

---

# **Simon Beattie**

## **The 18th Century**

### **Books, manuscripts, music**

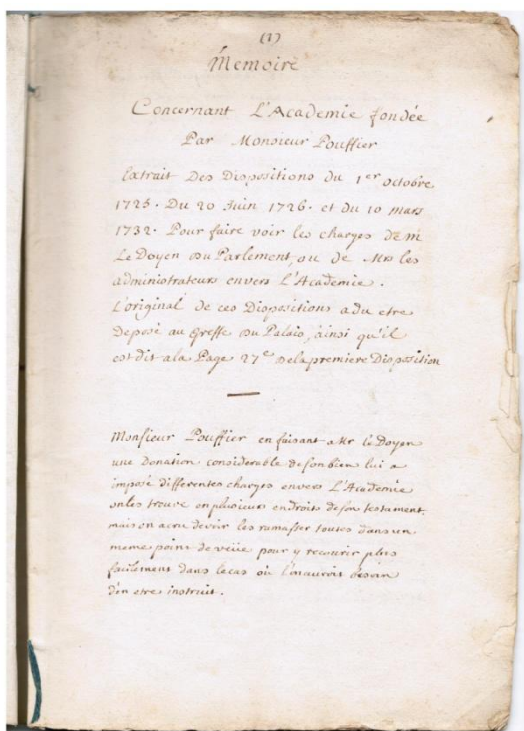
**November 2012**

---

FINANCING ENLIGHTENMENT

**01. [ACADÉMIE DE DIJON.] Mémoire pour l'Académie des Sciences. [Dijon, c.1740.]**

Manuscript, small folio (285 × 200 mm), pp. 23, [1], stitched with blue silk in a single bifolium wrapper; edges a little dusty, slight fraying to upper cover and first leaf of text, stitching loose; old stamp 'GG' and ms inventory number to upper cover. £1300



The Dijon Academy was founded in 1725 by Hector-Bernard Pouffier, *doyen* of the Parlement de Bourgogne, and subsequently received a large endowment from Pouffier on his death in 1736. As a new foundation, removed from direct influence of church and state, it played an important part in fostering the Enlightenment project, and counted several eminent scholars among its early members, including the pioneering chemist Louis-Bernard Guyton de Morveau, historian and philosopher

Charles de Brosses, and naturalists Georges-Louis Leclerc, Comte de Buffon and Bernard Germain, Comte de Lacépède. The Academy's most enduring contribution to the Enlightenment, however, was in awarding a young Jean-Jacques Rousseau one of its annual prizes in 1750 for his essay *Discours sur les sciences et les arts*, in which he famously argued that the arts and sciences corrupt human morality. It was this essay which first found him fame as a philosopher and provided the germ for much of his later philosophy on the corruptive power of civilization.

The present *Mémoire* has a good deal to say about the Academy prizes. It is a report, presumably drawn up on behalf of the governors or directors, which sought to clarify the terms of Pouffier's will. The founder went to great lengths to ensure that Academy prospered but his detailed provisions in practice led to unforeseen consequences. As the *Mémoire* outlines, Pouffier stipulated that 1310 *livres* annually be spent as follows:

930 *livres* to endow a series of six prizes in three subjects (Physique, Morale and Médecine); 200 *livres* 'pour la bougie des Directeurs'; 120 *livres* for the Secretary's salary and 60 *livres* for books and necessary scientific instruments.

The text is concerned with situations in which one or other of these amounts is not needed in its entirety and asks what is to be done with the residue and whether it can be spent elsewhere. What if the Secretary can be paid less? What if the necessary books are all bought for less than the sum set aside? Most interestingly, it asks what happens if there are not sufficient candidates, or sufficiently good candidates for the prizes? The problem seems to have stemmed from the delay in formally constituting the Academy: royal letters patent were not, apparently, granted until 1740, whereas Pouffier made provision for immediate payment of each of these expenses soon after his death. It seems that there were just too few members or students in the early years to justify all of them. One wonders whether it was this situation that encouraged the Academy to advertise nationally for prize essays, as a way of attracting the best minds to Dijon. Certainly their advertisement placed in the *Mercure de France* in 1749 did just that in catching the attention of the young Rousseau.

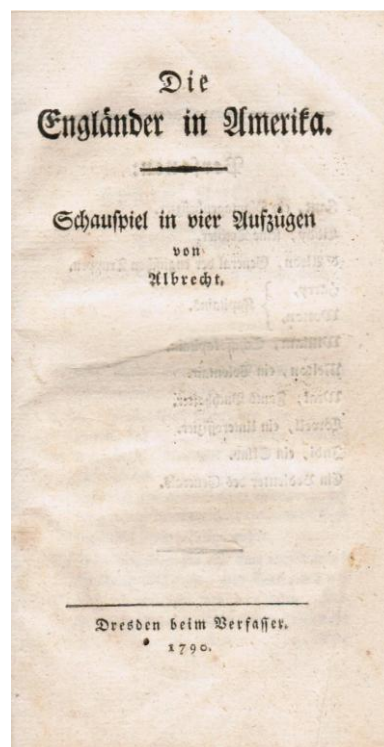
#### THE AMERICAN DREAM

### 02. ALBRECHT, Johann Friedrich Ernst. *Die Engländer in Amerika*. Schauspiel in vier Aufzügen ... Dresden beim Verfasser. 1790.

Small 8vo (165 x 95 mm), pp. 104; small round wormhole in the lower margin, touching the odd letter only; a very good copy in recent boards. £1200

First edition. A very rare play by Albrecht (1752–1814), privately printed in Dresden during the time he spent there with his wife, the actress Sophie Albrecht (one of Schiller's leading ladies). Albrecht was a supporter of the French Revolution, but has decided to set his play in America instead, where the young nobleman Fant and his daughter Liddy have recently settled, true to their principles, in a new land of liberty.

Goedeke V, 502, 19 (Prague imprint); not in Sabin. For this first edition, OCLC locates a sole copy, at Frankfurt.



PETER THE GREAT ON THE STAGE

**03. BABO, Joseph Marius von. Die Strelitzen.** Ein heroisches Schauspiel in vier Aufzügen, und einer wahren russischen Begebenheit ... Frankfurt und Leipzig [i.e. Mannheim, Schwan & Götz], 1790.

Small 8vo (174 × 103 mm), pp. 110, plus final blank; leaves lightly toned, but a good copy in recent boards. £400

First edition, a piracy according to Babo, director of the Munich Nationaltheater (and an official censor), in the preface to his *Schauspiele* of 1793. The text appeared the same year in the Viennese *Theatralische Sammlung*.

The play, which deals with the Streltsy Uprising of 1698, appeared in English in New York in 1814, adapted by 'the father of the American stage', William Dunlap. *Peter the Great, or the Russian Mother* portrays the Tsar as a reformer, 'devoted to overcoming the prejudices and backwardness of his people, but given a quite unhistorical gift for compassion and understanding towards his would-be enemies, who will ultimately realize his greatness, his justice and their own shortcomings' (Anthony Cross, *Peter the Great through British Eyes*, p. 133).

Goedeke V, 262, 4, 10. OCLC locates only 2 copies outside Europe, at Harvard and North Carolina.

**04. BLAND, John, publisher. The Ladies Collection, of Catches, Glees, Canons, Canzonets, Madrigals, &c.** Selected from the Works of the most eminent Composers. By John Bland and sold by him at his Music Warehouse ... [London, 1787–96.]

22 parts in one vol. (Nos. 4, 6, 10–12, 14, 17, 20–22, 28, 31–32, 40–48), 4to (323 × 240 mm), each part comprising a fine engraved title-page by Boyer (the part number filled in by hand in ink), 10 pages of engraved music, and a page of advertisements; some occasional soiling, a few sections sprung, short tear to pp. 167 and 397, a peppering of wormholes to part 40; manuscript ink index leaves bound in at the beginning and the end; contemporary polished tree calf, front hinge split but sound, a few wormholes, spine defective at foot. £1500

A good run of Bland's *Ladies Collection*, probably compiled by a contemporary singer, featuring works by, among others, Byrd, Morley,

Weelkes, Purcell, Greene, Travers, Boyce, Battishill, Webbe, and the Shakespeare songs of R. J. S. Stevens and Matthew King.

