reflected in the musical world. Harps were now made of a particular sort of wood—sycamore wood⁵—which was specially imported from distant countries for the purpose;⁶ the frame was covered with all sorts of fancy devices to attract customers;⁷ and the mechanical ingenuity of the craftsmen suggested a new method of fastening the

¹ It may be seen growing in the harp of the 6th Dynasty. Lepsius. *Ab. II. Bd. IV. Bl. 109.* For this kettledrum shape of the Pedestal see the harps in Lepsius' 4th volume, and for the strong probability that it was hollowed &c., see Ambros. *Geschichte der Musik, I.*, where the subject is fully discussed.

² Rosellini. *I Monumenti. Tavole. II. 96.* ³ *Ib. II. 96, 1.*

⁴ *Ib. 95, 96.* ⁵ Cf. the harp in the Berlin Museum. There is also one I fancy in the Louvre, also of sycamore wood.

⁶ The sycamore does not grow in Egypt.

⁷ Cf. the harps in Rosellini, *II. 96, 1, 96. 6, &c.*

strings, which bears a close resemblance to the way in use at the present time. Egypt, which was now the centre of the civilised world, was brought into contact with many foreign nations, products of all parts of the earth flowed into its markets, and among the rest a new musical instrument which had never been seen in Egypt before. And this is how it came. A son of Chnumhotep, an Egyptian grandee, had need of some paint to paint his eyes with, which was only to be obtained in a certain region of Palestine, that was inhabited by Semites of the Amu. And as Chnumhotep was a man of consideration, a family of Semites, hearing what his son wanted, set off on a pilgrimage to Egypt with a supply of the paint, in the hopes of driving a good bargain, or else, perhaps, they meant to make an offering of it in return for the great man's protection. Now one of these Semites was a musician, and naturally brought his instrument with him, and the Egyptians who knew only Harps and Lutes were for the first time in their lives gratified with the sight of a real *Lyre*—and that too of so antique and primitive construction that even the Lute of Thoth, the Harp's great-grandfather, was quite put out of court in point of senility.¹ This Semitic Lyre was merely a battered old square board, of which the top part was hollowed out into a kind of gibbous frame, on which 7 strings were strung. There was no attempt at decoration: even the edges of the board were all left rough; and the strings were simply twisted round the frame and tied in knots. Primitive though the thing was, it took nevertheless, and what is stranger still, the old scooped-out board

¹ The fresco is in Lepsius, *Denkmäler*. Ab. II, IV, 133. Cf. also the account of the fresco in Brugsch, *Geschichte Ägyptens*, I, 148.

form was still retained, nor was any attempt made to improve upon it;¹ so that side by side with the glorious Harps of the time, we see this shabby old weather-beaten instrument, coming hot from the Patriarchs, take up a position of easy familiarity. Its tenure of favour, however, would probably have been as brief as that of most oddities, had not its advent been shortly succeeded by the arrival of the Shepherd Kings, who being much wilder Semites than the obsequious family who brought the paint, probably brought a still ruder form of their national instrument along with them. And now the luckless Egyptians, who had at first good-humouredly patronised the instrument as a *bete sauvage* had it forced on their notice in a way they were little prepared for. And for five hundred years, as long as the Shepherds lasted, they had to endure it. If the Shepherds were an abomination to the Egyptians, what must the Shepherds' Music have been!

Though it be the fashion to describe the Shepherds as having been in time completely absorbed into the Egyptian nation, and to find the solitary relic of their supremacy in the enrolment of their god, Set, in the Egyptian Pantheon, I think that another relic must be found in the establishment of the Lyre in Egyptian Music. Unknown in Egypt till a little before their arrival, we find it by the time of their disappearance, that is by the beginning of the 18th dynasty, a recognised component of the Egyptian Orchestra; having in the interim, indeed, undergone many improvements, not only in the increase of the number of its strings, but also in the finish of its make, for the rude board had by this time given

¹ Ambros has found many primitive lyres of this shape during the 12th dynasty.

place to a handsome instrument of 10, 12, 14, 17, 20, 21, 22, strings.¹ And doubtless we must allow for the effects of Semitic influence coming from another quarter contemporaneously I mean from the great Chaldean empire at the mouth of the Euphrates, which was already past the meridian of its splendour and giving way before the rising power of Assyria; for under the reign of Aahmes, who was the first king of the 18th dynasty, the Egyptian arms had penetrated to Babylon, and doubtless there was a most intimate connection at this time between the two courts. At any rate we may find a sure trace of Semitic influence in the introduction of the Dulcimer, which appears in this 18th dynasty² for a moment, but then as quickly disappears again; for it never took root like the Lyre did.

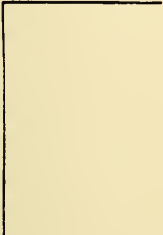
This then we will take as the leading trait of the 18th dynasty—the final establishment of the Semitic Lyre in Egyptian music, which now began to dispute the soprano place in the orchestra with the indigenous Small Harp. Two more dynasties and it had succeeded in its efforts, and had ousted the Small Harp completely from the orchestra.³ But in the meantime it was only disputing the place of honour. And now despite the poetry and vigour which are the inseparable concomitants of the Lyre, we must see in its growing dominion in the Egyptian Orchestra a very different sign. For in being transplanted to Egypt it had shared the usual fate of an exotic, and had been made effeminate. That the

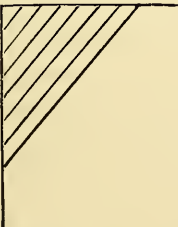
1 Wilkinson's *Manners and Customs of the Ancient Egyptians*.

2 See the solitary dulcimer in Wilkinson. It belongs to the 18th dynasty. It is placed on a frame on the ground, and from this position has sometimes been misinterpreted as something else.

3 In all the Post-Theban sculptures I have noticed this.

quality of its tone was rather sweetness and softness than strength, we may infer from its always being played by women. And since the Small Harp, which was played by men, was fast giving place to it,¹ we may fairly conclude that sweetness and beauty had become the leading characteristics of the music itself by this time. And another fact also points in the same direction:—the alteration which was taking place in the form of the Harp points in the same direction. The old curved form was now being fast abandoned, and the Small Harps were constructed with a frame of this

shape  , with strings strung obliquely

across it  Now since there is no

pedestal to these new Harps, it is plain that the tension of the strings cannot have been very great, not nearly so great, that is to say, as in the old bow-shaped form.² Wherefore we are to imagine that the

¹ Cf. Rosellini. II. 98, 2.

² Cf. Wilkinson's remarks on the Paris Harp, which is an excellent example of the triangular form.

strings were neither so thick nor so strong, and that the object aimed at was rather an agreeable lightness of tone than sonorousness. The fact that women began to compete with men as its players shows the direction things were taking, and a glance into the far future is yet more suggestive; for in this triangular Harp we have the parent of the notorious Sambuca.¹

The Great Harp however still remained true to its old form, and like a rock kept back the unwholesome current. Standing nearly 7 feet in height, and fitted with 18 sonorous Bass and Tenor strings, it must have ruled the Orchestra like a king, and have served as a standing protest against the meretricious tendencies of the time. Yet in a strange way was it at the same time one of their most emphatic exponents. If ever there was a monument of the pomp and pride of luxury, it was the Great Egyptian Harp in the Augustan Age of the 18th and 19th dynasties. Its immense frame shimmered with all the colours of the rainbow; ² its sides were curiously veneered with rare wood, or inlaid with ivory, tortoise-shell, and mother-of-pearl; ³ the sound-board, which had now attained the bulk of a massive stand, was carried out considerably beyond the body of the Harp, and served as the pedestal for a Great Sphinx' Head, which reared itself nearly half way up the front of the strings. Sometimes the bust of the Pharaoh himself took the place of the Sphinx; and this was always so with the royal musicians, whose Harps glittered with gold and precious stones.

1 Jam pridem Syrus in Tiberim defluxit Orontes,
Et.....cum tibicine chordas..obliquas
Vexit et in Circo jussas prostare puellas.

2 See the fresco in Rosellini. I Monumenti, II. 97.

3 Bruce's Travels in Abyssinia, I. 126.

The Great Harp was thus passing from a musical instrument into a piece of gorgeous furniture. But in the meantime that unhappy fate had not yet arrived, and its power was still undoubted. Other characteristics of this age were the growing fondness for female singers and instrumentalists ;¹ the daily increasing popularity of the Double pipe, which was played almost exclusively by women ;² the more frequent use of the tambourine than in former dynasties—all pointing to an increased prominence of the sensuous side of the Art. Dancers took part in the performances more frequently than singers,³ and hence we may conclude that Rhythmic effects were far more freely indulged in ; while it is certain that mere virtuosity for its own sake was now eagerly studied. The musicians of the Royal Orchestra, for instance, were drilled and practised in their parts from morning till night. So tightly were they kept at their work that they had hardly a moment allowed them to snatch a morsel of food. They lived in an atmosphere of eternal scraping ; when the practice of the day was over, then came the concert, and till within half an hour of the concert, the practice was kept up ; as we know from a picture on the sculptures, where the dilatory ones who were behind hand in their parts are still twanging their instruments under the direction of a music-master, while the rest are dressing for the performance.⁴ Under these circumstances technical dexterity must have attained a great height, and it is to this age of virtuosity that I was alluding in a great measure, when I spoke of the virtuosity of Egyptian Music in the early part of this chapter.

¹ Rosellini. II. 98. 1. 2. 3. 4.

² Ib. 95. 7. 96. 4. 98. 2.

³ Ib. II. 99.

⁴ Lepsius. Denkmaler. III. 106. For the discussion whether this really be a Music School, see Ambros Geschichte der Musik

Let alone any direct evidence on the matter, we might have formed the same conclusion from the general evidence of the contemporary art. The technical dexterity of the Theban potters and intaglio cutters was renowned through the ancient world; the sculptors were noted now for their skill in detail and the delicacy of their chiselling;¹ and the temples of Karnac and Luxor with their forests of fluted pillars and thick foliage of basket capitals contrast strangely with the simplicity of the Pyramids. As great a contrast therefore must we imagine between the Music of this time and that; and must expect the same technical skill and profusion of adornment to appear in it as in the other artistic exponents of the thoughts and feelings of the age.

We must be careful however not to overdraw the picture. This was, despite all, the Augustan Age of Egyptian Art—that is to say, that with all the wealth of decoration and bloom of sensuousness there was still the requisite backbone or body to carry it off. The temples were massive as hills, the sculptures were colossuses, and the Great Harp still boomed on, the king of the Egyptian Orchestra.

But Thothmes and Sesostris passed away, and the Augustan Age of the 18th, and 19th Dynasties came to an end. And then the evil influences, which up till then had been held in check, began to make themselves visibly felt under the weak and effeminate princes that succeeded. The Art of the 21st Dynasty, when the capital had been removed to Tanis, was remarkable for the feminine intricacy of its finish, and we may conjecture that the Music also shared this character. The Lyre played by women had completely

¹ Rosellini says somewhere that their carvings seem rather to have been impressed with a seal than cut with a chisel.

banished the Small Harp from the Orchestra,¹ and the Great Harp was now being distorted into the triangular form,² In the 22nd Dynasty the capital was removed to Bubastis, the most luxurious city in Egypt, and it is a sign of the times that the popular deity of the people was now a goddess. Of Orchestras we no longer hear mention. They had been supplanted by dancing-girls and tambourine players. The Great Harp had become a mummy like its masters. And the attention of the musical world in Egypt was concentrated on a newly invented instrument—the Treble Flute. Now whenever the Flute becomes the prominent instrument of the day, we may suspect that all is not right. It so easily leads to a mere sporting with beautiful tones, that it cannot but produce a vicious taste in music: to which indeed in the first place its prominence must be due. And if the Flute really owed its origin to the billing and cooing of Primitive Man, there was considerable reason for its supremacy at present. For the orgies of Bubastis had now become matters of as deep national concern as the building of a Pyramid had used to be, and the effeminate Egyptians flocked in hundreds of thousands down the Nile, (“700,000 at a time,” says Herodotus,³) to celebrate her festivals at the city which was called by her name—men and women outdoing one another in licentiousness, (*αἱ δ' ὀρχέονται, αἱ δ' ἀνασύρονται ἀνιστάμεναι*) ‘some dancing and others going beyond that,’ while the boats resounded with the clatter of castanets, the clapping of hands, and the liquid warblings of some thousands of Flutes. These were the Egyptians that

¹ Supra. p. ² See the Great Harp played by the Egyptian deity in Rosellini. Monumenti. III. 17.

³ Herodotus. II. 60.

Sophocles talks about, the men staying at home to spin, and the women going about and conducting business.¹ The men effeminate wretches, the women taking the *pas* of them in everything.² And this is how they amused themselves — with the licentious orgies of Bubastis or the libidinous processions of Serapis,³ to the inevitable accompaniment of the universal Flute. Now there is another point about this flute that I must mention, which may give us an additional reason for the demise of the old Harp—it was Chromatic.⁴ Here then is the break up of the Egyptian Orchestra accounted for. The Harp could only play a Diatonic Scale, and as long as the people were simple-minded enough to be contented with such simple melodies and harmonies as the Diatonic Scale could give, so long was the Egyptian Orchestra possible; but directly the jaded taste required a new and more pungent stimulus, and the Chromatic Scale came in answer to the

1 ὦ πάντ' ἐκείνω τοῖς ἐν Ἀιγυπτῷ νόμοις
 φύσιν κατεικασθέντε καὶ βίου τροφᾶς·
 ἐκεῖ γὰρ οἱ μὲν ἄρσενες κατὰ στέγας
 Σακοῦσιν ἱστουργοῦντες, αἱ δὲ σύννομοι
 τᾶξω βίου τροφέα πορσύνουσι ἀέλ.

2 οὐρεουσι αἱ μὲν γυναῖκες ὄρθαι, οἱ δὲ ἄνδρες κατήμενοι

3 Strabo. 4 This is the scale of the flute in the Florentine Museum



It was discovered in the Royal tombs at Thebes, and so belongs to the 18th or 19th dynasties, but it certainly did not achieve any prominence at that time, as we may readily see from the sculptures.

demand, then Great Harps, Small Harps, and even the effeminate Lyres could no longer play the fashionable music, and the Orchestra necessarily collapsed in consequence. From the character of the epoch at which it was introduced and the character of the Instrument which now sprang to the fore as its great exponent, some light may perhaps be thrown on the character of the Chromatic Scale itself. It seems to bear the same relation to the Diatonic that an embroidered robe does to a white garment, and more than this I will not commit myself to at present, unless it be to add the suggestive fact that as long as the Egyptians used the Diatonic Scale in their Music they were content with the Primary colours in their painting, and when they began to use the Chromatic, they began to use Secondary colours in their Painting at the same time.

Passing over the Renaissance of Egyptian Art under Psammetichus in the 26th Dynasty, because its effects were merely temporary, and its import lay in the imitation of Greek forms with which we need not concern ourselves here, I hasten on to the last stage of Egyptian Music as we find it under the Ptolemies. In those days the Egyptians were accounted the greatest musicians in the world, as they had in former times been accounted the greatest architects. But now they had left off building Pyramids, and had taken to playing tunes instead. Every man in Alexandria could play the Flute and Lyre to perfection.¹ Yet still despite their proficiency in the latter, the Flute was always the favourite instrument; the most untiring efforts were made to attain dexterity on it, bandages were bound round the cheeks to counteract the strain on the muscles, and veils were worn by the crack players to hide the

1 Athenæus,

contortions of their countenance. Through all grades of society ran this mania for flute playing, and even the King himself of Egypt did not disdain to assume the veil and bandage and put on the habit of a professional flute-player, and play the flute in public competition with all comers. This king was the miserable Ptolemy Auletes, who was the father of Cleopatra, who was the courtesan of Julius Cæsar. What a king and what a people!

And this is the last we hear of Egyptian Music.

III.

Now if I understand it rightly these tendencies which have reached so grotesque a climax were present in Egyptian Music from the very first. From the first moment we get historical accounts of it, that is to say, in the 4th Dynasty, it was an *article de luxe*, committed to the more or less unwilling care of slaves, who had doubtless little heart for their enforced work, and certainly no scope for the development of their genius. For the musicians were to be the graceful appendages of revelry and pleasure (*ἀναθήματα δαιτῶς*), and if they aspired to be something higher, they ceased to be musicians and became upstarts who needed a gentle correction to bring them to their senses.

That Egyptian Music was expressed in so massive a form as the Orchestral, and that this form was filled with so massive a compost as the Harmony of Great Harps and other deep instruments, was due rather to the architectural genius of the people than to any sublimity of musical feeling. For the use to which this great structure was put, was sadly out of keeping with its character. That such a multiplicity of instruments and of so finished a pattern should have been

produced, was due rather to the mechanical genius of the people and to the patronage of the great. But neither the profusion of instruments nor the magnificence of the orchestra must blind us to the true state of the case. The Egyptian Orchestra was an elephant playing a barrel-organ, and the Egyptian musicians, were, at the best, dexterous *virtuosos*, who only knew how to astonish and amuse. But the poetical side of the Art had never once from beginning to end a single chance of asserting itself; for it requires enthusiasm for its food, and freedom of expression for its condition of development, and in that unhappy land it could get neither. Cheops effectually squelched the fountain-head of it with his Great Pyramid, and three thousand years could not undo his work. "I only heard the people sing one song," says Herodotus, with significant exaggeration, "all the time I was in Egypt; and that was a mournful one."¹

Patronage could force an artificial product, but the Music thus produced was a body without a soul; and to an ordinary Egyptian's mind "Music" never connoted anything more than dancing-women, effeminate fellows, and a pretty twingle twangle that was all very well perhaps, but meant nothing in particular. Which is precisely what it was. So that it was not until this Egyptian became an effeminate fellow himself, in the Bubastis and Ptolemy days, that he began to take any very fervent interest in the Art, and then the pitiful exhibition he made of himself was just what might have been expected when he gave way to a temptation he had hitherto been taught to despise. For up till then Music had been rigorously excluded

¹ Herodotus, II. 79.

from an Egyptian gentleman's education on precisely these grounds, that it would render him effeminate;¹ and though much of this effeminacy would be thought to come from his mixing with the singing-girls and dancing-girls with whom a taste for music would necessarily bring him into continual contact, yet we must imagine that the Music itself bore its part of the blame, and that there never was a time when it had anything very hearty or manly about it. The slavery and unhappiness of that down-trodden land were no soil for the development of an art, whose soul is freedom, and whose tongue brags the joy of humanity. That joy can the barbarian feel, but civilisation kills it. And the Egyptians coming at the beginning of the day felt the galling weight of the new fetters more than us all. And it was reserved for the Greeks first to wrest the contradictions into harmony, and proceed the teachers of the world. For beyond the cruel school of mechanic civilisation there comes a time when the free joyousness of the rank and fallow old shines forth again—this time disciplined and curbed by the restraining influence of the new. And that is the perfection of the human. And so when the Sphinx passed over from Egypt to Greece, it brought the riddle which the Egyptians could not solve. The Greeks solved it; and the solution was Man.

So then the Egyptian Music was not the best that Egypt could produce, but the best which could be produced

1 Diodorus is the authority for this statement; the reason is the author's. Diodorus has been the mark of much oburgation in consequence of this statement, but I imagine without justice. for the very peculiarity of the statement commends its veracity. Writers who prefer à priori theories to historical testimony will tell us that music must have formed a part of Egyptian education because it played so large a part in the education of the Greeks, forgetting that music was not the moral power in Egypt that it was in Greece, but on the contrary was regarded with different feelings altogether.

under the unkind circumstances that surrounded it. For looking further into their life than we have hitherto permitted ourselves to do, we shall find that there was a certain section of Egyptian life where the Art of Music was allowed air—and where it was permitted to spread itself unpatronised and free. In the temples of Thebes, Memphis, Arsinoe—those twilight retreats of a sublime Pantheism, to which it should seem that all Religion is destined again and again to gravitate—there, amidst the clouds of the incense and the flash of gold and white robes, might have been heard the Music which might have been Egypt's had Egypt been free—crowds of Priests winding along the aisles of sphinxes, and chanting the praises of Him who lives for ever and ever, God of the Evening Sun, God of the Morning Sun, who only and eternally lives—Bright Horus. There was the pulse of Egypt's spirit.

But the religious music was an *arcantum* like the religion itself, nor ever spread its influence among the people at large. What little we know of it may be more conveniently studied when we come to the Hebrews, who were the heirs of much of the Egyptian religion and of the Egyptian music in like manner. But it will be well to mention here that the Psalms of the Priests were collected in two books, each of which the musicians were compelled to learn by heart, and the first book contained the psalms in praise of the Gods, and the second book the psalms in praise of the king.¹ And one of the psalms in the second book we have the good fortune to have preserved to us. And it treats of the exploits of Sesostris, and its author's name is Pentaur, who was a scribe in the temple of Abydus.

¹ Clemens Alexandrinus, *Stromateis*, VI. 269. (Migne).

For the rest, if we would find the exact contribution of Egypt to the general history of our Art, we must find it in the mechanical excellence of its instrument makers, under whose dexterity and skill the Harp gained sufficient power to be able to be played as a solo instrument. Everything else has perished, but the Solo Harp has remained.



CHAPTER II.

THE ASSYRIANS AND HEBREWS.

By contrast with the Music of the Egyptians, the Music of the Assyrians was essentially martial. Drums trumpets, and cymbals brayed and clashed in the Assyrian concerts. We must cease to talk of Orchestras now, and speak of 'bands' instead, for we are to speak of a Music in which we seem to hear the warhorse neighing. The whole spirit of it seemed to come from the armies; the players grouped in concise bodies and arranged in lines have all the air of marching bands; the instruments too were all *portable*, strapped to the body or carried in the hand,¹ the harps all so small that they could be held in the hand,² the dulcimers strapped to the shoulders, and the drums strapped on the chest, as we strap our military drums to-day; and to conclude, the method of beating time in the con-

1 The strapping plainly appears in many bas-reliefs, in others we are left to imagine it. The author may remark that his account of the Assyrian musical instruments has been derived from studies of the bas-reliefs which he made some years ago in Berlin and Paris, and more recently in London. It is to be regretted that there is no large book of Assyrian antiquities like Lepsius and Rosellini for Egyptian, to which convenient reference might be made in all cases. As it is he must content himself with limiting his references to those bas-reliefs whose numbers in the Museum catalogues he took down at the time, which unfortunately are only the London ones. Statements which are founded on bas-reliefs at other places he is obliged to leave unnoted.

2 Nor is any larger harp to be met with on the bas-reliefs.

certs was not by clapping the hands, as with the Egyptians, but by stamping with the foot—as if they had learnt their time from soldiers marching.¹

Now was this Assyrian Orchestra actually a development of the Assyrian Military band, since we know that one of their marked differences from the Egyptians was in having organised bodies of musicians, instead of merely gangs of drummers to head their lines in battles?² Was this so? or was its martial character merely due to the martial spirit of the people themselves? Whichever way we take it, certain it is that the peoples' ears delighted in *Schlacht-Musik*, and that king of the Assyrians, who at a *petit souper* with his favourite wife chose to be regaled with the sounds of a Lyre and a Big Drum close at his elbow, may serve as a good type of Assyrians in general.³

That a love for shrill sounds should be joined to this love of martial effect was but natural, and it shines unmistakeably through all Assyrian Music as one of its leading characteristics. If the Egyptian Orchestra was marked by a preponderance of the Bass, the Assyrian Bands were as remarkable for the preponderance of the Treble. All the Harps, as we have said, were small, being rather Lyres than Harps, and could scarcely contain any notes below Alto compass. Of the other instruments, which were the Lyre, the Lute, the Dulcimer, the Flute, the Double Pipe, the

1 I think the first to call attention to this method of beating time, though he omits to draw the conclusion from it, was C. Engel in his *Music of most Ancient Nations*.

2 Clemens Alexandrinus. Wilkinson also notices this fact about the Egyptians. But the Assyrians 'mit Pfeifen,' &c., see Ambros, *Geschichte der Musik*, I.

3 Vide the bas-relief of Sardanapalus III. in British Museum, No. 121.

Trumpet, the Single Pipe,¹ there is not one but what is small in make and probably Treble in pitch, with a similar compass no doubt to that of the Lyre-shaped Harp. And agreeably to the composition of the Instrumental portion of their bands, was the composition of the Vocal element, which was supplied principally by women and boys, that is to say, by Treble voices.² The fact of boys being employed at all, shows, I think, most undeniably this *penchant* for high voices, for the labour that has to be spent on training chorus boys would never have been systematically engaged in unless there had been a marked partiality for high voices. Eunuchs also are frequently found among the singers, and this points in the same direction;³ and indeed were it not that we find Eunuchs employed as Instrumentalists as well, we might say that the Assyrian passion for Soprano was so great that it led them to a creation of Men Sopranos, such as afterwards prevailed in Italy.⁴ But since we find Eunuchs, though not nearly so often, in the ranks of the Instrumentalists, we must not go so far as this, but must say that the employment of them is merely another proof, though certainly a most convincing one, of the Assyrian passion for high notes.

