**A General History of the Science and Practice of Music**
Sir John Hawkins (1719-1789)
Publication: London, Novello, Ewer & Co., 1875
   (First edition published London, 1776)
ML159 .H395 1875

**About the author/text:** John Hawkins, an English author born in 1719, was a man of many trades; among them were law, architecture, poetry, and music. In 1776, Hawkins released his history of music, titled *A General History of the Science and Practice of Music*. After its release, Hawkins's tome was not immediately well-known, partially due to competitor Charles Burney's simultaneous release of his own better-marketed history, which quickly became popular due to its modern style.

**The source:** The 1875 Novello edition of Hawkins's history, held in Special Collections at Colorado State University's Morgan Library, has three volumes, an important change from the original five-volume 1776 work. The newer edition was greatly revised. An introduction by Charles Cutworth replaced a biography of John Hawkins that was in the original 1776 edition. This introduction focuses on the events of the time when Hawkins produced this important history of music, as well as the timeline of the different editions, an important contribution to later scholarship.

**Description:** *A General History* is a work with many diagrams, illustrations of musical instruments, and examples of music. The first and second volume have appendices that contain a valuable collection of facsimiles of ancient manuscripts, some that are extremely difficult to access today. The use of visual content and inclusion of languages such as French, Latin, and Italian make this work enriching to musicians, scholars, and researchers.

**Significance:** In addition to the detail given by Hawkins on many different aspects of music, his focus on individuals of the time is extremely important, for these individuals and various aspects of their musical and scientific lives would not be known were it not for Hawkins. It is one of the last historical musical volumes that stressed music's relationship to science and is a prime example of English works of the Enlightenment era.

**Modern edition:**
Available in Morgan Library General Collection: ML159 .H395 v.1-2

**Bibliography**
https://www.library.yale.edu/musiclib/exhibits/histories/hawkins.html.


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Colorado State University
Methods of Music Research
Fall 2015
A GENERAL HISTORY
OF THE
SCIENCE AND PRACTICE
OF
MUSIC,
BY
SIR JOHN HAWKINS.

A NEW EDITION,
WITH THE AUTHOR'S POSTHUMOUS NOTES.

VOL. I.

LONDON:
NOVELLO, EWER & CO., 1, BERNERS STREET (W.), AND 35, POULTRY (E.C.)
NEW YORK, J. L. PETERS, 843, BROADWAY.
1875.
NOVELLO, EWER AND CO.,
TYPOGRAPHICAL MUSIC AND GENERAL PRINTERS,
I, BERNERS STREET, LONDON.
LIFE OF

SIR JOHN HAWKINS,

Compiled from

Original Sources.

SIR JOHN HAWKINS, the friend and executor of Dr. Johnson, and a descendant of the Sir John Hawkins who commanded the Victory, and one of the four divisions of the fleet, as vice-admiral, at the destruction of the Spanish armada, was born in 1719. His father, an architect and surveyor, at first brought his son up to his own profession, but eventually bound him to an attorney, "a hard taskmaster and a penurious housekeeper." At the expiration of the usual term, the clerk became a solicitor, and by unremitting assiduity, united to the most inflexible probity, he, unfriended, established himself in a respectable business, while by his character and acquirements he gained admission into the company of men eminent for their accomplishments and intellectual attainments. He was an original member of the Madrigal Society, and at the age of thirty was selected by Mr. (afterwards Dr.) Johnson as one of the nine who formed his Thursday-evening Club in Ivy-lane; a most flattering distinction, which confirmed his literary habits, and powerfully influenced his future pursuits when, not many years after, he relinquished his profession.

In 1753, Mr. Hawkins married Sidney, the second daughter of Peter Storer, Esq., with whom he received an independent fortune, which was greatly augmented in 1759 by the death of his wife's brother. He then retired from all professional avocations, giving up his business to his clerk, Mr. Clark, who subsequently became chamberlain of the city of London. With this increase of wealth is connected an anecdote of far too honorable a nature to be omitted here. The brother of Mrs. Hawkins made a will, giving her the whole of his fortune, except a legacy of £500 to a sister from whom he had become alienated, and communicated the fact to Mr. and Mrs. Hawkins, who, representing the injustice of this act, and by adding entreaty to argument, prevailed on him to make a more equitable distribution of his property, and an equal division was the consequence. "We lost by this (says Miss Hawkins, her father's biographer) more than £1,000 a-year; but our gain is inestimable, and we can ride through a manor gone from us with exultation."

Upon retiring from the law, Mr. Hawkins purchased a house at Twickenham, intending to dedicate his future life to literary labour and the enjoyment of select society. But in 1771 he was inserted in the commission of the peace for the county of Middlesex, and immediately became a most active magistrate. Here his independent spirit and charitable disposition were manifested. Acting as a magistrate, he at first refused the customary fees; but finding that this generous mode of proceeding rather increased the litigious disposition of the people in his neighbourhood, he altered his plan, took what was his due, but kept the amount in a separate purse, and at fixed periods consigned it to the clergyman of his parish, to be distributed at his discretion.

Being about this time led, by the defective state of the Highways, to consider the laws respecting them, and their deficiencies, he determined to revise them, and accordingly drew up a scheme for an Act of Parliament, to consolidate the several former statutes, and to add such other regulations as appeared to him necessary. His ideas on this subject he published in 1763, in an 8vo. volume entitled 'Observations on the state of Highways, and on the Laws for amending and keeping them in repair,' subjoining a draught of the Act before-mentioned. This very bill was afterwards introduced into the House of Commons, and passing through the usual forms, became the Act under which all the Highways in the kingdom were for many years regulated, and which forms the nucleus of the statutes now in force.

Some time after this, a cause as important in its nature, if not so extensive in its influence, induced him again to exert himself in the service of the public. The Corporation of London, finding it necessary to rebuild the gaol of Newgate, at an expense, according to their own estimates, of £40,000, had applied to Parliament, by a bill brought in by their own members, to throw the onus of two-thirds of the outlay on the County of Middlesex. This the Magistrates of the County thought fit to resist, and accordingly a vigorous opposition was commenced under the conduct of Mr. Hawkins, who drew a petition accompanied by a case, which was printed and distributed among the members of both Houses of Parliament. This memorial became the subject of a day's discussion in the House of Lords, and in the Commons produced such an effect, that
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the City of London, by their own members, moved for leave to withdraw the bill.

He was, in 1765, elected chairman of the Middlesex quarter-sessions.

Not long after this event, the rector and officers of the parish of St. Andrew's, Holborn, in which he was then a resident, solicited his assistance in opposing an attempt of the Corporation of London, to carry out a design which was fraught with injury to their interests. The City had projected opening a street from Blackfriars-bridge (then lately built) across the bottom of Holborn-hill, and as much further northward as they might think proper. In the execution of this scheme, they had contemplated, among other changes, the bestowal of the Fleet prison (an intolerable nuisance) on their neighbours, the parishioners of St. Andrew's, by its removal to the spot on which Ely House then stood. They had accordingly entered into a treaty with the then bishop of Ely, and were exerting all their influence to drive a bill through the House of Commons, which should confirm that contract, and enable the bishop to alienate the inheritance. The inhabitants of the neighbourhood, together with the Earl of Winchelsea, the ground landlord, reasonably alarmed at this project, determined to oppose it throughout, and to this end applied to Mr. Hawkins for his aid. He accordingly drew two petitions, one in behalf of the rector and churchwardens, and the other in that of lord Winchelsea, with a case for each, containing the reasons on which they rested their opposition. These, like his previous endeavours, were successful, and the application of the City of London failed. For this assistance, the parish was content with returning him their thanks, determined to expend £30 in the purchase of a silver cup to be presented to him, a resolution which was shortly afterwards carried into effect. During this time his literary reputation had become so highly established, that the University of Oxford, mediating a re-publication of Sir Thomas Hanmer's Shakespeare, in 6 vols. 4to, with additional notes, applied to him to furnish them. He accordingly did, and on the issue of the work, received from the University a copy as a present—a favor the more to be esteemed as but six copies of the impression were thus given. Of these the King received one, the Queen another, the King of Denmark a third, and Mr. Hawkins a fourth. To whom the other two were presented is now not known. In 1770, a charge was delivered by him, in his capacity of Chairman of the Quarter Sessions, to the grand jury of Middlesex, which, at their general request, was printed and published. During the years of which we have been speaking, popular discontent had occasionally risen high, and in the execution of his duty as a magistrate Mr. Hawkins had more than once been called into service of great personal danger; but his was not a character to shrink from peril in a good cause, and when the riots at Brentford broke out, as they did with great violence on various occasions, he and some of his brethren presenting themselves on the spot, effectually suppressed the tumult by their resolute demeanour.

When, too, the rising of the Spitalfields weavers took place, the Middlesex magistrates, and he at their head, attended at Moorfields, the scene of the disturbance, with a party of the Guards, and succeeded by their firmness and conduct in dispersing the mob, and preventing an outbreak which at one time seemed to threaten fomentable results.

Having thus, on many occasions, given proofs of his courage, loyalty, and ability, he in 1772 received from his Majesty, George III., the honor of knighthood.

A fresh edition of Shakespeare being contemplated by Dr. Johnson and Mr. Stevens in 1773, he was, for the second time, requested to furnish notes to that author, which he accordingly did.

In 1773, the year in which it was determined to commence the disastrous American war, it being thought proper to carry up an address from the county of Middlesex to the King on the occasion, the magistrates at his instance, voted one which he drew up, and had the honor of presenting to his Majesty in the October of that year.

It may not be out of place to notice here, an assertion made by Boswell in his Life of Johnson, vol. i. p. 168, that 'upon occasion of presenting an address to the King, he (Hawkins) accepted the usual offer of knighthood.' Without remarking on the spirit which has evidently actuated Boswell whenever he has spoken of Sir John, it is enough to state that no address whatever was presented in 1772 (the year in which he was knighted), or for some years previously; and, moreover, that there is strong reason to believe that the address of 1775, mentioned above (which was presented exactly three years after the date of his knighthood), was the only one in which he ever was concerned. Be this last as it may, the fact above mentioned sufficiently disproves the allegation. Even, however, if the honor had been attained as Boswell describes, it would have mattered little; for that he was not unworthy of it may be gathered from the fact, that the Earl of Rochford (then one of the Secretaries of State), when presenting him to the King for knighthood, took occasion to describe him as the best magistrate in the kingdom.