Bland worked as a music seller, instrument dealer and publisher from 1776 until his comparatively early retirement in 1795. His principal achievements were publishing Haydn (he is 'said to have been the hero of the "Razor" Quartet story, in which he supposedly received the manuscript ... as a reward for presenting the composer with his English-style razor', *New Grove*), plus 'many collections of catches and glees, operas and sheet music, in addition to republishing many of Handel's works, often in unusually inexpensive editions' (*ibid.*).



With the contemporary ownership inscription of C. L. Pinto, perhaps Charlotte Brent, a leading Covent Garden soprano, who married the violinist Thomas Pinto in 1766.

BUCEM, p. 112; RISM *Recueils*, p. 214 (most of the sets located incomplete).

'IN SOME WAYS THE MOST IMPORTANT SINGLE EVENT  
IN THE HISTORY OF ENGLISH MUSIC'

**05. BURNEY, Charles. An Account of the Musical Performances in Westminster-Abbey, and the Pantheon, May 26th, 27th, 29th; and June the 3d, and 5th, 1784. In Commemoration of Handel ... London, Printed for the Benefit of the Musical Fund; and sold by T. Payne and Son ... and G. Robinson ... 1785.**

4to (267 × 212 mm), pp. vii, [1], xvi, 8, \*8, 9–20, \*19–\*24, 21–56, 21, [6], 26–41, [6], 46–90, [5], 94–139, [3], with engraved frontispiece and 7 other plates (some foxing, as is often the case with this book, and resultant offsetting onto neighbouring leaves); contemporary calf, rubbed, rebaked; ink ownership inscription to the title of Robert Hudson (see below), dated 1785, later bookplates of Herman Rosenthal (1890) and Ernest G. Byng. £1750

First edition, the copy belonging to Robert Hudson (1730–1815), one of the tenors in the performance. Hudson was a vicar choral at St Paul's Cathedral (from 1756), a member of the Royal Society of Musicians (1757), a Gentleman of the Chapel Royal (1758), and served as Master of the Choristers at St Paul's from 1773 to 1793. He is buried in the Cathedral, having sung there for 60 years.

The Handel Commemoration Concerts of 1784, marking the centenary of the composer's birth, have been described as 'in some ways the most important single event in the history of English music' (Mackerness, *A Social History of English Music*, p. 127). Certainly the scale of the concerts was unknown at the time, and prepared the way for the large-scale performances of Handel, begun in the nineteenth century, which we all know today.

Burney's published account of the events, which had raised £6000 for the Royal Society of Musicians and £1000 for Westminster Hospital, was published under the supervision of George III himself; it was his suggestions for additional material which led to the large numbers of cancels and, thus, the book's chaotic pagination. The dedication to the King, though signed 'Charles Burney', was actually written by Samuel Johnson, 'probably the last work that [he] prepared for the press' (Hazen).

Rothschild 544; Hazen, pp. 30–33; Chapman & Hazen, p. 161; Fleeman 85.2BH.1a; RISM B/VI/1 p. 191.

LEARNING ITALIAN

**06. CHRISTALNIGG, Therese, *Countess of (owner)*. Kurtze Einleitung zur Italianischen Sprach.** [Presumably Klagenfurt,] 1757.

Manuscript, small 4to (121 × 150 mm), pp. [96], plus initial and final blanks; ms ink on good-quality laid paper; contemporary full calf, all edges gilt, a few marks/stains, nineteenth-century paper shelflabels; inscription 'Therese Comtessa de Christalnig, 1757. 15 Mars de Carinthia' to front pastedown; stain from where a bookplate has been lifted to reveal part of the inscription, and the bookplates of Oskar Göschen, 1865. £600

An attractive beginner's guide to learning Italian, carefully written out in a neat hand. I have been unable to trace a printed source. The Palais Christalnig in Klagenfurt, Carinthia (about 40 miles from the Italian border), still stands.

EARLY SCOTTISH COOK BOOK

**07. CLELAND, Elizabeth. *A New and Easy Method of Cookery* ...** Chiefly intended for the Benefit of the Young Ladies who attend her School. Edinburgh: Printed for the Author by W. Gordon, C. Wright, S. Willison and J. Bruce: and sold at her House in the Luckenbooths. 1755.

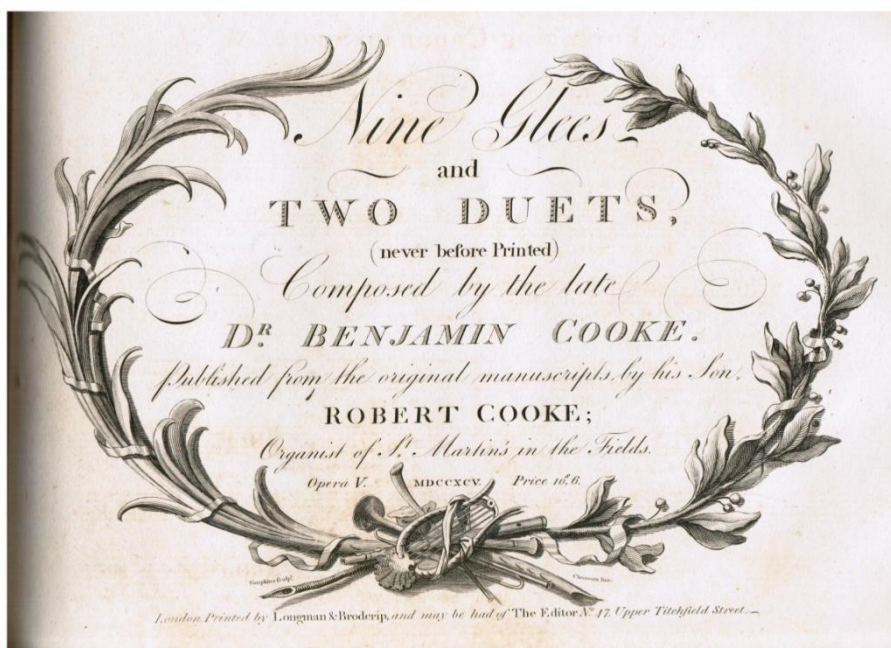
8vo (200 × 121 mm), pp. [12], 204; leaves browned, with some staining in places, corners worn; upper corner of the final dozen leaves missing, where the paper became brittle, with loss of page numbers and a few words (since which some restoration work has been undertaken to stabilise the paper); modern quarter cloth; evidently an extensively used copy of a very rare cook book. £2800

First edition, very rare. ESTC and OCLC together locate but 4 copies, at the British Library, National Library of Scotland, NYPL and Indiana. Maclean adds Sir Walter Scott's copy at Abbotsford.

'Published in Edinburgh in 1755, Elizabeth Cleland's *New and Easy Method of Cookery* is one of our most important sources regarding the culinary history of mid-eighteenth-century Scotland. Hers was not the first recipe book to be published here, that honour going to *Mrs McLintock's Receipts for Cooking and Pastrywork*, Glasgow, 1736 [a

sole copy recorded, at Glasgow University, and another of the 1740 reissue, *Mrs. Johnston's Receipts ...*, at the National Library of Scotland], but it is by far the most extensive. Within over two hundred pages, it includes almost seven hundred recipes covering every aspect of food preparation, from traditional broths to the most fashionable of desserts. This made it one of the most successful Scottish cookery books of its period, second extended editions being separately printed by C. Wright & Co., by W. Gordon and Wright in Edinburgh, and by a London printer in 1759, a third edition by R. Fleming and W. Gray appearing in 1770 ...' (Peter Brears, introduction to 2005 facsimile edition).

Cagle 604; Maclean, p. 27; this edition not in Bitting or Vicaire.



HAYDN A SUBSCRIBER

**08. COOKE, Benjamin. A Collection of Glee's Catches and Canons** for Three, Four, Five and Six Voices ... London Printed for the Author & may be had of him at his House in Dorset Court Westminster and of William Thomson in Exeter Change Strand. [1775.] [Bound with:]

—————. **Nine Glee's and two Duets, (never before printed)** composed by the late D<sup>r</sup>. Benjamin Cooke. Published from the original Manuscripts, by his Son, Robert Cooke, Organist of S<sup>t</sup>. Martin's in the Fields ... MDCCXCV ... London, Printed by



Longman & Broderip, and may be had of the Editor N<sup>o</sup>. 47, Upper Titchfield Street. [1795.]

