On the Faſhionable Amuſements and Entertainments in Edinburgh in the laſt Century, with a Plan of a grand Concert of Muſic on St Cecilia's Day, 1695.

Read by W. Tytler of Woodhouſelee, Eſq;

It affords no unpleaſant exerciſe to the mind to take a retroſpect of the manners and cuſtoms, and even of the amuſements of the paſt times, and to compare them with thoſe of the preſent age. In the ſhort reſearch which forms the ſubject of the following paper, I mean to go little farther back than a ſingle century, and to take a curſory view of a few of the entertainments and amuſements that were in uſe amongſt the people of rank and faſhion in Scotland towards the end of the laſt, and of the beginning of the preſent century.

In the years 1681 and 1682, while the Duke of York, then Commiſſioner from the King to Parliament, with his Dutcheſs *, and his daughter the Princeſs Anne, (afterwards Queen Anne), reſided in Edinburgh, a ſplendid court was kept at the Palace of Holyroodhouſe, to which reſorted the principal of the nobility and gentry. The Duke, though a bigot in his religious principles, was no Cynic in his manners and pleaſures. Our fathers of the laſt age uſed to talk with delight of the gaiety and brilliancy of the court of Holy-

* Mary D'Eſte, daughter of the Duke of Modena, celebrated by Lord Landſdoun, Dryden, and other wits of the time, for her beauty and decency of manners.

roodhouſe. The Princeſſes were eaſy and affable, and the Duke then ſtudied to make himſelf popular * among all ranks of men.

Tea, for the firſt time heard of in Scotland, was given as a treat by the Princeſſes to the Scottiſh ladies who viſited at the Abbey. Balls, plays, and maſquerades, were introduced: Theſe laſt, however, were ſoon laid aſide. The fanaticiſm of the times could not bear ſuch ungodly innovations. The maſquerade was ſtiled *promiſcuous dancing, in which all ſorts of people met together in diſguiſe* †. The vulgar gave it the name of the *Horn Order*. This profane entertainment was therefore ſoon given up.

The fate of the ſtage ſeems to have been equally adverſe. The ſpirit of the times was ſtill too much tinctured with fanaticiſm to expect that the execrated profane entertainment of the ſtage would then ſucceed. A play-houſe was always held in abhorrence, and anathematized by the clergy ‡. Indeed the actors, who were part of

* Biſhop Burnet, who is ſeldom laviſh of his encomia on James, gives the following account of the Duke's deportment and government in Scotland at that time: 'The Duke (ſays the Biſhop) behaved himſelf, upon his firſt going to Scotland, in ſo 'obliging a manner, that the nobility and gentry who had been ſo long trodden on 'by the Duke of Lauderdale and his party, found a very ſenſible change; ſo that he 'gained much on them all. He continued ſtill to ſupport that ſide; yet things were 'ſo gently carried, that there was no cauſe of complaint It was viſibly his intereſt to 'make that kingdom ſure to him, and to give them ſuch an eſſay of his government 'as might diſſipate all the hard thoughts of him with which the world was poſſeſſed; 'and he purſued this with great temper and ſucceſs. In matters of juſtice he ſhewed 'an impartial temper, and encouraged all propoſitions relating to trade: And ſo, conſi'dering how much the nation was ſet againſt his religion, he made a greater progreſs 'in gaining upon them than was expected'—*Burnet's Hiſt. Edin. edit. vol.* 2. *p.* 322.

† A phraſe uſed by the fanatics, which they meant ſhould import ſomething very myſterious.

