
Simon Beattie

**English books and music
before 1800**

Some recent acquisitions

Whitsun 2012



A PERFORMER'S COPY

01. 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, rebacked; 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), and a Gentleman of the Chapel Royal (1758), serving 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 massed-voice 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.

02. 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. £3500

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.

'SERVED UP EVERY MORNING WITH THE TEA'

03. EATON CHRONICLE; or, The Salt-Box ... [Eaton Hall, Cheshire, privately printed, 1789.]

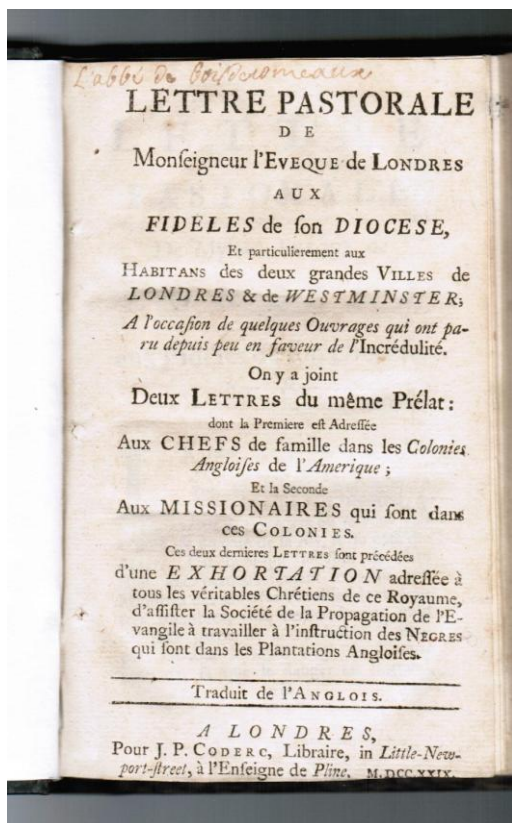
20 parts, as issued (the register is continuous), 8vo (212 × 142 mm), pp. vii, 165, [1]; a very good copy in nineteenth-century half calf, pencil notes to endpapers and foot of title; newspaper cutting (9 Sep. 1788) relating to the coming-of-age celebrations pasted to front flyleaf. £1800

Sole edition, edited by William Gifford (1756–1826), later the first editor of the *Quarterly Review*.

'In the summer of 1788, Lord Grosvenor, invited a numerous party of his relations, friends and acquaintance, to Eaton-Hall, to celebrate the birthday of Lord Belgrave, who came to age, in the spring of that year. As they met before the arrival of the period peculiarly set apart for the festival, his Lordship proposed, in a sportive moment, that a little journal should be kept of their proceedings, and produced every morning at breakfast. As this could not occupy a large space, he farther proposed to admit any little piece of prose, or verse, whose subject might not be entirely foreign from the company: and it was hoped by these means, that a sheet might be served up every morning with the tea.

'The paper took its name from a Salt-box, which was appointed to receive the contributions. This was examined every evening, and the contents arranged and transcribed by the writer of this introduction, who had the honour of being appointed Editor ...' (To the Reader).

Crane & Kaye 190; Martin, p. 106. ESTC locates 5 copies in North America (California State Library, Harvard, McMaster, NYPL, Newberry).



BLACK EDUCATION IN AMERICA

04. [GIBSON, Edmund]. Lettre pastorale de Monseigneur l'Evêque de Londres aux fideles de son diocèse, et particulièrement aux habitans des deux grands Villes de Londres & de Westminster; à l'occasion de quelques Ouvrages qui ont paru depuis peu en faveur de l'Incrédulité. On y a joint Deux Lettres de même Prélat: dont la Première est Adressée aux Chefs de famille dans les Colonies Angloises de l'Amérique; et la Seconde aux Missionnaires qui sont dans ces Colonies. Ces deux dernières Lettres sont précédées d'une Exhortation adressée à tous les véritables Chrétiens de ce Royaume, d'assister la Société de la Propagation de l'Evangile à travailler à l'instruction des Nègres qui sont dans les Plantations Angloises. Traduit de l'Anglois. A Londres, Pour J. P. Coderc ... 1729.

Small 8vo (162 × 100 mm), pp. [2], 115, [1]; page numbers cropped by the binder's knife, the odd shoulder note, and the date in the imprint, cut

close, but no real loss; a good copy in recent boards; early ink ownership inscription to title. £1200

An early work in the history of African American education, very rare. This is the first edition in French, but printed in London, of *The Bishop of London's Pastoral Letter ... occasion'd by some late Writings in Favour of Infidelity* (1728) and *Two Letters ... the first, to the Masters and Mistresses of Families in the English Plantations abroad; exhorting them to encourage and promote Instruction of their Negroes in the Christian Faith. The second, to the Missionaries there; directing them to distribute the said Letter, and exhorting them to give their assistance towards the Instruction of the Negroes within their several Parishes. To both which is prefix'd, an Address to serious Christians among our selves, to assist the Society for Propagating the Gospel, in carrying out this Work* (1729, reprinting the *Two Letters* from 1727 together with the new *Address*).