2 works in one vol., oblong folio (255 × 345 mm); *Collection of Glee*s: pp. [6], 68; engraved throughout, the title by Ashby; *Nine Glee*s: pp. [2], 5, [3], 64; engraved title by Simpkin, letterpress subscribers' list, the music engraved; p. 1 signed 'Rob<sup>t</sup> Cooke'; the odd insignificant stain; recent blue quarter calf, cloth sides. £1800

First editions. Bap<sup>t</sup>ie describes Benjamin Cooke, Organist of Westminster Abbey, 1762–93, as 'a most excellent composer alike of sacred and secular music ... In 1775 he issued a collection of glee and catches, besides contributing many to Warren's collections [see below, item 32], and about 1795 his son Robert published a posthumous set of "Nine Glee and Two Duets"' (*Sketches of the English Glee Composers*, pp. 20–1). Included here are two of his Catch Club prize-winning works, the famous 'Epitaph on a Dormouse', and settings of Garrick's 'Epitaph on the late Revd. Mr. Allott', and Shakespeare's 'Lawn as white as driven snow' (from *A Winter's Tale*).

The glee is a peculiarly English genre. Developed from the madrigal, it was 'the vehicle by which secular part-singing was carried in the period between the deaths of Haydn and Mendelssohn ... The normal venue for its practice was the inn, and the agency for its promotion, was a club, whose membership was male ... [although, unlike with the earthy "catch"] texts were preferred which reflected not so much the literary tastes of the tap-room, but those of the upper level of middle-class readership' (Percy Young, introduction to *The English Glee*, OUP, 1990).

The subscribers' list to the second work, here in its second state (with the Right Hon. Lord Viscount Dudley and Ward and others added), includes a number of composers: Atterbury, Aylward, Callcott, Crotch, Dupuis, Ebdon, Hayes, R. J. S. Stevens and, rather wonderfully, 'Giuseppe Haydn, Mus. D. Ox.'

BUCEM, p. 213; RISM C 3555 and C 3556.

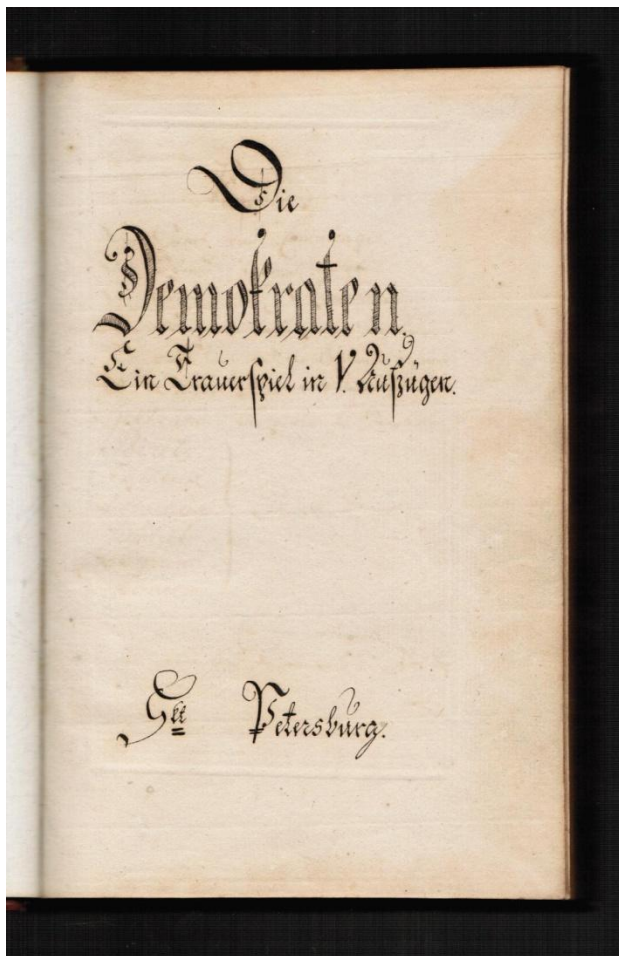
FRENCH REVOLUTION ON THE STAGE, IN GERMAN, IN RUSSIA

**09. DIE DEMOKRATEN. Ein Trauerspiel** in V. Aufzügen. S<sup>kt</sup>  
Petersburg, [late eighteenth century].

Manuscript, 8vo (200 × 130 mm), pp. [2], 180; neat ms ink on laid paper made by Jan Hessels (see below), each page written within a blind-ruled border, calligraphic title; light offsetting throughout; contemporary red

morocco, rubbed, flat spine decorated gilt in compartments, black morocco label, all edges gilt; ownership inscription of A. de Bracevich, dated 1844. £2500

This unpublished and apparently unrecorded tragedy in five acts unfolds in 1792, the backdrop being the height of the French Revolution. The main characters are the aristocrats the Comte de Comminges, his son, a soldier, the Baron d'Aramond, the Baroness and her friend Julie, an



orphan who had been educated alongside the Baroness.

Opposed to them is a bunch of ardent democrats, fanatic advocates of rationalism, laws of nature, equality and liberty. These cynical demagogues, who push the National Assembly to condemn the King to death, are linked to the aristocrats by the Comte's secretary, Bertrand, who is supporting and plotting with the democrats, and at the same time lusting after Julie.

Thus the drama revels in a mix of intrigue, high emotion and death. Mirabeau (with

whom the Comte exchanges letters), Voltaire, Helvetius, and Rousseau—all venerated by the revolutionaries—are controversially discussed and rejected by the noble characters.

According to Voorn, Hessels (*fl.* 1782 onwards) was among the Dutch papermakers whose paper was exported to Russia in the late eighteenth century (*De papiermolens in de provincie Gelderland*, 1985, p. 158).



THE FIRST BOOK ON A RUSSIAN WORK OF ART

**10. DÖDERLEIN, Johann Alexander. [In Cyrillic:] O ag[ios] strastoterpets Kh[risto]v Feodor Stratiliat [The holy passion bearer Theodore Stratelates]. Slavonisch-Russisches Heiligthum mitten in Deutschland; das ist: der grosse Heilige und Märtyrer, Pheodor Stratilat, oder Theodorus Dux, aus einer, in der Hoch-Adel-Rieterischen Kirche zu Kalbensteinberg, unweit Weissenburg am Nordgau, aufbehaltenen, mit Uhr-alten Gemälden und Alt-Russischen, oder Slavonischen Beyschriften gezierten sehr alten Tafel, nach unterschiedlichen Menæis und Martyrologiis, beeder, so wohl der Morgen- als Abendländischen Kirchen, vorgestellt ... Nürnberg, Verlegts Wolfgang Moritz Endter, seel. Erben. Druckts, Joh. Ernst Adelbulner. 1724.**

Small 4to (207 × 170 mm), pp. 142, [2]; with a large engraved frontispiece (two insignificant tears only); outer margins of the title slightly dusty, but a very good copy in recent half vellum. £850

First edition: the first monograph on a Russian work of art, namely the icon of the 4th-century warrior saint Theodore Stratelates in the

Rieterkirche St Marien und Christophorus in Kalbensteinberg, Bavaria, a church on the pilgrim route to Santiago de Compostela.

The fine frontispiece appears to be the first depiction of a Russian icon in the West. The note to the binder on the final leaf gives three options with regard to the frontispiece: fold it and bind before the title (as in this copy); cut up the engraving, and bind the individual pictures at the relevant places in the book; or loosely insert the plate, so that the reader can look at it whilst reading the book.

OCLC lists only 4 copies outside Europe: Harvard, Newberry, Duke, and the Getty. A short unillustrated Latin account of the icon, *Inscriptiones slavo-russicae tabulae ...*, pp. [12], was published at Tyrnau the same year.

### **11. EDWARD I. Statuta Gloucestr** [etc]. [England, early eighteenth century.]

Manuscript, folio (328 × 209 mm), 117 leaves, foliated in later pencil; Strasbourg lily watermark; in Law French and Latin, vertical creases where the leaves were initially folded before being written on; first leaf loose and dust-soiled, some other dust-soiling in places, stain to f. [37]; nineteenth-century blue-grey boards, joints worn, ms lettering to spine.  
£2500

Phillips MS 17221: a compilation of the statutes of Edward I, 1278–1306, including important legislation such as the Statute of Gloucester (1278), Statute of Mortmain (1279), Statute of Merchants (1283), Statute of Westminster II (1285), and Edward's Confirmation of Magna Carta (1297; the version which remains in statute in Britain today).