‡ The Duke ſeems to have been neither wiſe nor politic in his attempt to introduce ſuch an innovation even in the amuſements of ſuch times. It was ſcarce two years before

of the Duke of York's company, and were conſidered as belonging to his houſehold, ſeem not to have been the moſt eminent of the profeſſion,

fore this, when thoſe enthuſiaſts, the Covenanters, had collected their force, and given battle to the King's troops, commanded by the Duke of Monmouth. Although they ſuffered a defeat at Bothwell Bridge, and were diſperſed, yet the ſpirit was kept up by their preachers in different parts of the kingdom. Cameron, the famous head of that ſect of Covenanters ſtiled, from him, *Cameronians*, was killed in arms. Cargil, a diſtinguiſhed Covenanter and field-preacher, having convened his followers at the Torwood, near Stirling, after renouncing all allegiance to the King and government, with great ſolemnity excommunicated, and conſigned to the Devil, Charles, his brother the Duke of York, with the Dukes of Monmouth, Lauderdale, and Rothes.

To what degree the ſpirit of fanaticiſm prevailed in the minds of theſe poor people, we may ſee from an abſtract from Cargil's excommunication, which may be eſteemed a curioſity at this day. After a ſermon ſuitable to the occaſion, he thus proceeds: 'I, as a miniſter of Jeſus Chriſt, and having authority from him, do, in his name, *ex*'*communicate* and caſt out of the true church, and deliver up to Satan, *Charles the Se*'*cond*: Firſt, For his contempt of God, after he had acknowledged his own ſins, his 'father's ſins, his mother's idolatry, and had ſolemnly engaged againſt them, &c. 2dly, 'For his great perjury, after he had ſolemnly ſubſcribed that *Covenant*, did ſo preſump'tuouſly renounce, diſown, and command it to be burnt by the hand of the hangman. '3dly, For his having *reſcinded* all laws for eſtabliſhing the religion and the *Covenant*, &c.

'By the ſame authority, *I excommunicate*, caſt out of the church, and deliver up to 'Satan, *James Duke of York*, and that for his idolatry, (for I ſhall not ſpeak of any 'other ſins but what have been perpetrated by him in Scotland), and for ſetting up 'idolatry, to defile the Lord's land, and his enticing and encouraging others to do ſo.'

By the ſame authority, Cargil excommunicates, and conſigns to the Devil, the *Dukes of Monmouth, Lauderdale, and Rothes*. I ſhall tranſcribe part of his charges againſt theſe three laſt grandees. That againſt *Monmouth*, is 'for his leading armies againſt 'the Lord's people, who were conſtrained to riſe, being killed in, and for the right 'worſhipping of the true God, and for refuſing a ceſſation of arms at Bothwell Bridge.

'Againſt *Lauderdale*, for his *apoſtatizing from the Covenant*; for his ſcoffing and drol'ling at the Scriptures; for his adulteries and uncleanneſs; and for aſſiſting the King 'in his tyrannies againſt the true religion, &c.

'And againſt *Rothes*, for his adulteries and uncleanneſs, and for his allotting the 'Lord's Day for his drunkenneſs,' &c. &c.

After denouncing this excommunication to a numerous convention of Covenanters, September 1680, they affixed it to the croſs of Dumfries, and other places. Cargil, ſome

profeſſion, if we give any degree of credit to Dryden's ſatirical account of this troop. It would ſeem, that the beſt part of the company had gone to Oxford, as they were in uſe to do, to perform at the annual public acts there. Dryden, with great humour, makes them thus apologiſe to the Univerſity for the thinneſs of the company, while they inſinuate that the beſt remained, and that the refuſe only had gone to Edinburgh.

Our brethren have from Thames to Tweed departed,
To Edinborough gone, or coach'd, or carted:
With bonny blue cap there they act all night
For Scotch half crowns, in Engliſh 3 pence hight.
One nymph to whom fat Sir John Falſtaff's lean,
There with her ſingle perſon fills the ſcene.
Another, with long uſe and age decayed,
Died here old woman, and roſe there a maid.
Our truſty door-keeper, of former time,
There ſtruts and ſwaggers in heroic rhime.
Tack but a copper lace to drugget ſuit,
And there's a hero made without diſpute;
And that which was a capon's tail before,
Becomes a plume for Indian Emperor.
But all his ſubjects to expreſs the care
Of imitation, go like Indian, bare.

