

To the Editor of the Monthly Magazine.

SIR,

HAVING observed in several Numbers of the Monthly Magazine, an account of the *Stramonium*, and its good effects on those who were troubled with *spasmodic asthma*, by your correspondent, *Verax*; I beg to add for the benefit of those who may now labour under that distressing ailment, that a lady at Plymouth, (a friend of mine) who had for many years suffered greatly, and often nearly sinking under the affliction, was induced to try the efficacy of *Stramonium*. She declared to me, that she found instant relief; "It seemed, (to use her own words) when I took a whiff, to unburthen my chest of a mighty weight, and I felt heavenly comfort." I have no interested motives in making this known, but a wish to diffuse ease and comfort among my fellow creatures.

"CADWALADR."*

Richmond Buildings, Soho Square,
August 3, 1811.

To the Editor of the Monthly Magazine.

SIR,

I AM a constant reader of your useful Miscellany, and it would, I am persuaded, be productive of very great utility to many of your friends, as well as to myself, to be favoured with an account from some of your ingenious correspondents, of the nature, and of the best means of prevention and cure, of the blight lately (as is said) imported to this country from America, and which I believe is pretty generally known by the appellation of the "American Blight."

As far as I have been able to observe, I cannot perceive that it affects any other trees than those of the apple species; and in them it is producing, in this neighbourhood, the most desolating effects: the different branches upon which this pernicious insect settles, soon get filled with protuberances, and fall to decay; the leaves do not seem so much to be its prey as is the case in several species of the Aphis.

The lovers of that excellent beverage, cyder, are greatly interested in the enquiry; and if the ravages of this destructive visitant be not soon checked, they will have to lament the total exclusion of the grateful liquor from their cellars and tables.

SCION.

Gloucester, July 1, 1811.

* The name of this correspondent is left with the Editor, No. 5, Buckingham-gate.

To the Editor of the Monthly Magazine.

SIR,

OBSERVING in several of your Numbers, articles on musical subjects, I flatter myself that you may gratify some of your numerous readers by inserting the following observations on, and the best practical method of, tuning keyed stringed instruments.

From whatever tone the tuner begins, it is still the practice, as in the old system of temperament, to end the succession of fifths tuned from notes below in G sharp; and in those tuned from tones above in E flat, whereby the inequalities arising from careless or defective divisions, are thrown into the key of A flat; with this view I prefer tuning from A the second space in the treble cleff, as being less remote from these two finishing fifths, than any other point of departure; the A being tuned to the fork, tune A below an octave, then E above (that octave) a fifth; then B above a fifth, then B below an octave, then F sharp a fifth above, then its octave F sharp below, then C sharp its fifth above, then G sharp its fifth above, and then G sharp its octave below. We then take a fresh departure from A, tuning D its fifth below, then G its fifth below, then G its octave above, then C its fifth below, then C its octave above, then F its fifth below, then B flat its fifth below, then B flat its octave above, then E flat its fifth below.

The five fifths tuned from notes below, are to be tuned flatter than the perfect fifth, and the six fifths tuned from tones above, be made sharper than the perfect in a proportion, I will endeavour to explain. If the whole be tuned correctly, the G sharp with the D sharp, (which is the same tone on the piano-forte as E flat) will be found to make the same concord, that is, possess the same interval as the other fifths.

There are many amateurs who can draw up two strings to an unison, or produce a good octave, or perfect fifth, yet are unable to appreciate or make a proper fifth, without which, the temperament necessary to these instruments cannot be formed. This proper fifth is not that given to the violin, or pitched by the voice, which are perfect fifths, but is somewhat a flatter fifth, that is, the interval between A and E on the piano-forte, is rather less than the same interval on the violin, both being understood to be relatively and properly well tuned.

