The English theorists of the seventeenth century with particular reference to Charles butler and the principles of musik in singing and setting...1636

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THE ENGLISH MUSICAL THEORISTS of the SEVENTEENTH CENTURY

with particular reference to CHARLES BUTLER and THE PRINCIPLES
of MUSIK in Singing and Setting... 1636.

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(4) Coloniae Agrippinae: sumptibus Antonii Hierat, 1617 
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(1) Gives a generally accepted name of the author. 
(2) Gives the title of the source as given in Butler. 
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(5) Provides an incipit of quotation as given in Butler. 
(6) Is Butler's reference. 
(7) Gives page number in Butler's Principles. 
(8) Gives page number in edition described in (3) and (4) above, where quotation is to be found.

Material in square brackets is editorial and serves these purposes:

(a) It supplies information Butler neglected to give. 
(b) It occasionally corrects false information given by Butler.
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Odyssey trans E.V. Rieu
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in Q Horatii Flacci : Opera  ed. Page, Palmer and Wilkins
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Satires  ed A Palmer
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Butler may have known, Paris, 1514 to Cologne, 1624. But there does not appear to have been one from England. I have not traced the exact quotation in any of the Martials consulted. See Note 66 at end of Book Two of mod. ed. for a reference.
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"Canticum Psalmum..." London : Henry Denham...William Seres, 1580
This gives the substance of Butlers' references but not the exact working. No book of Tremellius located gives exact quotation

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The Holy Bible, Conteyning the Old Testament and the New : Newly translated out of the Original tongues : and with the former Translations diligently compared and revised by his Maiesties speciall Commandment. Appointed to be read in Churches.

Imprinted at London by Robert Barker, Printer to the Kings most Excellent Maiestie. Anno Domini, 1611

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sixtis, of a Sixth and a Diapason. And a Trifidiaspon-second, or a Trifidiaspon-third, of a Second or Third and a Trifidiaspon.

All *tie Compounds, having of de fam. Chiefr, de fam. Names of Note, or, in effect, of fam. Sounds, (der being no diverse of der in dem, but Acumen and Gration) will deir Simple Intervals, ar derfer, in Harmoni, used as de fam. according to de common Maxim of Musicians, De Offertio judicium, vide (c) in C. 2. 

III. Of Consonances and Disharmonies.

- Of de 12 Intervals 7 ar Consonant, and 5 Disharmonious.

A Consonance is a union of 2 Grains and Acum found suavely filling de ear.

A Disharmony is a jarring noise of 2 mixed sounds offending de ear.

Consonances are of 3 kinds: (1) an Union, (2) an Effig, (3) a Fishe, and (4) an Effig or Fishe.

(1) A perfect Union, or 3rds, ar a Consonance, and is called a perfect Union, or 3rds, ar a Consonance.

(4) Of the 5 Disharmonious, (1) an Union, or 3rds, ar a Consonance, and is called an Union, or 3rds, ar a Consonance.

(4) Of the 5 Disharmonious, (1) an Union, or 3rds, ar a Consonance, and is called an Union, or 3rds, ar a Consonance.

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(4) Of the 5 Disharmonious, (1) an Union, or 3rds, ar a Consonance, and is called an Union, or 3rds, ar a Consonance.
...
DE SECOND BOOK,
OF DE
USES OF MUSIK.

C. I. § 1. Of Instruments.

O De excess of an Art † 2 singes ar requisite [a System or constitution of Rules and Precepts; and some profitable Uses or Ends thereunto dier ar referred.]

De Principles and Precepts of dis Art, in Singing and Setting being declared, com we now to de profitable Uses of thof: (a) Alm. dowes dey be mny, may be all reduced unto two: [b] Ecclesiastical, for de Service of God; or other Civil, for de Solar of Men. (a)

Def. 2 Uses ar diversly performed: [by Voice, or by Instrument, or by both]: (b) wer of Musik is divided into Vocal, Instrumental, and Mixt.

Instrumentes ar of 3 forts: [(a) Enting, (b) Emplement, String- and Wind-Instrumentes. Of bod, def forts, de pregnant wits de industrious Artists have devisd (c) many different kinds: as (of Enting) Harp, Lute, Bandury, Organ, Citterns, Citizen, Cymbel, Flute, Dulcimer, Viol, Organ, etc. and (of Empleinent) (d) Tripes, Organ, Slabs, Sings, Cerne, Recorder, Trions, Vio, etc. or (e) Flutes, Trumpet, etc. And def latter curious th. 'tis have conjoined two or more in on': making de Organ and de Virginal to go of bod, togeder wile de timb keys: yet ar wit de

or noft Not's as sung to one Syllable. And it is either old, or de Longer Not's, or new, or de shorter Not's, 

(b) Old 'Ligatur' has three sorts of Rules: 1, concerning Initial Not's; 2, of Middle Not's; and 3, of Final Not's.

Rules.

Of Initial Ligatur, 4.

Prima cæros audâ Læns esf, Pendent soundâ.

t 2 4 4 2 2

Prima manu Lævi Brevfs esf, cædura dorssr.

Sembrevs prima esf, suum cædura sequens. 4

Of Middle Ligatur, 2.

Quæque in medio Brevfs esf, 2 & & proximis adhaereent 

Sursum audâ pra Semibrev t regione.

Of Final Ligatur, 4.

Utins contermini Brevis, et quæque, longæ.

Utins deservit quadraginta sibi Longæ.

Et ubiqus Brevis, simper postea hæc enda.

Semibrevs, si sunt candida proxima prince esf.