'Consider them, not merely as slaves, and upon the same level with the labouring Beasts, but as Men-Slaves and Women-Slaves, who have the same Frame and Faculties with yourselves, and have Souls capable of being made eternally happy, and Reason and Understanding to receive Instruction in order to do it ...'.

The French bookseller Jean-Pierre Coderc was active in London from 1725–30. ESTC lists 13 books with his name in the imprint.

Alden 729/102; Sabin 27311. ESTC locate a sole copy, at the John Carter Brown Library. OCLC adds those at the Bibliothèque nationale, Bayerische Staatsbibliothek, and the Royal Library, Copenhagen.

05. [HANDEL.] Messiah. An Oratorio. As it is performed at the Theatre Royal in the Hay-market. Set to Music by Mr. Handel ... Sold at the Theatre only. [Price Six Pence.] [London, 1769.]

8vo (189 × 120 mm), pp. 16; small hole to title from slight paper flaw; some light foxing, but a good copy, disbound. £450

ESTC locates a sole copy, at the British Library. *The London Stage* lists performances of *Messiah* at the Theatre Royal from the 1769–70 season onwards.

There was evidently some competition at the time in printing the words to Handel's great oratorio. 'This day is published, in Quarto, Price 1s. A new Edition ... Printed ... for E. Johnson ... and W. Russel ... Though Editions of Oratorios upon a small Letter (too small for the Purpose in the huddled Manner the Readers sit) are sold at the Haymarket for 6d.

none but the large Letter Sorts of 1s. are sold at the Covent Garden House ...' (*The Public Advertiser*, 15 March 1769). Presumably this is rivalry between the theatres. The printing here is not nearly as crabbed as that announcement makes out.

HIS FIRST MUSIC IN PRINT

06. [LAWES, Henry]. SANDYS, George. A Paraphrase upon the Divine Poems ... London [colophon: Printed by John Legatt. 1637], at the Bell in S^t Pauls Church-yard. 1638.

Folio (277 x 181 mm) in fours, pp. [22], 55, [13], 171, [1], 15, [1], 33, [1]; the music printed typographically; 3A1 (a divisional title) removed, as usual; a nice, crisp copy in contemporary full calf, some wear to joints, headcap chipped, remains of silk ties; engraved bookplate of the Duke of Leeds (Hornby Castle sale, Sotheby 2–4 June 1930, lot 561). £1800



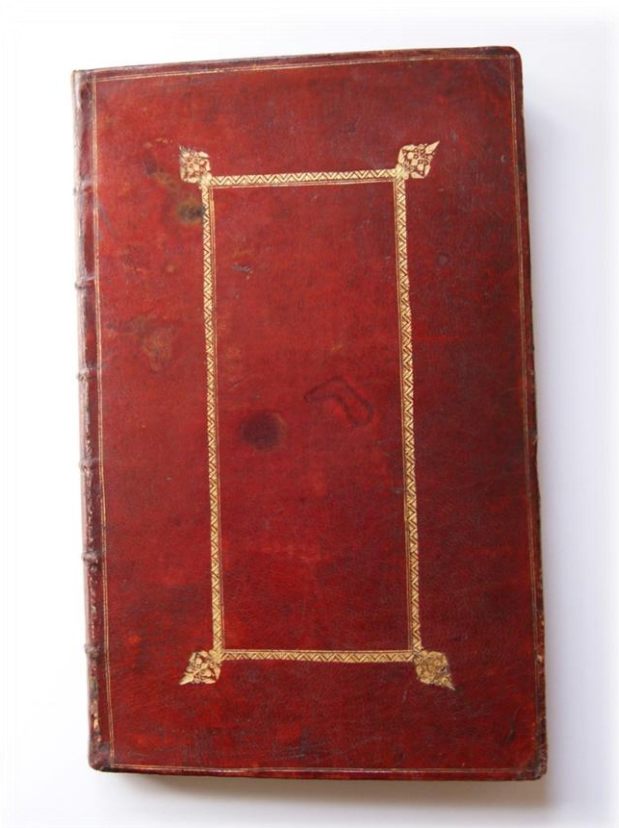
First edition, the issue with the Dedication to Charles I on the title verso, containing the first music by Henry Lawes, 'the leading English songwriter of the mid-17th century' (*New Grove*), to appear in print.

In 1636, Sandys published an octavo *Paraphrase upon the Psalmes of David*, often described as the first poetry to be written in America (he had spent 1621–5 in Virginia). The present work expands the earlier book, with 'fine translations' (*Oxford DNB*) of the book of Job, Ecclesiastes, and Lamentations, and commendatory poems from,

among others, Henry King, Sidney Godolphin, Thomas Carew, and Edmund Waller (his second appearance in print).

24 of the psalms are 'set to new Tunes for private Devotion: and a thorow Base, for Voice, or Instrument', probably for performance in the Chapel Royal, by Lawes, the good friend of Milton (they had collaborated on *Comus* a few years earlier). Some of the tunes are still in use today.

BUCEM, p. 603; RISM I 1160; STC 21725.



