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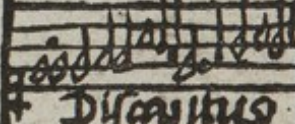
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MUSIC

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(SEE ILLUSTRATIONS, PLATES NOS. I. AND II.)

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Eitner, Vol. I., p. 22.

Library of Congress Catalogue of Music, p. 6.

Pietro Aaron (spelt "Aron" in works published after his death), was born at Florence in the latter part of the 15th century. A monk of the Order of Jerusalem, he was devoted to the study of counterpoint. His various works on the history and science of music were printed at Venice and Milan. By Pope Leo X. he was admitted into the Roman Chapel, and distinguished himself in various ways. In or about 1516 Aaron founded a school of music at Rome, which obtained much reputation. He became a canon of Rimini about 1523, and died before 1545.

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Venice, 1529.

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Fetis I., III., "This is the best of Aron's works."

Eitner I., p. 22. Rivoli, p. 456.

Library of Congress Catalogue of Music, p. 5.

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(SEE ILLUSTRATION, PLATE NO. III.)

£42

No copy in the British Museum.

Eitner, Vol. I., p. 184. Not in Library of Congress Catalogue of Music. Not in Riano.

The author of this work, a Spanish Dominican of noble birth, was first of all organist at St. Salvador in Seville, then Superior of the monastery of this parish; later he became a Professor at Salamanca, and last of all Bishop of Segovia, where he died on the 3rd of January, 1663.

His name is sometimes written "Araujo."

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See Item No. 1.

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(SEE ILLUSTRATION, PLATE NO. IV.)

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Hain 2523 (without seeing it). Proctor 8722. Pellechet 1887.

Title re-margined; text of last leaf slightly repaired, and a few letters of text in three other leaves restored.

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(SEE ILLUSTRATIONS, PLATES NOS. V. AND VI.)

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Eitner, Vol. I., p. 464.

Library of Congress Catalogue of Music, p. 32.

Riano No. XX., p. 81.

The author of this important work, a Franciscan monk at Eioja in Andalusia, was born near Astorga in Spain about 1510.

PLATE III.
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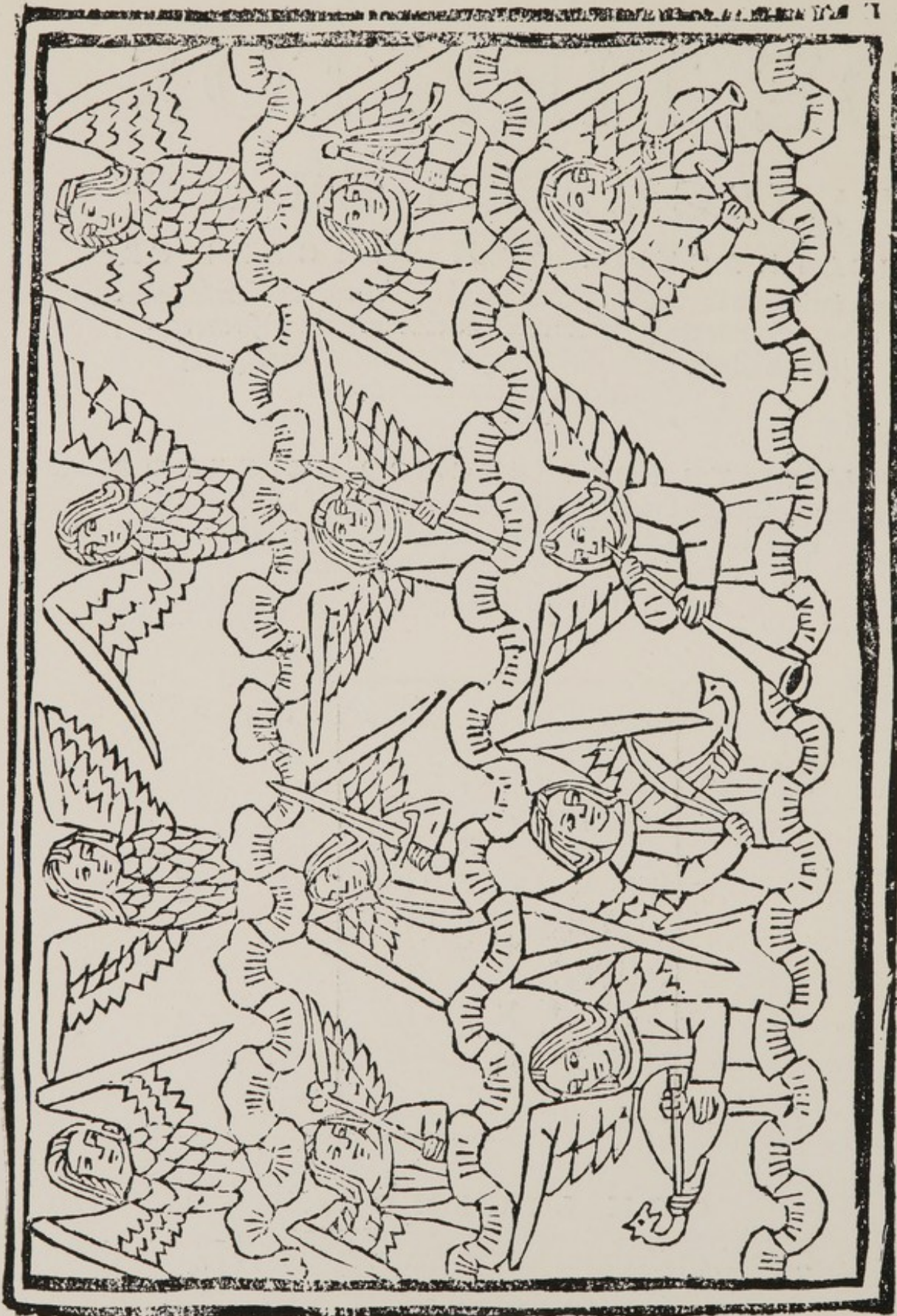


