THE

CYCLOPAEDIA;

or,

Universal Dictionary

of

ARTS, SCIENCES, AND LITERATURE.

PLATES. VOL. III.

HYDRAULICS—NAVAL ARCHITECTURE.

LONDON:

Printed by Longman, Hurst, Rees, Orme, & Baily, on their own Account. Di."
The Cyclopaedia

General Dictionary

Arts, Sciences, and Literature

Plates Vol. III

Hydrography—Aviary Architecture

Printed by A. Strahan,
New-Street-Square, London.
THE

CYCLOPAEDIA;

OR,

UNIVERSAL DICTIONARY

OF

Arts, Sciences, and Literature.

BY


WITH THE ASSISTANCE OF

EMINENT PROFESSIONAL GENTLEMEN.

ILLUSTRA TED WITH NUMEROUS ENGRAVINGS,

BY THE MOST DISTINGUISHED ARTISTS.

PLATES. VOL. III.

HYDRAULICS—NAVAL ARCHITECTURE.

LONDON:

PRINTED FOR LONGMAN, HURST, REES, ORME, & BROWN, PATERNOSTER-ROW,
F.C. AND J. RIVINGTON, A. STRAHAN, PAYNE AND FOSS, SCATCHERD AND LETTERMAN, J. CUTHELL,
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1820.
HYDRAULICS.

DIVING BELL.

Section of Spalding's Diving Bell.

Fig. 18.

Fig. 20.

Fig. 21.

Klingert's Diving Machine.

Fig. 22.

Fig. 23.

Fig. 24.

Fig. 25.

Fig. 26.

Fig. 27.

Scale of Feet.

Published at the Jeddirectt, 18th by Longman, Hurst, Rees, Orme & Brown, Vernister Row.
Elevation, Fig. 1.

Plan, Fig. 2.

Hydraulics.

Dredging machine used on the River Thames to deepen the channel.
HYDRAULICS.

Fig. 9.

Fig. 10.

Fig. 11.

Fig. 4.

Fig. 7.

Fig. 6.

McNewsham's Fire Engine.

Fig. 5.

Published as the Act directs, 1811, by Longman, Hurst, Rees, Orme & Brown, Paternoster Row.

Engraved by Wilson Lowry.
HYDRAULICS.

Fire Engine by Rowntree.

Fig. 1.

Elevations

Fig. 2.

Sections

Fig. 3.

Fig. 4.

Valve

Valve Seat

Published as the Act directs, 1824, by Longman, Hurst, Rees, Orme & Brown, Paternoster Row.

Engraved by Wilson Lowry.
HYDRAULICS.

FLUIDS.

PLATE V.
HYDRAULICS

FOUNTAINS.

PLATE VII.
HYDRAULICS.

HYGROMETER

Fig. 8.

De Luc's Whalebone Hygrometer.

Fig. 9.

Hungarian Machine.

Fig. 10.

Forster's Hygrometer.

Fig. 11.

Kater's Hygrometer.

Fig. 12.

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

JET d'eau.

Fig. 1.

MOISTURE

Fig. 2.

PERSIAN Wheel.

Fig. 3.

Clossebox PUMP.

Fig. 7.

TANTALUS'S Cup.

Fig. 10.

Sucking PUMP.

Fig. 4.

Forcing PUMP.

Fig. 5.

Lifting PUMP.

Fig. 6.

Chain PUMP.

Fig. 8.

Published as the Act directs, 1805, by Longman, Hurst, Rees, Orme & Brown, Paternoster Row.
HYDRAULICS.

SIPHON.
IRON MANUFACTURE.

M. Smætens Design for the Machinery of the Hammer at Kilnhurst Forge.

Published as the 6th edition, 1813 by Longman, Hurst, Rees, Orme & Brown, Paternoster Row, London.
IRON MANUFACTURE.

ROLLERS for making BAR IRON.

Fig. 1.

Elevation Fig. 2.
Rollers for square bars.

Fig. 3.

Fig. 4. Rollers for flat bars.

Scale of Feet.

Plan

Plate Roller.

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

Engraved by W. Lacey.
IRON MANUFACTURE.

PLATE IV.

Elevation, Fig. 2.
See ROLLING MILL and IRON.

Elevation, Fig. 3.

Scale of Feet.

Published at the Act directs, 1812, by Longman, Hurst, Bow, Orme & Brown, Paternoster Row.
Engraved by W. Lowry.
IRON MANUFACTURE.

STEEL CONVERTING FURNACE.

Section. Fig. 1.

See IRON and STEEL.

Section. Fig. 2.

Fig. 3.

Plan.

Scale of Feet.

Fig. 4.

Fig. 6.

Mould for making crucibles.

Fig. 5.

Fig. 7.

Published as the Act directs, etc. by Longman, Hurst, Rees, Orme, and Brown, Paternoster Row.
IRON MANUFACTURE.

MILL FOR TILTING STEEL.

by Mr. Smeaton.

Plan. Fig. 1.

Elevation. Fig. 2.

Published as the Act directs, 1814, by Longman, Hurst, Rees, Orme & Brown, Paternoster Row.

Engraved by W. Lawey
LIGHT HOUSE.

LIGHT HOUSE on the Eddystone Rock.

Fig. 1.

Fig. 2.

Fig. 3.

Fig. 4.

Fig. 5.

Fig. 6.

Fig. 7.

Fig. 8.

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

Lorig, &c.
MAGNETISM.

DIPPING.

Fig. 22.

Fig. 23.