IN CONTEMPORARY RED MOROCCO

07. MACE, Thomas. *Musick's Monument*; or, a Remembrancer of the best Practical Musick, both divine and civil, that has ever been known, to have been in the World. Divided into Three Parts. The First Part, shews a Necessity of Singing Psalms well, in Parochial Churches, or not to sing at all ... and also shewing, how Cathedral Musick, may be much improved, and refined. The Second Part, treats of the Noble Lute, (the Best of Instruments) now made Easie; and all its Occult-Lock'd-up-Secrets Plainly laid

Open ... In the Third Part, the Generous Viol, in its Rightest Use, is Treated upon; with some Curious Observations, never before Handled, concerning It, and Musick in General ... London, Printed by T. Ratcliffe, and N. Thompson, for the Author, and are to be sold by Himself, at His House in Cambridge, and by John Carr, at His Shop ... in Fleetstreet, 1676.

Folio (325 × 197 mm) in fours, pp. [20], 272, with engraved frontispiece portrait by William Faithorne after Henry Cooke and 3 full-page engravings, the lute tablature printed typographically; light waterstain to upper corner of a few gatherings; a very good copy in contemporary full red morocco gilt, a few marks to the sides, all edges gilt, some restoration to corners and at tail of spine; old ms price (2s., a bargain as the book was originally 12s. to subscribers) and ink ownership inscription of Thomas Willis to front flyleaf. £8500

First (and only) edition: 'one of the most important and informative source-books for English seventeenth-century instrumental music which we possess' (Grove, 5th edition).

'This is a volume of remarkable interest divided into three parts dealing, respectively, with psalm singing in parish churches ("also shewing, How *Cathedral Musick*, may be much *Improved and Refined*"); playing the lute (an instrument on which Mace was evidently highly skilled); and "The *Generous Viol*, In its *Rightest Use* ... and *Musick in General*". *Musick's Monument* was written between 1671 and 1676 and shows Mace to have been of a conservative frame of mind in musical matters, defensive of traditions and chiefly of English music as it stood in the early seventeenth century (preferring, for instance, viols to violins—"Squaling-Scoulding Fiddles"), and deeply suspicious of newly imported French idioms that accompanied the restoration of Charles II. His conservatism is apparent too in the dozen or so fantasias, lessons, and suites for lute and theorbo appended to *Musick's Monument*. Paradoxically, he was one of the few writers on music in seventeenth-century England to grasp the importance of the affective element in music, advising his students to consider carefully, in learning to play a piece on the lute, not only the technicalities of its composition, but also its "humour", that is, its emotional content. Towards the end of the book, he turns attention towards suitable acoustics for musical performances, implying an awareness of the growing importance of public concerts' (*Oxford DNB*).

Mace (1612/3–1706?) joined the choir of Trinity College, Cambridge in his early twenties and remained at the College for the rest of his long life, dividing his time between duties in the chapel and activities as both

teacher and performer. At some point he sadly became crippled in both arms, and profoundly deaf. All this he overcame by invention, devising a fifty-string lute (described and illustrated here in one of the engravings).

Musick's Monument was published by subscription, only the seventh English book to be so (and one of the earliest music books so published). The subscribers' list (there is a verse Epistle of Thankfulness to them, pp. [12]–[13]) includes many from Cambridge, among them Isaac Newton—probably the first, if not the only book he



subscribed to; Harrison, who does not list a copy of Mace's book in Newton's library, says nothing on Newton as subscriber—the Platonist Henry More, and in London 'Hum: Salt, the Printer-Compositor of this Book' (apparently otherwise unrecorded).

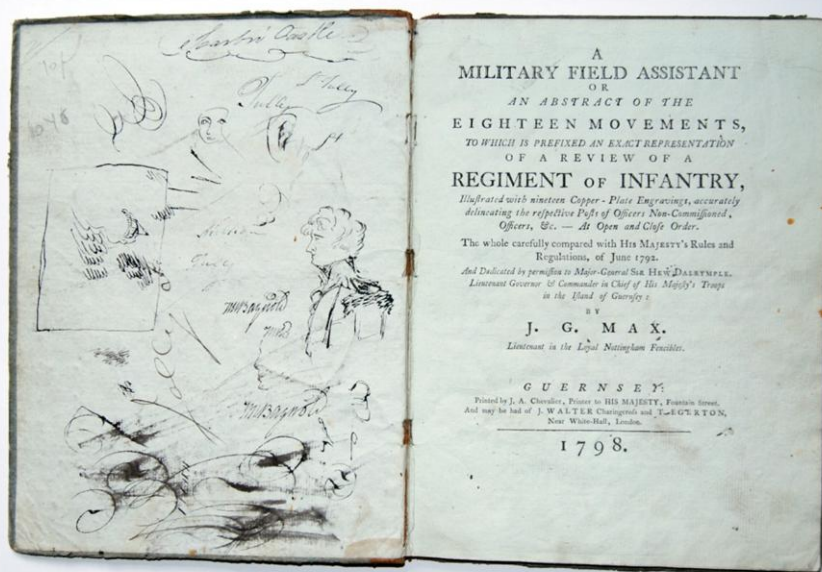
RISM *Écrits*, pp. 523–4; Wing M 120.