In the memorable year 1780, an order from the Privy Council having been issued through the Secretary of State's office, requiring the Middlesex magistrates to assemble for the preservation of the public peace, he and some others met early in the morning of Monday, the 5th of June, and continued sitting at Hicks's Hall, their Sessions House, till late in the evening. On the following day they did likewise; but at night, instead of returning to their own homes, they determined to form parties of two each, and thus to distribute themselves in these places where mischief was to be apprehended. This resolution was taken in consequence of the prevalence of a report that the mob intended to attack the houses of Lord North and of other members of the Administration, and also that of Lord Mansfield. As Sir John had long been honored with the friendship of the latter, he fixed...
upon him as the object of his attention, and accordingly proceeded to his house, accompanied by a brother magistrate, who resided in the neighbourhood. On their arrival they found Lord Mansfield writing to the Secretary of War for a party of the Guards, and the interval between the despatch of the application and the arrival of the troops was spent in conferences with his Lordship and the Archbishop of York (his neighbour), on the plan to be adopted. On Lord Mansfield's asking Sir John his intentions, he answered that his design was to place the men in readiness to fire on the mob directly the demonstrations of the rioters rendered such an act necessary. To this, however, Lord Mansfield objected, from a dislike to bloodshed, and on the arrival of the troops, declined to take them into the house, sending them to the vestry at Bloomsbury, to remain there, in readiness to act, if their services should be required. As it appeared he did not wish to retain the magistrates, they retired, having arranged that Sir John should remain at the house of his colleague in Southampton-row, close by, till 12 P.M., at which time he intended, if all remained quiet, to return to his own home, as his Lordship would still have one magistrate in his immediate vicinity in case of any emergency. In Southampton-row he accordingly staid till past midnight, when, no disturbance having occurred at Lord Mansfield's, and a messenger arriving from Northumberland House to say that it was beset, and that the Duke had sent for Sir John, he proceeded thither. On his arrival there, he found that a considerable mob was assembled in front of the house, but that no assault had yet been attempted. Proper precautions were immediately taken for its defence, and in order that the projected measures might be duly carried out, in the event of an outbreak, the Duke pressed Sir John to stay there the remainder of the night, which he accordingly consented to do. He was, however, very near paying dearly for his conduct, for, notwithstanding the lateness of the hour at which he entered Northumberland House, he had been recognised by the mob, who were heard to menace him with their vengeance. This threat they evidently intended to carry out, for on his return to his house in Queen's-square, Westminster, he discovered that it had been marked with a red cross, the symbol by which during that period the rioters devoted property to destruction. Being, fortunately for him, fully aware of the meaning of the sign, he immediately saw the necessity of erasing it. This, however, was no easy matter, for, from the crowds of people who had assembled in all parts of the town, there was great danger of any attempt to efface it being at once discovered. Placing himself, however, with his back against the wall, in the careless way in which an indifferent spectator might be supposed to stand, he passed his hand, in which was a handkerchief, behind him, and thus succeeded in totally obliterating the ill-omened symbol. Fortunately, his having done so was unnoticed; the mark was not renewed, and his house escaped the destruction which, the following night, overtook all others similarly distinguished.

When these tumults had in some measure subsided, it became necessary to bring to trial many persons who, by their participation in them, had become involved in the guilt of high treason; and it was therefore imperative that the grand jury of Middlesex, to whom the indictments were to be presented, should be instructed in the state of the law as bearing upon the offence in question. A message, at the instance of the Attorney-General, was accordingly sent to Sir John, desiring him to deliver, at the then ensuing session, a charge to the grand jury, explanatory of the duties required of them. This desire, at the moment it was made, was sufficiently embarrassing, for he was away from home, and consequently at a distance from the books he wished to consult; and, moreover, he had but forty-eight hours in which to prepare his address. Notwithstanding these disadvantages, he, however, constructed a charge which on its delivery was highly commended, and which the grand jury, after passing a vote of thanks to him for its ‘learning and eloquence,’ desired to have printed and published.

But to return to the narrative of his youth; from which this digression has been made in order to relate uninterruptedly the incidents of his magisterial career. Very early in life he cultivated music as the solace of his severer occupations—the recreation of his leisure hours. It was the society of the eminent that young Hawkins courted, and in the practice of the classical music of his day that he took delight. Immyns, and through him Dr. Pepusch, were his earliest musical associates. His daughter records an interesting anecdote of his acquaintance with Handel. She says:—

"Were I to attempt enumerating my father's musical friendships, I should copy, a second time, the greater part of the last volume of his History of Music; I will, however, record what I have heard and known of those between whom and himself this powerful union subsisted. Handel had done him the honor frequently to try his new productions in his young ear; and my father calling on him one morning to pay him a visit of respect, he made him sit down, and listen to the air of See the conquering Hero comes, concluding with the question, 'How do you like it?' my father answering, 'Not so well as some things I have heard of yours;' he rejoined, 'Nor I neither; but, young man, you will live to see that a greater favorite with the people than my other fine things.'

He was an original member of the 'Madrigal Society,' founded by the former in 1741. With Stanley he engaged in 1742, in the joint publication of some Canzonets of which Hawkins furnished the greater portion of the words, while Stanley composed the music."
cused of presumption. The theory of an art, as worked out by one who has hardly been satisfactorily explained, except by one who has intimate familiarity with its practice and its nomenclature, is rare, and attained by an amateur. But with the historian the case is different: it is to be assumed that a man who voluntarily dedicates years of study to collect from all quarters the scattered records of labour to secure him against the danger of misinterpreting any technical or conventional phrases; while, on the other hand, the habits of research, the knowledge of languages, and the various literary acquirements requisite for the historian, are but seldom found united in the mere artist. Captain Cook used to say that the best weatherglass in the world would be made by the amalgamation of sailor and shepherd: for the one spent his whole life in studying the prognostics of wind and rain, and the other those of sunshine and rain. So the best ideal of a historian is his own person the artistic performer, linguist and philosopher, together with the leisure and studious habits of the man of letters. But if we cannot find this phenomenon, if we must rest contented either with the artist or the student, the balance of qualification is highly in favor of the latter.

Sir John Hawkins, however, was made to feel the weight of the prejudice we have alluded to, in his immediate competition with his History of Music, another work under the same title was published by Dr. Burney. The public did not even compare the respective merits of the works: they eagerly purchased the professor's history, while that of the amateur was left unasked for, or sneered at, on the publisher's counter.

The fate of the work, however, was decided at last, like many more important things, by a trifle, a word, a pun. A pun condemned Sir John Hawkins's sixteen years' labour to long obscurity and oblivion. Some wag wrote the following catch, which Dr. Calcott set to music:

N.B.—Leave out the Bars between + + till the 3rd Voice comes in, then go on.

1

Have you Sir John Hawkins' hist'ry, some folks think it quite a myst'ry, Sir John Hawkins,

2

Music fill'd his won'drous brain, how d'ye like him is it plain, how d'ye like him, how d'ye hist'ry,

3

Both I've read, and must a-gree that Burney's hist'ry pleas'es me, Burney's

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Burn his history was straightway in every one's mouth; and the bookseller, if he did not literally follow the advice, actually 'wasted,' as the term is, or sold for waste paper some hundred copies, and buried the rest of

the impression in the profoundest depths of a damp cellar, as an article never likely to be called for; so that now hardly a copy can be procured undamaged by damp and mildew. It has been for some time, however, rising-in
justice to be delayed, it cannot prevent eventual honor
from accruing to one who steadily maintains his
virtuous integrity. It supplies a pregnant instance of
unfailing comfort of conscious rectitude, beneath
the unifying reliance upon ultimate equitable estimate,
consoling upon its long deferred. It furnishes a sustaining
monition, that patient desert, whatever may be the amount
of injurious disapprobation it chases temporarily to
encounter, is sure in the end to triumph, and to secure to
itself a genuine though tardily-yielded acknowledgement.
The paltry malice, and base tricks, of such men as
Boswell and Stevens, in their endeavour to degrade an
honorable gentleman in the eyes of the world,—to obtain
an undervaluing and false opinion of him,—and to procure
the failure of his productions, would not have been
recorded here; were it not that there are times when
such candour of revelation is absolutely needful. No
occasion could be more fitting than this, when relating
Sir John’s biography, and re-printing his great work.
Not only was it requisite in justification,—to remove
a worthy, honest name from unmerited imputation, and
to reclaim his literary efforts from unfair slight; but it was
proper, in order to show how uniformly the machinations
of such insidious maligers, after a period of apparent
success in prevailing against the object of their attacks,
are sure to recoil upon their devisers’ own heads, when
the verdict of the world shall at last adjudge the case,
in a clearer knowledge of the truth.

Posthaste awards honoring repute and distinction to
Sir John Hawkins, as an excellent upright man, in his
private character; and testifies value for his literary
capacity, by giving the palm to his admirable History
over the one which claims to be its rival,—a fact proved
from the present demand for this re-print of the work
here offered to the Public.

ANNOUNCEMENT.

In the present age, when public attention is so extensively
directed towards the study and practice of Music, it
has been thought that a new edition of Sir John
Hawkins’s valuable History of the Science and Practice
of Music would prove peculiarly acceptable, as being by
far the best history of the Art extant.

The whole of the original Text has been printed in its
integrity, together with the Illustrations of Instruments
(for which more than 200 Woodcuts have been engraved),
the Musical Examples, and the Fac-similes of Old
Manuscripts.

The form adopted, super-royal 8vo., has the advantage
of bringing much more matter under the eye at one view,
and in point of economy the 2722 pages of the Quarto
are comprised in 1016 pages. The paging has been
continued from the beginning to the end, as more simple for
reference, and to enable those who like such information
in one volume, to bind it in that form; but provision has
been made, by adding a second title after page 486, to
divide the work into two volumes, an arrangement which
may generally be preferable.

The Medallion Portraits of Musical Composers, which
were in the Quarto edition, have been printed in a separate
volume; these may be purchased optionally, and thus decrease the price of the History to those with whom
economy must be a consideration. They consist of upwards of sixty portraits, printed from the original copper-
plates engraved for the 1776 edition; to which has been
added a portrait of Sir John Hawkins himself from the
painting in the Oxford Music School, through the
courtesy of the surviving members of his family. All the
additional manuscript notes which adorn the Author’s
own copy left to the British Museum, are inserted (by
permission of the authorities) in the edition now presented
to the public: it may therefore be considered what a new
dition edited by Sir John Hawkins himself would have
been; the additions in text or notes are distinguished by
being printed in italics.