Fig. 29.

Fig. 30.

Dipping Needle by Dr. Lorimer

Fig. 24.

Fig. 25.

Published as the Act directs, 1816, by Longman, Hurst, Rees, Orme, & Brown, Paternoster Row, London.
MAGNETISM.

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

Published as the Act directs, 1798, by Longman, Hurst, Rees & Orme. Engraved by W. Lowry.
Fig. 1.  
Reticulated.

Fig. 2.  
Incertain.

Fig. 3.  
Isodomum.

Fig. 4.  
Pseudisodomum.

Fig. 5.  
Roman Emplection.

Fig. 6.  
Greek Emplection.

Published as the act directs, 1816, by Longman, Hurst, Rees, Orme, & Brown, Paternoster Row.

Lowry sculp.
MASONRY.
ARCHES.

PLANO-CYLINDROIDIC ARCH

Fig. 1.

PLANO CYLINDRIC ARCH

Fig. 1 No. 2.

CYLINDRO-CYLINDRIC

Fig. 2.

CYLINDRO-CYLINDROIDIC

Fig. 2 No. 2.

P. Nicholson del.

Published as the Act directs, 1825, by Longman, Hurst, Rees, Orme & Brown, Paternoster Row.

Engraved by W. Lowry.
MECHANICS.

CENTER OF FRICTION, CENTER OF GRAVITY &c.

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

Engraved by Wilson Loarg.
MECHANICS.

CENTER OF GRAVITY.

Published as the Act directs, June 1, 1827; by Longman, Hurst, Rees & Orme, Paternoster Row.
Engraved by Wilson Lewis.
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 OSCILLATION AND CENTER OF PERCUSSION.

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

Engraved by Wilson Lowry.
MECHANICS.

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

Fig. 70.

Fig. 71.

Fig. 72.

Fig. 73.

Fig. 74.

Fig. 75.

Fig. 76.

Fig. 77.

Fig. 78.

Fig. 79.

Fig. 80.
MECHANICS.

CENTRAL, CENTRIFUGAL, AND CENTRIPETAL FORCES.
MECHANICS.

CENTRIFUGAL MACHINE AND CENTRORARYC METHOD.

Fig. 93.

Fig. 94.

Fig. 95.

Fig. 96.

Fig. 97.

Fig. 98.

Fig. 99.

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

Engraved by Wilson Lowry.
MECHANICS.

CHAINS.

Fig. 1.

Fig. 2.

Fig. 3.

Fig. 4.

Fig. 5.

Fig. 6.

Fig. 7.

Fig. 8.

Fig. 9.

Fig. 10.

CLAY MILL.

Published as the Act directs, Decr. 1827, by Longman, Hurst, Rees & Orme, Paternoster Row.

Engraved by Wilson Lowry.
MECHANICS.

COACH.

View of the fore wheels of a Coach carriage.

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

Fig. 1.

Fig. 2.
MECHANICS.

COLLISION.

Published as the Act directs, Dec' 1807, by Longman, Hurst, Rose & Orme, Paternoster Row.

Engraved by Wilson Lowry.
M. SMEATON's design for a CRANE for the Wool Quay, Custom House, London. 1789.
MECHANICS.
CRANES.

M. WHITE'S
Crane.

M. BRAITHWAITE'S
Crane.

M. DIXON'S
Crane.

Published as the Act directs, 1809, by Longman, Hurst, Rees & Orme, Paternoster Row.

Engraved by Wilson Lowry.
MECHANICS.

DIRECTION of Motion.

Fig. 3.

Pl. XXII & XXIII.

MECHANICS.

Mr. Hill's Machine for DRAWING out Ships Bolts.

Fig. 1.

Fig. 2.

Fig. 3.

Fig. 4.

Plan of the lower Side.

Plan of the upper Side.

Published as the 1st direct, 1794, by Longman, Hurst, Rees, Orme & Brown, Paternoster Row, London.
MECHANICS.

Machine for boring Cylinders, at the Falcon Iron Foundery, made by Mr. Dixon.

Elevation.

Fig. 1.

Plan.

Fig. 3. Section of the boring bar and cutter block.

End Elevation.

Fig. 6.

Fig. 4.

Fig. 5.

Section through Y.Z.

Fig. 7.

Scale of feet.


Published as the Act directs, 1828, by Longman, Hurst, Rees, Orme & Brown, Paternoster Row.

Lowcy &.
MECHANICS.
DYNAMOMETERS
FOR MEASURING THE FORCE OF DRAUGHT.

M. M. Dougales.

Fig. 1.

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

Fig. 2.

M. Salmons Dynamometer.

Fig. 3.

Published at the Act directed, 1829, by Longman, Hurst, Bow and Orme, Paternoster Row.

Engraved by William Lorry.
MECHANICS.

FLY-PRESS.

PLATE XXVII.

Fig. 1.

Fig. 2.

Fig. 3.

Fig. 4.

Fig. 5.

Foot 1 2 3 4 5 6 7 8 9 Inches.

Scale of Feet.

Fig. 7.

Fig. 8.

Fig. 9.

Published as the act directs, 1814, by Longman, Hurst, Rose, Orme & Brown, Paternoster Row.
MECHANICS.

M. R. SALMON'S, PORTABLE THRASHERING MILL.

Perspective View Fig. 1.

Section Fig. 2.

End View Fig. 3.

Elevation Fig. 4.

J. Forreij Junr. del.

London, Published at the Art-directs, 1804, by Longman, Hurst, Rees, Orme & Brown, Paternoster Row.

