

*The Antiquity, Dignity and Advantages of*  
M U S I C.

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A  
S E R M O N

Preached in the

CATHEDRAL CHURCH

OF

*H E R E F O R D,*

*September 2, 1741.*

*At the ANNIVERSARY MEETING of the*  
*Choirs of Worcester, Gloucester and Hereford,*  
And publish'd at their Joint Request.

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L O N D O N:

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## P S A L M LXXXVII. 7.

*As well the Singers as the Players on  
Instruments shall be there : All my  
Springs are in Thee.*

**T**HOUGH it doth not appear to any degree of certainty either who was the Author of this Psalm, or at what time or upon what occasion it was composed ; yet as to the subject and design of it, learned commentators generally agree that it was intended to celebrate the glorious advantages of Mount *Sion*, on account of the Temple of the *most High* which was built upon it ; where the *Supreme Being* was worship'd in a manner the most pleasing and agreeable to himself ; with the best performances of *Music Vocal* and *Instrumental* that could be procured ; and that according to the <sup>a</sup> appointment of the royal Prophet *David*, <sup>b</sup> *the man after his own heart*. Of *Sion* therefore, <sup>c</sup> infers our Psalmist, *it shall be said This and that man*

## The Antiquity, Dignity and

was born in her, and the Highest himself shall establish her. The Lord shall count, when he writeth up the People, that this man was born there. And then follows, in the Words of my Text, *As well the Singers as the Players on Instruments shall be there: all my Springs are in Thee.* As much as to say, It shall be every one's Boast and Glory to be partakers in a Worship so divinely establish'd; so curiously accommodated, by the powers of *Music*, for more effectually promoting the important business of Devotion; and, to have tasted and drank of those *his Springs* of Delight, is a Privilege the Enjoyment of which God himself will as it were record in the Book of Heaven.

This is the plain, immediate, and obvious Intention of the Psalm. And the allusion couch'd under it appears, as plainly as the other prophetic writings of the Old Testament generally do, to point to the times of the *Messiah*; with a description, in part, of that Church which he was to establish in the World. For this likewise we have the suffrages of the <sup>d</sup> best Critics; and in the same interpretation the Translators of our Bible have concurred, and accordingly prefixed this

\* Our Hammond particularly calls it *The Emblem of God's future Incarnation or Inhabitation of his glorious Majesty among men; as also of the Christian Church, wherein God by his Grace exhibits and presentiates himself.* Annot. on Psalm lxxxvii. v. 3. And after the same manner he interprets a parallel place in Psalm lxxviii. v. 25. *The Singers went before, and the Players on Instruments followed after.*

## *Advantages of* MUSIC.

Title to the Psalm; *The Nature and Glory of the Church: The Increase, Honour, and Comfort of the Members thereof.* By which authorities we may presume ourselves sufficiently warranted in making the same application. The more fully to evince the reasonableness of which, and of our regarding both *Singers* and *Players on Instruments* as Benefits *springing* and flowing from God the Fountain of all Goodness, and contributing in no small degree to the refreshment and advantage of his true Servants in Christ, it may be proper for us to make *two Enquiries*:

The *first*, as to the *Esteem* in which *Music* hath ever been held, as well upon religious as civil accounts, by Persons of the greatest Distinction; and particularly by those who have cultivated the true Religion.

The *other*, as to the *Motives* by which they have been induced to pay so great and so constant a Regard to it. From whence it will, by the way, appear how well it is qualified for the service of Religion and Virtue; or, in other Words, the Promotion of the Happiness of Mankind: and consequently how much it redounds to the Honour and Emolument of *those* who adhibit a sufficient proportion of it in the celebration of their most solemn public Worship.

And *first*; As to its Antiquity, and the Time when it began to be known, and held in Esteem, nothing is more difficult to be

## The Antiquity, Dignity and

assign'd: Since we find it, in a manner, coæval with the World it self; the most ancient and true History telling us that *Jubal* (who was but the seventh from *Adam*) was the Father of all such as handle the Harp and Organ. And that *Music* must have been considerably older than this is unquestionable; as we cannot but conclude the *vocal* was prior to the *instrumental*. The conceit of the atomic Philosophers upon this occasion carries in it a pretty Air of probability, as it is given us by their Poet *Lucretius*; who, <sup>f</sup> in a most beautiful description, represents men as learning it originally from the singing of Birds, and the whistling and whispering of the *Zephyrs*. Nor doth *Aristotle's* opinion seem to be ill grounded, "That a love and relish, for it is <sup>g</sup> implant-  
" ed in our very natures.

In

\* Gen. iv. 21.

<sup>f</sup> *At liquidas avium voces imitavere ore  
Ante fuit multò quàm lævia carmina cantu  
Concelebrare Homines possent auresq; juvare.  
Et Zephyri cava per calamorum sibila primum  
Agrestes docuere cavas inflare cicutas.  
Indè minutatim dulces didicere querelas,  
Tibia quas fundit digitis pulsata canentum, &c.*

Lib. V. v. 1378.