08. MAX, Lieutenant J. G. A Military Field Assistant or an Abstract of the eighteen Movements, to which is prefixed an exact Representation of a Review of a Regiment of Infantry, illustrated with nineteen Copper-Plate Engravings, accurately delineating the respective Posts of Officers Non-Commissioned, Officers, &c. — At Open and Close Order. The whole carefully compared with His Majesty's Rules and Regulations, of June 1792. And Dedicated by permission to Major-General Sir Hew Dalrymple. Lieutenant

Governor & Commander in Chief of His Majesty's Troops in the Island of Guernsey ... Guernsey: Printed by J. A. Chevalier, Printer to His Majesty, Fountain street. And may be had of J. Walter ... and T. Egerton ... London. 1798.

Large 8vo (241 × 179 mm), ff. 21, [2], with 19 full-page engravings; printed on tinted paper; a very good copy in the original quarter calf and drab boards, corners worn, lower joint cracked at foot; contemporary ink ownership inscription of 'Ensign Agnew 82^d Reg^t P[rin]ce of W[ales's]. V[olunteers].' and a skull and cross to the front board, 'Scarbro' Castle', various pen trials, doodles, names, financial accounts etc. to pastedowns. £3750

First and only edition, published by subscription, and one of the earliest English books to be printed on the island of Guernsey. It appears to be the only book written by Max, 'Lieutenant in the Loyal Nottingham Fencibles'.



'The laborious task of disciplining a new Regiment, first suggested about three years since to the compiler the Idea of drawing The Eighteen Movements, and annexing the words of Command, as ordered by His Majesty's Regulations of June 1792; each of which he concluded by bringing the Regiment to its Original Position in Line' (Preface). The book is aimed at young officers, providing them, in the finely engraved plates, with a visual representation of the said movements and, printed opposite, the commands necessary to execute them.

Very rare: ESTC and OCLC together locate only 3 copies worldwide: Cambridge, Aberdeen, and the National Library of Scotland (there are a number of Scottish soldiers among the subscribers).

09. [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. £400

With a preface by Mary Astell. ESTC locates 2 copies only (British Library, Huntington).

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.

10. MYTHOLOGY made easy; or, A new History of the Heathen Gods and Goddesses, Demi-Gods, and other fabulous Deities of the Ancients, affording a moral and comprehensive details of the different imaginary Attributes, and Idolatrous Ceremonies of the Pagan World, designed to facilitate the Study of History, Poetry, Painting, Statuary, &c. Divested of those unseemly Circumstances which have rendered this necessary Branch of History so improper for the perusal of young People. The whole reconciled to Scripture ... Bath: Printed by S. Hazard; for G. Riley, Stationer ... London.—1790. [Bound with:]

A New Biographical and Chronological History of England, from the earliest Accounts to the present Time; including, the Life of our

present most Gracious Sovereign George III. and her most Amiable Majesty Queen Charlotte ... Bath: Printed by S. Hazard; for G. Riley, Stationer ... London.—1790.

2 works bound in one vol., 16mo (113 × 85 mm) in half-sheets, pp. xvi, 'xv', [1], *1–*14, 181, [1], plus engraved frontispiece ('Pub^d ... July 18. 1789 by G. Riley ...'); iii–viii, v, [6]– 220, plus engraved frontispiece ('Publish'd May 19 1789 by G. Riley ...'); woodcut roundel illustrations throughout; occasional spotting, but very good copies in contemporary full calf, rebacked and recornered, original spine laid down, label renewed. £2750

First editions, both extremely rare: ESTC locates a sole copy of each book, both at the British Library, though lacking the Supplement to *Mythology made easy* (pp. 171–181) included here.

According to ESTC, the books were issued as volumes I and IV of Riley's six-volume 'Historical Pocket Library; or Biographical Vade-mecum', but there is no collective title-page here. Second editions of both followed the same year (*Mythology made easy*: BL, Marietta College, Lilly Library, Toronto Public; *A New Biographical and Chronological History*: BL only), and a third edition of *Mythology made easy* in 1793 (BL, Nottingham, Bodley).

WILLIAM HORSLEY'S COPY

11. PURCELL, Henry, et al. *Harmonia Sacra*: or Divine Hymns and Dialogues; with a Through-Bass for the Theorbo-Lute, Bass Viol, Harpsichord, or Organ. Composed by the Best Masters of the Last and Present Age. The Words by several Learned and Pious Persons. The first Book. The 2d. Edition very much Enlarged and Corrected; also fou[r] Excellent Anthems of the late Mr. H. Purcell's never before printed ... London: Printed by William Pearson, for Henry Playford ... and John Sprint ... 1703.