Lowry sculp.
MECHANICS.

FRICITION AND FULLING MILL.

Note: these Stocks are for scouring; for Milling cloth the trough a a is differently formed. See Woollen.
Published as the 1st direct, 1st., by Longman, Hurst, Rees, Orme & Brown, Paternoster Row, London.
MECHANICS.

COLOUR MILL.

Fig. 2.

Fig. 1.

Fig. 4.

Fig. 3.

Fig. 5.

Fig. 6.

Lower Stone

Upper Stone

Published as the Act directs, 1814, by Longman, Hurst, Rees, Orme & Co. Paternoster Row.

Engraved by W. Lowry.
MECHANICS.
PILE DRIVING MACHINE.

Section of Vaucou's Pile Engine.

MILITARY MANOEUVRES.

13th Maneuvre.

12th Maneuvre.

10th Maneuvre.

Retiring by alternate Companies covered by the Light Infantry.

Retreat in Line covered by the Light Infantry.

Line formed on the Light Infantry.

11th Maneuvre.

Open Column formed from movement in file.

Published as the Act directs Nov. 2, 1804, by Longman & Rees, Paternoster Row.

Engraved by Wilson Lowny.
MILITARY MANŒUVRES.

24th Manoeuvre.

Line formed from the Hollow Square.

Squad advance by its right front angle.

Squad advance by its right face.

Hollow Square formed.

25th Manoeuvre.

Retiring in Line.

Returning by files.

16th Manoeuvre.

Advancing by Wing.

Published as the Act Directs, Sept. 15th, by Longman, Hurst, Rose & Orme, Pavement Row.

Engraved by Wilson Lynes.
17th Manoeuvre.

18th Manoeuvre.

19th Manoeuvre.

[Diagram of military manoeuvres]

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

Engraved by Wilson Lowry.
MISCELLANY.

Fig. 1.

Tools for cutting GUN FLINTS

Fig. 5.

Smarts CHIMNEY CLEANSING Machine
Fig. 1.

Published as the (en) direct by Longman, Hurst, Rees, Orme & Brown, Paternoster Row, London.
Fig. 1. Coinage.

Fig. 2.

Fig. 3.

Fig. 4.

For Fig. 4, see the next Plate.
MISCELLANY.

DESIGNS FOR WEAVING.

Fig. 7. Similar Spots

Fig. 8. Dissimilar Spots

Fig. 9. Dorrrock

Fig. 10. Dimity

Fig. 11. Damask
MISCELLANY.

DIAGONAL MOTION.

Fig. 1.

Fig. 2.

Fig. 3.

Fig. 4.

Fig. 5.

Fig. 6.

Fig. 7.

Fig. 8.

Published as the Act direct by Longman, Hurst, Rees, Orme, and Brown, 1799.

Engraved by Wilson Lownes.
MISCELLANY.

DIAGONAL MOTION.

Dividing and Cutting Engine.

Fig. 18.

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

Engraved by W. Lowry.
MISCELLANY.

DIAGONAL MOTION.

Fig. 1.

Fig. 2.

Fig. 3.

Fig. 4.

Fig. 5.

Fig. 6.

Invented and Drawn by John houses.

Engraved by Wilson Lowry.

Published at the Act directs, 1811, by Longman, Hurst, Row & Orme, Paternoster Row.
MISCELLANY.

DIAPER LOOM.

Fig. 1.

Fig. 2.

DRAW LOOM.

Fig. 3.

PLAN
DISCHARGING PRESS.

Fig. 4.

Section thro' the line F.F. of the Ground Plan.

Drawn by John Duncan.

Published as the Act directs 1633, by Longman, Hurst, Row & Orme, Paternoster Row.

Engraved by Wilson Lowry.
MISCELLANY.

DRAUGHT AND CORDING OF LOOMS.

Fig. 1. 5 Leaf Tweed

Fig. 2. Broken Tweed

Fig. 3. 8 Leaf Tweed

Fig. 4. Broken Tweed

Fig. 5. Striped Dimity

Fig. 6. Dornock

Fig. 7. Fancy Dimity

Fig. 8. Diaper

Fig. 9. Similar Spot

Fig. 10. Dissimilar Spot

Drawn by John Duncan.

Published as the Act directs, 1850, by Longman, Hurst, Roo & Orme, Paternoster Row.

Engraved by Wilton Lowry.
MISCELLANIES.

'Mr. Marshall's Secret Escutcheon for a Key Hole.'
MISCELLANY.
FILE CUTTING.

Fig. 6.

Fig. 5.

Fig. 4.

Fig. 1.

Fig. 2.

Fig. 3.

Fig. 7.

FILTERS

Fig. 10.

Fig. 8.

Fig. 9.

Published as the Act directs, 1816, by Longman, Hurst, Rees, Orme & Brown, Paternoster Row.

Engraved by W. Lowry.
MISCELLANY.

FIRE PLACE by D. FRANKLIN.

Side Plate
No. 3.

Back Plate
No. 2.

Bottom Plate
Fig. 2. No. 1.

Front Plate
Fig. 5.

Air Box
Fig. 4.

Ledger
Fig. 3.

Top Plate
No. 6.

Fig. 6.

Shutter
No. 7.

Register
No. 8.

Published as the Act directs, 1840, by Longman, Hurst, Rees, Orme & Brown, Paternoster Row, London.

Engraved by W.并于.
MISCELLANIES.

FLOOD GATES.