This difference varies according to the temperament intended to be given; but, as the old system of temperament is now deservedly abandoned, and the equal temperament generally adopted, it will be only necessary for me to point out a method of ascertaining the degree of interval required for its proper fifth, which, though not so unexceptionable as I could wish, is perhaps as correct as the nature of the thing will admit, considering the difficulty of conveying on paper the particular distinction of sound we may have in idea; and I offer it the more readily, because, in the several little treatises professedly published to make tuning easy, I do not meet with any attempt to give a like guide.

Suppose two strings, B and C in the middle octave of the piano-forte, to be one a full semitone from the other; with your hammer lower down, or flatten, C by the smallest possible gradations, until it becomes unison with B; with a tolerably steady hand and a few trials, you will be enabled to enumerate forty gradations of sound, which I call commas. After having by a little practice acquired a distinct and clear idea of the quantity meant to be represented by the term comma, nothing more will be required to make the proper fifth, (after having tuned the fifth a perfect, or violin or singing fifth) than to flatten the said perfect fifth by lowering the string supposed to be tuning, one of the afore defined commas.

Every thing depends on the correctness of this fifth; as, although the unisons and octaves be individually correct, there will be no harmony in the whole, should the temperament be not properly laid.

Those who, after giving this method an attentive trial, are still unable to satisfy themselves in the temperament, may have recourse to a set of twelve forks, correctly tuned, to twelve semitones in the octave, to which the keys in the middle octave are to be tuned unisons; and the notes to the right and left be, as usual, from these tuned octaves. Some gentlemen who have made trial of this mode, have written to me, that they have succeeded beyond their most sanguine expectations, and find themselves competent to put their instruments in better tune than they could before get done for them in their neighbourhood.

JAMES BROADWOOD,

Great Pulteney-street,

July 11, 1811.

To the Editor of the Monthly Magazine.

SIR,

IF your correspondent Mr. Lofft*, had fully considered the published accounts of the clavi-cylinder, invented by the celebrated professor Chladni, of Wittenberg, he would not have imagined that Mr. Clagget's *Aieuton*, or organ of tuning-forks, could have furnished Dr. Chladni with the idea of the clavi-cylinder; for, in this instrument, the revolving part, or rubber, is a glass cylinder, but in Mr. Clagget's it was a thread, a tape, or something like a violin-bow, rubbing across tuning forks, and producing their *transversal* vibrations; but there is reason to believe that the sonorous bodies in the clavi-cylinder vibrate *longitudinally*, and therefore the resemblance between the two instruments is next to nothing, certainly much less than that between the *aieuton* and the *Lyrachord*, Merlin's *Vocal Harp*, Mr. Walker's *Celestina*, or Maslowsky's *Koelison*.†

It would be of far greater importance to musical people to ascertain the causes of the superiority of foreign violin-strings and piano-forte wire, than to determine who was the inventor of an instrument. If any of the Editor's correspondents would give some information on this subject, it would interest a great number of readers. English strings are, comparatively, remarkably low-priced, and remarkably bad; nothing will do but "Roman strings," and they are immoderately expensive. I have been told that Earl Stanhope is engaged, or has been, in experiments with English wire, with a view to render it serviceable in musical instruments. I cannot see a reason why it should not be manufactured to be equal to what is imported "from Germany," or elsewhere.

Is not the *piano-forte* an alteration, an improvement from the German instrument, the *Clavichord*? I remember having seen two piano-fortes of very different dimensions, with the name *Zump* on them, but all the particulars that I can at present recollect concerning them are, that the tone of the one was *tubby*, and of the other *thin*, harsh, and jingling.

A. M.

* Monthly Mag. November, 1810.

† The *Vocal Harp* was exhibited in 1789. Hawkins's *Claviole* is a similar kind of instrument. The application of a bow to the strings of keyed instruments was thought of seventy years ago.