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See Item No. 7.

PLATE IV.



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Eitner, Vol. II., p. 261. Not in British Museum. Not in Library of Congress Catalogue of Music. Not in Riano.

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BALTASAR DE BEAVIOYEV LX,
VALET DE CHAMBRE DV
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Par Adrian le Roy, Robert Ballard, & Mamert
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 Hain *4574. British Museum Catalogue, Vol. III, p. 753. Proctor 7591.
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(SEE ILLUSTRATION, PLATE No. XI.)

£165

Eitner, Vol. II., p. 392.

Library of Congress Catalogue of Music, p. 56.

Not in Riano.

The author of this work, a priest, was born in Bergamo in 1566, where he studied and learnt music. He then became a singer at the Cathedral of Oristano in Sardinia and went to Spain in 1592. He entered the service of Philipp II. a chaplain and also held this office during the reign of Philipp III. Later he went to Naples and published his book "El Mellopeo y Maestro." The date of his death is uncertain.

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Not known to Eitner or Library of Congress Catalogue of early books on music.

Riano, p. 82. No. 23.

François Cervera, the author of several books on music, was a Spanish musician born at Valencia in the second half of the sixteenth century.

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Not in Library of Congress Catalogue of Music.

Riano does not know of this edition.

The author of this work, born in the fifteenth century at Darocca in Aragon, was first of all Professor of theology and philosophy at the University of Alcala, and then Canon of the Cathedral of Salamanca. He died in that town about 1580 at the age of almost one hundred years.

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Folio. Calf.

Venice, Simon Bevilaqua, 3rd August, 1497. £31 10s

Hain *5451. British Museum Catalogue, Vol. V., p. 522. Pellechet 3848. Proctor 5404.

Only five copies in U.S.A. (according to Census).

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Eitner, Vol. III., p. 341.

Library of Congress Catalogue of Music, p. 83.

The author of this work, a monk of the Order of St. Augustine at the monastery of la reine Marguerite, in Paris, was born at Nédonchal (Artois), 24th March, 1727, and died in Paris in 1781.

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Eitner, Vol. III., p. 360.

Library of Congress Catalogue of Music, p. 85.

The author of this work, an eminent mathematician, was born in Basle, 15th April, 1707. His father, Paul Euler, who had studied mathematics under Jacques Bernouilli, was his first instructor. Euler finished his studies at the University of Basle, where he took lessons from Jean Bernouilli and became intimate with his two sons, Daniel and Nicolas.

