THE

CYCLOPÆDIA;

or,

Universal Dictionary

of

ARTS, SCIENCES, AND LITERATURE.

PLATES. VOL. III.

HYDRAULICS—NAVAL ARCHITECTURE.
THE

CYCLOPAEDIA;

OR,

UNIVERSAL DICTIONARY

OF

Arts, Sciences, and Literature.

BY


WITH THE ASSISTANCE OF

EMINENT PROFESSIONAL GENTLEMEN.

ILLUSTRATED WITH NUMEROUS ENGRAVINGS,

BY THE MOST DISTINGUISHED ARTISTS.

PLATES. VOL. III.

HYDRAULICS — NAVAL ARCHITECTURE.

LONDON:

PRINTED FOR LONGMAN, HURST, REES, ORME, & BROWN, PATERNOSTER-ROW,

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1820.
HYDRAULICS.

HYGROMETER.

De Lucæ Whalebone Hygrometer.

Fig. 8.

Saßuwé.

Fig. 7.

De Lucæ.

Fig. 6.

Forsteræ Hygrometer.

Fig. 11.

Hungarian Machine.

Fig. 10.

Kateræ Hygrometer.

Fig. 12.

Published as the Act directs, 1820, by Longman, Hurst, Rees, Orme, & Brown, Paternoster Row.
HYDRAULICS

PUMPS.

Cap. Jekyll's improved Ships Pump.

PLATE XV.
IRON MANUFACTURE.

M. Smeaton's design for the Machinery of the Hammer at Kilnhurst Forge.

Fig. 1. Elevation in Front.

Fig. 2. Elevation Sideways.

J. Harvey Jun'delin.

Published as the Act directs, 1815, by Longman, Hurst, Reed, Orme & Brown, Paternoster Row.

Engraved by Wilson Lowry.
IRON MANUFACTURE.

ROLLERS for making BAR IRON.

Fig. 1. Elevation. Fig. 2. Rollers for square bars.

Fig. 3. Plan. Fig. 4. Rollers for flat bars.

Scale of Feet.

Plate Roller.

J. Forrey delin.

Published as the Act directs, 1824. By Longman, Hurst, Rose, Orme & Brown, Paternoster Row.

Engraved by W. Low.
IRON MANUFACTURE.

Elevation. Fig. 2.

See ROLLING MILL and IRON.

Scale of Feet.

Elevation. Fig. 3.

Published, as the Act directs, this 1st by Longman, Hurst, Rees, Orme and Brown, Paternoster Row, London.
LAMPS.

Published as the Act directs 1784 by Longman, Hurst, Rees, Orme & Brown, Paternoster Row, London.
LAMPS.

Hydro-Pneumatic Lamp by R. W. King.

Fig.1.  Fig.2.  Fig.4.  Fig.5.

M' Barton's Lamp.

Fig.3.

Porter's Automaton Lamp.

Fig.6.  Fig.7.  Fig.8.
LIGHT HOUSE.

LIGHT HOUSE on the Eddystone Rock.
MAGNETISM.

VARIATION COMPASS.

Fig. 17.

Fig. 19.

Fig. 20.

Fig. 21.

Fig. 22.

Published in the Act direct to Noss, by Longman, Hirst, Earl & Orme, Paternoster Row.
MAGNETISM.

Dipping Needle made by Mr. Nairne for the Board of Longitude, on the Plan of the Rev. Mr. Mitchel.
MAGNETISM.
MAGNET.

Fig. 1.

Fig. 2.

Fig. 3.

Fig. 4.

Fig. 5.

Fig. 6.

Fig. 7.

Fig. 8.

Fig. 9.

Fig. 10.

Published as the Act directs, 1809, by Longman, Hurst, Rees, Orme, and Brown, Paternoster Row, London.
Mechanics.

Center of Friction, Center of Gravity &c.

Published as the Act directs, July 1, 1807; by Longman, Hurst, Rees and Orme, Paternoster Row.
MECHANICS.

CENTER OF GRAVITY.

Published as the Act directs, June 1, 1817; by Longman, Hurst, Rees & Orme, Paternoster Row.

Engraved by Wilson Lacey.
MECHANICS.

CENTER OF GRAVITY.

Fig. 41.

Fig. 42.

Fig. 43.

Fig. 44.

Fig. 45.

Fig. 46.

Fig. 47.

Fig. 48.

Fig. 49.

Fig. 50.

Fig. 51.
MECHANICS.

CENTER OF GYRATION, OSCILLATION &c.

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Published as the Act directs, July 1, 1807; by Longman, Hurst, Rees & Orme, Paternoster Row.

Engraved by Wilson Lowry.
MECHANICS.

CENTER OF OSCILLATION AND CENTER OF PERCUSSION.

Fig. 61.

Fig. 62.

Fig. 63.

Fig. 64.

Fig. 65.

Fig. 66.

Fig. 67.

Fig. 68.

Fig. 69.
MECHANICS.

CENTER OF POSITION, OF PRESSURE, OF ROTATION &c.

Published as the Act directs, July 1, 1807; by Longman, Hurst, Rees & Orme, Paternoster Row. Engraved by Wilson Lowry.
MECHANICS.

CENTRIFUGAL MACHINE AND CENTROBARYC METHOD.

Published as the Act directs, Augst 5, 1807, by Longman, Hurst, Rees & Orme, Paternoster Row.

