

writers, and closely associated with the games and musical contests of the imperial days.\*

It was probably for this reason especially that under Christian influence the water organ was practically banished from Italy : the only accompaniment allowed in the churches being the kithara ; and although at the end of the seventh century some recollection still lingered in Western Europe of the principle employed, the more minute details of keys and stops were altogether lost. When the pneumatic organ appears as an element in Christian worship, it is without the refined elaboration of the imperial *hydraulus* ; and it was left for the musicians and makers of the twelfth or thirteenth centuries to re-discover the keyboard, and for a later century still the use of different ranks of pipes by means of stops. Not until the close of the seventeenth century, or early years of the eighteenth century, did the air-reservoir, heavily weighted to give the required pressure, come once more into use, superseding the numerous hand or foot bellows — now technically called ‘*feeders*’—which had become the cumbrous adjunct to all the larger instruments.

In the Middle Ages portable organs were much used. The smallest form was termed ‘*The Portative*,’ and, suspended by a strap across the shoulder, could be carried and played at the same time by the performer. In the sister art of painting, this instrument is frequently associated with St. Cecilia.

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\* A working reproduction of the ancient *hydraulus* was included (by request) in the Exhibition. It is constructed from the descriptions given by Hero (B.C. 250) and Vitruvius (c. A.D. 50), and from details supplied by a pottery model discovered at Carthage, and made in the early part of the second century A.D. A full description, with illustrations and diagrams, appeared in ‘*The Reliquary*,’ July, 1904, and in the printed collection of Lectures delivered at the Exhibition. (The Walter Scott Publishing Company, Ltd., 1906.)