1 Lyre. British Museum. 14. 124. Dulcimer. Ib. 4 b. Double Pipe Ib. 124. 48. 49 50. Of the others, Lute, Flute, Trumpet, Single Pipe, I have seen specimens in the bas-reliefs in the Berlin Museum. The band in Daniel, 'cornet (trumpet) flute, harp, sackbut, (large trumpet) psaltery (lyre) and dulcimer,' well sums up the ordinary constituents of the Assyrian orchestra, and had he added "drums and cymbals," which we may suppose alluded to in 'all kinds of music,' it would have been a complete description,

2. Cf. particularly the procession in 48. 49. 50. Brit. Museum. It is figured in Layard's Nineveh and Babylon. p. 455.

3 Mr. Engel who describes them as "those beardless effeminate personage who are called Eunuchs," is often at a loss to distinguish them from women.

4 Semiramis teneros mares prima castravit &c.

We may add a very suggestive fact in illustration of the Assyrian taste; for in the bas-reliefs we see women pinching their throats with their hands as they sing; and this is in order to force the top notes of their voice.¹

These many Soprano voices, then, mixed with only a few men singers, formed the vocal choruses; and since the men singers are so few by comparison,² and there is no imagining a division of their numbers into two parts, we can as little imagine any Harmony in the music itself, but must conceive it an air in 8ves with all the stress on the high 8ve. And since there is a lack of middle instruments likewise, and even of bass instruments, but all the instruments were Soprano, we must say that the instrumental music shared the character of the vocal music, and was in like manner Melody in 8ves with all the stress on the high 8ve—though the possibility of some of the instruments playing in 4ths or 5ths to the melody might well admit conjecture. And now, as I take it, it was to take off the edge of the immense disproportion of the Treble element, that the Assyrians were in a manner compelled to employ loud instruments of percussion like the drum and cymbals—in order to give as it were a bottom to their music. Which indeed is the natural thing to do in such cases, as we see in the case of our own drum and fife bands, where the drums are indispensable to tone down the

Layard's *Nineveh and Babylon*. p. 455. It was Signor Mongini's habit to do the same. I have often seen him in the sestett in the Huguenots compress his throat with his hand in order to force out the high C \sharp Porphyry whom few things escaped has not failed to speculate on this contraction of the muscles of the throat in the 3rd Chapter of his Commentary on Ptolemy's Harmonics.

² In those that I have been able to examine the men are as a rule not a fourth as many.

shrill notes of the fife—and which was the universal custom with the Pipe Races, to whom in many respects the Assyrians bear a marked resemblance. These Drums and cymbals were, thus made to do duty for an elaborate Harmony, and gave a body to a Music which but for their roaring would have been querulous and puny.

We must not fancy however that in these martial bands we see the utmost which the Assyrians could achieve in the way of Music. On the contrary, we only see the kind of music which they employed at public pageants, in processions, and at royal festivals. Into their inner life we get but few glimpses, and can only speculate on what music followed them there, for unlike the Egyptians, the Assyrian bas-reliefs give but few domestic scenes, and even when they do, they prefer to treat us to perpetual Nebuchadnezzar, instead of what would be infinitely more interesting, a few details about even the meanest of his subjects. This vacuum however we do not feel so much as we otherwise should, for the following reason, that the import of Assyria in the History of Music lies not so much in its public bands or in its private concerts, or in anything which it achieved in the practical department of Music at all, but in its achievements in Musical Science. And the proper place to study Assyrian Music is neither in the halls of kings nor in the gatherings of the people, but in the Tower of Belus, where a woman was sent annually to be deflowered at the conjunction of the Planets, Astarte and Belus—that is to say, at the harmonic combination of the 5th and 2nd Tones.

The Tower of Belus was built by Semiramis, and stood in the centre of the Temple of Belus, and it was quadrangular in its shape, the sides facing the four cardinal points. This is the way the Tower was built:—There was first a solid tower of the height and

thickness of a furlong, on this there was another, and then another, and so on higher till the 7th tower was reached, which was the highest. In this tower was a chapel, and in the chapel a beautiful bed and a table of gold. And on the roof of the tower was an observatory where the Chaldean astronomers watched the stars during the night-time, and called the hours to the great city of Babylon which lay below them. For the tower was in the heart of the city.¹

In their nightly watches they were chiefly engaged in casting horoscopes, and that system of foretelling a destiny by the culminations, aspects, conjunctions, and oppositions of planets in the geniture was first elaborated by them.² Nevertheless it is with their astronomy rather than their astrology that we are concerned, and with its method rather than its results.

The faculty of association was much more strongly developed in men's minds among these ancient nations, than it is at present; partly because with an equally extensive sphere of knowledge under their view there was a deficiency of intimacy with that knowledge, so that they were more inclined to wander from subject to subject than to pause on any single one, and partly because, owing to that very deficiency, resemblances and affinities struck them in greater multitude than they do us, who have come to disregard as fanciful whatever cannot be shown to possess an essential relationship as well as a superficial one. Along with this preponderance of the power of association, and perhaps almost as a consequence of it, was a weakness in the faculty of observation, and a tendency to express abstract ideas by concrete reflectors, which was all the more easily indulged in owing to the variety of associated

1 See the account in Herodotus.

2 Diodorus. II. 79.

concretes always ready at hand. This method of expressing abstract ideas is what we call Symbolism; but though the so-called Symbol stands well as the sign of a separate abstract entity behind it to our understandings, it may be questioned whether in those days the separation of the two was at all complete, that is to say, whether the abstract idea was merely *expressed* as a concrete. It is most probable that it was likewise *conceived* as such. Thus the King of Egypt was symbolised as the Sun. But he had not merely the Sun for his Symbol, he was *die Sonne selbst welche der Welt geschenkt ist*.¹ He was the bright Horus who gave fertility and verdure to the ground, and as such received the Sun's sacrifices. The divinity of the god Ptah was symbolised by the beetle. But the beetle was not merely the symbol of Ptah, it was the god Ptah himself.² And much of the animal worship of the Egyptians may be explained in this way. Similarly among the Assyrians, with whom this tendency reached a greater subtlety than even among the Egyptians, the wing of the Winged Bull was not the symbol of swiftness; it was the word "swiftness" written in as legible a character as I write it now, and far more completely identified with the thing "swiftness" than are the word and the thing to-day, since probably there was not a tinge of abstraction in the conception of any ideas then, and in this Wing we have the precise form in which the idea of swiftness occurred to the mind of the thinker. So of the bull's body of these Winged Bulls as the actual conception of "Strength," and the Man's head of "Wisdom," in like manner.

1 Duncker's *Geschichte des Alterthums*, I. 76.

2 *Ib.* I.

In two spheres of thought did this swallowing up of abstract in concrete particularly show itself—in Religion and in Abstract Science, because in them abstract ideas crowd in greatest numbers; so that of all branches of knowledge the discrepancy between our way of thinking and theirs is most marked in these. And now the same cause which led them in the domain of Religion to give corporal form to the abstract attributes of their deities by wings, claws, teeth, curled beards, and indeed to present those otherwise unthinkable beings themselves in a corporal shape, this same cause likewise led them in the field of Abstract Science to search most willingly for some concrete embodiment of those things so hard to catch—Figures; as children prefer to count on their fingers rather than in their heads to-day. And being in search of an abacus on which they might *see* these abstract figures and the proportions betwixt them, they found one on which they could *hear* them, and their proportions and relations might be listened to. For having been accustomed, with the natural spirit of calculators, early to make their musical scale the subject of arithmetical investigation, to number the tones and semitones, to divide it into equal parts &c, for no other purpose at first probably than to satisfy an idle fancy, they gradually had become awake to the fact that when sounding a musical interval, or when thinking about one, since the thought always brought back the sound, they had a much juster and more accurate apprehension of a proportion before their minds than any placement of figures would give them. They became awake to the fact that in these intervals, which sounded so clearly and showed so lucidly the distances between point and point, lay the possibility of a Concrete Mathematic, which would open a perfect apprehension of difficult

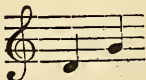
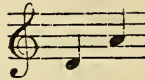
sums, and particularly those of ratios and proportions of numbers, which up till then had been rather dimly dreamed of than conceived. And as naturally as men lay down one pen and take up another, so did they unconsciously begin to use a musical terminology for all the harder and higher branches of calculation, which thenceforth began to be clear to them; and so they would speak, not of the proportions of 4 : 3, but of the 4th note in the scale to the 3rd, not of 2 : 1, but of the 2nd note to the 1st; and so the problem, As 7 : 5 :: 4 : the required quantity, would be expressed, As the 7th note in the scale is to the 5th note, so is the 4th note to the one required, which on a calculation of the intervening semitones would give the 2nd note of the scale as the answer.¹

Or possibly it may be that in the knitting and knotting of ideas which then obtained it was impossible from the very first to pursue any train of calculation without some bodily counterpart, and that the notes of the scale suggested themselves as naturally to a musical and contemplative people as the fingers of the hand to other nations.² But whichever way we take it, certain it is that at a very early period among the Chaldeans the notes of the scale answered the same purpose in abstract science, as the wings of Nergal or the horns of Astarte in religious metaphysic, and were probably as invariably heard in the brain of the calculator as the others were seen in the mind's eye of the worshipper. Therefore when a Chaldean astronomer would express the proportional lengths of the Seasons of the Year, for instance, he would never use figures to

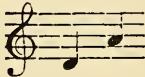
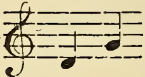
¹ Peter Bongus' *Mystica numerorum significatio*. Bergamo. 1585.

² The Chinese whose scale is 5 notes have a musical abacus of 5 in like manner, P. du Halde, *Description de la Chine*, II.

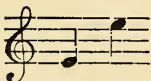
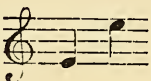
do so, but would say that the Spring stood to the

Autumn in the relation of  to 

a 4th to a 5th; and that it stood to the Winter in the

relation of  to  a 5th to a

4th; and to the Summer in the relation of:—

 to  ¹ an 8ve. to an 8ve—which

indeed convey if not so exact a statement of the proportions to our minds, at any rate a far finer *sense* of them. We might almost say that the intervals have here served them as Round Numbers, as they certainly did in their calculations of the distances of the heavenly bodies from one another. According to which,

SATURN	was distant from Jupiter	<i>by a Semitone</i>
JUPITER	„ „ „ Mars	<i>by a Tone</i>
MARS	„ „ „ The Sun	<i>by a Tone</i>
THE SUN	„ „ „ Venus	<i>by a Semitone</i>
VENUS	„ „ „ Mercury	<i>by a Tone</i>
MERCURY	„ „ „ The Moon	<i>by a Tone,</i> ²

each musical interval being here exactly expressive of the proportionate distances in each case, being an Ideal

¹ Plutarch de Animæ Procreatione in Timæo XXXI.

² For this and the development of the Assyrian Scale which follows I am indebted to the learned and curious disquisition of the Abbé Roussier, who in his *Mémoire sur la Musique des Anciens* has by a certain divine intuition penetrated many secrets of these ancient nations which else must have remained unknown to us. That I have chosen to develop his views in connection with the Assyrians rather than with the Egyptians is due partly to the exigencies of subject, and partly to the suggestions of Salmasius (*De Annis Climactericis*. Præfatio. 23. cf. also p. 803.) who has also justified it on p. 574. of the same work in the course of his *Dissertation on the Abrasax of Basilides*.

Round Number of the actual figures in miles, as Pythagoras has since proved. How lucid then and manageable a form was this in which to show the dominions of those heavenly kings and how they lay! Here is a chart for those who worship the stars! But since we have ceased to worship them we have no need of a chart; and astronomers who are nobody's guides may bewilder us with mountains of figures in which no one is interested.

This surprising agreement between the intervals of star to star and note to note, joined to the other fact which would most of all be likely to strike a mystical mind, that they were both 7 in number, led by an easy transition to the appropriation of the separate tones each to its separate planet, namely, that to which it bore so intimate a correspondence in its arithmetical relations: which subsequently passed into their identification, that was rendered all the more easy because the two leading planets in the heavens, Saturn and the Sun, occupied likewise the two leading positions of the Scale, being each at the head of one of the two divisions into which the scale was scientifically divided, and each attended by a satellite in the shape of a semitone, which accompanied none of the others; for Saturn was B, and the Sun was E, the first the head of the tetrachord, B to E, the second the head of the tetrachord, E to A, and B was attended by the semitone satellite, C, and E by the satellite, F.

The planets and the tones were identified as follows:—

Saturn	♄	El	B	<i>si</i>
Jupiter	♃	Belus	C	<i>do</i>
Mars	♂	Nergal	D	<i>re</i>
The Sun	☉	Asshur	E	<i>mi</i>
Venus	♀	Astarte	F	<i>fa</i>
Mercury	☿	Nebo	G	<i>sol</i>
The Moon	☾	Sin	A	<i>la</i>

Now whether such an order of the notes as that we have here stated—B C D E F G A—was the result of a natural and unconscious arrangement of the tones, or whether it was the result of a conscious scientific arrangement, may admit conjecture. That the latter was the case seems more probable because it is only by commencing the seven notes at B, that the scale can be divided into equal parts of five semitones each, which was the great feat of the Chaldean Mathematicians, and which whether achieved for musical purposes must have governed their musical system, or if, which is more likely, performed for arithmetical purposes, must have owed its origin to the sheer exigencies of calculation, since unless their abacus was separable into two equal parts, the computation of fractional quantities was plainly impossible. Hence they were forced to adopt such a key note as would render this division possible, and though perhaps they were favoured in this instance by prescription, and in taking B, merely took what was the existing key note, let us assume that some other note had been the key note of the existing scale—and with what result? For if you start with B indeed, the scale separates at once into two equal parts, as we have said, for from B to E is five semitones, and from E to A is five semitones, and then it goes by equal parts upwards and upwards, till it has included all the notes that compose it and all are arrangeable in 4ths from each other. For—

B to E is five semitones
 E to A is five semitones
 A to D is five semitones
 D to G is five semitones
 G to C is five semitones
 C to F is five semitones ¹

¹ Roussier. p. 73.

and thus by starting at B, all the notes—B C D E F G A—have been taken in, and arranged in perfect fourths or tetrachords to each other.¹ But if on the other hand you start at any other note you cannot do this, for starting at C, C to F is indeed five semitones, but F to B in the second place is six semitones; and starting at D you get this tritone of six semitones in the fourth place; and starting at E you get it in the sixth place; at F in the first place; at G in the third place; and at A in the fifth place. But by starting at B it is avoided altogether. So that while all the other key-notes make an equal division of the scale impossible, B alone secures the necessary symmetry which for mathematical calculation is entirely indispensable.

Wherefore whatever had been the scale of the people, this would always have been the scale of the philosophers. But in the Chaldean system the two happily coincided, and the same scale was used by both—but with a different arrangement. For this arrangement of the scale in conjunct tetrachords, was always the esoteric or philosophical form of it—that is to say arranged as above—B to E, E to A, A to D, D to G, G to C, C to F—or generally in the form B E A D G C F—and this was the form it appeared in, in the arithmetical abacus by which the mathematicians worked. As we know both in other ways, and also because of this: that the houses in the horoscope succeed one another not in the natural sequence of numbers, but by conjunct tetrachords; for the Cardines are not as 1, 2, 3, 4, but they are 1, 4, 7, 10. And the Succedents in like manner are not 2, 3, 4, 5, but they are arranged tetrachordally

¹ Roussier. *Mémoire sur la Musique*, p. 73, 21. For this treatment of the intervals, cf. an exactly parallel instance in Ptolemy's *Harmonics*, II. 10. Or if we regard the indefinite extension of the scale for purposes of calculation, cf. the scale in Plato's *Timæus* as quoted in this Book—Appendix 3.

2, 5, 8, 11. And the Cadents also tetrachordally 3, 6, 9, 12. These are the houses of the horoscope and they are thus arranged: in three series of three conjunct tetrachords each. And indeed we may speculate that infinite calculations might have been engaged in by means of this musical abacus, and that in the tetrachordal system of Chaldean theory we are on the brink of a parallel style to our own decimal system. But this we cannot certainly say, but only that they worked by such a formula. And it was in this way then that they expressed the months of the year, that is to say, by taking a note of the scale for each month and at a tetrachord apart, up to the number of the 12 houses in the horoscope, and arranged in similar conformation.¹ And in the same way they expressed the hours of the day, that is by notes in tetrachords one for each hour, 24 in all,² only this time they would be doubled, that is taken in two positions, as first with the horoscopal description with star-shaped cardines and plane of orientation in the centre, and second, with rectangular cardines and no plane of orientation, which are the two horoscopes employed in Astrology, as is well known.

And the 24 parts of the sky were arranged in the same manner, and the 12 signs of the Zodiac which are the zeniths of the houses.³ Nor did the planets themselves escape the influence of this formula. And we have seen that they were identified, each with its

1 Arguing from the Rosicrucian arrangement by tones in various Harmonious Dodecachordons.

2 The Chinese "Lu" s in like manner (12 in number) go with the hours of the day—Hoang tchoung representing 11 to 12 (midnight), Ta-Lu, 1-2 A.M. the next 2-3, and so on. See Amiot, *Mémoires concernant l'histoire des Chinois*, VI. 58, and vide. *Infra*, p-

3 The tetrachordal arrangement of the 24 parts of the sky and the 12 signs of the zodiac obtains in some gennethiacal astrology.

note already, but next without losing this identity they were arranged by the mathematicians and astronomers in the tetrachordal scale, who would express thereby their equipollency, and secure the possibility of clean arithmetical treatment, while the other scale was rather a scale of distances and of dignities. In this way—

♄	Saturn	B	<i>si</i>
♃	Jupiter	C	<i>do</i>
♂	Mars	D	<i>re</i>
☉	The Sun	E	<i>mi</i>
♀	Venus	F	<i>fa</i>
☿	Mercury	G	<i>sol</i>
☾	The Moon	A	<i>la</i>

became

♄	Saturn	B	<i>si</i>
☉	The Sun	E	<i>mi</i>
☾	The Moon	A	<i>la</i>
♂	Mars	D	<i>re</i>
☿	Mercury	G	<i>sol</i>
♃	Jupiter	C	<i>do</i>
♀	Venus	F	<i>fa</i> ¹

When therefore these same astronomers were commissioned by the early kings of Assyria with the formation of a Calendar, they divided the year into 52 parts of 7 days each, and called these days after the names of the planets as was natural for them to do. Yet that the order in which the planets and their days appeared in the Calendar should correspond with the mathematico-musical arrangement of the Planets rather than with their ordinary and popular one was only to be expected; for indeed they were

¹ Agreeably to the Gnostic Vase in Montfauçon to which Roussier appeals in his *Deux lettres à l'auteur du journal des beaux arts et des sciences*, 2nd *lettre*, p. 12.

astronomers making astronomical computations and not priests or poets compiling litanies, and the planetary construction took its complexion accordingly. So that while the natural order would have been:—

Saturn's day.

Jupiter's day.

Mars' day.

Sun's day.

Venus' day.

Mercury's day.

Moon's day.

the days appeared in the Calendar in the tetrachordal scale instead, that is, Saturn's day, Sun's day, Moon's day, Mars' day, Mercury's day, Jupiter's day, Venus' day—as we should write it:—

Dies Saturni.	Dies Solis	Dies Lunæ	Dies Martis
Sabbath, or more commonly	Sunday	Monday	Tuesday
Saturday		Lunedì	Martedì
Sabato		Lundi	Mardi
Samedi			

Dies Mercurii	Dies Jovis	Dies Veneris
Wednesday	Thursday	Friday
Mercordì	Giovedì	Venerdì
Mercredi	Jeudi	Vendredi

This is the Week which the Hebrews got from the Chaldeans, and we from them, and it would appear that its form and in a great measure its origin is a purely

musical one. Which likewise is the opinion of Dion.¹

And other things we might also imagine to have come from the same musical source, as that constant classification of qualities and objects in sets of sevens which runs through all antiquity,² and which might without much difficulty be shown to have had a musical origin rather than an astronomical one; for it would not be hard to prove that the musical mathematic penetrated as an

Ἴ εἰ γάρ τις τὴν ἁρμονίαν τὴν διὰ τεσσάρων καλουμένην, ἢπερ που καὶ τὸ κῦρος τῆς μουσικῆς συνέχειν πεπίστευται, καὶ ἐπὶ τοὺς ἀστέρας τούτους ὑφ' ὧν ὁ πᾶς τοῦ οὐρανοῦ κόσμος διείληπται κατὰ τὴν τάξιν καθ' ἣν ἕκαστος αὐτῶν περιπορεύεται ἐπαγάγοι, καὶ ἀρξάμενος ἀπὸ τῆς ἕξω περιφορᾶς, τῆς τῷ Κρόνῳ δεδομένης, ἔπειτα διαλιπὼν δύο τὰς ἐχομένας τὸν τῆς τεταρτῆς δεσπότην ὀνομασεῖεν, καὶ μετ' αὐτὸν δύο αὖ ἑτέρας ὑπερβὰς ἐπὶ τὴν ἐβδομὴν ἀφίκοιτο, καὶ τῷ αὐτῷ τούτῳ αὐτὰς τε ἐπιὼν καὶ τοὺς σφῶν Θεοὺς ἀνακυκλῶν ἐπιλέγοι ταῖς ἡμέραις, εὐρήσει πάσας αὐτὰς μουσικῶς πως τῇ τοῦ οὐρανοῦ διακοσμήσει προσηκούσας. Dio Cassius. XXXVII. 18. I have always thought that if the question in Plutarch's Symposiacs *Διὰ τί τὰς ὁμωνύμους τοῖς πλάνησιν ἡμέρας οὐ κατὰ τὴν ἐκείνων τάξιν, ἀλλ' ἐνηλλαγμένους ἀριθμοῦσιν*; had reached us, it would have been answered in a manner not dissimilar to the above. According to J. Scaliger the invention of the Week is to be attributed to the King himself of Assyria. See Julius Scaliger's Prolegomena ad Emendat. Temporum. But this is founded on a mistranslation of the oracle in Porphyry, where why may we not take τῆς ἐπταφθόγγου βασιλεὺς as τῆς ἐπτ. (sub) ἁρμονίας βασιλεὺς i. e. the Master of the Scale. But see Selden De Jure Naturali p. 411 where the whole subject is discussed, In contrast to the elegant theory above propounded an amusing and parallel speculation may be found in Vignier's Fastes des anciens Hebreux &c. Paris. 1588. fol. 200.

² Cf. among other illustrations of it Philo's Eulogy on the number 7 in his De Mundi Opificio. 15.

organising principle the bulk of the Chaldean knowledge,¹ and that the classifications of the things of nature which we find in the writings of the Cabalists and Rosicrucians, and which are the direct heirlooms of Chaldean culture are much more aptly referred to Music for their origination than to astronomy,² because often the precise arrangement of the component members betrays no special affinity when considered in relation to the planets, but a very considerable one to the notes of the scale; as to take but one instance out of many that might be quoted: the Rosicrucian arrangement of Colours, which disposes them in a set of Seven, beginning with Black and ending with White, can be with little justice deduced from the facial appearance of the planets, since there is no reason why Black should be the colour of Saturn, to whom it is appropriated, or White be particularly that of the Moon while Blue is appropriated to the planet Mercury, and other colours in the same way. But if we consider Black to be the colour appropriated to the lowest note of the Scale, which was Saturn's note, and White to the highest, which was the Moon's, the other colours may well come between, as they approached or receded from these extremes, and the attribution of Black to depth and White to height is eminently *apropos*, such pairing most frequently finding place in those fancy liaisons of notes and colours, which imaginative minds at all times have never ceased to make. And certainly the classification of the Seven colours among the Assyrians themselves showed rather a musical than an astronomical

¹ Χαλδαῖοι.....τὰ ἐπίγεια τοῖς μετεώροις καὶ τὰ οὐράνια τοῖς ἐπὶ γῆς ἀρμοζόμενοι, καὶ ὡσπερ διὰ μουσικῆς λόγων τὴν ἐμμελεστάτην συμφωνιὰν τοῦ πάντος ἐπιδεικνύμενοι. Philo-Frankfort Folio. fol. 415.

