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'This Musique Hath Life in It': Harmony in Lancelot Andrewes's Preaching

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'This Musique Hath Life in It': Harmony in Lancelot Andrewes's Preaching

As part of a series of exegetical lectures on Genesis delivered in the 1590s and published in the *Apospasmata Sacra* (1657), the English clergyman Lancelot Andrewes (1555-1626) set himself the task of interpreting Genesis 1. In his exegesis of verse 6, he framed the creation of the world in terms of human artisanship, describing the firmament (or, in Hebrew transliteration, *Rachia*) as 'expansio, a stretching forth abroad' of material. To explain this choice of image, he turned to the etymology of *Rachia*. The term originally signified the process by which 'metals are driven thin and beaten abroad into plates, as Smiths with their hammers use to doe'.¹ Later it acquired a broader range of meanings, referring to several other activities that involved 'drawing or spreading out': pulling curtains, building vaults, stretching paper or parchment, and blowing glass. Andrewes likened this work, the domain of 'handy-Crafts men', to God's crafting of the sky on the second day of the creation, reinforcing the analogy by identifying God as the 'Ironmonger and Smith', 'Draper' and 'Taylor', maker of both the 'matter' and 'form' of the world.² He ended the Genesis 1 lectures with a discussion of that book's ending, the final verse in which God 'surveyed all his former works' with satisfaction. These works were 'very good' because they consisted of 'Good things joyned together' through 'disposition and ordering', and in them he beheld 'an excellent harmony'.³

The characterisation of God as a blacksmith disposing, ordering, and joining disparate 'things' together in 'harmony' recalls the legend, circulated by a number of philosophers writing on music including Nicomachus and Boethius, that Pythagoras came to understand the principles of harmony by investigating the sounds made by the hammers of a group of blacksmiths. It is likely that Andrewes composed the Genesis lectures with this legend in mind.

¹ Lancelot Andrewes, *Apospasmata Sacra, or, A Collection of Posthumous and Orphan Lectures Delivered at St. Pauls and St Giles his Church / by the Right Honourable and Reverend Father in God, Lancelot Andrewes* (London, 1657), 40.

² *ibid.*, 47.

³ *ibid.*, 109-111.

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3 He does not attribute the discovery of harmony to Pythagoras explicitly, however. Instead, his
4 lectures offer a number of other possible explanations for the origins and purposes of music,
5 including that the ‘instruments...of Musick’ came ‘out of the fruits of the earth’; that birds
6 benefit mankind through ‘chirping and singing’, producing ‘notes of musick’ superior to any
7 ‘devised by art’; that it is our duty to ‘open our mouths to sing some praise’ to God; and that the
8 biblical figure Tubal is ‘said to be the father and author of Musick’, while his brother Jubal is
9 credited with the ‘invention of Instruments, whether they be such as are to be played on with
10 fingers or with the winde’.⁴ In making these claims, Andrewes touched on a set of questions
11 which were at the heart of the musical culture of his time, and which preoccupied him
12 throughout his career. Where did music come from, and who invented it? What was it for? Did it
13 belong to nature, or to art? And what was its role in worship?⁵ Music, particularly notions of
14 musical harmony, was central to Andrewes’s intellectual, theological, and political commitments.
15 Indeed, it informed his conception of Christianity itself: as he put it in the Genesis lectures,
16 ‘Christianity’ is ‘well taught’, when it is understood as a ‘harmony of music’.⁶

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35 This essay examines Andrewes’s treatment of harmony, in the musical and philosophical
36 senses, by placing his preaching within the context of contemporary discourses of music,
37 especially the debates about church music that took place in early modern England. It shows that
38 Andrewes drew strategically on the language and ideas of these debates in order to articulate his
39 own position as a conservative defender of music in liturgy. In doing so, it establishes the
40 importance of music to aspects of Andrewes’s ‘avant-garde conformity’, including his
41 ceremonialism, his ideals of Christian community, and his view of the role of ‘good works’ in
42 salvation. It reveals that Andrewes reconfigured classical and early modern understandings of
43 harmony to create a unique set of controlling metaphors with which to speak from the pulpit. In
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57 ⁴ Andrewes (1657), 70, 88, 104, 72, 476.

58 ⁵ For a discussion of these topics, including retellings of Pythagoras’s discovery of harmony, see Katherine Butler,
59 ‘Origin Myths, Genealogies, and Inventors: Defining the Nature of Music in Early Modern England’ in Katherine
60 Butler ed., *Music, Myth and Story in Medieval and Early Modern Culture* (Woodbridge, 2019), 124-138.

⁶ Andrewes (1657), 639.

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3 particular, it considers the ways in which he exploited the political resonances of harmony,
4 harnessing its associations of balance, proportion, and order to provide a conceptual model for
5 good governance. It suggests, moreover, that there is a conceptual link between Andrewes's
6 concern for '*analogie, symmetrie, harmonie*', the intrinsically analogical relation between different
7 aspects of the universe underpinning the concept of the 'harmony of the spheres', and his
8 analogical approach to exegesis.⁷ As we will see, in these engagements with harmony, Andrewes
9 gave his auditory a way in which to understand their relationships to each other and to God, by
10 encouraging them to view themselves as constituent parts of a greater whole.

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21 In attending to the uses of harmony in Andrewes's writings, this essay takes its cue from
22 the critical and editorial work of Peter McCullough. McCullough, who characterises the style of a
23 typical Andrewes sermon as 'a relentless, ever-increasingly pitched ascent', a 'carefully calibrated
24 crescendo', like 'a complex canonic fugue by Bach' in its 'contrapuntal composition',
25 foregrounds the influence of music on his preaching.⁸ He places particular emphasis on
26 Andrewes's engagements with music in the period 1605-1610, arguing that Andrewes proposes a
27 'combination – rather than opposition – of sermon and song, preaching and liturgy'.⁹ By
28 contrast, I consider a longer span of Andrewes's career, examining several of his sermons
29 delivered in 1590-1621. By looking at Andrewes's preaching over a longer period of time, I
30 assess the full extent of his knowledge of and interest in music, and, at the same time, identify
31 ways in which his sermons were inflected by, and sought to intervene in, ongoing developments
32 in musical discourse. The result is a reconstruction of hitherto underexamined aspects of
33 Andrewes's intellectual interests.

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This essay also contributes to a growing body of scholarship at the intersection of early
modern music, literature, and history. In 2010, Christopher Marsh described the 'neglect of

⁷ Lancelot Andrewes, *XCVI Sermons*, ed. William Laud and John Buckeridge (London, 1629), 421.