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Eitner, Vol. III., p. 419.

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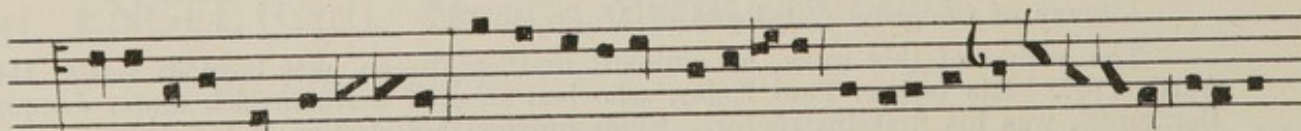
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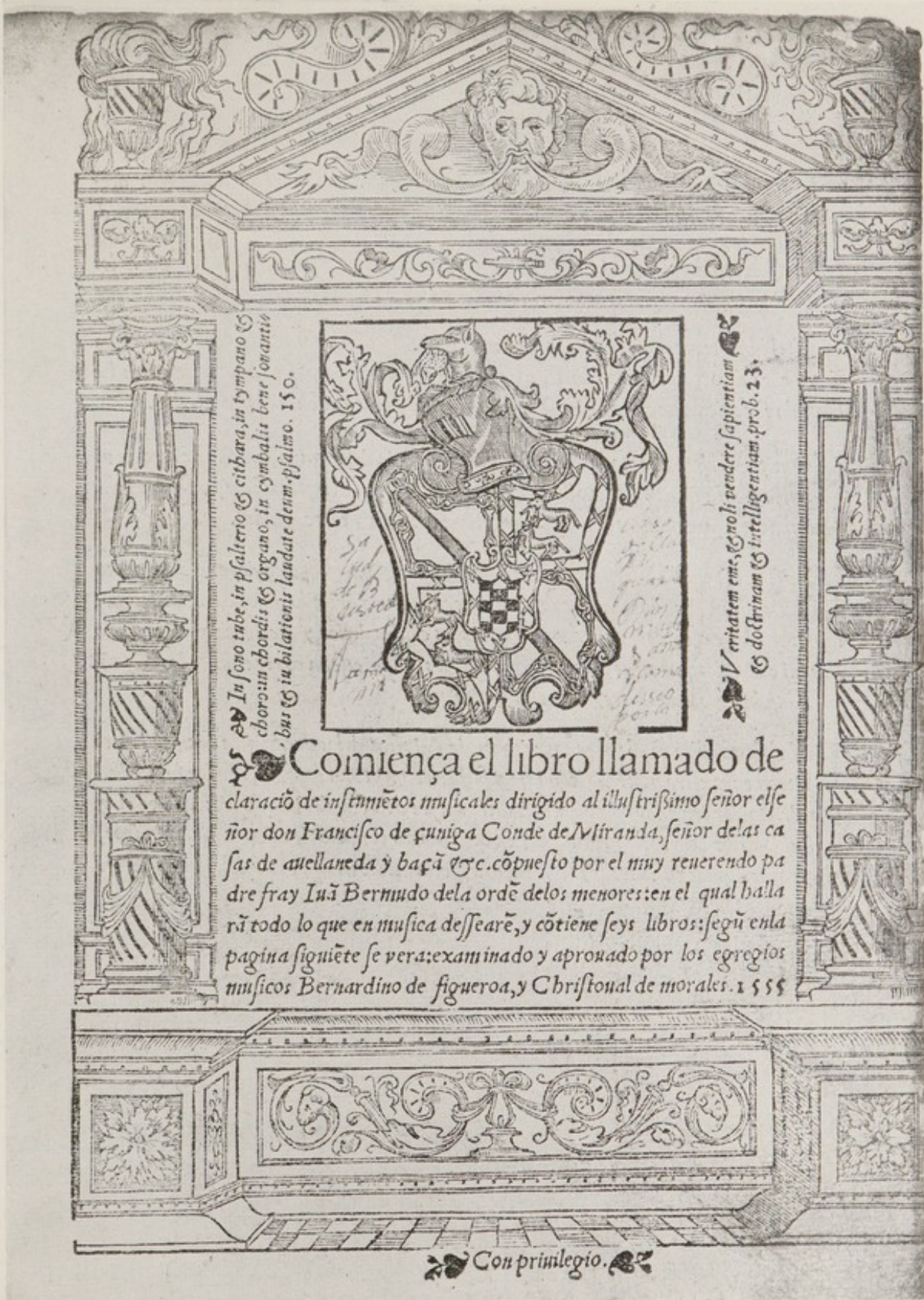
Un mortel lay vueil commencier, & atous amans annuncier, comment amours me veult traitier, & mettre, etc.