To ensure the careful reproduction of matter of such
varied character, the assistance of many correctors has
been secured. The general correction of the press was
confided to Mrs. Cowden Clarke, but the pages also
passed under the eye of the musician, the mathematician,
and the classical linguist. In these departments, various portions have had the care of Mr. Edward
Holmes, Mr. Josiah Pittman, Mr. W. H. Monk, and Mr.
Burford G. H. Gibbons, with occasional suggestions from
other well-wishers; and the whole work, such advantagene might be derived from the Publisher’s printing
experience.

There has been added a Memoir of the Author, compiled
from original sources, which will be read with interest;
but it is anticipated that the most valuable addition to the book will be found in the carefully-made
general and other Indexes. The large subject of a
History of Music, embracing heterogeneous matter and
the result of wide research, makes it a storehouse to
which a definite clue is required in giving ready access.
The Indexes have been going on contemporaneously with
the printing of the book; and Mrs. Cowden Clarke’s
experience derived from her Concordance to Shakespear,
which fitted her especially for the task of their compilation.
A table of parallel books, chapters, and pages has been
added, to render the new Indexes available for those who
possess the Quarto edition.

In concluding these brief but necessary words of
explanation, the warmest thanks are offered to the editorial
friends above specified, as also to those kind supporters
who have subscribed for the work during its periodical
issue by the Public’s, and their obedient servant,

69, Dean Street, Soho, London.
August, 1863.
The Publisher.
AUTHOR'S DEDICATION AND PREFACE.

To GEORGE THE THIRD, King of Great Britain, &c., &c. a Prince not only illustrious by the extraordinary dignity of his station, but distinguished by the beneficent concern which he always manifests for the welfare of his kingdom, and the happiness of his subjects. The author has the honour to dedicate this small volume of his studies, and the reflections which have occurred to his mind on the subject of Music, and of the various alterations which it has undergone from the time of its first invention. It is his humble tribute of respect to the excellence of the systems of Music which have been established in the different ages and countries, and his admiration of the genius of those composers who have been the most skillful in the art. He has endeavoured to distinguish in this treatise the true principles of Music, and to shew the necessity of adhering to them. He has also attempted to shew the superiority of the present system, and the impossibility of its being improved upon. He concludes the work by shewing the importance of Music to the state, and the necessity of its being cultivated by the youth of the nation.

A HISTORY OF MUSIC by any but a professor of the science, may appear a task of some difficulty; and it may not appear possible to carry it so far into the future as to the establishment of society. The author has endeavoured to shew that this has been accomplished, and that the various systems of Music have been established in different ages and countries, and that they have been improved by the various discoveries of those who have had the advantage of studying the art. He has endeavoured to shew the necessity of adhering to the true principles of Music, and the inferiority of the system which is now in use, compared with those which have been established in the past. He concludes the work by shewing the importance of Music to the state, and the necessity of its being cultivated by the youth of the nation.
PRELIMINARY DISCOURSE.

The powers of the imagination, with great appearance of reason, are said to hold a middle place between the organs of bodily sense and the faculties of moral and intellectual reason. The subjects on which they are exercised are termed external objects, and the works of nature, and of the mind, which may be considered as sense perception; all pleasure therefore being referred to the imagination.

The arts which administer to the imaginative faculty, and the greatest delight, are confessedly poetry, painting, and music; the two former exhibiting to the mind by their music, the two latter exhibiting to the mind by their respective media, either natural or artificial, the semblances of whatever in the works of nature, and the universe, is comprehended under the general division of great, new, and beautiful; the latter as operating upon the mind by the power of that harmony which results from the concord of sounds, and exciting in the mind those ideas which correspond with our tenderest and most delightful affections.

These, it must be observed, constitute one source of pleasure; but each of the above arts may in a different degree be said to afford another, namely, that which consists in a comparison of the images by them severally and occasionally excited in the mind, with their archetypes; thus, for instance, in poetry, in comparing a description with the thing described; in painting, a landscape and the scene represented by it, or a portrait and its original; and in music, where imitation is intended, as in the songs of birds, in the expression of those various inflexions of the voice which accompany passion or exclamation, weeping, laughing, and other of the human affections, the sound and the thing signified.

It is easy to discover that the pleasures above described are of two distinct kinds—the one original and absolute, the other relative; for the one we can give no reason other than the will of God, who in the formation of the universe and the organization of our bodies, has established such a relation as is discoverable between man and his works; the other is to be accounted for by that love of truth which is implanted in the human mind. In poetry and painting therefore we speak, and with propriety, of absolute and relative beauty; as also of music merely imitative; for as to harmony, it is evident that

the attribute of relation belongs not to it, as will appear by a comparison of each with the other.

With regard to poetry, it may be said to resemble painting in many respects; in the description of external objects, and the works of nature; and as the latter is considered as an imitative art, so its greatest excellency seems to be its power of exhibiting the internal constitution of man, and of making us acquainted with characters, manners, and sentiments, and working upon the passions of terror, pity, and various others. Painting is professedly an imitative art; for, setting aside the harmony of colouring, and the delineation of beautiful forms, the pleasure we receive from it, great as it is, consists in the truth of the representation.

But in music there is little beyond itself to which we need, or indeed can, refer to heighten its charms. If we investigate the principles of harmony, we learn that they are general and universal; and of harmony itself, that the proportions in which it consists are to be found in those material forms, which are beheld with the greatest pleasure, the sphere, the cube, and the cone, for instance, and constitute what we call symmetry, beauty, and regularity; but the imagination receives no additional delight from our reason exercised in the operation, and that faculty alone is thereby gratified. In short, there are few things in nature which music is capable of imitating; and those of a kind so uninteresting, that we may venture to pronounce, that as its principles are founded in geometrical truth, and seem to result from some general and universal law of nature, so its excellence is intrinsic, absolute, and inherent, and, in short, resolvable only into the will, who has ordered all things in number, weight, and measure.

Seeing therefore that music has its foundation in nature,

† Nevertheless there have not been wanting those, who, not contemning the intrinsic excellence of harmony, have resolved the efficacy of music into the power of imitation; and to gratify such, subjects have been introduced into poetry, that to inordinate ears have afforded small delight; such, for instance, as the noise of thunder, the roaring of the winds, the shouts and acclamations of multitudes, the wailing of grief and anguish in the human mind; the song of the eagle, the whistling of the screech-owl, and the crying of the hen, the notes of song-birds, not excepting those of the lark and nightingale. Attempts also have been made to imitate motion by musical sounds; and some have undertaken in like manner to relate histories, and to describe the various seasons of the year. Thus, for example, Froberger, organist to the emperor Ferdinand III, is said to have in an allemand represented the passage of Count Thurn over the Rhine, and the danger he and his army were in, by twenty-six cataracts or falls in notes. See page 65. Kuhnau also composed a suite for strings, entitled Biblische Historien, wherein, as it is said, is a lively representation in musical notes of David mannfully combating Goliath. Page 65; in note, Buxtehude of Lubeck also composed suites of lessons for the harpsichord, representing the nature of the planets. Page 65. Vivall, in two books of concertos has striven to describe the four seasons of the year. Page 65. Gemmisini has translated a whole episode of Tasso's Jerusalem into musical notes; Page 65. And Mr. Handel himself, in his Israel in Egypt, has undertaken to represent two of the ten plagues of Egypt by notes, intended to imitate the buzzing of flies and the hopping of frogs. But these powers of imitation, admitting them to exist, and all the various instances above enumerated, constitute a very small part of the excellence of such a work; we cannot but applaud all that shew the answer of Agesilaus, king of Sparta, recorded in Plutarch, to one who asked him to hear a man sing that could imitate the nightingale: 'I have heard the nightingale herself.' The truth is, that imitation belongs more to the arts of poetry and painting than to music; for which reason Mr. Harris has not scrupled to pronounce of musical imitation, that at best it is but an imperfect thing. See his Discourse on Music, Painting, and Poetry, p. 69.

§ Wisdom, xi. 20.
A GENERAL HISTORY
OF THE
SCIENCE AND PRACTICE OF MUSIC.

BOOK I.

There is scarce any consideration that affords
greater occasion to lament the inevitable vicissitude
of things, than the obscurity in which it involves,
not only the history and the real characters, but
even the discoveries of men. When we consider
the various pursuits of mankind, that some respect
merely the interest of individuals, and terminate
with themselves, while others have for their object
the investigation of truth, the attainment and com-
unication of knowledge, or the improvement of
useful arts; we applaud the latter, and reckon upon
the advantages that posterity must derive from them:
but this it seems is in some degree a fallacious hope;
and, notwithstanding the present improved state of
learning in the world, we have reason to deplore
the want of what is lost to us, at the same time that
we rejoice in that portion of knowledge which we
possess.

Whoever is inclined to try the truth of this
observation on the subject of the present work, if
he does not see cause to acquiesce in it, will at least
be under great difficulties to satisfy himself how it
comes to pass, that seeing what miraculous effects
have been ascribed to the music of the ancients, we
know so little concerning it, as not only to be
ignorant of the use and application of most of their
instruments, but even in a great measure of their
system itself.

To say that in the general deluge of learning,
when the irruptions of barbarous nations into civi-
lized countries, the seats and nurseries of science,
became frequent, music, as holding no sympathy
with minds actuated by ambition and the lust of
empire, was necessarily overwhelmed, is not solving
the difficulty; for though barbarism might check, as
it did, the growth of this as well as other arts, the
utter extirpation of it seems to have been as much
then, as it is now, impossible. That conquest did
not produce the same effect on the other arts is
certain; the architecture, the sculpture, and the
poetry of ancient Greece and Rome, though they
withdrew for a time, were yet not lost, but after
a retirement of some centuries appeared again. But
what became of their music is still a question: the
Pyramids, the Pantheon, the Hercules of Glycon,
the Grecian Venus, the writings of Homer, of Plato,
of Aristotle, and other ancients, are still in being;
but who ever saw, or where are deposited, the com-
positions of Terpander, Timotheus, or Phrynis? Did
the music of these, and many other men whom
we read of, consist of mere Energy, in the extempo-
rary prolusion, of solitary or accordant sounds; or
had they, in those very early ages, any method of
notation, whereby their ideas of sound, like those of
other sensible objects, were rendered capable of com-
unication? It is hard to conceive that they had not,
when we reflect on the very great antiquity of the
invention of letters; and yet before the time of
Alpyius, who lived A. C. 115, there are no remain-
ing evidences of any such thing.