⁸ Lancelot Andrewes, *Selected Sermons and Lectures*, ed. Peter McCullough (Oxford, 2005), xxxix-xl. See also the reference to music on xv.

⁹ Peter McCullough, 'Music Reconciled to Preaching: A Jacobean Moment?' in Natalie Mears and Alec Ryrie eds., *Worship and the Parish Church in Early Modern Britain* (Farnham, 2013), 109-130, 117.

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3 music' in histories of the period, claiming that most 'tended to contemplate the past with their
4 ears partially plugged', paying 'only fleeting attention to music'.¹⁰ This is no longer the case:
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6 interdisciplinary studies of early modern English music have flourished over the past decade,
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8 with scholars offering new insights about topics such as the politics of music at the Elizabethan
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10 court; the acoustic, affective, and embodied dimensions of song performance; the uses of music
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12 on the stage; musical settings of poetry; the place of music in English Catholic communities; and
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14 the practice of change-ringing and its relationship to mathematics.¹¹ In studies which are
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16 especially germane to the concerns of this essay, Joseph Ortiz and Katherine Steele Brokaw have
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18 shown that early modern dramatists participated in contemporary debates about music, using the
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20 stage to contest the social, cultural, and political implications of ideas of harmony.¹² By focussing
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22 on the theatre, Ortiz and Brokaw expand the scope of classic studies of music in early modern
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24 literature, which primarily focussed on the relationship of music and poetry.¹³ Like them, I
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26 examine the interactions of music and literature in a further generic context, a context in which
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28 debates about music were especially urgent. Moreover, I suggest that music was central to
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30 preaching in early modern England, in ways Andrewes's output exemplifies: music provided him
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32 with a repository of language, images, and ideas with which to explain scripture to his listeners,
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34 and shaped his attitudes to the court, to the spaces in which his sermons were delivered, and
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36 even his understanding of his role as a preacher. I begin with an overview of classical and early
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45 ¹⁰ Christopher Marsh, *Music and Society in Early Modern England* (Cambridge, 2010), 25.

46 ¹¹ See, for example, Katherine Butler, *Music in Elizabethan Court Politics* (Suffolk, 2015); Katherine Rebecca Larson,
47 *The Matter of Song in Early Modern England: Texts in and of the Air* (Oxford 2019); Simon Smith, *Musical Response in the*
48 *Early Modern Playhouse, 1603-1625* (Cambridge, 2017); Lucy Munro, 'Music and Sound', in Richard Dutton ed. *The*
49 *Oxford Handbook of Early Modern Theatre* (Oxford, 2011), 543-59; Katie Bank, 'Dialogues of Byrd and Sidney:
50 Performing Incompleteness', *Renaissance Studies* 31.3 (June 2017), 407-425; Simon Jackson and Gordon J. Callon, 'A
51 Newly-Identified Setting of Herbert's "Even-Song" by John Jenkins', *George Herbert Journal* 36.1-2 (Fall 2012/Spring
52 2013), 23-51; Emilie K.M. Murphy, 'Music and Catholic Culture in Post-Reformation Lancashire: Piety, Protest, and
53 Conversion', *British Catholic History* 32.4 (October 2015), 492-525; Katherine Hunt, 'The Art of Changes: Bell-
54 Ringing, Anagrams, and the Culture of Combination in Seventeenth-Century England', *Journal of Medieval and Early*
55 *Modern Studies* (2018) 48.2, 387-412.

56 ¹² Joseph M. Ortiz, *Broken Harmony: Shakespeare and the Politics of Music* (Ithaca, 2011); Katherine Steele Brokaw,
57 *Staging Harmony: Music and Religious Change in Late Medieval and Early Modern English Drama* (Ithaca, 2016).

58 ¹³ Examples of classic studies include John Hollander, *The Untuning of the Sky: Ideas of Music in English Poetry 1500-*
59 *1700* (Princeton, 1961); Elise Jorgens, *The Well-Tun'd Word: Musical Interpretations of English Poetry, 1597-1651*
60 (Minneapolis, 1982). For a discussion of critical commonplaces on the affinities of music and poetry, see Ortiz
(2011), 3-4.

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3 modern theories of harmony, paying particular attention to Andrewes's own musical education
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5 under Richard Mulcaster.
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10 HARMONY IN CONTEXT

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12 The early Pythagoreans understood the universe in terms of mathematical proportion, or, what
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14 for them was the same thing, musical harmony. Through experiments with the monochord, they
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16 came to conceptualise harmony in terms of ratios or relative proportions. Such ratios and
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18 proportions, they argued, offered the best route to knowledge of the *cosmos*. Pythagoras's theory
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20 of the 'harmony of the spheres' held that there was a correlation between the motions of the
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22 universe and the intervals of music, and that the heavenly bodies themselves produced music in
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24 scales which resulted in their movement.¹⁴ These elements of Pythagorean thought had a
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26 significant impact on classical philosophical writing on humankind's place on the universe. This
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28 includes interpretations of the *scala naturae*, the 'scale of creatures' or 'great chain of being', which
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30 codified living beings as constituent parts of a natural hierarchy, and, in so doing, reinforced
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32 notions of universal harmony.¹⁵
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37 By the early modern period, other, newer understandings of harmony had emerged,
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39 many of which had their basis in church music. In particular, the late medieval development of
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41 polyphonic music, including polyphonic settings of the *Magnificat* in the fifteenth century and the
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43 use of complex counterpoint, introduced a new understanding of harmony as chordal blending.¹⁶
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45 Early modern music was enriched further by the new form of the verse anthem, which brought
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47 together soloists and a full choir in a set of sung exchanges, and, in so doing, created what the
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55 ¹⁴ For overviews of Pythagorean interpretations of harmony, see Hollander (1961), 26-31; S.K. Heninger, *Touches of*
56 *Sweet Harmony* (2nd ed 2013), 91-104.

57 ¹⁵ For a classic study of the chain of being, see Arthur O. Lovejoy, *The Great Chain of Being: A Study in the History of an*
58 *Idea* (Cambridge, 1936).

59 ¹⁶ See Edward E. Lowinsky, 'Music in the Culture of the Renaissance', *Journal of the History of Ideas*, 15.4 (1954), 509-
60 553.

seventeenth-century music theorist Charles Butler described as ‘heavenly Harmoni’.¹⁷ Because, as Ortiz writes, ‘the history of Western music has often been presented as a steady narrative of progression’, it is tempting to assume that older theories of harmony were supplanted by such developments.¹⁸ But Pythagorean teachings remained influential in early modern England. As S.K. Heninger puts it, they ‘permeated almost every learned discipline’, existing alongside more recent modes of practice and thought.¹⁹ These various conceptions of harmony, from Pythagorean cosmography to choral polyphony, coexist in Andrewes’s writings, too: he engaged with particular conceptions, and their particular connotations, in order to make particular arguments about music, the state, and the Church.