Michael Prestwich writes: 'Edward I's statutes are one of the great achievements of the reign. The sweep of the legislation was extensive, and the majority of the statutes were not dedicated to a single topic, but covered a range of matters' (*Oxford DNB*).

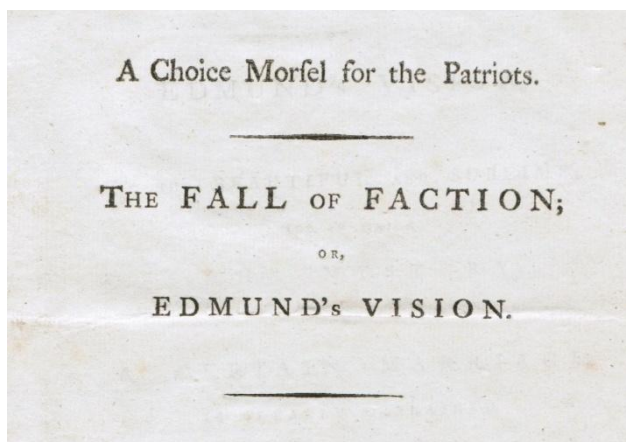
#### THE REGENCY CRISIS

**12. THE FALL OF FACTION**; or Edmund's Vision, which soars to the beautiful and sublime and in which the Mystery of a certain Marriage is clearly explained ... London: Printed for the Author; and sold by J. Walters ... and W. Richardson ... 1789. [Bound with:]

**FOUR PLEASANT EPISTLES**, written for the Entertainment and Gratification of four unpleasant Characters, viz. a very exalted Subject in his Majesty's Dominions; the most unpatriotic Man alive!! The most artful Man alive!! And second Childhood. By Albion ... London: Printed for W. Priest ... and sold by the Booksellers in Stationers Court, Ludgate Street, Paternoster Row [etc.] ... 1789. [And two unrelated works, see below.]

4 works bound in one vol., 4to (260 × 198 mm), *Fall of Faction*: pp. [4], 32; complete with half-title ('A Choice Morsel for the Patriots. The Fall of Faction ...'); final page dusty, portion torn away in the fore-margin (repaired) with loss of one word, holes in last few leaves repaired; *Four Epistles*: pp. 39, [1]; complete with half-title, last page dusty; bound with two other works in early nineteenth-century Continental marbled boards, rubbed, spine label chipped. £1500

First and only editions of two rare satirical attacks on the Prince of Wales and his supporters Edmund Burke, C. J. Fox and Richard Brinsley Sheridan during the Regency Crisis of 1789.



At the end of 1788, while the Prince of Wales was busy transforming the Marine Pavilion at Brighton into a lush Moorish/Chinese extravaganza, George III was struck by a mental breakdown, probably the result of porphyria, and the prospect arose that his son would be made Regent. 'The Prince ... and his supporters, notably Fox and R. B. Sheridan, eagerly discussed and argued about the allotment of offices when a whig government was formed under the probable leadership of the duke of Portland. Pamphleteers and caricaturists, journalists and newspaper publishers were paid large sums of money by both sides to denigrate their opponents' (*Oxford DNB*). A bill was brought to Parliament in February 1789, but before it was passed, news came from Kew of the King's recovery; the Prince's reputation had never been at a lower ebb.

*The Fall of Faction* is a very transparent allegory centring on Edmund [i.e. Burke], who lives in a divided kingdom: some for the king, who is 'afflicted with a woful malady,' and some for the Prince. Edmund, who is for the Prince, is known for his wild rhetoric, 'uttering, in language the most florid, laboured, and out of the common roads of intellectual intercourse, the wild effusions of a distracted brain, before the members of a certain House'. He visits the Prince and his entourage in Brighton—'The fretted dome---the marble-column---the produce of Asia and Europe blended in the most accordant harmony and sweetest arrangements of taste'. The Prince, 'Princess' (Maria Fitzherbert), Mr Surface (Sheridan), and Falstaff (Beau Brummell) listen as he delivers a grandiloquent speech in which he envisions the Prince as King. At the end news arrives of the King's recovery. ESTC shows 3 copies only: British Library, McMaster, and Yale.

*Four Pleasant Epistles* comprises satiric letters to the Prince of Wales (A very exalted subject), Fox (The most unpatriotic man), Sheridan (The most artful man), and Burke (Second childhood) after the King's recovery. Punches are by no means pulled. The Prince is 'totally unacquainted with the language of veracity', and his 'bosom friends are gamblers'; Fox is inured to treachery, a Janus; Sheridan neglects his wife, overspends, and makes the Prince his puppet; while Burke suffers from the 'wild and incoherent extravagancies of idiotism', 'often in the clouds, and generally in a storm'. 6 copies in ESTC: Cambridge, Bodley, Bowdoin, Huntington, Princeton (imperfect), and Yale.

Also bound in the volume are:

[*Drop-head title:*] Memorial for the Magistrates and Town Council of Forfar, Suspenders; against the Honourable William Maule, of Panmure, and Others. [Edinburgh,] Geo. Reid & Co. [1801]. pp. 21, [1]; some underlining and one marginal ms note, paper browned. Not in COPAC or OCLC; a defence of the hanging of two portraits in the Town Hall.

[DRINKWATER, John]. Narrative of the Proceedings of the British Fleet, commanded by Admiral Sir John Jervis, K. B. in the late Action with the Spanish Fleet, on the fourteenth of February, 1797, off Cape St. Vincent's. In a Letter to a Friend ... By an Officer of His Majesty's Land Forces. London, Printed for J. Johnson ... 1797. pp. [4], 27, [5], with 8 folding engraved plates with letterpress captions.



CHILD HEALTH, FOR CHILDREN

**13. FAUST, Bernhard Christoph. Katikhisis zdraviia.** Na potrebu shkolsku i domashnee nastavlenie ... Nynezhe s Nemetskago na Slaveno-Serbskii iazyk preveden Paulom Khazhichem [*The Catechism of Health. For the use of schools and for domestic instruction ... Now translated from the German into Slavoserbian by Paul Hazić*] ... V Budine grade, pechatano pismeny Kral. Univers. Peshtansk. 1802.

8vo (182 × 115 mm), pp. [16], 160, with an engraved illustration to the verso of the half-title and a few woodcuts in the text; a few spots only; contemporary marbled boards, extremities rubbed, inkstain to spine; modern inkstamp of G. Schmidt and typed description to endpapers.

£450

First edition of Faust's hugely popular *Gesundheits-Katechismus* (Bückeburg, 1794), translated into Slavoserbian (a hybrid of Russian Church Slavonic and vernacular Serbian which developed as a literary language in the eighteenth century) and printed in Buda. The book is not listed in OCLC, but there is a copy at the National Széchényi Library.

The first English translation of Faust's juvenile health manual had appeared early, in 1794, and Faust immediately sent a copy to George Washington, noting that 80,000 copies of his book had already been sold in Germany, and hoping that, through Washington, it might find

similar popularity and usefulness in the United States. The first American edition was published in Boston in 1795.

#### CHOOSING BOOKS

**14. [FORMEY, Johann Heinrich Samuel]. *Conseils pour former une bibliothèque* peu nombreuse, mais choisie. Nouvelle édition, corrigée et augmentée. Suivie de l'Introduction générale à l'étude des sciences & belles-lettres par M. de la Martinière. A Berlin, chez Haude et Spener, 1756.**

8vo (163 × 103 mm), pp. xxiv, 380, [4]; ink ownership inscription to title, light waterstain in upper margin of final couple of leaves; a very good copy in contemporary mottled calf, spine gilt in compartments, headcap chipped. £350

New edition of a popular work on which books to include in one's library by Formey, Secretary of the Prussian Royal Academy of Sciences, first published in 1746, and greatly expanded here by the inclusion of Bruzen de La Martinière's *Introduction générale à l'étude des sciences & belles-lettres* (1731).