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I forbear at present to mention either the name or residence of these enormous and public delinquents, (for cruelty to animals has been long since demonstrated a national concern) in the hope that they may be able to come forward to the bar of an injured and insulted public, with some apology, or something like an extenuation of that enormous crime of which they stand accused. Otherwise, I call upon the truly noble, warm-hearted, and compassionate, Lord Erskine, to make inquisition into this deed of infamy, which, having found as already stated, I humbly submit to his lordship the propriety of a motion, to enter the said statement upon the records of the House of Lords, as a proper introduction to a law for the protection of animals from the injustice and cruelty of man; his lordship's well known and most meritorious object.

JUSTUS ET SYMPATHETICUS.

To the Editor of the Monthly Magazine.

SIR,

ON various occasions since the appearance of the stereotype pamphlet of Earl Stanhope, on tuning, I have been told by professors and teachers of music in the metropolis, that the equal temperament, as laid or tuned by Mr. Broadwood, and the tuners in his employ, is alone applicable or in use for modern music, owing to the use of any one key having become as frequent as that of any of the others: without assenting to these assertions, I have constantly enquired of such gentlemen, "how does it appear that Mr. Broadwood does tune an equal temperament?" or, in other words, "that all the 12 fifths on his instruments are made equal?" but I have always found this question evaded, and am therefore happy to see Mr. Broadwood come forward, at page 106, of your last Number, and attempt to explain his method of tuning. As the magnitude of musical intervals and the principles of tuning are capable of exact mathematical treatment, I beg to make a few observations, and put some questions, for the sake of information, on what Mr. B. has laid down.

By a reference to the article Equal Temperament, in Dr. Rees' Cyclopædia, it will be seen, that the perfect fifth (of the violinist or singer) must be flattened one of a small interval called a schisma, (and marked Σ) in order to produce an

equal temperament; the perfect octave ($\frac{1}{2}$) being composed of 612Σ , (neglecting some extremely minute intervals that it is not necessary here to notice as being, perhaps, quite insensible in practice) the fifth ($\frac{2}{3}$) of 358Σ , the major semitone ($\frac{1}{4}$) of 57Σ , the major comma ($\frac{8}{81}$) of 11Σ , &c. The equal temperament fifth is therefore 357Σ ; 12 of which, or 4284Σ , is exactly equal to seven octaves, or $7 \times 612 = 4284$, that must be fallen or risen, to keep the tuning of 12 fifths within the compass of one octave. Now the full semitone B to C, mentioned by Mr. B. should either be the 12th part of the octave or 51Σ , if it be an equal temperament semitone, or 57Σ , if it be a perfect or diatonic semitone; but, instead of which, Mr. B. directs his semitone B C to be divided into 40 equal parts! Now is this comma of Mr. Broadwood the 480th part of the octave, or $1\frac{1}{10}\Sigma$? or is it the 40th part of 57Σ , or $1\frac{1}{4}\Sigma$? or what other value does Mr. B. mean to assign to his comma?

I have only further to remark, that whatever may be Mr. B.'s answer, the nature of things and ratios cannot be changed thereby, or any other value than Σ be shewn to be the proper flattening of the fifth (of 358Σ) for an equal temperament, and I pledge myself, in the event of Mr. B. assigning any other value than 357Σ to his tempered fifths, to prove by a table of the beats, the only correct mode of tuning, that his is not an equal temperament, but that one or more wolves will be found among his twelve fifths, and others among his fourths, among his major and minor thirds, and among his major and minor sixths.

Ashbourn, JOHN FAREY, SENR.
September 6, 1811.

To the Editor of the Monthly Magazine.

SIR,

EVER anxious as you are to regard the interests of biography, and to afford it every encouragement and facility, and as this object cannot be better attained than by recording for the future biographer the present pursuits of youthful characters who may one day become subjects of the biographical pen, I shall make no apology for troubling you with an account of some of those gentlemen who were educated under the Rev. William Gilpin, head master of Cheam-school, till the year 1805-6, a school that has sent into the world some of the brightest

stars

sent relatif (de l'indicatif) of the verb être. Fut is the *parfait défini*, &c.