The writers in that famous controversy set on foot
by Sir William Temple, towards the close of the
last century, about the comparative excellence of the
ancient and modern learning, at least those who sided
with the ancients, seem not to have been aware of the
difficulty they had to encounter, when they under-
took, as some of them did, to maintain the superiority
of the ancient over the modern music, a difficulty
arising not more from the supposed weight on the
other side of the argument, than from the want of
sufficient Data on their own. In the comparison
of ancient with modern music, it was reasonable to ex-
pect that the advocates for the former should at least
have been able to define it; but Sir William Temple,
who contends for its superiority, makes no scruple
to confess his utter incapacity to judge about it: 'What,'
says he, 'are become of the charms of music, by which
men and beasts, fishes, fowls, and serpents were so
frequently enchanted, and their very natures changed;
by which the passions of men are raised to the greatest
height and violence; and then so suddenly appeased,
so as they might be justly said to be turned into
lions or lambs, into wolves or into harts, by the
powers and charms of this admirable art? 'Tis
agreed of all the learned that the science of music,
so admired by the ancients, is wholly lost in the
world, and that what we have now is made up of
certain notes that fell into the fancy or observation
There is scarce any consideration that affords greater occasion to lament the inevitable vicissitude of things, than the obscurity in which it involves, not only the history and the real characters, but even the discoveries of men. When we consider the various pursuits of mankind, that some respect merely the interest of individuals, and terminate with themselves, while others have for their object the investigation of truth, the attainment and communication of knowledge, or the improvement of useful arts; we applaud the latter, and reckon upon the advantages that posterity must derive from them; but this it seems is in some degree a fallacious hope; and, notwithstanding the present improved state of learning in the world, we have reason to deplore the want of what is lost to us, at the same time that we rejoice in that portion of knowledge which we possess.

Whoever is inclined to try the truth of this observation on the subject of the present work, if he does not see cause to acquiesce in it, will at least be under great difficulties to satisfy himself how it comes to pass, that seeing what miraculous effects have been ascribed to the music of the ancients, we know so little concerning it, as not only to be ignorant of the use and application of most of their instruments, but even in a great measure of their system itself.

To say that in the general deluge of learning, when the irruptions of barbarous nations into civilized countries, the seats and nurseries of science, became frequent, music, as holding no sympathy with minds actuated by ambition and the lust of empire, was necessarily overwhelmed, is not solving the difficulty; for though barbarism might check, as it did, the growth of this as well as other arts, the utter extirpation of it seems to have been as much then, as it is now, impossible. That conquest did not produce the same effect on the other arts is certain; the architecture, the sculpture, and the poetry of ancient Greece and Rome, though they withdrew for a time, were yet not lost, but after a retirement of some centuries appeared again. But what became of their music is still a question: the Pyramids, the Pantheon, the Hercules of Glycon, the Grecian Venus, the writings of Homer, of Plato, of Aristotle, and other ancients, are still in being; but who ever saw, or where are deposited, the compositions of Terpander, Timotheus, or Phrynis? Did the music of these, and many other men whom we read of, consist of mere Energy, in the extemporary prolongation, of solitary or accordant sounds; or had they, in those very early ages, any method of notation, whereby their ideas of sound, like those of other sensible objects, were rendered capable of communication? It is hard to conceive that they had not, when we reflect on the very great antiquity of the invention of letters; and yet before the time of Alypius, who lived A. D. 115, there are no remaining evidences of any such thing.

The writers in that famous controversy set on foot by Sir William Temple, towards the close of the last century, about the comparative excellence of the ancient and modern learning, at least those who sided with the ancients, seem not to have been aware of the difficulty they had to encounter, when they undertook, as some of them did, to maintain the superiority of the ancient over the modern music, a difficulty arising not more from the supposed weight on the other side of the argument, than from the want of sufficient Data on their own. In the comparison of ancient with modern music, it was reasonable to expect that the advocates for the former should at least have been able to define it; but Sir William Temple, who contends for its superiority, makes no scruple to confess his utter incapacity to judge about it: 'What,' says he, 'are become of the charms of music, by which men and beasts, fishes, fowls, and serpents were so frequently enchanted, and their very natures changed; by which the passions of men are raised to the greatest height and violence; and then so suddenly appeased, so as they might be justly said to be turned into lions or lambs, into wolves or into harts, by the powers and charms of this admirable art? 'Tis agreed of all the learned that the science of music, so admired by the ancients, is wholly lost in the world, and that what we have now is made up of certain notes that fell into the fancy or observation
of a poor friar in cheating his matins: so as those
two divine excellences of music and poetry are
grown in a manner to be little more but the one
fiddling, and the other rhyming, and are indeed
very worthy the ignorance of the friar, and the
barbarousness of the Goths that introduced them
among us.*

Whatever are the powers and charms of this
admirable art, there needs no further proof than
the passage above-cited, that the author of it was
not very susceptible of them; for either the learned
of these later times are strangely mistaken, or those
certain notes, which he speaks so contemptuously of,
have, under the management of skilful artists, pro-
duced effects not much less wonderful than those
attributed to the ancient music. And it is not to be
imagined but that Sir William Temple, in the course
of a life spent among foreigners of the first rank, and
at a time when Europe abounded with excellent mas-
ters, must have heard such music as, had he had any
care to appeal to, would have convinced him that the art
had still its charms, and those very potent ones too.

But, not to follow the example of an author, whose
zeal for a favorite hypothesis had led him to write on
a subject he did not understand, we will proceed to
trace the various progress of this art: its progress, it
is said, for the many accounts of the time of the in-
vention, as well as of the inventors of music, leave
us in great uncertainty as to its rise. The author-
ity of poets is not very respectable in matters of history;
and there is hardly any other for those common
opinions that we owe the invention of music to Orphics,
Orphoons, Linus, and many others; unless we except that venerable doctor and schoolman,
Thomas Aquinas, who asserts, that not music alone,
but every other science, was understood, and that by
immediate revelation from above, by the first of the
human race. However, it may not be amiss to men-
tion the general opinions as to the invention of music,
with this remark, that no greater deference is due
to many of them than is paid to other fables of the
ancient poets and mythologists.

There can be no doubt but that vocal music is
more ancient than instrumental, since mankind were
endowed with voices before the invention of instru-
ments; but the great question is, at what time they
began to frame a system, and this naturally leads
to an inquiry into the time of the invention of instru-
ments; for if we consider the evanescence of sound
uttered by the human voice, the notion of a system
without, is at this day not very intelligible.

But previous to any such inquiry, we may very
reasonably be allowed the liberty of conjecture, in
which if we indulge ourselves, we cannot suppose
but that an art so suited to our natures, and adapted
to our organs, as music is, must be nearly as ancient
as those of Agriculture, Navigation, and numberless
other inventions, which the necessities of mankind
suggested, and impelled them to pursue: the desire of
the conveniences, the comforts, the pleasures of life,
is a principle little less active than that which leads
us to provide for its wants; and perhaps it was
even before they had learned to 'go down to the
sea in ships' that men began to 'handle the organ,' which it cannot be supposed they could
with any other delightful purpose, without some kind of
those harmonical relations and communicating
sound, which are the essence of the art of music,
knowledge as this we may easily conceive to be attained by even the earliest inhabitants of the
The voices of animals, the whistling of the
wind, the fall of waters, the concussion of bodies of vast
corps, not to mention the melody of birds, as all
contain in them the rudiments of harmony, easily
be supposed to have furnished mankind with intelli-
tgent creatures with such ideas of sound, time, and the accumulated observation of successive
ages, could not fail to improve into a system.+ 

+ Lucretius supposes that mankind took their first notions of music from the singing of birds:

At lenitibus aethéra vocibus imitator ore
Ave fuit multo, quaum facta curas cantis
Concurrens homines positae, auresque juventis, in a.

And the same poet has in some sort ascertained the origin of wind and rain, and other strumens in the following elegant verses:

Et latevit in caelestibus admiranda verbo
Quaeque numineque propius siusque ingenio,
Aurora, digitum digitaque canentem
Adhuc.

Thro' all the woods they heard the charming noise Of chirping birds, and try'd to frame their voice And imitate. Thus birds instructed man, And taught them songs before their art began: And whilst soft evening gales blew o'er the plains, And shook the sounding reeds, they saw the swans, And thus the pipe was fram'd and tuneful red Canada.

Part of the natural song of the blackbird consists of true diastemas, and is thus to be expressed in musical notes:

That of the cuckow is well known to be this:

Cu - cu, Cu - cu, Cu - cu.

And Kircher, Muses, lib. I. cap. xiv., has given the songs of other birds, which with great ingenuity and industry he had investigated, is the same as the singing of the cat, the cat, the cock, and the bull in the common characters of musical notation. Though that which is given of the common dunghill cock seems to be erroneous, and is not as
expressed:

And it may be observed that between the dunghill and bastard, there is a difference, for the latter imitates the following sounds, which constitute the interval of a true fifth:

The song of the hen at the time of her laying, is thus described by him:

And clearly appears to be an intonation of a major sixth.

The same author asserts that other animals, and even quadrupeds, articulate different sounds that have a musical ratio to each other: in fact there is in a certain animal, which this year I received from the father of Johannes Torus, procurator of the province of the new kingdoms in America, who had some of the same animals in his possession, and made several trials of their natures and properties. The figure of this animal is given in the character of a projectum in the likeness of fingers; it has its head on the back part of its belly. It never rises upon its feet, but moves forward so slowly, that

* Essay on ancient and modern learning.
AND PRACTICE OF MUSIC.

CHAP. I.

A reason has already been given to show that the notion of a musical system does necessarily preclude musical instruments; it therefore becomes necessary to trace the invention of such instruments as are distinguished by the simplicity of their construction and whose forms and properties at this distance of time are most easily to be conceived of, and these clearly seem to be reduced to two, the lyre and the pipe.

The lyre, the most considerable of the two, and the prototype of the fiducial or stringed species, is said to have been invented about the year of the world 4,500, by Mercury, who finding on the bank of the Nile a shell-fish of the tortoise kind, which an Egyptian had domesticated, took down the shell, and hollowing it, applied strings to the back and bow, and thus invented the lyre. This is the story of the lyre's invention, though the number of strings varies greatly, and some prefer three to any other number. The sound of the two remote were acute and grave, and that of the intermediate one a mean between these two extremes; that Mercury resembled these three chords in many cases of the year, which were all that the Greeks reckoned, namely, Summer, Winter, and Spring, assigning the acute to the first, the grave to the second, and the mean to the third.