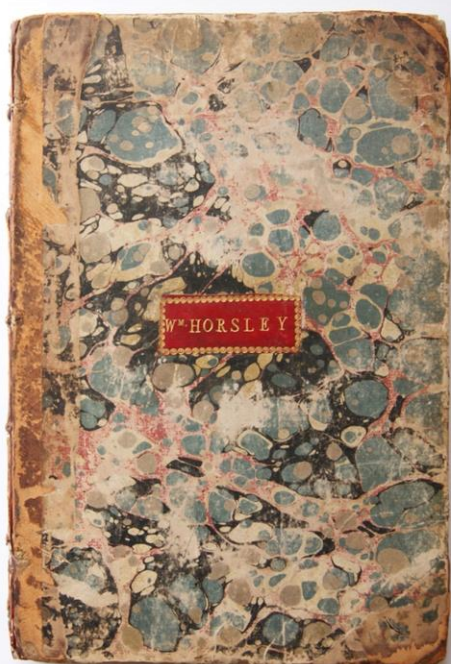
Harmonia Sacra ... Book II. The 2d. Edition very much Enlarg'd and Corrected; also Three Excellent Anthems, never before printed, by Mr. Croft, the late Dr. Blow, and Mr. Jer. Clark ... London: Printed by William Pearson, for S. H. and sold by John Young ... 1714.

Folio (296 × 195 mm), pp. [6], 130, plus engraved frontispiece by Gribelin (old paper repair to fore-edge), title printed in red and black; [6],

Simon Beattie

Rare books, manuscripts, music, ephemera

112; the music printed typographically; title-page to the First Book rather dusty, mounted on a stub and cut close along the fore-edge; some dust-soiling and fingermarking, but withal a good, crisp copy in mid eighteenth-century half calf, spine now all but perished, joints firm, sometime strengthened with paper, corners worn; ink ownership inscriptions of 'W^m R[??]ght ... Feb. 1749' (partially obliterated in ink), 'R. J. Stanley, Spalding', and 'W^m Horsley Mus: Bac: Oxon.' (also his gilt morocco label to the front board); later presented to the Royal College of Organists by Victoria Grosvenor, 1894; in a cloth box. £2500

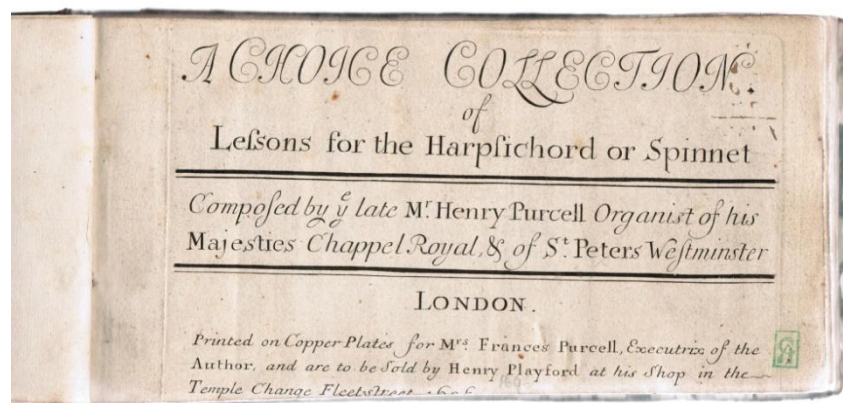


Second editions, **formerly belonging to the composer William Horsley** (1774–1858), one of the founders of the Philharmonic Society, a friend of Callcott and Mendelssohn, and 'one of the most elegant, learned and artistic of all the excellent glee composers our country has produced' (Baptie, *Sketches of the English Glee Composers*, p. 82).

Purcell edited the two books when they first appeared, published by Playford in 1688 and 1693, with music by himself, Blow, Pelham Humfrey, Matthew Locke, Jeremiah Clarke etc. setting texts by Cowley, Donne, Herbert, Thomas Flatman, William Fuller, Jeremy Taylor, Nahum Tate, and Sir Thomas Dereham.

This second edition is important for printing four of Purcell's celebrated psalm settings for the first time: 'Blessed is He who Considereth the Poor', 'I was Glad', 'O Give Thanks' and 'My Song shall be Alway'.

RISM *Recueils*, p. 196. Rare: ESTC locates 7 copies of Book I (BL, King's College Cambridge, 2 copies, Trinity College Cambridge; Berkeley, Illinois, 2 copies) and 5 copies of Book II (BL, King's College Cambridge, NLW, Queen's College Oxford; Clark Library).



12. PURCELL, Henry. A Choice Collection of Lessons for the Harpsichord or Spinnet ... London. Printed on Copper Plates for M^{rs} Frances Purcell, Executrix of the Author, and are to be sold by Henry Playford at his Shop ... 1696.

Oblong 8vo (112 × 215 mm), pp. [4], 60; without the three leaves of Instructions for Beginners after the Dedication (as in the NYPL copy), and the final leaf (but see below); engraved throughout; date in imprint, and page numbers on some leaves, cropped, but still a very good copy in contemporary panelled calf, rebaked, corners worn; from the library of Alfred Cortot, small stamp to title, bookplate, and ms note to front endpaper. £10,000

First edition, the fourth copy known. It was published the year after Purcell's death by his widow. 'For the beginner ... well worth consulting even today' (Zimmerman, *Henry Purcell: his life and times*, p. 239).

