



Drawn by Lewis Mayer.

*"As many Figures, Dancing doth propose,
 "As waves roll on the Sea, when tempest toss." Phrynicus, the Tragedian.*

Etched by Rowlandson.

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WITH A SHORT DISSERTATION ON

THE ORIGIN OF THE ANCIENT GREEK MUSIC.

MOST RESPECTFULLY DEDICATED TO MRS. MUSTERS,

BY THE EDITOR,

EDWARD JONES,

BARD TO HIS ROYAL HIGHNESS THE PRINCE OF WALES.



Ὀδαὶς χρῆσθαι πρὸς Λύραν.

Carminibus utendum ad Lyram.

PYTHAGORAS'S Symbols.

L O N D O N :

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The following notes were omitted in the Dissertation by a mistake, and as they are too important to be left out, I have therefore inserted them here. The first note is to be added to *Osiris*, in page 3:

“*Sesac* using the advice of his secretary *Thoth*, (or Mercury,) distributes Egypt into xxxvi *Nomes*, and in every *Nome* erects a temple, and appoints the several gods, festivals, and religions of the several *Nomes*. The temples were sepulchres of his great men, where they were to be buried, and worshipped after death, each in his own temple, with ceremonies and festivals appointed by him; while He and his Queen, by the names of *Osiris* and *Isis*, were to be worshipped in all Egypt. These were the temples which were seen and described by *Lucian*, eleven hundred years after: and this was the origin of the several *Nomes* of *Egypt*, and of the several gods, and several religions of those *Nomes*. *Sesac* also divided the land of *Egypt* by measure amongst his soldiers, and thence *Geometry* had its rise.—*Amphiclyon* brings the twelve gods of *Egypt* into *Greece*, and these are the *Dii magni majorum gentium*, to whom the earth, planets, and elements are dedicated.” *Sir Isaac Newton's Chronology of Ancient Kingdoms*, p. 22, &c.

The following note to be added to page 4, after note 9:

Dædalus, and *Theodorus* of Miletus, are said to have been the inventors of *Statuary*, and *Plastice*, among the Greeks: *Athenagoras's Apology*, p. 128; and *Newton's Chronology*, p. 19.—*Cadmus* is said to have been the first who found out gold, in Mount *Pangæus*, in Thrace, as *Pliny* tells us.—*Glaucus*, the Chian, first discovered the art of folding iron.—*Rhæcus* the son of *Philæus*, and *Theodorus* the son of *Telecles*, the Samians, were the first who found out the art of casting in brass: *Athenæus*, lib. x. c. 16, & 38.—But, according to Sacred History, *Tubalcain* was the first instructor of every artificer in brass, and iron: *Genesis*, chap. iv. ver. 22.—And to *Euchir*, a relation of *Dædalus*, is attributed the first invention of *Painting*, among the Greeks; *Pliny*, lib. vii. p. 417.

Five Senses only for man's use were given,
But Art, inspir'd by Genius, made them Seven; }
Music and Drawing are the gifts of Heaven:
They smooth life's rugged path, meliorate the mind,
With pleasing thoughts illumin'd and refin'd.

See more on the subject in the *Bardic Museum of Primitive British Literature*.

The reader is requested to correct the following Errors:

In page 12, line 10, and 22, instead of *Delphus*, read *Delphos*—and in page 19, line 13 of the notes, for *regress*, read *recess*.



INTRODUCTION.

THE Collection of Greek and Turkish Music, here presented to the public, was formed by an English traveller in the Levant, who has permitted this use to be made of it: and at the desire of the Editor, he has subjoined the following explanatory notes. The Editor has made only such alterations in the original manuscript as were necessary to correct some few errors in the notation, and to all the *Airs* he has added a *Bais*, which was wanting: also, being desirous of rendering the work still more deserving of public approbation, has added to the abovementioned collection a few specimens of Arabian, Persian, Chinese, and Moorish National Melodies; with a short Dissertation on the Ancient Greek Music.

Preliminary Observations on the modern Greek national Dances.

The same general figure and step prevail in all.—A string of male, or female dancers move round in a circle, to a measure which varies occasionally from slow to quick time, without ever attaining any great rapidity. The leader of the dance displays a superior grace and agility to the rest, whom he strives to animate by his example. After a time, the next in succession takes the place of the leader.

Σαλταδουρίτικο, Saltaduristico. (See the music in page 1.)

The subject of this ballet is a competition in dancing between the several suitors of a lady, who is supposed to have promised her hand to the best performer. Each of these in his turn exhibits his powers in dancing; and the name of Saltaduristico seems to be an allusion to the leaps, or springs, which they perform with great agility in the latter part of the dance.

Κρητικά, the Cretan, or Candiotte Dance, called sometimes Διαργίον. (See the music in page 4, and 5.)

This dance is supposed to be of great antiquity, and to allude to the story of Theseus and Ariadne.

It is usually danced by a string of women led by a man of great agility. The dancers move round in a circle, observing well the musical time, which during the whole of the first movement is slow and serious, turning occasionally to the right, and left, and passing under a handkerchief, which is held by the leader and the first lady. The first change of the figure is as follows: the dancers approach each other as closely as possible, and move round their leader, who having detached himself from the string, vaults and makes his springs in the center; occasionally turning himself towards each of the ladies in succession, and assuming the air and demeanour of an heroic gallant. At length, the leader takes his place at the head of the string of dancers, holding by the handkerchief the first lady, when the original figure is resumed; after which the allegro succeeds, when the dancers move round with more spirit, and spring in concert, inverting the circle at the discretion of the leader, and passing, and repassing under the handkerchief. The string of dancers is sometimes a double one, when much skill is required in the leader of both, to prevent confusion.

Αγιοπανδρίτικο, Agio-panditico. (See the air in page 6.)

Ρωμαϊκά, Romaika, or the Greek Dance. (See the music in page 8, 9, and 10.)

This seems to have been called the Greek Dance, by way of distinction, because it is in more general use than any other.—The two first dancers hold by a handkerchief, which is occasionally let go by the second, while the leader performs a variety of graceful evolutions. The leader then winds the string of dancers in a circle around him, which he dexterously unwinds, and displays himself again at the head of the string, waving the handkerchief with an air of triumph.

Γαλλιάρδα, Galliarda. (See the tune in page 11.)

Καραβίνο, Caravino. A Nautical Air. (See the music in page 11.)

Κεφαλονίτικο, Cephalonitico, or the Cephalonian Dance. (See the music in page 11.)

Αρβανίτικο, or Arnaout. *The Albanian Dance.* (See the music in page 14 and 15.)

It is danced by Albanians in full armour.

The dancers form in a string by interlacing their arms, and moving round seem to pass in review before their leader, who displays occasionally much agility in springing and turning, but no grace; on the contrary, his stile of dancing possesses all that wildness which characterizes the national manners of the Albanians, the movements of his body as well as his gestures being powerfully distorted, while a great noise is produced with his feet, and the attention roused occasionally by loud ejaculations.

Matraki, or, *The Wallachian Dance.* (See the music in page 18, &c.)

This dance is less varied, both in its figure and step, than the preceding Greek dances, to which it bears little or no affinity. The movement is slow, and requires much precision. The dancers are joined by the hands, and the most essential part of their duty consists in beating time with their feet, and in turning, as they beat with their left foot, to the right, and, when with the right, to the left. They first beat once, then twice, or double, disengage, and clap hands; after which the movement is more rapid, the dancers beating time thrice, both with their hands and feet.

Observations on the Turkish national Music.

The Turks being ignorant of the art of writing music, and their music differing remarkably from our own, it is difficult to procure a specimen of it, adapted to our mode of notation, which would be sufficiently correct to enable us to judge of its true character and merit. The Writer is far from thinking that the present compositions can be considered in this light, but they are the only written specimens which he has been fortunate enough to meet with.*

The general character of the Turkish music is said to be plaintive and tender to an uncommon degree, and those whose ears are habituated to it have little relish for any other. Prince Cantimir, who appears by a treatise on music†, and by some airs of his composition, to have been in some measure a competent judge, carries his partiality to the music of his native country, so far as to prefer it to the European; and Lady Mary Wortley Montagu speaks in extravagant terms of its effects. (See page 12. 20 to 24. and p. 26.) The Turks, however, make no pretensions to any original music of their own; they derive what they possess from the Persians¹, and relate the following history of its introduction among them: "At the taking of Bagdad, in the year of the Hegira 1047, the ferocious Amurath ordered thirty thousand of the captive Persians to be put to death in his presence. A great part of the sentence had even been executed, when Schah-kuli, the Orpheus of Persia, threw himself at the feet of the conqueror, and obtained leave to display his wonderful powers before him. Accompanying his voice with the Scheschdar, (a kind of harp used in Persia,) he sung the triumph of Amurath, and the tragical destruction of Bagdad, in so moving a manner as to draw tears from the Sultan, who instantly ordered the slaughter to be suspended. Amurath, fascinated with the talents of Schah-kuli, carried him, together with four other finished performers, to Constantinople, where they established a school of music²." The Writer is informed, that the most eminent masters of this school at present are Dervises, many of whom are highly celebrated for their musical skill; and so far are they from possessing no theory of their art, as might be inferred from their ignorance of musical writing, that there is perhaps no school of music in the west of Europe where it is more discussed. The want of notes too does not prevent them from composing, and executing Concertos of great length; and it is remarkable, that the ears of the modern Greeks are so captivated with this stile of music, that it is generally introduced into their church service. (See a specimen of the Dervisian music, in page 16 and 17.)

* They have a greater subdivision of tones.

† In the year 1691, Prince Cantimir wrote a treatise on the Turkish Music, dedicated to Achmet III.

¹ See a Persian air, in page 25.

² Prince Cantimir's History of the Ottoman Empire.

A
SHORT DISSERTATION
ON THE
ORIGIN OF THE ANCIENT GREEK MUSIC,
BY THE EDITOR.

The idea of adding the following Notes, or Dissertation, was suggested to the Editor by the Names attached to some of these Greek Tunes, particularly those which allude to Theseus, king of Athens, king Pyrrhus, and other Airs that retain the names of the islands, or provinces of Greece. This induced him minutely to examine the ancient Greek historians; and on finding several appropriate documents which tended to elucidate these National Melodies, and the primitive Customs, wherein Music bore so considerable a part; as well as of the first introduction of the art into Greece: the subject has never been investigated in this way, to the knowledge of the Editor, therefore, he has ventured to lay the following pages before the Public, in hopes they may throw some new light on it; and prove, perhaps, not altogether unworthy the notice of the curious.

THE Greeks were initiated in the first elements of wisdom and science by the Egyptians, and Phenicians. Hierocles, in his Commentaries on the Golden Verses of Pythagoras, calls “Traditions, the truths which the Egyptians had taught the Greeks, and which they had learnt from the people of God, and from the ancient Patriarchs.”

Those who are versed in history know, that in all ages the memory of great affairs were first preserved, and orally transmitted to posterity by Hymns, Odes, and Songs¹. The Hebrews and Greeks made use of the lyric poetry for that purpose. Besides this, the ancients commemorated remarkable events by annual festivals, triumphs, and games; by raising rude monuments, temples, tombs, and columns with inscriptions; and by sculptures, coins, and history.

One of the most celebrated personages of antiquity, was the Egyptian *Mercury*, who was surnamed *Trismegistus*, or Thrice Illustrious; and called by the Greeks, *Hermes*, which signifies, the interpreter of the will of the Gods². He was chief counsellor to *Osiris*. Mercury invented the first characters, or letters, and regulated the harmony of words and phrases: he instituted rites, and ceremonies relative to the worship of the Gods. He also taught the amusement of wrestling, and dancing, and invented the Lyre, to which he gave three strings³. And, according to Plutarch, *Mercury* took out *Typhon's* sinews, and used them for strings for his lyre⁴.

The Poets feign that *Linus* was killed at Thebes by *Apollo*, for teaching men to put strings, instead of threads, to musical instruments⁵; which was bemoaned in a melancholy song, called *Linus*; as intimated in Pope's Homer, thus:

To these a youth awakes the warbling strings,
Whose tender lay the fate of *Linus* sings;
In measur'd dance behind him move the train,
Tune soft the voice, and answer to the strain⁶.

¹ “Solomon's wisdom excelled the wisdom of all the children of the East country, and all the wisdom of Egypt. He spake three thousand Proverbs: and his Songs were a thousand and five.” 1 Kings, chap. iv. ver. 30. 32.: and see ver. 34.

² “Now, therefore, write ye this song for you, and teach it the children of Israel: put it in their mouths, that this song may be a witness for me against the children of Israel.” Deuteronomy, chap. xxxi. ver. 19.

“I, *Esdra*s, saw upon the mount Sion a great many people, whom I could not number, and they all praised the Lord with songs.” 2 *Esdra*s, chap. ii. ver. 42.

³ Bishop of Cloger's Journal from Grand Cairo to Mount Sinai, p. 151.

⁴ Dr. Burney's History of Music, vol. i. ft.—Diodorus, lib. iii. c. 1.

⁵ Plutarch's Morals, see *Iris* and *Osiris*.

⁶ The strings were at first of linen thread; (*Eustath.* Hom. ii. v. 570.;) afterwards of platted hair; (see the Welsh Bards;) and then of catgut; *Odyss.* p. 408.—*Fou-Hi*, Emperor of China, is said to have invented a kind of lyre, or guitar, with silk strings.

⁷ Homer's Iliad, 18.

Sir Isaac Newton tells us⁷, that the *Phœnicians*, who came under the conduct of *Cadmus*, *Phœnix*, and other captains, brought many doctrines into *Greece*: for amongst those *Phœnicians* were a sort of men called *Curetes*, who were skilled in the religious mysteries, arts and sciences of *Phœnicia*, above other men, and settled some in *Phrygia*, where they were called *Corybantes*; some in *Crete*, where they were called *Idæi Dactyli*; some in *Rhodes*, where they were called *Telchines*; some in *Samothrace*, where they were called *Cabiri*. Where they settled they wrought first in copper, 'till iron was found out, and then in iron; and when they had made themselves armour, they danced in it at the sacrifices with tumult and clamour, with bells, pipes, drums, and swords, with which they struck upon one another's armour, in musical measures, appearing seized with a divine fury; and this is reckoned the origin of music in *Greece*: so, *Solinus*⁸; *studium musicum inde captum cum Idæi Dactyli modulos crepitu & tinnitu æris deprehensos in versificum ordinem transtulissent*: and *Isidorus*; *studium musicum ab Idæis Dactyli captum*⁹. *Orpheus*, so celebrated for poetry and music, is said to have been a disciple of the *Dactyli*. *Apollo* and the *Muses* were two generations later.

Clemens Alexandrinus also reports, that the *Idæi Dactyli* were reputed the first wise men, to whom both the letters which they call *Ephesian*, and the invention of musical rhythms are referred¹⁰.

Strabo informs us, that the tradition in *Phrygia* was, that, the *Curetes*, and *Corybantes*, were descended from the *Dactyli*; these armed priests of *Magna Mater*, *Rhea*, or *Cybele*, were secretly entrusted with the education of *Jupiter*, and to prevent his being discovered by his father, they invented a kind of a martial dance, which was called the *Dactyl*, or *Corybantine Dance*¹¹.

High-raised their brazen shields, around thee stand,
Great God, the *Corybantes*, solemn band!
Their clanging armour thund'ring they advance,
To the harsh sound responds the mystic dance:
Loud, rough, and rude, tumultuous clamours rise,
To mock old *Saturn's* ears, and quell thy cries¹².

⁷ Sir Isaac Newton's *Chronology*, p. 13, 14, 146. and 191.—*Herod.* lib. 5. c. 58.—and *Strabo*, lib. x. p. 464.

⁸ *Solinus Polyhist.* c. 11.—Arts and sciences brought into *Greece*, about 1045 years B. C. *Newton's Chronology*.

⁹ *Isidor.* *Originum*, lib. xi. c. 6.

About 1432 years before the Christian æra, the *Idæi Dactyli* find out iron in Mount *Ida*, in *Crete*, and work it into armour and iron tools, and thereby give a beginning to the trades of smiths and armourers in *Europe*; and by singing and dancing in their armour, and keeping time by striking upon one another's shields with their swords, they bring in Music and Poetry into *Greece*.—*Newton's Chronology*.

According to another account, *Thoas*, King of *Lemnos*, a *Cretan* worker of metals, and disciple of the *Idæi Dactyli*; who for his skill on the lyre, or harp, was called *Cinyras*. This *Cinyras* was an inventor of arts, and found out copper in *Cyprus*, and the smith's hammer, the anvil, the tongs, and the laver; and employed workmen in making armour, and other things of brass, and iron, and was the only King celebrated in history for working in metals, and was King of *Lemnos*, and the husband of *Venus*; all which are the character of *Vulcan*.