Fig. 2. Elevation.

Fig. 7. Self-acting Flood Gate by Mr. Farey.

Fig. 9.

Fig. 11.

Published as the Act directs, 1806, by Longman, Hurst, Rees, Orme & Brown, Paternoster Row.
MISCELLANY.

Apparatus for restoring those DROWNING to life.

Fig. 1.

Fig. 2.

Respiration Bellows

Fig. 5.

Fig. 4.

FOUNDRY of BELLs.

Fig. 1.

FOUNDRY of LETTERS or TYPES.

Upper half of Mould

Fig. 3.

Under half of Mould.

Fig. 2.

Flat Gauge

A Type when cast

Italic Gauge

Register separate

Register separate

Body

Carriage

Matrix

Matrix separate

Letter

Leather

A long oblong.
MISCELLANY.
GAS LIGHTS.

Fig. 1. M'Clogy's Apparatus.

Fig. 4. Dr. Stansfield's Apparatus.

Fig. 5. Gas apparatus by M.B. Cooke.
Goniometer
by D. Wollaston.

The position of a surface a b c is determined by the place of an image seen by reflection.

If the surface b c be turned so as to show the same image in the same place, it must have moved through an angle d b c, the supplement to a b c.
MISCELLANY.

BEE HIVE.

Fig. 1.

Fig. 2.

Fig. 3.

ICE HOUSE.

Fig. 4.

Section

Fig. 5.

Plan

Drain

MORTAR MILL

Supple's

DRAPEY.

Fig. 6.

Fig. 7.

Fig. 8.

Fig. 9.

HORSE.

Fig. 10.
M. Bramah's Patent Lock.

M. Rowntree's Patent Lock.

Published as the Act Directs, 1804, by Longman, Hurst, Rees, Orme & Brown, Paternoster Row, London.
MISCELLANY.

Elevation, Marble Mill, Fig. 1.

Plan, Fig. 2.

Marquetry.

Published at the Ist ditrect,哲 by Longman, Hurst, Rees, Orme & Brown, Paternoster Row, London.
### MONOGRAMS, &c.

*used by the FRENCH Engravers*

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<td>The Wood Cuts of F Weariat</td>
<td>Solomon Baudard</td>
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<td>Jaques Stella</td>
<td>Nicolas de Lurnifson</td>
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<td>Bartholomew Schoen</td>
<td>Sandrart's Anonymous Print of 1455</td>
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<td><strong>1510 AG AG</strong></td>
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<td>Martin Ziege 2 Marks</td>
<td>Albert Ockenton 2 Marks</td>
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<td><strong>HB BH</strong></td>
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<td>Albert Durer 2 Marks</td>
<td>Hans Holbein 2 doubtful marks</td>
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<td>Bartholomew Beham 2 doubtful marks</td>
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<td>Henry Aldegrever</td>
<td>Hans Brosamier</td>
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<td>Augustin Hirschfogel</td>
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*Printed Sept. 2 1500 by Longman, & C.*
MONOGRAMS, &c.

used by the GERMAN Engravers.

Plate II.

Jacob Binck  
Henry Lautensack  
Hans Schald Lautensack  
Theodore de Brie

Christopher Stimmer  
David or Daniel Hopfer  
Jerome Hopfer  
Tobias Stimmer

Melchior Lorich  
Virgil Solis  
Christopher Maurer

2 Ciphers  
5 Ciphers  
2 Ciphers

Christopher Jannitzer  
Jost or Jedecus Amman  
Matthew Greuter

1566

John Frederic Greuter  
Domenicus Custodes  
Theodore Cruger  
Matthias Cruger

2 Ciphers  
2 Ciphers

Wolfgang Kilian  
Lucas Kilian  
Bartholomew Kilian

(doubtful)

Published 12th Nov. 1810, by T. Longman & Co.
### Plate III. Monograms, &c.

#### Used by the German Engravers.

<table>
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<th>Monogram</th>
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<td>John Ulric Kraus</td>
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<td>D A F F D</td>
<td>Daniel Meyer</td>
<td>5 Marks</td>
</tr>
<tr>
<td>A P A O</td>
<td>Adrian van Estade</td>
<td>2 Marks</td>
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#### Mark Used by Hollar at Prague |

- Christopher Jegher
- Wenceslaus Hollar
- John William Baur

#### Mark Used by Hollar at Prague |

- Wenceslaus Hollar
- John William Baur

---

*London: Published 5th Oct. 1808 by Longman 3C*
# Monograms, &c.

*used by the Engravers of the Low Countries.*

<p>| | | |</p>
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<td>A</td>
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<td><strong>Jerome Bos or Bosche</strong></td>
<td><strong>Jacob Bosius</strong></td>
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<td><strong>Peter Coeck</strong></td>
<td><strong>Walter van Assen</strong></td>
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<td><strong>Adrian Callaert</strong></td>
<td><strong>Cornelius Bos</strong></td>
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<td><strong>Cornelius Molensis</strong></td>
<td><strong>Crispin de Passe</strong></td>
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<td><strong>Crispin vanden Breeck</strong></td>
<td><strong>3 Cyphers</strong></td>
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<td><strong>Francis Babylene</strong></td>
<td><strong>Crispin vanden Breeck</strong></td>
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<td><strong>Martin van Cleeve</strong></td>
<td><strong>Magdalen de Passe</strong></td>
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*Published June 4th, 1812 by TLongman &C London.*
### MONOGRAMS, &c.