Possibly an early issue. No two copies of this book seem to collate alike. This copy ends with a Chaconne in G minor (Z. 632). The British Library copy has one more page, p. 61, but the piece on that page ends mid-bar. Comparison with the third edition (1699, pp. 65; no second edition is extant) shows that this piece continues for a further 17 bars, onto p. 62 (a recto, p. 61 being a verso with a blank recto facing p. 60). The title-page to the third edition states 'with Additions & Instructions for beginners' (*sic*), so it may well be that the extra pieces and the instructions were only included later. The NYPL copy, without the

instruction leaves as here, *does* continue to p. 63. The Library of Congress online catalogue gives no further information as to its copy.

BUCEM, p. 864; RISM P 6080; Wing P 4213: British Library, NYPL, Library of Congress only.



WITH CONTEMPORARY MANUSCRIPT ADDITIONS

13. PURCELL, Henry. Orpheus Britannicus. A Collection of all the Choicest Songs for One, Two, and Three Voices compos'd by M^r. Henry Purcell. Together with such Symphonies for Violins or Flutes, as were by him design'd for any of them: and a Through-Bass to each Song; figur'd for the Organ, Harpsichord, or Theorbo-Lute ... London, Printed by J. Heptinstall, for Henry Playford ... 1698.

Folio (315 x 194 mm), pp. [2], vi, [2], 248, plus engraved frontispiece portrait by White after Closterman; title printed in red and black, the music printed typographically; old ink mark at head of first few leaves, a few spots elsewhere; a good copy in contemporary panelled calf, rebaked and recornered, new endpapers, original spine label preserved; ink ownership inscription of George Wilmer, dated 1699, to the front flyleaf, a few early ink crosses in the Contents, a section of ms

songs bound in at the end (see below), some stubs where certain ms leaves have been cut away. £2750

First edition of the book which 'set the seal on [Purcell's] renown, being at once a commemoration and an anthology, in print, of the work of a single composer on a scale never attempted in England before ... It has become a rare book, for better or worse, and—at the very least—as near to an original Purcellian volume as, given the fragility of other materials, people are likely in the twenty-first century to get' (Lockett, pp. 46, 61).

Twenty songs never before printed are marked with a dagger in the Contents. Also included in this copy are **13 further songs by Purcell** (voice part only) **in contemporary manuscript**, bound in at the end: scored for soprano, 'To arms, heroic prince' (*The Libertine*), 'The fife and all the harmony of war' (*Hail! bright Cecilia*), 'Hark, the echoing air' (*The Fairy Queen*), 'Wake, Quivera, wake', 'Scorn'd Envy, here's nothing', 'Their looks are such', 'I come to sing great Zempoalla's story', 'Ah! how happy are we!', 'Begone, curst fiends of Hell' (all *The Indian Queen*), 'Sound, Fame, thy brazen trumpet sound', 'Since the toils and the hazards of war' (both *Dioclesian*); the alto part for the duet 'Who can express the noble acts of the Lord' (from *O give thanks unto the Lord*); and scored for bass 'My song shall alway be of the loving kindness of the Lord' (not published until *Harmonia Sacra*, 1703).

RISM P 5979; Wing P 4218. Richard Lockett, 'The Playfords and the Purcells', *Music and the Book Trade*, ed. Myers, Harris & Mandelbrote (2008), pp. 45–67.

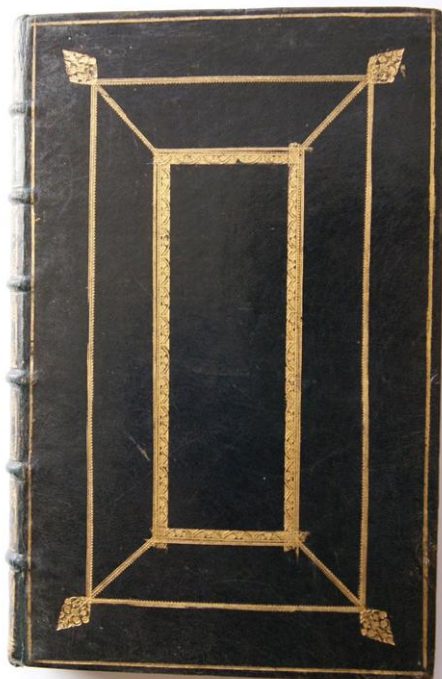
IN CONTEMPORARY BLACK MOROCCO

14. PURCELL, Henry. Orpheus Britannicus. A Collection of all the Choicest Songs. For One, Two, and Three Voices compos'd by Mr. Henry Purcell ... The Second Edition with Large Additions ... London: Printed by William Pearson, and sold by John Young ... 1706. [*bound with:*]

Orpheus Britannicus ... The Second Book, which renders the First Compleat ... London: Printed by William Pearson, for Henry Playford ... 1702.

Two parts in one vol., folio (315 × 197 mm), pp. [6], 190, 189–286, plus engraved frontispiece portrait; [2], vi, ii, [2], 32, 35–176 (pp. 84–5 mispaginated '80' and '81', pp. 171–4 '143'–'146', these last corrected in early ms. ink); titles printed in red and black, the music printed

typographically; a fine, crisp copy in contemporary black morocco gilt, all edges gilt; ink ownership inscriptions of Jane Reeve, dated 1788, and Thomas Reeve at head of title. £5500



Second edition of the First Book, first edition of the Second Book, 'evidently as sold' (Luckett, p. 61). The First Book is here enlarged from that of 1698 by the addition of 34 songs, and the printing, this time by Pearson, is much superior to that of Heptinstall.