#### SCHOOL LIBRARY

**15. FREYTAG, Friedrich Gotthilf. *Analecta litteraria de libris rarioribus* ... Lipsiae in officinal Weidemanniana. 1750.**

8vo (195 × 115 mm), pp. [8], 1138, [8]; browning and offsetting throughout due to paper stock, but a nice unsophisticated copy, uncut in the original *carta rustica*, ms ink to spine, shelfmark at foot; modern private blindstamp to front free endpaper. £400

First edition. Freytag (1687–1761) was rector of Schulpforta, the famous school near Naumburg—former pupils include Klopstock, Fichte, Ranke, and Nietzsche—and its fine library served as the basis for his book, which discusses hundreds of rare books, German, French, English, Italian, Spanish, Russian, etc.

Freytag's is not a rare book *per se*, but it certainly is like this, uncut in its original binding. A trimmed copy, for example, would lack the printed note to the binder across the foot of C4<sup>v</sup> and C5<sup>r</sup>.

Brunet II, 1394; Graesse II, 634.



OXFORD GLEES

**16. HAYES, William. Catches, Glees and Canons**, for Three, Four and Five Voices ... The Third edition ... [Oxford, Printed for the Author, 1773, *the imprint pasted over with the following printed slip:*] Sold by Calkin & Budd [*fl.*1830–53] Booksellers & Stationers to Her Majesty and Dealers in Classical Music, Ancient & Modern ... London. [Bound with:]

———. **Catches, Glees and Canons**, for Three, Four, Five, Six and Eight Voices (including such as gained Prize Medals at Almacks, A.D. 1763. & 1764.) ... Book II ... Printed for the Author MDCCLXV. and may be had of him in Oxford, M<sup>rs</sup> Johnson ... in London, M<sup>r</sup> Bremner in Edinburgh and of M<sup>r</sup> Barry, Organist, in Manchester. [1765.] [And:]

———. **A Supplement to the Catches, Glees and Canons**, lately published by Dr. Hayes: consisting chiefly of some Favourite Pieces, composed by old, and approved Masters, (to which, he hath added Parts, for the Sake of enriching the Harmony) and Two New Canons, one of which obtained a Prize Medal this present Year 1765. Dedicated, with all due Respect and Esteem, to the worthy Members of the Catch-Club, or Phil-Harmonic Society, at the King's-Head Tavern in Oxford, for whose Amusement they were intended, by their very affectionate Friend, W. H. ... Printed for the Editor, and may be had of him in Oxford; and of Mrs. Johnson ... London. [1765.] [And:]

———. [**Catches, Glees, and Canons**, for Three, Four, Five, and Six Voices; composed by D<sup>r</sup>. Hayes. Book IV ... London Printed for S. A. & P. Thompson ... [1785].]

4 works in one vol., oblong folio (246 × 331 mm), pp. [8], 42, engraved title, dedication, and music, the index letterpress; [6], 41, [1], engraved throughout; [2], 20, letterpress title, the music engraved; [2], 53, [1], lacking title-page, engraved throughout, the Dedication signed 'P. Hayes' in ms ink; some dust-soiling and occasional spotting; nineteenth-century half calf and marbled boards, rubbed, modern shelfmark at foot of spine; early ink ownership inscription of 'W. Johnston, Temple' to title of first work. £1800

Hayes (1708–1777) was professor of music at Oxford, as which ‘he presided over the opening of the Holywell Music Room in 1748, and on the occasion of a performance, which he directed, at the opening of the Radcliffe Library, on 14 April 1749, he was awarded the degree of DMus. [In 1763] he won three of the six prizes then offered for the first time by the Noblemen and Gentlemen’s Catch Club, with his canons *Alleluja* and *Miserere nobis*, and a glee, “Melting airs soft joys inspire” ... Hayes was especially successful in vocal part-writing. His glee “Melting airs” and a round, “Wind, gentle evergreen”, were great favourites in their day, and Burney stated that he considered his canon “Let’s drink and let’s sing together” to be the “most pleasant” composition he knew in that form, and also commented that the four books of catches, glees, and canons were the compositions that “gained him the most celebrity” (*Oxford DNB*).

Hayes’ collection was first published in 1757. No second edition is recorded. This volume brings together all the different published collections, including that issued by his son, Philip Hayes (likewise professor of music at Oxford), after his father’s death. The bibliographies list this 1785 collection as the work of Philip, rather than William, presumably as the title states it as the work simply of ‘Dr Hayes’ and Philip has signed the dedication, to Sir Thomas Heathcote. However, it is clear that the music Philip is dedicating are ‘small remains of my beloved Father ... Of the Work itself, I trust, little need be said, as it exhibits a species of Musical Composition in which the Author was universally allowed to excel. Let me hope therefore, that this Book (being the last) will prove as acceptable to yourself as and the Public, as the former three did, which came forth in his life-time ...’ (Dedication).

BUCEM, p. 473–4; RISM H 4896, H 4894, H 4895, and H 4852.

**17. HUTCHESON, Francis. *Système de philosophie morale* ...**  
Traduit de l’Anglois par M. E\*\*\* ... A Lyon, chez Regnault,  
Libraire-Imprimeur ... 1770.

2 vols, 12mo (168 x 97 mm), pp. [4], xx, 592; [4], iv, 545, [1]; complete with half-titles; a fine, crisp copy in contemporary mottled calf, stain to upper board of vol. I; early ink ownership inscription (‘F. G. Meyer’) to titles. £1500

Rare first edition in French of *A System of Moral Philosophy* (1755), the father of the Scottish Enlightenment’s ‘principal work’ (Palgrave). Regnault issued the book the same year as *Le philosophie naturelle, civile et morale*, but no priority has been established.

The translator is Marc-Antoine Eidous, who also translated Adam Smith's *Theory of Moral Sentiments*, in 1764.

Chuo III, 129*n*; this version not in Jessop. OCLC locates copies outside Europe of the present version at McGill, Harvard, and Kansas, and of the other one at Michigan.

TALES FOR YOUNG LADIES

**18. MÄRCHEN für junge Damen**, oder: Beyträge zur Mädchen-Philosophie ... In der Schweiz [i.e. Bern, Haller]. 1774.

Small 8vo (163 × 99 mm), pp. 144; leaves a little toned, but a very good copy in contemporary mottled calf, small wormhole to upper joint, flat spine gilt. £500

First and only edition: a rare collection of 14 verse 'fairy-tales' for young female readers. Love is the major theme, the heroines in each tale facing various amatory dilemmas.

Hayn/Gotendorf IV, 359 ('Seltenes Werkchen!'). OCLC locates a sole copy outside Europe, at Case Western.

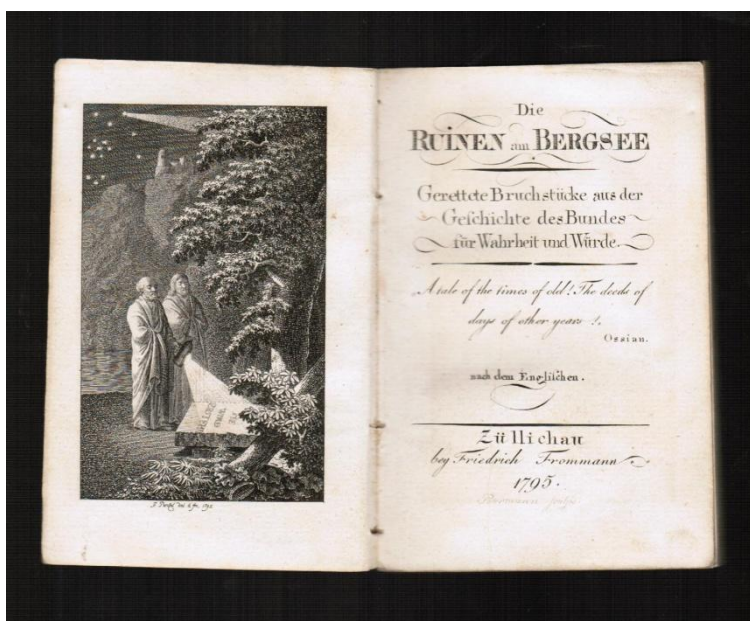
**19. [MEISTER, Jacques-Henri]. Souvenirs de mes voyages en Angleterre ...** A Zurich; et se trouve à Paris, chez P. F. Aubin ... An quatrième. 1795.