Engraved by Wilson Lowry.
MECHANICS.

COACH.

View of the fore wheels of a Crane necked Carriage.

Fig. 1.

M. Jacobs' contrivance for the fore wheels of a coach.

Fig. 2.
MECHANICS.

COMB MAKING.

PLATE XV.
MECHANICS.

CRANES.

by M. Ferguson.

Fig. 1.

Fig. 2.

Published as the Act directs, 1812, by Longman, Hurst, Rees, Orme & Brown, Paternoster Row.

Engraved by Wilson Lowry.
M. Smeaton's design for a crane, for the Wool Quay, Custom House, London. 1789.

Scale of Inches.
MECHANICS.

DIRECTION of Motion.

Fig. 3.

Direction line of

Fig. 6.

Fig. 5.

Fig. 4.

Fig. 2.

Fig. 1.

McHill's Machine for DRAWING out Ships Bolts.

PLATE XXIII.
MECHANICS.

DRILLS.

Fig. 1.  Fig. 2.  Fig. 3.  Fig. 4.

Fig. 5.  Fig. 6.  Fig. 7.  Fig. 8.

Fig. 9.

DRILLING MACHINES.

Published at the Act Direct, 1811, by Longman, Hurst, Bow & Orme, Paternoster Row.

Engraved by Wilson Lowry.
MECHANICS.

DYANOMETERS.

FOR MEASURING THE FORCE OF DRAUGHT.

M. M. Dougles.

Fig. 1.

M. Salmons contrivance for determining the force required to work a Mill.

Fig. 2.

M. Salmons Dynamometer.

Published at the Act Direct. Shop, by Longman, Hurst, Rees & Orme, Paternoster Row.

Engraved by Wilson Lowry.
MECHANICS.
EXPANDING RIGGERS.

Fig. 6.

Fig. 7.

Fig. 8.

Published as the act directs. 1842, by Longman, Hurst, Rose, Orme & Brown, Paternoster Row, London.
MECHANICS.

FRICITION AND PULLING MILL.

Note, these Stocks are for Scouring; for Milling cloth the trough a u is differently formed, see Wotton.

Published as the Act directs, 1813, by Longman, Hurst, Rees, Orme & Brown, Paternoster Row.
MILITARY MANŒUVRES.

Published as the Act directs, Aug. 17, 1809, by Longman & Reeve, Paternoster Row.

Engraved by Wilson Bow.
MILITARY MANŒUVRES.

PLATE I.

Published as the Act directs, Aug. 1st, 1804, by Longman & Rees, Paternoster Row.

Engraved by Wilson Lee.
13th Manoeuvre.

12th Manoeuvre.

10th Manoeuvre.

8th Manoeuvre.

Published as the Act directs Nov. 3, 1804, by Longman & Reeve, Paternoster Row.

Engraved by Wilson Lowry.
MILITARY MANŒUVRES.

18th Manœuvre.

19th Manœuvre.

"... as the Act directs. March 1, 1806. by Longman, Hurst, Rees & Orme, Paternoster Row."

Engraved by Wilson Lowry.
## Ancient Arithmetical Characters

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<th>III</th>
<th>IV</th>
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<td>Characters of Al Sephadi</td>
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<td>3</td>
<td>4</td>
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<tr>
<td>The same in the Modern Notation</td>
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<td>4</td>
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<td>7</td>
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Published as the Act directs, also, by Longman, Hurst, Rees, Orme & Brown, Paternoster Row.
MISCELLANY.
PLATE COINAGE.

Fig. 2. Milling.

Fig. 4.

Fig. 3.

MISCELLANY.
COPYING.

Fig. 1. Coinage.

For Fig. 4, see the next Plate.

Fig. 3.

Fig. 2.

Published as the act directs, this by Longman, Hurst, Rees, Orme & Brown, Paternoster Row, London.
Fig. 7. Similar Spots

Fig. 9. Dornack

Fig. 8. Dissimilar Spots

Fig. 10. Damity

Fig. 11. Damask

Published as the Act directs, atrop, by Longman, Hurst, Rees & Orme, Paternoster Row.
MISCELLANY.
DIAGONAL MOTION.
Dividing and Cutting Engine.

PLATE 11.
MISCELLANIES.

Mr. Marshall's Secret Escutcheon for a Key Hole.

Fig. 1.

Fig. 2.

Self-acting Extinguishers.

Fig. 9.

Fig. 10.

Published as the Act directs, 1818, by Longman, Hurst, Rees and Orme, Paternoster Row.

Engraved by Wilson Leary.
MISCELLANY.

Apparatus for restoring those DROWNING to life.

Fig. 1.

Fig. 2.

Respiration Bellows

Fig. 5.

Fig. 4.

Fountain Pen. Fig. 4.

Fountain Pen. Fig. 4.

Foundry of Bells.

Fig. 1.

Foundry of Letters or Types.

Upper half of Mould. Fig. 3.

Under half of Mould. Fig. 7.

Flat Gauge

Italic Gauge

A Type when cast
MISCELLANY.

GAS LIGHTS

Fig. 1.

M' Clegg's Apparatus.

Fig. 2.

Fig. 3.

Dr' Standilffe's Apparatus.

Fig. 4.

Gas apparatus by M'C. Cooke.

Fig. 5.
GONIOMETER
by D. Wellaston.