Andrewes first encountered ideas of harmony as a student. Richard Mulcaster, Andrewes’s headmaster at Merchant Taylors’ School, developed a curriculum which foregrounded the study of music. Mulcaster’s treatises outline the structure and content of the ideal musical education, encompassing singing and playing instruments such as the virginals and the lute, as well as a grounding in the principles of music, including ‘number, melodie, and harmonie’.²⁰ James Whitelocke’s reminiscences of his education at Merchant Taylors’ attest to his teacher’s emphasis on music. Of Mulcaster, Whitelocke writes, ‘His care was...to encrease my skill in musique, in whiche I was brought up by dayly exercise in it, as in singing and playing upon instruments’.²¹ These texts offer insight into the kind of education that Andrewes is likely to have had: that is, one which prioritised both the practical and theoretical aspects of music.

Mulcaster’s treatises also engage with contemporary debates about the purpose of music, and thus anticipate issues with which Andrewes’s preaching would later contend. For example, in

¹⁷ On the verse anthem, see Simon Jackson, ‘Prayer and Musical Performance: The Verse Anthem’, in Joseph Sterrett ed., *Prayer and Performance in Early Modern English Literature: Gesture, Word and Devotion* (Cambridge, 2018), 110-125. Charls [sic] Butler, *The Principles of Musike* (London, 1636), 41. Quoted in Jackson (2018), 111.

¹⁸ Ortiz (2011), 11.

¹⁹ Heninger (2013), 45.

²⁰ Richard Mulcaster, *Positions...for the Training up of Children* (London, 1581), 59 and *passim*; Mulcaster, *The First Part of the Elementarie* (London, 1582).

²¹ James Whitelocke, *Liber Familicus* ed. John Bruce (London, 1858), 12.

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3 the fifth chapter of his *Positions*, Mulcaster assesses, and responds to, arguments against music,
4 including the use of music in church. He acknowledges that ‘in matters of religion...to some it
5 seems offensive, bycause it carieth awaye the eare, with the sweetnesse of the melodie, and
6 bewitcheth the minde...pulling it from that delite, wherein of duetie it ought to dwell’. But he
7 counters this argument by claiming that music should not be blamed for ‘Mans faulte’, insisting
8 that ‘*Musick* will not harme thee, if thy behaviour be good, and thy conceit honest’.²² In his own
9 engagements with these debates, Andrewes would make the case for church music in much more
10 forceful terms. Where Mulcaster simply states that music will ‘not harme’ good men, nor distract
11 them from their ‘duetie’, Andrewes went further, by positioning music as a central part of
12 worship, a duty in and of itself.

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Mulcaster’s music lessons also had an impact on the writings of Edmund Spenser, Andrewes’s contemporary at both Merchant Taylors’ and Pembroke College, Cambridge.²³ Like Andrewes’s Genesis lectures, the ‘House of Care’ episode in book four of the *Faerie Queene*, which describes Care’s servants standing at an anvil with ‘huge great hammers...heaping stroakes’ which ring in order like ‘belles’, recalls the legend of Pythagoras’s discovery of harmony.²⁴ There is an instructive difference between Andrewes’s and Spenser’s treatments of harmony, however. Spenser’s blacksmith, and his servants, work ‘to small purpose’, pursuing an endless, pointless labour. But for Andrewes, as we will see, harmony acts on the world in real, meaningful ways: it is fundamental to his understanding of ‘good works’.

²² Mulcaster (1581), 38-9.

²³ On Spenser’s education under Mulcaster, see Andrew Hadfield, *Edmund Spenser: A Life* (Oxford, 2012), 30-37. For a discussion of Mulcaster’s influence on Spenser’s poetry, with an emphasis on rhetoric, see Åke Bergvall, ‘To “maister the circumstance”: Mulcaster’s *Positions* and Spenser’s *Faerie Queene*’, *Spenser Studies* 34 (2020), 1-24.

²⁴ Edmund Spenser, *Faerie Queene* in *The Poetical Works of Edmund Spenser* ed. J.C. Smith, 3 vols (1909, online edition 2013), vol 2, 67. On the Pythagorean underpinnings of the ‘House of Care’, see John M. Steadman, ‘The “Inharmonious Blacksmith”’: Spenser and the Pythagoras Legend’, *PMLA* 79.5 (1964), 664-665.

SETTING THE TUNE

The Elizabethan settlement of 1559-1563 was at the centre of debates about church music. Royal instructions issued in 1559 permitted 'modeste and destyncte' songs in 'the best sorte of melodye' in churches, calling for music that was easy to understand as well as spiritually improving.²⁵ As Nicholas Temperley has pointed out, this passage was cited repeatedly by conservative and reformist groups alike.²⁶ The passage's relativist language, and the conformist notion of music as *adiaphora* or 'things indifferent' meant that there was not, at this point, a strictly uniform policy to which the Church was compelled to adhere.²⁷ A group of radical reformers in the Lower House of Convocation led by Alexander Nowell in 1562 proposed a programme of reform, which included the suggestion 'that the use of organs be removed'.²⁸ This failed to win the majority vote, but attacks on music in church continued for several decades. These attacks often condemned the conservatism of the music in the 'queens chappell' specifically, as in John Field's *Admonition to Parliament* (1572) which classed both organs and choirs as two of several 'Popishe abuses'.²⁹ From 1588 to 1601, as these debates about music and *adiaphora* continued to unfold, Andrewes's primary office was as one of the governing residentiary canons of St Paul's under Alexander Nowell as dean. Probably to Nowell's dismay, St Paul's never got rid of its organs, and had a third of the 'big three' London choral foundations. Andrewes's defence of liturgical music in this period, including his service on a committee which recommended the reinstatement of singing ministers at Christ Church Newgate in 1595, was connected to his sympathy for music at the cathedral.³⁰

²⁵ Church of England, *Injunctions given by the Queenes Majestie* (London, 1559), sigs. Ciii^r-Ciii^v.

²⁶ Nicholas Temperley, *The Music of the English Parish Church*, 2 vols (Cambridge, 1979), vol 1, 39.