2 vols bound in one, 8vo (203 × 122 mm), pp. [2], 8, [6], 159, [1]; [8], 219, [1]; complete with half-titles; a fine copy in well-preserved contemporary polished quarter calf, bump to lower edge of upper board. £800

One of two editions published in 1795 (the other for Orell, Gessner, Füssli & Co.): the first complete edition, expanding the text as it first appeared in 1791 in the *Journal des Indépendans* (and, separately, as *Souvenirs d'un voyage en Angleterre*, 18mo, pp. 168); a German translation was published in the journal *Olla Potrida*, where it was presented as the work of an émigré lady. An English translation, *Letters written during a Residence in England*, came out in 1799.

Meister (1744–1826), a friend of Diderot, Holbach, and Madame de Staël, visited England in 1789, and again in 1792. His letters home to a friend compare the English and French character; offer Meister's views

on London ('cette superbe Capitale'), where he visited the theatres, and Parliament (cue a digression on the British constitution, and elections), prisons, hospitals, and Greenwich; Shakespeare; and Rousseau, and his comments on England in the *Contrat social*. The letters which comprise the second part are entirely new and cover the British reaction to the French Revolution; London theatres; the English language; food (of which he is very complimentary); visits to Windsor, Oxford, Stowe, and Blenheim; and thoughts on English women.



FROM THE ENGLISH?

**20. [MEYERN, Friedrich Wilhelm von]. Die Ruinen am Bergsee.** Gerettete Bruchstücke aus der Geschichte des Bundes für Wahrheit und Würde ... nach dem Englischen. Züllichau bey Friedrich Frommann 1795.

16mo (127 × 85 mm), pp. [2], xvi, [3]–220, plus imprint leaf ('Chemnitz, gedruckt bey J. C. Wetselhöft') and final blank; engraved title by Petermann and frontispiece by Penzel; scattered small inkspots to final leaf; contemporary black stiff-paper wrappers, rubbed; later shelflabel to inside front cover. £1200

First edition of a rare *Bundesroman*—a popular genre of novel in late eighteenth-century German literature which featured secret societies—by the author of *Dya-na-sore, oder die Wanderer* (1787). The book is founded on a curious conceit: that it is translated from an otherwise unrecorded English novel entitled *The Ruins on the Mountain-Lake*. The

engraved title and the letterpress fly-title which follow both quote Ossian, in English, and the preface is dated London, 16 August 1792. In it, the 'translator' writes of his time spent in London during which he has visited the booksellers and marvelled at luxurious editions such as John Boydell's 'Shakespeare Gallery' or Hamilton's *Campi phlegræi*. One day he finds himself in East London ('you can imagine a bookshop in Wapping or Tower Hill isn't one of the most dazzling'), where he comes across *The Ruins on the Mountain-Lake*, the 'little old-fashioned book' which has so gripped his imagination. The 'editor' closes the preface with a note that his friend, the translator, has died. Going through the deceased's effects, he came across the English book and a handwritten fragment, 'Geschichte der Brüder des Bundes' ('History of the Brothers of the League'), which he has since edited into the book now before the reader.

Price & Price, *Literature* 862 (erroneously calling it an extract from *Dyna-na-sore*). OCLC locates only 3 copies outside Europe, at Stanford, Illinois, and Vanderbilt.

RARE EDITION

**21. [MONTAGU, *Lady Mary Wortley*].** **Letters** of the Right Honourable Lady M--y W---y M---e: written during her Travels in Europe, Asia and Africa, to Persons of Distinction, Men of Letters, &c. in different Parts of Europe. Which contain, among other curious Relations, Accounts of the Policy and Manners of the Turks. Drawn from Sources that have been inaccessible to other Travellers. Complete in one Volume. London: Printed for M. Cooper ... 1775.

12mo (175 × 100 mm) in half-sheets, pp. viii, 280; some offsetting from the turn-ins, but a very good copy in contemporary mottled calf, two corners worn, front free endpaper and rear flyleaf cut away; engraved armorial bookplate of Thomas Swinburne. £300

Although not published during her lifetime (apparently to avoid any personal attacks that may have followed), Montagu's *Letters* (written 1716–18) proved a runaway success when they finally appeared in 1763. Cooper had published the first one-volume edition in 1771. This is the second. Very rare: ESTC locates 2 copies only (British Library, Huntington).



IN EMBROIDERED SILK

**22. [PAER, Ferdinando]. *Il Principe di Taranto*** dramma giocoso in musica da rappresentarsi nel Teatro della Scala l' autunno dell' anno 1797. v. s. correndo l' anno VI. repubblicano. In Milano per Gio. Bastista Bianchi. [1797.]

8vo (165 × 105 mm), pp. 72; woodcut headpieces; a nice, crisp copy in contemporary embroidered silk, marbled endpapers; some wear to the spine and at extremities, the odd sequin missing, but in very good condition overall. £600

First edition of the libretto, by Filippo Livigni, to Paer's opera, in an unusual contemporary binding of embroidered silk.

Sartori 19108. OCLC locates 2 copies, at Berkeley and Toronto; not in COPAC.



#### THE MARSEILLAISE IN PLAINCHANT

**23. PARENT, François-Nicolas. Recueil d'hymnes philosophiques, civiques et moraux**, augmenté de la note en plain-chant, d'après la musique des meilleurs auteurs, pour faciliter, sur-tout dans les campagnes, la célébration des Fêtes républicaines, par la citoyen Parent ... A Paris, chez Chemin ... An VII [1798–9].

2 parts in one vol., 12mo (167 × 100 mm), pp. [2], x, [v]–xii, 156; 80, [4]; the music printed typographically, on four-line staves; old waterstain in the gutter and upper margin of the first few leaves (these leaves toned), some spotting in the second part; in the first musical example, a previous owner has imposed a five-line staff and treble clef onto the

printed notation (a little offset); nineteenth-century half calf by Boutigny, spine worn at foot; with a good copy of a very rare book. £1500

First edition, dedicated to those living in the countryside, of an extraordinary work, which prints the texts of Republican songs with the music to go with them written in plainchant notation. The 96 songs are arranged by type: religious songs, philosophical and moral songs, patriotic songs (subdivided into war songs, victory songs, and songs for national festivals), and 'gaîtés philosophiques'.

The compiler was *curé* in the village of Boissise-la-Bertrand, near Melun in the Ile-de-France, before renouncing the Church after the Revolution. This appears to be his only published work. According to Quérard what works he did write circulated in manuscript as he did not have the means to have them printed. It is certainly rare. OCLC locates a sole copy, at the Bibliothèque nationale.

Not found in RISM.

**24. [PAUL.] Essai historique sur son Altesse Impériale Paul-Pétrowitz, Czarowitz et Grand Duc de Russie ... seul héritier présomptif de l'Empire & autocratie de toutes les Russies ... arrivé récemment en France, avec Madame la Grande Duchesse, son auguste Compagne, sous les noms de Comte & de Comtesse du Nord. Par un Avocat au Parlement ... A Paris, chez Belin ... 1782.**

12mo (183 × 123 mm), pp. vi, 17, [1]; the odd mark, but a good copy in recent boards. £400

First (and only?) edition. In 1780, the 26-year-old Grand Duke Paul of Russia (son of Catherine the Great, whom he later succeeded in 1796) and his wife Maria (21), a noted beauty, set off on a tour of Western Europe, taking in Poland, Germany, Italy, France, and the Netherlands, travelling under the names 'le comte et la comtesse du Nord'.

The couple spent a month in Paris (18 May – 19 June 1782), visiting the sights and being received at places like the Academy of Sciences—Condorcet gave a talk—and the Royal Library, where they were shown rare Russian books. The present anonymous work provides some historical background for eager French readers, on Paul, his mother the Empress, and the Romanovs.

OCLC locates 4 copies only, all in Continental Europe.



**25. RAYNAL, Guillaume, *abbé*. The Revolution in America ...**

Dublin: Printed by C. Talbot, for Messrs. Price, W. Watson, Sleator, Whitestone, Sheppard, Lynch, Colles, Wilson, Williams, Chamberlaine, R. Cross, T. Stewart, Wogan, Burnet, Jenkin, Moncrieffe, Potts, Walker, White, Beatty, Burton, M'Donnel, Mills, Parker, Higly, Talbot, Byrn, Exshaw, and Webb. 1781.

12mo (162 × 99 mm), pp. xx, 244; complete with half-title; front endleaves a little ragged; contemporary calf, a few marks, rubbed. £200

First Dublin edition. 'The translator procured a copy of the original unpublished manuscript from the Abbé Raynal, and without his knowledge or consent, published it in French, at the same time as this translation' (quote in Sabin 68104).

