

We argue about absolute music, tone-painting, programme music and tone-language as about actual fundamental problems, and think it a matter for historians only that tendencies towards tone-painting, programme music, or avowed musical narration were noticeable in Italian, German and French music as early as the seventeenth and eighteenth centuries. However primitive the pictorial and poetic music of the two or three generations before Bach may have been, in respect of their means and possibilities of expression, we can see in it the same instincts and pretensions as in the most modern and most subtilised programme music of a Liszt or a Strauss. This old art, however, was not wholly primitive. It may be possible to regard Froberger, Kuhnau and the composers of the Italian and French character-pieces as simply naive painters in music, who overstepped the bounds of pure music without realising all the bearings of what they were doing. But the composers for the Hamburg theatre knew what they wanted. Music, in their eyes, was a representation of actions, scenes, and ideas. They thought themselves capable of expressing everything in tone. Mattheson even gives recipes for the clear and correct expression of the emotions in music. In a cantata of 1744 for the eighth Sunday after Trinity, Telemann represents the false prophets in sheep's clothing by a complete circle of fifths through all the twelve major scales. Here the Jacob Adlung, *Anleitung zur musikalischen Gelahrtheit*, 2nd ed. 1783, p. 395. Schweitzer, *Barli*. (Typographical errors above are due to OCR software and do not occur in the book.) About the Publisher Forgotten Books is a publisher of historical writings, such as: Philosophy, Classics, Science, Religion, History, Folklore and Mythology. Forgotten Books Classic Reprint Series utilizes the latest technology to regenerate facsimiles of historically important writings. Careful

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