De Ligatur de fortior Not's is a semicircle, wof 2 ends point to de 2 Not's conjoined: as 7, 7. Sometimes (specially seen de Not's bu many to one syllable) Diss Ligatur is signified in the Ditt or only, by setting Læt syllable, wie a typo in medio de finit Not's and de following syllable after de Itt.

De middle and principal Not's, is conjoined by both deft Ligatur's. And even any Not's and his half-not in de sam' place a conjoined for one syllable, de not of de half-

not's, and de Ligatur ter, is a Point set by de Not's as 7. 7. For it is erroneous, as if wit de Not's his half-not's 

not express, and conjoined by Ligatur.

A Repet is either of de finer Not's end ditt in togeth, having dis mark (c) 7, or of ditt wit other Not's, having dis mark; ilil, or dis, 7. Before wit ditt word of de Repetui ditt is commonly placed under his Not's or Not's: or of a wof Strain, having at de ends 3 of 2

3 pkely. Thus, narrow all de Rules: dus, 7.

A Mass is a mark of rest or silence in a song, for de time of 7, 7, Not's, wert of it hat his rist.

M 3

A lin's
Cap. II. Of Singing.

Of de Nam's de Mon's in de yeare is motte filly exemplified in das Figur, wie hat's not endt.

De Nam's dowg dey hat filltaught in Skol's, according to de first institution, among oder Principles of de Art; yet de modern vulgar praxite deot commonly courage and re, de ot into fol, de oder into I, so dat, for 7 Several Notes, dey uf but 4 Several Nam's; not a little hinder de Learers bot in Singing and in Setting. But if you wil not's retin dis sang; den take dis first Direction. After MI, fing B3, fol, le twift upward; and I, fol, fi, twift downward; and so com you bod's ways to MI again, in de famt Chief.

Antverable into deot 7 diffint Notes are 7 several Chiefs, or keys, called de Nam's de first letters de Alphabet, C, A, E, D, F, F, and de 7 Chiefs are appliéd: deot 7 Septum, which is note twit Capital, de second wite vulgar Letters, ant de eind wite double vulgar. Oter de reason after-mentioned, ra called de G, A, M, O, T, ra called de votal and Instrumental, of all music bot's Vocal and Instrumental.
Of Singing.

Lib. I.

middle number. But Libra, by his means, is raised to the fit place, [see place of Astrasia or Pallas.] we yet set him holder of the name Libra. And so, as in the form of the Greek Heptachords.

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<tr>
<td>E</td>
<td>Ectaeus</td>
<td>Ectaeus</td>
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<td>B</td>
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But the first Instrument obtained, at the first, his seven strings, according to the first number of the seven distinct Musical Notes. But (A) Pythagoras, observing that the two extreme Orders were discordant, and that his other instruments or Dissonances did make so good a Symmetry in their Ground, as if they were conjunct in a Dasson, allowed unto these seven Notes, a fifth, which is called [a Pythagorean] to make a Dissonance to Hypa [the most or highest], as was commonly suffinn, F F. and for a Dasson to the Signed F. And so the Greek Heptachords, and the Latin Septenni of Letters were all those Notes, being tripled, according to the ordinary compass of Voyces. As will be also shown or Figure of such and such Scale, in (7) at Chief.

<table>
<thead>
<tr>
<th>Chief</th>
<th>B</th>
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<th>E</th>
<th>F</th>
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<td>Mean</td>
<td>B</td>
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<td>D</td>
<td>E</td>
<td>F</td>
<td>G</td>
<td>A</td>
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<tr>
<td>Clav.</td>
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<td>D</td>
<td>E</td>
<td>F</td>
<td>G</td>
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In like you may note, they were named Notes of any Chief, the same name (8) properly has his Chief: F in de Mean, and E in in the Treble and Bass. If A in de Half, and E in the Quarter.

Vera Scale of a Trichord, which hath added (for its Virtuous and Orographic) a 4th or 4 Hypothenueuse, or double But-clefs. [As in all, Dassol Jass, and Casset.] with a [Pythagorean, or Dass, Treble.

Chief. G, A, C, E, and E. This make us a New Double scale, and (the de Central) B. For the double, he hath thus taken away a de Dasson or all, as to the Frense of all, a new trichord, Chief, and Bass, and Even unto the Four, and so to the Scale.

Notes upon de Notes (6).

FACSIMILE 6

... (as confining muse and monostich) yet in Harmony it has a greater grace: specially when it is sung with a right voice; which is rare.

(d) De Mean is so called, because it is in a mean or mean high part, between the Counter-tenor, [de his part of a man and de Treble, [de his part of a boy or woman and de latter] may be sung by a mean voice.

(e) De Treble is so called, because his notes are placed (for de most part) in the third or second, or de Treble clef and is therefore sung with a high or sweet voice.

(f) Many more. 

57. For the sake of the harmony, for all such as dwell upon the air, soli, duos, et tres, et quattuor voces, and the like. 

(g) In the art of Harmony, double or triple manuals are for voices; for instruments it may be more or less. 

(h) In the art of Harmony, when the design is to compose a song for a large or small number of voices, the treble part should be sung in a high voice, the tenor in a moderate voice, the bass in a low voice, and the counter-tenor should be sung in a moderate voice. 

IYREBLE.

COUNTER-TEMNOR.

A Dil-song composed by W. Sykes, in imitation of

FACSIMILE 7
THE FACSIMILES

Facsimile 1 Principles of Musik... pages 48/9. A double-page spread of Haviland's letter-press. Notice the multifarious marginal notes, the final form of Butler's reformed orthography, the consistent use of italics for important and non-English words, and Butler's careful cross reference by bracketed letter to the Annotations.