A lovely copy.

BUCEM, p. 859.

'MOST SPLENDID'

15. REGGIO, Pietro. *Songs* ... [London, 1680.]

Two parts in one vol., large folio (400 × 263 mm), pp. [8], 42, [2], 30, [2]; handsome engraved title-page (unsigned) depicting Arion and the dolphin; largely engraved throughout, four pages of prelims, divisional title to the Second Part and the terminal contents leaf printed in letterpress; (authorial?) ms ink corrections in a few places, old ink

shelfmark to front free endpaper; a very good copy in contemporary
panelled calf, rebaked and recorned. £8500

First edition: one of the most beautiful works of early English music
engraving. 'Of all the English music books in this study, by far the most
splendid is Pietro Reggio's *Songs* (1680), a large folio with a heroic title-
page illustration' (Krummel, *English Music Printing 1553–1700*, p. 154).



Born in Genoa 1632, Reggio was in England by 1664, when Pepys described a performance by 'one slovenly and ugly fellow, Seignor Pedro, who sings Italian songs to the theorbo most neatly ... Fine it was indeed' (22 July 1664). Reggio earned his living by singing, playing and teaching music; his pupils included Evelyn's daughter, Mary (singing), and the dramatist Thomas Shadwell (lute), to whose adaptation of *The Tempest* in 1674 he contributed the song 'Arise, ye subterranean winds' (pp. 12–13 of the Second Part here). He died in London in 1685.

As well as Shadwell, who provides commendatory verse to the book, the *Songs* include settings of poems by Cowley and Rochester.

BUCEM, p. 881; RISM R 724; Wing R 754.

16. [RICHARDSON, William, and Archibald ARTHUR, compilers]. Original Essays and Translations. By different Hands. Edinburgh: Printed for J. Balfour & Co. J. Dickson, and W. Creech. 1780.

8vo (212 × 129 mm) in half-sheets, pp. [4], 441, [1]; light offsetting only; a good copy in contemporary half calf, rubbed, spine a little dry, joints cracked at foot; Fasque bookplate. £400

First edition. The compilers are William Richardson (1743–1814), professor of humanity at Glasgow University, and Archibald Arthur (1744–1797), chaplain and librarian there. On pp. 331–358 we find Richardson's 'The Indians. A Tale', 'formerly published in a periodical paper' and now presented in an 'enlarged form'. It later appeared separately as *The Cacique of Ontario* (London, 1786; British Library only in ESTC).

Among the translations are works by the Abbé de Saint-Réal (*Histoire de la conjuration des espagnols contre Venise, Dom Carlos*), and Christian Gellert (*Fabeln*).

ESTC locates 5 copies in the US (Columbia, Cornell, NYU, Rice, Yale).

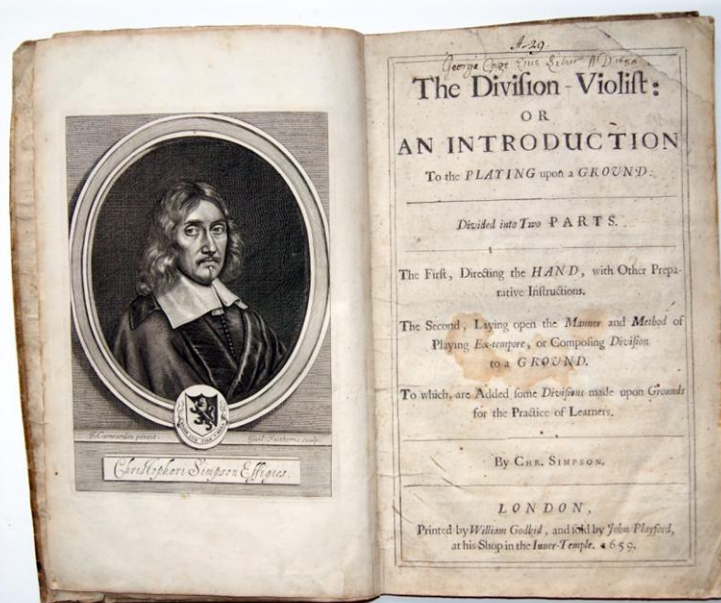
'ONE OF THE BEST TUTORS IN THE WORLD'

17. SIMPSON, Christopher. The Division-Violist: or an Introduction to the Playing upon a Ground. Divided into Two Parts. The First, directing the Hand, with other preparative Instructions. The Second, laying open the Manner and Method of Playing Ex-tempore, or composing Division to a Ground. To which, are added some Divisions made upon Grounds for the Practice of Learners ... London, Printed by William Godbid, and sold by John Playford ... 1659.