*used by the Engravers of the Low Countries.*

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<td>Christopher van Sicem</td>
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<td>$H$</td>
<td>Hans or John Bol</td>
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<tr>
<td>$V$</td>
<td>Cornelius van Sicem</td>
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<tr>
<td>$I$</td>
<td>John Sadeler</td>
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<td>$P$ $G$</td>
<td>Philip Galle</td>
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<td>$N$ $L$ $R$</td>
<td>Nicholas de Bruyn</td>
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<td>$W$ $L$ $A$</td>
<td>Asiscus Lendersel</td>
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<td>$H$ $E$ $W$</td>
<td>Jerome Wierix</td>
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<tr>
<td>$S$ $A$ $B$ $A$ $D$</td>
<td>Abraham de Bruyn</td>
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<tr>
<td>$D$</td>
<td>Zachary Delende</td>
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<tr>
<td>$M$</td>
<td>Paul Morcelse</td>
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<td>$K$ $K$ $i$</td>
<td>Karl van Sicem</td>
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<td>$M$</td>
<td>James Matham</td>
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<td>$G$</td>
<td>James de Ghein, the elder</td>
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<td>$S$ $S$ $S$</td>
<td>John or Hans Sacredam</td>
<td></td>
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<tr>
<td>$B$</td>
<td>Bartholomew Delende</td>
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<td>$D$</td>
<td>William Sacredam</td>
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<td>$H$ $H$</td>
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<tr>
<td>$B$ $o$ $o$</td>
<td>Abraham Bloemart</td>
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*Published June 4th, 1812 by T. Longman & S. C. Lodge.*
# Monograms &c.

*Used by the Engravers of the Low-Countries.*

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<td>William Houëtton</td>
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<td>C</td>
<td>David Teniers</td>
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<td>D</td>
<td>Cornelius Blanken</td>
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<td>Michael Natalis</td>
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<td>Sholtis à Bolswert</td>
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<td>F</td>
<td>Louis van der Veld</td>
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<td>Albert Flaman</td>
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<td>Adam a Bolsward</td>
<td>Peter Molyne</td>
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<td>Christian Louis Moyart</td>
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<td>John George van Vliet</td>
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<td>N</td>
<td>Henry van der Bercht</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>Peter van der Bercht</td>
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*Published April 5, 1821 by T. Longman & Co.*
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<td>H$t$</td>
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<td>Theodore van Kessel</td>
<td>Abraham Gaweels</td>
<td>Herman van Swanvelt</td>
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<td>*L. C. B.</td>
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<tr>
<td>John de Bischof or Episcopus</td>
<td>Levin Crueil</td>
<td>Bartholomeuz Brembergh</td>
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<td>H</td>
<td>$K. 2 h$</td>
<td>XX</td>
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<td>James van den Heyden</td>
<td>Robert van Andenarde</td>
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<td>$B$</td>
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<td>John van Huytenbourg</td>
<td>Peter van Blash</td>
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<td>VB</td>
<td>W$b$</td>
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<td>John van den Bruggen</td>
<td>William de Leyer</td>
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<td>$ML$</td>
<td>$NL. NW. M$</td>
<td>$P$</td>
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<td>Herman Muller</td>
<td>Peter Sarwouders</td>
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*Monograms &c. used by the Engravers of the Low-Countries.*

*Plate IV*
# Monograms, &c.

*used by the Italian Engravers.*

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<th>ΗΕ ΡΟΜ.</th>
<th>ΗΕ ΡΟΜ</th>
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<td>Dominici Beccafumi</td>
<td>Jerome Mocelle</td>
<td>Lee Dariser</td>
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<td>of doubtful Authority</td>
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<td>Lien Davin</td>
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<td>Marc Antonio</td>
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<th>B.</th>
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<td>Dominico Barbier</td>
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<td>2 Marks</td>
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<td>George Ghisi of Mantua</td>
<td>Adam Ghisi</td>
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<td>1538</td>
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*Published as the Art Directt Nov. 3 1684 by Longman, Hurst, Rees, Orme & Brown, Paternoster Row.*
## Monograms, &c.

*Used by the Italian Engravers.*

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<th>OR</th>
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<td>Gaspar ab Avibus</td>
<td>3 Cyphers</td>
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<td>Jacquez Palma</td>
<td>J. Baptiste Rugi</td>
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<td>Cherubino Alberti</td>
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<td>1608</td>
<td>Andrea Andrea</td>
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<th>Of</th>
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<td>Antonie Tempesta</td>
<td>Odelard Fialletti</td>
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<td>Francisce Villamena</td>
<td>Guido Reni</td>
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<td>2 Marks</td>
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*Published as the Act Dissent Exe.*
### MONOGRAMS, &c.

*used by the ITALIAN Engravers.*

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<td>Joseph Ribera (l'Espagnolet)</td>
<td>Raphael Sciamness</td>
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<td>Lucas Cambrellanus</td>
<td>Horace Bergiani</td>
<td>Alexander Algardi</td>
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<td>Pietro Testa</td>
<td>Giosseffo Marie Metelli</td>
<td>Salvator Rosa</td>
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<td>Antonio Francisco Lucini</td>
<td>Remigio Cantagallina</td>
<td>Stefano Della Bella</td>
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<td>Jacques Callet</td>
<td>Giulio Cesario Venenti</td>
<td>Benedetto Castiglione</td>
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<tbody>
<tr>
<td>Antonio Maria Zanetti</td>
<td>Dominic Maria Benavera</td>
<td>Antonio Batestra</td>
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</tbody>
</table>

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*Published as the Art Fiereeta. Nov. 5 1848 by Longman, Hurst, Rees Orme & Brown, Bowriner Row.*
MUSIC.