Facsimile 2 Principles of Musik... pages 4/5. A double-page spread of crowded letter-press from the Annotations to Butler's chapter "Of the Moods". All the technical points of presentation noted above are here displayed to advantage, particularly since the Annotations utilise smaller types and are packed more closely together.

Facsimile 3 Principles of Musik... pages 92/3. Page 92 gives the second half of Butler's musical quotation from Tallis's "Absterge Dominum" in situ, and also Butler's list of the best authors, according upper-case letters to Byrd and giving the famous "Aureum par" tag to Thomas and John Tomkins. Page 93 is the half-title of Book Two: notice the row of type ornaments at the top and the decorated initial letter. At the bottom of the page is the list of contemporary instruments which gained Butler a footnote in Volume IV of N.O.H.M.

Facsimile 4 Principles of Musik... pages 36/7. The "Rules" are given throughout in Latin and the musical examples have been printed from wood-blocks, stave sizes varying from app. 15-18 mm.

Facsimile 5 Principles of Musik... pages 12/3. Page 13 shows in situ the famous diagram Tonorum Cyclus, reproduced by Burney in his History, page 477 of Volume I.

Facsimile 6 Principles of Musik... pages 18/19. Three of the home-made diagrams constructed by Haviland. Diagram lower left has the Greek note-names upside down.

Facsimile 7 PRINCIPLES of Musik... pages 42/3. A double-page spread of Haviland's 5 mm pocket psalter music type. This gives the famous dial-song where, to the printed parts laid out to facilitate their reading by the players, a skilful player adds a fifth part by realising the instructions given on the dial.
PLATE I

NATELY SCURES. The 12th century church to St. Swithin at Nately Scures, Hampshire. Butler's first living. The church is of flint and Norman, with nave, chancel and apse in one.
NATELY SCURES, St. Swithin's North Doorway. Pevsner & Lloyd in Hampshire & the Isle of Wight describe as "nice, with depressed tre-foiled head with two big cusps, c. 1200, probably".
PLATE III

HOLY GHOST CHAPEL, Basingstoke, Hampshire, as it appeared in 1787.
PLATE V
BASINGSTOKE, 1669.
At the right is the Holy Ghost Chapel.
PLATE VI Extract from the Bishop's Register of Thomas Bilson of Winchester, recording Butler's institution to the parish of Wootton. Translation on the next page.
WOOTTON ST. LAWRENCE:

On the next day aforesaid, the 27th of November in the Year of our Lord, Sixteen Hundred, and by the aforesaid Reverend Father in Christ, Thomas, Lord Bishop of Winchester, Charles Butler, Priest and Master of Arts, was admitted to the Vicarage of Wootton St. Lawrence, vacant by the free and spontaneous resignation of Christopher Darling, priest, the last incumbent there. He was presented by George Abbot, Doctor of Divinity, and Dean of the Cathedral Church of Holy Trinity, and by the Chapter of the same Church, the true and undoubted patron of the Vicarage. He first swore that, as Vicar in the same, with its rights and all things pertaining thereunto, he would take the oath of canonical obedience and the oath renouncing all foreign jurisdictions, etc.; and then he was instituted. After he had taken these oaths, the Archdeacon of Winchester was instructed to induct him.
PLATE VII

WOCOTT ST LAWRENCE.

Church of St. Lawrence. Present building is of 1864 by J. Colson, but parts go back to c. 1180. Building of flint, commonest stone in Hampshire. The painting from which present photograph was made is dated 1864.
PLATE VIII
Wootton St. Lawrence.
The Norman south doorway, one of the finest features of the church.
PLATE IX
WOOTTON ST. LAWRENCE.
The Sanctuary.
PLATE X
WOOTTON ST. LAWRENCE.
The North Aisle. Remains of the 15th century font can be seen near the base of the first pillar.
PLATE XI

WOOTTON ST. LAWRENCE. THE CHURCHWARDEN'S HOUSE.
PLATE XII

WOOTTON ST. LAWRENCE. The interior of the tithe-barn.
Ancestral home of the Withers. Main front is of 1790, but there are 14th century pillars in the cellars and a carved and dated chimney-piece in one room, 1602. The manor lies about 3 quarters of a mile SW of the church.
PLATE XIV

MANYDOWN. Another view: notice the broad Tuscan porch.
PLATE XV

The Church Warden's Accounts of Wootton St. Lawrence. Payments for the village fair "Kingales" 1600. Notice particularly the payments to minstrels and to Mr Whythorne "for his play".
PLATE XVI

The Parish Registers of Wootton St. Lawrence. The extract records the baptism by Butler of his daughter Elizabeth, 31st October 1612.
The Parish Registers of Wootton St. Lawrence, recording the marriage of Butler's daughter, Elizabeth, to Richard White, St. Valentine's Day, 1632/3. At the top of the extract Butler baptises his grandson, Charles, and buries Elizabeth Wither.
PLATE XVIII

Butler's autograph signature from inside the back cover of the Church-Wardens' Accounts at Wootton.
PLATE XIX
CHURCHWARDENS' ACCOUNTS at Wootton. The extracts show disbursements of poor-relief in and around the parish in summer of 1601.


For by me, the Lords of Christ and of my sayed wardens, at my appointment of this present muster at the day of the 1st of the 7th of the months of June of this year of our Lord 1601.

