

with an account of the musical instruments mentioned in the Bible, a history of sacred music in the Roman Church and its offices. The second part of the volume treats of the secular music of the ancients.

In the second volume the author discards the Latin language and proceeds to describe the various instruments in use at that time. This description is accompanied by a series of excellent woodcuts of these instruments.

The third volume treats of contemporary music in Italy, France, England, and Germany, with directions for reading music and an explanation of Italian terms.

The fourth volume was to have treated of counterpoint, but the death of the author on his 50th birthday prevented the completion of his design.

[J. E. M.]

PRAETORIUS, MICHAEL.—*Syntagma Musicum*. 1615—1620.  
Another copy on p. 41. *Mr. A. H. Littleton.*

BEVIN, ELWAY.—*A briefe and short instrvction of the art of Mvsicke*. Quarto. R. YOUNG. LONDON. 1631.  
*Mr. G. E. P. Arkwright.*

BUTLER, CHARLES.—*The Principles of Musik, in Singing and Setting, with the two-fold Use thereof, Ecclesiasticall and Civil*. Quarto. JOHN HAVILAND. LONDON. 1636.  
*Mr. R. E. Brandt.*

The Author incidentally gives the blazoning of the arms of the Worshipful Company of Musicians. The book is printed in special type to illustrate the Author's system of phonetic spelling.

MERSENNE, MARIN.—*Harmonicorum Libri xii*. Folio. P. BALLARD. PARIS. 1636.  
*Mr. J. E. Matthew.*

MERSENNE, MARIN.—*Harmonie vniverselle, contenant la théorie et la pratique de la mvsiqve*. Folio. SEBASTIEN CRAMOISY. PARIS. 1636.  
*Mr. J. E. Matthew.*