E'toit denotes an event or action that is past. Example:

“ J'ai vu l'impie adoré sur la terre
Pareil au cèdre il cachait dans les cieux
Son front audacieux :

Il semblait à son gré gouverner le tonnerre,
Foulait aux pieds ses ennemis vaincus :
Je n'ai fait que passer, il n'était déjà plus.”

E'tait is also used when speaking of habitual or frequent actions, at a time that is not defined. Example: Lorsqu'il était à Paris, il allait tous les matins au manège, ou il montait plusieurs chevaux. — Henri IV. était un grand prince, il aimait son peuple. Rome était d'abord gouvernée par des Rois, &c.

The word *fut* should be used only when we wish to denote an action at a time of which *nothing* remains, or that is absolutely past. Example: “ Il fut hier, la semaine passée, le mois dernier, à la chasse.” Hence it would be improper to say, “ Il fut aujourd'hui, cette semaine, ce mois, &c.” Nor is it proper to say, “ Il fit un tres grand frai cette semaine, ce mois-ci, cette année,” because la semaine, le mois, l'année, are not yet entirely over, &c.

There are French grammarians who call the *parfait défini* (i. e. *fut*) *parfait historique*, because it is frequently made use of in the historical style. Example: Alexandre attaqua Darius Codoman, le vainquit deux fois, fit prisonnières sa mere, sa femme & ses filles.

This illustration, I think, will shew the proper application of the words *donnait* and *donna*, since these are respectively made use of according as the phrase denotes either an action that is present at the time of another action, or as an action that is completely over.

So likewise, with regard to the words *faisait* and *fit*, particular attention must be paid to the tendency of the phrase, as I have attempted to demonstrate in the preceding examples. Thus it is perceived that there is nearly the same “ shade of difference,” and the same precision required in the French language respecting the words *était* and *fut*, as there is the English *was* and *has been*. J. R.

Greenwich, Sept. 16.

To the Editor of the Monthly Magazine

SIR,

IF Mr. Farey will peruse again the article on Tuning, in your Magazine of September, he cannot but perceive my

object to be, not to advocate the correctness of any system of temperament, but to point out “ the best practical method of tuning keyed stringed instruments.” I gave instructions to produce the interval of a proper fifth in the temperament called *the equal temperament*, from its being in most general use, and because, of the various systems, it has been pronounced the best deserving that appellation, by Haydn, Mozart, and other masters of harmony. After the pledge given by so renowned a champion in musical controversy as Mr. Farey, that he will prove the error of whatever I may advance, it would be temerity in me, were I so inclined, to attempt enquiring into the relation betwixt his schisma and my comma. But, being still of opinion, in spite of all I have read and heard, that mathematical speculations cannot be of any practical use in directing the tuning-hammer (a mere mechanical operation, guided by the ear, as the brush of the painter is by the eye), I consider useless, to the object in view, my entering upon any.

JAMES BROADWOOD.

Great Pulteney-street, Oct. 7.

To the Editor of the Monthly Magazine.

SIR,

IN Mr. Wood's recent publication on the present state of the Isle of Man, I find, among other conjectures as to the etymology of the name *Man*, he has introduced the Welsh word *Mon*, signifying isolated; I take the word on his authority, doubting, however, whether it be radically Welsh, as it bears so great a similarity to the Greek word *μνος*, *solus*. The question, whether colonies were settled in Ireland from Miletus, is one of such mere curiosity, that it ought not to irritate the passions of any party at this remote period: but I will enter no farther into it, than to say, that the thing is not impossible. That the Milesians founded many colonies, is universally admitted by the ancients; and that such great navigators might, by degrees, have found their way to Ireland, is not more wonderful than that, at the earliest period of their history, they should have founded Sinope, sailing against so long and strong a current into the Black Sea. Leaving, however, this wide discussion, I beg to offer my conjecture to Mr. Wood, that the name *Mona*, though not connected with *μνος*, *solus*, is still to be found in the Greek language. Xenophon, in the first chapter of the fifth

book