²⁷ For an overview of church music under Elizabeth, see Jonathan Willis, *Church Music and Protestantism in Post-Reformation England: Discourses, Sites and Identities* (Farnham, 2010), 39-80. See also the important account of avant-garde attitudes to ceremonialism in worship in c.1590-1625, including discussion of Andrewes, in Kenneth Fincham and Nicholas Tyacke, *Altars Restored: The Changing Face of English Religious Worship, 1547-c.1700* (Oxford, 2007), 74-125.

²⁸ See Peter le Huray, *Music and the Reformation in England, 1549-1660* (Cambridge, 1967), 35-6.

²⁹ John Field, *An Admonition to the Parliament* (London, 1572).

³⁰ On the Christ Church Newgate case, see Fincham and Tyacke (2007), 92-123.

In a Lent sermon delivered to Elizabeth I at Greenwich in 1590, Andrewes engaged with the language of the debates about church music directly, particularly the term ‘edification’. As Jonathan Willis puts it, ‘Edification was the new watchword of the Reformed English Church’.³¹ The term featured in one of the Thirty-Nine Articles, which declared that churches had the authority to ‘ordeyne, change, and abolishe ceremonies or rites of the Church ordeyned only by mans authoritie, so that all thynges be donne to edifying’.³² It also appeared frequently in printed tracts either defending or attacking liturgical music in the 1580s, 1590s, and beyond, as authors debated the extent to which such music could edify its listeners. Andrewes’s 1590 sermon alludes to the etymological root of ‘edify’, the Latin *aedis* (building) and *ficare* (to make), to construct an argument in which music is, in its most literal sense, edifying: the very means through which the church was built.³³ He preached on Psalm 75:3, ‘The earth, and all the inhabitants thereof are dissolved: but I will establish the Pillars of it’, using the text to draw connections between music, architecture, and the harmony of the state.³⁴

This sermon contains a number of allusions to England’s victory over the Spanish Armada in 1588, drawing a parallel between this victory and the division between the ‘Houses of *David* and *Saul*’. In the exordium, Andrewes claimed that ‘MOSES’ followed a ‘speciall direction’ from God to ‘make *Musique* the conveigher of mens duties into their mindes’, and that David ‘continued’ and ‘perfected’ the use of music in worship, as follows:

In which holy and heavenly use of his harpe, he doth, by his tunes of *Musique*, teach men how to sett themselves in *tune* (*Psal.* 15.) How not only to tune themselves, but how to tune their households (*Psal.* 10.) And not onely there, but (heer) in this *Psalme*, how to preserve harmonie, or (as he termeth it) how to sing *Ne perdas*, to a Common-wealth.³⁵

³¹ Jonathan Willis, ‘Protestant Worship and the Discourse of Music in Reformation England’, in Mears and Ryrice eds. (2013), 131-150, 133.

³² Church of England (1559), sigs. Cii^r-Civ^v [actually iii^r-v].

³³ The combination of etymology, music, and architecture in this sermon exemplifies Joan Webber’s claim that Andrewes’s words ‘become abstract musical shapes, to be used almost like building blocks in the construction of a sentence’. See Webber, ‘Celebration of Word and World in Lancelot Andrewes’s Style’, *Journal of English and Germanic Philology* 64.2 (1965), 255-69, 257.

³⁴ Andrewes (1629), 263.

³⁵ *ibid.*, 263-4.

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3 Andrewes describes his references to Psalms 10 and 15 as a ‘key’ to his sermon text.³⁶ ‘Key’
4 suggests the door key of a building or *aedis*. But it is also a technical musical term, which stands
5 for ‘the adherence in any passage to the elements of one of the major or minor scales, or
6 tonalities’.³⁷ More metaphorically, the key is often conceptualised as a ‘musical container’ shaping
7 the ‘melodic tendencies and harmonic relations’ of an arrangement.³⁸ As the ‘key’ of the sermon,
8 then, the psalms on David’s harp function as a hermeneutical key for the exposition of the main
9 sermon text (Psalm 75:3), and, metaphorically, give the auditory access to the building of the
10 church.

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12 Further, Andrewes’s notion of ‘tuning’ the state recalls the claim, made in Peter Heylyn’s
13 biography of William Laud, that Elizabeth ‘used to *tune the Pulpits*, as her saying was; that is to
14 say, to have some preachers in and about *London*, and other great Auditories in the kingdom,
15 ready at her command to cry up at her design, as well in their publick Sermons as their private
16 Conferences.’³⁹ Elizabeth’s ‘tuning’, in other words, involved using preachers strategically to
17 disseminate her ideas, and to advance her political aims. Andrewes’s use of the tuning metaphor
18 complicates this dynamic. Although he reinforces the idea of the queen as a tuner, he attempts to
19 tune her in turn, by outlining her responsibilities as head of state. In doing so, he also articulates
20 his own vision – or, to use Heylyn’s word, his ‘design’ – of the ceremonial disposition of the
21 English church.

22
23 Expanding upon the ‘Pillars’ referenced in the Psalm, Andrewes explained that David
24 ‘found the Land a weake land, by meanes, the strength and *Pillers* of it, were all out of
25 course...he professeth, he will leave it a land of strength, by *re-establishing the Pillars* and re-
26 edifying the State new againe’.⁴⁰ He described the state as a building with two pillars, and states
27 that there is ‘a person, put in *trust*, with the *bearing them up*’. This person, Andrewes tells his

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³⁶ Andrewes (1629), 264.

³⁷ *The Oxford Companion to Music* (Oxford Music Online) s.v. ‘key’.

³⁸ *Grove Music* (Oxford Music Online) s.v. ‘key’.

³⁹ Peter Heylyn, *Cyprianus Anglicus* (1671), 153. See discussion in McCullough (1998), 59.

⁴⁰ Andrewes (1629), 264.