² Cf. Dr. Dee. Aphorismus XI.

affinity ; for Black though it was the colour of Saturn, who is the furthest planet from the earth, was yet placed lowest in the astronomical towers, being painted on the tower of Saturn, who was identified with the lowest note of the scale ; and White, though the colour of the Moon which is the lowest planet of all, was placed highest, agreeably to the Musical situation of the Moon's note, which stood highest in the scale. In the same way in the Rosicrucian arrangement of weights, the attribution of Heaviness to Saturn and Lightness to the Moon can still less be derived from any astronomical observations, for of the two orbs there is no question which deserves the epithet of heavy ; and the lumbering moon, which rolls slowly over the sky, can in no way merit the distinctive adjective which so exactly describes the passage of that weird and mystical planet which soars higher than them all, and traverses with far greater celerity a far wider expanse of space—a fact which the Chaldeans, no less than we, were fully aware of. But if on the contrary the musical mathematic, which identified Saturn with the lowest note of the Scale and the Moon with the highest, were the cause that determined this description of qualities, then most just and most palpable were the reasoning. Equally so of the attribution of Earth as Saturn's element in the Rosicrucian category of elements, who is furthest from the earth in astronomy, but nearest it, being the lowest note, in Music. And of other planets besides Saturn and the Moon, e.g. Mercury and Venus especially, similar things might be said.

But such speculations are unfruitful and vague, and in the absence of tangible materials for verification often dangerous to hazard. So returning to Assyrian music where we left it at the beginning of this discussion, how all its spirit seemed to come from

the armies, how strong rhythmic effects were freely indulged in, how they delighted in high shrill voices, and other facts that we have mentioned before, let us briefly sum up its character, which we can easily do from the data that we have now to hand. And we shall say that while Assyrian theory amused itself with hard dry speculations in the most recondite and difficult secrets of music, the doctrines of philosophical science were unable to penetrate and inform the practical side of the Art, and mould its stormy and wanton elements into civility, but remained from first to last entirely distinct; while that practical side itself was one of the most pronounced exponents of the Sensuous form of Music which it has been our lot thus far to consider. The accounts that we have already given and the instruments that we have already considered are visible proof of this; and of all the instruments, even more than the Drum, the Dulcimer, the most sensuous form of stringed instrument, and the favourite instrument of the Assyrians, is a remarkable testimony to the nature of the music. Most sensuous of all the Strings is the Dulcimer, since in it the strings are struck by a rod or plectrum in order to magnify their sound, and its whole *raison d'être* seems sensuousness and volume of tone. At the same time, since it does not admit of the performer singing at the same time owing to the comparative exertion which the playing requires, it is from the first a Solo Instrument, and might well be ranked in the Pipe Family of instruments rather than with the Lyres, which are in the beginning all instruments of accompaniment. The Dulcimer, indeed, was such a favourite with the Assyrians, that it appears on the bas-reliefs twice as often as any other instrument. And of this instrument, which we must especially notice since it is the

undoubted parent of the Modern Piano, there were two kinds: The Grand Dulcimer, and the Cottage Dulcimer—if we may adopt a nomenclature that is eminently apposite—the Grand Dulcimer, a horizontal form with the strings lying flat, and the Cottage Dulcimer a vertical form with the strings strung upwards, but above one another; the first an exact model of our *Flugel* or Grand Piano, the second not quite so good a one of the Cottage, because the strings were strung one above another instead of side by side. And these appear at least twice as often as any other instruments on the bas-reliefs, as I have said. They had ten strings on an average, though sometimes one or two more are found, and sometimes less. They were strapped to the person, like so many of the musical instruments of the Assyrians, and being small sat most conveniently to the figure, and allowed the player the greatest freedom of motion. And of the two kinds of Dulcimer the Cottage Dulcimer is much the commoner.¹ The Player struck the strings with the rod which he held in his right hand, and used his Left Hand at the same time as a damper² for the lower strings, to prevent their sound, that is, running into one another; by which we may conclude that the music was as a rule very rapid, since in slow music the sound of each string would have died away in time. This is the style of Dulcimer that is in the hands of the Dulcimer Player, whose picture from the bas-reliefs enriches the pages of so many works on ancient music.³ And

¹ e.g. on the bas-reliefs in the British Museum it is figured four times (4b. 124, 118, 12,) and of the Grand Dulcimer I do not remember an instance in the same gallery unless it be 12a. and of this I am not quite sure.

² This fact was first brought out by the ingenious observation of Mr. Engel, (*Music of Most Ancient Nations*.)

³ See a very good figuring in Dr. Stainer's *Music of the Bible*, p. 36.

the sandstone of the relief has been much worn away and frayed in the course of three thousand years, and the figure is like some ghost to our eyes—a solitary relic that remains to us of a most magnificent and stupendous past. For when I think of Assyrian life and the great cities of Babylon and Nineveh, of the marts of Nineveh and the looms of Babylon, where carpets and curtains of inestimable value were spun to be distributed over the world, and where the art of spinning gold threads was carried to unknown perfection, the women walked the streets in brilliant coloured dresses, silver vases and gold moulding carried also to unknown perfection—I say, when I think of all this, and then try to imagine Assyrian music after it, I think of great swells of harps and roars of drums sweeping through enormous halls, as those halls of Nineveh with their crimson draperies, where Sardanapalus and his army feasted one hundred and twenty days, or those halls at Babylon where the people used to banquet, and the matrons and the virgins of the city would come in at the heat of the revelry, and dance, casting off their garments one by one in the fury of the revel, till at last they stood naked and unabashed before the eyes of thousands.¹ And all around seethed with the riot of applause, the screams of the eunuchs, the whistle of flutes and harps. So that whatever is in the power of Music to intoxicate or to inflame, that I can imagine the music of Assyria to have excelled in.

¹ See the picture in Quintus Curtius V. 1.

II.

The Assyrians lived in a land of corn and dates : “ the plains of the Euphrates,” says Herodotus, “ yield three hundred-fold the grain that is sown there.”¹ In this plenty that surrounded them there was the sure inducement to develop the gay and sensuous side of life, and there was the requisite means for securing that leisure to the intellectual members of the community, which enabled them to indulge in those dry, abstract speculations, to which the Chaldean mind was naturally disposed.

There was a subordinate branch of the great Chaldean race, which had very different experiences from the main body of its brethren, which spent the early part of its life in a precarious isolation as settlers among hostile and alien tribes, passed its youth in the most galling slavery, escaped from that only to face years of want and misery in the desert, and had to fight its way back to the land it came from, inch by inch, there to enjoy a brief span of sunshine till the sky became overcast for good. This was the education to develop great men and high aspirations, and, in the reaction of the mind against the unkindness of its surroundings, to give a marvellous impulse to the imagination, which is the nurse of the spiritual life. The Hebrews, who have appeared on the world's stage as the Apostles of Affliction, have likewise spoken out above all peoples before or since them that which is the best result of Affliction—namely, Religion. For in its rebellion against the eternal buffet of brute misery and stupid trouble, the mind, as I say, soars aloft, and creates a world where it can expatiate free from care amidst delight

¹ Herod. I. 193. ἐπὶ δικόσια μὲν τὸ πάραπαν ἀποδιδού, ἐπεὶ δὲ ἄριστα αὐτῇ ἐωυτῆς ἐνείκη ἐπὶ τριηκόσια ἐκφέρει. Strabo speaks to the same effect. Lib. XIII.

and eternal sunshine, and whence it can summon helpers that never fail, to mitigate and ease its sorrows and afflictions here below.

With such a training and such a character we may waive the weaknesses and admire the excellencies of this people, whose weakness lay in an utter deadness to the sensuous and artistic side of life, and whose excellence consisted in exalting its spiritual side to a height such as we shall never meet with again. Thus unlike the Assyrians, the beauty of whose carvings has perhaps never been surpassed, the Hebrews not only despised the Art of sculpture, but accounted the practice of it illegal and irreligious.¹ Painting fared no better with them.² Architecture was so poorly represented that Jahveh's tabernacle was for centuries a tent, and Solomon had to get a foreigner to build the Temple. Equally deficient were the Hebrews in Dramatic genius—they cared as little and doubtless were as little able to embody their thought in spectacular figures as they were to embody it in stone or colour or elaborate literary forms.³ There was only one Geyser by which their wild formless emotion could find a congenial vent, and that was in the passionate outbreaks of Lyric Poetry, and the coincident effusion of extemporised Song. And it is here therefore that we must look for the import of the Hebrews in Musical History. For their relation to Instrumental music is a purely subordinate one, and scarcely merits remark. They had but few instruments, and of

1 Cf. among other things, the 2nd Commandment.

2 On this deficiency of the Hebrews in plastic art, Ambros well remarks, "desto grösser ist der poetische Sinn & Schwung."

3 The attempts to construe the Song of Solomon into a drama—among which may be cited as perhaps the most elegant and complete, the *rifacimento* of Dr. Davidson (Introduction to the Old Testament, II. 389)—only succeed in impressing the very faintest dramatic outline on the poem. The Book of Job yields a yet fainter impression.

these all but one were borrowed from other nations, principally it seems from the Egyptians; and even in their borrowing they showed the utmost nicety, and the same feelings and antipathies that we have just been considering. That most sensuous of instruments, the Drum, for instance, was to the last an exile from the Holy Land. There was not a drum to be found from Dan to Beersheba.¹ Nor a Dulcimer either. And Flutes if used at all were very rarely used. The only instrument that attained much favour, and this was the indigenous one,² was the Harp, which should more properly be described as a Lyre than a Harp³ since it was a small portable instrument, which the player carried about with him wherever he went, and of which we may form a very fair notion if we remember the Rabbinical tradition, that David used to hang his on a nail above his pillow when he went to bed. This little Lyre was the great instrument, then, in Israel, and the reason it could be so was, that the Music of the Hebrews was in every sense of the word a Vocal Music. The Voice transcended and outdid the instrument, and Instrumental development stood still. With the Hebrews therefore we pass from the heated atmosphere of bands and concerts to a far higher and purer air; and the centre of interest

1 That modified form of drum, the tambourine or tabret, was however used in religious ceremony. Cymbals and sistrums (Saalschütz' *Geschichte & Würdigung der Musik bei den Hebraeru* quoting Samuel VI. 5.) were also used by the priests.

2 The same Semitic Lyre which we have described on p—; and in support of the assertion that this was the only indigenous instrument, without going at length into the proofs, I may content myself with quoting the high authority of Mr. Engel (*Music of most ancient nations*. p. 282.) "the Lyre, a purely indigenous Semitic instrument and probably the only one the Hebrews can lay claim to."

3 "The so called Harp was probably the Lyre." p. 311.

changes from bands and orchestras to a single figure, who is in a manner eminently typical of the Hebrew Race itself—the Minstrel Poet.¹

The Minstrel with the Hebrews was an inspired seer, who delivered himself of moral precepts in the didactic style of a sage, or preached against the sins and vices of his time, or in an ecstasy revealed the future.² These were his walks, and so earnest and sublimely strung was the national temper, that minstrelsy never bent itself to please, or became the prattler of the softer emotions, but was a preacher, and a censor, and, if we may go so far, one of the chief exponents of Religion itself. For “to prophesy” meant “to sing,”³ and there is little doubt that Isaiah and Jeremiah and the other prophets uttered their prophecies in song no less than in verse, both alike being extemporised, and this indeed was the natural form in which their exalted spirit found expression. To such men as this Music could never be an Art⁴—it was a form of speech, which they employed as unconsciously and as freely as we do our speech to-day. So knit up too was it with Poetry that we can scarcely consider it apart, and certainly there could have been no conscious separation between the two in the minds of the minstrels themselves, as little as there is in ours between the

1 Assuming that what the Pyramids are for Egyptian History, or the Bas-reliefs for Assyrian History, that is the Bible for Jewish History. Should a larger limit, however, be permitted to evidence, many of the Assyrian and Egyptian Instruments will find entry into the Hebrew Music, which is the method pursued by Dr. Stainer in his *Music of the Bible*.

2 der Musiker erhebt sich zum Range eines vom Gottlichen begeisterten Weisen. (Ambros. *Geschichte der Musik*. I. 179.)

3 Cf. *Chronicles*. XXV. 1. ‘die da weissagten auf Cithern & Harfen & Zymbeln.’ The meaning however is so general that there is often doubt in which sense to take it

4 Sie ist nicht Kunst sondern Gottesdienst, und nicht die Æsthetik sondern die Religion hat ihren Werth zu bestimmen. (Ambros. I. 169.)

word we say and the tone we say it in.¹ Could we be certain that they were in the habit of invariably employing an instrument to accompany them when they sang or prophesied, we might imagine that art had, at least, some share in their songs. But this is not so, for it is most probable that the use of an instrument was only occasional. Their song no less than their verse was purely unpremeditated, being in the first instance the same Impassioned Speech which we have noticed as the original of Song among Primitive Man; but with the Hebrews this Impassioned Speech received a very peculiar development. For there is a certain feature of the Hebrew language, or, I should rather say, of the syntax of the language, which would of itself be sufficient to stamp the language with a marked individuality, and put it in forcible contrast to all other languages not of the same stock; so that to find a pronounced individuality in that development of Language which is Song, is what we may not unnaturally expect. For the Hebrew language has no copula,² and therefore not only is the expression of a thought very different to what it is in our Aryan languages, but from the first the attitude of the thinker to his thought must have been very different. For while we by the benefit of our copula can say "the man is good," or "God is gracious," the Hebrews could only phrase it "the man, the good" and "God, the gracious." And while we can and indeed *must* assign a subordination to one of the two parts of the sentence, that is to say to the predicate, which

1 Mit der Poesie steht die Musik stets in genauer um nicht zu sagen untrennbarer Verbindung. (Ib. 193.)

2 This peculiarity is of course shared by the Northern and Southern branches of the Semitic family—the Syriac & the Arabic.

is to us merely an attribute of the subject, being an extra thing, so to speak, affirmed or denied of the subject, to the Hebrews there was no such subordination of one part to the other possible, but both stood side by side as strictly coordinate, for neither was the predicate a mere attribute hooked on to the subject by a hook, nor was it a thing that depended for its *raison d'etre* on the subject, for it could stand equally well alone, and thus instead of the sentence being composed of a principal and a subordinate, it was composed of two coordinates—not a subject and a predicate, but, if we may so phrase it, two subjects. And of these two—so thorough was the coordination—either might stand first; not even is there that determination of subject which priority of order might give, as for instance “God: the gracious” was as commonly and as well expressed by “The Gracious one: God.” So that we who are of a different cast of mind and form of expression are often left to seek which of the two we shall turn into the predicate and which into the subject of our sentence.

Now this coordination of expression implies a certain mental habit as the predisposing cause of it, for it implies the habit of seeing things side by side without much considering their mutual relations, of regarding their similitudes, that is to say, rather than their differences, which is the result of an inbred love of coordinating. And this love may be either peculiar to the Semitic race, or it may be a feature in the human mind generally in the early stages of its development. But without staying to enquire into the cause that lies at the bottom of it, let us go on to examine how else its workings have made themselves felt, beyond this special coordinating of the Subject and Predicate that we have just been examining. For it is plain the

influence of such a feeling would not rest here, but as it affected the relations of one part of a sentence to another, so it would be as likely to affect the relations of individual words to each other, the relations of complete sentences to sentences, and of thoughts to thoughts. And in the case of individual words, it shows in dispensing with the genitive case, and setting up the two words side by side on terms of equality, turning "the horse of the king," for instance, into "the horse the king."¹ And in sentences it shows in the almost entire banishment of particles and conjunctions, and the coordination of each sentence with the other. And in thought it shows in the matching of thought with thought, or, what is commoner, in getting the coordination by repeating the same thought over twice, with some little variety of form. And this seems to have been felt as necessary to the due completion of the one original thought as the two verbal terms to the completion of the Sentence; for this was the form nearly always adopted in any measured or rhetorical expression of thought—which seems to differ from ordinary expression chiefly in this, that it is more exhaustive

Now since the sober temperament of the Hebrews was little inclined to toy with language, or frolic in the sweet jingle of syllables like the Aryans, there is no belt of poetry running round the beginnings of their literature, but the form they first expressed themselves in was naked prose. And their poetry grew out of their prose, being but a more measured and

¹ For it might be well argued that the shortening of the vowel in the "governing" substantive, as we call it, as for instance ךָ shortened into ךֹ in the phrase ךֹ הָ עַבְדְּךָ or any of the other changes that take place in the construct state, are forms that grew up late in the language's history.

pompous delivery, and there was nothing to distinguish it from prose except its rhetorical cast, for metres, feet &c. there were none. But very early this rhetorical expression set into a clearly defined and sharp cut form which ever after remained the form of the Hebrew poetry, and the gist of which lay in the parallelism, antithesis, or wedding of two thoughts as the component of each poetical expression; and generally it was the parallelism, and more particularly that form of parallelism which consisted in repeating the same thought twice over with some little variety of form. And amid the dry records of their early history there stands out as a gem that little poem, which is so different from its surroundings, and which should command our reverence because it is the oldest poem in the world:—

“Adah and Zillah hear my voice : Ye wives of Lamech, harken unto my speech.

“For I have slain a man to my wounding : And a young man to my hurt.

“If Cain shall be avenged seven fold : Truly Lamech seventy and seven fold.”

And with this simplest of all forms of Poetry the Spiritual Hebrews were to the last content. All the metre was in the thought : the words might run pretty much as they pleased, and the balance of the clauses be as loose as possible and lopsided,² the symphony

1 Genesis. IV. 23. As an instance of the purely rhetorical use of this parallelism we may quote the blessing of Jacob by Isaac (Geneses XXVII. 29.) where there is naturally no question of singing:—

“Let people serve thee : and nations bow down before thee.

“Be lord over thy brethren : and let thy mother’s sons bow down to thee.

“Cursed be everyone that curseth thee, : and blessed be he that blesseth thee.”

2 Cf. When the company of the spearmen and the multitude of the mighty are scattered abroad among the beasts of the people so that they humbly bring pieces of silver : and when he hath scattered the people that delight in war.

of the two ideas was sufficient to satisfy all the requirements which that spiritual people laid upon verse.¹

That Lamech, the poet, should be the father of Jubal, the minstrel, is natural, and that the minstrelsy which arose in company with such a form of poetry should wear the same peculiar stamp, was also to be expected. So that at this very early period, when the old Patriarchs were living in tents in the plains of Mesopotamia, that form of Song, which consists in two parallel phrases of similar or contrasted intonation, and which we may hear to-day in the Religious Chant, of our Churches, was fast developing, if it were not already fully established. The tones would be rude, and rather approaching Speech than Song—on each occasion probably extemporised; yet the repetition of the same form of language verse after verse, would gradually lead to their being remembered, and the unique parallelism of parts would communicate to them that individuality, which separates them even now from all other styles of musical declamation.

Now the plain result of the establishment of such a form of Poetry and Song was this:—when the minstrel of the old patriarchal times gave place to the choruses of city life (and since it was in Egypt that they first began to congregate in cities we may see in these very choruses the first trace of Egyptian influence,²) this division of the verse into two parts each reflecting the other, would plainly suggest the division of the chorus into two parts, each responding to the other, as the men to the women, for instance, or two

¹ The various attempts to father intricate systems of versification on the Hebrews have all proved unsuccessful.

² As another trace may be quoted the use of sistrums by the Hebrew priests. cf. the remarks of Saalschütz in his *Geschichte & Würdigung der Musik &c.*

companies of women, or it might be a solo singer and a chorus answering him—but whichever way were the more usual, this early got to be the recognised method of chorus singing, and so thoroughly was it the recognised method that the Hebrews began to use the word “answer” as synonymous with “sing.”¹

That this style was developed in the city life in Egypt we may imagine since the first mention of it in the Bible is immediately after the passage of the Red Sea, when “Miriam, the prophetess, took a timbrel in her hand, and all the women went out after her with timbrels and dances. And Miriam *answered* them :—

Sing ye to the Lord for he hath triumphed gloriously :

The horse and his rider hath he thrown into the sea.” This latter half being probably the response of the women. So that we may conjecture that that other song which immediately precedes this, which was sung by Moses and the Children of Israel, was treated in a similar manner and that the parts were distributed:—

MOSES.

I will sing unto the Lord for he hath triumphed gloriously :

CHILDREN OF ISRAEL.

The horse and his rider hath he thrown into the sea.

M. The Lord is my strength and my song :

C. of I. And he is become my salvation.

M. He is my God and I will prepare him an habitation :

C. of I. My father’s god and I will exalt him.

M. The Lord is a man of war :

C. of I. The Lord is his name.

¹ As the Arabs to-day. Lowth (*Prælectiones de sacra &c.*) would derive the parallelism of the poetry from this antiphonal practice of chanting, instead of what is far more probable, the antiphonal chanting from the parallelism, for we find the latter in existence at least a thousand years or more before we hear of the former.

M. Pharaoh's chariots and his host hath he cast into the sea :
C. of I. His chosen captains also are drowned in the Red Sea.
 This practice, as I say, once stereotyped, like many things in those old civilisations, remained unaltered to the end, and if we were to write a history of the Hebrew chorus from now till the time of the captivity, it would be but to enumerate the various occasions on which such performances are chronicled in the Bible and the various personages who took part in them. For instance, in the services of the Tabernacle, the Priests formed one chorus, the Levites the other :¹ Miriam and her women find their parallel in later times in the two choruses of women who came out to meet David after his victory over Goliath, one chorus singing, "Saul hath slain his thousands," the other answering, "And David his ten thousands," and while Miriam and her women only used timbrels to accompany their voices, the women who went to meet David had not only timbrels but also other 'instruments of Music,' so that there would be a distinct advance in musical feeling to be recorded here. But this line of treatment would be somewhat jejune, and at the same time in a great measure

¹ Lowth. *De Sacra. poesi Hebræorum*. XIX. Cf. also *Ezra III. 11.* in allusion to the performance of the 136th Psalm. Lowth also compares the title of Psalm LXXXVIII. It seems allowed on all hands that this was the common method of performance. Those who would go beyond this, and have us believe that 3 choirs were used, must be held to be advancing a fanciful theory. Thus the English commentator and translator of Lowth founds his supposition of 3 choirs on the following verse :—

"Praise the Lord, Ye House of Israel ; Praise the Lord, ye House of Aaron ; Praise the Lord, ye House of Leir." He says that this verse must obviously have been sung by 3 divisions of singers, that the first sentence was sung by the High Priest addressing the people, the 2nd by the people back to the High Priest, and the 3rd by the Levites, than which nothing more fanciful can be imagined. On the other hand, so universal was the practice of chanting by Two Choirs, that Isaiah transfers it to the Seraphim. "And they cried alternately and said &c." (*Isaiah. VI. 3.*) This is Lowth's translation.

trivial, and it is better to proceed at once to consider what effects the recognised custom of choral song had on the arrangement of the services in the Temple. And it will be found to have had very important effects indeed, since not only would it imply two choirs of singers, but also two bands of instrumentalists, and very likely would affect the internal arrangements of the Temple itself, on which we are left to speculate, in necessitating two rows of seats facing one another, not unlike the stalls in our own churches. And that this was the arrangement in Solomon's Temple, we may judge from the arrangements in Nehemiah's time at the ceremony of the dedication of the wall of Jerusalem, which probably partook of the nature of the Temple Service, "when the chiefs of the Levites, Hashabiah, Sherebiah, and Jeshua, the Son of Kadmiel" were appointed "*with their brethren over against them* to praise and give thanks according to the commandment of David, the man of God" (so that it was undoubtedly a revival of the old practice), "*ward over against ward.*"¹ "Two great companies of them that gave thanks," says Nehemiah,² "were appointed, whereof one went to the right hand upon the wall, and after them went Hoshaiah and half the princes of Judah," (so that it looks as if the whole disposal of the ceremony was affected by the choral requirements,) a band of trumpeters also went with them.³—"and the other company of them that gave thanks went over against them. So

1. Nehemiah, XII, 24.

2 Ib. XII. 31 He is here alluding to the ceremony at the dedication of the wall of Jerusalem, which however we may well consider as but an outdoor replication of the usual ceremony.

3 Ib. 35.

stood the two companies of them that gave thanks in the house of God."¹

It should seem that we may fairly argue back from this example to the arrangements of the Temple services themselves, and assume that there were two choirs of Levites, or possibly one of Priests, the other of Levites, stationed opposite one another at either side of the Temple, who sang in antiphon the psalms and canticles which went to make up the service. The singers were flanked by instrumentalists, composed in like manner partly of priests, partly of Levites, who each had their peculiar instruments; for while the Levites had cymbals and psalteries and harps,² the priests had trumpets³—an instrument which appears to have been exclusively reserved for them. Appearing in its oldest form as a trumpet of ram's horn⁴—by the time we are speaking of it was made of brass and gold. There were many superstitions attaching to the instrument—it was the trumpet that had caused the walls of Jericho to fall and had struck the Midianites with panic—and doubtless a peculiarly sacred character attached to it, which marked it out as especially the priests' instrument.