In the latter part of the reign of *Solomon*, *Dædalus*, and his nephew *Talus*, are said to have invented the saw, the chip-ax, the turning-lath, the wimble, the perpendicular, the compass, glew, and the potter's wheel. *Noah* was certainly the first who built a ship: *Eupalamus* invented the anchor, and his son, *Dædalus*, invented sails to his vessel, and by that means he effected his escape from *Minos*: this was the first introduction of sailing in *Greece*, which was in the reign of *Reluboham*; and these things gave a beginning to manual arts, and trades in *Europe*. *Sir Isaac Newton's Chronology*.

¹⁰ *Newton's Chronology*, p. 147. and *Clemens*, *Strom.* lib. 1.

¹¹ *Strabo*, lib. x. p. 471.—*Lucretius*, book ii. v. 570. 596.; and *Virgil*, *G.* IV. v. 222.

The above account appears to carry great probability of truth with it, because the *Dactyl measure*, or metrical foot in Greek and Latin verse, (consisting of one long, and two short syllables,) seems to derive its name from the *Dactyli*; as well as the *Dactyl dance*; which some rather apply to the *Orthian mood*, (as of the *Lyric measure*), which was a kind of an odiac song, used on purpose to fire the soul to noble deeds in war. *Homer* says,

“ Thence the black fury thro' the Grecian throng,

“ With horror sounds the loud *Orthian* song. *Iliad*, XI. v. 13.

The *Dactylic nome*, or *Orthian song*, is attributed to *Olympus* the *Phrygian*.—*Herodotus* makes mention of *Orthocorybantes*, a district of *Persia*, in the reign of *Darius*; and hence probably the *Orthian mood* derived its name; or from a part of *Elis*, in *Greece*, called *Orthia*; and in *Sparta*, *Orthia* was the surname of *Diana*.

There was a festival held at *Cnossus* in *Crete*, called *Corybantica*, in commemoration of the *Corybantes*, who there educated *Jupiter*, when he was concealed in that island from his father *Saturn*, who intended to devour him. *Potter's Ant.* book II. chap. 20.; and *Diodorus*, 5. There is a fragment of the *Armed Dance of the Corybantes*, delineated in *Bell's New Pantheon*.

¹² *Callimachus's Hymn to Jupiter*, v. 79, &c.

There is a very singular, and elegant poem, respecting *Cybele*¹³, and her mystic rites, written by *Catullus*, intitled *Atys*, which is composed in *Galliambics*, so called from the *Galli*, or priests of *Cybele*, who were said to use that kind of verse in their sacred songs: the following is an extract of the translation of that poem:

Haste to yon Phrygian fane, yon Phrygian wood,
Where cymbals ring, where timbrels roar aloud,
The deep-curv'd pipe where Phrygian minstrels blow¹⁴,
Where Mænades toss fierce their ivied brow,
Where in shrill screams their solemn rites they pay,
Where the dread deity's mad numbers stray
With wonted step; there, there must we advance,
And bounding high in mystic measures dance.

“Dancing, like Poetry, has been at all times, and in all places, so inseparable from Music, that the history of the one necessarily involves that of the other.”¹⁵

The *Salii* were another order of priests, but came from the same original with the Corybantes, and Curetes¹⁶; and were translated from *Cures*, (the chief town in the Sabine country,) to Rome, by *Numa* the philosopher, and king of the Romans, about 660 years before Christ, where he appointed them keepers of the *ancilia*, or sacred shields, and called them priests of Mars; but in Tuscany and other parts of Italy, were the priests of the *Consentes*. The word *Salii* is purely Latin, and given them upon account of their dancing; but the Romans, notwithstanding, preserved some obscure notion of their descent from the *Cabiri*¹⁷; either by means of Dardanus, who carried the rites to Troy, from whence their Gods and Penates came, or from one *Salius*, a Samothracian, who taught them the dance. I must add, that the *Salii* at Rome seem to have preserved the original songs used in the *Cabiric* rites at Samothrace, composed in the old Pelasgic dialect, and which religion forbade them to alter¹⁸. Virgil describes the priests of Mars thus:

The *Salii* sing, and cense his altars round
With Sabian smoke, their heads with poplar bound.
One choir of old, another of the young,
To dance, and bear the burden of the song.
The lay records the labours, and the praise,
And all th' immortal acts of Hercules.*

“In

¹³ “Here *Cybele*, the mother of the gods,
“With tinkling cymbals charm'd the *Idean* woods:
“She, secret rites, and ceremonies taught,
“And to the yoke the savage lions brought.” *Æneid*. lib. iii.

There was a song, intitled the *Chorion*, which was sung in honour of the mother of the gods; and said to have been composed by *Olympus*, the Phrygian.—The box-tree was sacred to *Sibele*, because the pipes used in her sacrifices were made of that wood.

¹⁴ The *Phrygian Pipe*, as well as the *Phrygian Mode*, is said to have been invented by *Marfyas*, the Phrygian: also, it is supposed to be the most ancient musical instrument of the Greeks, except the pipes of Pan, composed of seven reeds of unequal lengths, called *Syrinx*. The Phrygian Pipe had a curved horn, or curved brazen end affixed to it, which rendered the sound deeper.

¹⁵ Dr Burney's History of Music, vol. i. p. 346.

¹⁶ *Dionys. Halic. Ant. Rom.* lib. ii. p. 129, 130.

¹⁷ The *Idæi Dactyli*, who are likewise *Cabiri*, and were ten in number, according to Strabo, lib. x. p. 473., five males and five females; called *Dactyli*, from the number of fingers on the hands.

The Phœnician history calls the *Cabiri* the sons of *Sydec*, *Æsculapius*, and seven others, whose names are unknown. Vide *Euseb. Præp. Evang.* lib. i. c. 10.

Pherecydes reckoned nine *Corybantes*, by which are to be understood *Cabiri*, the sons of *Apollo* and *Rhytia*.—Strabo, lib. x. p. 473. Diodorus, lib. 5.

Strabo calls the *Cabiri*, the sons and daughters of Vulcan, and the nymph *Cabira*. Ibid.

¹⁸ Enquiries concerning the first inhabitants, language, religion, and learning of Europe, by Wile, p. 48.; and Plutarch, in *Numa*.

* Virgil's *Æneis*, book viii.

The *Salii*, were originally 12 in number, and mostly of the Patrician families; their office was very honourable: their dress was a short scarlet tunic, of which only the edges were seen, with a large purple-coloured belt about their waist, which was fastened with a brass buckler: their bonnets had two corners standing up; and they wore in their right hand a small rod, and in the left a small buckler. The first of March was the day on which the *Salii* observed their annual festival, and

"In the earliest periods of the *Greek* states, their Legislators were often Bards, or their Bards were Legislators." Such, in a more eminent degree, were *Apollo*, *Orpheus*, *Amphion*, *Linus*, and *Museus*¹⁹. Of this rank also was *Thales*, the *Cretan* Lawgiver; who composed laws in verse, and sung them to his lyre²⁰.

"The wood-born race of men, whom *Orpheus* tam'd
 "From acorns*, and from mutual blood reclaim'd;
 "This priest divine was fabled to assuage
 "The tiger's fierceness, and the lion's rage.
 "Thus rose the Theban wall; *Amphion's* lyre,
 "And soothing voice the lift'ning stones inspire."²¹

A modern author expresses the same subject in the following manner:

Orpheus, inspir'd by more than human power,
 Did not (as Poets feign) tame savage beasts,
 But men as lawless and as wild as they,
 And first dissuaded from that rage and blood.
 Thus when *Amphion* built the Theban wall,
 They feign'd the stones obey'd his magic lute.
 Poets, the first instructors of mankind,
 Brought all things to their proper native use:
 Some they appropriated to the gods,
 And some to public, some to private ends:
 Promiscuous love, by marriage was restrain'd,
 Cities were built, and useful laws were made.
 So ancient is the pedigree of verse,
 And so divine a Bard's function.
 Then *Homer's* and *Tyrtæus'* martial muse
 Waken'd the world, and founded loud alarms.
 To verse we owe the sacred Oracle,
 And our best precepts of morality.
 Some have by song obtain'd the love of kings,
 Who with the Muses ease their weary'd minds.
 Then blush not, *thou noble Prince*, to protect
 What gods inspire, and kings delight to hear.

Respecting the *Egyptians*, *Plato* informs us²², that Music (under which he comprehends Poetry) was not only of a very long standing among them, but that they had the highest regard imaginable for it, as being a part of their religion, and laws. He says, they consecrated to certain deities all manner of songs, and dances, prescribing the days, and ceremonies to be for ever inviolably observed by all; and in case any change, or innovation was attempted, the priests and priestesses were to call in the assistance of the secular arm, and immediately put a stop to it; and the attempter, unless he submitted, was to be looked upon all his life after as a profane and irregular person. *Plato* likewise speaks of the songs, or rather of

offered sacrifices to *Mars*; and afterwards they carried the sacred shields in a solemn procession round the walls of *Rome*, dancing and singing in measured motions, sometimes all together, and at other times separately, while the musical instruments were playing before them: they placed their body in different attitudes, and struck with their rods the shields which they held in their hands. They all sung hymns in honour of the gods, particularly of *Mars*, *Juno*, *Venus*, and *Minerva*, and were accompanied in the chorus by a certain number of virgins, habited like themselves, and called *Salie*. It was usual among the *Romans*, when they declared war, for the *Salii* to shake their shields with great violence, as if to call upon the god *Mars* to come to their assistance.—*Lempriere's Classical Dictionary*, and the *History of the Heathen Gods*.

¹⁹ *Plato*, de Rep. lib. ii.—and *Hesiod's Theogony*.

²⁰ *Strabo*, Geog. lib. x.

* In the primitive times, men lived upon such fruits as sprung out of the earth without art or cultivation, and desired no other drink besides that which the fountains and rivers afforded.—*Ælian* (lib. iii. cap. 39,) reports, that at *Argos* they fed chiefly upon pears, at *Athens* upon figs, and in *Arcadia* upon acorns; most other nations, as well as the *Greeks*, made use of acorns. Hence it was customary at *Athens*, when they kept their marriage festivals, for a boy to bring in an oak-bough full of acorns, and a plate covered with bread, proclaiming, *I have escaped the worse, and found the better*; which was done in memory of their leaving off the use of acorns, for that of bread. *Potter's Antiquities of Greece*, book iii. chap. 18.

²¹ *Francis's Horace*.—*Ofris*, or *Bacchus*, is reported to have civilized the *Indians*, and reigned amongst them fifty-two years. *Arbutnot*.

²² *Plato*, lib. ii. de *Legibus*.

the airs of *Ifis*, which were in use in *Egypt*: and he says, that their music and songs had continued unchanged for upwards of three thousand years²³.

The Spartans, or Lacedemonians, were equally tenacious of any innovation being made to corrupt their original music; insomuch, that three different musicians, *Terpander*, *Timotheus*, and *Phrynis*, were punished by the Senate and Rhetors. Fortunately, one of those decrees is still preserved; and as it is so remarkable a remnant of antiquity, I shall give a faithful translation of it.

“Whereas *Timotheus*, the *Milesian*, coming to our city, has deformed the majesty of our ancient music, and, despising the *Lyre* of seven strings, has, by the introduction of a multiplicity of notes, corrupted the ears of our youth; and by the number of his strings, and the strangeness of his melody, has given to our music an effeminate and artificial dress, instead of the plain, and orderly one in which it has hitherto appeared; rendering melody infamous, by composing in the *Chromatic*, instead of the *Enharmonic*: and, being called to the *Eleusinian Mysteries*, did divulge the secrets of that institution²⁴. The Kings, and the *Ephori* have, therefore, resolved to pass censure upon *Timotheus* for those things: and, farther, to oblige him to cut off all the superfluous strings of his eleven, leaving only the seven thereon; and to banish him from our dominion; that men may be warned for the future, not to introduce into *Sparta* any unbecoming customs.”²⁵

*Plutarch*²⁶ says, Music of all kinds is the noble invention of the gods; and was first used in religious ceremonies, being employed in the praises of God; and that afterwards, it was applied to other subjects. *Plato* likewise tells us, that all the primitive Spartan songs and dances were consecrated to the gods²⁷. The same author (in his first Book of Laws) observes, that music cannot be understood without the knowledge of all the other sciences; which appears to have been the case formerly, as *Strabo* seems to indicate the same thing in the following passage: “The mysterious Arcana of sacred things are perfectly agreeable to the majesty of the Deity, as they imitate his nature, which is like them, beyond our conception; while Music, whether in dance, rhyme, or song, diversified by art, joins us almost with God.”²⁸

It evidently appears, that in the early state of Greece, the offices of a Musician, Poet, and Dancer, were originally combined as one and the same art, and exercised by the same artist; though they divided in process of time²⁹. *Plato* (in his second Book of Laws) says, from these three constituent parts branched again the Gymnastic Art. The most ancient gods were stiled singers and dancers. Thus *Horace* calls *Apollo* the Singer³⁰: *Pindar* stiles him the Dancer³¹. The same god, in *Homer's* Hymn, plays upon his lyre, and at the same time dances. *Sophocles* also is said to have played on the lyre, and at the same time led the dance*.

Dancing, as well as music and poetry, bore a considerable part in the religious ceremonies of the ancients; and *Athenæus* informs us, that dancing was accounted a thing becoming persons of honour and wisdom³².

“Among them danc'd the Sire of gods and men.”³³

²³ *Plato* de Rep. lib. vii.

²⁴ According to the ancient Attic laws; “Death shall be his penalty who divulges the mysteries.”

²⁵ *Athenæus*, lib. xiv. with notes by *Casaubon*, lib. viii. c. 11.—*Arati Phenomena*, ed. Oxon. at the end.—Dissertation on Poetry and Music, by *Dr. Brown*, p. 128.; and *Dr. Burney's* History of Music, vol. 1. p. 407.—*Timotheus* lived to the age of 90, and died about 357 years before Christ.

²⁶ *Plutarch* on Music.

²⁷ *Plato* de Legibus, lib. vii.

²⁸ *Strabo*, p. 467.; edition of *Casaubon*, 1620.

²⁹ *Plato*, *Alcibiades*. *Athenæus*, *Deipnosoph*, lib. xiv.; and *Dr. Brown's* Dissertation on Poetry and Music.

³⁰ *Ep. ad Pisones*.

³¹ *Pindar's* Ode. Hymn. in *Apollinem*.

* ————— Dames of ancient days

Have led their children through the mirthful maze;

And the gay grandfire, skill'd in geftic lore,

Has frisk'd beneath the burden of threescore.

Goldsmith.

The *Thessalians* stiled their magistrates, “the leaders of the Dance and Song-feast.” *Lucian*, *De Saltatione*; and *Dr. Brown's* Dissertation on Poetry and Music.

³² Lib. i. cap. xix.

³³ *Apud Athenæum* *Deipn.* lib. i.

Philo, a Jewish writer of Alexandria, who flourished about A. D. 40, has given us a very interesting account of the manner in which the *Therapeutæ* sung and danced upon their festival days; he says, "they sing in two chorusses; the person who presides at the ceremony, setting the tune, and leading the rest: after that, the men and women begin dancing in separate companies, the men on one side, and the women on the other; then, on a sudden, transported as it were with a divine impulse, they all unite, and make but one chorus, or dance; the voices of the men and women forming a melodious harmony, by the mixture of their deep and shrill notes. Whatever the *Therapeutæ* (the most serious and modest men alive) did at their assemblies, might well be done in the temple, and at other religious ceremonies." *Philo* says, in the same book, that "the Jews had ancient poetical works of all sorts, and of all measures, which they sung with the music, before the altar; some as they stood, without any motion, and others as they danced."³⁴

There is a curious passage at the end of the *Scholia* on *Hephæstion*, and translated in the preface to *Pindar's Odes*, that describes the ancient manner of singing the *Greek Odes*, accompanied with *Chorus* and *Dance*: which Odes, we are informed, were all composed to be sung by a *Chorus*, either at the entertainments given by the conquerors, (to whom they were inscribed,) or their friends, on account of their victories, or at the solemn sacrifices made to the gods upon those occasions³⁵.

"You must know that the ancients (in their odes) framed two large stanzas, and one less; the first of the larger stanzas they called *Strophé*, singing it on their festivals at the altars of the gods, and dancing at the same time. The second, they called *Antistrophé*, in which they inverted the dance. The lesser stanza was named the *Epode*, which they sung standing still. The *Strophé*, as they say, denoted the motion of the higher sphere; the *Antistrophé*, that of the planets; and the *Epode*, the fixed station and repose of the earth.