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3 auditory, is 'heere'.⁴¹ The deictic 'heere', like the '(heer)' in the exordium, points to the Biblical
4 text at hand. At the same time, it suggests a parallel between the musician-king David and the
5 monarch 'heere' at Greenwich, Queen Elizabeth.
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10 Andrewes employs a number of other strategies to reinforce the parallel between David
11 and Elizabeth I, who are both tasked with re-edifying the state and preserving harmony. First,
12 the translation of Psalm 75:3 that Andrewes uses is significant. Although 'establish' appears in
13 the perfect tense ('confirmavi') in the Vulgate, as well as in the Douai-Rheims, Andrewes uses
14 the Geneva translation, which shifts the verb to the future tense: '*I will establish the Pillars of it*'.
15 This shift of tense transforms 'confirmavi' from a completed act to an intended action, placing
16 emphasis on the present, living English monarch.⁴² Second, Andrewes describes David as 'the
17 *Head*' guiding 'these two armes' and 'all the body'.⁴³ In so doing, he joins the Tudor body politic,
18 in which the monarch was understood as the 'Head' of state, to the military 'armes' of Israel,
19 and, implicitly, to the arms of England against the Spanish in 1588. Third, Andrewes emphasises
20 the importance of music to the Church, as well as to the country. In language that possibly
21 alludes to the body of Christ on the cross, Andrewes explains that 'Esay' compares 'the Prince to
22 a *naile driven into a wall*, whereon are hanged all, both the *vessels of service*, and the *Instruments of*
23 *Musique*, (that is) He *beares them up all*'. These '*vessells of service*' hint at both the eucharist and at
24 musical settings of text, known as a 'service'. Envisioning a future in which the prince does not
25 hold fast, Andrewes warns that 'all our *Cuppes* would batter with the fall', 'the *Musique* of our
26 Quire be marred: (that is) both Church and Countrey be put in danger'.⁴⁴ This claim is striking,
27 in that it implies that music is not peripheral or secondary to the eucharist, but on par with it.
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56 ⁴¹ Andrewes (1629), 268.

57 ⁴² For further discussion of Andrewes's grammar, including the relationship of tense and typology, as well as his use
58 of deixis, see Kathryn Murphy, 'The Look and the Like: Lancelot Andrewes's Real Words', forthcoming. I thank the
59 author for access to her manuscript.

60 ⁴³ Andrewes (1629), 268.

⁴⁴ *ibid.*

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3 Emma Rhatigan explains that preachers aimed ‘to exploit the architectural and spatial
4 dynamic of their performance space’ to enhance the ‘rhetorical potential’ of their sermons.⁴⁵
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6 And, indeed, Andrewes’s emphasis on music is more striking still when situated within the
7 context of its delivery. In addition to pointing to the text, and to Elizabeth, Andrewes’s deictic
8 ‘heere’ gestures to the space of the chapel at Greenwich. As mentioned earlier, the correct use of
9 organs as part of worship had been a major point of contention within the Church. Despite this,
10 the fittings and ceremony of the chapel royal remained, under both Elizabeth I and James VI
11 and I, extremely conservative, a conservatism with which only Westminster Abbey could
12 compete. The apparatus for worship at Greenwich included ‘the greatte organes in the Chappell’
13 and a communion table. Previously, the chapel was also adorned by a silver crucifix which, as
14 McCullough puts it, ‘had been such a lightning rod for godly wrath’ in the 1560s.⁴⁶ Andrewes’s
15 references to music and the eucharist, as well as his possible allusion to the cross, call attention
16 to, and implicitly endorse, the chapel’s conservatism. Through a combination of etymological,
17 grammatical, and architectural strategies, therefore, Andrewes’s 1590 sermon intervenes in
18 ongoing debates about church music, and about ceremonialism more generally, by making the
19 case for the centrality of music to England’s political and religious life.
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39 When Andrewes returned to Greenwich for the Lent series of 1591, he amplified his
40 earlier discussion of harmony, turning to the *scala naturae* or ‘great chain of being’ and related
41 ideas of musical scale. This time, he preached on Psalm 77:20, ‘*Thou diddest leade thy People like*
42 *Sheepe, by the hand of MOSES and AARON*’. In the exordium, he deploys a set of nautical images,
43 presenting man ‘tossed to and fro in great anguish’ by ‘great billowes’ until he is brought to rest
44 by the ‘*Anchor*’ that is ‘the *remembrance of the right hand of the most High*’.⁴⁷ Punning on the two
45 senses of right – ‘right’ as opposed to ‘left’ and ‘right’ as just – he describes God’s hand as ‘a *right*’
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58 ⁴⁵ Emma Rhatigan, ‘Preaching Venues: Architecture and Auditories’ in Peter McCullough, Hugh Adlington, and
59 Emma Rhatigan eds., *The Oxford Handbook of the Early Modern Sermon* (Oxford, 2011), 87-119, 87-8.

60 ⁴⁶ McCullough (1998), 33.

⁴⁷ Andrewes (1629), 273.

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3 *band* of pre-eminence and power', 'an even tenor' in its constancy. Andrewes's use of 'tenor' is
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5 the first of several technical musical terms in this sermon. 'Tenor', from the Latin *tenere*, 'to hold'
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7 denoted, from the thirteenth to the sixteenth centuries, 'the fundamental voice part of a
8
9 polyphonic composition'.⁴⁸ It is 'against', or in relation to, the tenor that other parts of a piece
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11 are composed.
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14 Having established that God is the 'tenor', Andrewes proceeds to speak of governors in
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16 conventional pastoral terms, as shepherds of a flock. Here, he comments on Matthew 25:40, a
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18 verse on the Christian's obligations to the poor, or 'the least', with 'Thou hearest they be the *base*
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20 *people*, the *minims* of the world, and thou settest thy foote on them'.⁴⁹ In music, 'minim', which
21
22 derives from *minimus*, 'smallest', refers to a note which is equivalent to half of a semibreve, while
23
24 'base' suggests the lowest part in terms of pitch.⁵⁰ For true harmony, Andrewes claims, all must
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26 participate in the nation's song, including the '*minims*' and the '*base*', those at the bottom of the
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28 'scale'. Andrewes's consideration of different social strata is especially apt in the context of Lent,
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30 because the Lent sermons attracted a range of people, from members of the royal household to
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32 the wider public.⁵¹
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37 Then, Andrewes focusses on the figures of Moses and Aaron, paying particular attention
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39 to the idea that they were 'God's hands' on earth.⁵² He reminds his auditory, which would have
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41 included peers and courtiers, that these hands, representing '*Ecclesiastical*' and '*Civil*' authority, are
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43 '*payres*'.⁵³ Moreover, he emphasises the importance of 'the hand', claiming that the hand is the
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45 bodily member 'chiefe in *might*' as well as 'of greatest *cunning*', because of its capacity to produce
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47 '*works*' through 'the *pen*, the *pencill*, the *needle*, and *instruments of musique*'.⁵⁴ The language and ideas
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53 ⁴⁸ *The Oxford Companion to Music* (Oxford Music Online), s.v. 'tenor'.

54 ⁴⁹ Andrewes (1629), 279.

55 ⁵⁰ For a standard definition of 'minim', see Thomas Robinson, *The Schoole of Musicke* (London, 1603), sig. B2v. On
56 the 'base', see Thomas Morley, *A Plaine and Easie Introduction to Practicall Musicke* (London, 1597), 3 and *passim*.