1 Ib. 38. 40. This allusion to the "two companies" seems to confirm the view stated above.

2 1 Chronicles. XXV. 1. 3. 6. That phrase in verse 5, of the same chapter, "to lift up the horn," must certainly be taken in the purely figurative sense "To praise." Those commentators who take it as "to play the trumpet," miss the fact for which we are here contending, and which has been amply demonstrated by others, that the trumpet was peculiar to the priests. cf. also 2 Chronicles. V. 12. XXIX. 53. 1 Chron. XVI. 5. XV. 20. Nehemiah. XII. 27. Ezra. III. 10.

3 Nehemiah. XII. 35. Chron. V. 12. 1. Chron. XV. 24. XVI. 6. XLII. 2. Numbers X. 8. Joshua. VI. 4. 8. 9.

4 Joshua. VI. 8.

We are not to think of any elaborate harmony in the Hebrew Temple Services, such as characterised the performances of the Egyptians. To the Hebrews Music was not an Art, but a Voice in which they poured forth their soul to Him "that inhabited the praises of Israel." ¹ To dally with the musical relations of notes, or to endeavour to enhance the effect by graceful combinations of instruments or sounds, were thoughts very far from their earnest minds.² "The singers and the trumpeters were as *one* to make *one* sound to be heard in praising and thanking the Lord."³ "One hundred and twenty priests blowing with trumpets"⁴—a scream of sound! Harshness is forgiven to that enthusiasm which so wrestles for expression, and sees Heaven open before its eyes, "For when they lifted up their Voice with the trumpets and the cymbals and instruments of music, and praised the Lord, saying, 'For he is good: for his mercy endureth for ever; behold then the house was filled with a cloud. even the house of the Lord: so that the priests could not stand to minister by reason of the cloud; for the glory of the Lord had filled the house of God.'" ⁵

Now in this swallowing up of all into enthusiasm, this contempt of beauty and the fair outside of Music, we may see the contrast between the Hebrews and the Egyptians. In the Egyptian temples there were the Priestesses singing and rattling their sistrums,⁶ flutes

1 Psalms XXII. 3. Ambros has admirably phrased it in the following sentence, which seems to me to sum up the complete spirit of the Hebrew music: "Sie wird die Verbindungsbrücke zwischen der Menschen und der über Natur stehenden Geisterwelt; sie wird Trägerin der Gebete, & bringt als gnadenvolles Gegengeschenk vom Gotte Abrahams, Isaaks, und Jakobs prophetische Erleuchtung. (Geschichte I. 196.)

2 Sie war keine Darstellung der Schönen durch Töne, to use the words of Ambros.

3 2 Chronicles V, 13. 4 Ib. 12. 5 Ib. 13. 14.

6 Lepsius, Denkmäler aus Ägypten. Abtheil III. Band. VIII. Blatt. 244. 247.

playing,¹ lyres and lutes swept by the hands of women,² all beautiful and melodious in sound: the Hebrews would not tolerate women within the temple's precincts, their Choruses were composed entirely of men singers,³ even boy's voices they were careless to take advantage of, and the national instrument of the land, the Harp, was made to give way in the enthusiasm of devotion to the Trumpet.

The reign of David is an idyllic episode in the history of Israel, and David himself stands out in many points a contrast to his countrymen. The sternness of the national temper is seen much softened in him, and in thinking of the minstrel king we are apt to forget that we have before us the rare and short-lived bloom, which appeared but once or twice on Hebrew history. We gain a truer conception of the features which were likely to dominate their Music, by thinking of the prophets of old, Moses, Joshua, Samuel, by remembering the harshness of the Hebrew language, with its abundance of aspirates and sibilants and gutturals, its plethora of consonants and feebleness in vowels. The fact of such a language being developed in the first instance shows a want of the sense for beauty of tone, or rather it shows the deliberate preference of force to beauty. And we may conjecture that the character of the language which was

1 As we may know from Strabo:—

ἐν δὲ τῷ ἱερῷ τοῦ Οσίδου οὐκ ἔστι οὔτε ᾠδὸν οὔτε ἀλύτην οὔτε ψάλτην ἀπάχθαι τῷ θεῷ κάθ' ἀπερ τοῖς ἄλλοις. Strabo I. 6. Also from a sculpture in Wilkinson. II. where priests are offering incense to the sound of a flute.

2 See the sculptures in Wilkinson of priestesses playing these instruments.

3 The sole argument for the existence of women singers is I. Chronicles XXV. 5, 6, where "these" however probably applies only to the men. At the same time we must not forget those verses in the psalms. "It is well seen, O Lord, how thou goest," &c.; and perhaps the occasional employment of women as instrumentalists on festivals and great occasions was always allowed, but not as singers.

at the same time so strongly in keeping with the character of the people, should also be communicated to the Music. Their chants and psalms we must imagine they intoned or recited in an elevated voice, with but little to distinguish the delivery from ordinary recitation except the monotony of the tone and the markedness of the cadences.¹ All their enthusiasm was centred on the *thought*; and the form in which the thought was expressed was entirely a secondary consideration. And this is what always happens; when Music and Poetry are blended so thoroughly as they were with the Hebrews, the Music necessarily suffers from the union. In this way they could dispense for a long time with the aid of regular singers in the services of the Tabernacle,² not through any indifference to the due performance of the services, as I take it, but because they regarded the æsthetic element as of purely trivial import. During this time the Levites, who were these regular singers, were suffered to become completely disorganised, and eventually to degenerate into a half mendicant order wandering up and down Israel,² and dependent for their bread on the hospitality of chance entertainers; nor was it until the time of David that they were restored to their former position.

1 Clemens who heard some of the ancient chants says they reminded him of the Dorian mode, "which statement," adds a commentator, "we must take as referring to their earnestness and solemnity"—perhaps better to their gravity or low pitch. The attempt to restore the Hebrew style from *rifamentos* of the chants used by modern Jews has always ended in failure. Not only are the modern Jewish chants of a trivial character by comparison, but "in addition to this," says one who knows them well, "the German, Italian, Spanish &c. Jews all have different chants and different styles, and agree in nothing, and so there is no standpoint for comparison." Any one wishing to test the truth of this assertion will find it fully borne out by examining the modern Jewish chants in Engel's *Music of most ancient Nations*.

2 That is during the time of the Judges. Ewald, *Geschichte*. II. 454.

3 Cf. Judges. XVII. 9.

That this restoration of the Levites should take place under the Minstrel King was natural,¹ and, generally speaking, as we have remarked, in David's reign there are everywhere signs of a Musical Renaissance, and now for the first time the conception of music as an art begins to appear. The Levites under David's direction were officered and arranged in so many divisions, which had to relieve one another in the temple duties;² they began to be educated specially for their functions, and were required to commence regular training at the age of twenty;³ the psalms that were to be sung in the service, even when written by so eminent a composer as the king himself, were first submitted for revision or practice to the most skilled musicians of the choir;⁴ and there was a great deal in the way of adaptation and setting went on, as we may judge from those numerous Psalms which remain to us, whose title has no connection with the subject of the Psalm itself—from which we must infer that the title refers to the tune to which the Psalm was sung, and that therefore it was no uncommon thing to adapt one Psalm to the tune of another.⁵ Whether this practice points to the existence of traditional tunes or modes of chanting which were now for

1 It is suggestive that David's birthplace, Bethlehem, should be in such close proximity to the villages of the Netophathites, which were inhabited exclusively by "the singers" and "the sons of the singers," that is to say, by the Levites. cf. 1. Chron. IX. 16. Nehemiah. XII. 28. 29.

2 3 courses of chorus singers and players. viz. the Kohathites, Gershonites, and Merarites. 1. Chron. XXIII. 6. sq. Twenty-four courses of 'cunning' singers and players, who we must presume were soloists or leaders of the others. There were 12 in each course—288 in all. 1 Chron. XXV. 7. 9. sq. These skilled minstrels were, in the first instance at least, nearly all Kohathites. cf. 1 Chron. XXV. with Id. VI. 33. 39.

3 1 Chron XXIII. 24. 27.

4 1 Chron. XVI. 7.

5 e. g. the psalm whose heading is "Von der stummen Taube unter den Fremden," and about which there is not a word in the whole Psalm. For other instances, Forkel. Geschichte der Musik. I. 141.

the first time collected together and arranged, or whether such traditional tunes existed at all, may admit conjecture.¹ To the same period also we must refer the establishment of those Schools of the Prophets, in which Music and Poetry were the leading subjects of instruction, and which, from being training-places for the Temple services under David and Solomon,² passed in more troublous times into being centres of mysticism and fanaticism, from whence issued those hair-mantled anchorites, who were the terror of the Israelitish Monarchs.

In these Schools was worked out in a way such as it never has been before or since, that mysterious connection between Music and Religious Inspiration, which we have had occasion to notice in an early part of this work. Standing out as these men did in bitter opposition to the tendencies of the age, and as embodiments of that ascetic spirit which was now beginning to wax faint in Israel, it was natural that they should inveigh against the art of the court life, which could seem to them little better than effeminate fooling. "Ye that lie upon beds of ivory, and stretch yourselves upon couches," cries the rough herdsman of Tekoa, "ye that chant to the sound of the viol and invent to yourselves instruments of Music, and drink wine out of bowls, and anoint

1 The existence of traditional tunes is generally considered to be proved by the 3rd verse of the 137th Psalm, "Sing us one of the songs of Zion." But this would only seem to indicate a national style of singing.

2 It was the duty of the prophets in these schools to compose music for the Temple Services. (Lowth. De Sacra Hebræ. Praelect. XVIII.) It seems there would be no bar to our identifying the schools of the prophets with 'the villages of the singers' to which we have before alluded, for not only were these villages 'round about Jerusalem and in the villages of Netophathi,' (Nehemiah XII. 28.) but they must have been spread here and there throughout the land agreeably to the prophecy in Genesis XLIX. 7. "I will divide them in Jacob and scatter them in Israel."

yourselves with the chief ointments, take away from me the noise of your songs, for I will not hear the melody of your viols." Even the Temple Services did not escape their invective. "The songs of the Temple shall be howlings," says the same Amos. And in him and others like him spoke the real spirit of the Jewish people, which is doubtless the reason why they were tolerated and respected. This lying on ivory couches and basking in the melody of viols was very far removed from the genuine national temper, and if we would follow the track of the purely Jewish Music, we must turn from the courts of Jerusalem and Samaria, where Assyrian and Egyptian influences were making themselves every day more strongly felt, and betake ourselves to these very Schools of the Prophets, which, secluded in the mountain fastnesses of Gilead or Bethel, served as rallying places for the disaffected and the patriot, and continued to nurse the spirit of religious enthusiasm after it had been long extinguished among the people at large. And we shall find that the music, which was cultivated there, was of a very different order to the music that Amos declaimed against, that it was probably a reversion to, or rather a continuation of the old devotional chant or psalm in its strict traditional form; for the literary studies of the scholars in these Schools was confined to the Law and the ancient writings of the nation, and the fact of an elderly prophet being vested with an almost despotic authority in their management seems warranty for imagining that the old traditions were peculiarly preserved. Here then as we said was worked out in a way it never has been before or since, that mysterious connection between Music and Religious Inspiration, which we have had occasion to refer to in an early part of this work.

The Prophetic Ecstasy was doubtless necessary in a

greater or less degree for the attainment of all prophecy. Whether the inspiration took the form of a vision or a voice, it was no mere mental picture or secret whispering of thought, but a great tangible relief jutting out upon the sight, or a 'great Voice' sounding in the ears—that is to say, it was the concomitant of an abnormal condition of mind, such as the prophetic ecstasy was calculated to produce. Now since one of the features of all high spiritual exaltation, and particularly of this prophetic enthusiasm we are speaking of, was the morbid acuteness of the hearing, which attained as it were an ocular power, for "Micah *saw* the Word of the Lord," and "Paul in a trance *saw* him saying," &c., this may furnish us with a hint why it seems the prophetic ecstasy should be frequently brought on by Music. Perhaps indeed it was so induced more frequently than we are aware of, for besides the instances actually recorded in the Bible, the fact of all prophecy being delivered in the form of chanted verse¹ will at any rate show how essential an element Music was to the visionary condition of the consciousness. But in the case of Elisha, who was the president of one of the prophetic Schools,² we have a practical illustration of the principle, for being asked by the Kings of Judah and Israel to predict the result of their war with the King of Moab, he was unable to do so until a minstrel was brought to play to him. 'And it came to pass that as the minstrel played, the hand of the Lord came upon Elisha,'³ and he then uttered the desired prediction. In a similar way, at an earlier period of Jewish history,

1 As "to prophesy" . . . "to sing," so Prophet . . . "the singer" and Prophetess, "the songstress." cf. in Judges IV. "Deborah, the Songstress,"

2 Kings. VI. 32.3 Kings. III. 15.

contemporaneously with the first establishment of these Schools, 'a company of prophets from the School of Bethel met Saul on his way thither, and they played on the psaltery, and tabret, and pipe, and harp, and prophesied; and the Spirit of the Lord came upon Saul, and he prophesied with them, and was turned into another man.'¹ It was likewise the custom of Saul 'to prophesy in the midst of his house while David played the harp.'² To Saul also we must turn if we would find what this prophesying in its most exalted form actually was, for in this condition 'he would tear off all his clothes, and lie stretched on the ground for a night and a day together.'³ The condition of a man under the ecstasy was like that of 'a lyre,' said Montanus, 'swept by the plectrum.' He was an irresponsible agent; he was unconscious of what he said or did. "For when the Spirit of God seizes us," says Balaam, "it utters whatsoever sounds and words it pleases, without any knowledge on our parts; for when it has come into us there is nothing in us that remains our own."⁴ Hence "the prophets were often called mad or frenzied."⁵ But after the frenzy had continued some time, "the highest point which the inspiration reached was a Song."⁶ And this was the prophecy.

Now we may well admire that Music could be capable of inducing such effects as these, and if we ask the cause, it would appear that to finely strung temperaments Music acts as a nervous stimulant, producing parallel effects to those of any other stimulant, first

1 Samuel X. 6. 2 Samuel XVIII. 10. "As at other times"—these words point of course to a custom.

3 Stanley's Jewish Church. II. 21. cf. also Samuel XIX. 24.

4 Balaam in Josephus. IV. 5 Davidson on Kings IX. II.

6 Davidson's Introduction to the Old Testament. II. 429.

soothing, and if continued, intoxicating ; and then finally comes the reaction, in which the mind recovers its balance, and in its sublime and tranquil exaltation the eyes see visions, the ears hear voices, and the tongue utters words that beggar the powers of deliberate expression. And thus it was that Urbain Grandier broke forth into celestial singing at the height of his torture, and the Templars sang as they were fastened to the stake, and enthusiasts of all ages have uttered the beatitude of the spirit in the tones of song.

But the power of Music to provoke this very beatitude and triumph—the making it the cause as well as the effect—this is peculiarly Hebrew. Mortification, bodily pain, religious ecstasy were the cause of it with those men we have just alluded to, but with the Hebrews, so susceptible and delicately feminine was their temperament, that Music alone could sometimes cause it. And to the same head must be referred those instances of the Medical use of Music which also occur in the Bible, as when David was sent for to play the harp to Saul, who was troubled with an evil spirit. “And it came to pass that when the evil spirit was upon Saul, that David played with his hand ; and Saul was refreshed and was well, and the evil spirit departed from him.”¹ But here the application would be somewhat different. For the object aimed at would no longer be to intoxicate the nervous system, but only to gently stimulate it, or as we should phrase it, to put the jaded fibres in the condition most favourable to the recovery of their irritability, *not to provoke this irritability into existence by shocking it*. And seeing that the application of Electricity to Therapeutics in modern times presents

¹ Samuel XVI. 23.

many points in common with the curative application of Music in ancient times, and particularly in the fact of the induced current being most effectually applied through the auditory nerves, we may speculate whether Music may not be merely a form of Electricity. And since the central organs of the nervous system, as well as the nerve trunks that pass through the great cavities, on account of their being completely surrounded by soft parts and bones, which cannot be forced into contact with them by external compression, are the most completely withdrawn from the influence of the electric current, that form of electricity which had a direct effect on the nervous organisation through its immediate access to the brain by the medium of the ear, was naturally the first form that received notice from men, because it was so patent and easy of application. And it was naturally limited in its application to the cure of those diseases which have their seat in the brain, as the different varieties of mania, such as melancholy, hallucination, &c. And the invigorating and tranquillising effects of Music in cases of grief, anxiety, over-excitement, &c., which are all but modified forms of brain paralysis, are effects which many of us have no doubt experienced ourselves, and will enable us to understand how its potency would infinitely increase with a people of a far more susceptible nervous organisation than ourselves. Whether however we must not search for a more physical explanation than this, might admit conjecture. For looking at the fact that the essence of Musical Sound is regularity of vibration, we might speculate that its precise effect would lie in restoring, by sympathy with its own regularity of vibration, that rhythmic pulsation of the blood and brain which disease or over-excitement had rendered irregular and fitful. In this way the diseases it would particularly reach would

be nervous diseases, such as hysterical affections, hypochondriasis &c., in which tremblings and palpitations are the leading symptoms, and to this order of diseases rather than to varieties of mania we should then refer those affections for which antiquity held it a sovereign specific. In this way it would also tend to counteract through sympathy that irritation or restlessness of nerve which we call Pain, by re-inducing regularity of function; whence modern surgeons are now beginning to use Music as an anodyne.¹

Numerous are the miraculous effects that have been ascribed to music by Rabbinical tradition,² but to suggest that the high estimation which it enjoyed in Israel was in any way due to its supposed miraculous virtues would of course be to go too far. The Hebrew minstrels would never have risen above the social status and importance of their brethren in other lands, had not their subject been the noblest that man can aspire to sing of, and had it not been in such thorough harmony with all the highest feelings of their nation. For they who sing of love, when men are arming themselves for

1 M. Vigouroux has invented a method of alleviating pain by administering to the affected part a recurrent series of waves of sound by means of a tuning-fork and a sounding-board. M. Boudet has, I believe, improved upon M. Vigouroux' invention by keeping the tuning-fork in constant vibration by means of an electric magnet, and communicating the undulations to the skin by means of a rod. Neuralgia is removed in a few minutes by this means, and anæsthetic effects are induced by a longer action.

2 P. de Bretagne, *De excellentia musicæ antiquæ Hebræorum*. The subject of the curative power of Music on the lines of the old medicine possesses an ample literature. Cornelius Agrippa devotes a chapter of his *Occult Philosophy* to it; Andreas Tiraquellus, a chapter of his *Commentary de Nobilitate*. Medeira's *Inaudita Philosophia de viribus musices*, Delrius' *De musica magica*, and Reineccius' *De effectibus musices merito suspectis*, are specimens of complete works on the subject. More modern works are Randnitz' *Musik als Heilmittel*, which is rather puerile and fanciful, Albrecht's *Tractatus Physicus de effectibus musices*, &c., &c.

the battle, must expect an inattentive audience, and they who lisp of green trees and gurgling brooks to men who are taken up with the stern duties of life, must not complain if they get neglect or even contempt for their reward. But these poets of God sang the praises and the might of God to a nation intoxicated with deity, and this is why the fame of the brightest Minnesinger shrinks to a speck before the majesty of Isaiah. Wild and artless may their strains have been, and it is idle to attempt to recall the melodies that were flung into the breezes and lost there. The wrappings of their minstrelsy are lost for ever. But the noblest part of it remains, and in the words they sang and the thoughts they uttered, we may see how the subject that inspired them strained every fibre of the men to the struggle of expressing it. So much nobler was the inspiration that came from Jehovah to the inspiration that has come from any other source before or since them. For the Egyptian poets drew their inspiration from their King. He was the fountain of their lays, the spirit of all their genius. And how did they achieve their task?

“My King,” sings Pentaur, “my king, his arms are mighty, his heart is firm, his courage in the fight is like Monthu’s, the god of war. He leads his soldiers to unknown peoples. He grasps his sword and buckler, and he is a wall of iron to his soldiers, he is their shield in the day of battle. He bends his bow and none can resist him. Mightier than a hundred thousand men he marches forwards. His courage is like the courage of a bull. He has struck down all the nations who have banded together against him. No

one knows the thousands and tens of thousands that stood against him. A hundred thousand sank at his glance. He is terrible when his battle-shout goes up; he is braver than all the world. He is like a raging lion in a valley of gazelles. His orders are obeyed. No adversary dare contradict him. His counsel is wise: his resolutions are perfect: when he wears the royal crown, Atef, and declares his will, he is a protector of his people against unrighteousness. His heart is like a mountain of iron. Such is King Rameses Miamun."¹

Now hear Habakkuk:—

“God came from Teman, and the Holy One from Mount Paran. Selah. His glory covered the heavens, and the earth was full of his praise.

And his brightness was as the light; he had horns coming out of his hand: there was the hiding of his power.

Before him went the pestilence: burning coals went forth at his feet.

He stood and measured the earth: he beheld and drave asunder the nations; and the everlasting mountains were scattered, the perpetual hills did bow: his ways are everlasting.

I saw the tents of Cushan in affliction: and the curtains of the land of Midian did tremble.

¹ Brugsch. Geschichte Ægyptens. 501. sq.

Was the Lord displeased against the rivers? was thine anger against the rivers? was thy wrath against the sea, that thou didst ride upon thy horses and thy chariots of salvation?

Thy bow was made quite naked, according to the oaths of the tribes, even thy word. Selah. Thou didst cleave the earth with rivers.

The mountains saw thee, and they trembled; the overflowing of the waters passed by: the deep uttered his voice, and lifted up his hands on high.

The sun and moon stood still in their habitation: at the light of thine arrows they went, at the shining of thy glittering spear.

Thou didst march through the land in indignation: thou didst thresh the heathen in anger.

Thou wentest forth for the salvation of thy people, even for the salvation of thine anointed: thou woundedst the head out of the house of the wicked, by discovering the foundation unto the neck. Selah.

Thou didst strike through with his staves the head of his villages; they came out as a whirlwind to scatter me: their rejoicing was to devour the poor secretly.

Thou didst walk through the sea with thine horses, through the heap of great waters.

When I heard, my belly trembled; my lips quivered at the voice: rottenness entered into my bones, and I trembled in myself, that I might rest in

the day of trouble : when he cometh up unto the people, he will invade them with his troops.

Although the fig tree shall not blossom, neither shall any fruit be found in the vine ; the labour of the olive shall fail, and the fields shall yield no meat ; the flock shall be cut off from the fold, and there shall be no herd in the stalls :

Yet will I rejoice in the Lord, I will joy in the God of my salvation.

To the Chief Singer on my Stringed Instruments.



THE PIPE RACES.

CHAPTER III.

THE CHINESE, INDO-CHINESE, AND OTHER MONGOLOIDS.

To the Chinese mere sensuous delight in tone presents such attractions, that their musical system is occupied mainly with the analysis and classification of the different qualities of Sound, and only secondarily with those sequences of Sounds which we call Notes.

They excel in the manufacture of Instruments, and their artistic genius shows itself in the novelty and variety of form which they give them. They have instruments in the shape of birds' eggs,¹ of bushels,² of writing-tablets,³ of tigers.⁴ They adorn their instruments with silken canopies,⁵ streams of tassels and ribbons,⁶ and a profusion of carvings.⁷ They emblazon them with colours, and one would fancy by the pains they spend on them, that they aimed at pleasing the eye quite as much as pleasing the ear in the construction of them.

1 Smith's Wonders of Nature and Art. Vol. VI. 83 2 Ib. 3 Ib.
4 Ib. 5 La Borde. Essai sur la Musique, I. Plates. 6 Ib. 7 Ib.

According to the Chinese, there are 8 different musical sounds in nature, each possessing a well-marked character peculiar to itself.¹

There are

- 1 The Sound of SKIN.
- 2 The Sound of STONE.
- 3 The Sound of METAL.
- 4 The Sound of BAKED EARTH.
- 5 The Sound of SILK.
- 6 The Sound of WOOD.
- 7 The Sound of BAMBOO.
- 8 The Sound of GOURD.

These 8 substances then and in the order named constitute the Scale of Nature, and as they exist in Nature are the gamut of the Universal Harmony. So that while other nations hang Harmony in the sky, the Chinese riddle the earth with it.²

Nature then having so contrived, Man has treated these substances for his own use, and has fashioned

SKIN	into	DRUMS.
STONE	„	CYMBALS.
METAL	„	BELLS.
BAKED EARTH	„	HORNS.
SILK	„	LUTES.
WOOD	„	CASTANETS & VIBRATING INSTRUMENTS.
BAMBOO	„	FLUTES.
GOURD	„	MOUTH ORGANS.

¹ Père Amiot's Mémoires concernant l'histoire &c., des Chinois. VI: 29. sq.

² For the mystical account of it see Père Amiot. loc. cit.