"From this passage, it appears evident that these odes were accompanied with dancing; and that they danced one way while the *Strophé* was singing, and then danced back again while the *Antistrophé* was sung; which shews why those two parts consisted of the same length and measure: then, when the dancers were returned to the place whence they set out, before they renewed the dance they stood still, while the *Epode* was sung.

"If the same persons both danced and sung, when we consider how much breath is required for a full song, perhaps one may incline to think, that the *Strophé* and *Antistrophé* partook something of the *Recitative* manner, and that the *Epode* was the more complete air."³⁶

Pindar, in his first *Pythian Ode*, (inscribed to Hiero King of Syracuse, who had gained the victory in the Chariot-Race,) has described a musical chorus, in so elegant and distinct a manner, that I shall beg leave to quote the first *decade* of that poem, translated by Mr. West.

"Hail, golden Lyre! whose Heav'n-invented string
To *Phæbus*, and the black-hair'd Nine belongs;
Who in sweet chorus round their tuneful King,
Mix with thy founding chords their sacred songs.
The Dance, gay Queen of Pleasure, thee attends;
Thy jocund strains her list'ning feet inspire:
And each melodious tongue in voice suspends,
'Till thou, great Leader of the heav'nly Quire,
With wanton art preluding giv'st the sign—
Swells the full concert then with harmony divine."

³⁴ *Philo de Vita Contemplati.*

³⁵ Begin the song, and tread the sacred ground
In mystic dance symphonious to the sound,
Begin young men: *Apollo's* eyes endure
None but the good, the perfect and the pure:" &c. *Callimachus's Hymn to Apollo.*

³⁶ *Pindar's Odes*, by West; the preface.

In *Graffineau's Musical Dictionary*, I find it thus explained: "The priests going round the altar to sing the praises of the gods, called the first entrance *Strophé*, that is, turning to the left; the second, turning to the right, they called *Antistrophé*; q. d. returning: lastly, standing before the altar, they sing the remainder, which they called the *Epode*."

MUSIC, says *Plutarch*, was the foundation of a virtuous education; because it was allied with Philosophy, Morals, and Bravery³⁷. We find that the most illustrious princes, heroes, and statesmen of Greece studied Music, as an essential part of education: *Achilles* was taught music by *Chiron*, and played and sung the great actions of heroes. *Epaminondas* was so well educated, that no Theban was better, for he could sing, and accompany himself on the lyre with skill; he could perform on the flute, he knew philosophy, the art of dancing, wrestling, running, and the exercise of arms³⁸. Some years before his time, the refusal of *Themistocles* at a feast, to play an air upon the lyre, (when the instrument was handed alternately to each person round the table,) was made a reproach, and a kind of dishonour to him. To be ignorant of music, in those days, passed for a great defect of education³⁹: neither could any person enter the list, as a candidate in the *Pythian* games, except he could sing and perform on the lyre; and it is said, that *Hesiod* was rejected on account of his inability in accompanying himself on the lyre⁴⁰.

It must be observed, that the music of the *Greeks* was of much greater extent than ours; it comprehended five different arts. The *Rhythmic Music* regulated the cadence in all sorts of motions; the Dance, theatral, as well as lyric, belonged to its jurisdiction.

Metric Music taught to observe measure in rehearsing dramatic poems; for among the ancients, the rehearsing of the dramas was a melodious declamation, which had different modes, and kept a mid-way between the true chant, or song, and the pronunciation of familiar discourse.

The third musical art is the *Organic Music*, which teaches to play upon instruments. The wind instruments were comprehended for the most part under the name of *Tibiae*, flutes, and pipes: and, stringed instruments, some under the name of *Testudines*, Lyres, or guitars; others, that of *Citharas*, harps, &c.

The *Hypocritic Music* made the fourth class. We should call it now-a-days, the counterfeit music; it regulates the gesture.

The last of these arts was the *Poetic Music*, which taught the measure of verse, and their rehearsal. I believe it differed from the metric music, by this, that it treated of the theoretical *melody*; and the other of the practical *melody*. In *Greece*, the Poets themselves noted their pieces; and those notes had their tone, by virtue of a figure proper to each note⁴¹.

The *Bard* was free of all expence, and entitled to a place of honour at all the banquets of the *Greeks*⁴²: and *Penelope* informs us of the entertainment he afforded to the enraptured guests.

“ *Phemius*! let acts of gods, and heroes old,
What ancient bards in hall and bow’r have told,
Attemper’d to the lyre, your voice employ;
Such the pleas’d ear will drink with silent joy⁴³.”

Athenæus makes the following curious remark relative to drinking, and says, that some of the Grecian sages allowed no more wine than three cups, or goblets⁴⁴; that is, one for health, a second for cheerfulness, and a third for sleep*.

The

³⁷ *Plutarch* on Music.

³⁸ *Cornelius Nepos*, XV. chap. 1st.

³⁹ *Cicero Tusc.* lib. i. n. 4.

⁴⁰ *Strabo*, lib. xi.—And *Potter’s Antiquities of Greece*, vol. i. book ii. chap. 22.

⁴¹ See *M. L’Abbé de Bos, Reflex. Critiq. sur la Poësie & Peinture*.

⁴² *Potter’s Antiquities of Greece*, vol. ii. book iii. chap. 17.

⁴³ *Homer’s Odyssey*, book I. ver. 433.—Book viii. ver. 39.

⁴⁴ The *Fylian Kings* had a remarkable four-handled sculptured goblet, which is mentioned in *Homer’s Iliad*, book xi. ver. 773.

The five reasons for drinking.

Good wine, a friend, or being dry,
Or lest we should be by and by,
Or any other reasons why.

* *Athenæus*, lib. ii.—“None but mixed wines shall be drank at banquets:” (*Alexis Æsopo*.) “Let pure and unmixed wines be reserved till afterwards, for a relishing taste to the honour of the good genius;” (*Athenæus*, lib. vi.) by whom was understood *Bacchus*, the inventor of wine, and in memory of which, a cup full of unmixed wine was usually carried to each, round the table. When the ancients drank to the gods, pure wine, unmixed with water, was commonly used at those libations.

The banquet, on the arrival of Telemachus, at the palace of Menelaus in Sparta, is thus described :

“ While this gay friendly troop the King surround,
With festival and mirth the roofs resound :
A bard amid the joyous circle sings
High airs, attemper’d to the vocal strings ⁴⁵.”

In the heroic ages of Greece, it was customary, before they marched to battle, to supplicate by prayers, sacrifices, and vows, to engage Heaven to their assistance, and sung a *Hymn to Mars* ⁴⁶ : and after a prosperous battle, they sung a song of triumph, called *Pæan*, or *Hymn to Apollo* ⁴⁷. The Lacedemonians marched to battle, to the *Tune of Castor’s Hymn*, played upon flutes ⁴⁸.

“ Who shall awake the Spartan fire,
And call in solemn sounds to life
Those youths ⁴⁹.”

At another time, Xenophon tells us, when the Lacedemonians began to march from home, they all sung a *Hymn to Neptune* ⁵⁰.

“ They move
In perfect phalanx to the *Dorian mood*
Of flutes, and soft recorders ; such as rais’d
To height of noblest temper, heroes old
Arming to battle, and, instead of rage,
Deliberate valour breath’d.” ⁵¹ —

Heralds also performed the signal of war, at the siege of Troy ; Nestor says to Agamemnon, before a battle,

“ Now bid thy heralds sound the loud alarms,
“ And call the squadrons sheath’d in brazen arms.” ⁵²
“ Hark, the loud trumpet’s brazen mouth from far,
“ With thrilling clangor sounds th’ alarm of war.” ⁵³

The Cretans, and others, performed their military tunes for many ages on the Lyre ⁵⁴.

To some the powers of bloody war belong ;
To some sweet music, and the charms of song.

Polyænus, in his account of the stratagems of war, has recorded some anecdotes so appropriate and interesting, that I think them too important to be omitted in this place.

Lycurgus, the Spartan lawgiver, afterwards found it necessary to restrain the excess of drinking : also, an archon at Athens, who was convicted of being drunk, was put to death, by the laws of *Solon*. The method of drinking was not the same in all places : the *Chians*, and *Thasians* drank out of large cups, to the right ; the *Athenians* out of small cups, to the right ; the *Thebians* drank large cups to whom he pleaseth, without observing any certain method. At *Lacedemon*, every man had a distinct cup, which a servant filled up, as soon as it was empty, as we are informed by *Athenæus*, lib. vi. cap. 3.

⁴⁵ Homer’s *Odyssey*, book iv. ver. 21.—and Dr. Burney’s *Hist. of Music*, vol. i. p. 341.

⁴⁶ According to *Plutarch*, the *Hymn to Mars* was in the *Profodiac* measure, and composed by *Olympus*.

⁴⁷ *Thucydides Scholia*, lib. i.—and Potter’s *Antiq. of Greece*, vol. ii. book iii. chap. 9.

⁴⁸ Potter’s *Antiq.* vol. ii. book iii. chap. 9.—*Pollux*, in honour of his brother, invented a dance, that was to be performed by young men well armed, named *Castor’s Dance*. Poetical *Hist.* by *Galtruchius*, p. 141.

⁴⁹ Collins’s *Ode*.—*Lucian* says, the Spartans received the art of dancing from *Castor* and *Pollux* ; and went dancing to battle, to the sound of flutes. See *De Saltatione*.

⁵⁰ *Xenophon*, lib. iv.

⁵¹ Milton’s *Paradise Lost*, book i.

⁵² Dr. Burney’s *History of Music*, vol. i. p. 340.

⁵³ Homer’s *Iliad*, b. xviii. v. 259.—The *Athenian* Heralds were all of one family, being descended from *Ceryx* the son of *Mercury* and *Pandrosus*, daughter of *Cecrops* King of Athens. The *Lacedemonian* heralds were all descended from *Talibius*. *Agamemnon*’s herald was honoured with a temple, and divine worship, at Sparta : (*Herodotus*) They carried in their hands a staff of laurel, or olive, called *νεφέλιον*, round which two serpents, without their crests erected, were folded, as an emblem of peace and concord : (*Plinius*, lib. xxix. cap. 3.) Instead of this, the *Athenian* heralds frequently made use of *Εἰρεσίωον*, which was a token of peace and plenty, being an olive-branch covered with wool, and adorned with all sorts of fruits of the earth. (*Potter’s Antiquities of Greece*, vol. 2. book iii. chap. 7.)

⁵⁴ *Athenæus*, lib. xii. and xiv.

"*Bacchus*, in his Indian expedition, to gain admittance into the cities, instead of gleaming armour, habited his troops in white linen, and deers' skins. Their spears were adorned with ivy, and the points of them concealed under a *Thyrus*. His orders were given by cymbals and tabrets, instead of trumpets: and, intoxicating his enemies with wine, he engaged them in dancing. From hence was derived the institution of the *orgies of Bacchus*, which are only commemorations of this, and whatever stratagems else that general practised in his conquest of India, and the rest of Asia."⁵⁵

"*Pan*, a general under *Bacchus*, was the first who reduced to a regular system the marshalling of an army: he invented the phalanx, and ranged it with a right and left wing; from whence he is usually represented with horns. Victory always sat upon the strongest sword, till he pointed out the way to conquest by artifice and *manceuvre*."

"In the midst of a barren desert *Bacchus* was by his scouts informed, that an immense army of the enemy were encamped a little above him. The intelligence was alarming; but he soon found himself relieved from his embarrassment by a ready expedient of *Pan*, who ordered the whole army, in the silence of the night, on a signal given, to set up a loud and general shout. The surrounding rocks, and the cavity of the forest re-echoed the sound, and imposed on the enemy an apprehension that his forces were infinitely more numerous than they were; and, seized with a general consternation, they abandoned their camp, and fled. And, from the circumstance of this stratagem, is derived the term *panic* (or panic-struck.)"⁵⁶

"*Artemisia*, queen of *Caria*, planted an ambuscade near *Latmus*: and herself with a numerous train of women, eunuchs, and musicians, celebrated a sacrifice at the grove of the mother of the gods; distant about seven miles from the city. The *Latmians* came out to see the magnificent procession: when the ambuscade entered, and took possession of the city. Thus did *Artemisia*, by flutes and cymbals, possess herself of what she had in vain endeavoured by force of arms to obtain."⁵⁷

"*Midas*, pretending that he was going to perform a solemn sacrifice to the great gods, led out the *Phrygians* in the night as in procession, with flutes, timbrels, and cymbals: each of them at the same time privately carrying swords. The citizens all left their houses to see the procession: when the musical performers drew their swords, slew the spectators as they came out into the streets, took possession of their houses, and invested *Midas* with sovereignty."⁵⁸

"While the *Heraclidæ*, *Procles* and *Temenus*, were at war with the *Eurythidæ*, who were at that time in possession of *Sparta*; they were on a sudden attacked by the enemy, as they were sacrificing to *Minerva* for a safe passage over the mountains: *Procles*, little disconcerted, ordered the flutes to march on before; after whom the soldiers advancing in arms, inspired by the numbers and harmony of the music, preserved their ranks entire, and, eventually, defeated the enemy. From this experience of the influence of music, were the *Lacedæmonians* taught to retain flutes in their army; who, advancing before them to the field, always sounded the charge. And it is further asserted, that the Oracle had promised victory to the arms of the *Lacedæmonians*, so long as they continued the use of flutes in their army, and fought not against those who did retain them."⁵⁹

The glory of having first established the Olympic games, is given to the *Idæi Dactyli*; (who also were called the *Curetes*⁶⁰;) their names were *Hercules*, *Pæones*, *Epimedes*, *Jasius*, and *Idas*. This *Idæan Hercules*,

⁵⁵ Polyænus's *Stratagems of War*, translated by Dr. Shepherd, book i. chap. 1st.—*Moneros*, that is, the *Moon king*, who was the same with *Osiris*, to whom the Egyptians attribute the invention of their music. The worship of *Osiris* was first introduced into Greece by *Orpheus*, under the name of *Bacchus*: (Plutarch's *Morals*, vol. 4.) *Isis* is also said to have been the inventress of the *Sistrum*, as well as of music and poetry among the Egyptians. *Osiris*, who from his great acts, was called by the Arabians, *Bacchus*, that is, *the Great*. The *Phrygians* called him *Mavors*, or the *valiant*, and by contraction *Mars*; (also, in the *ancient British*, or Celtic dialect, *Mawr* implies *great*;) because he set up pillars in all his conquests: and, his army in his father's reign fought against the Africans with clubs, therefore, he is usually represented with pillars, and a club. *Newton's Chronology*, page 23.

⁵⁶ Polyænus, book i. chap. 2.

⁵⁷ Polyænus, book viii. chap. 53.

⁵⁸ Polyænus, book vii. chap. 5.

⁵⁹ Polyænus's *Stratagems of War*, book i. chap. 10.

⁶⁰ The *Curetes* were gods of an unpolluted guardian character, and first subsist in that order of gods which is called by the Chaldeans *Theologitæ vosgos*, *intellectual*. The *Corybantes*, who form the guardian triad of *supermundane* gods, are analogous to these. Pausanias, vol. ii. book v. chap. 7. and notes at the end of the 3d vol.

who was the oldest of them, proposed the contest of the race to his brothers, and crowned the conqueror with the branches of the wild olive; which tree he first brought with him into Greece, from the *Hyperboreans*. It is further related, that the Olympic Games were afterwards celebrated every fifth year, because the brothers were five in number; that was about 1453 years before the Christian æra⁶¹. Some assert that *Apollo* once outran *Mercury* in the course, and vanquished *Mars* in boxing, and that on this account the music of the Pythian pipe was introduced in the dance of the *quinquertium*; the verses which were sung to the pipe being sacred to *Apollo*, because he bore away the first prize in the Olympic Games⁶². In the solemn games dedicated to *Apollo Triopius*, the prizes were tripods of brass, which the victors were obliged to consecrate to *Apollo*⁶³.