MODERN TIME-TABLE.

One Semibreve

Rests or characters for Silence

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

33. 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.

Published as the Act directs, Dec. 1st 1766, by Longman Hurst Rees & Orme, Paternoster Row.
Musical Characters

Graces and Marks of Expression.

Plate II.


A Flat, B. Sharp, #. Double Sharp, x. Natural, 1/4. Point or Dot, . Double Dot, ...

Slur.

Ligatures or binding Notes.

Accent or Staccato.

Spizzato with the vibration of one Bow.

A Pause and final Mark of a Movement.


Appoggiature. The same as Spizzato.

A Chord swept or Arpeggiated.


A Trill on the second part of a Note instead of a shake at the beginning.

A Trill turned from a Sharp.
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, Jan'5, 1803, by Longman & Ree. Paternoster Row.
Engraved by William Lowry.
MUSIC.

THOROUGH BASE, OR ACCOMPANIMENT.

Table of Intervals.

Flat Scale

Base

Sharp Scale

Base

II. Semitones in each Interval.

a Minor or flat... 3r Two tones or half notes above the base.

a Major or whole... 3r Two tones or half notes above the base.

a Minor or flat... 3.3r Two tones or half notes above the base.

a Major or sharp... 3r + 4

a Major... 6

a Minor or flat... 5r + 7

a Major... 8

a Major or flat... 8

a Major or flat... 10

a Octave... 12

a Octave or... 14

a Octave or... 16

A common or perfect chord is composed of the 3 above the base and may be played three seconds lower.

Harmonical circle, Modulating by 3r.

The common chord major and minor

with all the 3r semitones in the Octave,

should be proceeded upwards and downwards in the following manner:

II. Semitones in each Interval.

The common chord major and minor

with all the 3r semitones in the Octave,

should be proceeded upwards and downwards in the following manner:

III. Modulating by 3r.

In this example, in which the base rises by 3r, the 5r in the last chord becomes the base of the next.

Plate II.
Further exercise of common chords in accompanying the Hexachords in all the keys major and minor to their fundamental base. 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 Solfegeggar; but chiefly in keys best in tune as C.F.D.G.
MUSIC.

THOROUGH BASE.

No two 5ths or two 8va must succeed each other, rising or falling together, diatonically.

Suspensions of 5th and 8va.

Pedro Martini.
Saggio di Contrappunto.

Alliances.

Two 5ths if one is false, but better falling than rising.
Two 8va by contrary motion.
Two 8va by 5th.

Published as the Act directt. Nov. 5, 1804, by Longman, Hurst, Rees & Orme, Paternoster Row.
MUSIC.

THOROUGH BASE.

CARDS.

The 3rd, 5th, & 8th, singly or together imply the COMMON CHORD.

<table>
<thead>
<tr>
<th>The Chord of the 3rd</th>
<th>is common to the 3rd below the Base.</th>
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<tbody>
<tr>
<td>6</td>
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</tbody>
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Ditto to the 5th below.

Ditto to the 5th below.

Ditto to the 5th below.

Ditto to the Note below.

Ditto to the Note below.

Common Chord to the Note above the Base.

Common Chord to the Note above the Base.

Ditto Accompanied by the 5th.

Ditto Accompanied by the 5th.

A new combination.

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.

Ascending. Descending.

Key of A Minor.

Ascending. Descending.

1. An Accidental note in the base is accompanied by the 5th & changes the Key generally to the half note above such sharp.

2. An Accidental flat note is generally accompanied by a 7th & changes the Key to the 8th below such flat.

3. To the 8th of a Key is repeated at a close, two Chords are generally played: 2, 3, & sometimes the 7th with the Common Chord.

4. When the base moves per accid. a 3, 4, 5, or 6 common Chords will do.

5. When the base moves a 2, 3, & last a 5, alternately & the contrary, such note may be accompanied by the chord of the 7th.

Example in Notes.

Fundamental Base.

In Sympathetic or binding notes the 4th are played to the last part by Accompaniment.

Suspension.

Published as the Act directs. Nov' 7 1826, by Longman, Hurst, Rees & Orme, Paternoster Row.
MUSIC.

COUNTERPOINT.

Natural Harmony

Harmony of 3rd & 6th in succession

Diapason

Scale of C major

Ascending

Key 2 3 4 5 6 7 8

A Minor
descending

Fundamental base to the Treble Scale

Minor Scale
MUSIC.

COUNTERPOINT.

I

\[ \text{discont} \]

C Major

[Music notation]

II

\[ \text{Ascending Scale in the base} \]

\[ \text{descending} \]

A Minor

[Music notation]

III

\[ \text{A 3\textsuperscript{rd} part in discont to a series of 3\textsuperscript{rd} and 6\textsuperscript{th}s} \]

\[ \text{Scale in 3 parts with a supposed base} \]

[Music notation]

Basso continue

Published at the Act directe, Sept. 7, 1805 by Longman, Hurst, Rees & Orme, Paternoster Row.
MUSIC.

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

Unison in 2 Parts

Pepinsh

8th above

8th below

5th below Sala

Two subjects

4th below

Canon

Published as the Act directs. May 1st 1766 by Longman, Hurst, Rees & Orme, Paternoster Row.
Introduction to the manner of disposing the several parts in Fugues à 3:

Arrangement of the parts in Fugues à 4 for Voices, where 3 Tenor clfs are used.