The position of a surface $ab$ is determined by the place of an image seen by reflection.

If the surface $bc$ be turned so as to show the same image in the same place it must have moved through an angle $d\, bc$, the supplement to $a\, bc$. 
### Monograms, &c.

**Monograms used by the French Engravers**

<table>
<thead>
<tr>
<th>Monogram</th>
<th>Name</th>
<th>Notes</th>
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<tr>
<td>WR</td>
<td>Wendel Reich</td>
<td></td>
</tr>
<tr>
<td>P</td>
<td>Jean Daret or Daret</td>
<td>2 Marks</td>
</tr>
<tr>
<td>DI</td>
<td>Noël Garnier</td>
<td></td>
</tr>
<tr>
<td>noe 8</td>
<td>Michael Lasne</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>Leonard Gaultier</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>Pierre Woeirot or Bois le Due</td>
<td>2 Cyphers</td>
</tr>
<tr>
<td>WB</td>
<td>The Woodcuts of P. Woeirot</td>
<td></td>
</tr>
<tr>
<td>B DB</td>
<td>Solomon Bernhard</td>
<td>2 Marks</td>
</tr>
<tr>
<td>B</td>
<td>René Boivin</td>
<td></td>
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<tr>
<td>PP</td>
<td>Jacques Perisin or persinus</td>
<td>2 Marks</td>
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<tr>
<td>FF</td>
<td>Francis Perrier</td>
<td>2 Cyphers</td>
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<td>PB</td>
<td>Pierre Brebiotte</td>
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<td>DF</td>
<td>Jerome David</td>
<td>3 Cyphers</td>
</tr>
<tr>
<td>HY</td>
<td>Pierre Daret</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>Stéphan du Perac</td>
<td>3 Marks</td>
</tr>
<tr>
<td>SPF</td>
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<td>S P F S P S D</td>
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<td>A</td>
<td>Antoine Garnier</td>
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<td>G</td>
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<td>E</td>
<td>Jean Cuvay</td>
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<td>Z</td>
<td>Dominique Barrière</td>
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<td>Sébastien Voutillement</td>
<td></td>
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<td>V</td>
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<td>P</td>
<td>Pierre Lombart</td>
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<td>DL</td>
<td>Nicolas de Larmessin</td>
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*Published May 1st 1808 by Longman & Co.*
## Monograms &c. used by the German Engravers

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<td>Martin Schoen</td>
<td>1535</td>
<td>Hans Schauflein Sen.</td>
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<td>B &amp; S</td>
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<tr>
<td>H &amp; I</td>
<td>Sandrart's</td>
<td></td>
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<tr>
<td>X &amp; L</td>
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<td>Hans Schauflein Jun.</td>
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<td>Albert Alteker</td>
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<td>A G</td>
<td>Albert Durer</td>
<td>2 Marks</td>
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<td>H B</td>
<td>Hans Holbein</td>
<td>2 doubtful marks</td>
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<td>Sigismund Holbein</td>
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<td>Lucas Crenach</td>
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<tr>
<td>I A F</td>
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### MONOGRAMS, &c.

*used by the GERMAN Engravers.*

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<td>K</td>
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</tr>
<tr>
<td>W</td>
<td>Wolfgang Kilian</td>
<td></td>
<td>L</td>
<td>Lucas Kilian</td>
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<td>E</td>
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<tr>
<td>K</td>
<td></td>
<td></td>
<td>E</td>
<td>Barthesenew Kilian</td>
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</table>

MONOGRAMS, \
used by the GERMAN Engravers.

Plate III.

Matthew Morian 
3 Marks

CI WH WE WB.
Christopher Jegher 
Wenceslaus Hollar The mark used 
by Hollar at Prague 
John William Bauer

CL GL GC 
Geraint Lainsie 
1 Ciphers

JK AH 
John Ulric Knuth 
Andreas Meyer 
John James Theurnerson

DMF SF DM RMF
Dirck Meyer 
3 Marks 
Rodolph Meyer

A§ ANO 
Adrian Van Estade 
2 Marks 
JL feci

# Monograms, &c.

used by the Engravers of the Low Countries.

<table>
<thead>
<tr>
<th>Monogram</th>
<th>Engraver</th>
<th>Plate Mark</th>
<th>Plate Mark</th>
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</thead>
<tbody>
<tr>
<td>KF</td>
<td>John Collaert</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A Bosche</td>
<td>Jerome Bos or Bosche</td>
<td>2 Markes</td>
<td></td>
</tr>
<tr>
<td>BB</td>
<td>Jacob Bosius</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HC</td>
<td>Henry Goltzius</td>
<td></td>
<td></td>
</tr>
<tr>
<td>IMA</td>
<td>Peter Coeck</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LA</td>
<td>Walter van Afsen</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ME</td>
<td>Lucas Jacobs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CB</td>
<td>Adrian Collaert</td>
<td></td>
<td></td>
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<tr>
<td>CB</td>
<td>Cornelius Bos</td>
<td>4 Markes</td>
<td></td>
</tr>
<tr>
<td>CB</td>
<td>Martin Hemskerk</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ME</td>
<td>Peter Breughel</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Crispin de Passe</td>
<td></td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>Dietrich van Staren</td>
<td></td>
<td></td>
</tr>
<tr>
<td>W</td>
<td>Henry van Cleef</td>
<td></td>
<td></td>
</tr>
<tr>
<td>W</td>
<td>William de Passe</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DW</td>
<td>Dirk Volkart Coemhaert</td>
<td>3 Cyphers</td>
<td></td>
</tr>
<tr>
<td>BC</td>
<td>Francis Babylone</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BE</td>
<td>Crispin vanden Broeck</td>
<td>3 Cyphers</td>
<td></td>
</tr>
<tr>
<td>VB</td>
<td>Magdalen de Passe</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CB</td>
<td>Martin van Cleeve</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BF</td>
<td>Magdalen de Passe</td>
<td></td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>Jerome Cock</td>
<td>2 Cyphers</td>
<td></td>
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Published June 13th, 1812 by Longman & Co., London.
## Monograms, &c.