It appears, from Pausanias, that the temple in Delphus was often plundered by the sacrilegious; and last of all, by the impiety of Nero, who is said to have taken from thence five hundred brazen images, which were partly statues of the gods, and partly of men. It is also recorded, that a most ancient contest was established there, which consisted in singing a hymn in honour of *Apollo*; and that he who first conquered in singing, was the Cretan *Chrysothemis*, whose father *Carmanor* is said to have purified *Apollo*. *Philammon* was the next that was victorious after *Chrysothemis*; and *Thamyris*, the son of *Philammon* conquered after his father. They say that *Orpheus* was unwilling to engage in this contest, by reason of the dignity of his composition relative to the mysteries, and that elevation of soul which he acquired by his other productions; and that *Musæus* would not engage in it, through his imitation of *Orpheus* in every respect. They say also, that *Eleuther* (the son of *Apollo*) bore away the Pythian palm, through speaking with a loud and sweet voice, as he was not able to sing the song which he had composed. They likewise relate, that *Hesiod* was not permitted to contend, because he had not learnt to accompany on his lyre, with his voice: but that *Homer* came to Delphus for the purpose of consulting what was necessary to be done; though even if he had learnt to play on the lyre, his art would have been of no use to him, through the loss of his sight. In the third year of the forty-eighth Olympiad, in which *Glaucias* the Crotonian was victor, the Amphictyons instituted games, in which there was singing to the lyre as at first; and to which they added singing to the pipe, and playing on the pipe without singing. *Cephalen* the son of *Lampus* was proclaimed victor on the lyre; *Arcas Echembrotus* in singing to the pipe; and the *Argive Sacadas* in playing on the pipe without singing.

The same *Sacadas* was twice victorious after this, in the Pythian games. When the Pythian games were instituted, a crown alone was the object of contention, and in which singing to the pipe was rejected, as not being pleasing to the ear: for elegies and funeral dirges are accommodated to the melody of pipes. The sacred offering of *Echembrotus* confirms what I have said: for he dedicated in Thebes a brazen tripod to *Hercules*, with this inscription: *EHEMBROTUS ARCAS dedicates this statue to HERCULES, in consequence of having been victorious in the contests of the Amphictyons, and this by singing among the Greeks, songs and elegies.* This was the reason, therefore, why the contest of singing to the pipe ceased. In the eighth Pythiad, the contests of those who play on the lyre, but do not accompany it with their voice, were instituted; and in this contest *Agelaus Tegeates* was victorious⁶⁴.

Pausanias likewise mentions the statue of *Pythocritus* the Sicyonian, who only played on the pipe, and was six times victorious, in the *quinquertium* of the Olympic games. For these victories a pillar was raised to *Pythocritus* in Olympia, with this inscription on it: *Monument of Pythocritus Callinicus the piper*⁶⁵. It is further related, that among the treasures, or spoils dedicated to *Jupiter* by the Myones, there was a horn of *Amalthea*, which was the gift of *Miltiades*, the son of *Cimon*, who reigned in the Thracian Chersonesus. The following inscription is on the horn, and is written in ancient Attic letters:

⁶¹ Pausanias, book v. c. 7, 8.—And Potter's *Antiq. of Greece*, vol. 1. book ii. chap. 22. According to another account, the Olympic Games were instituted by *Jupiter*, after his victory over the Titans, and first observed by the *Idæi Dactyli*.—*ΙΘΩΜΑΙΑ*, a festival, wherein musicians contended: it was celebrated in honour of *Jupiter*, surnamed *Ιθωμάτης*, from *Ithome*, a city in Thessaly or Messene, where that god is said to have been nursed by the two nymphs *Ithome*, and *Neda*, who gave names; the former to a town, the latter to a river. *Stephanus Byzantinus*; and Potter's *Antiquities of Greece*, vol. 1. book ii. chap. 20.—The Isthmian Games were first instituted by *Theseus*, in honour of his father *Neptune*.

⁶² Pausanias: and Potter's *Antiquities of Greece*.

⁶³ Herodotus, lib. i. c. 44.

⁶⁴ Pausanias's *Description of Greece*, by Taylor, vol. iii. book x. chap. 7.

⁶⁵ Pausanias, vol. ii. book vi. chap. 14.

*Me Chersonefus, when Aratus' walls
Conducted by Miltiades it took,
Sent as an offering to Olympian Jove*⁶⁶.

Pronomus, the piper, is said to have allured many with his melody: prior to his time, there were different pipes for the *Dorian*, *Lydian*, and *Phrygian* measures; but he first invented pipes adapted to every kind of harmony, and was the first that played all the different measures upon one instrument. Also, he wonderfully delighted the spectators in the theatres, by the gesticulations of his face, and the motion of his whole body. His songs were extant in Pausanias's time, which he composed for the Chalcidenses by the Euripus, in honour of Delos. The Thebans therefore have placed a statue of this *Pronomus*, and of *Epa-minondas*, the son of *Polymnis*, in the forum at Thebes⁶⁷.

Pausanias makes mention of some bronze statues of *Apollo* and *Mercury*, contending with each other for a lyre. Tripods were also given as a reward to the victors in musical, and poetical contests. The *Trypodian Lyre* of *Pythagoras*, the Zacythian, was a very curious invention, which was three lyres, fixed on the three faces of a moveable tripod; one tuned for the *Dorian*, another for the *Phrygian*, and the third for the *Lydian mode*: on the slightest touch, the tripod turned upon its axis, and enabled the performer to avail himself of the three different modes, with the utmost facility, and, without interruption, to retune his instrument, which was obliged to be done prior to that invention⁶⁸.

The following chronological and authentic Account of some of the primitive Musicians and Poets, was extracted from the Arundelian Marbles.

Since *Cadmus*, the son of *Agenor*, came to Thebes, according to the oracle, and built *Cadmea*, (1519 years before Christ).

Since *Hyagnis* the Phrygian first invented flutes at *Celænæ*, a city of Phrygia, and first played on the flute the harmony called *Phrygian*, and other names (or songs) of the Mother of the Gods, of *Dionysius*, of *Pan*, and that of the deities of the country, and the heroes, (1506 years before Christ).

Since *Orpheus* published his poem on the Rape of *Proserpine*, the Search of *Ceres*, his Descent to the Shades, and the Fables concerning those who received the corn, (1399 years before Christ).

Since *Eumolpus*, the son of *Musæus*, celebrated the mysteries in Eleusin, and published the poems of his father *Musæus*, (1350 years before Christ).

Since *Hesiod* the poet flourished, (944 years before Christ).

Since *Homer* the poet flourished, (907 years before Christ).⁶⁹

Since *Tyrtæus* joined the army of the Lacedæmonians, (682 years before Christ).

Since *Terpander*, the son of *Dardeneus* the Lesbian, directed the flute-players to reform the names of the ancients, and changed the old music, (645 years before Christ).

Since Comedies were carried in carts by the Icarians; *Sufarion* being the inventor, and the first prize proposed was a basket of figs, and a small vessel of wine, (570 years before Christ).

Since *Thespis* the poet flourished, the first who exhibited *Tragedy*, for which a goat was appointed as the prize; *Alcæus* the first being archon at Athens, (537 years before Christ).

Since *Simonides*, the son of *Leoprepes* the Cean, who invented the art of memory, teaching a chorus at Athens, gained the victory, (478 years before Christ).

Since *Timotheus* (who lived 90 years) died, (357 years before Christ).⁷⁰ —————

⁶⁶ Pausanias's Description of Greece, by Taylor, vol. ii. book vi. chap. 19.—*Amalthea*, daughter of *Melissus*, king of Crete, fed *Jupiter* with goats' milk. See more of the above horn, and of *Miltiades*, in *Lempriere's Classical Dictionary*.

⁶⁷ Pausanias, book ix. chap. 12.

⁶⁸ *Athenæus*, lib. xiv. cap. 15. p. 637.—See *Monfignore Bianchini's De Tribus Generibus Instrumentorum*, &c. tab. 3. fig. 13, & 15.—A Lyre, on a Tripod, placed before the bull *Apis*, in the Isiac tables.

⁶⁹ *Josephus* (lib. i. con. Ap.) asserts, that "Homer did not write his poem, but sung it by heart, sometimes one part, and sometimes another; and that afterwards, the rhapsodists or singers did the same, not knowing it but only by memory. They at length set about writing it, and reduced it to a volume as we now have it." And it is to *Lycurgus* and *Pisistratus* that we are indebted for the preservation of that valuable poem.—*Corinnus*, a disciple of *Palamedes*, is said to have been the first writer in verse of the Trojan war; out of which *Homer* (as some say) took the subject for his *Iliad*: (*Classical Dictionary*).—"Idæus, surnamed *Rhodium*, from his country, the son of *Iffus*, an Epic poet, who doubled all *Homer's* works by inserting his own verses, line for line, yet keeping the sense; he also wrote the affairs of *Rhodes* in 3000 verses, as *Suidas* testifies:" (See *Theatrum Poetarum*, by Ed. Phillips.)

⁷⁰ The *Parian Chronicle*, or the Chronicle of the Arundelian Marbles, by Dr. Jos. Robertson; page 25, &c.

The oldest poets and musicians, who ~~are~~ celebrated and claimed as theirs by the Greeks, such as *Thamyris*, *Eumolpus*, *Linus*⁷¹, *Orpheus*, and *Musæus*, were all Thracians: the first of these poets was in so great a favour with the Scythians, on account of his skill in the art, as to be chosen their king⁷².

Eumolpus, the son of *Musæus*, flourished next after the ancient *Orpheus*, whose disciple he is said by *Suidas* to have been; he wrote 3000 verses, of which his poem of the mysteries of *Ceres* chiefly consisted.

Philamon the musician (a son of *Apollo*) was the first instituter of the musical chorus and dancing at the Temple of *Delphi*, as *Plutarch* informs us. The ancients had various kinds of chorusses, such as the *circular chorus*; *Chori Epicycti*, which were the chorusses of tragedies. *Stesichorus* composed the *dithyrambic chorus*, which was sung and danced round the altar, or statue of *Bacchus*, during the worship of that god.

Arion, the lyric poet and musician of *Methymna*, a disciple of *Alcman*, is said to have been the first beginner of *dithyrambs*, *satyrs*, and the chorus in tragedy; he flourished in the 38th Olympiad, as *Suidas* affirms.

The performers of the odes, or full chorusses, were multiplied at *Athens* in the time of *Æschylus*, to fifty persons: their number was afterwards reduced by law to fifteen⁷³. *Agatho*, in his tragedy of the *Myrians*, is said to have first introduced the *Cromatick Airs*: he flourished about 400 years before Christ⁷⁴.

Amphion, and *Stesichorus* are said to have instituted the lyric laws respecting music and poetry: also, *Terpander* (who flourished about 665 years before Christ,) was the first who invented, or distinguished the *modes* of lyric music by several names. *Ardalus*, and *Clonas*, soon after did the like for wind instruments⁷⁵.

Learning was much encouraged at *Athens*, and a public library built, about 526 years before Christ. "He, who by his profession gets best repute, and is reckoned the most ingenious in his way, shall have his diet in the Prytaneum, and be honoured with the highest seat."⁷⁶ The restoration of learning at *Alexandria*, and universal patronage offered to all learned men by *Ptolemy Physcon*, about 137 years before Christ.

Plato, speaking of the music which remained in his time, of *Marsyas*, and of his disciple *Olympus*, says, "that it was most divine, and adapted in a very peculiar manner to stir and affect the mind."⁷⁷ This testimony of *Plato*, who was himself a practical musician, and lived at a time when music flourished in an eminent degree, ought to have great weight. Again, *Aristotle* says, "that the compositions of *Olympus* raised an enthusiasm in the soul."⁷⁸ Lastly, the music of *Olympus* was preserved to the days of *Plutarch*, who says, it surpassed any music then known. Now, *Olympus* was at least as old as *Orpheus*; and it was he who composed the *Curule Song*, which caused *Alexander* to snatch up his arms, while *Antigenidas* was performing it⁷⁹. As to the effect of the ancient music in the time of *Plato*, and *Aristotle*, they both speak of it in very strong terms*.

The following *Epigram*, on the death of *Plato*, the musician and poet, is extracted from *Brunck's Anthologia*:

"When *Orpheus* died, though mute with woe,
The Muses fought their native sky;
Plato detain'd a while below
The fleeting soul of Harmony.

⁷¹ *Linus*, the son of *Apollo*, is said to have taught *Hercules* and his brothers *Melampus* and *Iphiclus* the lyre, and other arts.—*Eumolpus*, the son of *Musæus*, flourished about 1350 years before Christ.—*Orpheus* was the son of *Æger*, by the muse *Calliope*, and flourished about 1390 years before Christ.

⁷² *Conon. Narr. VII.*

⁷³ *Dr. Burney's Hist. of Music*, vol. i. p. 164. "Fifteen persons shall go to the constitution of a tragic chorus." *Pollux. lib. xiv. cap. 15.*

⁷⁴ *Plutarch's Symposiacks*, part 8. question 1st.

⁷⁵ *Phillips's Theatrum Poetarum*; and *Plutarch on Music.*

⁷⁶ *Aristophanes*, who flourished about 434 years before Christ, was called the Prince of Ancient Comedy, as *Menander* was of the New.

⁷⁷ *Plato*, page 567.

⁷⁸ *Aristotle*, page 455.

⁷⁹ *Plutarch*, page 1133. and p. 335.—*Olympus* composed a *Nomos* for the sage *Minerva*, in the *Phrygian Harmony*.

* Musicians and Poets were numerous among the ancient Greeks; *Alcman* flourished about 670 years B. C.; *Phrynus* flourished about 438 years B. C.; *Stesichorus* flourished about 486 years B. C.; also, *Olen*, *Melampus*, *Alcæus*, *Sappho*, *Myrtis*, *Damon*, *Eumolpus*, *Iamprus*, *Dionysius*, *Olympiodorus*, *Phylistus*, *Thales*, *Aristoxenus*, *Simonides*, *Pamphus*, &c. were all celebrated musicians.

But now since ruthless fate has torn
 From thee, sweet bard, your sacred lyre,
 In you a double loss we mourn,
 "A master's hand, a poet's fire."

The three primitive *modes* in the Grecian music, were the *Phrygian*, *Lydian*, and *Dorian*.

The character of the *Phrygian mode* was bold, vehement, and warlike; suitable for trumpets, pipes and cymbals, in order to animate the men to warlike achievements; and is said to have been invented by *Marfyas*, (the son of Hyagnis of Celænæ in Phrygia,) a celebrated performer on the double flute, and who is generally deemed the inventor of that instrument: he flourished about 1450 years before Christ.

The *Lydian mode* was pathetic, and doleful, and adapted to sacred hymns, and funeral songs; according to Pliny, it was invented by *Amphion*⁸⁰, the son of Jupiter, and pupil of Mercury; (others say, by *Olympus*, the Mysian, a disciple of *Marfyas*.) *Pindar* tells us, that the Lydian mode was used for the first time at the marriage of *Niobe*.

The *Doric mode*; its character was majestic, or a mixture of gravity and mirth; and is attributed to *Thamyris*, a famous musician of Thrace⁸¹. *Plato* judged the *Doric* proper to preserve good morals; and for this reason, that he permitted the use of it in his republic, and rejected the effeminate Lydian mode. Afterwards, the modes were increased to seven; and then to fifteen⁸².

The ancient Greek songs were chiefly of three great classes, *religious*, *political*, and *moral*. Of the first class, *Athenæus* hath preserved five; a hymn to *Pallas*, a hymn to *Ceres*, a hymn to *Apollo*, a hymn to *Pan*, and one to all the tutelar gods of *Athens*.

Of the second class, the *political*, in which their heroes were celebrated, though not advanced to the rank of gods, the same author hath given us several; in which *Ajax*, *Talamon*, *Harmodius*, the heroes who fell at Leipsydriion; *Admetus*, the Olympic victors, and others, were celebrated at their private entertainments⁸³. When the Athenians recovered their liberty, they rendered the highest honours to the memory of *Harmodius*, and *Aristogiton*. Statues were erected to them in the forum, about 512 years before Christ: and it was enacted, that their names should be for ever celebrated at the festival of the *Panathenæa*. The poets eternized their glory by poems, and songs, which were sung at banquets: one of the songs composed on that occasion, hath been preserved by *Athenæus*, and of which the following is a translation:

"I will wear my sword covered with myrtle-branches, like Harmodius and Aristogiton, when they slew the tyrant, and established equality of laws in Athens.

"Beloved Harmodius! thou art not dead: they say thou livest in the islands of the blessed: where is the swift-footed Achilles, and Diomed, the valiant son of Tydeus?"

"I will wear my sword covered with myrtle-branches, like Harmodius and Aristogiton, when they slew the tyrant Hypparchus, at the festival of the Panathenæa.