\* *Polit. Lib. viii. c. 5. & Problem. Sect. xix. Q. 38.* The *Pythagoreans* were of opinion men's Souls retain'd some remembrance of that celestial Harmony they had been accusom'd to before they were sent into Bodies. *Galen* says all Men are born with an Inclination for *Music* and *Exercise*; and that these are the two best things for settling and keeping in good order both the Mind and Body. *Lib. i. De tuendâ valetud. Tully*, in his

In the Patriarchal Times we find it highly regarded. For when *Laban* declares his Intention of taking leave of his Son-in-law *Jacob* in the most honorable and respectful Manner, he gives him to understand he would have <sup>h</sup> *sent him away with songs, with Tabret and with Harp.* And though the Age in which *Job* lived hath not been fix'd precisely by any, yet some accurate Enquirers think it was nearly about this time; and that *Eliphaz*, one of his three Friends, was the Person recorded by that name in <sup>i</sup> the Book of *Genesis* as one of the Sons of *Esau*. Now, that *Job* was a Person of Eminence and Distinction upon many accounts, is evident; as it is also that he regarded *MUSIC* as no inconsiderable Ingredient of his Happiness in the Days of his Prosperity. For when he recounts the several Aggravations of Misery which attended him in the calamitous part of his life, he concludes with saying, <sup>k</sup> *my Harp also is turned into Mourning, and my Organ into the Voice of them that weep.* Nor can we look into his noble Story without observing that God himself is introduced in it as <sup>l</sup> declaring, in favour of *MUSIC*, that it existed at the very Creation of the World; *when the Morning Stars sang together, and all the Sons of God shouted for Joy.* A Passage which puts one

rows from *Plato*, has this Decree; *Ludis publicis (quod sine curriculo & sine certatione corporum fiat) popularem lætitiã in cantu & fidibus & tibijs moderanto, eamq; cum Divum bonore jungunto.* *De Legibus, Lib. ii.*

<sup>h</sup> Gen. xxxi. 27.

Gen. xxxvi. 4.

<sup>k</sup> Job xxx. 31.

## The Antiquity, Dignity and

in mind of the Notion of the *Pythagoreans* concerning the Harmony of the Spheres; mention'd with applause by <sup>m</sup> several considerable heathen Writers, and not unfavorably entertain'd by <sup>n</sup> *St. Ambrose* and <sup>o</sup> *Boethius*.

: But, as to the opinion of those who have fancied that *Pythagoras*, from observing the different Tones of p of Workmen's hammers striking on Anvils, was the Inventor of *Music*, we see how little foundation there is for it: Though there is no question but he improv'd it to a high degree. And perhaps we shall but do him justice if we admit that he was the first who by his prodigious *Genius* discover'd the *Theory* of it; and laid down Rules how *that* might be rationally communicated as a *Science*; which before (being wholly a Matter of Practice, and subject to no other Laws than what arose immediately from the Judgment of the Ear) could be considered only as an *Art*.

<sup>m</sup> *Aristot. Lib. ii. de Cælo. c. 9. Cudworth. Intell. Syst. p. 397. and 443. Cicero in Somn. Scip.*

<sup>n</sup> *Com. in Psalm. Præfat.*

<sup>o</sup> *Musc. Lib. i. c. 10. And it may be worth while to see what the incomparable Vossius says upon this Affair. Hanc opinionem secutus Dorylaus Cælum vocabat Organum Dei. Inò sequitur hanc quoq; sententiam Philo Judæus libro Quod somnia immittantur a Deo. Vult autem duo esse in Mundo hoc quæ Deum celebrent, Cælum & Mentem Humanam; Cælumq; esse Instrumentum Musices archetypon, tam affabrè elaboratum ut Hymniis perpetuò Dei resonet laudem. Quæ opinio, etsi fortasse non est verâ, nihil tamen habet absurdi. G. J. Voss. De Musice, c. iv.*

<sup>p</sup> *Nicomach. Lib. i. Pythagoras is said to have been the first who discovered or observed (from the Strokes of these hammers) the Plateffaron, Diapente, and Diapason, Boeth. Lib. i.*

That it was used, from the most early times, in the celebration of religious Worship, as well by the Servants of the true God as by heathenish Idolaters, we may collect from two Instances in the Books of *Moses*: In one of which we find the Children of *Israel* with that great Prophet at the head of them, upon their emigration out of *Egypt* by the extraordinary assistance of the divine Power, solemnly offering up their Thanksgivings to the Almighty *with a Song*: With *Miriam the Prophetess*, and all the Women after her singing the Antiphonal *with Timbrels and with Dances*. Which it is reasonable to believe was conformable to a custom handed down to them from their righteous Progenitors. The other Instance is where, in their worshipping the golden Calf, an Idol of the *Egyptians*, *Moses* at his descending from the Mount im-