*used by the Engravers of the Low Countries.*

<table>
<thead>
<tr>
<th>P</th>
<th>V</th>
<th>Hol.</th>
<th>V</th>
<th>$</th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Simon Pape</td>
<td>Christopher van Sicchem</td>
<td>Hans or John Bol</td>
<td>Cornelius van Sicchem</td>
<td>John Sadeler</td>
<td></td>
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<table>
<thead>
<tr>
<th>FG. P.</th>
<th>NEL. RB.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Philip Galle</td>
<td>Nicholas de Bruyn</td>
</tr>
<tr>
<td>2 Marks</td>
<td>3 Marks</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>XL. AVL</th>
<th>HEW</th>
<th>S. AB. AD. B.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aijerus Londersel</td>
<td>Jerome Wierix</td>
<td>Abraham de Bruyn</td>
</tr>
<tr>
<td>2 Cyphers</td>
<td></td>
<td>3 Marks</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>D</th>
<th>M</th>
<th>K. Koche'</th>
<th>M</th>
<th>DG</th>
</tr>
</thead>
<tbody>
<tr>
<td>Zachary Dolende</td>
<td>Paul Moreelse</td>
<td>Karl van Sicchem</td>
<td>James Matham</td>
<td>James de Geen the elder</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>$</th>
<th>$</th>
<th>$</th>
<th>B</th>
<th>B</th>
<th>BO</th>
<th>B</th>
<th>C</th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td>John or Hans Saenredam</td>
<td>Bartholomew Dolende</td>
<td>William Saenredam</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 Cyphers</td>
<td>3 Marks</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>H. H.</th>
<th>$</th>
<th>Bloemart</th>
</tr>
</thead>
<tbody>
<tr>
<td>Henry Hondius</td>
<td>Abraham Bloemart</td>
<td></td>
</tr>
</tbody>
</table>

*Published June 4th, 1814 by Longman, & Co. London.*
MONOGRAMS &c.
used by the Engravers of the LOW - COUNTRIES.

<table>
<thead>
<tr>
<th>Name</th>
<th>Monogram</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jost Hendius</td>
<td>H</td>
</tr>
<tr>
<td>Lucas Vorsterman</td>
<td>L</td>
</tr>
<tr>
<td>William Houghlin</td>
<td>C</td>
</tr>
<tr>
<td>David Torens</td>
<td>D</td>
</tr>
<tr>
<td>Gemma Blaeuer</td>
<td>B</td>
</tr>
<tr>
<td>Michael Natalis</td>
<td>M</td>
</tr>
<tr>
<td>Adriaen Belswert</td>
<td>A.S.B.</td>
</tr>
<tr>
<td>Balthasar van de Velde</td>
<td>E.V</td>
</tr>
<tr>
<td>Albert Flamaen</td>
<td>A</td>
</tr>
<tr>
<td>Adam a Belswert</td>
<td>A</td>
</tr>
<tr>
<td>Peter Molsen</td>
<td>M</td>
</tr>
<tr>
<td>Christian Louis Monart</td>
<td>L.M.</td>
</tr>
<tr>
<td>Nicholaus Berghein</td>
<td>F. N. B.</td>
</tr>
<tr>
<td>Peter Molsen</td>
<td>N.N.</td>
</tr>
<tr>
<td>Nicholas Visscher</td>
<td>B.</td>
</tr>
<tr>
<td>Peter Quaunt</td>
<td>A</td>
</tr>
<tr>
<td>John George van Chief</td>
<td>B.</td>
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</tbody>
</table>

Pubd. April 8, 1812 by E. Longman & Co.
A e g b n

c a d m

I a c n

h m e p
MONOGRAMS &c.
used by the Engravers of the LOW-COUNTRIES.

Plate IV

MK  A  Hř
Theodore van Keitel  Abraham Gensels  Herman van Swanenbergh

Fr  Cruyl  B
John de Bishoer or Episcopus  Lewin Cruyl  Bartholomeus Bremerberg

V  H  R  2 h  XX
John van Soem  Jan van den Heyden  Robert van Audenarde

AF  MB  RB
A.F. Burgas  John van den Heydenburg  Peter van Block

WB  VB  WE
William Bultenweg  John van den Bruggen  William de Lamer

Jf  Ml  Mn  M
John von Londerseel  Herman Muller  Peter Sarmontius

London: Fete May 1692, by T. Longman & C.
## Monograms, &c.