THE SOUND OF SKIN

Has eight varieties, and there therefore are, 8 different kinds of Drums, which vary in minute points of construction, as in having a longer or a fuller barrel, or in general bulk, or even in the method of beating,¹ for the 8th variety has two different names, according as it is struck by the right hand or the left.² But this 8th variety has another peculiarity; for while the others give the sound of SKIN alone, it qualifies the sound of SKIN with the sound of RICE—which is a subordinate sound of Nature, and does not come into the universal gamut. And this is how the Sound of Rice is given. The barrel of the drum is filled with the husk of Rice, which has been beaten from the grain in a mortar; and being filled full of this, it gives the sound of the Rice when it is beaten, as well as the sound of Skin.³ In these kind of drums, also, the skin of the drum-head must not only be tanned, but it must be boiled for a long time in pure water.⁴ The sound of this drum is therefore marvellously sweet and mellow.

THE SOUND OF STONE

Is extolled by Chinese theorists as one of the most beautiful of all the sounds. It is said to give a sound midway between the Sound of Metal and the Sound of

1 The Tsoukou; the Yukou; the Hiuenkou; the Kinkou; the Toakou (large); the Takoou (small); the Yakou; and the Pofou. To show the minute points of difference—the Tsoukas has the pedestal which supports the drum (for most of these are supported on pedestals) right through the barrel; the Yukou the same, only the pedestal is buried in the earth, whence we may conjecture harder beating for this drum; the Hiuenkou has two little drums suspended, one on each side of the barrel; the Kinkou is the Hiuenkou ornamented; the Yukou is in the shape of a barrel, the Pofou in the shape of a cylinder. Amiot. 36. sq. 2.

2 When it is struck by the right hand, and with the motion from right to left, it is called Po, and is called Fou, when it is struck by the left hand, and with the motion from left to right. Ib. 38.

3 Amiot. VI. 38.

4 Ib.

Wood, 'and it is less tart and rasping than the Sound of Metal, and much brighter than the sound of Wood—more brilliant and sweet than either.'¹ To make the stone instruments, of which there are two varieties, the Tse-King and the Pien-King, both being comprised under the general name, King, the stone is sliced into thin plates, about the size and something of the shape of a carpenter's square.² The term "Cymbals" is misleading, for the stones are not clashed together, but struck like drums with a mallet. But in default of a better term it will be well to keep Cymbals, since the Bells also present a similar discrepancy with ours, for the Bells also are not rung with a clapper inside, but are struck on the outside like the drums and cymbals with a mallet. The Cymbals are of various sizes according to the note they give, for they give musical, melodic notes, and are arranged 16 together on a frame and played as we should play a dulcimer.³ When one of them goes out of tune, it can be flattened by taking a thin slice off the back, or sharpened by cutting a piece off the end.⁴ The best stones for the King are those which are picked up off the ground near the banks of the river See.⁵ In the year 2200 B. C. we read that the Emperor Yu assessed the various provinces in so many stones each, which were to be taken in part

¹ Amiot. VI. 40.

² See the illustration in La Borde, *Essai sur la Musique*. I.

³ This number has been 16 it seems from the most ancient times. It seems according to tradition, that the art of making kings was lost till in the reign of Tcheng-ty 32 B.C. an ancient king made of 16 stones was found at the bottom of a pond. This and another which was found 247 A.D., also of 16 stones, served as a model for the modern kings. I always think it is characteristic of the high esteem in which Music is held in China, that the first act of a usurping monarch is to destroy all the musical instruments in use under the preceding dynasty, for by so doing he imagines he most effectually destroys the traditions of the dynasty.

⁴ Smith's *Wonders of Science and Art*. Vol. VI. p. 82. ⁵ Amiot. VI. 40.

payment of their regular tribute.¹ These stones were destined for the palace instruments. But since then it has been pretty generally agreed that the best stones, as I say, are those that are picked up near the banks of the See, for being exposed to the sun and to peculiar variations of the atmosphere which occur there, they acquire an extreme hardness and give a 'clearer, purer, and smarter' sound than any others, "excelling" (in the language of Chinese hyperbole) "all other stones that are either in the bosom of the earth, or in the depths of the sea, or in conglomerate, or in detached pieces, or even those that are quarried from strata in the solid rock."

THE SOUND OF METAL.

Has 3 varieties, and consequently there are 3 kinds of Bells manufactured to produce it—the Po-tchoung, the Tê-tchoung, and the Pien-tchoung.² Of these, the Po-tchoung is the largest, and gives the richest tone; and the Pien-tchoung the smallest, and gives the most piercing. The Têtchoung comes midway between the two. The small bells, however, are of more importance in Chinese Music than the large ones, for while the large ones, i. e. the Po-tchoung and the Tê-tchoung, are only used to strike the first note in a piece, or to accent strong rhythms, or to take an occasional part in the performance, the small bells are arranged in sets, and are played solo.³ These sets of Bells may be called Bell Organs, as the sets of Cymbals or Stones Stone Organs, and they are arranged in precisely the same way. That is to say, there are 16 Bells in all, hung by hooks to two cross beams on a frame, 8 on the top cross beam,

1 Ib.

2 Amiot, VI. 43, sq.

3 Amiot, VI. 43, sq

and 8 on the bottom one, each Bell giving one of the notes of the musical scale, just like the Stones, and graduated in the same manner, the size gradually diminishing, bell after bell and stone after stone, from the biggest one, which gives the lowest tone, to the smallest, which gives the highest.¹ Once on a time it was possible to play the whole musical scale on one single bell, for the ancient bells were cast with knobs embossed on them, each knob giving a note of the gamut. But this plan was abandoned in favour of the Bell Organs.²

THE SOUND OF BAKED EARTH.

The Sound of Baked Earth was first extracted by striking a flat piece of baked earth against some hard substance. But the sound thus produced was very harsh and unmelodious. The next attempt to extract it was by infringing on the domain of the Drum, and the sound of baked earth was got by stretching a piece of tanned skin over a vase of baked earth. Then vases of baked earth were made in the shape of drums, and struck with drumsticks.³ But these and similar experiments proved unsatisfactory, and since it was found impossible to get the sound of baked earth from an instrument of percussion, it was decided to attempt it from an instrument of wind. A certain quantity of earth was therefore taken, the finest that could be got. It was made still finer by washing it in several waters, and then worked into the consistency of liquid mud. Two eggs

¹ See the illustrations in Amiot and La Borde.

² Thomson's China. IV. The Bell reputed to be the most ancient in the Chinese Empire is of this shape.

³ Amiot. Mémoires concernant l'histoire &c. VI. 49. sq.

one of a goose, the other of a hen, served as the models, and the liquid mud was thrown over these and allowed to set. And then the egg on the inside was broken and picked out, and an exact mould of the egg remained.¹ The opening made at the end for the purpose of extracting the egg was next enlarged to serve as a mouthpiece, and 5 holes were pierced in the bowl, 3 on the front, and 2 on the back; and 5 Musical Notes were now able to be produced, each giving the desired sound of Baked Earth.²

THE SOUND OF SILK

Has two leading varieties, and seven minor varieties. The sound of Silk was produced by twisting silken threads into cords and twanging them with the fingers.³ Little by little it began to be noticed that the sound of silk gave definite musical notes, and the cords were then pegged down on a flat board, and the number of threads in each cord counted, so as to preserve the note unaltered for the future. The board was gradually curved to bring the strings nearer together, and the number of strings was limited to 7, which just gave the gamut. Of the instrument thus formed, which is called the Kin, there are 3 varieties and it is one of the most esteemed in China. But the other instrument which gives the Sound of Silk,

¹ I have here differed from Father Amiot. I seem to imagine that the eggs served merely as blocks. He gives an abstruser explanation.

² Amiot. loc. cit.

³ The account here given is agreeable to the Chinese tradition. It is said also expressly, that silk was applied to Music before it was to Manufactures. (Amiot. VI. 62.).

for I have mentioned that there were two *leading* varieties of the Sound of Silk, irrespective of the 'minor varieties—this instrument, I say, which is called the Chê, used to have 50 strings, but they were afterwards decreased to 25, and this is the number of strings employed at the present day. Each string has its own separate bridge, so that there are 25 bridges. In this instrument the Sound of Silk attains its greatest perfection; 'its sound far excels that of any European clayichord,' says Amiot.¹ Nevertheless the seven-stringed Kin is more esteemed in China, probably in deference to its antiquity, for it is much the older instrument of the two.²

THE SOUND OF WOOD.

The instruments which give the Sound of Wood are the strangest of all. For these are those strange instruments I spoke of some time ago. And one is in the shape of a bushel, another in the shape of writing tablets, and the third is in the shape of a tiger. Their names are the Tchou, the Tchoung-tou, and the Tiger is called the Ou.³ The Tchou then is in the shape of a bushel or square box. On the inside of this

1 Amiot. VI. 60.

2 As we may otherwise see from the cloud of mysticism and tradition that surrounds it. Like the Bell, the Kin is brought into connection with universal nature. Fou-hi in the legend rounded the Kin at the top to represent the heaven; he smoothed the bottom part of it to represent the earth. He assigned 8 inches to represent the 8 points of the compass, and 4 inches to represent the 4 seasons of the year. He gave it 5 chords to represent the 5 elements and the 5 planets, &c., &c. This last statement shows us that the Kin was not always 7 stringed as we have it now; indeed at present there is a five stringed Kin, so I have heard. The Chê has 4 varieties, the Kin 3. The Chê is barren of mysticism, with the exception of its 25 bridges being coloured in sets of 5, each set with one of the primary colours, to which, I imagine, the Chê is in some sense supposed to give musical expression.

3 Amiot VI. p. 61.

there is a hammer fastened, that is to say, the handle is fastened to the roof, and the hammer hangs like the tongue of a bell or the pendulum of a clock, inside the bushel. There is an aperture in one of the sides, big enough for your hand to pass through, and you put your hand through this and swing the hammer against the sides.¹ This instrument is placed at the North-East of the band, and played at the commencement of the music. The Tchoung-tou consists of twelve oblong pieces of wood, like writing tablets, and indeed these were the actual writing tablets of the Chinese before paper was invented, and the instrument, which is of great antiquity, may be supposed to have dated from those early times. Even yet they are all written over with ancient characters, and the instrument itself is said to have been invented in order to preserve the memory of ancient writing. These 12 pieces of wood, then, are strung on a strap, and you play them by beating them gently against the palm of your hand.² 'Castanets' is perhaps the best word we have in English to render them by, for they answer in some degree to our castanets, or rather to the castanets of the ancients, with which they have much more in common than with ours.³ But what word have we to express the last instrument of the three, the Ou, or Tiger? This extraordinary instrument is an exact representation of "a squatting tiger."⁴ It is made of wood painted to resemble a tiger's hide, and is of the size of life. It has 27 teeth on its back, that stick

1 Amiot. loc. cit.

2 Smith's Wonders of Nature and Art, VI. 83.

3 Ad cubitum raucos excutiens calamos. Yet these were long castanets shaken together.

4 Smith's Wonders of Nature and Art.

up just like the teeth of a saw, and the way to play it is to scrape its back gently with a rod. In ancient times the manufacture of the wooden teeth was carried to such perfection that melodious tones could be extracted from them. But this art, it would appear, has been lost, and since then the barbarism has been introduced of striking the tiger on the head,¹ and it is questionable if this custom has yet been abandoned. But the legitimate way to play it is to scrape its back with a rod. The Tiger is placed at the North-East of the band, and played at the conclusion of the music. These are the instruments which give the Sound of Wood.²

THE SOUND OF GOURD.

The Sound of Gourd went through somewhat similar experiences to the sound of Baked Earth, for there were many unsuccessful attempts to extract it before a satisfactory result was attained. For first they tried this plan; they cut off a gourd from the stem, and pierced it with a hole for an embouchure at the part where it had been attached to the stem, and then pierced different parts of the rind for stops. But the sound it gave was very dull and rough.³

¹ Amyot. VI. 62.

² The mystical side of Chinese Music is a subject that has never been opened at any length, and yet all Chinese treatises are full of it. These strange instruments of wood would give a very good starting point. It is said that the Tchou was invented to show by means of music the advantages which men procure for one another by being united in society; the Tchoungtou to preserve the memory of the ancient writing; and the Ou or Tiger to symbolise the empire which man has over all the animal creation. This is the Chinese explanation, yet if we look a little closer we shall find a more extensive mysticism. For take the Ou or Tiger—the Tiger is one of the deities of the Chinese, the patron of gamblers and midwives; tigers' heads are used as amulets, and they are one of the magical charms used by the priests. An enquiry into many of the other instruments would reveal similar curious facts, and leave us on the threshold of an interesting research which those who have the opportunity might well pursue.

³ Amyot. VI. 63. sq.

And seeing that gourd of itself failed to yield a better sound to various experiments, they resolved to trench on the Sound of Wood and the Sound of Bamboo, to aid the Sound of Gourd, just as in the Sound of Baked Earth, they brought the Sound of Skin to bear on the Baked Earth. So they cut away all the top part of the gourd, and fitted a wooden lid on it, which was then pierced with holes, in each of which a Bamboo was set. A mouthpiece of wood is then inserted into the gourd, and the gourd serves as a wind chest supplying the various pipes of bamboo with wind, which produce their sound by means of the vibration of a little tongue of metal, which is fitted by means of beeswax in the lower end of each pipe.¹ Thus there is another alloy to the Sound of Gourd in this little metal tongue, and the Sound of Gourd in its modern perfection should strictly be regarded as a composite sound, giving a mixture of the Sound of Gourd, the Sound of Metal, the Sound of Wood, and the Sound of Bamboo.

THE SOUND OF BAMBOO.

Bamboo is by nature the most musical of all substances, for the hollow tubing between one knot and the other, the distance between each knot, and the proportions of the distances, the hardness of the cane &c., all seem to invite man to blow into it,² and the instruments made of bamboo were by consequence the earliest that were invented, and served as pitch-pipes for tuning the other instruments, and especially those of Silk. The Instruments of Bamboo are Pan Pipes and various kinds of flutes—there is nothing to distinguish them from our own instruments of a

¹ There is a minute description of this instrument in the notes to Helmholtz's *Tonempfindungen*. p. 712.

² Amyot. VI. 63. sq.

similar kind, except that some of the flutes have the embouchure in the middle instead of at the end.¹

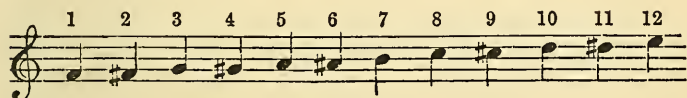
But the instruments of Bamboo attain a technical importance above the instruments of all the other 7 substances, for not only does the Bamboo Pan Pipe regulate the tuning of the other instruments; but the succession of sounds which it gives are taken as the foundation of the Chinese scale.

It was in the reign of Hoang-ty, runs the legend, that the famous musician, Lyng-lun, was commissioned to order and arrange Chinese Music, and bring it from being a confused array of sounds into a regular system. Without knowing how to proceed with his task, Lyng-lun wandered, deep in thought, to the land of Si-joung, where the bamboos grow. And having taken one of them, he cut it off between two of the knots, and having pushed out the pith blew into the hollow, and the bamboo gave out a most beautiful sound. Now it happened that this sound was in unison with the sound of his voice when he spoke, and he noticed this. And it happened at the same moment that the river Hoang-ho, which ran boiling along a few paces off, roared with its waves, and the sound of the river Hoang-ho was also in unison with the sound of his own voice and the sound of the bamboo. "Behold, then," cried Lyng-lun, "the fundamental sound of nature! This must be the tone from which all others are derived." And while he was musing on this, the magic bird, Foung-hoang, accompanied by its mate, came and perched on a tree near, and began to sing. And the first note it sang was also in unison with the sound of the river Hoang-ho, and with the voice of Lyng-lun

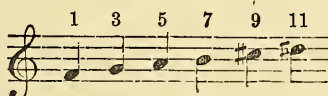
1 Amiot. loc. cit.

and with the sound of the bamboo. Then all the winds were hushed, and all the birds in the world ceased singing, that they might listen to the song of the magic bird, Foung-hoang, and its mate. And as they sang, Lyng-lun, the musician, kept cutting bamboos and tuning them to the notes of these magical birds, six, that is to say, to the notes of the male, and six to the notes of the female, for they each sang six notes apiece; and when they had done singing, Lyng-lun had twelve bamboos cut and tuned, which he bound together and took to the king.

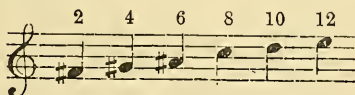
And the bamboos, gave the following sounds when they were blown into:—



and the odd notes, that is to say,



were the 6 notes that were given by the male bird, and the even notes



were those that were given by the female. And the odd ones were pronounced to be Perfect and Male notes, and were called yang, and the even ones were Imperfect and Female, and were called Yn.¹ And each Pipe received a name, and the F pipe was called Hoang-tchoung

¹ Amiot. Mémoires &c. VI. 95.

	And the F \sharp	Ta-lou
And the G	Tay-tsou	
	And the G \sharp	Kia-tchoung
the A	Kou-si	
	the A \sharp	Tchoung-lu
the B	Joui-pin	
	the C	Lin-tchoung
the C \sharp	Y-tsé	
	the D	Nan-lu
the D \sharp	Ou-y	
	the E	Yng-tchoung.

These were the 12 "Lu's," and by these names they are known at the present day.

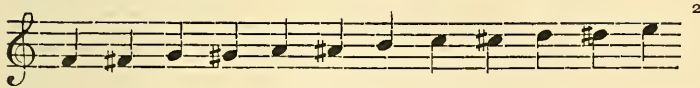
In order to ensure the precise sounds being preserved in all future time, Lyng-lun measured the length and capacity of the pipes, and he took millet seed to measure them with, and he found that the largest pipe, Hoang-ty, (F), was the length of 100 millet seed placed end to end, and that its capacity was 1200 millet seed, for this was the number of seeds it contained in its hollow tube. And the other pipes were of length and capacity proportionate to this.¹

Since the time of Lyng-lun, various new measurements have been proposed and some adopted, but no definite improvement was effected till the time of Tsai-yu, who invented the Musical Foot, which is now the standard measure for the F Pipe, and the accuracy of which may be tested in the same way, for though it is an oblong block, like any ordinary measure, but thicker, for it is square-sided, it nevertheless is hollow in the inside like a pipe, and holds exactly 1200 millet seed, and, in addition to this, gives the sound

¹ Amiot, VI. 90.

of F when you blow into it.¹

This then is the scale of the Chinese:—

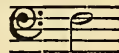


and this is how it originated according to the Chinese mythology.

Now it is not a little singular that the typical representative of the Pipe Races should derive the origin of its Scale, we might almost say of its Music, from the Pipe, and at the same time we may well admire the justness of the legend in assigning an instrumental origin to such a scale as this. For I have had occasion to remark that the Chromatic Scale is the creation of Instruments, and the Diatonic of the Voice; and if there is any obscurity in the generation of these two scales as I have described them before, such obscurity may be removed by observing the state of things in China;³ for there Instrumental Music and Vocal Music have always kept immeasurably asunder, and we have the strange spectacle of two distinct Scales existing from time immemorial, the one used by Instruments, the other by the Voice, and they never cross, except when the Voice is accompanied by Instruments, and then, and only then, the Instruments

¹ It is in fact the Chinese Foot Measure. for according to the principles of Chinese Geometry the F Pipe is the origin of all measures. Amiot. VI. 104.

² These are known as the 12 "Lus," and they repeat in the 8ve above and the 8ve below, making 3 8ves in all. The lowest F Pipe



is 20 inches, the middle one, which is the one we are here considering, 10, and the highest 5.

³ Chinese Music must ever hold the first place in the studies of the musical antiquarian. He must begin with it and end with it. Fortunately one of the most elaborate treatises ever written on any Music is in existence on the music of China that is—divinum opus Alcimedontis—the divine work of Father Amiot.

play in the Vocal Scale, but the Voice on no occasion makes use of the Instrumental Scale. The Instrumental, as we have said, is the Chromatic; and the Vocal Scale, the Diatonic, that is the same scale divested of the Chromatic Intervals. This then is the Vocal Scale:—



And the 2nd is reputed the older of the two. And the Instrumental Scale we have already given.

And that there is no question of identity of origin, by which one scale might be considered the parent of the other, the Diatonic of the Chromatic or *vice versa*—but that there is no question of this we may know, for in this Vocal Scale the notes are called by entirely different names—no longer by names which are, that is to say, at the same time names of Pipes, but by names which have a mystical import into which it is not my intention here to enter—being known no longer as the 12 Lu's or the 7 Lu's, but as the 5 Tones and the 2 Piens, that is, the 5 Tones and the 2 Embryo Tones, which are the Semitones. Here follow the 2 modes of the 5 Tones and the 2 Piens, with the Chinese names above them:—

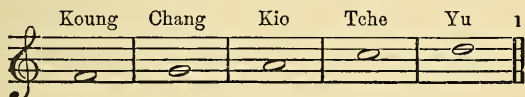
1st MODE. Koug Chang Kio Pien-tche Tche Yu Pien-koug

2nd MODE. Pien-tche Tche Yu Pien-koug Koug Chang Kio

And the 2nd is reputed the older of the two.³

This Diatonic Scale, however, as I have written it

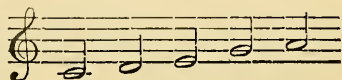
here, is but the Scale of Theory. For in practice the 2 Piens are almost invariably omitted—I say almost, for having examined many pieces of Chinese Music, I have found one where the 2 Piens are employed. The Chinese, therefore, though acquainted with the Agglutinative and Inflectional Octave, do not make use of it, but even in their acquaintance with it they show in advance of other Monosyllabic peoples, who do not appear to possess even a theoretical knowledge of it. Now in this inability to supplement knowledge by execution, this outrunning of the practical faculties by the speculative, we see a touch of the real Chinese character. The people who were acquainted with gunpowder but never invented a gun, who knew of the polarity of the magnetic needle and yet never thought of employing it as a compass—have also from unknown antiquity been acquainted with the 4th and 7th tones, whose insertion among the others procures the complete octave, and yet have never carried out the results of their knowledge into Practical Music, but have suffered all their songs to be written in the old Isolating Scale of 5 notes, so that for all practical purposes we may set down the Chinese Vocal Scale as the following:—



in which all their Vocal Music is written.

I will now give some specimens of Chinese Vocal Music.

1 Rousseau writes the Chinese
[Scale :—
which is merely Amiot's transposed



This is a hymn in honour of ancestors:—

HYMN IN HONOUR OF ANCESTORS.

Très lentement.

See hoang sien Tsou Yo ling yu Tien
 Yuen yen tsing lieou Yeou kao tay hiuen
 Hiuen sun cheou ming Tchoui yuen ki sien
 Ming yu che tsoung Y ouan see mien

2^e

2nd VERSE.

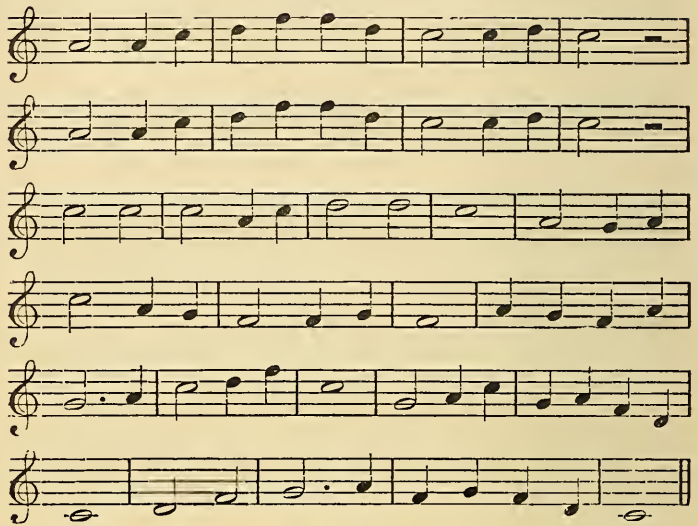
Toui yue tche tsing Yen jan jou cheng
 Ki ki tchao ming Kan ko tsai ting
 Jou kien ki hing Jou ouen ki cheng
 Ngai eulh king tche Fa hou tchoung tsing

3rd VERSE.

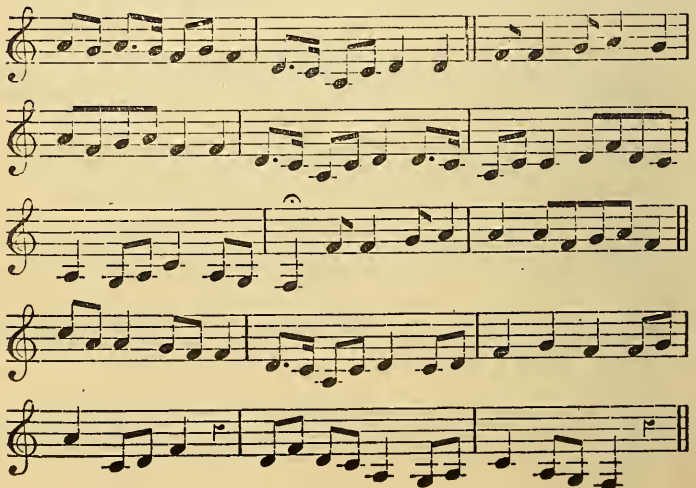
Ouei tsien jin koug Te tchao yng Tien
 Ly yuen ki ku Yuen cheou fang koue
 Yu pao ki te Hao Tien ouang ki
 Yu tsin san hien Ouo sin yue y.