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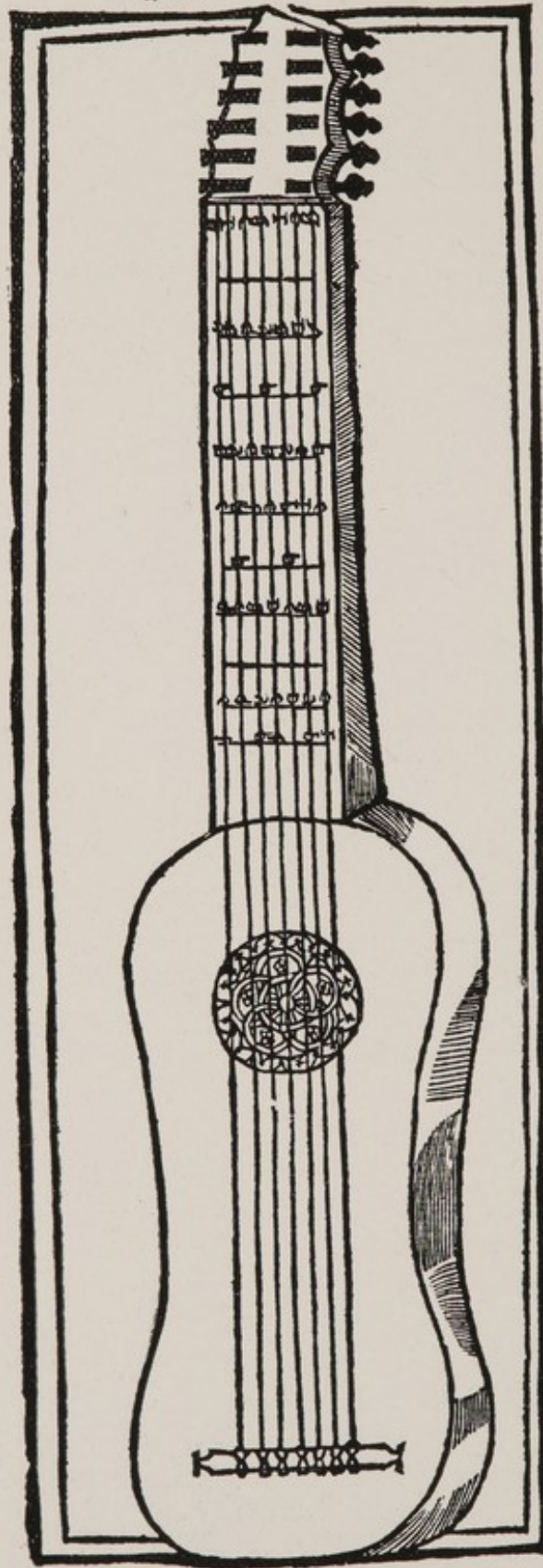


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Eitner, Vol. IV., p. 133. Fétis, Vol. III., p. 390.
Library of Congress Catalogue of Music, p. 104.
Galliculus, theoretical writer and composer, lived in Leipzig about 1520. The book catalogued herewith, his theoretical work, was first published under the title *Isagoge de Compositione Cantus*, and was dedicated to George Rhau, by whom it was afterwards published as *Libellus de Compositione Cantus*. "Kade praises highly the contrapuntal art and melodic expressiveness of Galliculus." (Grove's Dictionary of Music).
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This extremely rare work of Guerrero is unrecorded in the bibliography of early Spanish music by Julian F. Riano ("Critical and bibliographical notes on early Spanish Music"); there is no copy of it in the British Museum; nor, in fact, have we been able to trace another copy; Pedrell, indeed, describes the book fully in his "Hispaniae schola musica sacra," vol. v, xxix, but does not give the source of his information.