"May your glory be eternal, beloved Harmodius, beloved Aristogiton! since you have slain the tyrant, and established equality of laws in Athens."⁸⁴

Of the third, or *moral* class of songs, *Athenæus* hath likewise transmitted to us a collection. Of this kind we find one upon vanity and mischief of riches; one upon prudence; one upon the comparative excellence of the goods of life; one upon friendship; one upon the choice of friends; and an admirable one on the force of virtue, by *Aristotle*⁸⁵.

Such being the nature of the old Grecian songs, and the whole nation having been prepared to perform and listen to them with reverence by a correspondent education; no wonder that the highest characters

⁸⁰ See Homer's *Odyssey*, with Notes, b. ii. ver. 261, & 262.

⁸¹ Homer's *Iliad*, b. ii. ver. 594.; and b. v. ver. 599.

⁸² "Let all the different airs and specific kinds of music be observed, and each of them be made use of at its peculiar festival." This was an ancient law, whereby they who confounded the several kinds of music, being first convicted before the masters of music, were liable to be punished. But this practice was afterwards laid aside. *Plutarch*, lib. iii. *De Legibus*.—"Sports exhibited in honour of Neptune are to be in the *Piræus*, graced with three dances performed in a ring, where the reward to them who come off best shall be ten *μναι*; to them whose performance is one degree below, eight; and six to the third victors." *Plutarch*, on *Lycurgus*, who flourished about 884 years before the Christian æra.

⁸³ *Athenæus*, lib. xv. *Plutarch*, *Symp.* lib. i. q. 1.

⁸⁴ *Athenæus*, lib. xv. cap. 15. p. 695.; and *Travels of Anacharxis the younger into Greece*, vol. i. introduction, and notes.

⁸⁵ *Athenæus*, *Deip.* lib. xv; and Dr. Brown on Poetry and Music.

in the commonwealth bore a part in their performance at private entertainments : for their songs being enriched with the great and important subjects relative to their public state, and being the *established vehicle of religion, morals, and polity*, nothing could be more suitable to a high station in the commonwealth, than a proficiency in this *sublime and legislative art* ⁸⁶.

The Greeks had likewise a kind of light and convivial songs, called *Scholia*, which were sung to the lyre at feasts ; some attribute the first invention of them to *Terpander*, the lyrist, who flourished about 675 years before Christ. For this species of jovial songs, perhaps none was more eminent than *Anacreon*, the lyric poet, who flourished about 554 years before Christ ; and of his style of writing, the following translation may serve as a specimen :

O D E XLII. — *On Himself.*

When Bacchus, jolly god, invites,
In sprightly dance my heart delights ;
When with youths I drain the bowl,
The lyre can harmonize my soul :
But when, indulging amorous play,
I frolic with the fair and gay,
With hyacinthine chaplet crown'd,
Then, then the sweetest joys abound ;
My honest heart nor envy bears,
Nor envy's poison'd arrows fears ;
By rankling malice never stung,
I shun the venom-venting tongue :
And at the jovial banquet hate
Contentions, battles, and debate :
When to the Lyre's melodious sound
With *Phyllis* in the dance I bound,
The blooming Fair, the silver Lyre,
Should only dance and love inspire :
Then let us pass life's peaceful day
In mirth and innocence away ⁸⁷.

In process of time, a progressive separation of the legislator and musician, and of the several branches of the Bard's complex office, that of melody, dance, and song, took place : as *Linus* and *Orpheus* were the first, so *Pythagoras* and *Solon* seem to have been the last, who composed songs, and sung them to the surrounding people. *Sacadas* is said to have been the first who separated music from poetry. Also, in the early ages of tragedy, the poet both acted, and sung : but in the time of *Sophocles*, another separation, parallel to the last, ensued ; and the province of actor began to be distinct from that of poet. Soon after this, we find in a passage of *Plato*, that a separation of the whole art of music, from its original proper ends, took place at Athens ; and in the days of *Aristotle*, a general, and almost a total separation, had taken place ⁸⁸.

⁸⁶ See the preceding page 6, &c.

⁸⁷ *Anacreon* esteemed tranquillity the happiest ingredient of life :

————— “ Life's rural scene,

“ Sweet, sequester'd, and serene.” Ode 39. *The Works of Anacreon, &c. translated by F. Fawkes.*

There were three sorts of songs used at entertainments ; of which, the first was sung by the whole company joining in a chorus ; the second by all the company, in their turns ; and the third, by some few, who were best skilled in music. See more in *Potter's Antiquities of Greece*.

⁸⁸ Dr. Brown's Dissertation on Poetry and Music, page 133, &c.—There is a passage in *Plato's third Book of Laws*, where in he complains of a licence beginning even in his time to the prejudice of the science of music. Speaking of times past, “ Our music” (says he,) “ was then divided according to certain species, and figures thereof. Prayers to the gods, were one species of song, to which they gave the name of *hymns* : opposed to this was another species, which in particular might be called *Threni* ; another, *Pæones* ; and another, the birth of *Dionysus*, which I hold to be the *Dithyrambus* : there were also *Citharædic nomi*, so called, as being still another song. These, and some others, being prescribed, it was not allowable to use one species of *melos* for another.—But afterward, in process of time, the Poets first introduced an unlearned licence, being poetic by nature, but unskilled in the rules of the science, trampling upon its laws, over attentive to please, mixing the *Threni* with the *hymns*, and the *Pæones* with the *Dithyrambi*, imitating the music of the flute, upon the *Cithara*, and confounding all things withal.” — *Sir Francis Haskins Eyles Stiles's Explanation of the Modes or Tones in the Ancient Grecian Music*, page 43.

Plato would not have poets suffered to shew their compositions to any person, till the magistrates, and others appointed by law to revise and judge of them, had seen and approved of them. *Plato de Legibus*, lib. 7. p. 801. See forward, note 94, in page 19.

The Grecians boast of their famous mountain *Helicon*, the prime seat of *Apollo* and the *Muses*.⁸⁹ Pausanias informs us, that *Helicon* excels all the mountains in Greece, for the goodness of its soil, the multitude of trees with which it is adorned, as well as for its odoriferous plants and flowers, and delicious fruits which it yields. Likewise, they say, that *Ephialtus* and *Otus* consecrated this mountain to the *Muses*, or *Muses*, and were the first that sacrificed to these divinities in *Helicon*. The sons of *Aloeus* were of opinion, that at first there were only three *Muses*, and those they called *Melete*, *Mneme*, and *Aoide*; which signify *Meditation*, *Memory*, and *Singing*: but, that in after times, *Pierus* the Macedonian came to *Thespia*, and ordered that nine *Muses* should be worshipped by the names which they still retain.⁹⁰

“The MUSES were originally only singers and musicians, in the service of *Osiris*,” or the great Egyptian Bacchus, under the instruction and guidance of his son *Orus*; but in succeeding times they were called the daughters of *Jupiter*, and *Mnemosyne*.

The *Muses* are said severally to preside over some art or science, as *music*, *poetry*, *dancing*, *astronomy*, &c. By some they are called virgins, because the virtues of education appear unalterable: they are called *Muses* from a Greek word *Muō*, *μῦναι*; which signifies to explain mysteries, because they have taught things the most curious and important to know, and which are above the comprehension of vulgar minds. Each of their names is said to include some particular allegory; *Clio*, for instance, has been thus called, because those who are praised in verse, acquire immortal fame: *Euterpe*, on account of the pleasure accruing to those who hear learned poetry: *Thalia*, implies for ever flourishing: *Melpomene*, that her melody insinuates itself into the inmost recesses of the soul: *Terpsichore* marks the pleasure which those receive who are versed in the liberal arts: *Erato* seems to indicate that the learned command the esteem and friendship of all mankind: *Polyhymnia*, that many poets are become immortal by the number of hymns which they have addressed to the gods: *Urania*, that those whom she instructs, elevate their contemplations and celebrity to the heavens and the stars: and, lastly, the exquisite voice of *Calliope* has acquired her that appellation, as the inventress and guardian of eloquence and rhetoric.

An epigram of *Callimachus* gives the attributes of the Muses in as many lines.

Calliope the deeds of heroes sings;
Great *Clio* sweeps to history the strings;
Euterpe teaches mimes their silent show;
Melpomene presides o'er scenes of woe;
Terpsichore the flute's soft pow'r displays;
And *Erato* gives hymns the gods to praise;
Polyhymnia's skill inspires melodious strains;
Urania wife, the starry course explains;
And gay *Thalia*'s glass points out where folly reigns.

This epigram does not, however, exactly correspond with the ideas of other poets, or of the ancient painters, in characterising the attributes of the Muses. Among the capital pictures dug out of Hercu-

⁸⁹ *Helicon* is a mountain of Boeotia, on the borders of Phocis; it was sacred to the Muses, who had there a temple. The famous fountains, *Hyppocrene* and *Aganippe*, flowed from this mountain. *Strabo*, 8. *Pausanias*, 9. c. 28, &c.

The celebrated *Parnassus* is also a mountain of Phocis, sacred to the Muses, to *Apollo*, and *Bacchus*; it is one of the highest mountains of Europe; and on which the famous city of *Delphi* was situated.

Castalia is a fountain of *Parnassus*, sacred to the Muses: the waters of this fountain were cool and excellent, and they had the power of inspiring those that drank of them with the true fire of poetry. *Virgil's Georgics* 3. ver. 293.

Pindus is a mountain between Thessaly, Macedonia and Epirus; which also was celebrated as being sacred to the Muses, and to *Apollo*. The mountain *Olympus*, in Macedonia and Thessaly, the residence or court of *Jupiter*, is said to be one mile and half in perpendicular height. The famous statue of *Olympian Jupiter*, carved in ivory with the greatest art by *Phidias*, was placed in the temple of the city of *Olympia*, and was of such prodigious size, that it was reckoned one of the seven wonders of the world: *Pliny*, lib. 36. c. 3.: and *Pausanias*, vol. 2. book 5. chap. 8, and 11.

⁹⁰ *Pausanias's Description of Greece*, by Taylor; book ix. chap. 28, and 29.

In proportion as improvement was made in the art of versification, its characters and effects were personified, the number of the Muses increased, and the names they now received referred to the charms of poetry, its celestial origin, the beauty of its language, the pleasure and gaiety it inspires, the song and the dance which add to it new charms, and the glory with which it is crowned. Afterwards were associated with them the Graces, whose employment it is to embellish poetry, and love which is so frequently its object. *Hesiod's Theogony*, ver. 1250, &c.

⁹¹ Sir Isaac Newton tells us, that the singing women of *Osiris* were celebrated in Thrace by the name of the *Muses*, and that the daughters of *Pierus*, a Thracian, imitating them, were celebrated by the same name.

laneum, are portraits of Apollo, and the Muses, his companions: from which engravings have been published in the 2d volume of *Le Pitture Antiche d'Ecolano*.

Portrait I. The god is seated on a throne, with a *Cithara* of eleven strings in his left hand, in the character of *Musagetes*, or conductor of the Muses.

II. *Clio*, seated, her head crowned with laurels; in her left hand she holds an open volume, in which she appears to be reading. On the outside is written ΚΛΕΙΩ. ΙΣΤΟΡΙΩΝ: *Clio, the Historian*. At her feet are six other rolls, or antique volumes, inclosed in a cylindrical case.

III. The picture of *Euterpe* had been so much injured by time, that it could not be engraved. But the poets usually gave her *the flute*, as her symbol.—*Dulciloquos calamos Euterpe flatibus urget. Auson. Idyl. 20.*

IV. ΘΑΛΕΙΑ ΚΩΜΟΔΙΑΝ. *Thalia the comedian*, with a comic mask in her left hand.

V. ΜΕΛΠΟΜΕΝΗ ΤΡΑΓΩΔΙΑΝ. *Melpomene, the protectress of Tragedy*, with a tragic mask in her left hand.

VI. ΤΕΡΨΙΧΟΡΗ ΑΥΡΑΝ. *Terpsichore the lyrist*. The instrument which she holds is small, and has but *seven strings*. The belly of it is in a round form. It is disputed whether this lyre is the same as the *Cithara*, or *Testudo*. The belly and fides are something like those of the latter. But whatever name this kind of instrument had in earlier times, there can be no doubt of *Lyre* being the general appellation for it when it was painted.

VII. ΕΡΑΤΩ ΨΑΛΤΡΙΑΝ. *Erato with a psaltery, or long lyre of nine strings*. This instrument is more than twice the length of that in the hand of *Terpsichore*. The muse holds a plectrum in her right hand, and seems playing with the fingers of her left*.

VIII. ΠΟΛΥΜΝΙΑ ΜΥΘΟΥΡ. *Polyhymnia the fabulist*. She is represented as the patroness of Mimes, with her finger on her mouth, in token of silence. The painter differs in characterising this muse from most of the poets and mythologists, who make her the inventress of hymns to the gods. However, there are etymologists, among whom are *Plutarch* and *Nonnus*, who derive her name from *Μῦθος*, *tradition*, alluding to the fables and tales of antiquity which the Mimes and dancers usually made the subjects of their performance. *Nonnus Dionys. V. v. 104, et seq. says,*

Sweet Polyhymnia, see advance,
Mother of the graceful dance:
She who taught th' ingenious art,
Silent language to impart:
Signs for sentiments she found,
Eloquence without a sound:
Hands loquacious save her lungs,
All her limbs are speaking tongues.

IX. *Urania*, with a globe in her hand, as the patroness of astronomy.

X. ΚΑΛΛΙΟΠΗ ΠΟΙΗΜΑ, *Calliope the poetess*; with a roll of paper, or volume in her hand, as the Muse who presides over heroic verse, or epic poetry. The author of the famous epigram in the *Anthologia*, just quoted, says, "*Calliope th' heroic canto found.*"

The ancients had numberless ingenious and fanciful ideas concerning the muses: *Fulgentius* informs us, from the testimony of various ancient authors, that *Apollo* was painted with a *Cithara* of *ten strings*, as a symbol of the union of the God with the nine Muses, and to shew that the human voice is composed of *ten parts*; of which the four first are the front *teeth*, placed one against the other, so useful for the appulse of the tongue, in forming sounds, that, without any one of them, a whistle would be produced instead of a voice; the fifth and sixth, are the two *lips*, like cymbals, which by being struck against each other, greatly facilitate speech; the seventh is the *tongue*, which serves as a plectrum to articulate sounds; the eighth is the *palate*, the concave of which forms a belly to the instrument; the ninth is the *throat*, which performs the part of a flute; and the tenth the *lungs*, which supply the place of a bellows.

Pythagoras, and afterwards *Plato*, make the muses the soul of the planets in our system; from whence the imaginary music of the spheres."⁹²

* "Love first invented verse, and form'd the rhyme,

"The motion measur'd, harmoniz'd the chime."—*Dryden*.

⁹² The comparison and union of the elements of astronomy and music are of much higher antiquity than the time of *Pythagoras*, if the hymn to *Apollo*, which is attributed to *Orpheus*, be genuine. See more, in *Dr. Burney's admirable History of Music*, vol. i. p. 291, &c.

Heathen rites, or mythologic ceremonies, being the primitive adoration of different nations, were transmitted down by verbal tradition from the remotest periods: Religion has always been the principal mark of a civilized people; and even the Greeks could not be said to be thoroughly reclaimed from barbarity, till they were initiated in the *Cabiric mysteries*, (or worship of the twelve great Gods,) by the Pelasgians of Samothrace.⁹³ Notwithstanding the Christian Religion having happily superseeded idolatry and superstition so long, in most civilized countries, still we find many vestiges of the former remaining to this day; that is, Festivals, and other customs; poetical Histories, or Hymns, Songs, Tunes, and Dances.⁹⁴ Several of the *Airs* in this collection are of that description; and, without doubt, some of them are of great antiquity, or at least they commemorate, or have an allusion to, some of the principal events that are recorded in the Grecian History.

Besides, we have the authority of *Monf. De Guys*, who was of this opinion; and says, “The *Greeks* have some Dances expressive of their national character, which must be of very ancient extraction, and, as it were, hereditary to them.”—“The Dances peculiar to the country where the feasts were celebrated, and which retraced any considerable or famous event, have had a duration more protracted than the rest.”—In another place, the same author tells us; “The *Labyrinth* is now no more, but the *Dance* it gave birth to exists in its pristine state of excellence*.” Also, “the *Candian dance*, and the *Wallachian dance*, are of very ancient date in the countries from whence their names are borrowed. The *Arnautic* is another very ancient dance, as well as the *Pyrrhic*, and both peculiar to the army.”⁹⁵

Signior *Tartini*, in his Treatise on Music and Harmony, has touched upon the subject of national music, so appropriate to this subject, that I shall insert his passage, which is as follows: “Wherever there is music, (and music there is, of some sort or other, in every nation,) it is never found without dancing. This is a key to discover and deduce movements, and musical breaks, relative to the diversity of people; nor is there any danger of being led into an error by attending to it, as it is the very language of nature. From hence arises that constancy, for ages, in the use of the same kind of dance, adopted by each nation respectively, to such a degree, that at last, Dances get their name from the Nation where they are practised. In each of these dances, we shall infallibly find the physical movements corresponding with the long and short syllables, and metrical feet; it is sufficient to observe and make use of them, which is no difficult matter.”⁹⁶

At the same time it must be observed, that the words of the most ancient hymns, and songs, are much better preserved than the melodies, which they used to be sung to; because, the use of letters was much

⁹³ These are the *twelve confederate Gods*, the *penates* of Jupiter, who were eminent above others, of extraordinary authority and renown: whose names *Ennius* comprises in a distich.