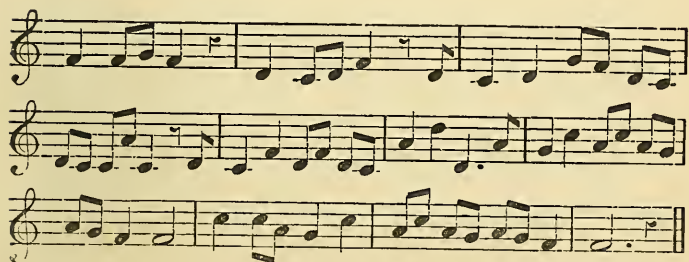
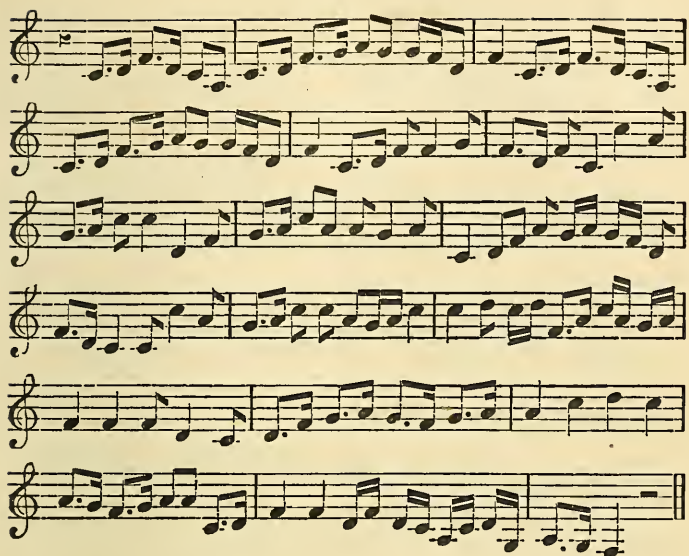
Here is a popular Chinese Melody:—

Another:—



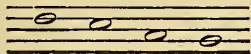
Three Chinese Songs from Barrow and Du Halde:—





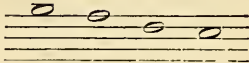
This last is very bizarre—I mean in its intervals—for in other respects it keeps up the features which distinguish them all—that is to say, plastic rhythm, (which I have endeavoured to bring out as far as possible by marking the phrases), and symmetrical balance of clauses. A tendency to introduce an imperceptible refrain may be noticed in all these pieces, as in the first one—the

Hymn—

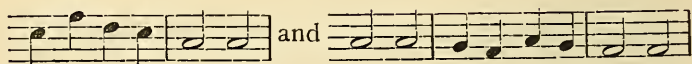


which is exactly

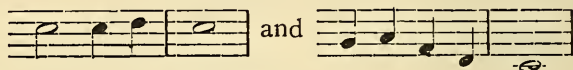
repeated in the 2nd verse, and also in the transposed

form  . In the second piece the

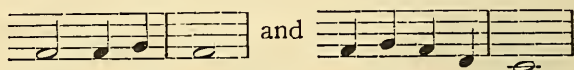
refrains are—



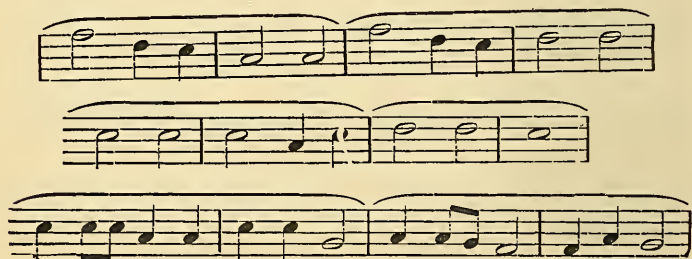
In the third:—



which appear transposed as



Another remarkable feature is the tendency to repetition—many phrases being repeated twice over—the second, varied—as,



or perhaps we should more correctly describe each of these groups of two as one phrase only, and say that each phrase consists of two equal parts, the second being a variation on the first. This peculiarity may well be explained by considering it as the direct musical reflection of Chinese Versification, which insists on a Cæsura in the middle of each line, so that the Musical Phrase is cut in half, as the Poetical one is. The Refrain, also, is a favourite form in Chinese Poetry, and this

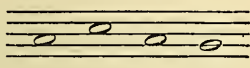
we find in the Music. And another tendency of the Poetry—to keep up a jingle of rhymes inside the rhyming words at the end of each verse, as for instance,

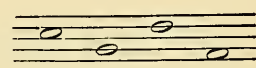
Shang *pin che jin* : *puh keaou shen how*,
 Chung *pin che jin* : *keaou woh how shen*,
 Hea *pin che jin* : *keaou woh puh shen*.

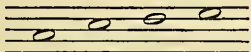
also finds expression in the Music, for analysing that Hymn to the Ancestors, we shall find there is a

perpetual jingle on—



cf. 



and also  , and other artifices

of construction will also appear, e.g. that the 1st bar of one verse is the last bar of the next verse, &c.

But if this toying and trifling with sound shows itself in their Vocal Music, much more does it come out in their Instrumental Music, which is the very excess of licentious joy in mere tone—a bout of tones,—a carnival of sound; with no laws to regulate it, no forms to restrain or fetter the fancy of the player. One of the most celebrated pieces of Chinese Instrumental Music is that known as the 84 Modulations, which was a show piece as early as 640 A. D. when the musicians, Tsou-siao-sun and Tchang-ouen-cheou, performed it on the Stone Organ to the Emperor Tay-tsoung. Here are THE 84 MODULATIONS, as played by Tsou-siao-sun and Tchang-ouen-cheou:—

A page of musical notation consisting of 14 staves. The notation is written in a single system, likely for a single melodic line. The notes are primarily quarter and eighth notes, with some rests. The key signature is not explicitly stated but appears to be C major or a related key, given the presence of sharps and naturals. The notation includes various accidentals: sharps (#), naturals (♮), and flats (♭). The music concludes with a double bar line at the end of the 14th staff.

This is one of the most celebrated pieces of Chinese Music, which is at the same time applauded by theorists as the best practical exposition of Chinese Musical Theory, since it shows the 12 "Lu"s in all their possible relations. To judge of the effect of such a piece as this, it is not sufficient to read the notes as they are written here; we must imagine the rich, mellow tones of the Musical Stones, that are softer and sweeter than any gong or silver bell,¹ and we must try and fancy these strange notes dealt out like a shower of feathers—great fluffs of sound falling on the ear, so beautiful that musical notes disappear in the sensuous swell. You are lapped in euphony.

So when the Chinese listen themselves, it is hard to imagine that they bestow much attention on the actual notes that are struck or sounded; as little perhaps as they do on the actual forms and figures of their Painting; and so their Music is best described as a fanciful play with Sound, as their Painting is a play with colours. And if this is the attitude of their Musical Sense to their Music, we shall now have an explanation of why their Musical System should be taken up primarily with classifying qualities of Tone, and only secondarily with Musical Notes—in this, being so different from the systems of Western Nations, whose ear is not so open to the sensuous influence of Music, but much keener for its logic and its meaning.

And when we think of the instruments themselves, it would seem as if they were not merely made to gratify the ear with their tones, but, as I have

¹ "When I touch the sonorous stones of my King," says Kouei, the Orpheus of China, "all the animals come flocking round me and dance with joy."

mentioned before, in quite as great a measure to please the eye with their form and their colours—as if this nation of artists could not separate one sense from the other, and must always aim at satisfying both. For the Stones, for instance, of the Stone Organ, which is perhaps the typical instrument of China, are sorted in degrees of excellence, more out of regard for their colours than for their qualities of tone. They say indeed that certain timbres go with certain colours, and profess to recognise the flavour of a tone by the colour the stone has; but this looks like an afterthought, and as if the stones were ranked in order of excellence, primarily, on account of their colours, for that certain colours would please the eye more than others. And this is the order the stones are ranked in. They say the best are

1. Whey-coloured.
2. Light blue.
3. Sky blue.
4. Indigo blue.
5. Light yellow.
6. Orange.
7. Dark red.
8. Pale green.
9. Greenish white.
10. Dark green.
11. Ash grey.
12. Chestnut.¹

And best when the stone is all of one colour without ribs or streaks.

Now these stones are worked into all sorts of patterns. There are 16 stones, as I said, hanging on a

¹ Père Amiot, VI. 289. The name of the best kind of stone is Yu. Its durability and hardness is such, that it can be worked and polished like agate. The weight is something tremendous. A miot saw a small piece that he thought one man could lift easily. It took four men to move it from the ground.

frame. And the commonest pattern is that of a Carpenter's Square. But I fancy these are the Whey-coloured stones that are worked in this pattern, for the pattern seems to vary with the colour. The Chestnut stones, for instance, are carved in the shape of a heart; the sky blue of a bell; the light blue and dark yellow in the shape of shields; the light yellow in the shape of a man's face; the pale yellow of two fishes lying on a plate; the indigo of a bat.² So that we may well imagine that the eye as much as the ear is consulted in the making of these musical stones and arranging them in organs, or we may see at any rate what pains are taken to please the eye. The frame too on which they hang, these strange figures, bats, and fishes, and shields, &c., is sumptuously embellished—the corners of the frame are worked into the form of rams' heads, most delicately carved; 5 birds stand on the top of the frame, holding tassels in their mouth, which droop down in a shower half way down the frame: immediately above the Stones, between them and the birds, is generally a fresco with 2 dragons painted on it. The two beams of the frame rest on the backs of two griffins, while streamers of gaudy-coloured tassels hang from the snouts of the two rams' heads at the top of the frame, all the way to the ground.

The Bell Organs are constructed with equal pomp of ornament;—16 bells, as I have said, hanging on a frame, just like the stones, and adorned with profusions of carvings and ribbons—this is the Bell Organ. But the Drums almost surpass them all, for the great drum is reared on a tall thin pedestal, and dominates like a monster the band. And this pedestal is surrounded at the bottom with 4 crouching griffins. A canopy of

² See the illustrations in Amiot.

cloth of gold, richly embroidered, hangs above the drum, with animals' heads and fancy devices, and this canopy terminates in a knob at the top, which is surmounted with a bunch of artificial flowers. 4 goats' heads look down from the sides of the canopy, having strings of tassels hanging to their snouts, and these tassels reach almost to the ground. The barrel of the great drum is embossed with dogs' and griffins' heads, and these have chains of tassels hanging by a ring from their mouths.¹

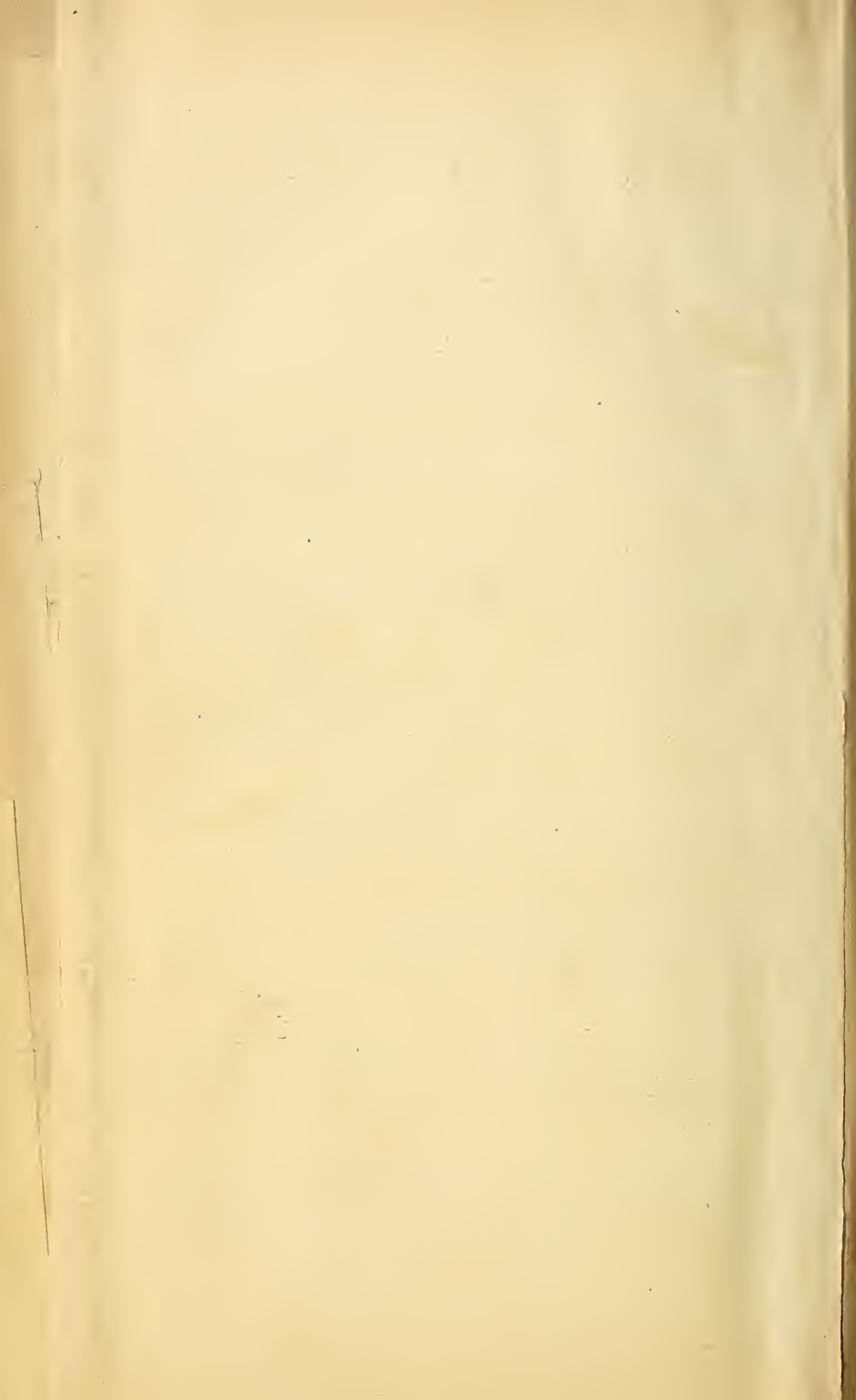
When all these instruments play together in a full band, they have certain positions assigned them by immemorial usage; as, some are stationed at the N.E. of the band, others at the N.W.; some are placed outside the concert room, others are in,—all these things being prescribed by immemorial usage.

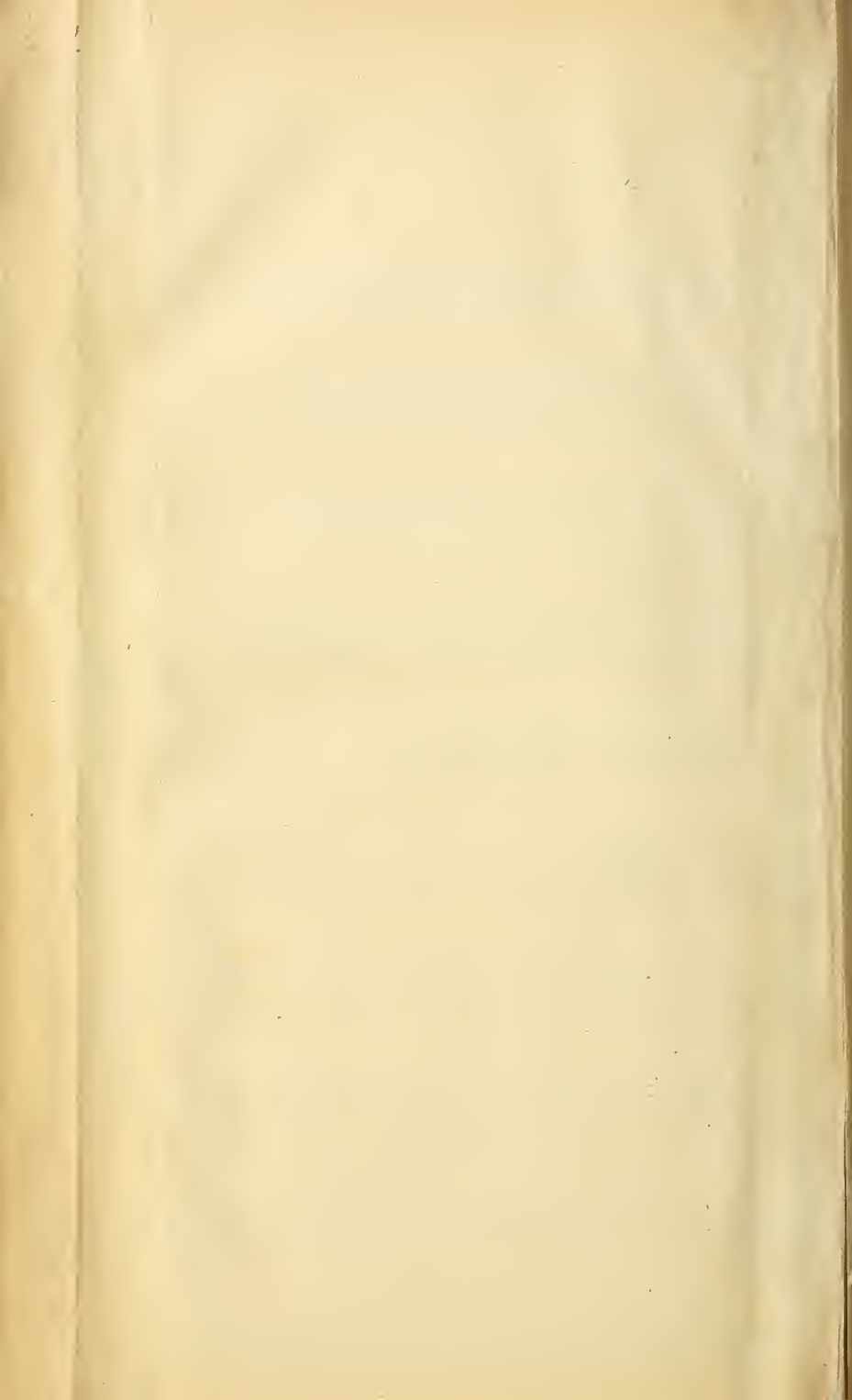
I will now score the Hymn to the Ancestors for a full Chinese Orchestra:—

¹ For the above, see the gorgeous illustrations in Amiot and La Borde.

A handwritten musical score on aged, yellowed paper. The score is arranged in a system of ten staves. The top two staves are treble clefs, the middle six are alto clefs, and the bottom two are bass clefs. The music is written in a style that appears to be a form of Western musical notation adapted for Chinese lyrics. The lyrics are written in Chinese characters below the bottom two staves. The paper shows signs of age, including creases and some staining, particularly along the right edge.

yu Tien yuen yen tsing lieou yeou kao tay





End of 2nd verse.

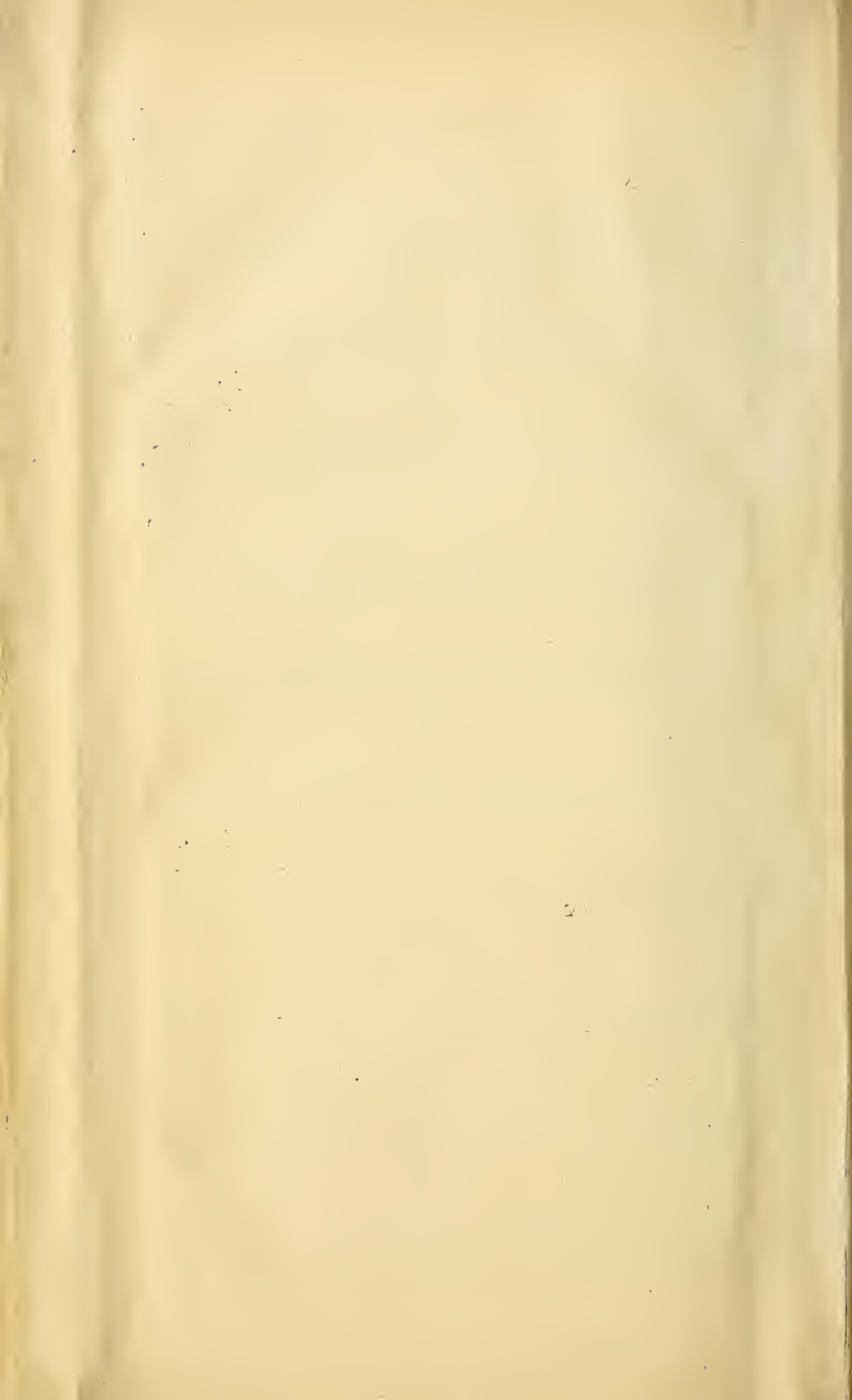
The musical score consists of ten staves. The first two staves are in treble clef. The third staff is a bass clef. The fourth staff is a treble clef containing eight triplet figures, each marked with a circled '3'. The fifth, sixth, and seventh staves are bass clefs. The eighth staff is a treble clef with block chords. The ninth staff is a treble clef with a vocal line. The tenth staff is a bass clef. The lyrics 'Fa', 'hou', 'tchoung', and 'tsing' are positioned below the ninth staff.