To the sume of the smalls of God's gift the same day and year first above written.


On delivering unto the hall of the lordship of Mr. Popple, the contents [legible text]

And to pay to the sums of the year of God's grace and also the sayed wardens for the same being since falling for every white year

And for pars begirne to make in the day of August.
PLATE XX

The oldest surviving mural tablet at Wootton. It is a memorial to Susanna Wither who died November 21st 1632 and was buried by Butler.
PLATE XXI

The Puritan poet, George Wither, of Bentworth, Hampshire, a cousin of the Withers of Manydown. George Wither produced the first Anglican Hymn-book, *Hymnes & Songes of the Church...*, 1623, for which Orlando Gibbons provided the tunes (and basses).
To Mr. Butler on his Book of Musick.

Write setting Prophet, Third of Davids parts,
To those sacred Councils & Harmonious Arts.
With double Chimes can take attentive Ears,
Musick is left divine in Heav'nly spheres

Then in this Person, whose Religious Muse
Uses both his mind and body, you must know that the spheres of the Sun are circles, and the State of arts must submit to the laws of Nature that rules all affairs.

Who views the Book, shall find the Sonnets will
So strike with antiquity with modern skill
And then each line will bear a property
Of Musick that's found so gratefully

Rules of Composing & of Practice made
To choose, to well return from Follies trade.

As the Soul, which some call Harmony
So animate the Books, and Musick, this
May not the Dauphier Limb, or Dead-drain

fayre prices sharing their own better Art
With the Expression of true Musick's ground,
Musick that stays not in the hollow Ears
But unto Reason, doth sweeten woes, so near.

Justice is the Art, but O what sovranget End
Hath it proposes, thy healthfull Muse intends

To Cure the Body through the Marvelous Mind?

To Cure Sores thus same maladies,
To sustain Treatises of Religious Peace.
To set Heav'n to Earth, when Charity shall cease.
Then shall this Art that gives it, his alone
Of all our Arts, as of our Virtues none.

Sure, Charity shall prove immortal, that upon
Our Means of Peace, God's Incarnation
Is figured by this match of humane Yesus,
United with God's image, fit to the Chose
Of Musick in Angles, when the sword descends
The same with Man Alikes the like's intents,
Would I hope, for moral and just desire
To us all Saints on Earths for Heav'n great grace
That these we may begin to come these Notes
Which we shall perfect there with chever ministers.

PLATE XXII
The manuscript and unpublished poem by the Oxford poet William Strode, dedicated to Butler and The Principles of Musick.
MS. is at Corpus Christi College, Oxford; [C.C.C. 325, fols 119v-20]
PLATE XXIII

BASING HOUSE,
after the siege, 1645.
PLATE XXIV Wenceslaus HOLLAR's famous engraving of the Siege of Basing House. Hollar was himself one of the besieged, in company with Inigo Jones and Thomas Fuller.
CHARLES BUTLER was born at one of the
Wycomb (Great Wycomb I suppose) in Bucks, entered
a Student into Magd. Hall in the Year 1729, took a
Degree in Arts, and being made one of the Bible Clerks
of Magd. Coll. was translated thitherunto. Soon after,
proceeding in that Faculty, he became Master of the
Free-School at Basinghale in Hampshire, where continu­ing 7 Years, with the enjoyment of a Cure of a little
Church called Skearo, was promoted to the Vicaridge
of Lawrence-Veton three Miles distant thence, (a poor
Preferment God was for such a worthy Scholar) where,
being failed, he wrote and published these Books follow­ing, which show him to have been an ingenious
Man, and well skill'd in various parts of Learning.
The feminine Monarchy: or, a Trefaile of Bees, Ox.
1639. 8vo. Lond. 1625; Ox. 1634. qu. translated into Latin
by Rich. Richardfon, sometimes of Emanuel Coll. in Cam­
dridge, now, or lately, an Inhabitant in the most plea­
fant Village of Edburgh in Northumberland.— Lond.
1673. 8vo. In this Version he hath left out some of the
ornamental and emblematical part of the English copy,
and hath, with the Author's, footed and intermix'd
his own Observations on Bees, and what of note he
had either heard from Men skilful this way, or had
read in other Books. But this left Translation being
flow in the file, there hath been a new Title put to it,
and fill therein to be printed at Oxon. 1682. 8vo.
Reticulio libri duo, quemus prior de Tropis & Figuris,
posterior de more & resell præcipit, &c. Oxon. 1618, the
4th Edit. and 29. qu. Lond. 1635. 8vo. It was written
by the Author at Basinghale, 1609.
De prapipitate matrimonii impediente regula gener­
rum. Oxon, 1625. qu.
Orationes libri duo. Ox. 1633. qu. Lond. 1635. 8vo.
English Grammar. Ox. 1634. qu.
The principles of Music. Lond. 1636. qu. He took
his last farewell of this World on the 29th of March
in sixteen hundred forty and seven, and in that of his
age 83, or thereabouts (after he had been Vicar of
Hotten St. Lawrence before-mention'd 48 Years) and
was buried in the Chancel of the Church there.

PLATE XXV The earliest biography of Butler,
Anthony a Wood's account from Athenae Oxonienses,
London 1691/2. The present facsimile is taken from
the London edition of 1721, page 102, column 2.
PLATE XXVI "Musica Aulica duarum vocum" by John Owen, which Butler uses as a musical illustration. [Principles...page 15] This is a photocopy of the original epigram 171 in Epigrammatum Johannis Owen...Libri Tres ...1612: H4v of the copy at US.SM.
PLATE XXVII
The "Coronation Window" in memory
of Charles Butler.
For details, see over.
THE QUATREFOIL TRACERY: The Royal Cypher of Queen Elizabeth the Second is surrounded by the National Emblems of England, Wales, Scotland and Ireland.