Others assert that the lyre had four strings; that the interval between the first and fourth was an octave; that the second was a fourth from the first, and the fourth the same distance from the third, and that from the second to the third was a tone.

Another class of writers contend that the lyre of Mercury had seven strings: Nicomachus, a follower of Pythagoras, and the chief of them, gives the following account of this matter: 'The lyre made of shell was invented by Mercury, and the knowledge of it, as it was constructed by him of seven strings, was transmitted to Orpheus; Orpheus taught the use of it to Thamyris and Linus, the latter of whom taught it to Hercules, who communicated it to Amphion the Theban, who built the seven gates of Thebes to the seven strings of the lyre.' The same author proceeds to relate that Orpheus was afterward killed by the Thracian women, and that they reported to have cast his lyre into the sea, which was afterwards thrown up at Antissa, a city of Lesbos; that certain fishermen finding it, brought it to Nysa, who carried it to Egypt, exquisitely improved, and shewing it to the Egyptian priests, assumed to himself the honour of its invention.

And with respect to the form of the ancient lyre, as little agreement is to be found among authors as to the number of strings; the best evidences concerning it are the representations of that instrument in the hands of ancient statues of Apollo, Orpheus, and others, on bass reliefs, antique marbles, medallions, and gems; but it must be confessed that they do not all favour the supposition that it was originally formed of a tortoise shell; though on the other hand it may be said, that as none of those monuments can pretend to so high an antiquity as the times to which we assign the invention of the lyre, they are to be considered as exhibitions of that instrument in a state of improvement, and therefore are no evidence of its original form. Galilei mentions a statue of Orpheus in the Palazzo de Medici, made by the Cavalier Bandinelli, in the left hand whereof is a lyre of this figure. He also cites a passage from Philostratus, importing that the lyre was made of the horns of a goat, from which Hyginus understood thus to delineate it.

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1 Nicomachi Harmonicis Manualis, lib. 11. ex vers. Melbon. p. 29.
2 In this and in all other instances, where the measures of intervals are assigned, it is to be observed that they include the two extreme terms, in which respect the phrases of music and physics agree; to this purpose a very whimsical but ingenious and learned writer on music and many other sublunary musicians, namely, Odoni and Butler, thus speak: As physicians say a tertian ague, which yet comes but every second day, and a quartan, whose access is every third day, (because they count the first fit-day for one) so do musicians call a third, a fourth, and a fifth (which yet are but two, three, and four notes from the ground) because they account the ground itself for one. Principles of Music by Charles Butler, quarto, London 1636, pag. 52, in Not.
3 Recitus de Musica, lib. I. pag. 29.
4 Nicom. lib. II. pag. 29.
6 Galilei, 129.
Mersennus says that by means of his friends Naundè and Gaffarel, he had obtained from Rome, and other parts of Italy, drawings of sundry ancient instruments from coins and marbles; among which many he has given, are those of the lyre; the first is apparently a part of a tortoise shell, the other is part of the head with the horns of a bull.

The above-cited authors mention also a Plectrum, of about a span in length, made of the lower joint of a goat's leg; the use whereof was to touch the strings of the lyre, as appeared to Galilei by several ancient bass-reliefs and other sculptures discovered at Rome in his time.

Kircher has prefixed as a frontispiece to the second tome of the Musurgia, a representation of a statue in the Matthei garden near Rome, of Apollo standing on a circular pedestal, wherein are carved in basso relievo a great variety of ancient musical instruments, but the most perfect representation of the lyre is the instrument in the hand of the above statue, which is of the form in which the lyre is most usually delineated.

Vide Musurg. tom. I. pag. 536.

The pipe, the original and most simple of wind instruments, is said to have been formed of the Shank-bone of a crane, and the invention thereof is ascribed to Apollo, Pan, Orpheus, Linus, and many others. Marsyas, or as others say, Silenos, was the

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A The bridge over which the chords are stretched.
B The chordotomeum, from which the chords proceed.
C The echo, made of brass, and affixed to the bridge to encurse the sound.
D The bridge as in the former figure.

Chap. II.

It is to be noted by Boetius, that there are many other inventions of the ancient composers, not immediate descendants of the above; who followed in their steps; for example, the diatessaron, as if Glareanus belief all the same, Basil expected it for the conversion of the music to the new style, as if the notation was not necessary; but others suppose it was a sign of the ancient style, and the second method, as if the notation was necessary; but others suppose it was a sign of the ancient style, and the second method, as if the notation was the most convenient way to express the old organ, as if the notation was the most convenient way to express the old organ, as if the notation was the most convenient way to express the old organ, as if the notation was the most convenient way to express the old organ, as if the notation was the most convenient way to express the old organ, as if the notation was the most convenient way to express the old organ, as if the notation was the most convenient way to express the old organ, as if the notation was the most convenient way to express the old organ, as if the notation was the most convenient way to express the old organ, as if the notation was the most convenient way to express the old organ, as if the notation was the most convenient way to express the old organ, as if

Those accounts which give the invention of the lyre to Mercury, agree also in ascribing to him a system adapted to it; though with respect to the nature of that system, as also to the number of strings of which the lyre consisted, there is great diversity of opinions; and indeed the settling the first of these questions would go near to determine the other. Boetius inclines to the opinion that the lyre of Mercury had only four strings; and adds, that the first and the fourth made a diapason; that the middle distance was a tone, and the extremes a diapente. Zarlino, following Boetius, adopts his notion of a tetrachord, and is more particular in the explanation of it; but his words are as follows:—From the first string to the second was a diatessaron or a fourth.
AND PRACTICE OF MUSIC.

CHAP. II.

'S from the second to the third was a tone; and from
'the third to the fourth was a diatessaron; so that the
'first with the second, and the third with the fourth,
'contained a diatessaron; the first, with the third,
'and the second with the fourth, a diapente or fifth.'
Admitting all which, it is clear that the first and
fourth strings must have constituted a diapason.

6 Trite

8 Lychanos

9 Parhypate Meson

12 Parhypate Hypaton

4

It is to be observed that the above diagram is used
by Boeotius, and is adopted by Zarlino, Kircher, and
many other writers; * but that though the application
of the letters C G F C in one edition of
Boeotius, is plainly intended to show that the strings
immediately below them were supposed to corre-
respond with those notes in our system, yet the authors
who follow Boeotius have not ventured to make use of
them; and indeed there is great reason to reject
them; for in the earlier editions of Boeotus de Musica,
the diagram above given is without letters. It seems
as if Glareanus, who assisted in the publication of the
Basil edition of that author, in 1570, thought he
should make the system more intelligible by the
addition of those letters; but there is no ground to
suppose that the Mercuerian lyre, admitting it to con-
sist of four strings, was so constructed.

Bontempi, an author of great credit, relying on
Nicomachus, suspects the relation of Boeotius, as to
the number of the strings of the Mercuerian lyre; and
farther doubts whether the system of a diapason, as
it is above made out, did really belong to it or not;
and indeed his suspicions seem to be well grounded;
for, speaking of this system, he says that none of the
Greek writers say anything about it, and that the
notion of its formation seems to be founded on a dis-
covey made by Pythagoras, who lived about 500
years before Christ, of which a very particular rela-
tion will be given in its proper place; and farther to
shew how questionable this notion is, he quotes the
very words of Nicomachus before cited, concluding
with a modest interposition of his own opinion, which
is that the lyre of Mercury had three strings only,
and was thus constituted: †

G

Interval of a tone.

F

Interval of a hemitone.

E

However, notwithstanding the reasons of the above

* Vide Boeotus de Musica, lib. I. cap. 20. Kircher, Musurgia univer-
† Hist. Music. pag. 49.

author, the received opinion seems to have been that
the lyre consisted of four strings, tuned to certain
concordant intervals, which intervals were undoubt-
edly at first adjusted by the ear; but nevertheless
had their foundation in principles which the inventor
was not aware of, though what that tuning was, is
another subject of controversy. Succeeding musicians
are said to have given a name to each of these four
strings, which names, though they are not expressive of
the intervals, are to be adopted in our inquiry after a system:
'to the first or most grave was given the
name of Hypate, or principal; the second was
called Parhypate, viz., next to Hypate; the third was
called Paramete, and the fourth Neto, which signifies
lowest; it is observable here, that it seems to have
been the practice of the ancients to give the more
grave tones the uppermost place in the scale, con-
trary to the moderns, by whom we are to understand
all who succeeded the grand reformation of music by
Guido, in the eleventh century, of which there will
be abundant occasion to speak hereafter.

The several names above-mentioned, exhibit the
lyre in a very simple state, viz., as consisting of four
strings, having names from whence neither terms nor
intervals can be inferred.

|| HYPATE |
|---|---|---|
| | PARHYPATE | PARANE | NETE |

Those who speak of the lyre in the manner above-
mentioned, seem to imagine that its compass included
two diatessaron or fourths, which being conjoined,
extended to a seventh, differing from that of Boeotius,
in that his diatessaron, being separated by a tone,
took in the extent of an octave, and thereby formed
a diapason. They proceed to relate farther, that
Chorebus, the son of Atys, king of Lydia, added a
fifth string, which he placed between Parhypate and
Paramete, calling it, from its middle situation,
Mese; that Hyagnis, a Phrygian, added a sixth, which
he placed between Mese and Parhypate; this string
he called Lychanos, a word signifying the indicial
finger, viz., that on the left hand, next the thumb;
and lastly these writers, Terpander added a
seventh string, which he placed between Mese and
Paramete, and called Paramese: the lyre, thus im-
proved, included a septenary, or system of seven
terms, disposed in the following order:

|| HYPATE |
|---|---|---|
| | PARHYPATE | LYCHANOS |
| | Mese | PARAMES |
| | PARANE | NETE |

CHAP. II.

The system above exhibited was the Heptachord
Synnemnon of the Greeks; it consisted of two
tetrachords or fourths, conjoined, that is to say, the
middle term was the end of the one, and the begin-
ing of the other; and as the last string was added
... mo - ro e mo-ren - do, e mo-ren - do, e mo-ren - do
per voi mo - ro e mo-ren - do, e mo-ren - do, mo-rend' in vi - ta.
voi mo - ro, e mo-ren - do, e mo-ren - do, e mo-ren - do in mo - ro,
e mo-ren - do in vi - ta -
in vi - ta torno, in vi - ta torno, in vi - ta tor - no.
torno, e mo-rend' in vi - ta torno, in vi - ta torno.
vi - ta torno, in vi - ta torn' in vi - ta torn' in vi - ta torno.
torno, in vi - ta torno, in vi - ta torno, in vi - ta tor

Pietro Philippi.
per voi moro e rendo, e rendo, e rendo
voi moro, e rendo, e rendo, e rendo, e rendo in vita

in vita torno, in vita torno, in vita torno.