Dryden's Miſ. vol. 2.

The poet's fancy was, no doubt, indulged ſatirically at the expence of the Scottiſh theatre. It is not improbable, however, that there

ſome time after, was apprehended, brought to trial, and condemned, with a few of his followers, to be hanged. Biſhop Burnet ſays, 'That they ſuffered with an obſtinacy 'ſo particular, that though the Duke ſent the offer of pardon to them on the ſcaffold, 'if they would only ſay, God bleſs the King, it was refuſed, with great neglect.' Such perſons were truly more proper objects of pity than puniſhment. Accordingly Burnet continues, 'After 15 or 16 of them had thus ſeemingly gladly ſuffered for their 'opinion, the Duke ſtopt further proſecution, and appointed them to be put in a houſe 'of correction.'—*Vol. 2. p. 324.*

there might be ſome truth in this ludicrous deſcription. A regular theatre, with its appendages of ſcenery, dreſſes, &c. is not to be created *extempore*.

Where this play-houſe was ſituated can only be gueſſed. I remember ſomewhere to have ſeen a play-bill in capital letters, advertiſing *the Indian Emperor* to be acted *at the Queen's Chocolate-houſe*. This was, no doubt, near the Abbey; but the preciſe ſituation, or the date of the advertiſement, is not now known.

Another entertainment was ſometimes exhibited at court, in which the Lady Anne, (the uſual name given to the Princeſs), with other young ladies of quality, repreſented ſome of the ancient heathen mythological characters. Theſe were called *Maſks*, a ſort of muſical drama, ſuch as the *Comus* of *Milton*, and other ſuch pieces as we ſee in the works of Ben Johnſon, Shirley, Davenant, and other dramatic poets of the laſt century. Theſe interludes were accompanied with muſic, and ſet off with ſplendid dreſſes and decorations.—So much for the court entertainments.

The golf*, and playing at tennis†, were the favourite amuſements of the gentry of thoſe times. The Duke of York was frequently ſeen

* King Charles I. is ſaid to have been fond of the exerciſe of the golf. The following anecdote I have been told of him: That, while he was engaged in a party at golf on the Green or Links of Leith, a letter was delivered into his hands, which gave him the firſt account of the inſurrection and rebellion in Ireland. On reading which, he ſuddenly called for his coach; and, leaning on one of his attendants, and in great agitation, drove to the Palace of Holyroodhouſe, from whence next day he ſet out for London.

† The game of tennis, which is now entirely given up in Scotland, was an exerciſe much in vogue all over Europe in the laſt century. In every large town there was a tennis-court. Some remains of them are yet to be ſeen in Edinburgh; one, in particular, at the Water Gate, nigh to the Palace. I have heard it ſaid, that the famous John Law of Lauriſton, afterwards comptroller-general of the finances in France, and James Hepburn, Eſq; of Keith, were moſt remarkable players at tennis.

ſeen in a party at golf on the Links of Leith, with ſome of the nobility and gentry. I remember in my youth to have often converſed with an old man, named Andrew Dickſon, a golf club maker, who ſaid, that, when a boy, he uſed to carry the Duke's golf clubs, and to run before him and announce where the balls fell.

On the rejection of the excluſion bill, the Duke being recalled to London, the courtly entertainments at the Palace of Holyroodhouſe, of courſe, were no more.

Private balls and concerts of muſic, it would ſeem, were now the only ſpecies of public entertainments amongſt us. With regard to the compoſitions performed at theſe concerts, who were the performers, and on what muſical inſtruments they performed, I am pleaſed that I have it in my power to gratify the curioſity of the *dilettanti* of the preſent time, by exhibiting the original plan of a grand concert of muſic performed at Edinburgh on St Cecilia's day, anno 1695. This curious paper was given by James Chriſtie, Eſq; of Newhall to my worthy friend William Douglas of Garwall-foot, and by him to me.