\* Exod. xv. 1. 20. xxxii. 18. Among the *Romans* this Rite was as old as their Commonwealth itself, and suppos'd to be derived from the Institutes of *Pythagoras*; who probably brought it with him out of *Egypt*, about the time of *Tarquins*'s expulsion. Hear *Cicero*; *Gravissimus auctor in Originibus dixit Cato, morem apud Majores hunc Epularum fuisse, ut deinceps qui accubarent canerent ad Tibiam clarorum Virorum laudes atq; virtutes: Ex quo perspicuum est & cantus tum fuisse rescriptos vocum sonis & carmina.* Tusc. Quæst. Lib. iv. and presently after; *Nec verò illud non eruditorum temporum argumentum est, quod & Deorum pulvinaribus & epulis Magistratum Fides præcinent: Quod proprium ejus fuit de quâ loquor disciplinæ.* meaning the *Pythagorean*. And in another place he speaks thus: *Numerorum vis aptior est in carminibus & cantibus, non neglecta a Numâ Pompilio Rege doctissimo majoribusq; nostris; ut Epularum solennium Fides & Tibiæ Saliorumq; versus indicant.* Lib. iii. de Oraç. *Horace* says, *Musa dedit fidibus Divos puerosq; Deorum -- referre.* Art. Poët. And in his Odes, we find him applying his



mediately perceiv'd what they were about by the manner of their *Musick*. And upon the establishing their Ritual for the Service of the Tabernacle, we find a Direction for 1 Trumpets to be used at the time of their Sacrifices of Thanksgiving. And instances of the frequent and solemn use of *Musick* in both Kinds, upon such occasions, during the Time of *David*, and at the opening and consecrating the Temple by *Solomon*, are too numerous to be mentioned. And there is no question but the same Practice returned with them from their Captivity, and continued until the final Destruction of both their City and Temple.

Nor do we any where find, that any part or degree of the same Regard to it was to be dropt at the commencement of the *Christian* Scheme. So far from it, that our Lord, in the  *Gospel*, is said to have *sung an Hymn with his Disciples*: A Thing of which *St. Paul* recommends the Imitation both by  *Example* and  *Precept*; and *St. James* *w* prescribes to such as are mirthfully inclined. And accordingly we learn from *x* writers who lived in and near the *Apostolic* Age, that the *Christians* of those Days distinguished themselves by singing Hymns to *Christ*. For the better and more regular doing of which, in

*r* Numb. x. 10.    *s* Matth. xxvi. 30.    Mark xiv. 26.

*t* Acts xvi. 25.    *v* 1 Cor. xiv. 15.    Eph. v. 19.    Col. iii. 16.

*w* Jam. v. 13.

*x* *Plinij* Ep. xcvi.    *Lucian. in Philopat.*    *Justin Mart.*  
*Orat. ad Antonin.*    *Clem. Alex. Pædag. Lib. ii. c. 4*    *Tertull.*  
*Apolog. c. 39.*    *Euseb. ex Philone Eccl. Hist. L. 11. c. 16.*

process of time, about the beginning of the fourth Century, or earlier (if the Author of the Apostolical Canons and Constitutions were so) a particular Order of Men was instituted in the Church styled *Psalmistæ* or Singers; whose Business it was to lead and direct the Congregation in all Performances of this sort. Which office we find the Emperors <sup>z</sup> *Constantine* and <sup>a</sup> *Theodosius* were severally, upon Occasion, pleased to undertake: And that <sup>b</sup> *Justinian*, another of the same rank, himself composed an Hymn for the use of the Church of *Constantinople*. And how many of the Fathers, about the same time, declare themselves in favour of Church-Music! <sup>c</sup> *Athanasius*, <sup>d</sup> *Basil*, <sup>e</sup> *Ambrose*, <sup>e</sup> *Hilary*; and who not? <sup>f</sup> *St. Chrysostom* recommends it upon all accounts civil as well as sacred: As do <sup>g</sup> *St. Augustin* and *St. Jerom*. The latter of which, in a Letter he dictated from two

<sup>z</sup> *Can. Apost. c. 42. & 69. Constitut. Lib. iii. c. 11. Concil. Laodic. Can. 24.* The expediency of which regulation may appear from this judicious observation of *Tully* in relation to good OEconomy in all respects; *Quis enim dubitet nihil esse pulchrius, in omni ratione vitæ, dispositione atq; ordine? Nam ubi Chorus canentium non certis modis neq; numeris præeuntis Magistri consentit, dissonum quiddam ac tumultuosum audientibus canere videtur: At ubi certis numeris ac pedibus, velut factâ conspiratione, consentit atq; concinit, ex ejusmodi vocum concordia, non solum ipsis canentibus amicum quiddam & dulce resonat, verum etiam spectantes audientesq; lætissimâ voluptate permulcentur. Fragm. OEconom. ex Xenophonte. Columell. Lib. xii. c. 2.*

<sup>a</sup> *Euseb. de vitâ Const. Niceph. Eccl. Hist. Lib. i. c. 3.*

<sup>b</sup> *Ibid. Lib. xvii. c. 23. De interpret. Psalm.*

<sup>c</sup> *Basil. Ep. 63. Isidor. Lib. i. c. 6. In Psalm. 134.*

<sup>f</sup> *Confess. Lib. x. c. 33. & Ep. 28. ad Hieronym.*

*The Antiquity, Dignity and*

in Christian Churches above five hundred Years past; and that, not upon account of the Church's being under persecution during the three or four first Centuries, but because of the Scruple beforemention'd; and all determinations concerning the fitness and expediency of it must chiefly depend upon the scope which is given to that indefinite Injunction of St. Paul, <sup>n</sup> *Let all things be done decently and in order.* They, whose Taste can allow them to think it *indecent* and *disorderly* to celebrate the Praises of God this way, may, I grant, be excus'd in the omission of it; but, yet at the same time, must insist that they ought make an equal confession on their side; and not presume to censure those who look upon a just and proper Use of it as not only consistent with but constituent of the highest *Decency* and *Order*.