THE LEFT-HAND LIGHT: At the apex of the light are the arms of the Diocese of Winchester. Butler, in an idealised portrait, holds in his left hand communion silver, gift of the Withers in 1625, and in his right hand The Feminine Monarchie. Behind him is a honeycomb which forms the frontispiece of this book. To the left are the arms of Magdalen College, Oxford, while, below Butler preaches from his new pulpit of 1624, taking as his text Titus 2.12: the words here are from The Principles of Musik, p. 133.

The RIGHT-HAND LIGHT: The light is surmounted by St Cecilia. Below are two medallions, one of the Norman Church of Nately Scures, the other of the chantry school of the Holy Ghost in Basingstoke. Under the medallions is a picture of Butler's church at Wootton and, below that, stand the beehives of which he wrote. To the right is the badge of Queen Elizabeth the First and her personal motto, "Rosa sine Spina". Also in this light are the four bells of Wootton, placed there during the ministry of Charles Butler and the fifteenth century font in which he baptized his children.

The reader is referred to Chapter Two of the dissertation, where the many details of this window will be seen to fall into place.
AT THE DEDICATION OF A WINDOW
IN LAWRENCE - WOOTTON CHURCH, HAMPSHIRE.

On the 14th of November, 1954

TO THE MEMORY OF

CHARLES BUTLER

Vicar of Wootton Saint Lawrence
1600 to 1647

GREY, solemn, silent, now the day goes under.
Dank, yellow shafts ray out into the gloom.
Whom fire and lamplight linked in love, asunder.
Inhabit now mossed grave and lichen tomb
Round this the church they loved. To-day the bees
Brought the last loads of pollen to their hive,
To-morrow silent. Weary Time now sees
Yet one more end of mortal things arrive.
How many slow-revolving years shall pour
Sunshine or moonlight through this coloured glass
We raise to Butler's memory, when no more
We changeful down the changeful years shall pass?
Man's Soul is like heaven's fire, whose day seems done:
But though it sinks, 'tis yet the selfsame Sun.

David Bone

PLATE XXVIII A sonnet by the noted beemaster, Dr David Bone, on
the occasion of the unveiling of the Coronation Window.
APPENDIX C

A Checklist of Butlers' Books

and some Facsimile Title - pages.
All titles are short-title: this is not a bibliography. Details of imprint have usually been translated. References to Madan relate to Falconer Madan; Oxford Books: a bibliography of printed books relating to the University and City of Oxford, or printed or published there... Oxford, 1895-1931 (3 vols) The list is chronological: where two books appear under one year, precedence is alphabetical. Facsimiles of eight of the title pages follow the list: an asterisk against the short title indicates the inclusion of facsimile.

1597 *Rameae Rhetoricae libri duo in usum Scholarum*
Oxford: Joseph Barnes

1598 *Rhetoricae libri duo*
Oxford: Joseph Barnes

1600 *Rhetoricae libri duo*
Oxford: Joseph Barnes

1609 *The Feminine Monarchie...*
Oxford: Joseph Barnes

1618 *Rhetoricae libri duo* (4th edition)
Oxford: J. Lichfield & James Short

1623 *The Feminine Monarchie...*
London: John Haviland for Roger Jackson.

BM 1090.b.18 (1)
BM 1090.b.18 (2)
BM 11805.b.48
BM 730.a.38
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<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Author</th>
<th>Edition Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1625</td>
<td><em>Syngeneia</em></td>
<td>BUTLER Charles</td>
<td>BM 498.b.25(1)</td>
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<td></td>
</tr>
<tr>
<td>1625</td>
<td><em>Feminine Monarchy</em> in A Way to get wealth*</td>
<td>BUTLER Charles</td>
<td>BM C.118.bb.1</td>
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<tr>
<td></td>
<td>by Gervase Markham</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>London, 1625</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>A re-issue of original sheets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1629</td>
<td><em>Oratoriae libri duo</em></td>
<td>BUTLER Charles</td>
<td>BM 11805.d.3</td>
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<tr>
<td>1633</td>
<td><em>The English Grammar</em></td>
<td>BUTLER Charles</td>
<td>BM C40.e.3</td>
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<tr>
<td>1633</td>
<td><em>Oratoriae libri duo</em></td>
<td>BUTLER Charles</td>
<td>BM C40.e.3</td>
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<td>1634</td>
<td><em>The English Grammar</em></td>
<td>BUTLER Charles</td>
<td>BM G.7509 (1)</td>
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<tr>
<td>1634</td>
<td><em>The Feminine Monarchy</em></td>
<td>BUTLER Charles</td>
<td>BM 453.a.40</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
1636  The Principles of Musick...*  
London:  
John Haviland for Author

1642  Rhetoricae libri duo...  
Oratoria libri duo...  

London:  
R.H.

1642  Rhetoricae libri duo  
Oratoria libri duo

Lugduni Batavorum [Leyden]  
T.D.

1643  Syngeneia...  
in F(rancisēi) F(lorentis)...Tractatus de nuptiis Consobrinarum prohibitis aut permissis. Et. C. Butleri Syngeneia...  
Francofurti

1649  Rhetoricae libri duo...  

London,  
William Bentley

1655  Rhetoricae libri duo...  

London,  
Andrew Cook

1673  Monarchia Foeminina sive Apum Historia...  
R. Richardi F  
R. Richardson

Typis A.C. Impensis Authoris...London, 1673
1704  The Feminine Monarchy or the Historie of Bees...