**used by the Italian Engravers.**

<table>
<thead>
<tr>
<th>BX</th>
<th>MF</th>
<th>N. NL</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>J. Ant. de Bresé</td>
<td>Andrea Mantegna</td>
<td>Nicolo da Modena</td>
<td>Agostino of Venice</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>FE B</th>
<th>HEROM</th>
<th>HEROM</th>
<th>LD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dominico Breugheli</td>
<td>Jerome Vincelli</td>
<td>2 Marks</td>
<td>Leo Darius or Lion Davin</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>M F</th>
<th>M M</th>
<th>F</th>
<th>M M</th>
<th>1502</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marc Antonio</td>
<td>4 Ciphers and 3 Marbles</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MR S R</th>
<th>V B</th>
<th>IV</th>
<th>D F B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marc of Ravenna</td>
<td>2 Ciphers</td>
<td>3 Marbles</td>
<td>Dominic Barbieri</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NB NT DE R NBL</th>
<th>P R</th>
<th>LB</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nicolas Beatrici of Lorraine</td>
<td>Lucas Penni</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>IBM</th>
<th>CMF</th>
<th>MT</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jean Baptisti Chisi</td>
<td>George Ghisi of Mantua</td>
<td>2 Marks</td>
<td>Adam Ghisi</td>
</tr>
</tbody>
</table>

**Published as the Art Director, Nov. 5, 1808, by Longmore, Hurst, Rees, Orme, & Brown, Paternoster Row.**
# Monograms, &c.

**used by the Italian Engravers.**

<table>
<thead>
<tr>
<th>B</th>
<th>MO</th>
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<th>C</th>
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<tbody>
<tr>
<td>Baldrini</td>
<td>Martin Rota</td>
<td>Antonio Fantuzzi</td>
<td>J.J. Caraglie</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Ns</th>
<th>AT</th>
<th>M. OR. V.I.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Antonio Salamanca</td>
<td>3 Marks</td>
<td>Gaspar ab Avibus</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>C</th>
<th>R</th>
<th>B</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td>J. Baptista Cavalieris</td>
<td>Mario Cartari</td>
<td>Jacques Palma</td>
<td>J.Baptiste Ughi</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>A.A.</th>
<th>A.A.A.A</th>
<th>No. V.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cherubino Alberti</td>
<td>Andrea Andreani</td>
<td>Jean Louis Varise</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>A</th>
<th>A.E.E.M</th>
<th>Of</th>
</tr>
</thead>
<tbody>
<tr>
<td>Annibal Caracci</td>
<td>Antonio Tempesta</td>
<td>Odeard Fialotti</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>L</th>
<th>L.C.</th>
<th>A</th>
<th>Gr. G.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Louis Civoli</td>
<td>Francisco Villamena</td>
<td>Guido Reni</td>
<td>2 Marks</td>
</tr>
<tr>
<td>Monograms, &amp;c.</td>
<td></td>
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<td>---------------</td>
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<tr>
<td>used by the Italian Engravers</td>
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<table>
<thead>
<tr>
<th>AB</th>
<th>$P.A.R.A.$</th>
<th>RA</th>
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</thead>
<tbody>
<tr>
<td>Alexander Badili</td>
<td>Joseph Ribera (l'Espagnol)</td>
<td>Raphael Sciamino</td>
</tr>
<tr>
<td>3 Marks</td>
<td>4</td>
<td></td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>L</th>
<th>HB.HB.RB.</th>
<th>A</th>
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<tbody>
<tr>
<td>Lucas Cambierlanus</td>
<td>Horace Borgiani</td>
<td>Alexander Algardi</td>
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<tr>
<td>4</td>
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<table>
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<tr>
<th>T</th>
<th>GM.GMA G.M. T.I</th>
<th>R</th>
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<tbody>
<tr>
<td>Pietro Testa</td>
<td>Gioseffo Marie Metelli</td>
<td>Salvator Rosa</td>
</tr>
<tr>
<td>4 Marks</td>
<td>4</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>AF.LF</th>
<th>B</th>
<th>DD. Bella</th>
</tr>
</thead>
<tbody>
<tr>
<td>Antonio Francisco Lucini</td>
<td>Remigio Canzogiana</td>
<td>Stefano Della Bella</td>
</tr>
<tr>
<td>2 Marks</td>
<td>4</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>J</th>
<th>Q</th>
<th>E</th>
<th>C</th>
<th>G</th>
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<tbody>
<tr>
<td>Jacques Callot</td>
<td>Giulio Cesare Venenti</td>
<td>Benedetto Castiglione</td>
<td>Giacomo Balliata Galestrucci</td>
<td></td>
</tr>
<tr>
<td>2 Ciphers</td>
<td>2 Ciphers</td>
<td>2 Ciphers</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>AL</th>
<th>BD. BD.</th>
<th>AB</th>
</tr>
</thead>
<tbody>
<tr>
<td>Antonia Maria Zanetti</td>
<td>Dominico Maria Bonavera</td>
<td>Antonia Balsestra</td>
</tr>
<tr>
<td></td>
<td>2 Ciphers</td>
<td></td>
</tr>
</tbody>
</table>

Published as the Act Directs Nov. 17. by Longman, Hurst, Rees, Orme & Brown, Paternoster Row.
One Semibreve

2 Minims

4 Crotchets

8 Quavers

16 Semiquavers

32 Demisemiquavers

2 bars Rest, 3 bars, 4 bars, 6 bars, 8 bars, 12 bars, 16 bars, 32 bars.