By whose good Sense these groundless Prejudices were remov'd, or at least by whose Authority they were over-ruled, and upon what certain Motives *instrumental Music* was at length restor'd, we do not pretend to ascertain: But this we have to say for our present Use and farther Continuance of it; that, if the Psalm from whence my Text is taken be predictive of the future State of Christ's Church, as the most learned Interpreters have judg'd it to be, we cannot but observe that *as well the Players on*

## *Advantages of* MUSIC.

*Instruments as Singers are to be there.* And moreover that St. *John*, (who at the time of writing his Revelation was certainly a thorough *Christian*) in his Visions and Descriptions of Heaven is continually making mention of *musical Instruments*; as if there could be no Heaven without them. The first Voice which he hears there <sup>o</sup> *was as it were of a Trumpet talking with him.* The four and twenty Elders and four Beasts <sup>p</sup> *have every one of them Harps, and sing a new Song to the Lamb.* The seven Angels which stand before God <sup>q</sup> *have seven Trumpets given them, with which they prepare themselves to sound the Judgments of Heaven.* Again, <sup>r</sup> *he hears from Heaven the Voice of Harpers harping with their Harps*; who likewise *sing a new Song before the Throne of Heaven*: And he speaks of the victorious Saints <sup>s</sup> *having the Harps of God, and singing the Song of Moses the Servant of God, and the Song of the Lamb.* And, as our blessed Lord hath <sup>t</sup> taught us to pray that the *Will of our Father may be done in Earth as it is in Heaven*; surely it must be laudable in us, at least, to endeavour that it may be so to the best of our Skill and the utmost of our Ability, in this particular as well as all others: Believing and allowing at the same time that where the Want of requisite Circumstances will not admit of it, as in the generality of Country Parishes,

• Rev. iv. 1.    • v. 8.    • viii. 2.    • xiv. 2.    • xv. 2.  
• Mat. vi. 9.    And Luke xi. 2.

## The Antiquity, Dignity and

God will be altogether as well pleased to have his Praises celebrated with the natural Organs of our Voices: at whose gracious hand all our Services whatever, if *there be but a willing mind, are accepted according to that a man hath, and not according to that he hath not.*

Now, in order to our better discerning the real Dignity and Value of *Music*, and more fully comprehending why it ought to be regarded as a proper Associate and Embellishment of our Devotions, it may be worth while to observe with what Care and Assiduity it was cultivated from the most early times; not only by the Worshipers of the true God, as we have already seen it was, but even the Heathens themselves; and more especially the *Greeks*, among whom all the Arts and Sciences flourished so successfully. Their oldest Writers mention it as a thing every where time out of mind well known, esteemed and established. Their famous Legislators and Founders of States were ever considered by them, as Persons in the highest degree accomplished in *Music* and *Poetry* as well as *Prophecy* and *Wisdom*: Such as *Orpheus*, *Amphion* and *Linus*; whose company

• 2 Cor. viii, 12.

• *Quintilian*. Lib. i. c. 16. where he speaks thus; *Nam quis ignorat Musicen (ut de hac primum loquar) tantum jam ab illis antiquis temporibus, non studij modo verum etiam venerationis habuisse, ut iidem Musici & Vates & Sapientes judicarentur.*

*Socrates* used to say \* he hoped to enjoy in Heaven: Such (to use the † words of the Son of *Sirach*) as did bear rule in their Kingdoms; Men renowned for their power; giving counsel by their understanding, and declaring Prophecies; Leaders of the People by their Counsels, and by their Knowledge of Learning meet for the People; wise and eloquent in their Instructions; such as found out musical Tunes and recited Verses in Writing. These (says he) were honoured in their Generations, and were the Glory of their Times. Agreeably to which ‡ *Quintilian* affirms, that there never were any famous for wisdom but who were, at the same time, lovers of *Music*: And observes that *Socrates*, having neglected it in his younger Days, thought it not beneath him to learn it in his maturer Age: A circumstance related by § *Plato*; who moreover informs us that *Socrates* was enjoined in a Dream, to learn *Music*, as the principal part

\* *Cic. Tusc. Quest. 1.* And, in another place, this pious Heathen gives us to understand he was of the same opinion: when having elegantly describ'd the nature of the Harmony of the Spheres, he says, *Qui numerus (septem) rerum omnium ferè modus est. Quod docti homines, nervis imitati atq; cantibus; à pèrnerè sibi reditum ad hunc locum; (sc. cœlum.) sicut alii, quæ præstantibus ingeniis in vitâ humanâ divina studia coluerunt.* *Somn. Scip.*

† *Ecclus. 44.*

‡ *Lib. 1. c. 10.* And *Solon* is introduced by *Lucian* (in *Anacharside*) speaking thus, τὴν μὲν τοῦτον ψυχὴν Μουσικῆ τὴ πρώτην καὶ Ἀριθμητικῆ ἀνοσπίλλουσαν. the first thing we do we rouze the Soul with Music and Arithmetic.