A. Baldwin, London 1704

1910  English Grammar

ed. by A. Eichler

Halle, Germany

(in series Neudrucke Fruhneuenglischer Grammatiken, ed R. Brotanek)

In 1913 Eichler also published Schriftbild und Lautwert:
Butlers' English Grammar & Feminine Monarchie, Halle, Max Niemayer in same series as above.
A TREATISE CONCERNING BEES
AND THE DIVIDING OF THEM

CHAS. BETTER EDGE

Printed by Joseph Barnes, 1693
at Oxford
THE HISTORIE OF BEES

SHewing
Their admirable Nature, and Properties,
Their Generation, and Colonies,
Their Government, Loyalitie, Art, Industry,
Enemies, Warres, Magnanimity, &c.

Together
With the right ordering of them from time to
time: And the greatest profit arising therefrom.

Written out of Experience

CHARLES BUTLER Magd.

LONDON,
Printed by JOHN HAVILAND for Roger Lockfor,
and are to be sold at his Shop in Fleetstreet, over
against the Conduit, 1663.
SYLLABIA

DE PROPINOVITATE
Matrimonium impediente,

Regula

Que una omnes quisqiones haues
dicultates facile
expedit.

Authore Carolo Butler, Magd.

Levit. 18, 6.
Omnis homo ad propinquum sanguinis
sui non accedet.

IOH.
MAVRIlus.

OXONIÆ.

Excudabant Iohannes Lichfield & Guilelmus
Tymer, Academia Typographi. 1625.
THE
ENGLISH
GRAMMAR,
Or
The Institution of Letters, Syllables, and Words, in the English tongue.
Whereunto is annexed
An Index of Words Like and Unlike.

By
CHARLES BUTLER Magd. Master of Arts.

Arist. Polic. lib. 8, cap. 3.
Grammatica addita sua est uterque ad vitam utilis.

OXFORD,
Printed by William Turner, for the Author: 1633.
THE
Feminin Monarchie,

OR
THE HISTORY
OF BEES,

SHewing
Their admirable Nature, and Properties;
Their Generation and Colonies;
Their Government, Loyalty, Art, Industry;
Enim's Wars, Magnanimity, &c.

Together
With the right Ordering of them from time to time;
and the sweet Profit arising therefrom.

Written out of Experience
By
Charles Butler, Magd.

Oxford,
Printed by William Turner, for de
Author. M.D.CXXXIV.
THE PRINCIPLES OF MUSIK,
IN SINGING AND SETTING: WITH
The two-fold Use therof,
[Ecclesiasticall and Civil.]

By
CHARLES BUTLER Magd. Master of Arts.

LONDON,
Printed by John Haviland, for the Author; 1636.
Rhetorica
Libri duo.
Quorum
Prior de Tropis & Figuris,
Posterior de Voce & Gestu
Præcipit:
In usum scholarum
postremo recogniti.

Quibus recens accesserunt
de
Oratoria
Libri duo,
Rhetoricae cælestibus max. addiscendi.

Authoræ Caroli Butleri, Magd.
Artium Magistri.

Londinii,
Exsevæta R. H. 1642.
EDITORIAL METHOD

1. The transcriptions have been numbered although they are not numbered in Butler. Page numbers refer to The Principles...

2. The Original note values have been retained.

3. C clefs have been replaced by standard G and F clefs: for each example the original clef precedes an initial bar-line.

4. Bar-lines - not used consistently by Butler - have been added only where their use facilitates transcription and reading of the more complicated examples. Such bar-lines appear as broken lines: the continuous bar-lines are Butler's.

5. The examples of "two parts in one" and all the examples of "fuga" have been realised in accordance with Butler's printed instructions.

6. At the end of the Transcriptions there will be found a list of all musical examples "borrowed" by Butler.
EXAMPLE 1

"Transposition of the clef"

EXAMPLE 2

"dum tollitur Aulicus inquit:

dum cadit, alter ait".

EXAMPLE 3
EXAMPLE 4  Examples of the 4 Proportions

EXEMPLARY 5  "...whereby the melody of the same notes becometh diverse."

Butler: page 26
RULES FOR LIGATURES

"Rules of Initial Ligatures, 4"

1. Prima carens cauda, Longa est, pendente secunda.
2. Prima carens cauda, Brevis est, scandente secunda.

EXAMPLE 6

Butler: page 36

3. Prima manu laevas Brevis est, caudata deorsum.
4. Semibrevis prima est, sursum caudata // sequensque.

EXAMPLE 7

Butler: page 36

"Rules of Middle Ligatures, 2"

1. Quaelibet in medio Brevis est.
2. // at proxima adhaerens sursum caudatae pro Semibrevis reputatur.

EXAMPLE 8

Butler: page 36

"Rules of Final Ligatures, 4"

1. Ultima conscendens Brevis est quaecunque ligata.
2. Ultima dependens quadrangula sit tibi Longa.
3. Est obliqua Brevis semper finalis habenda.
4. // Semibrevis, sursum caudatae proxima prima est.
Butler calls Examples 10, 11, 12, 13 & 14 "The Five Initial Lessons": they are concerned with basic melodic progression per Gradus & Saltus. He further points out that the examples above may be performed "2 parts in one, whereof every second cometh in upon 2 semibreves rests". The examples are here set out in accordance with his intentions although he only notes that such procedure may be followed.
"The Fourth is the proof of the usual skippings".