57 ⁵¹ For further puns on 'minims' in Andrewes's preaching, including puns which exploit the paleographic sense, see
58 Murphy (forthcoming).

59 ⁵² Andrewes (1629), 274.

60 ⁵³ *ibid.*, 282.

⁵⁴ *ibid.*, 282.

of this sermon resonate with several aspects of Andrewes's 'avant-garde conformity'. As Peter Lake explains, Andrewes's emphasis on 'good works' is a logical extension of his desire for a 'practical knowledge of Christ'.⁵⁵ Andrewes's understanding of 'works' is also related to his view of the secular and religious spheres as inextricably linked: the maintenance of order in the church required the maintenance of order in the state, and vice versa.⁵⁶ Andrewes had suggested the relationship of musical harmony to 'works' previously, at a sermon preached at St Mary's Hospital on 'good workes' of charity. In that sermon, he explained that the rich could transform 'discord' into 'harmonie' by giving and lending to the poor.⁵⁷ By including the '*instruments of musique*' in his list of works, then, Andrewes reinforces his earlier arguments about the importance of music to worship, to social harmony, and to the functioning of Church and state.

As we have seen, in the 1590 and 1591 sermons to Elizabeth, his first substantial engagements with music, Andrewes preached on the Psalms. This is apt: *a capella* psalm singing was a crucial component of post-Reformation worship in the late sixteenth century. Psalms were hugely popular in this period, and justifications for the versification and use of psalms in worship were plentiful.⁵⁸ But as the century came to a close, writing on church music began to question the primacy of the Psalms. For example, the fifth book of Richard Hooker's *Lawes of Ecclesiasticall Politie*, published in 1597, defended church music at length, explaining that a 'harmonie of sounds' can travel 'from the eare to the spirituall faculties of our soules'. Hooker made the case for hymns specifically, arguing that the hymns derived from New Testament texts, the '*Magnificat*, *Benedictus*, and *Nunc dimittis*', may be 'monthlie' or 'even dayly' sung and read. He goes as far as to

⁵⁵ Peter Lake, 'Lancelot Andrewes, John Buckeridge, and avant-garde conformity at the court of James I', in Linda L. Peck ed., *The Mental World of the Jacobean Court* (Cambridge, 1991), 113-133, 120.

⁵⁶ *ibid.*

⁵⁷ Andrewes (2005), 70.

⁵⁸ See, for example, the anonymous work *The Praise of Musick* (Oxford, 1586), which discusses the use of psalms in worship at length. The authorship of this work has been attributed to John Case, but this is disputed. For further discussions and references, see Howard B. Barnett, 'John Case – An Elizabethan Music Scholar', *Music & Letters* 50 (1969), 252-66, and J.W. Binns, 'John Case and "The Praise of Musicke"', *Music & Letters* 55 (1974), 444-453. For a discussion of music in worship which considers the popularity of the psalms, see Ian Green, "'All people that on earth do dwell, Sing to the Lord with cheerful voice": Protestantism and Music in Early Modern England', in Simon Ditchfield ed., *Christianity and Community in the West: Essays for John Bosny* (Aldershot, 2001), 148-164.

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3 say that these hymns are more relevant to Christians than the Psalms, because they ‘concerne us’
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5 with greater immediacy. At this time, Andrewes, too, moved away from the focus on the Psalms
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7 and congregational psalmody which characterises his sermons in the early 1590s. In the sermons
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9 preached at the court of James VI and I, he took a greater interest in choral polyphony, and
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11 examined the salvific power of music more explicitly.
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17 NOT THE MUSICK OF A MONOCHORD 18 19 20

21 From 1601-1605 Andrewes served as dean of Westminster and, as a result, was involved in the
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23 country’s next biggest choral establishment after the Chapel Royal. On November 3, 1605, he
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25 was consecrated bishop of Chichester, resigned from his various roles at Westminster, St Giles,
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27 and Pembroke Hall, and was appointed Lord High Almoner, a position that required him to
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29 preach before the king on major feast days, including Whitsunday. The Whitsun sermons of
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31 1606, 1608, 1619, and 1620 – four of the total surviving fourteen preached to the Jacobean court
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33 – reveal the importance of harmony to Andrewes’s theology in sharpest relief. In these sermons,
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35 Andrewes drew on theories of harmony to articulate his positions on both Trinitarian doctrine
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37 and on the preparation required to receive the Holy Spirit.⁵⁹ Crucially, he also used the language
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39 of music to warn James about the dangers of valuing sermons above corporate liturgical prayer
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41 and the eucharist.
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46 By 1605, all three of Andrewes’s diocesan cathedrals (Chichester, Ely, and Winchester)
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48 had choirs. This proximity to choral music inflected the Whitsun series, which makes the case
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50 for a liturgical practice which is more collaborative and inclusive than the single ‘tongue’ of a
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52 preacher. In the 1606 Whitsun sermon, Andrewes explained that the Pentecost was harmonious
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54 in several ways: it illustrated a ‘*correspondencie* between the two *Testaments*’; it mapped the
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59 For a discussion of the theology of Andrewes’s Whitsun sermons, see Nicholas Lossky, *Lancelot Andrewes the Preacher (1555-1626): The Origins of the Mystical Theology of the Church of England* (Oxford, 1991), 208-288.

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3 traditional understanding of Pentecost as a harvest day onto a 'great *Spirituell Harvest*' of the
4 Apostles; and it had numerological significance, in that the word '*Pentecosť*' could be interpreted
5 as the 'number of the *Jubilee*'.⁶⁰ Andrewes used these scriptural, historical, and numerical
6 correspondences or harmonies to argue that the sending of the spirit was divine in its timing.
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12 Having done so, he turned to discuss the need for congregational harmony in the church.
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14 Recalling Cassiodorus's wordplay on *chorda* ('string') and *cor* ('heart'), he stated that the people
15 who received the spirit of the Holy Ghost on Pentecost day were '*all with one accord*' and '*all in one*
16 *place*', and defined this accord as a 'Unitie [...] of *hearts* (so is *accord, cordium*).'⁶¹ He extends the pun
17 on 'chords' in his description of the Holy Ghost itself as 'the *union, Love* and *Love-knott*' of
18 Christ's two natures. And he warns that '*discord*' would bring about division, in which 'accord is
19 gone, that *Corde* is *untwisted*, they *cannot live*, the *Spirit* is gone too'.⁶¹ To the auditory, 'accord' is
20 likely to have sounded like 'a chord'. This passage resonates with the idea, central to most
21 Trinitarian thought, that the Spirit plays a crucial epistemological role in allowing the believer to
22 know God. Because God is invisible (or, unknowable in his essence), the believer can only know
23 God *in* Trinitarian form, through the Son. However, Jesus cannot be recognised as the Son
24 without the Holy Spirit enabling the believer to understand him as such. It is possible that
25 Andrewes has this in mind when he emphasises that the heart has to be tuned properly, or in
26 'accord' with the Spirit, for salvation to take place.
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44 This sermon discusses the significance of preaching to the expansion of the Church.
45 Andrewes explains that the sending of the spirit was 'a speciall favour from GOD, for the
46 propagation of his *Gospell farre* and wide'.⁶² But he is keen to emphasise, as he did throughout
47 his career, that preaching must be used in conjunction with prayer and the sacraments, as well as
48 good works, particularly charity. The final section of the sermon places particular emphasis on
49 the eucharist. In it, Andrewes states that the '*Sacrament of breaking of Bread* is the *Sacrament of accord*;
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58 ⁶⁰ Andrewes (1629), 598.