• In *Phædron.* & *Cic. de Senectut.*

## The Antiquity, Dignity, and

of Philosophy. *Plutarch* tells us, <sup>b</sup> the divine *Plato* himself was a great admirer of it, and had two eminent Masters to instruct him in it. And therefore we are not to wonder when we find both <sup>c</sup> him and <sup>d</sup> *Aristotle* speaking of it as one of those three Arts in which it was requisite for all the Children of a liberal condition to be instructed, *Letters, Exercise and Music*. To which Custom the comic Writer at *Rome* plainly alludes, when he introduceth a Person speaking to that effect touching the accomplishments of a well-bred young Gentleman <sup>e</sup>; *Fac periculum in Literis; fac in Palæstra; in Musicis: Quæ liberum scire æquum est adolescentem solertem dabo*. It is mentioned as a commendable Quality in <sup>f</sup> *Epaminondas* the famous *Theban* General, that he was a good Performer. The <sup>g</sup> *Arcadians* were remarkably addicted to it; and would by no means allow that any Education could be compleat with-

<sup>b</sup> *De Musicâ.*    <sup>c</sup> *In Critone.*    <sup>d</sup> *Politic. Lib. viii. c. 3.*

<sup>e</sup> *Terent. Eun. Act. III. Sc. 2.*

<sup>f</sup> *C. Nepos.* And hear the *Roman* Orator. *Summam eruditio-nem Græci suam censebant in nervorum vocumq; cantibus. Igitur Epaminondas, princeps meo judicio Græciæ, Fidibus præclarè cecinisse dicitur. Themistoclesq; aliquot ante annis, cum epulis re-usâisset Lyram, habitus est indoctior. Ergo in Græciâ Musici florerunt, discabantq; id omnes; nec qui nesciebat satis excultus doctrinâ putabatur. Tusc. Quæst. Lib. 1.*

<sup>g</sup> *Polyb. Lib. iv.* Accordingly *Virgil* in his *Eclogues* introducing two young Shepherds skill'd in this Art, tells us they were *Ambo florentes ætatibus, Arcades ambo, Et cantare pares, & respondere parati.* Eclog. vii.

## Advantages of MUSIC.

19

out a tolerable Proficiency in *Music*. <sup>h</sup> *Tully* tells us that even the rigid *Spartans* were not averse to it. For which <sup>i</sup> another Author, assigning the Reason, says, "They successfully applied the sweetness of its notes to temper the Austerity of their Lives." And this may suffice for our *first* Enquiry, as to the *Esteem* in which *Music* hath ever been held among the best and most polite part of Mankind.

We proceed therefore to the *second* (*viz.*) *The Motives*, by which this constant Regard hath been all along excited. And these were principally the powerful Influence it was always found to have over the Minds and Affections of Men; and its being so admirably adapted to mold and work upon the Passions, and prepare them for the Reception of all kind of useful and proper Impressions. That this must have been a reasonable and sufficient Ground for that universal veneration which hath ever been paid to *Music*, and even for considering it as a suitable assistant in the solemn Transactions of divine Worship, is, I think, undeniable. However, the better to support the Truth of it, and illustrate our Design in general, it may not be amiss to cite a few Authorities of allowed weight and credit, in relation to this point.

To begin with the holy Scripture; we are furnish'd with a very pertinent Instance in

<sup>h</sup> *Tusc. Quest.* Lib. 11. <sup>i</sup> *Athenæus*, Lib. xiv.



## The Antiquity, Dignity and

the Case of *Saul*; \* where we read that, when he was *troubled with an evil Spirit* and could find relief no other way, no sooner did *David*, who was a *cunning Player*, tune his Harp before him, but he was *refreshed and was well, and the evil Spirit departed from him*: the Servants of *Saul* having importun'd and prevail'd upon him to try this Expedient as a well known and infallible Remedy in such cases. And agreeably to this, the Prince of Poets, *Homer*, (who often introduces *Music* as a beloved Entertainment of every Age, Rank and Condition) gives us an entertaining view of his provoked Hero in his Tent at midnight, † smoothing his ruffled Temper with the same kind of Instrument; with his Favourite *Patroclus* sitting over against him and attending with the most profound Silence. And the *Pythagoreans* (as

\* 1 Sam. xvi. 16.

† *ἡ ἀρετὴ τὰ πρῶτον φέρουσι λυγρῶν*. Il. 1. 186. This Talent *Piatarch* concludes *Achilles* acquired from the Instructions of his great Preceptor *Chiron*; who, he says, was a Professor of the three Faculties of *Music*, *Law*, and *Medicine*. *Plut. de Music.* Who tells us likewise a Story of the *Lacedaemonians* when they were risen in a seditious manner, being ordered to send for a *Lesbian* Musician; upon hearing of whom they were all quieted. *Et Suid. in Proverb. Μὴ μὲν ἀσπίδι ὄπισθε*. And one *Clinias* a *Pythagorean*, a Man of a choleric Disposition, if at any time he happen'd to be provok'd, us'd to take his Harp and play upon it: and, being ask'd why he did so, would answer *Ἐπιθεωρῶμαι*, *I am composing my self*. Athen. L. xiv. & *Ælian*, var. Hist. Lib. xiv. c. 23. These kind of performances *Aristotle* us'd to call *Μέλῃ καθαρτικὰ*, *purging Music*. *Polit.* Lib. 8.