"The Fifth Lesson is the Triple Ut-re in four parts".
"A Dial-song composed by W. Syddaell in imitation of Parson's In Nomine". The parts for Treble I, Treble II, Countertenor and Bass are printed in full in Butler, but the fifth part has to be reconstructed according to the instructions printed round the dial on page 43.
Oxford Tune first appears in Ravenscroft's Whole Book of Psalms, 1621. Butler states correctly that the Mean and Tenor of the tune above appear in Thomas East's Whole Booke of Psalms, 1592, under the respective titles "Glassenburi" and "Kentish", but he is in error in calling the arrangement above "Oxford Tune:" Oxford Tune, as it appears in Ravenscroft, is, in fact "The Scottish Tune" which Butler gives as his next example.
The Mean part carries the Church Tune.
Bass and Countertenor parts above are wrongly labelled as they are in Butler. In addition, the Mean part and the genuine Countertenor part have their clefs wrongly placed in the original.
The Mean part carries the clef in the wrong place.
The Countertenor part has the wrong key signature.
The Tenor part uses wrong clef and has the wrong key signature.
"...the Discord doeth better in the even, than in the odd place"
The Fourth set to the bass "even immediately before the close, and that in slow time".

Canon I of Simple Consecution.
Canon II of simple consecution.

Canon III of simple consecution.

Canon III of simple consecution.
EXAMPLE 27  
Canon III of simple consecution.  

EXAMPLE 28  
Canon IV of Simple consecution.  

EXAMPLE 29  
Canon V of simple consecution.
EXAMPLE 30

Of Mixed Consecution.

EXAMPLE 31

Of Mixed Consecution
EXAMPLE 32

Relatio non Harmonica

Butler, p. 59

EXAMPLE 33

The Third followed by octave...

Butler, Page 60

EXAMPLE 34

The Fourth "taken in the Arsis"

Page 60
EXAMPLE 35

The Third followed by a Sixth...

EXAMPLE 36

The Sixth followed by a Third...

EXAMPLE 37

The Sixth followed by a Fifth & by an Octave...
Consecution of Discords: "that they begin well upon a pointed note"
"Hitting the eight in the face".
EXAMPLE 43
"Binding of the Fourth"

EXAMPLE 44
"Binding of thirds and sixths"

EXAMPLE 45
"Binding of seconds and sevenths"
EXAMPLE 46

"Binding of the tritonus and semidiapente"

EXAMPLE 47

"Single Alligation, the fourth bound with a third"
EXAMPLE 48  
"A Perfect Cadence"  

EXAMPLE 49  
"Resolution of Cadences" - six examples

EXAMPLE 50  
"Raising the bound note into the next key".

EXAMPLE 51  
"The Imperfect Cadence"

EXAMPLE 52  
"The Imperfect Cadence"
EXAMPLE 53

"Imperfect Cadence" as a result of changes in the bass progression.

EXAMPLE 54

"Discord in a Cadence"

EXAMPLE 55
Two Examples of Continued Binding, by way of Morley.
1. The binding note is a single crotchet.

2. Morley has crotchet G not B at this point...

3. You prefix one odd minim by means whereof the semibreve will always end in the middle of the disjoined minim...
EXAMPLE 60

3

"The third way is when to every such three notes you prefix a minim..."

EXAMPLE 61

"But then the form of the point is altered thus..."
"The Fourth is a continued binding, when after an odd crotchet there follow many syncopated minims before you come to another single crotchet to make the time even"
EXAMPLE 63
"Syncopata"

EXAMPLE 64
"Parting the measure-note into sundry figures"

EXAMPLE 65
"Cadence always sharp"
An example of Treble-discant from Morley

Two examples of Bass-discant from Morley.
"that inimitable Lesson of Mr Bird's"
EXAMPLE 68  "In Counterpoint thus"  Butler: page 75

EXAMPLE 69  "In Discant thus"  Butler: page 75
The Canon is Fuga in Epidiapason, seu Octava superiore, post duo Tempora.
EXAMPLE 71

The Canon is Fuga in Tertia superiore post Tempus
EXAMPLE 72

The Canon is Fuga in Hypodiapente post Tempus
Fuga 5 Vocum in Tertia superiore post Tempus
EXAMPLES 74 & 75

Fuga in Unisono post duo tempora & per Contrarium Motum

Butler: page 77

Example 74 is the lower of the two parts as given here. Butler gives it in full as "The Resolution of the Reply prickt as it is sung".
EXAMPLE 76

"The first way of Harmonia Gemina"

Vox Superior, or the higher Part of the Principal
EXAMPLE 77

"The first way of Harmonia Gemina"

Vox inferior or the lower Part of the Principal
The higher of these two parts is described by Butler as follows:
"Resolutio Vocis inferioris quae ascendit ad Octavam: or the reply of the lower part, in Epidiapason or the Eight above ".

The lower of the two parts:
"Resolutio Vocis superioris quae descendit ad Quintam: or the reply of the higher part, in Hypodiapente or the fifth below ".