Published as the Act directs June 2 1766, by Longman, Hurst, Rees & Orme, Paternoster Row.
Subject of a Chromatic vocal Fugue in 4 parts.

The manner of answering a Chromatic Fugue in contrary motion and direct.
The Scale in 2 parts, inverted in double counterpoint, beginning & ending in the 8th note against note.
MUSIC.

COUNTERPOINT.

The Règle de l’Octave in 4 parts.

Published as the Act directs. 1806 by Longman, Hurst, Rees & Orme, Paternoster Row.
5th made a Discord by the 6th.

COUNTERPOINT.
Ninth in 2 parts.

No Ninth can be used in the descending Scale, as it cannot be properly prepared.

in 3 parts

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 emploi, or two ways of treating the 5 to the 3 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.

Published as the Act director, Feb 20th 1813, by Longman, Hurst, Rees, Orme, and Foljambe.
DOUBLE COUNTERPOINT IN THE OCTAVE.

two Notes to one

Inverted

four to one

Scale

rivolto

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

Moderato

Coda

Published as the Act directs, July 3, 1806, by Longman, Hurst, Rees, Orme & Brown, Paternoster Row.
Contrappunto doppio, in genere Criomativo. continued.
MUSIC.

Contrapunte doppio, in genus Germanico, continuat.

Published as the Act directs July 1st 1816 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.

Corelli

Unrelative Modulation. Pergolesi.

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

C to C♭ or D♭, and back again.

C to E♭

C to E♭

C to G♭ or A♭

C to B♭

Pausing Notes.

or

Relative Keys
immediately
mediately

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

Disappointed Closes.
The lowest Notes of these Chords may be regarded as the Tenor part in octave with the Base.

Modern Chromatic in flats.

Moto contrario in A Minor à tre.

à quatre

Compleat Soole by true 5th in the triple progression, without double flats or sharps.
Example of the Pathetic Genus, in which are expressed its successions in the Chromatic Scale ascending and descending.

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

Second example, immediately passing from any Key-Note to the Key of its flat 7th.

It must be observed, that to feel the effect of this sudden modulation, it is necessary to remain a little while upon the second Chord, before we pass to the third. This tends to another Theorem, which few Musicians will dispute, namely, that there is one note in the harmony of every Chord, which suits with every kind of movement, and another harmony quite different, which belongs only to Adagios. The Pathetic Genus appertains only to that.

Acciaccature
FINGERING ON KEYED-INSTRUMENTS.

Position of the hands.

Ascending & descending 2 Notes, the two parts to be practiced separately.
MUSIC.

Fingering of semitonic or chromatic divisions.

Right hand.

Left hand.

Exercises for the hands.

Double Notes.

Published as the Act directs Nov. 3d. 1848, by Langman, Hart, Reece & Orme, Fetterwater Row.
MUSIC.

SHAKES.

Begin the Shake with the Note itself unless there is an Appoggiatura.

Running Shakes turned

Transient Shakes

Trills

Synopsis of all the Chords used in Thorough base.

Published as the Act directs Nov. 30th by Longman, Hurst, Rees & Orme, Paternoster Row.
Air upon three Notes, sent to the Author of this Article by the late M. Roussel in his own hand writing.

A Fac-simile.

Romance

Air de trois notes.

Le cœur me palpite
Quand j'entends ta voix:
Tout mon sang s'agite
Dès que je te vois.
Ouvière ta bouche
Les Cieux vont s'ouvrir.
Si ta main me touche,
Je me sens frémir.
Original Melodies to the Hymn of Ofrian in Temora.

Sad and slow retired Sul-malla to Lena of the Streams she went and often turned her blue eyes rolled in tears. But when she came to the rock that darkly covered Lena'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 bard in my Night. But cease the light-ly trem-bling sound the joy of grief be-longs to Ofrian amidst his dark brown years. Green thorn of the hill of ghosts that shaketh thy head to night by winds I hear no sound in thee is there no spirits 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 a long the sky.

Ullin Carril and Ryno voices of the days of old Let me hear you while yet it is dark to please and a wake 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 reb âed with morning mist where the rustling sun comes forth from his green-headed waves
E. H....

Nete hyperbolaeon.  E
M  Paraceto hyperbolaeon.
N  Trite hyperbolaeon.
Nete diezeugmenon.  H
Nete synemmenon.  Z

X  Trite diezeugmenon.
Paramcro.  K

More.  D

R  More diatones.
O  Purpate moreon.

Hypate moreon.  O

G  Hypate diatones.
P  Purpate hypaton.

Hypate gravis.  L

Prosclamabanomenes.  A
MUSIC.

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

In this kind of Counterpoint, there must be no pointed notes, rests, accidental flats, 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 Cancherizando: 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 E, and the treble G.

Published as the Act directs, April 1st, 1766 by Longman, Hurst, Rees & Orme, Paternoster Row.
ANCIENT MUSICAL INSTRUMENTS.

1. A Timbrel, or Tambour de Basque.
2. A Citharistria, or female minstrel.
3. A double Litus.
4. A Pan playing on the Syrinx.
5. A Bacchanal playing on two Flutes of the same pitch. This part.
6. Antique Theatrical Masques.
7. A genuine ancient metallic Litus.
8. The Antler of a Boar, from the Cave of Font-de-Gaume.
1. A Beautiful, Greek Barbiton, or Harp, from a bas-relief, a Cast of which is in the Royal Academy; An Antique Marble in the British Museum has a similar Barbiton, the Greek Vases &c. furnish similar examples.