Folio (312 × 188 mm), pp. [10], 50, 53–67 (plates), [1]; without P2 (a blank); with an engraved frontispiece portrait by William Faithorne after John Carwarden; three large engravings in the text (one full-page), the musical examples either typographical, engraved, or woodcut; title a trifle dusty, with one old stain, upper corner torn away (sometime repaired with old paper pasted to the upper third of blank verso), early ms ink doodles to front free endpaper; a very good copy in contemporary limp vellum, marked; ink ownership inscription of George Cage, dated 1686, to title; booklabel of William Salloch; cloth box. £6000

First edition, with commendatory verse by the composers Charles Coleman, John Jenkins, Matthew Locke, and John Cawarden, also a painter, whose portrait was used for the frontispiece.



New Grove calls Simpson (c.1602–1669) ‘the most important English writer on music of his time’. ‘As a theorist, Simpson first contributed to Playford’s *A Brief Introduction to the Skill of Musick* (2nd edn, 1655), providing annotations to a chapter based on a short treatise by Thomas Campion (1613). He established a national reputation with *The Division-Violist* (1659), a viol tutor culminating in a comprehensive elucidation of the art of spontaneous extemporization over a repeated bass theme, then a widely practised and highly esteemed art. He dedicated the first edition to Sir Robert Bolles, under whose roof “the work had both its conception and production” (dedication), and the second (1665) to his highly talented son, for whose use the treatise was written. With a view to exploiting the continental market, the latter edition incorporated a translation into Latin. Roger L’Estrange, himself an accomplished

amateur violist, wrote in his foreword: "Whoever has this book by him, has one of the best tutors in the world" (*Oxford DNB*).

RISM *Écrits*, p. 785; Wing s 3813.

SHAKESPEAREAN OPERA

18. SMITH, John Christopher. *The Fairies* an Opera. The Words taken from Shakespear &c. ... London. Printed for I. Walsh ... [1755].

4to (322 × 233 mm), pp. [2], 92, [2]; engraved throughout; some light offsetting, also from the turn-ins, but a very good copy in contemporary half calf, corners worn, rebaked preserving the original labels; ink ownership inscription of R. J. Stevens, Charterhouse (see below).

£1500

First edition of the score. A libretto, printed by the Tonsons, appeared the same year. John Christopher Smith (1712–1795), or Johann Christoph Schmidt as he was born, was Handel's assistant. His eponymous father had been the great composer's secretary and principal copyist. The younger Smith, who had followed his father to London in 1720, was having lessons with Handel by 1725; soon, like his father, he was working as a copyist.

'In 1740 Smith followed Handel's lead by producing his own works. As part of a series of 20 subscription concerts and entertainments at Hickford's Room, Smith presented the "musical drama" *Rosalinda*, actually a mini-opera in English, and the oratorio *David's Lamentation over Saul and Jonathan ...*'. Smith then spent three years on the Continent, writing Italian opera, before returning in 1750 at the request of the ailing Handel to assist in the preparation of various performances.

'Smith and David Garrick presented two full-length all-sung Shakespearean operas [the first such operas to be seen in London for some years] in 1755 and 1756: *The Fairies*, based on *A Midsummer Night's Dream*, and *The Tempest*. Perhaps because both operas were supported by Smith's society friends, he retained the traditional operatic form with recitatives and an excess of da capo arias. Attempts to popularise the works—for *The Fairies* Smith composed several lighthearted airs and Garrick cast children in the roles of the fairies—failed to assure extended runs. The two quarrelled when Garrick's principal actors threatened to desert the company if the operas continued to leave them in the wings, but a reconciliation brought forth

the afterpiece *The Enchanter* four years later, written by Garrick as a Christmas spectacle' (*New Grove*).

The previous owner of this copy was the musician Richard John Samuel Stevens (1753–1837), who was organist at the Charterhouse from 1797 to 1837. 'Stevens's chief claim to attention is as a composer of glees... among the most polished of their time ... Stevens was more careful than many contemporaries in his choice of texts, and devoted special attention to Shakespeare. Of his 15 Shakespearean glees, composed between 1782 and 1807, five are among his best-known pieces: *Ye spotted snakes* (1782, rev. 1791), *Sigh no more, ladies* (1787), *Crabbed age and youth* (1790), *Blow, blow, thou winter wind* (1793) and *The cloud-cap't towers* (1795)' (*New Grove*). Surely Smith's opera would have been of particular interest to him.

BUCEM, p. 958; RISM S 3666; Smith & Humphries 1374.

19. SMITH, John Christopher. *The Tempest*. An Opera. The Words taken from Shakespear &c. ... London. Printed for I. Walsh ... [1756].

4to (312 x 228 mm), pp. [4], 110; a very good copy in contemporary mottled calf, rebacked and recorned, endpapers renewed, gilt morocco label to upper board (mentioning also 'Howards and Arnes Songs Martinis & Dausies Duets', no longer in the volume). £1200

First edition of the score. As with *The Fairies*, a libretto, printed by the Tonsons, appeared the same year.

BUCEM, p. 959; RISM S 3669; Smith & Humphries 1386.

WARREN'S COLLECTION

20. WARREN, Thomas. *A Collection of Catches Canons and Glees* 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 4to (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^{rs} 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 Glees 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 glees' (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.