59 ⁶¹ *ibid.*, 598-99.

60 ⁶² *ibid.*, 604.

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3 as that, which representeth unto us perfect unitie in the *many grains kneaded into one loafe*, and the
4 *many grapes pressed into one Cupp*.⁶³ By defining the eucharist as the ‘sacrament of accord’
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6 Andrewes foregrounds its importance to salvation. He also recalls the notion of accord,
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8 introduced earlier in the sermon, by conceptualising the ideal congregation as one which acts in
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10 harmony. Andrewes’s emphasis on harmony deviates from the characteristically Jacobean
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12 political virtues of uniformity and conformity.⁶⁴ Instead, he recommends something richer and
13
14 more complex: the functioning of a system comprised of various parts. This sermon thus
15
16 reinforces the conceptual and etymological connections between music and social, religious, and
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18 political harmony established in previous sermons, while adapting them to the liturgical context
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20 of Whitsunday, an occasion which placed particular emphasis on the role of the Holy Spirit.
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26 Andrewes returned to these ideas in his Whitsun sermon of 1608, on Acts 2:4: ‘*And they*
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28 *were all filled with the HOLY GHOST, and began to speake with other tongues, as the SPIRIT gave them*
29
30 *utterance*’.⁶⁵ This sermon extended his earlier discussion of the ‘tongues’ of Pentecost. In it, he
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32 claimed that ‘*speech without spirit, is but a dead sound like the tinckling of a cymball*’.⁶⁶ Andrewes’s
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34 phrasing alludes to 1 Corinthians 13.1: ‘*Though I speak with the tongues of men and of angels,*
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36 *and have not charity, I am become as sounding brass, or a tinkling cymbal*’. The Greek word
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38 ἀγάπη in this chapter of Corinthians, which is often translated as the Latin *caritas* or ‘charity’,
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40 refers to the highest kind of love: the love of God for man, and of man for God.⁶⁷ This allusion
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42 thus builds on Andrewes’s earlier remarks about the place of preaching alongside other forms of
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44 worship, and about the necessity of good works, including charity, for salvation. It is also yet
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46 another example of Andrewes’s use of musical metaphors to describe the relationship of man to
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51 God.

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56 ⁶³ Andrewes (1629), 607.

57 ⁶⁴ For a study of conformity in Jacobean religious discourse, see Jeanne Shami, *John Donne and Conformity in Crisis in*
58 *the Late Jacobean Pulpit* (Cambridge, 2003).

59 ⁶⁵ Andrewes (1629), 608.

60 ⁶⁶ *ibid.*, 609.

⁶⁷ On the place of love in Andrewes’s understanding of faith, see Ashmore (2017), especially 123-5.

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3 Later in the sermon, Andrewes discussed the aptness of the apostles speaking ‘with other
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5 tongues’. He declared:

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10 And indeed, it was not meet, one *tongue* onely should be imployed that way, as (before) one was:
11 It was too poore, and slender; like the musick of a *monochord*. Farre more meet was it, that many
12 *tongues*; yea, that *all tongues* should doe it; which (as a consort of many instruments) might yield a
13 full harmonie.⁶⁸
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16 Andrewes’s reference to the monochord, the instrument the Pythagoreans used to interpret
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18 musical pitch, and which early modern music teachers used to teach the intervals of plainsong, is
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20 telling. One musical treatise, translated from German into English by the composer John
21
22 Dowland in 1609, explains that
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28 The *Monochord* was chiefly invented for this purpose, to be judge of Musical voices and intervals:
29 as also to try whether the song be true or false furthermore, to shew haire-braind false Musicians
30 their errors, and the way of attaining the truth. Lastly, that children which desire to learne
31 Musicke, may have an easie meanes to it, that it may intice beginners, direct those that be
32 forward, and so make of unlearned learned.⁶⁹
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36 In other words, the monochord was a basic instrument, used to teach the rudiments of music
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38 theory. As Dowland’s translation puts it, it transforms the ‘unlearned’ into the ‘learned’. By
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40 turning away from it, Andrewes suggests the limitations of the Pythagorean musical experiments
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42 as an analogue for congregational worship. In 1608, he does not define harmony in terms of
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44 mathematical ratios and balance, but as an unenumerated fullness, a diversity of participation, in
45
46 contrast to the unsatisfying thinness of the monochord. While the 1590 and 1591 sermons
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48 represent the monarch as a musical composer, responsible for ‘setting’ the nation’s tune, the later
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50 Whitsun sermons emphasise the congregation’s responsibility to make themselves more
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52 receptive to, and thankful for, the Holy Spirit.
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59 ⁶⁸ Andrewes (1629), 613.

⁶⁹ *Andreas Ornithoparcus his Micrologus, or Introduction* trans. John Dowland (London, 1609), 23.

Andrewes's Nativity sermons of 1610, 1618, and 1619 employ the language and ideas of harmony, too. As McCullough has shown, these sermons seem to gesture to the Gentlemen of the Choir, a group that would have included famous composers such as William Byrd and Orlando Gibbons.⁷⁰ Both of these men had worked with the new stylistically complex form of the verse anthem, which may have informed Andrewes's developing understanding of harmony. For example, in his 1619 Nativity sermon, Andrewes mentions the three tones of the tetrachord ('Hypate', 'Nete', 'Mese').⁷¹ Music theorists tended to understand the tetrachord as a practical instrument, unlike the monochord, which was better suited to the 'speculative' or theoretical study of music.⁷² Andrewes's allusion to the tetrachord reinforces his gradual movement away from the highly theoretical, mathematical concept of harmony present in the early lectures and sermons of the 1590s. In the 1590s, he primarily used harmony as a metaphor to praise or advise Elizabeth I on her role in maintaining relations between Church and state. From 1606 onwards, while musical patronage was at its peak under James I, Andrewes's writing on harmony was more closely related to the specific liturgical contexts of the Chapel Royal, exploited the full range of his technical knowledge of music, and made the case for more complex musical instruments and forms.