I toro, e rendo in vita torno, in vita torno.

in vita torno, in vita torno, in vita torno, in vita torno.

Pietro Philadelphia.
of those unnatural connexions of dissimilar times, which were the disgrace of music, left ample scope for invention. Influenced by that love of simplicity which is discoverable in all his works, he, in conjunction with Francesco Soriano, reduced the measures in the Cantus Eclesiasticius to three, namely the Long, the Breve, and the Semibreve.

* Vite 1 Canto Eclesiastico da D. Maria Ercole. In Modena, 1462, pag. 2.
The musical characters hitherto spoken of, were calculated not only for vocal performance, but were applicable to every instrument in use after the time of inventing them, excepting the lute, which, for reasons best known to the performers on it, had a series of characters appropriated to that and others of the same class, when or by whom these characters were invented is not known. This kind of notation, which is by certain letters of the Roman alphabet, is called the Tablature, the first intimations of which are to be met with in the Musurgia of Ottomar Auscinus. The Pronimo de Galleto is in the title-page called a Dialogue sopra l’arte del bene intavolare: this kind of tablature differs from the other, the author, according to the manner of the Italians, as Merseus says, making use of numbers instead of letters, and of straight or hooked lines instead of notes.*

Merseus says that several skilful men had laboured to improve the Tablature, but yet intimates that they affected to make a mystery of it, from whence he infers that diversity of notation between them. He adds that Adrian Le Roy is the only one who has in truth given to the world the precepts of the Tablature.† This man was a bookseller at Paris, and wrote the book which Merseus above alludes to, with the title of 'Briefe et facile Instruction pour apprendre la Tablature a bien accorder, contredire, et disposer la Main sur la Guitare,' which, together with another book of his of the same kind, intitled 'Instruction de partir toute Musique des huit divers Tons en Tablature de Luth,' were published about 1570, with a recommender's preface by one Jacques Gohory, a musician, and a friend of the author.

This being the first book of the kind ever published, it was esteemed a great curiosity, and as such was immediately on its publication translated into sundry languages; that into the English has only the initials F. K. for the name of the translator, and was printed by John Kingston in 1674. The first of these books exhibits the lute in this form: —

\[ \text{b c d e f g h i j} \]

The lute which Le Roy treats of, is supposed to consist of six strings, or rather eleven, for that the five larger are doubled, and in the Tablature the stave of five lines answers to the five upper strings of the instrument, the lower or base string it seems being sufficiently denoted by its proximity to the fifth string, signified by the lowest line of the stave. The frets come next to be explained: these are small strings tied about the neck of the lute at proper distances, eight in number, and figured by the letters b c d e f g h i; § the letter a is omitted in the above series, forasmuch as wherever it is found the string is to be struck open. The general idea of the tablature therefore is this, the lines of the stave give the chords respectively, and the letters the points at which they are to be stopped, and consequently the notes of any given composition, the instrument being previously tuned for the purpose, as the precepts of the lute require.

As to the characters for time used in the tablature, * Of Instrumentis Harmonicis, lib. I. prop. xviii. pag. 24.
† Ibid.
‡ The above figure represents the lute in its original form, but the many improvements made in this instrument make it necessary to remark that the lute, simply constructed as this is, is called the French lute; the first improvement of it was the Theorbo or Cithara Bijuga, so called as having two necks, the second or longest whereof sustains the four last rows of chords, which give the deepest and gravest sounds. Its use is to play through bass, the accompaniment of the voice. Brosard intimates that it was invented in France by the Sieur Hottentan, and thence introduced into Italy. But Kircher gives a different account of the matter, saying that it received its name from a certain Napolitan who first doubled the neck of the Testudo or lute, and added several chords to it. He says that the author of this improvement, with a kind of pun, gave to this instrument the name of Theorbo, from its near resemblance to a tenor so called, in which the violers of Italy were wont, as in a mortar, to pound perfumes. Kircher adds, that Hieronymus Kappinger, a noble German, was the first that brought the Theorbo into repute, and that in his time it had the preference of all other instruments.
§ It seems that the use of the small letters of the alphabet in tablature was at first peculiar to the French. The Italians and other nations in stead thereof making use of cyphers and other characters. Le Roy, in his book, page 34, notes the use of letters for the purpose, as the precepts of the lute require.
AND PRACTICE OF MUSIC.

The Supplement is of a miscellaneous nature, for it is a collection of many opinions and remarks, for the use of a musician. It contains also 23 chapters, each of which is divided into three sections, one of which is called the "Muses," another the "Harmonics," and the third the "Analysis of Sound." The first section is devoted to the theory of music, the second to the practice of music, and the third to the history of music.

In the second section of the Supplement, the author has attempted to introduce the system of dissonance and consonance as it was known in Aristotle's time. He has also attempted to give some idea of the nature of music, as it was understood by the ancients, and to point out the distinctions between the different kinds of music.

In the third section, the author has attempted to give some idea of the history of music, and to point out the different schools of music, and the different kinds of music that have been developed in different parts of the world.

In conclusion, the author has attempted to give some idea of the future of music, and to point out some of the tendencies that are likely to be developed in the future.
Harmonics to have reviewed the controversy with
which in the opinion of Zarlinno and his adherents upon
the following in debate, who says that nature pays no regard to the convenience of
his system, as in particular reason,
or Aristoxenus with the division of
who play on the lute, it does by no means follow
everyone of Aristoxenus may for particular reasons
the present instance, is the most natural and easy to sing, which follows
from the observed, is the greatest numbers, as is experienced when good voices sing several
who, as they were for the tones and a semitone, but
their practice, had adopted
The system which consists of a greater and lesser tone,
that of the ear, system which consists of different semitones, and other just intervals both consonant
with that of the ear, is the best of all; and that this is very nature of the
all, and that this is very nature of the
resonant, is the imagination, the instruments, and the understanding
provided experiments are made use of for an accurate
which, by Des Cartes on the question which of all others is
The scale which Des Cartes, entitled De Gradibus sine Tonis musicis,
the diatonic division of the diapason, are deductible from the chapter
upon the first publication of 'Opere del Zarlinno,'
unwarrantable degree of
work, intitled 'Dialogo moderna,' he takes great
large degree of Zarlinno had
of the diatonic above-
in nature. The con-
is worthy of remark.
A innovator or corruptor of
whether or no Zarlinno was the first
of the diatonic instead of the
true, pag. 112, expressly asserts
who published in 1529 a folio
of the account has herein before
that the diatonic of his time
intense diatonic. This, Zarlinno,
not deny; but the truth of the
of his book, treats ex-
which he would hardly
The reduction
of a division into
by the Italians
into twelve semitones,
chronic general
of the diatonic division of the tetrachord

The author is
of the great credit; never-
The divisions of the lines a, b, c, d, e, &c., which give the proportions of 11 to 1, and 7 to 6, are irrational.

The fourth of the Ragionamenti directs the division of the monochord, and treats in general terms of the ancient system.

The fifth and last contains the sentiments of the author on the modes of the ancients, which, as little is advanced that is not to be found elsewhere.

The Supplmentum Musicae is dedicated to Pope Sixtus V.; the author states it: 'A declaration of the principal things contained in the two former volumes, and a formal defence of the author against the calumnies of his enemies.'

The ground of the dispute between Zarlino and his adversaries was principally this; Zarlino through the whole of the two former volumes, in his discrimination of the five species of the diatonic genus, rejects the diatonic diatonic of Ptolemy $\frac{3}{4} \frac{3}{4} \frac{3}{4}$, which indeed seems to be no other than the diatonic of Pythagoras himself, and prefers to it the intense or syntonous diatonic of Ptolemy, as it is called, $\frac{3}{4} \frac{3}{4} \frac{3}{4}$, as being the natural to the ear. This is in truth the Diatessaron of Didymus, for it was he that first distinguished between the greater and lesser tone, with the inference, that he places them in this order $\frac{3}{4} \frac{3}{4} \frac{3}{4}$, thereby giving to the lesser tone the first place in tetrachord, whereas Ptolemy gives it to the second, and in thus preferring the syntonous to the diatessaron, as Dr. Wallis observes, was followed by Kepler, Mersenne, Des Cartes, and others.

This, the Lutenists, who, as they were for the most part Aristoxeneans in practice, had another tuning, opposed. They contended for the tetrachord of two equal tones and a semitone, yet refused to abide a determination of the case by any other judgment than that of the ear.

At the head of these opponents of Zarlino stands Vincentio Galilei, a man of great learning and munificence, and who, though not a musician by profession, was deeply skilled in the science. He was a most exquisite performer on the lute, and was, as far as that division of Aristoxenian which is of most intense, and gave to the tetrachord a form of two whole tones. This person, who had been a disciple of Zarlino, published an excellent short examen of the Institution upon its first edition, intitled 'Discorso intorno all' Opera del l' Opera del diatessaron, which he criticises with an unanswerable severity; but in a subsequent work, intitled 'Discorso intorno alla musica antica delle moderna,' he pains to prove that the preference which is given to the syntonous species of the diatessaron, mentioned, had no foundation in nature; and in the quadripartite of Galilei in this dispute is worthy of notice.

He considers Zarlino as an innovator of opinion, and Dr. Wallis makes it a question whether or no Zarlino was not the first endeavoured to introduce the syntonous diatonic diatonic, and Galilei, in his Dialogue, pag. 11, says that Lodovico Fogliano of Modena, and who published the 'Toccata d' Intavolatura d' Organo,' was the first who discovered that the diatessaron, but the syntonous or intense diatonic, was not the diatonic, but the syntonous or intense diatonic, as in the Supplmentum, lib. III. cap. ii, seems to deny.

The matter is, that Fogliano, in the second session of the 'De utilitate toni majoris et minoris,' which have done, but with a view to establish that division which Zarlino afterwards contended for.

* Claudio Merulo, or Merula, of Correggio, was organist to the duke of Parma. He composed masses, psalms, and motets, and published 'Toccata d' Intavolatura d' Organo.' In Roma, appresso Simone Vesovio, 1598, fol.
syntonous or intense diatonic of Ptolemy. The figure above-mentioned is thus delineated by

Zarlino:

Chap. xlix. contains the author's sentiments of the ancient genera and their species, upon which he does not scruple to pronounce that the ancient division of them is vain and unprofitable.