The

The Order of the Instrumental Music for the Feast of St Cecilia, 22d November 1695.

	First Violin.	*Second Violins.*	*Flutes.*	*Hautbois.*	*Basses.*
Clerk's Overture.	Pitmedden Tho. Pringle Will. Cooper Tho. Brown Will. Gordon Sir Jo. Pringle John Stewart	Ja. Hamilton Fra. Toward Adam Craig Henry Burn Sir Tho. Nicolson	Lord Elcho Sir Jo. Erskine Jo. Falconer of Fesdo Jo. Russell Jo. Corse Sir Al. Hamilton	Will. Carse Mat. M'Gibbon	James Christie of Newhall Mr Ro Gordon Mr Sinkholm Ja. M'Clachlan Henry Crumbden Jo. Middleton
Torelli's Sonata for 4 violins.	*1st Violin.*	*2d Violin.*	*3d Violin.*	*4th Violin.*	*Basses.*
	Pitmedden Tho. Pringle Ja. M'Clachlen	Ja. Hamilton Adam Craig Will. Cooper	Will. Carse Mat. M'Gibbon Sir Jo. Pringle	Henry Burn Fra. Toward Will. Gordon	Ja. Christie Mr Ro. Gordon Mr Sinkholm Dan. Thomson
Barrett's Trumpet Sonata.	*1st Violin.*	*2d Violin.*	*Hautbois.*	*Trumpet.*	*Basses.*
	Sir Jo. Pringle Will. Gordon Adam Craig Henry Burn Will. Cooper Tho. Kennedy	Pitmedden Fra. Toward Ja. Hamilton Tho. Pringle Tho. Brown Will. Carse	Mat. M'Gibbon *Scena 2da.*	Dan. Thomson *Tenor,* John Wilson	Ja. Christie Mr Ro. Gordon Mr Jo. Middleton Mr St Columb Ja. M'Clachlan
Pepusch for 2 flutes and 2 violins.	*1st Flute.*	*2d Flute.*	*1st Violin.*	*2d Violin.*	*Basses.*
	Pitmedden Newhall Fr. Toward Fesdo Jo. Middleton Sir Jo. Erskine	Sir Jo. Pringle Will. Gordon Ja Hamilton Mat. M'Gibbon	Tho. Pringle Adam Craig Ja. M'Clachlan	Henry Burn Will Cooper Will. Carse	Ut antea
Finger for 2 flutes and 2 haut.	*1st Flute.*	*2d Flute.*	*1st Hautboy.*	*2d Hautboy.*	*Basses.*
	Mr Crumbden Ja. Hamilton Pitmedden	Tho. Pringle Fra. Toward Jo. Middleton	Mat. M'Gibbon	Will. Carse	Ut antea

Tunes.	*1st Treble.*	*2d Treble.*	*Hautbois.*	*Trumpet.*	*Basses.*
2 Trumpets.	Tho. Pringle Will. Gordon Ja. Hamilton Fra. Toward Tho. Kennedy	Adam Craig Pitmedden Henry Burn Tho. Brown Sir Jo. Pringle	M. M'Gibbon Will. Carse *Chorus.*	Dan. Thomson *Tenor.* Jo. Wilson	Omnes.
Pepush, 2 violins, and 2 haut.	*1st Violin.*	*2d Violin.*	*Scena 3tia.*	*2d Hautboy.*	*Basses.*
	Adam Craig Will. Gordon	Mr Toward Ja. M'Clauchlan	*1st Hautboy.* Mat. M'Gibbon	Will. Carse.	Omnes
Bassani Sonata.	*1st Violin.*	*2d Violin.*	*Harpsichord.*		
	Tho. Pringle Adam Craig	Fra. Toward Will. Gordon	Henry Crumbden *Scena 4ta.*	Schollars Dan. Thomson's boy	Songs and Mottetti of Bassani
Corelli's Sonata.	*1st Violin.*	*2d Violin.*			
	Mr Toward Will. Gordon	Tho. Pringle Adam Craig	*Sonata,* Lord Colville	Harpsichord	
Fingers Trumpet Sonata.	*1st Violin.*	*2d Violin.*	*Hautboy.*	*Trumpet.*	*Basses.*
	Sir Jo. Pringle Pitmedden Henry Burn Will. Cooper Ja. M'Clachlan	Tho. Pringle Fra. Toward Ja. Hamilton Will. Carse. Jo. Stewart	Mat. M'Gibbon	Dan. Thomson *Tenor.* Jo. Wilson	Omnes
Torelli's Sonata.	*1st Treble.*	*2d Treble.*			*Bass.*
	Will. Gordon	Adam Craig	*Scena ult.*		Omnes
Chacoon.	*Division.*	*Plain Part.*	*3d Part.*	*Tenor.*	*Bass.*
	Will. Gordon Ja. M'Clachlan Mat. M'Gibbon	Dan. Thomson Fra. Toward Henry Burn	Pitmedden Sir Jo. Pringle	Jo. Wilson	Omnes

