

Another form, somewhat larger, was called 'The Positive,' for though it could be moved from place to place with assistance, it had to be 'set down' during the performance. Yet a third kind was 'The Regal,' which generally consisted of a single reed stop, but in some cases was enlarged into a Positive by the addition of other stops and pipes. The small Positives were described as 'single' organs, and the compass descended only to Tenor *c*; the larger were 'double organs,' reaching Bass C (the CC of the old English Tablature). Probably the term 'a pair of organs' refers to the larger kind.

The use of these portable instruments was unfortunately set aside by the introduction of the 'orgue expressif' or harmonium. The 'free reed,' as it is called in contradistinction to the true organ 'beating' reed with which the Regal was furnished, was known in Europe in the seventeenth century, as Mersenne in 1635 published an illustration of the Burmese 'Phan': but the principle remained unnoticed and unused till the end of the eighteenth century, when Père Amiot sent from China to the French Secretary of State two 'chings' or Chinese mouth organs, and drew his attention to their capabilities. The result was the invention of the 'orgue expressif.' Towards the close of the last century an improved form called the 'American organ' appeared; but, with its principle of inhalation, it is really a return to the primitive cheng. Between the free-reed and the metal tongues of the musical box there is a close analogy, the latter being set in vibration by 'plucking,' the other by a current of air: in neither case is a pipe or tube, as in the true organ reed, necessary.