A point or dot makes a Note half as long again.

Characters for Time.

Common Time

Triple Time

Jig Time in common Measure

Jig Time compound of Triple Time

Note: In the characters for Time which used to be called the Moods or Modes, where Figures are used, the upper Figure tells how many Notes there are in each Bar, and the under Figure tells of what kind: \( \frac{3}{4} \) implies 2 Crotchets or Notes so called in the Time Table \( \frac{3}{4} \) three, Minims \( \frac{3}{4} \) three of the 4 Crotchets in the Time Table that are equal to one Semibreve &c.
MUSIC.

ARPEGGIO.

1 Common Arpeggio

3 Em. Bach

5

7

9

Ancient Musical Characters.
of the 14th and 15th Centuries.

The Maxima equal to two Longs.
The Long equal to two Breves.
The Breve equal to two Semibreves.
The Semibreve equal to two Minims.

Arrangement of the Set of Keys.
on Key'd Instruments.

C D E F G A B C

Published as the Act directs, June 1, 1805, by Longman & Reed, Fquerterer Row.

Engraved by Wilson Lowry.
Table of Intervals.

I. Common Chords.

1. Flat Scale

2. Sharp Scale

II. Semitones in each Interval.

a. Minor or flat

b. Major or sharp

c. Minor or flat

d. Major or sharp

III. Harmonical Circle. Modulating by 5ths.

The common chord major and minor:

for all the 5th semitone in the Octave.

should be practiced upwards and downwards in the following manner.

V. in the example to which the base rises by 5ths, the 5th of the last chord becomes the base of the next.
THOROUGH BASE.

Further exercise of common chords in accompanying the Hexachords in all the keys major and minor to their fundamental bases. In the practice of which dots are placed on the notes in the treble that are to be played with the little finger, and though only the first of the Hexachords is written backwards, each of them is intended to be practiced backwards as well as forwards. Italian students in singing are long confined to the Hexachords in beginning to Solfeggiar, but chiefly in keys best in tune as C.F.D.G.

Published as the Act directs Novr. 5th 1804 by the firm of J. & R. HIREN at 148 Fleet Street.
THOROUGH BASE.

Disallowances in Thorough Base.
No two 5th or two 8th must succeed each other, rising or falling together, diatonically.

Suspicions of 5th and 8th.

Fouchs

Allowances

Two 5ths in one is tolerable, but better falling than rising.
Two 8ths by contrary motion.
Two 5ths by Ds.

Published as the Act directs. Nov. 7, 1814. by Longman, Hurst, Rees & Orme, Paternoster Row.
The $3^{rd}$, $5^{th}$, & $8^{th}$ singly or together imply the COMMON CHORD.

<table>
<thead>
<tr>
<th>The Chord of the $6^{th}$</th>
<th>is common to the $3^{rd}$ below the Chord of the $6^{th}$ Base.</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>Ditto, to the $5^{th}$ below.</td>
</tr>
<tr>
<td>4</td>
<td>Ditto, to the $5^{th}$ below.</td>
</tr>
<tr>
<td>7</td>
<td>is added to the Common Chord.</td>
</tr>
<tr>
<td>5</td>
<td>Chord of the $7^{th}$ to the $3^{rd}$ below the Base.</td>
</tr>
<tr>
<td>6</td>
<td>Ditto to the $5^{th}$ below.</td>
</tr>
<tr>
<td>4</td>
<td>Common Chord to the Note above the Base.</td>
</tr>
<tr>
<td>2</td>
<td>Ditto to the Note below.</td>
</tr>
<tr>
<td>7</td>
<td>taken instead of the $3^{rd}$.</td>
</tr>
<tr>
<td>5</td>
<td>instead of the $8^{th}$.</td>
</tr>
<tr>
<td>9</td>
<td>are Sounds of the preceding Chord and always in the Hand.</td>
</tr>
<tr>
<td>9</td>
<td>Ditto Accompanied by the $5^{th}$</td>
</tr>
<tr>
<td>7</td>
<td>Accompanied by the Octave of the $3^{rd}$ or of the $6^{th}$.</td>
</tr>
<tr>
<td>2</td>
<td>a new combination.</td>
</tr>
<tr>
<td>b6</td>
<td></td>
</tr>
</tbody>
</table>

In general, the Use of Figures in Accompaniment is only to express such Sounds as differ from the COMMON CHORD.

La Regle de l'Octave, or a rule for accompanying each sound of the Musical Scale, without figures ascending and descending.

Key of C Major:

[Diagram of ascending and descending notes in the key of C Major]

Key of A Minor:

[Diagram of ascending and descending notes in the key of A Minor]

1. An Accidental $5^{th}$ note in the base is accompanied by the $5^{th}$ & changes the Key generally, to the half-note above such Sharp.
2. An Accidental Flat note is generally accompanied by a $5^{th}$ & changes the Key to the $5^{th}$ below such Flat.
3. To the $5^{th}$ of a Key if repeated at a close, two Chords are generally played, the $5^{th}$ & sometimes the $7^{th}$ with the Common Chord.
4. When the base moves per canto, a $5^{th}$ & the $8^{th}$ common Chords will do. When the base rises a $5^{th}$ & then a $5^{th}$ alternately & the contrary, each note may be accompanied by the chord of the $7^{th}$.

Example in Notes.