In the winter of 1618, Andrewes traded his royal almonership for the position of dean of the Chapel Royal. He held on to the *coram rege* sermons (typically given by the almoner) until Whitsunday 1620, after which he reluctantly accepted the limitations of his new role, the most pertinent being that his feast day sermons were no longer for the king, but for the household below stairs. As McCullough has discussed, there is an increasing sense of bitterness and irritation in the sermons from this period, which mainly focus on sin. Andrewes was plagued by

⁷⁰ See discussion in McCullough (2013).

⁷¹ Andrewes (1629), 120.

⁷² See Joseph F. Smith, 'The Medieval Monochord', in *Journal of Musicological Research* 5.1-3 (1984), 1-34, 1. On the distinction between speculative and practical music, see Thomas Morley, *A Plaine and Easie Introduction to Practicall Musicke* (London, 1597), 'Annotations' [unpaginated]: '*Speculative is that kinde of musicke which by Mathematical helps, seeketh out the causes, properties, and natures of soundes by themselves [...] Practical is that which teacheth al that may be knowne in songes, eyther for the understanding of other mens, or making of ones owne*'.

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3 ill health and disappointment, and harmony may not have seemed the most appropriate topic at
4 this stage of his life. It might also have been too politically charged to be appropriate for his new
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6 auditory, the royal household.⁷³
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10 Andrewes returned to harmony just one last time, in the exordium of a sermon preached
11 at the opening of Parliament in 1621. In it, he repeated, through a kind of self-citation, part of
12 the exordium of his 1590 Lent sermon to Elizabeth I. Once again, he spoke of God's 'direction'
13 to Moses to teach men their duty through song, and of David's 'holy and heavenly' harp, which
14 taught how to 'preserve *harmonie* in a *Congregation*'.⁷⁴ This repetition is significant, because
15 Andrewes rarely repeated himself. His sermons are, with few exceptions, tailored to the specific
16 place, auditory, and occasion of their delivery.⁷⁵ It is thus out of keeping with his usual practice
17 to replicate a section of text wholesale from an earlier sermon, especially when the text in
18 question is reused in a sermon delivered 31 years after its original delivery, in a venue and to an
19 auditory far different from the first. This repetition illustrates the political connotations of
20 harmony in Andrewes's writing: in the 1621 sermon, he exploited a rare opportunity to ascend
21 the stairs of the royal household, and to preach to a political assembly, a different '*Congregation*',
22 in the terms he had first used in 1590. The repeated passage also demonstrates the significance
23 and longevity of Andrewes's engagement with harmony more broadly, which was, as we have
24 seen, one of the defining themes of his career.
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50 CONCLUSION

51 When John Buckeridge preached at Andrewes's funeral in 1626, he described the pity that the
52 Biblical figure of Lazarus inspired as '*conflatorium pietatis*; the very bellows and Anvile of
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58 ⁷³ McCullough (2005), xxix-xxx.

59 ⁷⁴ Andrewes (1629), 144.

60 ⁷⁵ The only other major site of self-citation in Andrewes's corpus is in the Good Friday sermons.

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3 compassion'.⁷⁶ This description, which is part of an extended discussion of the deceased's 'good
4 works', resonates with the analogies that Andrewes himself used to define 'good works' early in
5 his career: as the labour of 'handy-Crafts men', including the blacksmith, conceived in terms
6 which recalled the legend of Pythagoras's discovery of harmony. Buckeridge's language
7 underscores the importance of 'good works', and the relationship of 'good works' and harmony,
8 in Andrewes's preaching. Indeed, as this essay has shown, Andrewes's engagements with
9 harmony, and with music more broadly, reveal some of the most distinctive aspects of his
10 theology, churchmanship, and politics. Andrewes used music as a repository of metaphors with
11 which to explain the role of the monarch, the relationship of church and state, the need for
12 congregational harmony, the role of the spirit in the economy of salvation, and the relationship
13 of preaching to other forms of worship. Andrewes did not only think of music as a metaphor,
14 however. Given his support for church music, including his role in recommending the
15 reinstatement of the singing ministers at Christ Church Newgate, there is reason for us to
16 understand Andrewes's writing on the edifying properties of music literally, too, as interventions
17 in ongoing debates about music's purpose and effects.

18
19 This study of harmony in Andrewes's preaching also raises questions of disciplinarity.
20 Scholarship on early modern sermons occupies an unusual disciplinary position. Jeanne Shami
21 explains that sermons 'have tended to fall between the disciplines', while Lori Anne Ferrell,
22 similarly, has described the 'methodological slipperiness' of this area of study.⁷⁷ The issue stems,
23 in large part, from the fact that early modern sermons must be studied as both texts and events.⁷⁸
24 Andrewes's writing on music, which uses a set of language, images, and tropes – especially
25 'harmony' and its conceptual associations – to intervene in particular theological and political
26 debates, is a case in point. But we should view the methodological slipperiness of this

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⁷⁶ John Buckeridge, 'A Sermon Preached at the Funeral', appended to Andrewes (1629), 11.

⁷⁷ Jeanne Shami, 'Introduction: reading Donne's sermons', *John Donne Journal* 11 (1992), 2; Lori Anne Ferrell, *Government by Polemic: James I, the King's Preachers and the Rhetorics of Conformity, 1603-1625* (Stanford, 1998), 10.

⁷⁸ For further discussion, see Mary Morrissey, 'Interdisciplinarity and the Study of Early Modern Sermons', *The Historical Journal* 42.4 (1999), 42.4 (1999), 1111-1123.

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3 scholarship not as a problem, but as a source of potential: interdisciplinary approaches to
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5 sermons will continue to illuminate the breadth and variety of their intellectual engagements. In
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7 this essay, I have demonstrated that Andrewes's preaching had close ties to discourses of music,
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9 including the widely circulated myths and legends of music's origins, Mulcaster's pedagogical
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11 treatises, debates about *adiaphora* in the 1590s, and experiments with the verse anthem. I hope to
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13 have shown that Andrewes's engagements with music were more extensive, and more significant,
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15 than has previously been supposed, and, finally, to have laid the foundations for further studies
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17 on the relationship of preaching and music in early modern England.
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