<sup>m</sup> *Tully* and <sup>n</sup> *Quintilian* inform us) after their course of Study in the Day, used to compose themselves to rest at Night with proper kinds of *Music*.

And that *Music* hath also a Power of exciting and intending the Affections of the Mind, as well as of composing them, ° *Plato*, p *Aristotle*, and q *Tully* are our vouchers. The wonderful Effects the Performance of <sup>r</sup> *Timotheus* had on the Passions of *Alexander*, must occur to every one's Thoughts upon this Occasion; as also that almost <sup>s</sup> every Nation useth

<sup>m</sup> Speaking of the *Pythagoreans*, he says, *Cum soliti esse dicantur mentes suas a cogitationum intentione cantu fidibusq; ad tranquillitatem traducere. Tusc. Qu. L. 4.*

<sup>n</sup> *Pythagoreis certe moris fuit, & cum evigilassent, carmines ad Lyram excitare quo essent ad agendum erectiores; & cum somnum peterent, ad eandem prius lenire mentes ut, si quid fuisset turbidiorum cogitationum, componerent. Lib. ix. c. 4.*

• *De Rep. & 4. de Legibus. And that this was the opinion of Pythagoras we are inform'd by Strabo Lib. 10. Plut. de Mide & Osir. Malchus or Porphyrius in the Life of Pythagoras; Jamblichus in the same. c. 25 and 32. and among the Latins, by Cicero Tusc. Qu. Lib. 4. Seneca Lib. 3. de Ira. c. 9. and Quintil. Lib. 9. c. 4. as also Lib. 1. c. 10. Where these are his words; Pythagoram accepimus concitatos ad vim pudicæ domui afferendam juvenes, jussâ mutare in spondæum modos Tibicinâ, composuisse. A circumstance mention'd by Cicero. Frag. ex Boetbio. Musc. Lib. 1. c. 1. and several other Authors. So *Empedocles* the *Agrigentine* is said to have prevented a young Fellow from committing Parricide by playing on the Harp. Suid. in *Timotheo*.*

<sup>p</sup> *Polit. Lib. 8. c. 5. 7.*    <sup>q</sup> *Lib. 11. de Legibus.*

<sup>r</sup> *Suid in Timoth.*

<sup>s</sup> Of this *Clem. Alexand.* gives us several Instances. 4. *Pædag. Liry* tells us it was the custom of the ancient Gauls. *Ad hoc, cantus ineuntium prælium, &c. Lib. 38. in Oratione Cn. Manlii Consulis. Tacitus* says of the *Germans*, *Ituri in prælia cantant,*

*The Antiquity, Dignity and*

useth some kind or other of *military Music*, each peculiar to its own Genius; the better to inspire their Soldiers with Courage at the time of Action. And *Quintilian* speaking of the *Pythagoreans*, tells us, that they made use of *Music*, not only to settle and quiet their Minds at night; but to rouze their Spirits and dispose them to a ready discharge of their proper functions in the morning. Upon both which accounts it is easy to see how subservient it is capable of being made in the Administration of religious Worship.

But moreover; we have many<sup>t</sup> good Authorities to shew that several Diseases, those of the Mind especially, are curable by a proper Application of *Music*. That it gives a mighty Relief both to the Minds and Bodies of those who have any indispensable Task or piece of Work upon their hands, the<sup>u</sup> Experience of all Ages can attest. And how eloquently

*futuraque pugnae fortunam ipso cantu augurantur. In Descript. Germ.* And *Quintilian's* Observation upon this occasion is remarkable: *Exercitus Lacedaemoniorum musicis fuisse accensos modis traditum. Quid autem aliud, in nostris Legionibus, Cornua ac Tubæ faciunt? quorum concentus, quanto est vehementior, tanto Romana in bellis gloria cæteris præstat. L. 1. c. 10.*

<sup>t</sup> *Pythagoras* was of opinion that *Music* properly applied would mightily conduce to Health. *Jamblich. in vitâ Pythag. Cap. 28. Galen. de val. tuend. Lib. 1. c. 11. Athenæus Lib. 14. Agellius Lib. 4. c. 13. Martian. Capell. Lib. 9.*

<sup>u</sup> *Hoc nomine musicen laudat Aristoteles, Polit. 8. Quid autem melius gaudio innoxio; immo a noxiis voluptatibus avocanti? Quemadmodum igitur infantibus, ne frangant vasa, (ex Archie Tarentini sententiâ) datur κλάγγη sive Crepitaculum quo se ebullent; ita κλάγγη sive Crepitaculum quo se ebullent; ita κλάγγη sive Crepitaculum quo se ebullent; ita κλάγγη sive Crepitaculum quo se ebullent;*

quently doth St. *w* *Chrysoſtom* harangue upon this Topic! obſerving what an agreeable Entertainment it proves to human Nature upon all ſuch occaſions; and how finely it may be adapted to lull and humour the Soul under circumſtances the moſt likely to make it fret and be uneaſy; from the peeviſh Child in the Cradle to the wretched Slave in the Gally.