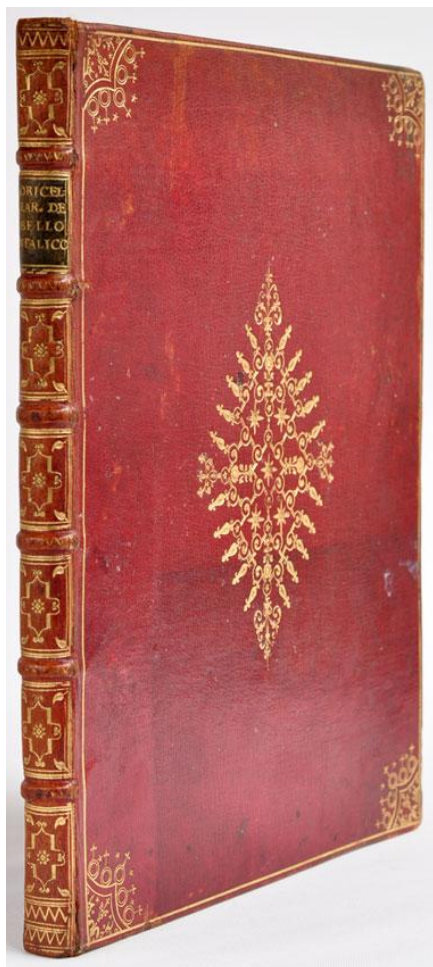
**26. ROUSSEAU, Jean-Jacques. El contrato social, ó principios del derecho politico. Segunda edicion. Londres. Año de 1799.**

12mo (134 × 83 mm), pp. xvi, 332; complete with half-title; negligible light waterstain in a couple of places; a very good copy in contemporary tree sheep, rebacked (a little tightly) preserving sections of the original spine. £1850

Very rare first edition in Spanish of Rousseau's great *Du contract social*. Palau had only seen this edition, and I could not find an earlier one in any of the usual online databases. Despite the 'London' imprint, it was most likely printed in France.

In the preface, the translator explains the reason for this translation. Rousseau's text, and its dissemination by Price, Payne, Sieyès, and Franklin, is a tool in the liberation of society from 'civil and religious despotism' (p. x), and questions 'the institution of nobility and the privileged classes' (p. viii). The tone is anti-clerical, inveighing against Spanish feudalism and the Inquisition. The oppressors, the nobility, exert a civil war on the lower classes, which results in a fragmented society, ruled by naked egotism. 'I trust that my compatriots will dedicate themselves to studying them [i.e. the texts], not fearing death in order to defend them, and succeed in shaking off the yoke under which they groan with oppression! This is the Translator's sole intention and desire.'

Palau 279506; not in Dufour, but see 183; OCLC records 4 copies only (Cambridge, Berkeley, Texas (the only location in ESTC), and the Biblioteca nacional).



**27. RUCELLAI, Bernardo. *De bello italico*** commentarius, ex authentici manuscripti apographo nunc primùm in lucem editus. Londini: Typis Gulielmi Bowyer. Impensis Joannis Brindley ... 1724.

Crown 4to (278 × 220 mm), pp. [8], 102, plus final blank; errata slips pasted over three lines of text on p. [7] and at the foot of p. [8]; contemporary publisher's red morocco gilt, sides with large central lozenge comprising numerous small tools, cornerpieces and single fillet border, green morocco spine label, all gilt edges; rubbed in places, light surface wear, darker patch to upper board, upper section of lower board sunned, upper joint cracked at head; early manuscript shelfmarks to verso of front free endpaper. £1500

First edition. Rucellai (1448/9–1514) was a banker and humanist patron of the Florentine ruling class who composed several Latin works including this commentary on the war with French king Charles VIII (1494–8), written during his self-imposed exile in France. *De bello italico* remained unpublished until Bowyer's London edition of the manuscript supplied by Henry Davenant, British envoy to the Grand Duke of Tuscany, to whom the book is duly dedicated.

According to ESTC, Bowyer's records show 500 copies on crown and 100 large-paper copies on royal paper. This is an example of the former, still with generous margins, and in its grand publisher's morocco binding.

ESTC gives several European locations but only 3 in the US (Folger, Morgan, Missouri).



**28. SEABER, William, et al. A volume of psalms and anthems.** [Cambridgeshire?, 1779 onwards.]

Manuscript, oblong 4to (189 x 244 mm), pp. [3], 37, 80–87, 90–95, 98–99, ff. 100–103, pp. 104–109, 112–141, [2]; stubs from where certain pages have sometime been extracted, some of the remaining pages blank; contemporary reversed calf. £1200

This attractive manuscript comprises ten four-part settings of metrical psalms—‘How blest is he who near [ne’er] consents’ (not found in RISM online); ‘I will regard’ by Abraham Adams; ‘To all that now in Judah dwell’ (not found in RISM); ‘Bless God my soul’ (not found in RISM); ‘Thro’ all the changin seens [scenes] of Life’ (not found in RISM); ‘Praise ye the Lord’; ‘Within thy Tabernacel Lord’ (not found in RISM); ‘The[e] will I praise’; ‘The[e] I will bless’; ‘O Thou to whom all creatures bow’ (not found in RISM)—plus additional four-part settings such as ‘Wendover Tune’ (for Psalm 42), ‘Barton Tune’ (Ps. 25), ‘Cookefield Tune’ (Ps. 100), and ‘Uxbridge Tune’ (Ps. 84).

Also included are a four-part ‘Hymn for Easter Day’ (‘If Angels sing a Saviour’s birth’, pp. 7–8); a verse anthem ‘The Heav’ns declare the glory of God’ (‘An Anthem taken from the 19<sup>th</sup> Psalm’, pp. 81–6); ‘An Anthem taken from the 2 Chap<sup>t</sup> of Solomons Songs’ (pp. 91–4); and a long verse anthem ‘I will sing unto the Lord for he hath triumph’d’ (‘An Anthem Exodus the 15<sup>th</sup>. For a Thanksgiving for a Victory or at any other time’, pp. 123–31). It is not clear whether these anthems are hitherto recorded in other manuscript or printed collections.

With the ownership inscriptions of William Seaber (dated 1779), Robert Owers (1783), and James Seaber (one tune signed by him is dated Isleham, 15 October 1795).

ROLLER COASTERS

**29. SKIZZE von Russland.** [Vienna, Trattner] 1796.

8vo (187 × 126 mm), pp. 86, plus final blank; with a folding table; uncut in the original blue-grey paper wrappers, some marginal dust-soiling, else fine; contemporary ink ownership inscription (apparently a library of the Servite Order). £750

Rare first edition, with chapters on Catherine the Great, the origins of St Petersburg, the Russian way of life, government, military orders, Court, and religion (clergy, church festivals and hierarchy, the burial ceremony). Also included are longer chapters on the sea battles in which Russia has fought, the Petersburg *Kunstkamera* (Peter the Great's cabinet of curiosities) and, fascinatingly, the famous 'flying mountains' erected at the Imperial Palaces outside St Petersburg, **the world's first roller coasters** i.e., as described here, with wheels running on a track (pp. 57–8), not just the winter ice slides which had already existed in Russia for some time, which are also described. 'Russia's former rulers loved these summer slide rides more than the current Empress, who has had the one at Tsarskoe Selo torn down. Otherwise the gentlemen and ladies of the court, if the weather was fine, used to indulge in this activity almost daily, after dinner ...'.

OCLC locates 2 copies outside Europe, at Harvard and North Carolina.

**30. TRIANGI, Franz Wilhelm. Concinnatio historico-politica, de & pro Arcanis Imperantium ... Viennæ Austriæ, typis Joannis Jacobi Kürner ... 1700.**

Small 8vo (150 × 92 mm), pp. [24], 129, [5]; a nice crisp copy in contemporary speckled calf, all edges gilt, a little insect damage at foot of spine and to rear board, front free endpaper cut away; early ms notes to rear endpapers, some pencil marks in the margins. £700

First (and only) edition of the author's only printed book: a rare historiographical compilation, with sections on Austria, Poland, Muscovy, Sweden, Denmark, England (Elizabeth I, Mary Queen of Scots, etc.), Germany, Venice, Holland, Persia, and the Roman Empire. It is dedicated to Julius Friedrich, Graf Bucellini von Reichenberg, Austrian Court Chancellor, 1694–1705.