Fa

hou

tchoung

tsing

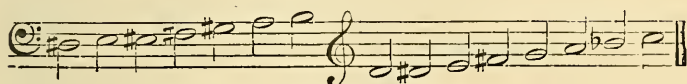


The characteristics of Chinese Music repeat themselves in the Music of the Indo-Chinese and other civilised Mongoloids of the Old World, and we may say generally that the music we have been listening to just now is the music of the whole of South-Eastern and Eastern Asia; of the Burmese, (the Siamese, the Tonquinese,) the Anamese, the Japanese, the Javans. Thus the Siamese, who of all the Mongoloid nations most resemble the Chinese—a full Siamese band consists of:—

- 1 Small Drum.
- 2 Large Drum.
- 3 Kettle Drum.
- 4 Small Kettle Drum.
- 5 Bell Organ.
- 6 Single Bells.
- 7 Cymbals.
- 8 Large Cymbals.
- 9 Gong.
- 10 30 Pairs of Long Castanets.
- 11 Pairs of Short Castanets.
- 12 Bass Viol.
- 13 Lute.
- 14 Tambourine.
- 15 Clarionets.
- 16 Flutes.
- 17 Trumpet.
- 18 Small Trumpet.
- 19 Drum Organ.
- 20 Javanese Drums.
- 21 Muffled Drum.
- 22 Small Gong.¹

¹ Captain Low on Siamese Literature, in Asiatic Researches. XX. Pt. 1.

and the tones of these Gongs ascended by an irregular series of tones and semitones thus:—



The player stands in the inside of the hoop round which the gongs or drums are hung, and strikes them with a stick. As these instruments are much used in processions, it will be necessary to state how they are played then. The hoop with its drums attached to it is carried by two men, one at the front and the other at the back, like chairmen carrying a sedan chair, but without the poles, and the player shuffles along in the inside of the hoop as best he can, playing as he goes. This must be very difficult to do, for he has to turn round and round to strike his drums, and still keep moving along inside his hoop at the rate of the procession: but they have a method of striking them behind their back, to which they are trained on the stage, and perhaps in this way it may be done.¹

The Drum Organs and the Gong Organs are chiefly used in full bands, and the small bands of Burmah have this remarkable difference from the large ones, that they are composed of nothing but instruments of percussion. Thus we read of small bands of "gongs, drums, and cymbals;"² "drums and cymbals;"³ "one cymbal player and two drummers,"⁴ and so on. But

¹ Playing under these circumstances cannot be so difficult to the Burmese drum-players as at first sight it may seem to be; for they are accustomed to exhibit feats of dexterity on the stage, the point of which consists in playing a drum in all sorts of impossible positions, as behind the back, over and under the shoulders, under the legs, &c. For a full account of this, see Clement Williams' *Through Burmah to Siam*, p. 134.

² *Ib.* Williams, *Through Burmah to Siam*, p. 134.

³ *Ib.* 118.

⁴ *Ib.* 117.

before leaving the Burmese, it will be well to mention a very strange instrument they have, which is not to be found anywhere else in the world; and this is an instrument in the shape of a Crocodile. There is only one other instrument that bears any analogy to it, and that is the Chinese Tiger.¹ But the Crocodile differs from the Tiger in being not a simple vibrating instrument, but a regular stringed instrument. And it consists of a piece of wood, carved in the shape of a crocodile, with its belly hollow, and on its back are stretched three brass strings.² It is played like the Chinese Chê, but most probably the strings are stopped, though this is more than I can say for certain.

The Tonquinese are but humbler reflections of the nations we have just been considering. The Tonquinese bands are of much the same composition as the Burmese or Siamese, only on a smaller scale, for they are composed of

Drums.
Gongs.
Copper Basins.
Hautboys.
Lutes.
Trumpets.³

The Anamese or Cochin Chinese, in a similar way, and on a similar contracted scale.⁴ The Javans again have a superabundance of instruments, and though they are rather out of the line I have studied to keep, for they owe a great deal of their civilisation to Aryan

¹ In addition to these two Animal instruments, the Serpent will suggest itself as a modern and Western representative.

² Symes' Embassy to Ava, 508. In Pinkertou, IX.

³ Tavernière in Pinkerton. IX. 672.

⁴ Tavernière in Pinkerton. IX.

influences, yet it will be well to make a slight mention of them here. They have flutes, fifes, pipes, hautboys, and trumpets, 4 ft. long; harps and lutes, drums and gongs,¹ and the gongs have a knob, in the centre which is covered with elastic gum and struck with a mallet.² Now the Javan Gong Organs are very strange for the gongs themselves are like the pots you get *paté de foie gras* in, and they are stuck in frames like the rods of an iron bedstead, one in each hole. And the Javans have Dulcimers, which are bars of wood, or sometimes of metal, placed over a wooden trough or boat, and struck with a little hammer.³ But one of the most singular of their instruments is that called the Anklung, which is plainly the Chinese Mouth-Organ, or Cheng, under a very unbecoming disguise. For the Cheng, as we have noticed, was a collection of bamboo pipes of various lengths fitted in a gourd box which were blown by means of a mouthpiece inserted in the box. Now the Javan Anklung is precisely the same, except that there is no mouthpiece, and the pipes are not blown at all,—the sum total of the music consisting in rattling the pipes about.⁴ The fate which has thus attended the Cheng, which is degraded from a complicated Wind Instrument into a simple instrument of the Rattle Species, may give us a hint how instruments suffer, like other things, from changes of climate, and how easy it is, as a rule, to detect the imported from the indigenous.

The Japanese Orchestras though they have the accident to be considered here last, are yet well up in

¹ Crawford's Indian Archipelago, I. 334.

² *Ib.* 335.

³ *Ib.*

⁴ Crawford's Indian Archipelago, I. 333.

the list, and stand second to the Chinese alone.

A full Japanese Orchestra consists of

Bells.
Gongs.
Tambourines.
Drums.
Castanets.
Cymbals.
Musical Stones.
Lute.
Flutes.
Clarionets.
Trumpets.¹

If I were asked to hit off the difference between Japanese and Chinese Music, I should say that the Japanese was wanting in that barbaric pomp which marshals instruments like troops, that there was much more sentiment about it than there is about the Chinese, and the fact that solo-playing seems to be preferred to orchestras² would also point in the same direction. In one word, it is more Spiritual.³ And to give it this character would be quite in keeping with what we know of these two peoples otherwise—the Japanese artistic sense being far inferior to that of the Chinese; the Chinese temples rioting in imagery and gorgeous carving,⁴ great gilt idols, and symbolical decorations, the Japanese destitute of any idol whatsoever, and for decorations being simply hung with small strips of

¹ Aimè Humbert, *Le Japon illustré*.

² Wassili Golownin's *Recollections of Japan*, 140.

³ St. Francis Xavier has said somewhere of the Japanese, "I know not when to have done speaking of them; for they are the joy of my heart."

⁴ As the Temple of the Queen of Heaven, for instance, at Ning-po,

white paper all round the walls, and a looking-glass suspended near the door.¹ And the make of their musical instruments certainly tells the same tale, for they are all of a much coarser make than the Chinese. If you were to place a Japanese lute by the side of a Chinese one, and compare the two, you would say that the Japanese had been made by some schoolboy, who tried his hand at carpentering in the holidays.

It is not well to draw out a contrast which has been often drawn before in this book in relation to other peoples than these. But here, perhaps, may be the place to remark, that inside the broad circle of nations and races, whom I have entitled the Pipe Races, the fundamental antithesis of human character makes itself felt, as it does elsewhere, though not of course with anything like the impressiveness among the individual members of this group that it does between the members of this group and the members of the other, I mean the Lyre Races. So that if we wished to make a subdivision of these nations we have just been considering, we should place the Chinese and Siamese on one side, and the Japanese and Burmese on the other; and taking in the Mongoiold Nation of the New World, we should find that the Ancient Peruvians went in the first class, and the Mexicans would go with the Japanese and Burmese in the second. But since it is my business, in the meantime, not to endeavour to establish differences, but rather to find points of agreement by which these peoples may be shown in contrast to those Aryan, Semitic, and Hamitic Races, to whom they are so entirely opposed on all

5 Kempfer's History of Japan.

general grounds despite a few individual analogies that might be struck here and there—I shall refrain from making any subdivisions, and still continue to treat them on the broad lines I have hitherto done.

Now one of the singularities which knots them so determinedly together, and is sufficient of itself to make a group of them if nothing else were there to aid it, is the Scale of 5 Notes being common to them all, and to them alone of all Civilised Nations on the earth—for with other nations it may occur in the infancy of culture, but subsequently be got the better of, just as a stage of Monosyllabism has doubtless occurred in all languages, and is got rid of very early by most peoples; but with these Pipe Races the 5 Note Scale has never been got rid of, but has stuck to them to the present moment, appearing among the Chinese, (very strongly), the Siamese, (very strongly), the Burmese, (slightly), the Japanese, (moderately), the Peruvians and the Mexicans—at the time of the conquest—and if we still add these Javans to the group, it appears in a very pronounced degree among them.

Now what is the reason that these nations continue to use the old scale of 5 notes, which has long since been abandoned by the civilised world? If we explain it by quoting their Monosyllabism, and finding in the use of this 5 note scale the same inaptitude to compound which we find in that very Monosyllabism, saying that they can as little agglutinate the Great Scale and the Little Scale together as they can manufacture out of two of their roots a two-syllabled word—I say, if we explain it in this way, we may content ourselves with calling the 5 Note Scale the *Monosyllabic* of Music, and we will then throw the onus on philologists to explain why such a thing as

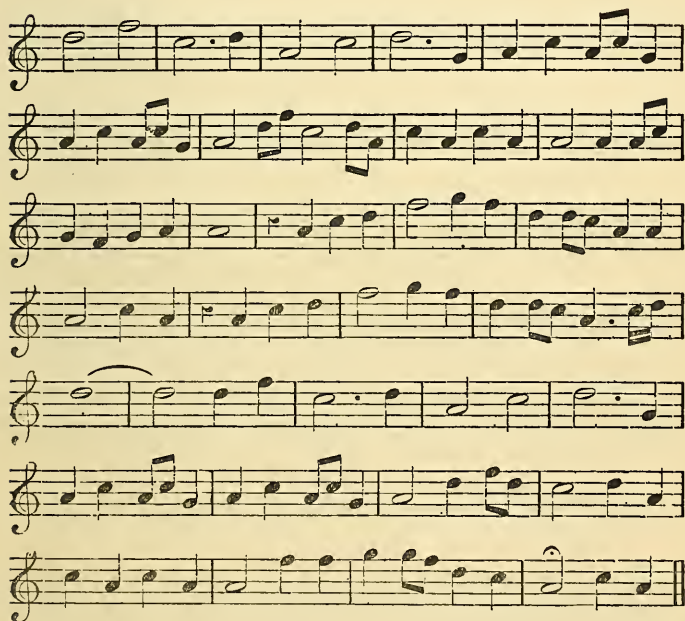
Monosyllabism exists. But then, though this may be partially true, it is not wholly so. For although the Chinese and the Indo-Chinese are monosyllabic, the Japanese are polysyllabic, and the Javans and the uncivilised Malays are so eminently polysyllabic that they have polysyllabic roots, and the Mexicans and Peruvians were polysynthetic. So that Monosyllabism, though it may suggest much, and doubtless has much to do with the use of the 5 Note Scale, cannot be accepted as in any way a complete solution of the matter. Shall we say this then, that the races of Eastern and South-Eastern Asia are gifted with a natural character of naive simplicity, a spirit of primitive conservatism, which makes them shrink from the wrenches of progress, and that they prefer to utilise and re-utilise again and again the old, rather than face the flightiness and failures of the new. And so instead of developing the infinite possibilities of the String, or even of the Pipe, probing restlessly into the mysteries of keys and inventing dulcimers, spinnets, harpsichords, or what not, they cling to the earliest form of Musical Instrument, and make artful Organs out of Drums; and in the same way they have adhered to the oldest form of the Musical Scale, and are contented with the patterns which their 5 notes make, rather than break with the traditions of their musical kaleidoscope for the sake of a new colour or two. Now their Monosyllabism would then appear as an expression of the same phase of mind. And we might go on to speak of the Ancestor Worship of China, and the Buddhist Relic worship &c., in illustration of the same idea.

I will now give some examples of the Music of these peoples.

SIAMESE. ¹SIAMESE. ²

¹ Captain Low's History of Tennasserim. Journal of Royal Asiatic Society
IV. 51. sq.

² Ib.

JAPANESE. ¹JAVAN. ²

¹ Engel's Ancient Nations, p. 139.

² Crawford's History of the Indian Archipelago, I, p. 340. pl. ii.

It is strange what a strong family resemblance this use of the 5 Note Scale gives to all these airs; but though there may be a ring of uncouthness, or shall we rather say quaintness? about them, it would be wrong to set them down as any the less musical on that account. It is only our prejudiced ears, inured to one particular scale from childhood, that refuse to give a fair hearing to the strains, as our eyes have until lately denied all merit to that wonderful luxury of colour and design, which we call Chinese and Japanese painting. For if ever nations were musical, they are these whom I have called the Pipe Races. In the delicate melody of their Poetry, which is studded with metres of unknown intricacy¹—in the suavity of their languages, which, if the Chinese is a type of the rest, are all vowels—no rasping letters to interrupt the harmonious flow—and are delivered by song rather than speech, for a study of the Chinese accents reveals the fact, that varieties of tone rather than varieties of words are the means used to secure varieties of meaning; for the Sheng, which is what the intonation of Chinese Speech is called, is so paramount in its influence, that you may alter the letters of your word, the syllables—you may add an extra syllable even—so long as you do not disturb the musical inflection, but if you alter the Sheng in the slightest, you are unintelligible to a

¹ e.g. take the Javan metrical system as an example. How strictly are syllables kept in the lines! How intricate are many of the stanzas! e.g. the Durmo stanza, which is as difficult as our Spenserian stanza, which it somewhat resembles; for in the 7 lines, which it consists of, there are only two rhymes allowed, 4 lines going to one rhyme, the 1st, 3rd, 4th, and 6th, and the remaining three to the other. I could give other examples of such intricate versification in the Javan metrical system.

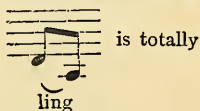
Chinese.¹ What singing and melody of diphthongs and triphthongs, and all the words beginning with a soft letter! And the Siamese, also, employ this method so much, that there is no telling their song from their Speech.² The Lord of the White Elephant holds parley with foreign ambassadors by means of singing,³ and in Burmah even the Prose of common conversation is measured, and the last word of each sentence is lengthened by a musical cadence.⁴ Yes, and as the great world spins round, we pass from the crowded, bustling cities of Europe as they come galloping by us, roaring with trade and bustle and hurry, over the steppes of Russia as the world swings round, and the Salt Desert of Persia forges ahead, and the swamps of Tartary, swinging round to meet the Sun, and we come at last to those strange lands where the men use fans, and people are walking about in red dresses with green sashes, and then what abundance of music may we hear!

1 Thus according to Meadows (Desultory Notes on the Chinese. p. 66.) the word ling for instance may be pronounced



and this is in the 3rd Sheng of the Pekin Dialect—and yet despite all these changes of consonants will be always understood as ling. But the word ling

itself without any change, taken to the 4th Sheng.



is totally unintelligible, at least in the meaning of 'ling,' to a Chinese ear.

It is much to be regretted that the only professed work on the Sheng i.e. that of the missionary, Dyer, is not obtainable in English Libraries.

2 Turpin's History of Siam. 579.

3 "From the origin of their monarchy" says Turpin loc. cit. "the audiences that the King grants to ambassadors are carried on in singing."

4 Symes' Embassy to Ava. 510,

Ten Drums in every city of China beating together the hours of the day;¹ large choir trumpets in every city, coloured with Chinese ink, which are the charters of cities, and are blown, 5 at each of the 4 gates of every city, at certain hours of day and night eternally, and can be heard a mile off;² and the bells ringing behind the mandarins' chairs, which are rung by strings that reach three miles into the country, that the country people may thus give notice of their grievances;³ or the perpetual gong-beating in the Japanese pagodas, for each separate worshipper as he enters the temple strikes a sacred gong, to give the god notice of his arrival.⁴

All these sounds may we listen to as they rise on the air, or to that Great Bell of Pekin tolling, which is one of five and weighs 118,000 lbs,⁵ or to the Great Drum, 36 feet in circumference, which stands in a Tower all by itself, and is used to mark the hours. And as we travel southwards, the roar of Drums and Gongs gets fainter, and we hear in the distance the songs of the Siamese boatmen floating on the breeze,⁶ and the Tonquin singing-guilds rehearsing their anthems for the village festivals,⁷ or listen to the workmen of

1 Renaudot's Translation of an Arabic M.S., of the 9th century, of two Mahometan Travellers who went to China and India. p. 20.

2 *Ib.* 3 Renaudot's Translation of the Arabic MS. p. 25.

4 Wassili Golownin's Recollections of Japan. p. 59.

5 It is covered all over with inscriptions. A priest told Doolittle (*Social Life of the Chinese*. II. 450.) that 87 sections of the Religious Books of his order were inscribed on it.

6 The Siamese principally travel by water, in wherries, called ballons, made out of only one single tree. The boatmen have a measured song as they row, and sing with ease and grace." Turpin's *History of Siam*. 580.

7 "The Tonquinese have singing guilds, and singing houses, erected at the expense of 3 or 4 villages who club together" &c., &c. Tavernière in Pinkerton IX. 672.

Burmah playing musical instruments as they come home from work in the evening twilight,¹ when the drums are just beginning to beat in the bagnios of Japan.²

Now could we have but crossed over to Peru before its conquest by the Spaniards, we might have heard those songs, forgotten now, which the reapers used to sing in the maize fields, as they were cutting the crops of Atahualpa; and whether they were reaping or binding up the sheaves, all the motions of their bodies were in time to the measure of their songs.³ Here was a beautiful sight! These reapers' songs were renowned all over Peru for their beauty. Except a few of the very best love songs, there was nothing that could come up to the reapers' songs; and in another way too they were remarkable, for Peruvian music consisted almost entirely of love songs: except a few songs about the warlike deeds of the past, which were sung at festivals and these reapers' songs, there was nothing else but love songs.⁴ And fortunately we can form a very fair idea of the ancient Peruvian singing, and could almost undertake to reconstruct the lost Peruvian melodies; for we have some very curious information about them. We are told that no such thing as unequal time was ever heard in Peru; that all the notes in a song were all of exactly the same length;⁵ we know what the favourite metre of the poetry was; and we know

1 Symes' Embassy to Ava. p. 508.

2 "The Japanese bagnios, many of them, do not yield in magnificence to the palaces of Emperors. A drum beats in the bagnios whenever each new visitor enters. I cannot remember a single night passing without our hearing the drum." Gollownin's Recollections of Japan, p. 23.

3 Garcilasso de La Vega. Commentarios Reales, II. 26.

4 Garcilasso de la Vega, Commentarios Reales. II. 26.

5 No supieron echar glosas con puntos diminuidos; todos eran enteros de un compas. *Ib.*

what the scale was, that it was the same 5 note scale which we talked about in China.¹ So that putting these hints together, it would be no hard matter to reproduce much of the Ancient Peruvian music—for that piece of information about all the notes being of the same length, is particularly valuable, indeed it is this which renders the attempt possible.

Here is an example of the metre which the Peruvians were so fond of, that nearly all their songs were written in it:—

Caylla Llapi		Victa cantu
Puñunqui	which may be translated	Dormies
Chaupituta	syllable for syllable,	Multa nocte
Samusac ²		Veniam.

This gives the meaning and at the same time the precise swing of the Peruvian; and it will be plain what a wonderfully rhythmical metre it is. The Chinese have a metre very much like it

— ∪ —
 — ∪ —
 — ∪ —
 — ∪ —³

And the oldest metre in China is an exact counterpart to another Peruvian metre, which was perhaps the second commonest one in use; for they both are

— —
 — ∪ — ∪
 — —
 — ∪ — ∪

¹ Engel's Music of Most Ancient Nations.

² Garcilasso. Commentarios Reales. II. 396. Like the Spanish roundelays.

³ Davis in Transactions of Royal Asiatic Society, II. 396. The Chinese, however, make a difference in counting their lines—2 of these are counted one line; in Peru it was not so.

— —
 — ∪ — ∪
 &c.¹

The Burman metres also are not unlike these, for in Burmese poetry we get such forms as

— ∪ — ∪
 — ∪ — ∪
 — ∪ —
 — ∪

or

— ∪ —
 — ∪ —
 — ∪ — ∪
 — ∪ —²

And the Siamese metres in the same way

— ∪ —
 — ∪ —
 — ∪ —
 — ∪ —

or

— ∪ — ∪
 — ∪ — ∪
 — ∪ — ∪
 — ∪ —³

All nations with a strong feeling for Rhythm and Melody will develop such metres as these.

What a contrast do these neatly chiselled distichs present to the great swelling torrents, which do duty for metres among the Lyre Races !

The Peruvians were not great singers and these are just the kind of metres, to have had an instrumental origin. "In my time," says Garcilasso, "the people of

¹ Davis' in Trans. of Royal Asiatic Society, II. 396.

² Low, in Journal of Asiatic Society, IV. 50.

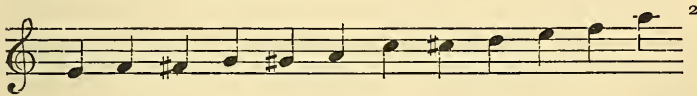
³ *Ib.*

Peru never sang at all, but they used to play their songs on the Flute instead, which came to much the same thing, for the words of the songs being well known and no two songs having the same tune, the melody of the flute immediately suggested the words to the mind." ¹ It would be possible perhaps to argue from these and similar hints for a purely instrumental origin for the Peruvian metres, and what was true of the Peruvian metres would doubtless be generally true of those other metres which we have already compared them with. But passing by this question, let us remember rather the first thing that Garcilasso says in this little extract I have quoted, that in his time the people of Peru never sang at all; and he adds that they had very bad voices into the bargain, which he ascribes rightly or wrongly to this disuse of the art of singing. Flute-playing it appears had put singing quite out of court in Peru, and while it had always been in high favour there, just before the conquest it amounted to a positive passion.

There could be no better commentary on the national character than this perpetual flute playing, which is always a terrible sign of effeminacy, and that the Home of the Flute should surrender without a blow to Pizarro is only what might have been expected. Now passing by the lovers' serenades, the love language of the Flute, the stories of how the flute could enchant women, I say, passing by the love and the soft doings which associate themselves so intimately with the Peruvian flute playing, I will here confine myself to a merely technical account of it, because I have spoken about those other things before. And the flutes which

¹ Garcilasso de la Vega. *Commentarios Reales*. II. 26.

the gallants played upon had 4 or 5 stops, and were often wrapped in embroidered needlework.¹ The reason the stops were so few was this, that only songs were played on the flute, and 5 stops, which gave the complete Vocal Scale, were therefore sufficient. In the same way many of their Pan Pipes only sounded the 5 note scale, so that probably the Pan Pipes were also used to play the melodies of songs on. But most of the Pan Pipes however were tuned to a fanciful Instrumental Scale :—



and these would no doubt toy with sweet sound, and play music not unlike the Instrumental Music of the Chinese. And they were such skilful players on the Pan Pipe and delighted in the instrument so much, that they used to form bands of Pan Pipes alone. And these bands were composed of 4 players, each with a different set of pipes,—one player had a set of Bass Pipes, another of Tenor, the third of Alto Pipes, and the fourth of Treble. And the Bass player would begin, and the Tenor player would answer him and the Alto would answer the Tenor, and the Treble the Alto. And so the Melody would soar up from the very lowest note right up to the highest, and they would fling it about from one to the other;³ and all in excellent time, for they were well trained.⁴ These bands used to play in the front of the palaces.

¹ Garcilasso de la Vega. *Commentarios Reales*. II. 26.

² Engel's *Musical Instruments*. Some were in 8ves, but these only in the Vocal Scale.

³ Garcilasso, II. 26.

⁴ *Enseñados para dar Musica al Rey y à los Señores de Vasallos*.

The idyllic Music of Peru is a great contrast to the Music of Mexico where barbaric pomp, and joy in the roar of sound re-appear again. Copper gongs,¹ copper rattles,² conch-shells,³ trumpets,⁴ drums,⁵ cymbals,⁶ bells,⁷ bell-rattles,⁸ rattle organs⁹—these were the instruments the Ancient Mexicans delighted in. If the Music of Peru was founded on the Flute, the Music of Mexico was founded on the Drum. And the Mexicans developed the Drum in a manner which was quite peculiar to themselves. It was an instrument of melody with them, as it is with the Chinese and the rest of the Pipe nations, but instead of resorting to the somewhat clumsy contrivance of combining a lot of separate drums to produce the melody, the Mexicans had discovered how to produce different melodic notes from the same drum. And this they did by the use of vibrating tongues. In the top of the drum, which was an oblong, trough-shaped block of hollowed wood, in the flat top of this, I say, they cut two long slits one at each side reaching nearly the whole length of the drum, and then cut a cross slit from one to the other, like a slit in a money box. This gave them two tongues of wood, and they had only to slice them

1 Ixtlilxochitl, *Historia Chichimeca*, in *Aglio*. IX.

2 *Ib.*

3 'Caracoles marinos.' Sahagun. *Historia de las Casas de Nueva España*. 114.

4 Bernal Diaz, folio 71. 4. 'bocinas y trompetillas,' 'trumpets large and small,'

5 Sahagun, 115.

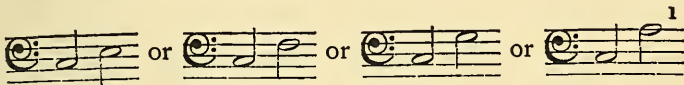
6 Gondra, *Esplicacion de las laminas &c.* p. 108.

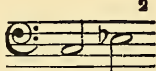
7 Sahagun, 158. Gondra says they had no bells, but he must be referring to the metal they were made of, for though these instruments were made of wood, they certainly had the true bell shape, since son hechas como cabezas de admireras grandes, 'they were like big poppy heads.'