But much more time, than falls to my Share at preſent, would be required to produce all the Teſtimonies that might be collected in favour of *Muſic*, from its *x* many learned and great Admirers. We muſt be contented to ſnatch an handful from the Heap

*agant, concedemus. Nam, ut Ariſtoteles inquit, ἡ δὲ νεότης τὸ νέον ἡσυχαίνει. quod juvenile eſt nequit requieſcere. G. J. Voſſ. de Muſice Cap. 4.*

*w* *Hom. in Pſ. 41.* And how ſweetly doth *Virgil* introduce his country Houſewife at her Loom, this way beguiling the tedious Hours of a Winter's Evening — *longum cantu ſolata laborem. Georgic. L. 1. v. 293.* And, in another place, *Aut altâ ſub rupe canit frondator ad auras Ecl. 1.* So *Horace* in his Odes, ſpeaking of *Sappho* and *Alcæus* in the Shades below, ſays

— *illis carminibus ſupens*  
*Demittit atraſ Bellua centiceps*  
*Aures, & intorti capillis*  
*Eumenidum recreantur angues.*

*Quin & Prometheus & Pelopis parens*

*Dulci laborem decipitur ſono. Lib. 11. Ode 13.* Ad-dreſſing his Harp he ſays — *O laborum — Dulce lenimen!* and again, *Minuentur atraſ Carmine curæ. Lib. 1. 32.* & *Lib. 4. 9.* and again, *Ad ſtrepitum Ciſtharæ ceſſatum ducere curam. Lib. 11. Ep. 2.* I ſhall make no other Apology for quoting heathen Poets and even dramatic Writers, than that *St. Paul* hath done both before me: *this 1 Cor. xv. 33. that Acts xvii. 28. and Tit. 1. 12.*

*x* For which ſee *G. J. Voſſius de Scientiis Mathematic. Cap. 22. § 4.*

## The Antiquity, Dignity and

by way of Sample: Which, I flatter myself, may be sufficient to shew, that the wisest and best of Men, in all Ages, have been prevail'd on, by just *Motives*, to love and encourage *Music* in general; and particularly, that those of them have proceeded upon very reasonable Grounds, who have (in all times and places which would admit of it) procur'd, in the best manner they could, that a competent Portion of it should be employed in the celebration of divine Worship.

However, to establish the point in Question beyond all exception, and at the same time to shew that *Music* hath an intrinsic and certain value in it self, which is not (as some may fancy) owing to the peculiar opinion of a few passionate and extravagant Lovers of it; if we consult the sacred Oracles we shall find it mention'd therein as one of the special Gifts and Blessings of God; which he thinks proper, either, in his gracious Mercy, to dispense to the Sons of Men for their greater Solace and Delight; or, in his Displeasure, to withdraw from them by way of Punishment. Among the Judgments threaten'd against the Land of *Israel*, in case of her persevering in an idolatrous sinful course, the Word of the Lord by  $\gamma$  one Prophet is this, *I will cause all her Mirth to cease*; by  $z$  another, *I will turn all your Songs into Lamentation*; by a  $a$  third, *Because they have transgressed the Laws, and broken the ever-*

*lasting Covenant, therefore the Mirth of Tabrets and the Joy of the Harp ceaseth. Agreeably to which, among the Woes denounced against Babylon, one is, that <sup>b</sup> the Voice of Harpers, and Musicians, and Pipers, and Trumpeters, should be no more heard in her.*

And, in relation to *Judæa* beforementioned, as the Blessings of God were promis'd infallibly to attend her, whenever her People should by Repentance become qualified for them; in a provisional View of such an happy Conversion it is prophetically declared of Her, that She should <sup>c</sup> *sing as in the Days of her Youth.* And, in another place it is said, <sup>d</sup> *They shall come and sing in the height of Zion; for I will turn their mourning into Joy, and will comfort them, and make them rejoice from their Sorrow.* Agreeably to which, *Elibu*, in his Discourse to *Job*, arraigns the stupid neglect of impious Men in <sup>e</sup> *not seeking after God their Maker, who giveth Songs in the Night.* And when that righteous Man himself is enumerating the good things which are sometimes enjoy'd even by the Wicked, in our present State of Probation, he reckons this as one of them; <sup>f</sup> *They take the Timbrel and Harp, and rejoyce at the Sound of the Organ.*

Here therefore we may well rest our Defence. And seeing we are compassed about with so venerable a Cloud of Witnesses; of

<sup>a</sup> Rev. xviii. 22.    <sup>b</sup> Hosea ii. 15.    <sup>c</sup> Jerem. xxxi. 12.  
<sup>d</sup> Job xxxv. 10.    <sup>e</sup> Job xxi. 12.