Emperor Leopold later conferred on Triangi the title Imperial Historiographer but, although he compiled much, he never published anything else.

OCLC locates the book as an internet resource only.

FIRST PRINTED COLLECTION OF RUSSIAN FOLKSONGS WITH MELODIES

**31. TRUTOVSKY, Vasilii Fedorovich. *Sobranie ruskikh prostykh pesen s notami*. Chast' tretia [A Collection of Russian simple songs with music. Third part]. V Sanktpeterburge [Tipografiia Akademii nauk], 1779 goda.**

4to (265 × 212 mm), pp. 23, [1]; music printed typographically; dust-soiled and some staining, the paper rather limp; disbound, short tear in the gutter, creased in places and a few tears to the final leaf, remains of old stitching, publisher's stamp to title verso. £1500

First edition, the third part, of the first printed collection of Russian folksongs with music.

Trutovsky (c.1740–c.1810) came from Ukraine. 'In 1761 he entered the Russian Imperial court as a singer and *gusli* player. Apparently by 1792 he left the court and continued to pursue his musical activities under the patronage of the Russian aristocracy. His *Sobraniye russkikh prostikh pesen s notami* ("Collection of Simple Russian Songs with Music") was the first printed collection of Russian folksongs with melodies. Parts i–iii were published anonymously with texted melodies and a single bass line. In part iv and the 1796 edition of part i, Trutovsky added a fuller harmonic texture. The collection contained songs popular in St Petersburg at the time; parts iii–iv also contained Ukrainian songs' (*ibid.*).

The four parts were published in 1776 (no copy extant; any surviving copies of the first part, e.g. at the British Library, are either the 1782 or 1796 reprint), 1778, 1779, and 1795 and are all extremely rare: RISM T 1300 gives only two locations—Santini Collection, Münster (parts 1, 3, and 4) and British Library (parts 1–4)—and the *Svodnyi katalog 7384* but three (Russian State Library, Moscow (parts 2–4); Academy of Sciences, St Petersburg (part 4 only), State Public Historical Library, Moscow (parts 2–3 only)). No locations are given by OCLC.

'The melodies were mostly transcribed by Trutovsky himself although he used some materials from manuscript songbooks, previously published

collections of songs texts, [and] music by Russian composers ... Trutovsky did not organize the songs into categories; the ordering is based only on alternation between fast and slow songs ... The collection has considerable interest as a document of musical practices and repertory of the time. L'vov and Pratsch published 46 of the songs in their collection [*Sobranie narodnykh russkikh pesen*, 1790] and several were used by the Russian composers Pashkevich, Serov, Musorgsky and Rimsky-Korsakov' (*ibid.*).

WARREN'S COLLECTION:

'DIFFICULT TO MEET WITH, AND UNDESIRABLE WHEN FOUND'??

**32. WARREN, Thomas. A Collection of Catches Canons and Glee**s for Three, Four, Five, Six and Nine Voices never before published ... London Printed by Longman and Broderip [*Eleventh Collection*: Printed by Welcker; *Seventeenth Collection*: Printed and sold by J. Blundell; *Twenty-third Collection*: Printed for the Editor ... and may be had at Longman's Music Shop; *Twenty-fourth–Twenty-sixth and Twenty-eighth–Thirty-first Collections*: Printed for the Editor by Longman and Broderip; *Thirty-second Collection*: Printed for and sold by J. Dale] ... [1763–94].

32 parts bound in eight vols, oblong folio (260 × 352 mm); some light offsetting, a few pages dust-soiled, with occasional offsetting, title of the *Seventeenth Collection* sometime strengthened on verso along fore-edge; a very good copy in nineteenth-century half calf by G. Woolley of Ludlow, a little rubbed in places, endpapers creased, corner of one ragged; title-page of the *Twenty-third Collection* inscribed 'With the Editors compliments to Mess<sup>rs</sup> Sharp' (see below), that of the *Twenty-eighth Collection* signed 'John Spencer' (a contemporary member of the Glee Club). £3500

First edition. Thomas Warren (c.1730–1794), secretary of the Noblemen and Gentlemen's Catch Club from its foundation in 1761 until his death, 'spent much of his life acquiring, copying and publishing music, both for the Catch Club and for his own benefit. He was responsible for the most complete collection of glees, canons, catches and madrigals published in the 18th century, which became known as "Warren's Collection" and was a standard source of such music for many years. In addition to hundreds of contemporary pieces it contained a number of older works' (*New Grove*).

'In the pages of this work', observed William Barrett, the somewhat prudish historian of the English glee, 'are preserved some of the most

exquisite gems of vocal composition ever written, together with productions of so questionable, or rather unquestionable, a character, that it is a pity that the fire which consumed the greater part of the stock of copies did not consume the whole' (quote in Gladstone, p. 46). He notes elsewhere: 'A complete edition in the present day [i.e. 1886] is difficult to meet with, and undesirable [!] when found' (*English Gleees and Part-songs*, p. 340).

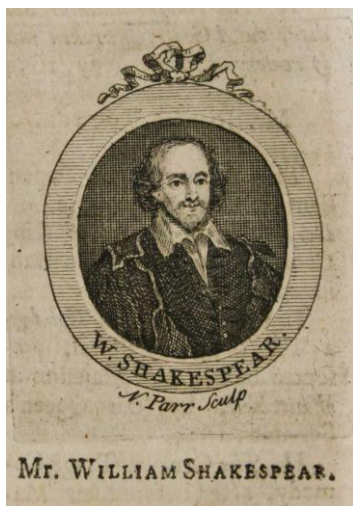
*Provenance*: Granville Sharp, and his brother William. Although known, of course, for his anti-slavery activities, Sharp was also a keen musician, with a good bass voice, and a 'collector of (among other music) catches and gleees' (Robins, *Catch and Glee Culture in Eighteenth-Century England*, p. 25). He had joined the Catch Club in 1768.

BUCEM, p. 1057; RISM *Recueils*, p. 75. Viscount Gladstone, 'The story of the Noblemen and Gentlemen's Catch Club', *Noblemen and Gentlemen's Catch Club: three essays towards its history* (1996), pp. 11–60.

**33. WHINCOP, Thomas. Scanderbeg:** or, Love and Liberty. A Tragedy ... To which are added a List of all the dramatic Authors, with some Account of their Lives; and of all the dramatic Pieces ever published in the English Language, to the Year 1747. London: for W. Reeve, 1747.

8vo (200 × 120 mm), pp. [12], xix, [1], 320, [30]; complete with half-title; numerous engraved portrait vignettes by Parr to the list of authors comprising the second part; contemporary sprinkled sheep, neatly rebounded. £350

First edition, printed posthumously, of the only known drama by the Thomas Whincop (d. 1731). 'The tragedy, which dramatizes the struggle of George Castriot to defend Albania from Turkish conquest, takes as its source the 1721 English translation of *Scanderbeg the Great* by Anne de La Roche-Guilhem. In the light of the patriot whig opposition to Walpole, Whincop's dramatic portrait of the Albanian hero whose "conqu'ring sword / Oppos'd the torrent of the tyrant's power" may well have been intended as a propaganda piece. However, Whincop's play was never performed ...' (*Oxford DNB*).



The 'compleat List of all the English dramatic Poets, and of all the Plays ever printed' (pp. 87–320) was probably compiled by John Mottley, and includes Shakespeare, Milton, Dryden, Marlowe, Jonson, Beaumont, Fletcher, Otway, Waller, Cibber, Addison, Steele, and Garrick.

**On Facebook or Twitter? Follow me at**

**[www.facebook.com/  
SimonBeattieRareBooks](http://www.facebook.com/SimonBeattieRareBooks)**

**and**

**[www.twitter.com/simon\\_beattie](http://www.twitter.com/simon_beattie)**

**Simon Beattie  
84 The Broadway, Chesham  
Buckinghamshire HP5 1EG  
United Kingdom**

**Tel. +44 (0)1494 784954  
Mobile/voicemail +44 (0)7717 707575  
E-mail [simon@simonbeattie.co.uk](mailto:simon@simonbeattie.co.uk)**

**[www.simonbeattie.co.uk](http://www.simonbeattie.co.uk)**