

THE GUITAR IN STUART ENGLAND

A Social and Musical History

This is the first history of the guitar during the reign of the Stuarts, a time of great political and social upheaval in England. In this engaging and original volume, Christopher Page gathers a rich array of portraits, literary works and other, previously unpublished, archival materials in order to create a comprehensive picture of the guitar from its early appearances in Jacobean records, through its heyday at the Restoration court in Whitehall, to its decline in the first decades of the eighteenth century. The book explores the passion of Charles II himself for the guitar, and that of Samuel Pepys, who commissioned the largest repertoire of guitar-accompanied song to survive from baroque Europe. Written in Page's characteristically approachable style, this volume will appeal to general readers as well as to music historians and guitar specialists.

CHRISTOPHER PAGE is a Fellow of the British Academy, Professor of Medieval Music and Literature at the University of Cambridge, Professor of Music in Gresham College, London, and one of the world's foremost scholars of historical performance and musical instruments. This book follows *The Guitar in Tudor England* (Cambridge, 2015), winner of the 2017 Nicholas Bessaraboff Prize awarded by the American Musical Instrument Society. Christopher Page holds the Dent Medal of the Royal Musical Association awarded for outstanding services to musicology.

Henry Lawes.

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A willow Garlande when I did find last daye
 founde to mee; w^{ch} I did but only this purpose, I was for-
 sooke by the
 (2)
 Since then it is I loe till the willow
 to morrowe when shall see
 me w^{ch} I willow, after that
 to dye upon the tree
 (3)
 As I went into the willow
 w^{ch} I founde for I
 willow w^{ch} I willow w^{ch} I
 com forth the willow dye

Henry Lawes's setting of *A willow garland* (text by Robert Herrick) from his autograph songbook London, British Library Add. MS 53723, f. 183 r, marked by Lawes 'for y^e Gittar'.

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For Monica Hall and Peter Holman

A tous les honnestes gens

*Les plus entendus dans la belle galanterie savent bien que la
Guitarre a un caractere cavalier et degagé qui luy est
particulier.*

Rémy Médard, Pièces de guitarre (1676)

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Abbreviations

<i>BDECM</i>	<i>A Biographical Dictionary of English Court Musicians, 1485–1714</i> , A. Ashbee, D. Lasocki et al., 2 vols. (Aldershot, 1998)
CRMM	Catalogue of Restoration Music Manuscripts (see Electronic resources, p. 279)
<i>D&M</i>	C. L. Day and E. B. Murrie, <i>English Song-Books 1651–1702: A Bibliography</i> (London, 1940)
<i>ECCO</i>	<i>Eighteenth Century Collections Online</i>
<i>EEBO</i>	<i>Early English Books Online</i>
<i>ODNB</i>	<i>Oxford Dictionary of National Biography: From the Earliest Times to the Year 2000</i> , ed. H. C. G. Matthew and B. Harrison, 61 vols. (Oxford, 2004)
<i>OED</i>	<i>Oxford English Dictionary</i>
<i>RECM</i>	<i>Records of English Court Music</i> , calendared and edited by Andrew Ashbee, 9 vols. (Snodland and Aldershot, 1986–96)
RISM	Répertoire international des sources musicales
TNA	The National Archives

PERIODICALS

<i>BAJ</i>	<i>British Art Journal</i>
<i>EHR</i>	<i>English Historical Review</i>
<i>ELH</i>	<i>English Literary History</i>
<i>EM</i>	<i>Early Music</i>
<i>EMH</i>	<i>Early Music History</i>
<i>GSJ</i>	<i>Galpin Society Journal</i>
<i>JAMIS</i>	<i>Journal of the American Musical Instrument Society</i>
<i>JAMS</i>	<i>Journal of the American Musicological Society</i>
<i>JLSA</i>	<i>Journal of the Lute Society of America</i>
<i>JRMA</i>	<i>Journal of the Royal Musical Association</i>
<i>LSJ</i>	<i>Lute Society Journal</i>
<i>M&L</i>	<i>Music and Letters</i>

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