Juno, Vesta, Minerva, Ceres, Diana, Venus,

Mars, Mercury, JUPITER, Neptune, Vulcan, Apollo.

These *twelve Gods* were believed to preside over the *twelve months*; to each of them was allotted a month: January to *Juno*; February to *Neptune*; March to *Minerva*; April to *Venus*; May to *Apollo*; June to *Mercury*; July to *Jupiter*; August to *Ceres*; September to *Vulcan*; October to *Mars*; November to *Diana*; and December to *Vesta*. They likewise presided over the twelve celestial signs.

* *Virgil*, in his 5th *Æneid*, gives the following description of the Labyrinth:

“And, as the *Cretan Labyrinth* of old,

With wand’ring ways, and many a winding fold,

Involv’d the weary feet, without redress,

In a round error, which deny’d regrefs;

Not far from thence he grav’d the wondrous maze;

A thousand doors, a thousand winding ways.”—See the *Music*, in page 7, 8, 9, & 10.

⁹⁴ There is a remarkable passage cited by *Athenæus*, out of *Aristoxenus*, p. 632, which is as follows: “I and a few others, recollecting what music once was, and considering what it now is, as corrupted by the theatre, act like the people of *Pogdonium*, who annually celebrate a festival after the Greek manner, in order to keep up the memory of what they once were; and before they depart, with tears deplore the barbarous state they are brought into by the *Tuscans* or *Romans*.” This is a convincing proof that music must have been carried to a great degree of perfection as early as the time of *Plato*, and *Aristotle*.

⁹⁵ *Sentimental Journey through Greece*, by *Monf. De Guys*, vol. i. let. xiii. Likewise, the *Cretan Dance* is mentioned in *Homer’s Odyssey*, book iv. note 5.—*Iliad*, book xvi. ver. 746.—And book xiii. note to ver. 797. See the *Music* of the abovementioned *Airs*, in pages 4, 5; 7, 8, 9, 10; 14, 15; 18, 19, &c.

⁹⁶ *Principles and Power of Harmony*, by Benjamin Stillingfleet, Esq. page 98, &c.; which book is a translation, with additional notes by that gentleman, of *Tartini’s Scienza dell Armonia*.

earlier known, than the art of writing musical characters, or notes; therefore, the old national Tunes of different Countries have generally descended to us only by tradition, until about the eleventh century; when *Guido Aretine*, of Tuscany, improved the Greek and Latin *Diagram*, and introduced the staff of five lines; upon them and their intermediate spaces he marked his points, or notes, and so formed the *Gamut*, or musical scale. About the end of the eleventh century, one *Franco*, who wrote *Cantus Mensurabilis*, devised further improvements in the musical notation. Likewise, about the year 1330, *John De Muris* invented, and improved the various characters of notes, which expressed the different proportions of time, or lengths of every note.⁹⁷ The ancient Grecians, and other musical writers of antiquity, were so mysterious and perplexed, that very little use could be made of their musical characters,⁹⁸ prior to the time of *De Muris*, who perfected the art of noting music, so as to be intelligible. Even then, for want of bars to divide the time, musical notation was still defective, and which does not appear earlier than about the year 1574; and it was some years after that, before the use of bars became general. This last improvement is conjectured to have been invented by Henry Laws.⁹⁹

The representation of the *Dance of Ariadne*, in bas-relief of white marble, is mentioned as a work of great celebrity by Homer,¹⁰⁰ and translated in so animated and natural a manner by Mr. Pope, that I am induced to insert it here.

“ A figur’d dance succeeds: such once was seen
In lofty *Gnosſus*,¹⁰¹ for the *Cretan* queen,
Form’d by *Dadæan* art. A comely band
Of youths and maidens, bounding hand in hand;
The maids in soft cymarrs of linen drest;
The youths all graceful in the glossy vest;
Of those, the locks with flow’ry wreath inroll’d,
Of these, the sides adorn’d with swords of gold,
That glitt’ring gay, from silver belts depend.
Now all at once they rise, now all descend,
With well-taught feet: now shape, in oblique ways,
Confus’dly regular, the moving maze:
Now forth at once, too swift for sight they spring,
And undistinguish’d blend the flying ring:
So whirls a wheel, in giddy circle toft,
And rapid as it runs, the single spokes are lost
The gazing multitudes admire around;
Two active tumblers in the centre bound;
Now high, now low, their pliant limbs they bend,
And gen’ral songs the sprightly revel end.”

See the Music in pages 4 & 5.

⁹⁷ Grassineau’s Musical Dictionary; and Sir John Hawkins’s History of Music, vol. i. It is said, that musical *slaves* were in use before *Guido*.—*Walter Odington*, a monk of Evesham, wrote *De Speculatione Musicae*, in six books, about the year 1240: See Hawkins’s History, vol. ii. p. 40, and 200.

⁹⁸ “At the end of a Greek edition of the astronomical poet, *Aratus*, called *Phænomena*,” says Dr. Burney, “and their *Scholia*, published at Oxford in 1762; the anonymous editor, supposed to be Dr. John Fell, among several other pieces, has enriched the volume with *three Hymns*, which he supposed to have been written by a Greek poet, called *Dionysius*; of which the first is addressed to the Muse, *Calliope*, the second to *Apollo*, and the third to *Nemesis*; and these Hymns are accompanied with the notes of ancient music, to which they used to be sung.” Likewise, Dr. Burney has given a part of the first Pythian Ode of Pindar, with the original music belonging to it; and he makes the following remark: “I know not whether justice has been done to these melodies; all I can say is, that no pains have been spared to place them in the clearest and most favourable point of view: I have tried them in every key, and in every measure that the feet of the verses would allow; I have even inverted the order of the notes, but without being able to augment their grace and elegance: and yet, with all the advantage of modern notes and modern measures, if I had been told that they came from the Cherokees or the Hottentots, I should not have been surpris’d at their excellence. There is music, which all mankind in civilized countries would allow to be good: but these fragments are certainly not of that sort.” Dr. Burney’s History of Music, vol. i. page 89, &c. and page 106. Also, Specimens of the ancient Greek Notation, &c., may be seen in Hawkins’s History of Music, vol. i. page 46, 47, 52, &c. p. 390. and 429. And there are several Greek manuscripts in the British Museum.

⁹⁹ Henry Laws published his *Airs and Dialogues* in 1653: see Hawkins’s Hist. of Music, vol. iii. p. 518.

¹⁰⁰ Homer’s Iliad, book xviii.

¹⁰¹ Pausanias, in book ix. c. 40. says, at *Gnosſus* they have preserved that species of dance, mentioned by Homer, and which Dædalus invented for Ariadne. See also the dance upon Achilles’s shield, described in Homer’s Iliad, book xviii. ver. 569, &c.

The *Pyrrhic Dance* was first invented in Crete, by *Pyrrhus* * the son of Achilles, (one of the priests of Cybele, and King of Epirus, who flourished about 260 years before Christ,) as a preparative of youth to martial achievements. The dancers wore the warlike dress, which was a short light loose jacket, that descended only to the knee, and was fastened with a girdle that went twice round the waist; they wore also the buskin, and were completely armed, and imitated various military evolutions to the sound of instruments. "The *Lacedemonians* and *Cretans*," says *Libanius*, "cultivated dancing with the utmost ardour: they considered it as a necessary exercise enjoined by the laws; and it was almost as dishonourable to neglect it, as to quit their post in the day of battle."¹⁰² The *Lacedemonians* trained up their youth in this sort of exercise from five years of age, for the sake of increasing their strength and agility of body, as the best means of rendering them invincible in war. They danced it in armour, and with weapons on horseback, as *Solinus* records.¹⁰³ Also, one of the Spartan poets says,

"Our sports prelude to war, and music's charms

"Inspire deliberate valour to our arms."

According to another account, the Athenians had a certain dance, called *Pyrrhichia*, performed by young boys in armour, in imitation of *Minerva*, who in triumph over the vanquished sons of *Titan*, danced in that manner. *Monf. De Guys* informs us, that the *Pyrrhic Dance* is still in vogue with the Turks and Thracians: they arm themselves with bucklers and short swords, and jumping lightly to the sound of flutes, make passes at each other with great swiftness and agility, parrying also with no less dexterity. The Romans, who were heirs of the Greek politeness, had also the *Pyrrhic Dance*: It is recorded of the Emperor *Adrian*, that he often gave that kind of dance (with other games) in the great circus, for the entertainment of the people, which was performed by men, as well as women, who were armed with swords of box, instead of iron.¹⁰⁴ See the *Music* in page 14, & 15.

I shall not forbear to mention that admirable gem of King *Pyrrhus*, called *Agata*, *Achates*, or *Agate*, wherein was a vein representing *Apollo* playing on his lyre, in the middle of the choir of the *Nine Muses*, as *Pliny* tells us.¹⁰⁵ Likewise, *Solinus*, and others, make mention of this incomparable jewel of King *Pyrrhus*, who made war against the Romans:¹⁰⁶ but *Mardebanus* describes it thus;

Pyrrhus his King an *Agate* had so fine,

It held engraven all the *Muses* Nine;

Apollo standing in the tuneful choir,

And sweetly touching his melodious lyre.¹⁰⁷

There was a curious *Cornelian* in the cabinet of the King of France, known under the name of *Michael Angelo's Seal*, or ring; which is thought to have been engraven by *Pyrgoteles*, a celebrated engraver on gems, in the time of Alexander the Great: it represents the vintage, in the ancient manner; and of which I have got a print, engraved by *Picart*, in 1709.

It

* There is an *Alto Relievo* in an oval of *Pyrrhus*, which has a splendid aspect, as of a very large gem; the face is porphyry. See the Description of Wilton House, plate 18. and page 58.

¹⁰² Diodorus, lib. v.—Strabo, lib. x.—*Libanius*, *Orat. pro Saltatoribus*.—Some suppose the *Curetes* to have been the first institutors of military dances; and it is said that *Thales* composed some Airs of that kind, or adapted new music to the *Pyrrhic* dance.

¹⁰³ See *Philostratus's Life of Apollonius*, lib. i. c. 22.—*Jul. Pollux*, lib. iv. c. 13.; and *Dion. Hal.* lib. vii. c. 13.—Homer's *Iliad*, book vii. ver. 290. and book xvi. ver. 746.

¹⁰⁴ *Manners and Customs of the Romans*.

¹⁰⁵ *Pliny*, first chapter of the 37th book.

¹⁰⁶ *Solinus*, 2d chapter: Alexander ab Alexandro, lib. 2.; and *Raderus's* Commentary on the 12 Epigr. in the 4th book of *Marshall*.

¹⁰⁷ *Ariflomenes* of Messina, passing through *Caria*, was surprised to see all the girls of the country assembled in that town, dancing and singing at a festival, in honour of *Diana*. *Pausanias* tells us, that the dance of the *Carians* was engraven on *Clearchus's* famous ring. *Pausanias*, T. 1. p. 300.—There is a remarkable *Anecdote* told of *Polycrates* the Prosperous, King of Samos, who flourished about 518 years before Christ: he was advised by *Amasis*, King of Egypt, to chequer his enjoyments, by relinquishing some of his most favourite objects. *Polycrates*, alarmed at these reflections, however, resolved to fortify his happiness by a sacrifice, which would cost him some moments of chagrin. He wore on his finger a very beautiful emerald, set in gold, on which *Theodorus* the Samian had engraven a lyre, and it was the more valuable, as the art of engraving gems was then only in its infancy among the Greeks: he went on board a galley, sailed out at some distance from the coast, and threw his favourite ring into the sea. The voluntary loss of so precious a gem, afflicted him for some time; but, in a few days afterwards, he received as a present, a large fish, in the belly of which the said jewel was again miraculously found:

(*Pausanias*,

22 OF NAUTICAL AIRS: AND GREEK AUTHORS WHO HAVE WRITTEN ON MUSIC.

It was customary among the ancient Grecians, to have a musician on board their vessels, who, by the harmony of his voice and instrument, raised the spirits of the rowers, when weary with labour and ready to faint, as we read in *Statius* ¹⁰⁸:

Against the mast the tuneful Orpheus stands,
Plays to the weary'd rowers, and commands
The thought of toil away.——

Perhaps the chief use of that music was to direct the rowers, that they, *keeping time* therewith, might proceed in a regular and constant motion, lest, by an uncertain impulse of their oars, the course of the ship should be retarded. ¹⁰⁹ Hence *Flaccus*, in his *Argonautics*:

His notes direct how every oar should strike,
How they should order keep.——

Silius also speaks to the same purpose:

One ready stands to sing a charming song
Unto the seamen as they row along,
Whose lively strains a constant movement keep,
And show when ev'ry oar should brush the deep,
Who, as the beaten water still resounds,
Applauds their labour with his voice ¹¹⁰.——

Without doubt, the *Nautical Air*, or Boatswain's Song, in page 11 of the Music, seems to be a tune of the same description; as well as the favourite song of the Boatmen at Zante, in page 6.

Plutarch, in his *Morals*, informs us, that *Philomelus*, the tyrant of the Phocians, gave the crown of the Gnidians to *Pharfalia*, a famous female dancer of *Galliards*; therefore, it appears that the term *Galliard*, or that species of dance, is very ancient. See a *Galliarda*, in page 11.*

Having concluded the principal Documents I intended to bring forward, relative to the ancient Music, Musicians, and Poets among the Grecians, for the purpose of illustrating their National Songs, and Melodies: I must now beg leave to refer my readers to the *Seven ancient Authors, who have professedly written upon the THEORY OF GREEK HARMONICS*; whose works have been collected by the learned *Marcus Meibomius*, who has given an edition of them in Greek, with a Latin translation, and notes. [*Amsterdam, 1652, Elzev.*]

Aristoxenus, a disciple of *Aristotle*, the most ancient of these, has written three books, which he calls *The Elements of Harmonics*.

Euclid, the author of the *Elements of Geometry*, has written *An Introduction to Harmonics*.

Nichomachus, *A Compendium of Harmonics*; wherein he promised to explain himself more fully in his *Commentaries*. If he performed his promise, the loss of that work, among the several losses of the works of antiquity, must be regretted.

Alypius has written *An Introduction to Music*, and gives the various signs, or characters by which the different degrees of time were marked, peculiar to the several modes.

Gaudentius, the philosopher, a favourer of the Pythagorean doctrine, has written *An Introduction to Harmonics*; in which he treats of the *two Diagrams*, the *Ratio*, and *Intervals*.

Bacchius, senior, has written a short *Introduction on the Art of Music*, by Question, and Answer.

Aristides Quintilianus, treats both of the *Harmonica* and *Rythmica*.

These Seven Authors may be divided into two sects; the one following *Pythagoras*, in determining the difference of sounds, in musical intervals, by the *Ratio*; by which is discovered the exact magnitude of each interval, consonant, or dissonant: the other, in opposition to the *Ratio*, making the *Ear* the supreme judge, as being more immediately concerned in the perfection of all musical intervals, and their succession.

(*Pausanias*, lib. viii. c. 14. *Herodotus*, lib. iii. c. 39, 40; and 122. *Strabo*, 14.) It is worthy of remark, with what care the Romans preserved the relics of antiquity. In the Temple of Concord at Rome, a gem was shewn, which was said to be the famous emerald ring of *Polycrates*; it was kept in a golden box, and was a present from *Augustus*.—*Herodotus*, lib. iii. c. 41; and *Anacharsis the Younger's Travels into Greece*, vol. 6. chap. 74, and notes.

¹⁰⁸ *Thebaid*, V. ver. 343.

¹⁰⁹ *Maximus Tyrius Dissert.* xxiii.

¹¹⁰ *Silius*, lib. vi. ver. 361.: and *Potter's Antiquities of Greece*, vol. 2. book iii. chap. 19.

* For further particulars of the Turkish Music, I must refer my reader to *Litteratura Turchesca dell' Abate Giambatista Toderini*. Tome I. p. 222.