8 *Ib.* It is nevertheless odd that the Mexicans should have the regular Bell shape and yet never think of making them of metal, when the metal they employed for every purpose was the regular bell metal, being an alloy of copper and tin.

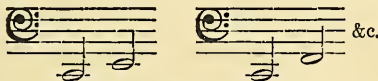
9 Sahagun. 113.

to tune them to what note they pleased. Sometimes they would make two sets of these on the same drum, by cutting only half the top at a time,¹ so that they could have two tongues on the left half of the top, and two on the right, with a little space of plain wood between each set. But this was not common—two tongues on every drum was the common thing and these tongues were tuned



Some of them also:—

these tongued drums were called teponaztlis and had a very deep tone. When they were played with other instruments, they served 'as the double bass,³ so that perhaps it would be more correct to write:—



But they were also played solo; for teponaztlis of various pitches might be so arranged as to play a consecutive melody between them, much as the Peruvian pipe players did with their Pan pipes. But the melody at the best must have been very indistinct—more like rumbling thunder than musical melody; although this

1 e. g. in the teponaztli figured in Gondra. fig. 1. pl. p. 106.

2 Nebel's Voyage Pittoresque et archéologique dans la partie la plus intéressante du Mexique.

3 Gondra. Explicacion de las laminas &c. p. 103. All the teponaztlis I have played on have been C. G. To play a teponaztli properly you should have 2 drumsticks, one for each tongue.

4 Icazbalceta's Mendieta, p. 141.

would be quite in the Mexican taste, for they were passionately fond of everything bass. So enamoured were they of bass voices, for instance, that "they would keep bass singers singing their bass songs for days together."¹ And the kind of bass they liked best was the deepest of deep bass—the basso profundo.² For the tenor voice they did not care at all. I think this ought to show us how totally different was the Mexican ear to what ours is, and a love of bass may perhaps be the real account of the preference for the Drum Form over every other style of Musical Instrument among those peoples we have called the Pipe Races. And contrasting these Pipe Races with ourselves, we may say that one of the main causes of the eternal differences between our musics is that they prefer bass and we prefer treble.

Now the Great Drum of the Mexicans was called *Veuetl*, and it could be tuned to any pitch by tightening or loosening the drum head.³ The reason of this was that it might play in concert with the *teponāztli*. The copper gongs were struck with copper drumsticks,⁴ but the drums with drumsticks tipped with Indian rubber.⁵ And they had musical stones too like the Chinese, but they used them in a different way, for they clashed them together like cymbals;⁶ and they had not the variety either which the Chinese have, for the only musical stone to be found in Mexico is a kind of limestone which is a solitary species. And the copper rattles were made like small oil flasks, and the neck was the handle, and it was hollow; and the rattle was filled with small

1 Mendieta. *Historia Ecclesiastica Indiana*. 140.

2 *Ib.*

3 Mendieta. 141.

4 *Ixtlilxochitl*. *Historia Chichimeca*. In *Aglio*. IX.

5 Bancroft's *Native Races of the Pacific*, II. 293. The *Veuetl* however was beaten by the hands. See Mendieta. *Historia Ecclesiastica Indiana*. 141.

6 Gondra. *Esplicacion de las laminas pertenecientes a la historia antigua de Mexico*. p. 108.

stones.¹ Sometimes these rattles were made of silver, and sometimes of pure gold.² In their ignorance of any stringed instrument, the Mexicans were put to it to devise perpetual variety in those simpler instruments they had, not only in their form but in their quality of tone. So in their rattles, having tried the sound of pebbles rattled against copper, against silver, against gold, or of terra cotta pellets rattling against terra cotta, for they had terra cotta rattles too, they went on to try the sound of wood rattling against wood, or perhaps these wooden rattles may have been the oldest of all, and the terra cotta and copper rattles the subsequent ones. But at any rate they made those strange things which I have called Rattle Organs, and of which the music consisted in little pieces of wood rattling against one another. Of these Rattle Organs there were 2 kinds, the Small Rattle Organ, and the Great Rattle Organ; the first was called *Aiochicaoaliztli* or *Nacatlquoavittl*,⁴ and the second was called *Ayanhchicaoaztli*.⁴ And to describe the second, of which the first was only a diminutive copy, it consisted of a board 12 feet long and a span broad, (the first was only 6 feet long), on which were fastened, at certain intervals, round pieces of wood something of the shape of drumsticks, and when the board was moved these pieces of wood rattled against one another.⁵ These Rattle Organs were principally used in processions,⁶ and the players carried them on their shoulder.

1 Ib. 105. 2 Ib. 3 Sahagun. Nueva España. 115. 4 Ib.

5 A trechos iban unas sonajas en esta tabla, unos pedazuelos de madero rollizos y atados á la misma tabla, y dentro di ella iban sonando los unos con los otros.

6 As in the processions in honour of the God of Rain, which Sahagun describes, &c.

This then was one of the shifts of the Mexicans to obtain variety in the simple instruments which were at their command. That is to say, I mean, variety of sound, for if I were to speak about the variety of external form which that artistic people gave their musical instruments, it would be hard to avoid digressing into the whole subject of Mexican Art. In Mexico as almost nowhere else the Arts were blent and combined into one united family with Carving for the Master Art which touched them all. Painting lent itself readily to the influence of Carving, and in its most popular form of Feather painting, in which the artists worked with feathers instead of colours, it was not far removed from bas-relief. And similarly Music offered a side where Sculpture could well creep in, and that was in the form of its instruments. Under the dominion of the master pirit the musical instruments became regular works of art. We have considered this wedding of Sculpture and Music in the case of China. But it comes out still more strikingly in Mexico. They made their whistles in the shape of birds,¹ frogs,² men's heads;³ their teponaztlis, even the ordinary ones, were covered with carvings;⁴ but the teponaztlis used in war, the war drums, as we should call them, were cut in the figure of a man crouching on his knees—his back was the drum—and he had eyes of bone, and beautifully braided hair, ear-rings, necklaces, and boat-shaped shoes on his feet, all carved in a mulberry coloured wood, and highly burnished.⁵ And while other nations have been content to make their tambourines of a round frame covered with a piece of

1 Engel's Musical Instruments.

2 Ib.

3 Waldeck's Palenqué. pl. 56.

4 Gondra. *Esplicacion de las laminas* &c. pp. 103. 4.

5 See the beautiful illustration in Gondra. p. 106.

skin, the Mexicans made theirs in the form of a snake biting a tortoise's head.¹ The snake was coiled up in three coils on the tortoise's back, and the arch of its neck served as a handle; and the belly of the tortoise served as the tambourine, being made of a flat slice of tortoiseshell (the rest of the tortoise was of wood), and struck by the right hand, while the instrument itself was held by the left.² And here was a peculiar thing about these snake and tortoise tambourines—there were holes in the tortoise's back which served as stops, and were covered by the fingers.³ So delicate an ear had the Mexicans for all the shades of percussional sounds, that they could appreciate the variation caused by the stopping and unstopping of a hole in the body of a tambourine, no bigger than the hole of an ordinary flute stop. And they had rattles made in the shape of a snake crushing a toad in its coils;⁴ and things very much like the Chinese egg-instruments, that were really flageolets with two mouthpieces, that could play a bass and a treble at the same time;⁵ and pipes and rattles combined, in the form of three human heads supporting a pedestal—the pedestal was the pipe, and the heads, which were filled with stones, were the rattles.⁶ Such are the elegant forms in which musical instruments go out among a nation of artists. Had the Mexicans known the string, into what trellised patterns, what radiating traceries of golden strings, would they not have woven their materials! But the string, which offers most scope for artistic treatment, has seldom had the benefit of it, for it has

1 Gondra. fig. 2. pl. p. 103.

2 Gondra. *Esplicacion de las laminas &c.* p. 107. 108. Gondra is not sure whether a drumstick or the hand was used to strike with.

3 *Ib.*, 108. 4 *Ib.* pl. p. 103. 5 *Ib.* p. 104. 6 *Ib.* pl. p. 103.

ever remained in the hands of spiritual and practical peoples, and has been neglected or unknown among the artistic nations of the world.

As a curious commentary on this blending and fusion of the Arts in Mexico, let us take those bodies which existed probably in all the cities of the Chichimec empire,¹ and of which the chief one was at Tezcuco. They were called Councils of Music.² And the one at Tezcuco may serve as a type of the rest. What then were its functions? It was concerned primarily with the regulation of Music, as its name imports. Poets sang their compositions before it, and received prizes according to their merits; and it doubtless had much to do with determining what songs, out of the many that were written and rehearsed, should be sung at the monthly festivals. But it did not stop at poetry and music, for "all literary arts, oratory, and historical paintings were subject to its revision."³ It also took care that no imperfect cameos, or intaglios, or goldsmith's work should be exhibited in the markets, and that no feather paintings except of the first order should be sold to the public.⁴ It acted as a general Æsthetic Inquisition, and yet the name, Council of Music, was sufficient to denote its functions, because, as I understand it, the arts were so dovetailed into one another, that there was scarcely any possibility of paying attention to one without paying attention to all.

A highly plastic and sensuous music we might expect to find as the background of all this, and such the Mexican music eminently was. In the Vocal Music, 'metre and cadence were attended to so much, that

¹ Bancroft's *Native Races of the Pacific*. II. 492.

² *Ib.*

³ Bancroft II. 491.

⁴ *Ib.*

unmeaning syllables were constantly interspersed in the poetry for the sake of the music.¹ Perfect time—perfect unison,² are the invariable eulogies that are passed on the Mexican Music, and it is quite in keeping with such a character that dancing was its constant attendant. The Mexicans were the greatest dancers of the world. The princes, and the nobles and the elders of the city, all joined in the public dances, along with the women and little children. 5000 dancing at once—Mendieta gives us the picture³—5000 persons in two rings, 3000 or 4000 in the inner ring, and 1000 in the outer ring, and both these rings whirling round, but the outer one going at double the pace of the inner one, which was composed of the elders and others, and all in it moved with deliberation and dignity. And in the centre of all were the drums, *teponaztlis* and *veuetls*, piles of them, on mats. And they beat in time to the dance and the song, for the dancers were singing all the time. And the first song they sang was in a low voice, and they carried on their bass songs till the children of the nobles came running in, little things of seven and eight years, some only four or five. And the children danced with their fathers, and began to sing the song in a high treble. And then the women joined in, and the musicians blew trumpets and flutes, and whistled on bone whistles. And meanwhile the two rings were whirling round and round, never stopping or lagging for an instant. And such admirable time did they all keep, that there was never an incorrect motion nor a false step in the whole

1 Bancroft II. 294. cf. also 497,

2 *Ib.* 293.

3 Icazbalceta's Mendieta. p. 141. sq. The same dance is described with some variations in Sahagun. p. 140.

assemblage, but their feet twinkled together as regularly and as symmetrically as the best dancers in Spain.¹ And what is more, not only their feet but their whole body, arms, and hands worked in perfect symmetry, for 'when one put his right or left foot out, all did the same, and in the same time and measure. And when one lowered his left arm or raised his right, all did the same and in the same time.'² So the musicians went on playing in the centre, with these two rings of dancers circling round them. And the dancers sang their song with good intonation, and neither the song, nor the dance, nor the drums were ever out.

Now the dances of the salt-makers, who danced encircled with chains of flowers, and how they wore garlands of sweet smelling herbs on their heads, and what measures the musicians played on instruments made of shell, and beat their drums in time³—all this would be tempting to describe; but since I must speak of the festival which was held in honour of the God of Music, and this seems a fitting place to do so, I will now relate the details of it. He was the God of Music, and was called Tezcatlipoca. He had brought Music from heaven on a bridge of whales and turtles; and he had twenty golden bells suspended round his ankles, which were a symbol of his power. And once a year the most beautiful youth in Mexico was chosen to be sacrificed to him; and the youth was chosen a whole year before, and during all that year he was dressed to represent the god, and was regarded as the incarnation of Tezcatlipoca. And he was dressed in a

1 Toda esta multitud trae los piés tan concertados como unos muy diestros danzadores de España. Icazbalceta's Mendieta. p. 142.

2 Cuando uno abaja el brazo izquierdo y levanta el derecho, lo mismo y al mismo tiempo hacen todos, y todo el corpo &c. Icazbalceta's Mendieta. p. 142.

3 Sahagun. Nueva España. p. 124. sq.

rich mantle, so closely embroidered that it looked like net, and he had epaulettes of white linen on his shoulders. And on his head he wore a helmet of sea-shells with white cocks' feathers for plumes, and a wreath of flowers twisted round the helmet. He wore strings of flowers round his breast, and golden bracelets on his arms near the shoulder, and bracelets of precious stones round the wrists. Golden ear-rings dangled from his ears, and on his ankles he wore the twenty golden bells of Tezcatlipoca, who had brought music from heaven on a bridge of whales and turtles. And he was taught the art of flute-playing by the priests,¹ and he used to go out into the streets and play the flute, and when the people heard him playing, they used to fall down before him and worship him. And so he passed his time in flute-playing and in all manner of delights, till a month before the sacrifice. And then his delights were much increased, for he had four of the most beautiful maidens in Mexico given him to wife, and his glory was increased. And when the morning of the day of sacrifice arrived, he was taken by water to the Pyramid Temple where he was to be sacrificed, and crowds lined the banks of the river to see him in the barge, sitting in the midst of his beautiful companions. And when the barge touched the shore, he was taken away from those companions of his for ever, and was delivered over to a band of priests, exchanging the company of beautiful women for men clothed in black mantles, with long hair matted with blood; their ears also were mangled. And these conducted him to the steps of the pyramid,

¹ Instruido en tañer y en cantar. Sahagun. p. 55. cf. also the admirable account of the festival in Bancroft. *Native Races of the Pacific*. II, 317.

and he was hustled up in a crowd of priests, with drums beating and trumpets blowing. And he broke a flute on every step as he went up, to show that his love and his delights were over.¹ And when he got to the top, he was sacrificed on an altar of jasper, and the signal that the sacrifice was completed was given to the multitudes below by the rolling of the great sacrificial drum. This was the drum that Bernal Diaz saw, and he says it was made of serpents' skins, and that the sound of it was so loud, that it could be heard eight miles away.²

1 Se subia por las gradas, y en cada una de ellas hacia pedazos una flauta de las con que andaba tañendo todo el año.

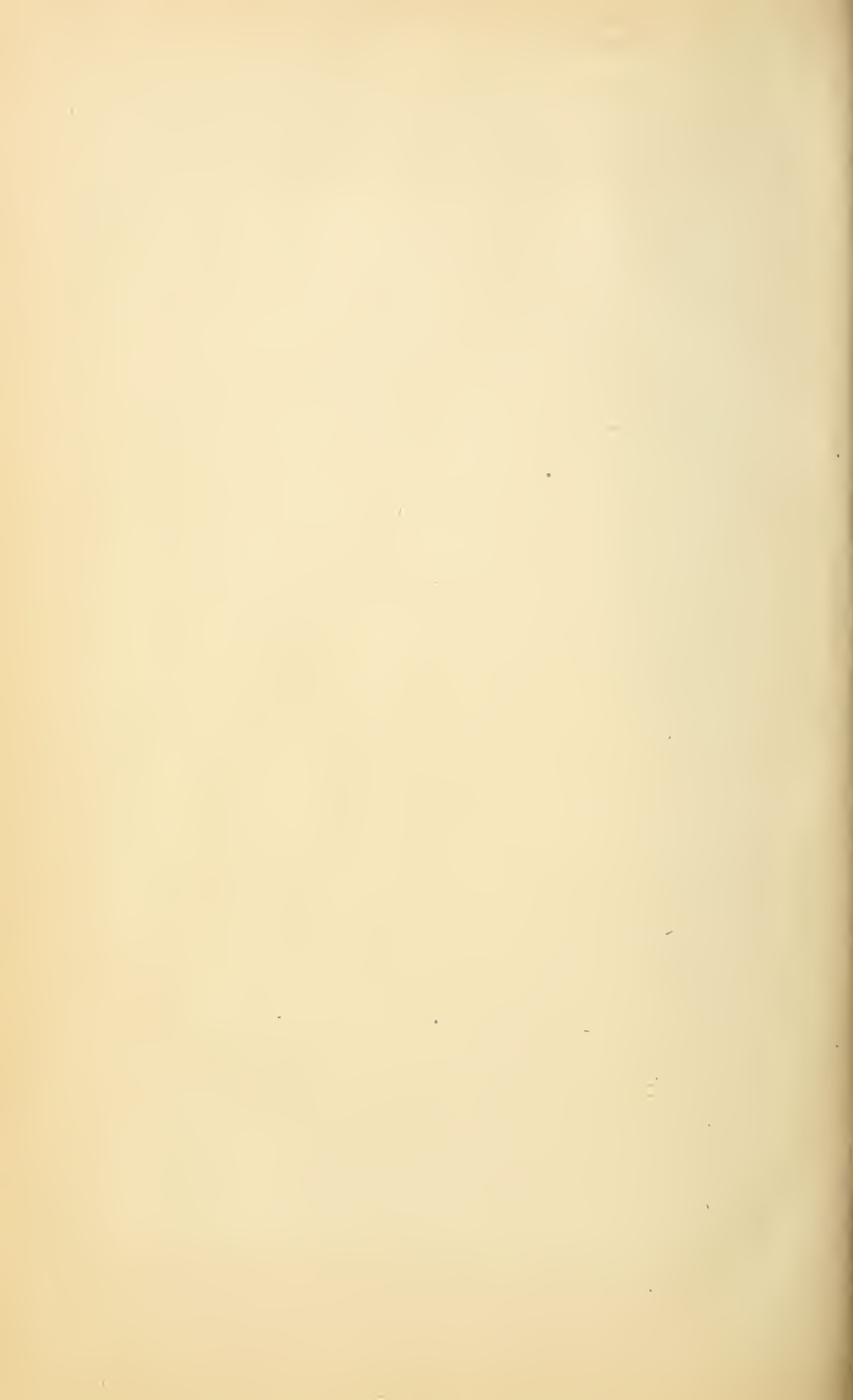
2 Bernal Diaz. folio, 71. 4.

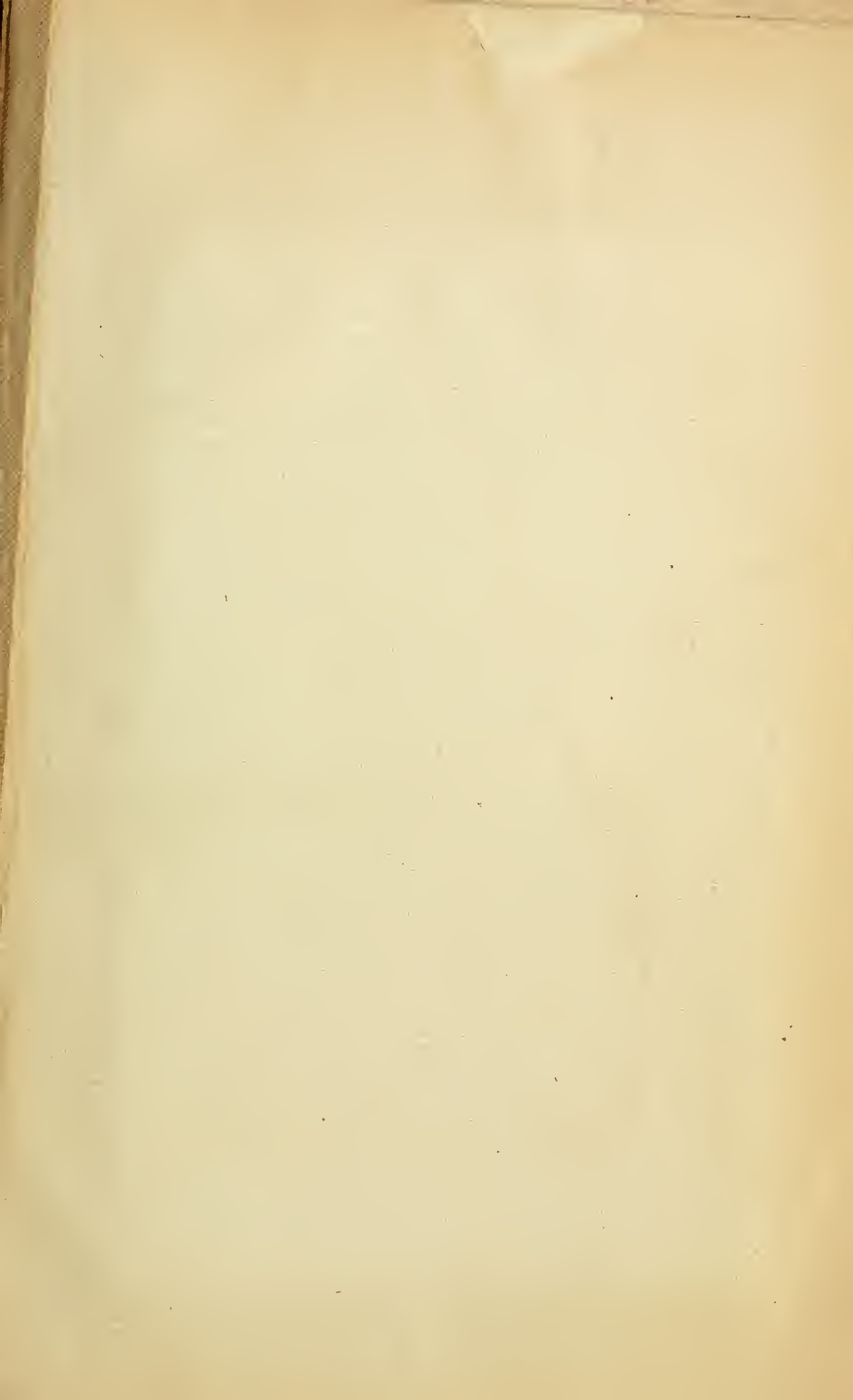
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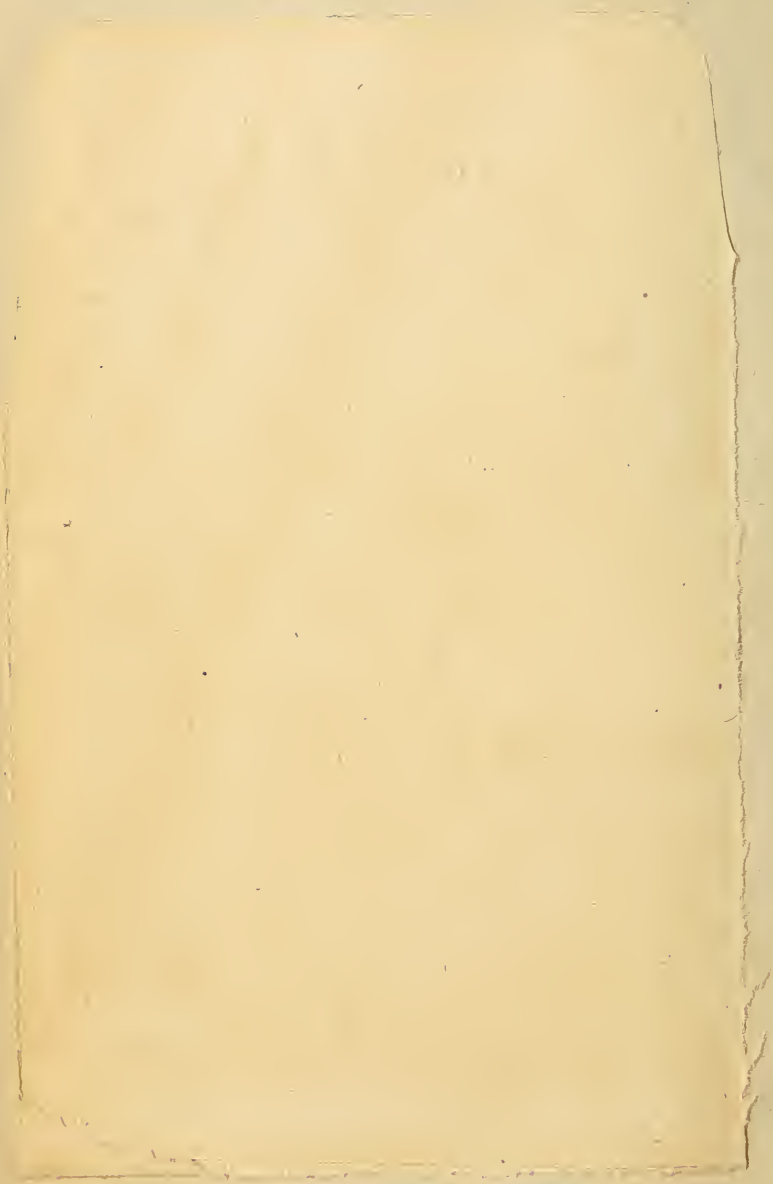
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