The third part of the Istitutioni contains the elements of counterpoint, and directs how the several parts of a Cantilena are to be disposed. It contains also the precepts for the composition of fugue, whereon discoursing, the author makes frequent mention of Jusquin, Brumel, and other excellent composers; and celebrates, in terms of the highest respect, the excellencies of Adrian Willaert his master.
The Typus Clavium Signatarum of Lucas Lossius is in this form:

Lampadius, an author of the same class with those above-cited, and whose Compendium Musices is mentioned in a preceding page, gives the following character $\text{♯}$ as the signature for $\text{G sol re ut}$ in the series of superacutes; this is worthy of observation, for his Compendium was published in 1537, and it is the character in use at this day.

By the above types it appears that anciently five keys, or cliffs, as they are called, were made use of, whereas three are now found sufficient for all purposes. It may be said perhaps that $\Gamma$ and $\text{dd}$ were at no time necessary; but it seems that in order to imprint the place of the cliffs upon the memory of children, it was necessary in some way or other to tell them that the station of $\text{F}$ was a seventh above $\Gamma$, and that the other cliffs were a diapente distant from each other; this Lossius does in the following verses:

Linea signatas claves completit tur omnes
Mutuò distantes inter se per diapentem,
$\text{F licet ab } \gamma\mu\mu a \text{ distinguat septima tantum.}$

And Rhaw in these words:

Linea signatas sustentat silicit omnes,
Et distant inter se mutuo per diapentem.
$\text{F tamen ab } \gamma\mu\mu a \text{ distinguish septima quamvis.}$

They also severally exhibit the praxis of the intervals by the names on the minds of children. An example of this kind known Cantilena for the practice of the subsequent part of this was framed by Guido himself. It seems to be no better for it is not to be found in any contained in the Enchiridion the Compendium Musices, very little from that of Guido.

Claudius Sebastianus 1563 a book intitled Bellum, Mersuralis Cantus Regius, but a learned book.

Gioseffo Zarlino, of Crete, is theorist and practical musician 1540; from the greatness of reason to imagine that he is a learned profession; this is by the recommendation of Domenico betook himself to the Signory of Venice, but the office is maestro di cappella of St. Mark. He composed rejoicings at Venice upon the Lepanto, which was memorizing the world 1571 a theorist rather than a theorist than this they seem to have the science of music he is one of the writers of the modern era. In February 1599, as celebrated him among the

In the catalogue of the is made of two books, Dimostrazioni Harmoniche year 1571, and adorned with and the other printed 1588, and intitled...
THE SCIENCE

It seems that a kind of diminutive organ is the dead and wind-choke in a state of duration from which it is in an organ in the same case and in the same place, and among the theorists and players there are.

The makers of instruments, which in parallel to the passage are said to be an organ-maker and a reed-maker, the former being as a man of twenty or thirty with one or two pounds a year, and in the latter has an officer called Tuner of the Regal, whose business at this day is to keep the organ of the royal chapel.
AND PRACTICE OF MUSIC.

Book VIII.

Of diminutive portable instruments, formerly in use in many countries. One of the above figures represents the Sisaq or Sisak, the first of the bellows family, in an ancient Venetian published in a medical, and formed the edifice, a crown, and Bombarde, flutes of various descriptions, for which no other than those hereunder can be found, all of which are hereunder arranged according to their respective classes.

By the name of the first nothing more is meant than the black-pipe, Ruas in the German language signifying Black, and Peiff a Pipe. The word Krumpis is compounded of the adjective Krumpis, i.e. crooked, and horn, and signifies a horn, or small shawm; and it is said that the step in the organ called the Principal answers to it. Gams in the German language signifies the Sleeve, or wild goat; and this appellation denotes the German horn. Zupem are the small branches on the head of a deer, and therefore it is to be supposed that the instrument here called the Zupem is little better than a child's toy, or in short a whistle.

Luscinus gives the Krumpis in more artificial form, that is to say, with the addition of a reed, or something like it, at one end, the other being constricted to nearly a semicircle, with regular perforations, as here:

By the name of the first nothing more is meant than the black-pipe, Ruas in the German language signifying Black, and Peiff a Pipe. The word Krumpis is compounded of the adjective Krumpis, i.e. crooked, and horn, and signifies a horn, or small shawm; and it is said that the step in the organ called the Principal answers to it. Gams in the German language signifies the Sleeve, or wild goat; and this appellation denotes the German horn. Zupem are the small branches on the head of a deer, and therefore it is to be supposed that the instrument here called the Zupem is little better than a child's toy, or in short a whistle.

But for these, as also for the Platerpi, the lowest in position of the instruments above delineated, the bare representation of them must here suffice.

The Cornamus, or Bagpipe, is as in the German language very properly termed the Sackpipe, i.e. the Sack-pipe; its figure is thus given:

† The names and descriptions of these several instruments instruct us as to the nature and design of many steps in the organ, and what they are intended to initiate. To instance in the Krumpis, the two pipe organs, which they intended to imitate. To instance in the Krumpis, the two pipe organs, which they intended to imitate. To instance in the Krumpis, the two pipe organs, which they intended to imitate.
JOHANNES FROSCHIUS, a doctor of divinity, and prior of the Carmelites at Augsburg, was the author of the Opusculum Rerum Musicalium, printed at Strasburg in 1535, a thin folio, and a very methodical and concise book, but it contains little that can be said to be original.

ANDREAS ORNITHOPARCUS, a master of arts in the university of Meyning, was the author of a very learned and instructive treatise on music, intitled Micrologus, printed at Cologne in 1535, in oblong quarto. It is written in Latin, and was translated into English by our countryman John Douland, the celebrated Itenisten, and published by him in 1609. This work contains the substance of a course of lectures which Ornithoparcus had publicly read in the universities of Tubingen, Heidelberg, and Mentz. It is divided into four books, the contents whereof are as follow.

The first book is dedicated to the governors of the state of Lüneburg. The first three chapters contain a general division of music into mundane, humane, and instrumental, according to Boetius, which the author again divides into organical, harmonical, speculative, active, mensural, and plain music, and also the rudiments of singing by the hexacords, according to the introductory or scale of Guido. In his explanation whereof he relates that the Ambrosians distinguished the stations of the clafs by lines of different colours, that is to say, they gave to $F\;fa\;ut$ a red, to $C\;sol\;fa\;ut$ a blue, and to $bb$ a sky-coloured line; but that the Gregorians, as he calls them, whom the church of Rome follow, mark all the lines with

one colour, and describe each of the keys by its first letter, or some character derived from it.

In the fourth chapter he limits the number of tones to eight; and, speaking of the ambit or compass of each, says there are granted but ten notes whereas each tone may have his course, and for this reason he cites the authority of St. Bernard, but also that the licentious ranging of modern musicians has added an eleventh to each.

The fifth and sixth chapters contain the rules for solfaging by the hexacords, and for the modulation.

In the seventh chapter he speaks of the consonant and dissonant intervals, and cites Ambrosius Nelius and Erasmus to shew, that as the diapason is the natural compass of man's voice, all music should be confined to that interval.

In the eighth and ninth chapters he teaches to divide, and recommends the use of the Monochord by the help whereof he says any one may by himself learn any song, though never so weighty.

Chapter X. is intitled De Musica fissa, which he thus defines: 'Fained musicke is that which the Greeks call Synennemeton, a song made beyond the regular compass of the scale; or it is a song which is full of conjunctions.'

By these conjunctions are to be understood conjunctions of the natural and melle hexacords by the chord Synennemeton, characterized by $b$; and in this chapter are discernible the rudiments of transposition, a practice which seems to have been originally suggested by that of substituting the round, in the place of the square $b$, from which station it was first removed into the place of $E\;la\;mi$, and has since been made to occupy various other situations; as has also the acute signature $g$, which although at first invented to perfect the interval between $l\;mi$ and $f\;fa\;ut$, which is a semidiapente or imperfect fifth, it is well known is now made to occupy the place of $G\;sol\;re\;ut$, $C\;sol\;fa\;ut$, and other chords.

The eleventh chapter treats of transposition, which the author says is twofold, that is to say, of the song and of the key, but in truth both are transpositions of the song, which may be transposed either by an actual removal of the notes to some other line or space than that in which they stand, or by the removal of the clafs to some other line, whereby giving by elevation or depression to each note a different power.

The ecclesiastical tones are the subject of the twelfth and thirteenth chapters of the first book: in these are contained rules for the intonation of the Psalms, in which the author takes occasion to cite a treatise of Pontifex, i.e. pope John XXII, who it seems wrote on music, and an author named Michael Gallicore de Muris, a most learned man, author of certain rules of the true order of singing.

In treating of the tones Ornithoparcus follows her

An Exercise of Ficta Musicke.

1. That the use of the tetrachord synennemeton, or rather of its characteristic $b$ round, was to avoid the tritone or superfluous fourth between $F\;fa\;ut$ and $b\;mi$, must appear upon reflection, but this author has made it apparent in the following, which is the fourth of his rules for ficta music.
Having thus explained the names and characters of the musical notes, the author proceeds to shew the use of the lines and spaces, which he does in very few words; but as sufficient has been said on that subject by Guido himself, and the substance of his doctrine is contained in an abstract of his own work herein-before given, what this author has said upon it is here purposely omitted. He mentions, though without ascribing it to Guido, the invention of the hand for the instruction of boys, and, taking the left for an example, he directs the placing ut at the end of the thumb, and the other notes in the places following:

---

The diagram shows hand with various symbols and notes on the fingers and palm, indicating the corresponding musical notes and their positions on the hand.
Super. E. Frick

Frederic I. Tarkington
A GENERAL HISTORY
OF THE
SCIENCE AND PRACTICE
OF
MUSIC,
BY
SIR JOHN HAWKINS.

SUPPLEMENTARY VOLUME OF PORTRAITS.

LONDON: NOVELLO, EWER & CO.,
1, BERNERS STREET (W.), AND 80 & 81, QUEEN STREET (E.C.)
BOSTON, NEW YORK, AND PHILADELPHIA: DITSON & CO.
1883.
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Sir John Hawkins.

From an Original Picture by I. Roberts, in the Music School, Oxford.
SIR JOHN HAWKINS.