*The Antiquity, Dignity and*

Persons, in all Ages, eminent for Wisdom and Virtue, who from the Advantages of both Reason and Experience are Advocates for the sweet Utility of *Music*, even upon the most important accounts; since it is capable of being adapted to control and sway the Affections of the Mind as may be suitable to every occasion; to allay and subdue those turbulent Passions which are inconsistent with Devotion; and, on the other hand, to excite, and, as it were, inspire such gentle Sentiments as it should ever be attended with, the Product of fervent Charity towards others, tempered with perpetual Mildness within ourselves: And, above all, since God himself has declared that it is good; since He intends it as a Favour where He is pleased to bestow it, and takes it away from those whom he designs to punish; hence let us learn to consider and estimate it accordingly. Whenever it is so contrived as to merit our extraordinary Approbation, let us not be ashamed to testify it in the most generous and handsome Manner: And at all times and in all places, where a Concurrence of proper Circumstances is not wanting, think it meet, right, and our bounden Duty to make our Oblations to God with the first and best Fruits of this his heavenly Gift.

Let those who are so happy as to be skilled in this divine Science, rightly consider the Value of the Talent with which they are intrusted, and wisely improve it to every ho-

ness and virtuous Purpose. And let us all, (however implicitly) admire and thankfully enjoy the uncommon Blessing; and treat all those who are instrumental in conveying it to us, each according to his Excelling and Station, with proportionable Respect.

And, that *all those Springs of God*, of which Mortals are capable of partaking; whatever is most lovely and pleasing in his Sight, and of best Report among ourselves; may not only be, but abound, in us, Let the *Melody*, which enters in at our Ears, make Charity and every good Inclination grow and overflow in our Hearts; and put us upon endeavouring,

\* It has been usual with the most judicious Writers to compare the Happiness resulting from a regular and well-order'd Society, to the Harmony arising from a good Concert of Music. This *St. Augustin* does Lib. 11. c. 21. *De civitate Dei*, in a Fragment of *Cicero de Repub.* Lib. 11. worth transcribing. *Ut in Fidibus, ac Tibiis, atq; Cantu ipso, ac vocibus, Contentus quidam est tenendus ex distinctis Sonis, quem immutatum ac discrepantem aures eruditæ ferre non possunt; isq; Contentus ex dissimillarum vocum moderatione concors tamen efficiatur & congruens: Sic, ex summis & infimis & mediis interjectis ordinibus, ut sonis, moderata ratione Civitas Consensu dissimillarum concinit: Et quæ Harmonia a Musicis dicitur in Cantu, ea est in Civitate Concordia; arctissimum atq; optimum omni in Republicâ vinculum incolunitatis: Quæ, sine Justitiâ, nullo pacto esse potest.*

*Aristoxenus*, a Disciple of *Aristotle*, thought the Soul was, in the Body, much the same thing as Harmony in a Voice or Instrument; the actuating and enlivening Principle: and was very fond and tenacious of this opinion. Which however *Tully* tells us had been advanc'd by others before him, and explain'd by *Plato Tusc.* Qu. L. 1. Some have thought our Organs of Speech have a musical Turn in their very Make and Formation. The same *Tully* says; *Plectri similes Linguam nostri*



## The Antiquity, Dignity and

deavouring, to the utmost of our Abilities, to transmit into our Lives and Conversations that Sweetness and Softness, those agreeable Airs and charming Graces with which we are so highly and so justly delighted. And, while we feel our Affections melting down and dissolving into Tenderness under the powerful Influence of *Music*, Let us piously direct them to flow in the Channel of that particular Benevolence, which should ever be regarded as the principal and most glorious End of these Assemblies: Bearing in our minds how great a Part of *pure Religion* consists in being <sup>h</sup> *kind to the indigent Fatherless and Widows* in general: To those of them especially <sup>i</sup> *who are of the Household of Faith*: And above all, to those who are, as it were, <sup>k</sup> *of our own House*: in neglecting to provide for whom, we should, in *St. Paul's* opinion, *be worse than Infidels*. Not forgetting, what this great Apostle hath pronounced, in relation to the whole Tenor of our *Chri-*

*solent dicere; Chordarum Dentes; Nares Cornibus iis qui ad Nervos resonant in Cantibus.* De Nat. Deor. Lib. 11.

From the many allusions which *Tully* makes to *Music* in almost every part of his Writings, and the judicious and proper manner in which at the same time he expresseth himself, we cannot but conclude he was a great admirer and approver of it; and that, not without a reasonable Share of Taste and Experience.

<sup>h</sup> Jam. i. 27.

<sup>i</sup> Gal. iv. 10.

<sup>k</sup> 1 Tim. v. 8.

The charitable Contributions of well-disposed People are collected at the Church Doors upon these Occasions, for the Benefit of such Orphans of the Members of the three Choirs, and of the Clergy in general of the three Dioceses, as mostly want it.

stian Conduct and Behaviour; That, though we should, every one of us, be able to vie, in the most excellent Performances, not only with the <sup>1</sup> first of *Men* but even *Angels* themselves, and be without the true, universal, and extensive Gospel *Charity*, not only our *Music*, but all our Pretensions and specious Appearances in reference to Religion, would be as insignificant, towards our Attainment of everlasting Salvation, as mere *sounding Brass*, or an empty *tinkling Cymbal*.

1 Cor. xiii. 1.

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