Solo by Adam Craig.
—— by John Middleton.
Grand Chorus.

(Signed) JAMES CHRYSTIE of Newhall, PRESES.

Upon this curious piece I ſhall make a few obſervations.

It appears from this plan, that, a hundred years ago, there was a general taſte for muſic in our metropolis, that could exhibit a public concert, with an orcheſtra, conſiſting of above 30 performers, of whom were 19 gentlemen of the firſt rank and faſhion, ſupported by 11 profeſſors, or maſters of muſic *.

In the opening piece, or ouverture, we ſee 7 firſt violins, 5 ſecond violins, 6 flutes, 2 hautbois. The baſs conſiſted of a harpſichord (Crumbden) and 5 violincellos, and viol de Gambos, to which we may add a viola, or tenor. Such an orcheſtra at this day would be reſpectable.

The muſic, indeed, ſeems little accommodated to the taſte of a modern audience; but it conſiſted of the compoſitions of ſome of the beſt maſters of the time. The Motetti of Baſſani, and the Sonatas of Corelli, it is believed, will ſtill give pleaſure to a genuine taſte that is not vitiated by faſhion †.

Such,

* The maſters, as far as I have been able to trace, or could learn, were the following:

Mr Henry Crumbden.	Mr Thomas Brown.
Mr St Columb.	Mr Henry Burn.
Mr William Cooper.	Mr Matthew M'Gibbon.
Mr Adam Craig.	Mr Daniel Thomſon.
Mr Francis Toward.	Mr John Wilſon.
Mr James M'Clachlan.	

The reſt were gentlemen performers.

† The following particulars relating to the performers may perhaps gratify ſome muſical readers.—I begin with the gentlemen performers.

Lord Colvill, it is ſaid, was a thorough maſter of muſic, and underſtood counterpoint well. He played on the harpſichord and organ.

Sir

Such, from the above plan of the muſic performed on St Cecilia's Day in 1695, appears to have been the ſtate of muſic, and the muſical

Sir John Pringle, and his brother Mr Thomas Pringle writer to his Majeſty's Signet, and Mr Seton of Pitmedden, were eſteemed excellent performers on the violin.

Mr Carſe, collector of his Majeſty's , was a fine player on the hautbois.

Mr Chryſtie of Newhall, Preſes of the Concert, I remember in my youth to have heard play. His inſtrument, I think, was the viol di Gambo, on which he was an excellent ſolo performer.

Mr John Middleton, afterwards General Middleton, played on different inſtruments. In the above plan, we ſee him marked as a baſs and as a flute performer. He ſung, as I have been told, a ſong with much humour, which he ſometimes accompanied with the key and tongs.

