Contents

List of Figures page ix
List of Musical Examples x
Preface xi
Acknowledgements xv

Introduction

Music in The Temple 1
Herbert and Early Modern Musical Culture 5
Music and the Lyric Mode 8

1 Measuring Well: Ethics and Incarnational Music 24
   Retuning the Sky 25
   Herbert and Augustine’s De musica 28
   Right Measurement (I): Music and Number 32
   Right Measurement (II): Health and Affliction 36
   Music and Incarnation: Imitation and Participation 45

2 Communities of Voices: Song Culture at Wilton House 50
   Pembroke’s Poems (1660) and Song Culture at Wilton 52
   Herbert and the Wilton Coterie 59
   ‘The Passionate Shepherd’ 67
   ‘Who shall sing best thy name’: ‘The Dedication’ 72
   ‘Place me in thy consort’ 77

3 The Visual Music of the Masque 81
   Defining Ritual Space: Entering ‘The Church’ 83
   Music and Ritual Time 86
   ‘A kinde of harmonie in Sight’: Visual Proportion 90
   Proportion in Perspective 93
   The Visual Music of the Dance 98
   Participating in the Revels: Leaving ‘The Church’ 103

vii
## Contents

4 Concord and Consent: The Music of Lord Herbert of Cherbury

- Cherbury’s Cosmopolitan Music  
  - De veritate and Music  
  - Microcosm and Macrocosm: Cherbury’s Astrological Compositions  
  - Echoes and Resonances (I): Edward and George Herbert  
  - Echoes and Resonances (II): Echo Songs

5 Double Motion: Attending to Church Music

- Attending to Scripture
- Attending the Offices
- ‘A modest distinct song’
- Herbert and the Church Music Controversy
- ‘The Call’ and the Commandment Anthem
- Verse and Dialogue Anthems
- Double Motion: Herbert’s Polyphony

6 Singing the Psalms

- Singing the Psalms in Early Modern England
- The Voice of ‘The 23 Psalm’
- Measuring Time in ‘The 23 Psalm’
- The Psalms of Ascent
- Making One Place Everywhere
- ‘Altogether with one voyce’

Epilogue

Notes

Bibliography

Index