Example 78

Butler: page 79
EXAMPLE 79

As if, the Tone being Sol, the diapason be

the primary Cadence

fifth cadence

fourth cadence

the third cadence

EXAMPLE 80

"The La Cadence"

p. 87
This is the same as Example 18 except that Butler makes a mistake in the notation of the Bass part at the very beginning: the first note in the Bass should either be semibreve D or minim D preceded by minim rest.
EXAMPLE 82
"Setting in Discant"

Butler here advocates the use of bar lines "that you may the more easily see, in true music, to contrive your points together, and afterwards easily and correct your errors" but this does not stop him making one or two errors in his transcription. In the top part, for instance, the first and second notes of bar 4 belong in bar 3; at the end of bar 5, voices 1 & 4 have a choice pair of octaves in Butler's transcription. The errors have been corrected above.
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Henrie Cornelius AGRIPPA, of the vanitie
And incertaintie of artes and sciences,
Englished by Ja.Sa.
London, imprinted by Henry Wykes, 1569

AUGUSTINE, St

De Musica in Aurelii Augustini
opuscula plurima...

BACON, Sir Francis

Sylva Sylvarum...
London, J.H. for William Lee, 1626

B[anister], J[ohn]

The Most Pleasant Companion...
London, Printed for John Hudgebutt...
1681

B[anister], J[ohn]

The Sprightly Companion
London, J. Heptinstall for H. Playford
1695

for BARLEY, William

The Pathway to Musicke...
Printed at London for William Barley...
1696

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The Virgin's Pattern...
London, Printed by Simon Dover...
1661

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of Song...
London, Printed by Thomas Este. [1587]

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London, Humphrey Mortlock...1706
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<td>The Great Abuse of Musick...</td>
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<td>Church Musick vindicated...</td>
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A Gratification unto Master John Case, for his learned booke, lately made in the praise of Musick...
GB. Cu.

BYRD, William.
BULL, JOHN
GIBBONS, Orlando
Parthenia...
London, for Dor. Evans.
US. SM.
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<td>Melopoeia...</td>
<td>Erfurt, 1592</td>
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<td>Compendium Musicae pro incipientibus...</td>
<td>Leipzig...1602</td>
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<td>CAMPION, Thomas</td>
<td>A New waye of making foure parts...</td>
<td>London, T.S. for John Browne... [1610]</td>
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<td>Second Edition</td>
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<td>London, for J. Playford, 1686</td>
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<td>CASE, John</td>
<td>The Praise of Musicke...</td>
<td>Oxford, Joseph Barnes, 1586</td>
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<td>The First Set of Psalms of III Voyces...</td>
<td>London, Printed for John Playford, 1650</td>
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<td>COTTON, John</td>
<td>Singing of Psalms a gospel ordinance...</td>
<td>London, Printed by M.S. for Hannah Allen, 1647.</td>
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<td>[CROSS, Thomas]</td>
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<td>Printed and Sold by Thomas Cross... Salter...Young...London, 1695.</td>
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Aberdeen, John Forbers, 1662

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of Musick...

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London, 1667

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one to the number of 40....

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London, Printed for John Playford, 1672

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<td>HOLDER, William</td>
<td>Treatise on the Natural Grounds and Principles of Harmony...</td>
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<td>London, J. Heptinstall for J. Carr, 1694</td>
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<td>HOMES, Nathaniel</td>
<td>Gospel Musick or, the singing of Davids Psalms...</td>
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<td>HUDGEBut, John</td>
<td>A Vade Mecum...Rechorder...</td>
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<td>A Compleat Method...Thorough Bass</td>
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<td>London, for J. Cullen, 1707</td>
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<td>LOCKE, Matthew</td>
<td>Modern Church Musick pre-accused, censur'd and obstructed...</td>
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<td>LOCKE, Matthew</td>
<td>Observations...</td>
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<td>The Present Practice of Musick Vindicated...</td>
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<td>MARSH, Narcissus</td>
<td><em>Introductory Essay to the Doctrine of Sounds.</em></td>
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<td>MILLINGTON, Edward</td>
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<td>London, Thomas Dawson for George Bishoppe, 1579</td>
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<td>ORNITHOPARCUS, Andreas</td>
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<td>RIMBAULT, E.F.</td>
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<td>SALMON, Thomas</td>
<td>An Essay to the Advancement of Musick...</td>
<td>London, J. Macock, 1672</td>
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<td>SALMON, Thomas</td>
<td>A Vindication of an Essay...</td>
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<td>The Principles of Practical Musick...</td>
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<td>The Anatomie of abuses...</td>
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<td>[c. 1690]</td>
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<td>TALLIS, Thomas</td>
<td>Cantiones, quae ab argumento sacrae vocantur...</td>
<td>London, Thomas Vautrollier... 1575</td>
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<td>BYRD, William</td>
<td>A Collection of Rules in Musicke...</td>
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<td>DOMVILLE, Silas</td>
<td>A Philosophical Essay of Music directed to a Friend</td>
<td>London, J. Martyn. 1676/7</td>
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<td>(alias TAYLOR)</td>
<td>Sound Anatomiz'd...</td>
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<td>WALLIS, John</td>
<td>A New Musical Discovery...</td>
<td>Philosophical Transactions, London, 1767/7</td>
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<td>WALLIS, John</td>
<td>On the Division of the Monochord...</td>
<td>Philosophical Transactions, London, 1698</td>
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<td>WALLIS, John</td>
<td>Imperfections in an Organ...</td>
<td>Philosophical Transactions, London, 1698</td>
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<td>WALLIS, John</td>
<td>The Strange Effects reported of musick in former times</td>
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WARREN, Ambrose
The Tonometer...
J. Cluer and A. Campbell, London, 1725
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WHIGHT, Nicholas
A Commendation of Musicke and a Confutation of them which dispayse it
London, Alexander Lacy 1563
US. SM.

WOOD, Anthony a
MS Notes on the lives of English Musicians.
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