I ought not to omit to mention, *Philodemus De Musica*, in four books; which was printed at the Royal Press at Naples, in 1793, from the original Greek manuscript found in the ruins of *Herculaneum*, and now preserved in the Royal Museum at *Portici*, in Italy. †

Of English authors who have written on the science of Greek Music: see *An Explanation of the MODES or TONES in the Ancient Græcian Music*, by Sir Francis Haskins Eyles Stiles, Bart. 1761. Quarto.

Of the various GENERA, and SPECIES of Music among the Ancients, with some Observations concerning their SCALE, by Dr. Pepusch, and published in the *Philosophical Transactions* for 1746, &c.

A Letter to Mr. Avison concerning the Music of the Ancients, by Dr. Fortin.

An Illustration of the GRECIAN HARMONICA, in two Parts, by John Keeble. Quarto. 1784.

Dr. Burney's General History of Music; &c. —

The following curious specimen of the wisdom of the ancients perhaps may not be unacceptable to the reader.—*Thales*, the Milesian, one of the Seven wise Men of Greece, being asked, What was the oldest thing? he answered, “God; because he had no beginning.” Being asked, What was the handsomest thing? he replied, “the World, which nothing can excel; because it is the work of God.” Being asked, What was the largest thing? he answered, “Space; because it comprehends every thing besides.” What was the most quick? he said, “the Mind; because it runs over the universe.” What was the most irresistible? he answered, “Necessity, or Fate; because it baffles all counter designs.” What was the wisest thing? he said, “Time; because it invents every thing.” What was the most convenient? he said, “Hope; for when all other things fail, that remains still.” And further, being asked, What was the best thing? he answered, “Virtue; because, without it, nothing, that is good, can be said, or done.”—The ancients had these in the manner of *Ænigmas*.¹¹¹

EPIGRAMS OF THEOCRITUS, translated from the Greek.

Offerings to the MUSES and APOLLO.

Some of these are a true model of the rustic sweetness, and delicate simplicity of the ancient Greek Epigrams.

“This wild thyme, and these roses, moist with dew,
Are sacred to the Heliconian Muse;
The bay, *Apollo*, with dark leaves is thine;
Thus art thou honour'd at the Delphic shrine;
And there to thee this shaggy'd he-goat I vow,
That loves to crop the pine-tree's pendant bough.

The CONCERT.

Say, wilt thou warble to thy double flute,
And make its melody thy music suit?
Then, by the Nymphs I sweat, I'll snatch the quill,
And on the rural lyre essay my skill:
The herdsmen, *Daphnis*, on his reed shall play,
Whose sprightly numbers make the shepherds gay:
Fast by yon rugged oak our stand we'll keep,
And rob th' Arcadian deity of sleep.

On a TRIPOD dedicated to BACCHUS by DEMOTELES.

Demoteles, who near this sacred shrine
This tripod plac'd, with thee, O god of wine!
Whom blithest of the deities we call,
In all things prov'd, was temperate in all:

In manly dance the victory he gain'd,
And fair the tenor of his life maintain'd.

An OFFERING to PAN.

Daphnis the fair, who with bucolic song,
And past'ral pipe could charm the list'ning throng,
To *Pan* presents these emblems of his art,
A fawn's soft skin, a crook, and pointed dart,
Three rural pipes, adapted to his lip,
And for his homely food a leathern scrip.

To THYRSIS, on the Loss of his KID.

What profit gain you, wretched *Thyrsis*, say,
Thus, thus to weep and languish life away?
Lost is your fav'rite kid; the wolf has tore
His tender limbs, and feasted on his gore:
Your very dogs exclaim, and cry, “What gain,
When neither bones, nor ashes now remain?”

EPITAPH on the Poet HIPPONAX.

Old *Hipponax* the satirist lies here;
If thou'rt a worthless wretch, approach not near:
But if well bred, and from all evil pure,
Repose with confidence, and sleep secure.¹¹²

† *Laffus Hermionensis*, one of the seven wise men of Greece, is said to have been the first author who wrote on Music; he flourished in the time of *Darius Hystaspis*, about 500 years before Christ: A Hymn to Ceres, and some other fragments of his work, are to be found in *Athenæus*, 10. *Ptolemy* wrote *A Treatise on the Greek Harmonics*, in three books, and flourished about the time of the Emperor *Antoninus Pius*.

Music appears to have been one of the most ancient of arts; and, of all others, vocal music must undoubtedly have been the first kind.

¹¹¹ *Apophtegms of the Ancients*; by *Des. Erasmus*.

¹¹² *Alcaus on Hipponax*. *Anthol.* b. iii. ch. 25.

No vines the tomb of this old bard adorn
With lovely clusters, but the pointed thorn,
And spiry brambles that unseen will tear
The eyes of passengers that walk too near.

The Idylliums of Theocritus, &c. translated from the Greek, by Francis Fawkes.

I am induced to insert here two more specimens of *Anacreon*, which are elegantly translated by *Thomas Moore, Esq.*

ODE III.

"Listen to the Muse's Lyre,
Master of the pencil's fire!
Sketch'd in painting's bold display,
Many a city first portray;
Many a city, revelling free,
Warm with loose festivity.
Picture then a rosy train,
Bacchants straying o'er the plain;
Piping, as they roam along,
Roundelay or shepherds' song.
Paint me next, if painting may
Such a theme as this portray,
All the happy heaven of love,
These elect of Cupid prove."

ODE XXIII. by the same celebrated Bard.

"I often with this languid Lyre,
This warbler of my soul's desire,
Could raise the breath of song sublime,
To men of fame, in former time.

But when the soaring theme I try,
Along the chords my numbers die,
And whisper, with dissolving tone,
"Our sighs are given to love alone!"
Indignant at the feeble lay,
I tore the panting chords away,
Attun'd them to a nobler swell,
And struck again the breathing shell;
In all the glow of epic fire,
To *Hercules* I wake the Lyre!
But still its fainting sighs repeat,
"The tale of love alone is sweet!"¹¹³
Then fare thee well, seductive dream,
That mad'st me follow glory's theme;
For thou my Lyre, and thou my heart,
Shall never more in spirit part;
And thou the flame shalt feel as well
As thou the flame shalt sweetly tell!"¹¹⁴

A Greek Scolion, or Song, by *Callistratus*, on *Harmodius* and *Aristogiton**.

In myrtle wreaths my sword I bear,
As, fir'd by zeal, the illustrious pair
Conceal'd from view th' avenging sword
The haughty tyrant's breast that gor'd,
And *Athen's* equal rights restor'd.

Belov'd *Harmodius*! Death in vain
O'er thee usurp'd a transient reign;
Those happy isles thy footsteps tread
Where amaranthine flowers are shed
On *Peleus'* son, and *Diomed*.

In myrtle wreaths my sword I bear,
As, fir'd by zeal, th' illustrious pair
Their patriot weapons veil'd from sight,
When in *Minerva's* solemn rite
Hipparchus sunk to endless night.

Eternal glory's deathless meed
Shall, lov'd *Harmodius*, crown thy deed,
And brave *Aristogiton's* sword,
Because the tyrant's breast ye gor'd,
And *Athen's* equal rights restor'd.

To conclude; the Editor has to make his acknowledgment to *John Hawkins, Esq.* who collected these *Greek* and *Turkish Melodies*, when on his tour in the *Levant*; to whom also he is indebted for the account given of the *Greek Dances* in the two first pages of the Introduction to this Work; and for the loan of his Drawing, from which the Frontispiece was etched.—The Frontispiece represents a group of female *Greek Dancers*, in the dress which is usually worn at *Constantinople*. In the islands of the Archipelago the costume of the *Greek women* is extremely varied, and generally more becoming, resembling in some of those islands the habit of the ancient *Greeks*.

¹¹³ The word *αὐτεφώνη*, in the original, may imply that kind of musical dialogue practised by the ancients, in which the Lyre was made to respond to the questions proposed by the finger. This was a method which *Sappho* used, as we are told by *Hermogenes*.

¹¹⁴ *Odes of Anacreon*, translated into English Verse, with Notes, by *Thomas Moore, Esq.*

* The late *Dr. Lowth, Bishop of London*, in his *Prelections* on the Sacred Poesy of the *Hebrews*, partly imputes the effectual expulsion of the *Pisistratide* to the popularity of this Song. The last instance the *Athenians* gave of their democratical spirit, was the erection of the statues of *Brutus* and *Cassius*, by those of *Harmodius* and *Aristogiton*. See the Poems of *Henry James Pye, Esq. Poet Laureat*, vol. 1st; and more in the preceding part of this work, page 15.



SALTADURISTICO. A Dance peculiar to the Island of Zante.

Maestoso

Tr

p *f* *p* *f* *p*

CANZONE GRECA. A Greek Song.

Gratioso

tr

Turn over

EIRESIONE. An Athenian festival Song. See Potter's Antiquities of Greece, Vol. Ist Book II, Chap. 20, page 418, 428, &c.

Ei - re - sio - ne, figs produce, and whole - some bread, and

cheerful, cheer - ful oil, And ho - ney, ho - ney,

la - bour - ing bees sweet toil; But a - bove all, wine's noble juice; then

cares thou in the cup shall steep, and full of joy re - ceive soft sleep.

1st Chorus

2nd Ei - re - sio - ne, figs produce, and whole - some bread, and cheerful, cheer - ful oil.

2. Ei - re - sio - ne, figs produce, and whole - some bread, and cheerful, cheer - ful oil.

The words of this Song are a translation from the Greek, taken from Pyltarch's life of THESEUS; and set to the above GREEK AIR by the Editor.

And honey, honey labouring bees sweet toil, But, above all, wine's noble juice; then

And honey, honey labouring bees sweet toil, But, above all, wine's noble juice; then

cares thou in the cup shall steep, and full of joy receive soft sleep.

cares thou in the cup shall steep, and full of joy receive soft sleep.

"Theseus, after the funeral of his father, paid his vows to Apollo on the seventh of October; for on that day, the youths that returned with him safe from Crete, made their entry into the city of Athens. They say also, that the custom of boiling pulse was derived from hence, because the young men that escaped, put all that was left of their provision together, and boiling it in one common pot, feasted themselves with it, and with great rejoicing did eat all together. Hence also they carry in procession an olive branch bound about with wool, (such as they then made use of in their supplications,) which was called EIRESIONE, and crowned with all sorts of first fruits, to signify that scarcity and barrenness had ceased; singing, in their procession, the above Song."

See Plutarch's life of Theseus.
and Callimachus's Hymn to Delos, v. 422, &c.

4 CANDIOTA, BALLO GRECO. A Greek Ballet; called The Candian, or Cretan Dance.

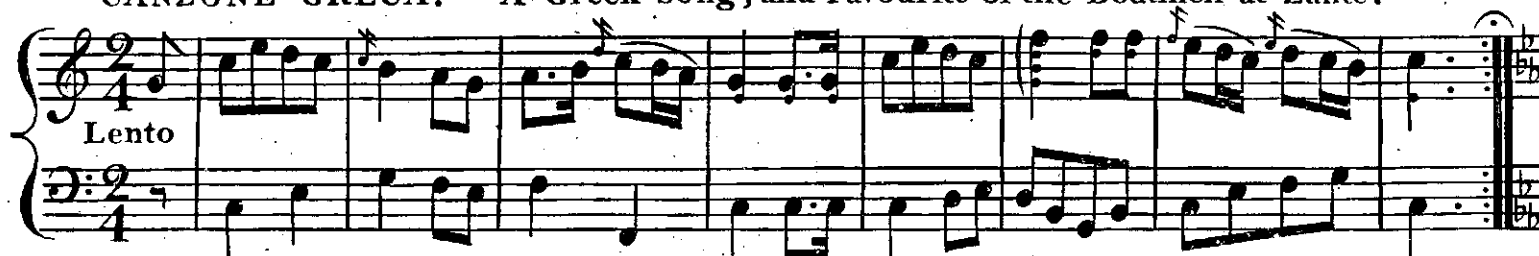
Maestoso

Segue Allegro

Poco
Allegro

A musical score for piano, consisting of seven systems of grand staves (treble and bass clef). The music is in 6/8 time, indicated by a 'C' with a slash and the number 8. The key signature has one flat (B-flat). The tempo is marked 'Poco Allegro'. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are repeat signs (double bar lines with dots) and a 'Da Capo' instruction at the bottom right, marked with a 'C' and a slash. A small number '5' is in the top right corner. A triplet of eighth notes is marked with a '3' in the sixth system.

CANZONE GRECA. A Greek Song; and Favourite of the Boatmen at Zante.



CANZONE GRECA.



AGIOPANDITICO.



CANZONETTA DEL ZANTE. A Canzonet of the Island of Zante, Sung by the Olive gatherers in the Autumn and Winter.



The Hymn of Rejoicing, traditionally said to have been Sung by the CRETANS, 7
upon the return of THESEUS from Slaying the MINOTAUR.*

Majestic

f

p *tr*

2/4

2/4

p *f*

*Theseus, king of Athens, was one of the most celebrated heroes of Antiquity, and flourished about 235 years Before Christ.
This piece of Music was communicated to the Editor some years ago by the late Athenian Stuart.
See the Story of Theseus in Plutarch's Lives.

ROMAIKA. The melody of this Dance seems to have been originally the same Air as that in the preceding page, which commemorates the escape of THESEUS from the Labyrinth.

Andante

Minore

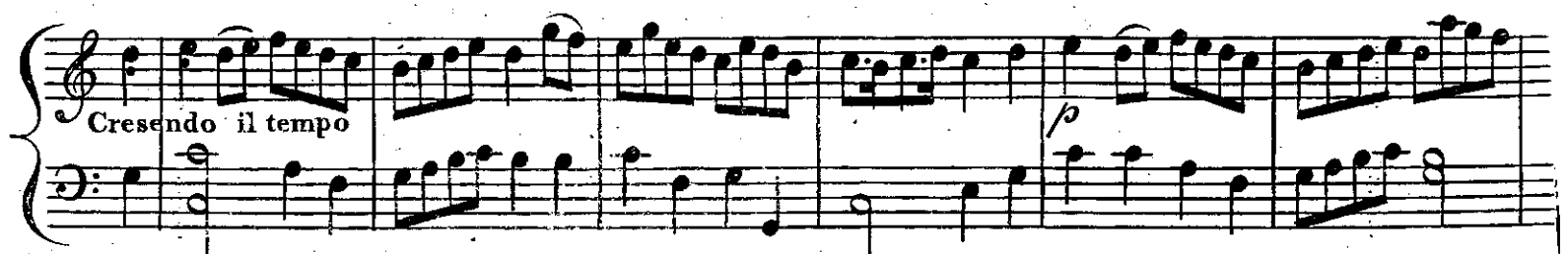
Majore

Allegro

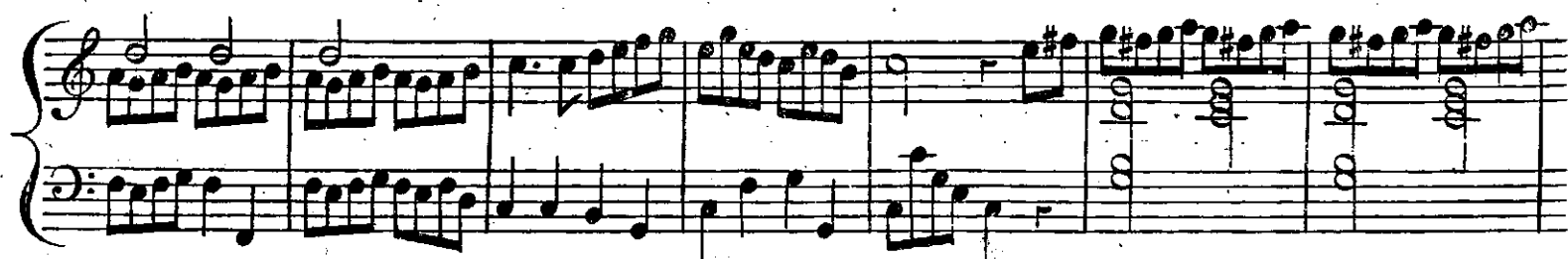
1st 2^d

1st 2^d

There is an excellent delineation of this Dance, given in "Voyage Pittoresque de la Grece" by M. De Gouffier, page 68, plate 33; who mentions, that the Dance is supposed to imitate the intricate Labyrinth of Crete.



Turn over



GALLIARDA.



CARAVINÒ. A Nautical Air, (or the Boatswain's Song.)