[Diagram of musical notation examples]
Answers to regular Fugues must be in the Unison, the 8th, 5th, or 4th in order that they may proceed in the same intervals as the subject.
Sala

Introduction to the manner of disposing the several parts in Fugues a 3.

Arrangement of the parts in Fugues a 4, for Voices, where 3 Tenor clfs are used.
The Scale in 2 parts, inverted in double counterpoint, beginning & ending in the 8th note against note.
No Ninth can be used in the descending Scale, as it cannot be properly prepared.

Passing Notes: The notes with the tails upwards are all that are essential to the harmony of the base, the rest are Passing-Notes.

Supposed base to the Chromatic Scale.

Rameau's double couple, or two ways of treating the 5 to the 9th of a key. In the first instance the 5th is made a discord by the 6th; in the second instance, the 6th is regarded as a discord.
DOUBLE COUNTERPOINT IN THE OCTAVE.

Two Notes to one

Scale

Inverted

Four to one

Scale

Accompaniment to the Scale which cannot be inverted as the 5th reversed becomes a 4th.
Contrappunto doppio, in genere Cromatico, continued.

Tempo di Minuetto.

for

dimin. e ralentando

Published as the Act directs April 17, 1808 by Longman, Hurst, Rees & Orme, Paternoster Row.
MUSIC.

MODULATION.

In the ascending Scale only three Notes are in one Key.

Accompaniment to the ascending Scale in the base, in relative sounds without Modulation.

Rameau.

Accompaniment to the Scale with Modulation.

Modulation.

Corelli

Unrelative Modulation. Pergolesi.

Mozart.

Published as the Act directs, April 5th 1788, by Longman, Hurst, Rees & Orme, Paternoster Row.
**MUSIC.**

Modulation from a given Note to every species of Interval in the Octave.

C to C or D♭ and back again.

---

Relative Keys:

Immediately mediated North-West passage to the half Note below any Key.

---

Disappointed Closes.
MUSIC.

Product of the Chord of the extreme flat 7th commonly called the enharmonic Chord.

Modern Chromatic in Flats.

In Sharps.

Moto contrario in A Minor à tre.

Complete Scale by true 5th in the triple progression, without double flats or sharps.
Example of the Pathetic Genus, in which

First example of passing immediately from
Key-Note to the sharp 7th of another Key.

it must be observed, that to feel the effect of the
before we pass to the third. This tends to an
harmony of every Chord which suits with
Adagios. The Pathetic Genus appertains to

Acciaccature
MUSIC.

FINGERING ON KEYED-INSTRUMENTS.

Position of the hands.

Ascending & descending Notes, the two parts to be practiced separately.

Published as the Act directs Nov. 5th, 1818 by Longman, Hurst, Rees & Orme, Paternoster Row.
M U S I C.

Fingering of semitonic or chromatic divisions.

Exercises for the hands.
Double Notes.
Air upon three Notes. sent to the Author of this Article by the late M. Rousseau in his own hand writing.

A Fac-simile

Romance
Air de trois notes.

Que le jour me dure, pasé loinde toi:

Toute la nature, n'est plus rien pour moi. Le plus verd bois:

Quand tu n'y viens pas, n'est qu'un lieu sauvage. Pour moi sans appas

Le coeur me palpite
Quand j'entends ta voix:
Tout mon sang s'agitée
Dès que je te vois.
Ouvres-t'il la bouche
Les cœurs vont s'ouvrir;
Si ta main me touche,
Je me sens frémir.

Published at the Art de Vent, Midas College at 123, Rue de la Musique, Paris, France.
MUSIC.

Original Melodies to the Hymn of Ofrian in Tenura.

Sad and slow retired Sul-malla to Lona of the Streams; she went and often turned; her blue eyes rolled in tears. But when she came to the rock, that darkly covered Lona's vale, she looked from her bursting soul on the King, and sunk at once behind.

Son of Alpin; strike the string. Is there ought of joy in the harp? pour it then on the soul of Ofrian; it is folded in Mist; I hear thee O bird, in my Night. But cease the lightly trembling sound; the joy of grief belongs to Ofrian, amidst his dark brown years. Green thorn of the hill of ghosts, that shaketh thy head to nightly winds! I hear no sound in thee; is there no spirit windy skirt now rustling in thy leaves? often are the steps of the dead in the dark eddying blasts; when the moon a dull shield, from the East, is rolled along the sky.

Plaintive.

Ullin, Carril, and Ryno, voices of the days of old! Let me hear you, while yet it is dark to please and awake my Soul! I hear you not, ye sons of song, in what hall of the Clouds is your rest? do you touch the shadowy harp, robed with morning mist, where the rustling sun comes forth from his green-headed waves?
MUSIC.

Canon in ogni modo: recte, retro, ed a rovescio.

In this kind of Counterpoint, there must be no pointed notes, rests, accidental slurs, sharps, naturals or tritones, in the melody; nor discords, appoggiaturas or passing notes in the harmony; neither does this kind of composition admit of minor Keys.

Canone Cachetizando; in which the base begins at the end, and moves backwards like a Crab.

The complete set of Keys on the Piano Forte in present use, with additional keys at the bottom as well as the top. N.B. No Cliffs are used in this complete GAMMUT or Scale of appreciable sounds, except the base and treble, which are removable to different lines. But on whatever line the base Cliff is placed, it makes that line F, and the treble G.

