been complained of, the giving of good characters to bad ſervants. This is perhaps owing to careleſſneſs, to a deſire of getting rid of a bad servant, or to miſtaken compaſſion. But ſuch careleſſneſs is inexcuſable. When a man gives his sanction to the character of a bad servant, he ought to reflect on the nature and conſequences of what he is doing. He is giving his name to a falſehood ; he is deceiving the honeſt man who con­fides in his veracity ; and he is deliberately giving a knave an opportunity of cheating an honeſt man. To endeavour to get quit of a bad servant in this way, is ſurely not leſs criminal than concealing the faults and diſadvantages of an eſtate which is advertiſed for sale, and aſcribing to it advantages which it does not poſſeſs. In this case, we know the sale would be reduced, and the advertiſer diſgraced. Many masters give characters to ſervants out of compaſſion ; but it is to this miſtaken compaſſion that the diſorderly behaviour of ſervants is perhaps principally owing : for if the puniſhment of dishoneſty be only a change of place (which may be a reward inſtead of a puniſhment), it ceaſes to be a ſervant’s intereſt to be true to his truſt.

We have said above that a maſter’s authority over his servant extends no farther than the terms of contract; by which we meant, that a maſter could give no unreaſonable orders to his servant, or ſuch as was inconſiſtent with the terms of contract. But the relation between a maſter and servant is certainly cloſer than the mere terms of a contract : it is a moral as well as a legal relation. A maſter of a family ought to ſuperintend the morals of his ſervants, and to reſtrain them from vices. This he may do by his example, by his influ­ence, and authority. Indeed every man poſſeſſed of authority is guilty of criminal negligence if he does not exert his authority for promoting virtue in his inferiors; and no authority is ſo well adapted for this purpoſe as that of mailers of families, becauſe none operates with an influence ſo immediate and conſtant. It is wonder­ful how much good a nobleman or gentleman of for­tune can do to his domestics by attending to their mo­rals ; and every maſter may be a bleſſing to individuals and to ſociety, by exerting prudently that influence which his ſituation gives him over the conduct of his servant.

*Choral Service,* in church-hiſtory, denotes that part of religious worſhip which conſiſts in chanting and singing. The advocates for the high antiquity of ſinging, as a part of church-muſic, urge the authority of St Paul in its favour (Ephes. chap. v. ver. 19. and Co- loſ. chap. iii. ver. 16). On the authority of which paſſages it is aſſerted, that ſongs and hymns were, from the eſtabliſhment of the church, ſung in the aſſemblies of the faithful ; and it appears from undoubted teſtimony, that ſinging, which was practiſed as a sacred rite among the Egyptians and Hebrews, at a very early period, and which likewiſe conſtituted a conſiderable part of the re­ligious ceremonies of the Greeks and Romans, made a part of the religious worſhip of Chriſtians, not only before churches were built, and their religion eſtabliſhed by law, but from the firſt profeſſion of Chriſtianity. How­ever, the era from whence others have dated the intro­duction of muſic into the ſervice of the church, is that period during which Leontius governed the church of Antioch, *i. e.* between the year of Chriſt 347 and 356.

From Antioch the practice ſoon ſpread through the other churches of the Eaſt ; and in a few ages after its firſt introduction into the divine ſervice, it not only re­ceived the fonction of public authority, but thoſe were forbid to join in it who were ignorant of muſic. A canon to this purpoſe was made by the council of Lao­dicea, which was held about the year 372 ; and Zonanas informs us, that theſe canonical lingers were rec­koned a part of the clergy. Singing was introduced into the weſtern churches by St Ambroſe about the year 374, who was the inſtitutor of the Ambroſian chant eſtabliſhed at Milan about the year 386 ; and Euſebius (lib. ii. cap. 1 7.) tells us, that a regular choir, and method of ſinging the ſervice, were firſt eſtabliſhed, and hymns uſed, in the church at Antioch during the reign of Conſtantine, and that St Ambroſe, who had long reſided there, had his melodies thence. This was about 230 years afterwards amended by pope Gregory the Great, who eſtabliſhed the Gregorian chant ; a plain, uniſonous kind of melody, which he thought conſistent with the gravity and dignity of the ſervice to which it was to be applied. This prevails in the Ro­man church even at this day : it is known in Italy by the name of *canto fermo ;* in France by that of *Blain chant ;* and in Germany and most other countries by that of the *cantus Gregοrianus.* Although no satisſactory account has been given of the ſpecific difference between the Ambroſian and Gregorian chants, yet all writers on this ſubject agree in saying, that St Ambroſe only uſed the four authentic modes, and that the four plagal were afterwards added by St Gregory. Each of theſe had the same final, or key-note, as its relative authentic ; from which there is no other difference, than that the melodies in the four authentic or principal modes are generally confined within the compaſs of the eight notes above the key-note, and thoſe in the four plagal or relative modes, within the compaſs of the eight notes below the fifth of the key. See Mobe.

Eccleſiaſtical writers ſeem unanimous in allowing that Pope Gregory, who began his pontificate in 590, collected the muſical fragments of such ancient psalms and hymns as the firſt fathers of the church had appro­ved and recommended to the firſt Chriſtians ; and that he ſelected, methodized, and arranged them in the or­der which was long continued at Rome, and ſoon adopted by the chief part of the weſtern church. Gre­gory is alſo said to have banished from the church the *canto figurato,* as too light and diſſolute ; and it is add­ed, that his own chant was called *canto ſermo,* from its gravity and ſimplicity.

It has been long a received opinion, that the eccle­ſiaſtical tones were taken from the reformed modes of Ptolemy ; but Dr Burney obſerves, that it is difficult to diſcover any connection between them, except in their names ; for their number, upon examination, is not the same ; thoſe of Ptolemy being ſeven, the ec­cleſiaſtical eight ; and indeed the Greek names given to the eccleſiaſtical modes do not agree with thoſe of Pto­lemy in the single inſtance of key, but with thoſe of higher antiquity. From the time of Gregory to that of Guido, there was no other diſtinction of keys than that of authentic and plagal ; nor were any ſemitones uſed but thoſe from E to F, B to C, and occaſionally A to Bb.

With reſpect to the muſic of the primitive church, it