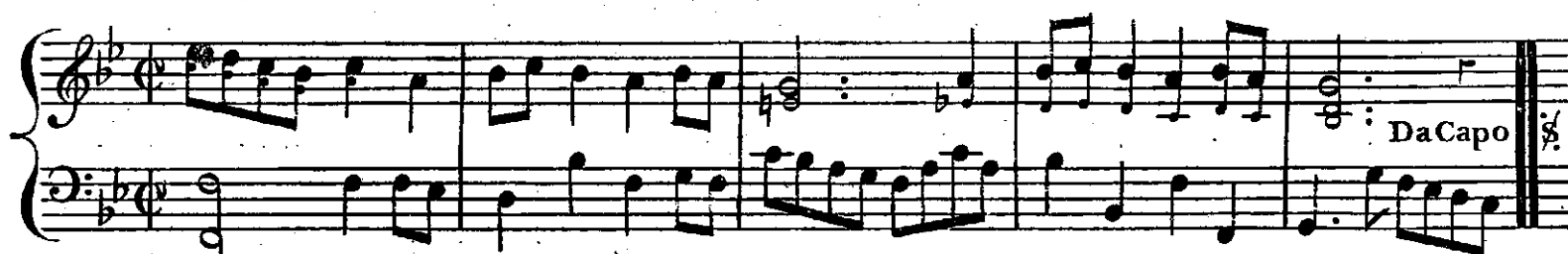
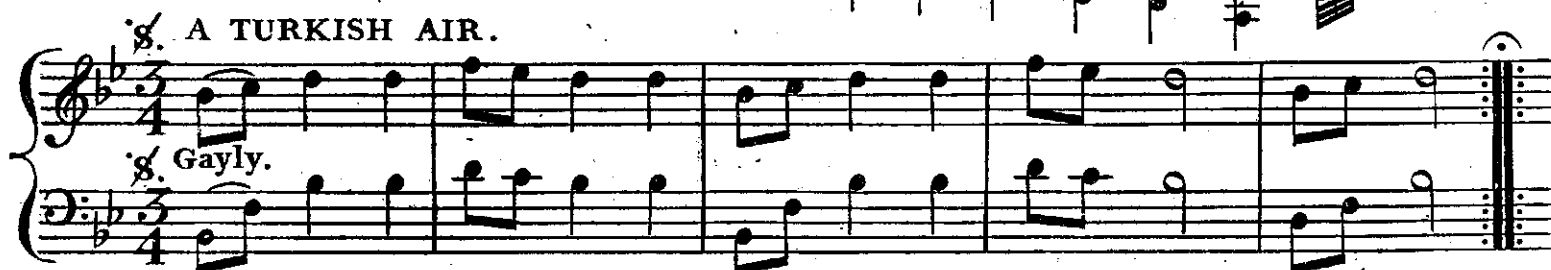


Da Capo Galliarda.

CHEFALONITICO. An Air of the Island of Cephalonia.



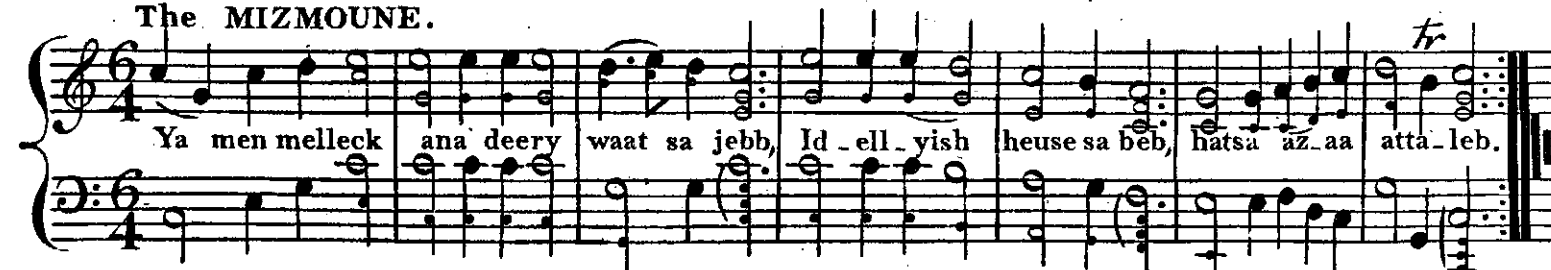
A Celebrated Air of the BÉDOUINS, or ARABS.



PRELUDE to the MIZMOUNE; A Favourite Moorish Song.



The MIZMOUNE.



The melodies of the above three Airs, were added to this Collection by the Editor, from ESSAI SUR LA MUSIQUE. And those in page 7, 16, 17, 24, 25, 26, 27, 28, 29, 30, were likewise added by the same, from unpublished manuscripts.

ISOLANO. (Dances of the Islands of the Archipelago.)

13

Allegro

1st 2d

ISOLANO.

ISOLANO.

14. ARNAÛT;* THE ALBANIAN DANCE.

This is usually danced by the Albanians in full armour, and is supposed to be the ancient Pyrrhic Dance.

Maestoso

*The troops raised in the Morea, Macedonia, Bosnia, &c, are styled ARNAUTS; and they still retain the courage and hardi-
ness of their ancestors, and are esteemed the best soldiers in the Turkish empire.



A WALLACHIAN DANCE:



A DERVISE'S DANCE.

The musical score is written for piano in 6/4 time. It consists of seven systems of two staves each. The first system is marked 'Solemn'. The second system has a key signature change to one sharp (F#). The third system includes first and second endings, marked '1st' and '2nd'. The fourth system has a key signature change to two flats (Bb). The fifth system has a key signature change to three flats (Cbb). The sixth system has a key signature change to one flat (Bb) and a time signature change to 3/4. The seventh system has a key signature change to two flats (Bb) and a time signature change to 4/4. The score features various musical notations including eighth, sixteenth, and thirty-second notes, rests, and dynamic markings.

There is a print which represents this Sacred Dance of the Dervishes, in the 1st Volume of Moutraye's Travels.



"The Mosch, or Temple of the Dervises at Pera, is built in the fashion of a dome; it is very light, with handsome pews, and a music-gallery. The above sacred tune is play'd when the Dervises turn round, which they do with their arms extended, and seemingly in an extasy; the young ones whirl about with an incredible velocity; The superior and elder sort move moderately, and when they are tired fall on their knees with their faces towards the ground. It is the music which animates them, and they pretend there is something of a divine nature in it. Several of them assured the Marquis de Ferriol, that without it they should not be able to perform above three turns without falling, whereas 'tis not unusual with them to hold out near an hour*. Before this dance is performed, the superior, or one of the principal Dervises, reads out certain passages of the Alcoran, and explains them to the assistants. There are several sentences from the Alcoran to the praise of God, inscribed on the columns and round the dome. There is also a convent of the same Dervises on the canal of the Black Sea."

Gentlemen's Magazine for Jan^y 1754. P. 38.

* This custom of the DERVISES bowing themselves round, they say, they use in imitation of their first founder MEVELANA, who, fourteen days together, and without any sustenance, used it himself, 'till at length, falling into an extasy, he received strange revelations and Divine Commands for the institution of this order. They very much value the Pipe they play upon, (which is made of a Cane,) esteeming it for an ancient sanctified sort of music, on which Jacob and other holy Shepherds praised God. — Lady Wortley Montagu says, that 8 or 10 of these pipes usually perform the Dance.

18 MATRÁKI. or, The Wallachian Dance.

Moderato.

Finis

Da Capo

This musical score is for a piece titled 'MATRÁKI. or, The Wallachian Dance.' It is written in 2/4 time and begins with a tempo marking of 'Moderato.' The key signature has one flat (B-flat). The score is arranged in eight systems, each with a grand staff (treble and bass clefs). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills marked with a 'tr' symbol. Dynamics include piano (p) and forte (f). The piece concludes with a 'Finis' marking. A 'Da Capo' section is indicated at the bottom right, suggesting a repeat of the initial material. The score includes various musical notations such as slurs, ties, and repeat signs.

A WALLACHIAN DANCE.

19

Allegro

The first system of musical notation for 'A Wallachian Dance'. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro'. The melody in the treble clef starts with a quarter note F#4, followed by eighth notes G#4, A4, B4, and a quarter note C5. The bass line starts with a quarter note F#2, followed by eighth notes G#2, A2, B2, and a quarter note C3. The system ends with a double bar line.

The second system of musical notation. The treble clef continues the melody with quarter notes D5, E5, F#5, and G5. The bass line continues with eighth notes D2, E2, F#2, and G2. The system ends with a double bar line.

The third system of musical notation. The treble clef continues the melody with quarter notes A5, B5, and a half note C5. The bass line continues with eighth notes A2, B2, and a half note C3. The system ends with a double bar line.

Minore

The fourth system of musical notation. The treble clef continues the melody with quarter notes D5, E5, and a half note F#5. The bass line continues with eighth notes D2, E2, and a half note F#2. The system ends with a double bar line.

The fifth system of musical notation. The treble clef continues the melody with quarter notes G5, A5, and a half note B5. The bass line continues with eighth notes G2, A2, and a half note B2. The system ends with a double bar line.

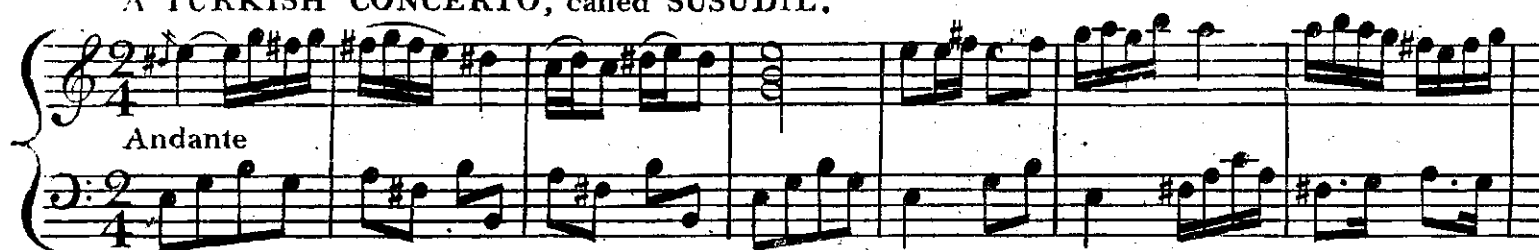
The sixth system of musical notation. The treble clef continues the melody with quarter notes C6, B5, and a half note A5. The bass line continues with eighth notes C3, B2, and a half note A2. The system ends with a double bar line.

The seventh system of musical notation. The treble clef continues the melody with quarter notes G5, F#5, and a half note E5. The bass line continues with eighth notes G2, F#2, and a half note E2. The system ends with a double bar line.

Da Capo Majore.

The eighth system of musical notation. The treble clef continues the melody with quarter notes D5, E5, and a half note F#5. The bass line continues with eighth notes D2, E2, and a half note F#2. The system ends with a double bar line.

A TURKISH CONCERTO, called SUSUDİL.



Milaseme.



Jortachane.



The modern Turkish music is generally crowded with the half-tones, as well as with quarter-tones; on that account I found this piece of music very difficult to arrange, so as to adapt it to our scale agreeably to an English ear.

Sonchane..



Semai Serchanesi.



Volte



Orestisimo.

The musical score is written for piano and consists of seven systems of music. Each system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 2/4, and the key signature has one sharp (F#). The tempo/mood marking 'Orestisimo.' is placed above the first system. The notation is highly detailed, with many slurs, ties, and rapid sixteenth-note passages in the right hand. The left hand provides a steady accompaniment with eighth and sixteenth notes. The piece ends with a double bar line and repeat dots in the final system.

A TURKISH MARCH.

8. Stately

Finis

This musical score for 'A Turkish March' is written for piano in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of three systems of grand staves. The first system begins with a repeat sign and a tempo marking of '8. Stately'. The second system continues the melody and accompaniment. The third system concludes with a 'Finis' marking and a repeat sign.

This MINORE was added by the Editor, by way of varying the above AIR.

Da Capo Maggiore

This musical score for the 'MINORE' variation is written for piano in 2/4 time with a key signature of one flat (B-flat). It consists of two systems of grand staves. The first system begins with a repeat sign and a tempo marking of 'f'. The second system concludes with a 'Da Capo Maggiore' marking and a repeat sign.

A MOORISH DANCE.

Moderato

This musical score for 'A Moorish Dance' is written for piano in 6/8 time with a key signature of two flats (B-flat and E-flat). It consists of two systems of grand staves. The first system begins with a tempo marking of 'Moderato'. The second system concludes with a repeat sign.

A PERSIAN AIR.

Gratioso

p *f*

This musical score for 'A PERSIAN AIR' is written for piano in a 6/8 time signature with a key signature of two flats (B-flat and E-flat). It consists of four systems of two staves each. The first system includes the tempo marking 'Gratioso' and dynamic markings '*p*' (piano) and '*f*' (forte). The melody is characterized by eighth and sixteenth notes, with some triplets. The piece concludes with a double bar line.

Another EASTERN AIR

Slow & Pathetic

This musical score for 'Another EASTERN AIR' is written for piano in a 2/4 time signature with a key signature of two flats. It consists of three systems of two staves each. The tempo marking 'Slow & Pathetic' is present. The melody features a mix of quarter, eighth, and sixteenth notes, with some triplet markings. The piece ends with a double bar line.

The Editor was favoured with the melodies of the above two Airs, by F. Fowke, Esq.^r who had learnt them in the East Indies.

THE INTERVIEW. An Arabian Song.

Darkness clos'd a - - - round, loud the tem-pest drove, When thro'

yonder glen I saw my lo-ver rove; dearest youth! Soon he

reach'd our cot, wea-ry, wet and cold, But warmth, wine and I, to cheer his

2nd Verse.

spi-rits strove; dear - - - est, youth! How my Love, cried

I, durst thou hi - - - ther stray, Thro' the gloom,

nor fear the ghosts that haunt the grove? Dearest youth!

The Editor received the words, and melody of the above Song, from his friend Captain Scott; and since that, he found it inserted among the Specimens of Arabian Poetry, translated by I. D. Carlyle, professor of Arabic; who says, that it was first written down from the Singing of David Zamir, a native of Bagdad, who resided with the translator for some time at the university of Cambridge.

In this heart, said he, fear no seat can find, When each

thought is fill'd a - lone with thee and love; Dear - - - est maid!

A SWEDISH SONG-TUNE.

Andante *f*

p

Variation

Conclude with the Subject.

A SWEDISH SONG-TUNE.

Andante

Harpeggio Variation.

A SWEDISH DANCE.

Return to the Subject to conclude.

Moderata

CHIN-CHIN-JOSS. — A HYMN, Sung by the Chinese to their Deity, Joss.

Solemn

The same, Harmonized.

The Editor was favoured with the melody of the above HYMN by a Gentleman, who resided some time in the English Factory, at CANTON. — If we may be allowed to judge from this single specimen of the music of the Chinese, it bears a strong resemblance, to the national Airs of Scotland. At the same time it must be observed, that the Chinese seldom use any Semitones, nor Harmony of different parts in their Music; on that account I have only repeated the melody of the Air in the Bass the first time over, so as to convey a more perfect Idea of their own Style; but in the second, and third time over, I have harmonized the Hymn with a Bass.

Allegro

Od-ge-nun dun nun dunna ka do or-ra ho-ree much er-rahee.

Burra burra jo ree go-la-la o dae wat-ta ke-hu-na

ree-hee-au soom ba-har-re-o-ree much-er-ra hee. Ec-ore

Da Capo

dup-pe giangè badge-te hy-our-re mourre-lee dun-na

Ec-our-re tur-re-nee our-re ba-

Da Capo

hia

-ree not-che ta dy-a dy-a lau-or-re ho-ree much er-ra-hee.

The above Song was written down from the natives singing it.

I - see doom.ma mut chehi birge ma chour warra ho - ta - po - ca -

Our re mil ca - ra pa-guè me chi ya - ya pau gunnah

da na cha or - re ho - ree much - er - ra hee. I - see doomma mutchee.hy

Da Capo

birgè - may choun war-re ho - ta - po - ca -

Our - ra mil Ca - ra pague me - chi ya our-re mil - car - ra pa-gue-mut

chy-yah ya pa gunna dun-na cha - or - re ho - ree much er - ra hee.

Da Capo

A TURKISH AIR.

{The Editor wrote down the Melodies of the two following Airs, from the singing of MOUHAMMED SIDKY EFENDI, CHARGE D'AFFAIRES of the Sublime Port.

Graceful

Variation by the Editor.

CHITAN O-U-NO. or The String Dance.

Moderato

Finis.