From an Original Picture by R. Roberts, in the Music School, Oxford.
GUIDO ARETINUS A BENEDICTINE MONK, HAVING REFORMED THE SCALE OF MUSIC AND INVENTED A NEW METHOD OF NOTATION, COMMUNICATES HIS IMPROVEMENTS TO POPE JOHN XX, WHO INVITES HIM TO ROME AND BECOMES HIS DISCIPLE.
PHILIPPUS DE MONTE BELGA D.D.
MAX. II ET RODOLPH. II ROM. IMP. CHORI MUSICI PRÆFCTUS.
METROPOL. ECCLESÆ CAMERACENSIS CANONICUS ET THESAURARIUS.
ÆTATIS SÆÆ LXXII A.D. MDXCV.
A GENERAL HISTORY
OF THE
SCIENCE AND PRACTICE
OF
MUSIC,
BY
SIR JOHN HAWKINS.
A NEW EDITION,
WITH THE AUTHOR'S POSTHUMOUS NOTES.
VOL. II.
LONDON:
NOVELLO, EWER & CO., 1, BERNERS STREET (W.), AND 35, POULTRY (E.C.)
NEW YORK, J. L. PETERS, 843, BROADWAY.
1875.
THOMAS MORLEY, one of the gentlemen of queen Elizabeth's chapel, the author of a well known treatise on the subject of practical music, was a disciple of Bird, for whom he ever entertained the highest reverence. He obtained a bachelor's degree in 1588, and was sworn into his place in the chapel July 24, 1592; he was the author of Canzonets or little short songs to three voices, Lond. 1593. The first book of Madrigals to four voices, Lond. 1594. Canzonets or little short Airs to 5 or 6 voices, Lond. 1595. Madrigals to 5 voices, Lond. 1595. Introduction to Music, Lond. 1597. The first book of Aires or little short Songs to sing and play to the lute with the bass viol, Lond. 1600. And the first book of Canzonets to two voices, Lond. 1605, and 1619. He also composed divine services and anthems, the words of some whereof are printed in James Clifford's Collection of divine services and anthems usually sung in cathedrals.* A service for the burial of the dead of his composition, the first of the kind, to the words of our liturgy, is printed in Dr. Boyce's Cathedral Music, vol. I. He also collected and published madrigals, entitled the Triumphs of Oriana, to five and six voices, composed by divers authors, Lond. 1601, and a set or two of Italian madrigals to English words; but the most valuable of all his works is his Plaine and easie Introduction to practical Musick, so often referred to in the course of this work, and of which an account is here given.

This valuable work is divided into three parts, the first teaching to sing; the second treating of Descant, with the method of singing upon a plain-song; the other of composition in three and more parts. Each of the three parts of this book is a several and distinct dialogue, wherein a master, his scholar, and a person competently skilled in music, are the interlocutors; and in the course of their conversation so many little particulars occur relating to the manners of the times, as render the perusal of the book in a great degree entertaining to those who are unacquainted with the subject of it; the truth of this observation will appear from the very introduction to the work, which is as follows:—

* Polymathes.
* Philomathes.
* Master.

* Polymathes. Staye brother Philomathes, what haste? Whither go you so fast? Philomath. To seek out an old friend of mine. Pol. But before you goe I praine you repeat some of the discourses which you had yesterday at Master Sophobulus his bankeft, for commonly he is not without both wise and learned guesites. Phi. It is true indeed, and yesternight there were a number of excellent schollers, both gentlemen and others: but all the propose which was then discoursed upon was musique. Pol. I trust you were contented to suffer others to speake of that matter. Phi. I would that had been the worst; for I was compelled to discover mine own ignorance, and confess that I knewe nothing at all in it. Pol. How so? Phi. Among the rest of the guesites by chance Master Amphitron came thither also, who falling to discourse of musique, was in an argument so quickly taken up and hotly pursued by Eudoxus and Calergus, two kinsmen of master Sophobulus, as in his own art he was overthrown, but he still sticking in his opinion, the two gentlemen requested me to examine his reasons and confute them, but I refusing, and pretending ignorance, the whole company condemned me of discuresse, being fully persuaded that I had been as skilfull in that art as they took me to be learned in others; but supper being ended, and musique bookes according to the custome, being brought to the table, the mistress of the house presented mee with a part, earnestly requesting me to sing, but when, after many excuses I protested unfeignedly that I could not, everie one began to wonder, yea some whispered to others, demanding how I was brought up: so that upon shame of mine own ignorance I goe nowe to seek out mine old friende master Gnorimus, to make myselfe his schollar. Pol. I am glad you are at length come to be of that mind, though I wished it sooner, therefore goe, and I praine God send you such good successse as you would wish to yourself; as for me, I goe to heare some mathematical lectures, so that I thinke about one time wee may both meete at our lodging. Phi. Fare-
NOVELLO, EWER AND CO.,
TYPOGRAPHICAL MUSIC AND GENERAL PRINTERS,
1, BERNERS STREET, LONDON.
And in truth I myselfe thought sometimes they would have gone to round buffets with the matter, for the deservent booke was made angels, they yet find more. But to say the verite truth, their partised had a very good sight, especially for Polyphons had a very good intenation for his trelles deservent, but very bad appearance, for his voice was the worst that ever I had heard; and though of others he was esteemed very good in the kind of himself; for if one had named him then he would say in a vaine glory of his own sufficien

he would say in a vaine glory of his own sufficien

trush, rush, for these were his words, he is a proper

man, but he is no descantar, there is no stiffe
touch of teaching him, and except he

hath descantar.

In the course of his directions for composing and setting of songs, Morley takes occasion to censure perfect concords of one kind in succession, a practice which he loudly condemns, and says of Fairfax, Taverner, Sheppard, Mundy, White, Parsons, and Bird, that they never thought it greater sacrilege to spurn against the image of a saint than to take two perfect chords of one kind together.

Speaking of the several kinds of composition practised in his time, Morley gives the first place to the motet.

Next to the motet he places the madrigal, for the stumology of which word he says he can give no reason. He says it is a kind of music made upon songs and sonnets, and that its nature is artificial, and, to men of understanding, most delightful; and would not be so much disallowable if the poets who compose the ditties would abstain from some obscenities which all honest ears abhor, and from some such blasphemies as no man, at least who has any hope of salvation, can sing without trembling.

He then enumerates the several kinds of composition and air practised by the musicians of his time, mention whereof will be made in a subsequent chapter.

It is to be remembered that the whole of this work of Morley is in dialogue, and that by the master, who is one of the interlocutors in it, he means to represent himself, who having sufficiently instructed his scholars dismisses them.

The dialogue being ended there follows what the author calls the Peroratio, in which he discovers much learning; in it he says that had it not been for Boetius, the knowledge of music had not yet come into our western part of the world, adding this as a reason, the Greek tongue lying as it were dead under the barbarism of the Gothis and Hunnes, and musicke buried in the bowels of the Greekke works of Ptolomeus and Aristoxenus; the one of which as yet hath never come to light, but lies in

* A. E. they flew about their ears as if they had wings.

† See an explanation of this word in page 383 of this work, in a note.

‡ See the conjectures of various authors concerning it in page 333 of this work, in a note.

§ Fredeick Beрausis, con-rector of the college of St. Clare, which musicke was published about the year 1593.

++ After this character of the book a particular account of it will hardly be wished for; there is a great partie with the tablature, the first for the lute, the second for the harpsichord. Orpharion, and the note of the Bandore, concerning which it may not be amiss here to mention first of the Orpharion. He is in the following form; and is thus described by the author:

'The Orpharion is stringed with thelongleftrightarrow', of the lute; lute is strung with gut strings, by reason of which manner of strings; the Orpharion hath no pitch, but it is seldom that any intone; Orpharion doth pass the entire voice M, yet those that are singing will have their pleasure make use of the stops.'

Among the lessons contained in the book of Orpharions, there is nothing usual for the student, Bucklins Pound, which is the truest note, and hath no other than that tune now called the Lutters' Pound, and that which is in the book of songs, and one of the songs in the Lutters' Pound. The original composer of it is supposed to be Francis Cutting.

As to the Bandore, the figure whereof is also given in the foregoing page, the author says it is easy to play on, and is both convenient for filling either in consort alone. He adds that the manner of playing will differ a little from the lute and orpharion, but that the strings are of wire, like those of the orpharion, or of silver.
But each shade and each conscious bow'r, when I find
Where I once have been happy, and she has been kind;
When I see the print left of her shape in the green,
And imagin the pleasure may yet come again;
O then 'tis I think no joys are above
The pleasures of love.

While alone to myself I repeat all her charms,
She I love may be lost in another man's arms,
She may laugh at my cares, and so false she may be,
To say all the kind things she before said to me;
O then 'tis O then that I think there's no hell
Like loving too well.

But when I consider the truth of her heart,
Such an innocent passion, so kind without art,
I fear I have wrong'd her, and hope she may be
So full of true love to be jealous of me:
And then 'tis I think that no joys are above
The pleasures of love.

No. 33.—The tune to the Sendango, a famous dance of the Spaniards.

No. 34.—A tune for a rope-dance in a singular style, by Mr. John Eccles.
APPENDIX.
A COLLECTION OF

FAC-SIMILES, &c.,

OF

ANCIENT MANUSCRIPTS,

FORMING

APPENDIX, Nos. 35 TO 57.
Musical Fragment from Pindar, and its transcript in modern notation.
### Table of Greek Musical Characters

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*Appendix No. 37 will be found on the previous page.*
No. 38, see page 144.

Greek Musical Notation from a Manuscript of the eleventh century.
No. 39, see page 146.

Initial page from a Greek ritual, found in Buda.

No. 40, see page 146.

Final page of a Greek ritual found at Buda.
Benedicta et venerabilis es virgo maris

a que tine facta pudoris in necantia el

cavar calvato us Ab urvo om ac om

ad gentem quem tuus non capre

or om bis in tua se clau sit ut eura

tactus homo sit prca ac ya om om

Specimen of Manuscript with thick lines to point out the place of the C & F clef.
AND PRACTICE OF MUSIC.

Specimen from Martini.

No. 47, see page 169.

Céli celôv laudâte déum

Persece grex supmisst infus miß mi ruit ut
Persece grex supmisst infus miß mi ruit tu is

Popule me us qd secuart &c.

Popule me us quidc reauet ut

Desiderum anime eum tribuiti a &c.

Incipunt: kiae leg perci

culm annu canende

Per redemptor misericordias kvr

From the Library of Bennet College, Cambridge.

Greek Hymn from the Library of Jesus College, Oxon.
N.B.—Pages 1 to 486 are in Vol. I.—Pages 487 to end are in Vol. II.
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**Conclusion**

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**Appendix**

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**Endnote**

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