Lord Elcho, afterwards Earl of Wemyſs, Mr Falconer of Phesdo, Mr John Ruſſell writer to the ſignet, and Mr John Corſe keeper of the records of the low Parliament-houſe, were good players on the flute. Mr Ruſſell I have often heard play. He read and underſtood muſic; and, in his younger days, it was ſaid he had a good voice, and ſung an Italian air with taſte. The flute a-bec was the only flute uſed at that time. The German, or traverſe, of modern invention, was not then known in Britain. I have heard, that Sir Gilbert Elliot, afterwards Lord Juſtice Clerk, who had been taught the German flute in France, and was a fine performer, firſt introduced that inſtrument into Scotland about the year 1725.

Theſe gentlemen performers were ſupported by the maſters mentioned in the above plan or order of muſic. Of theſe laſt, I ſhall mention ſuch particular anecdotes as I have been told concerning them.

Mr Henry Crumbden, by birth a German, was long the Orpheus in the muſic ſchool of Edinburgh. He was a fine performer of leſſons on the harpſichord, and taught ſinging and the thorough baſs. He greatly promoted the ſpirit and taſte for muſic by giving benefit concerts, which were much frequented. In theſe concerts, ſeveral young ladies, his beſt ſcholars, uſed to perform. Two of theſe I remember to have heard with rapture in my younger days, Mrs Forbes of Newhall *, and Mrs Edgar †. They were both fine performers on the harpſichord. Their excellence, as far as I could then judge, lay in the genuine performance of Scots ſongs, which they ſung in a plain, but fine taſte, and accompanied with a thorough baſs, in ſuch a ſtile and manner

* Grandmother of the preſent Counteſs of Dumfries.

† Mother of James Edgar, Eſq; one of his Majeſty's Commiſſioners of the Cuſtoms in Scotland.

cal taſte at Edinburgh, near a hundred years ago. To draw a compariſon between it and the languid ſpirit and taſte for muſic in the metropolis at preſent, affords, I am afraid, not a very agreeable reflection.

Topographical

manner as, in my judgment, there are only two or three of the preſent time can come up to.

Matthew M'Gibbon was eſteemed a good performer on the hautbois. He was the father of William M'Gibbon, well known and celebrated in his time for his great execution on the violin. William was ſent early to London by his father, and ſtudied many years under Corbet, then reckoned a great maſter and compoſer. Corbet's ſonatas for two violins and a baſs were eſteemed good, and often played as act tunes in the Play-houſe. His ſcholar William M'Gibbon was for many years leader of the orcheſtra of the Gentlemen's Concert at Edinburgh, and was thought to play the muſic of Correlli, Geminiani, and Handel, with great execution and judgment. His ſets of Scots tunes, with variations and baſſes, are well known. As he underſtood compoſition, he likewiſe compoſed a ſet of ſonatas or trios for two violins and a baſs, which were eſteemed good.

Adam Craig was reckoned a good orcheſtra player on the violin, and teacher of muſic. I remember him as the ſecond violin to M'Gibbon, in the Gentlemen's Concert.

Daniel Thomſon was one of the King's trumpets, and was ſaid to have underſtood muſic, and to have been a good performer of the obligato, or ſolo parts, in the trumpet ſongs of Purcell's Opera of Diocleſian, Bonduca, and other theatrical pieces then exhibited on the ſtage. The two-part ſong of *To Arms*, and *Sound Fame thy brazen trumpet*, accompanied with the trumpet, were long great favourites with the public.—His ſon, William Thomſon, the boy mentioned in the above plan, was early diſtinguiſhed for the ſweetneſs of his voice, and the agreeable manner in which he ſung a Scots ſong. He went to London; and, at the time when the Opera, and the compoſitions of Handel, were at their height, the ſweet pathetic manner of Thomſon's ſinging a Scot's ſong, which he accompanied with a thorough baſs, became a faſhionable entertainment at court, where he often performed. He publiſhed an excellent collection of Scots ſongs, with the words and thorough baſs, which was patroniſed by Queen Caroline, to whom he dedicated his book, and obtained a large ſubſcription. I have been told that he taught ſome of the Princeſſes to ſing Scots ſongs.