3. A Mask of Thais from Terence's play of the Eunuchos in the Illuminated Vatican M.S. of his Comedies.

4. This figure is in the 42nd Plate of the 4th Vol. of the Herculaneum Paintings.


Published as the Act directs, June 3, 1825, by Longman & Rees, Paternoster Row.
Ancient Musical Instruments.

Plate III.

1. 3 & 5 are all taken from the same piece of Ancient sculpture, in the Ghigi Palace at Rome, representing a Group of Musicians performing an Epithalamium.

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

5. Cyprius playing on a double Flute or Tibia pures, from an Ancient painting in the Museo at Pisa.

6. 7, 8 & 10 From Egyptian paintings in the Tombs of the Kings of Thebes &c. —— Denon Pl. 35 . . . No. 46, 47, 49, 50 & 51.

Published at the Act house, May 2, 1804, by Longman & Rees, Paternoster Row.
A N C I E N T M U S I C A L I N S T R U M E N T S.

1 & 2. The Lyre or Lyre of Amphion, in front & profile as it appears on the base of the Tyrone Fountain, at Rome.
3. The Lyre held by Terpsichore in the Picture of that Muse dug out of Herculaneum.
4. The Ballad as delineated in the Picture of the Muse Erato dug out of Herculaneum.
5. A Trizemma or Triangle Harp from an ancient Painting in the Museum of the King of Naples.
6. The Ethiopian Lyre from a Drawing by Mr. Bruce.
7. An Etruscan Lyre with 7 strings.
8. A Lyre in the Ancient Picture dug out of Herculaneum, on which Orpheus is teaching the young Achilles to play.
Fig. 1. From an original Indian Painting.

Fig. 2. The Been, 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 at the Ag Shiret, Sept, 1806, by Longman, Hurst, Rees & Orme, Paternoster Row.
INSTRUMENTS OF MUSIC.

PANDEAN MINSTRELS, IN PERFORMANCE AT VAUX-HALL.

Published as the Act directs. Dec. 1796, by Longman, Hurst, Rees & Orme, Paternoster Row.
MUSICAL INSTRUMENTS.

WELSH HARPS.

Single Harp.

Ancient Triple Harp.

Modern Triple Harp.

Published as the Act directs April 4, 1818 by Longman, Hurst, Rees, & Orme, Paternoster Row.
MUSICAL INSTRUMENTS.

ORIGIN OF THE BOW.

Fig. 1

Fig. 2

Fig. 3

Fig. 5

Published as the Act directs April 24th 1830 by Longman Hurst Rees & Orme Paternoster Row.
RUSSIAN MUSICAL INSTRUMENTS.

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

Goudok. Rebec with three Strings.

Gélaika.

Double Flutes of the Ancients.

Corne de chasse de Siberie, ou Rok.

Hunting Horn of Siberia.

Rojok.

Batalaka.

Guitar with two Strings.

Published as the Act directs, April 11, 1806 by Longman, Hurst, Rees & Orme, Paternoster Row.
Musical Instruments.

Harps.

Fig. 1 & 2. The Harp of Brian Boromh, 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.

Published as the Act directs. Aug. 6th, 1788, by Longman, Hurst, Rees, & Orme, Paternoster Row.
1. English Common Flute
2. German Flute
3. Improved German Flute with additional Keys
4 & 5. Hautbois
6. B Flute
7. C Flute
8. English Flageolet
9. Gong
10 & 11. Tambour & Pipe

Scale in Figs. from 1 to 8.
**Fig. 1 & 2. Hunting Horns. 3. Serpent. 4. French Horn. 5. Bugle. 6. Sackbut or Trombone.**

Published as the Act directs, Nov. 5, 1808, by Longman, Hurst, Rees, Orme, & Brown, Paternoster Row.
Fig 1. Arch Lute, height 5 ft. In the Collection of the late Mr. D. Walker. Fig. 2. Mandoline, the distance from Bridge to Nut, same as Violin 3/8. Fig. 3. Mandola, varies in length from Bridge to Nut according to its pitch.
Fig. 1 & 2 Violin and Bow. Fig. 3 Violine or Mute. Fig. 4 Violoncette.

Fig. 5 Violino Piccola or Kite. Fig. 6 Viol de Gamba of the 16th Century.
MUSICAL INSTRUMENTS.

Fig. 1 Viola d'Amore, height 2 4
Fig. 2 Mandore

Fig. 3 Spanish Guitar, height 3 1
Fig. 4 Lute 3 8

Published as the Act directs Dec. 31st by Longman, Hurst, Rees, Orme & Brown, Paternoster Row.
NAVAL ARCHITECTURE.

DISPOSITION OF THE FRAME
OF A SHIP OF 74 GUNS.
NAVAL ARCHITECTURE.

PROFILE OF A SHIP OF 71 GUNS.

Onboard Works.
NAVAL ARCHITECTURE.

PLATE VI.

PLAN OF THE GUN DECK.

PLAN OF THE OYSTER.
NAVAL ARCHITECTURE.

PLANS OF THE QUARTER DECK, FORECASTLE, AND UPPER DECK OF A 24-DECK SHIP.

PLAN OF THE QUARTER DECK

PLAN OF THE FORECASTLE

PLAN OF THE UPPER DECK

Published for the use of Naval Archangel by Captains, hose, sizes, &c. (Government Press.)