



## The Journal of the Viola da Gamba Society

Text has been scanned with OCR and is therefore searchable. The format on screen does not conform with the printed *Chelys*. The original page numbers have been inserted within square brackets: e.g. [23]. Where necessary footnotes here run in sequence through the whole article rather than page by page and replace endnotes. The pages labelled 'The Viola da Gamba Society Provisional Index of Viol Music' in some early volumes are omitted here since they are up-dated as necessary as *The Viola da Gamba Society Thematic Index of Music for Viols*, ed. Gordon Dodd and Andrew Ashbee, 1982-, available on-line at [www.vdgs.org.uk](http://www.vdgs.org.uk) or on CD-ROM. Each item has been bookmarked: go to the 'bookmark' tab on the left. To avoid problems with copyright, some photographs have been omitted.

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**Praetorius and English Viol Pitch**  
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**The Handwriting of Christopher Simpson**

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**EDITORIAL**

As promised in last year's editorial, *Chelys* 1986 makes a return To the early seventeenth century, and in so doing introduces an Italian flavour. The cross-fertilization which took place between Italian and English music during the sixteenth and early seventeenth centuries seems to be topical: it formed the theme of this year's York Early Music Festival; it is the subject of the October meeting of the Lute Society; and it will be the theme of our own meeting in February 1987 when the main contributors to this journal, Joan Wess and Graham Dixon, will be speaking on Italian influence in England.

On the English side, John Catch contributes some provocative evidence concerning the sizes and pitches of viols in England related to Praetorius (comments please!), Richard Charteris discusses an important collection of English music in the library of Moritz, Landgrave of Hessen-Kassel in 1613, and Stewart McCoy reviews Edgar Hunt's major new edition of Dowland's *Lachrimae*. A number of Dovehouse and Northwood publications of English music are also discussed, and Margaret Urquhart gives a reproduction of the manuscript hand of Christopher Simpson.

WENDY HANCOCK