Published as the Act directs. April 1, 1664 by Longman, Hurst, Rees & Orme, Paternoster Row.
1. A Timbrel, or Tambour de Basque.
2. A Citharistria, or female minstrel.
3. A double Lituus.
4. Pan playing on the Syrinx.
5. A Bacchanal playing on two Flutes of the same pitch: Titiai parre.
6. Antique Theatrical Masque.
7. A genuine ancient metalline Lituus.
8. Published as the Act directs, Jan. 1, 1803 by Longman & Rees, Paternoster Row.
ANCIENT MUSICAL INSTRUMENTS & MASKS.  

1. A Beautiful Greek Harp from a bas-relief; a cast of which is in the Royal Academy. An Antique Marble in the British Museum has a similar Harp. The Greek Vases &c. furnish similar examples.


3. A Mask of Theseus from Terence's play of the Bistensa. In the Illuminated Vatican MS. of his Comedies.

4. This figure is in the 4th Plate of the 2nd Vol. of the Horvulcanum Paintings.

5 & 6. Lyres from Dr. Hamilton's last collection of Vases.

Published as the Act directs, June 1, 1808, by Longman & Ree, Paternoster Row.
ANCIENT MUSICAL INSTRUMENTS.

1 & 3 are all taken from the same piece of Ancient sculpture in the Grotti Palace at Rome; representing a group of Musicians performing an Euphalmium.

4. The Tubo, or long Trumpet, called by the Hebrews the Trumpet of the Jubilee, to be seen on the Arch of Titus, and on Trajan's Pilar.

5. Cupid playing on a double Flute or Tuba pars, from an Ancient painting in the Museo at Portici.

6, 7, 8, 9, 10. From Egyptian paintings in the Tombs of the Kings of Thebes &c. — Tanner, Pl. 35.

Published as the Act directs, May 2, 1805, by Longman & Broo, Paternoster Row.
1 & 2. The Testudo or Lute of Amphion in front & profile as it appears on the base of the Temple of Apollo at Bassae.
3. The Lyre held by Orpheus in the Picture of that Musician at Herculaneum.
4. The Backer as delineated in the Picture of the Muse Euterpe also at Herculaneum.
5. A Trigonium or Trigonon in an ancient Painting in the Museum at the King of Naples.
6. The African Testudo from a Drawing by M. Bruce.
7. An Etruscan Lyre with 7 Strings.
8. A Lyre in the Ancient Picture dug out of Herculaneum, on which Chiron is teaching the young Achilles to play.
Fig. 1. From an original Indian Painting.

Fig. 2. The Becker, an Indian Musical Instrument, as described by Sir William Jones, in a discourse on the subject, in the Asiatic Researches Vol. 1, P. 295.

Published as the 1st Series, Sept. 14th, 1805, by Longman, Hurst, Rees, & Orme, Paternoster Row.
PANDEAN MINSTRELS, IN PERFORMANCE AT VAUX-HALL.

Published as the Act directs. Dedic. by Longman, Hurst, Rees, & Orme, Paternoster Row.
MUSICAL INSTRUMENTS.

ORIGIN OF THE BOW.

PLATE VIII

Fig. 1

Fig. 2

Fig. 3

Fig. 5

Published as the Act directs, April 18th, by Longman, Hurst, Rees & Orme, Paternoster Row.
RUSSIAN MUSICAL INSTRUMENTS.

From the Russian Antiquities, by M. Guadric, Physician to the late Empress Catherine.

Goudok. Rebec with three strings.

Gêlaïka. Double Flutes of the Ancients.

Corne de chasse de Siberie, ou Rok. Hunting Horn of Siberia.

Rojok.

Batalaïka. Guitar with two strings.
Fig. 1 & 2. The Harp of Brian Boroum, height 32 In. In the University of Dublin.

Fig. 3. Silver Prize Harp, height 6½ In. In the possession of Dr. Burney.

Fig. 4. Bell Harp, height 21 In. In the possession of Mr. Jones.
MUSICAL INSTRUMENTS.

1. English Common Flute
2. German Flute
3. Improved German Flute with additional Keys
4 & 5. Hautboys
6. B Fife
7. C Fife
8. English Flageolet
9. Gong
10 & 11. Tabour & Pipe

Scale is Fig. from 1 to 8.

Published as the Act directs Octr. 15th by Longman, Hurst, Rees, Orme & Brown, Perrynater Row.
Fig. 1 & 2 Hunting Horns. 3 Serpent. 4 French Horn. 5 Bagle. 6 Shadder or French Horn.

Published as the Act directs, Nov. 5th 1814 by Longman, Hurst, Rose, Orme & Brown, Paternoster Row.
Fig. 1 Arch Lute height 5 ft. In the Collection of the late Mr. D. Walker. Fig. 2 Mandolin the distance from Bridge to Nut same as Violin. Fig. 3 Mandola varies in length from Bridge to Nut according to its pitch.
Fig. 1 & 2 Violin and Bow, Fig. 3 Sardine or Mate, Fig. 4 Violoncello.

Fig. 5 Violino Piccolo or Kxt, Fig. 6 Viol de Gamba of the 18th century.
Fig. 1 Viol d'Amour height 2 1/4
Fig. 2 Mandore

Fig. 3 Spanish Guitar height 3 1/4
Fig. 4 Lute 3 5/8