Eitner, Vol. IV., p. 406.

Not in Library of Congress Catalogue of Music.

Francisco Guerrero, one of the chief representatives of the early Spanish school of composers, was born at Seville in 1528, and received his education first from an elder brother, and then from the great Morales. At the age of 18 he was made chapel-master at Jaen, a few years afterwards obtained a similar position at Malaga; and finally succeeded Fernandez in the cathedral at Seville. At the age of 60 he undertook a pilgrimage to Palestine, an account of which was afterwards published with the title 'El viage de Jerusalem que hizo Francisco Guerrero,' etc., (Alcala; 1611). Guerrero died in 1599 at the advanced age of 81. (Grove's Dictionary of Music).

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Meadows & Fields; The merry merry merry Horn calls come come come a-

way. Awake from your Slumber, and hail the new Day; the


The Stag round before us,
Away seems to fly,
And pants to the Chorus
Of Hounds in full Cry;
Then follow follow follow follow
The Musical Chace,
Where Pleasure and vigorous
Health you embrace;

The Days Sport when over,
Makes Blood circle right,
And gives the brisk Lover
Fresh Charms for the Night.
Then let us let us now enjoy
All we can while we may,
Let Love crown the Night
As our Sports crown y^e Day.

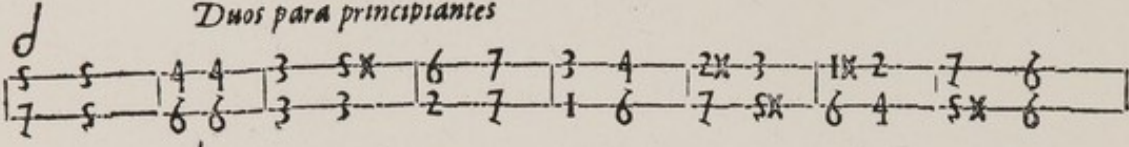
For the Flute.

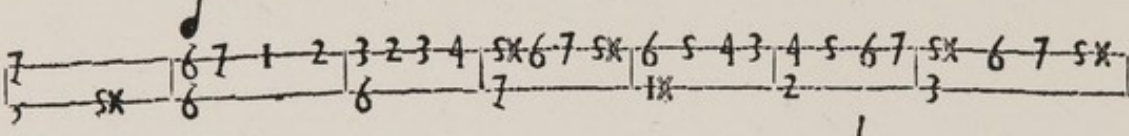
By Bickham's pen & sharp.

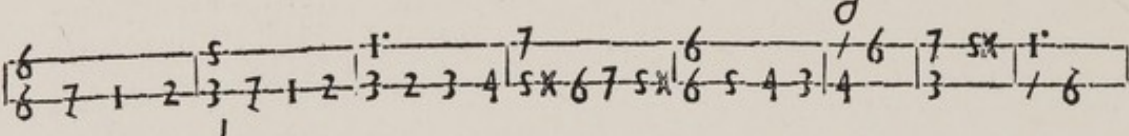
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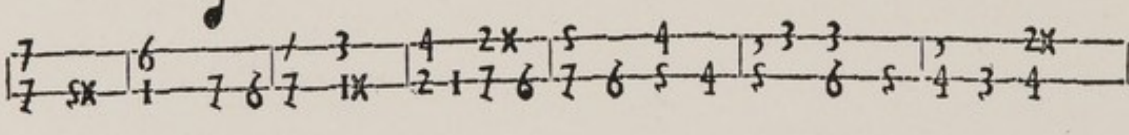
D V O  6—5—3—4—5x—6—4—3—3
6—7—ix—2—7—6—2—1—6

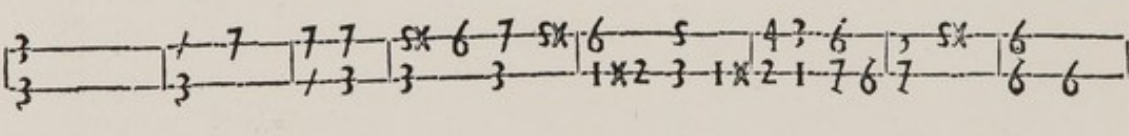
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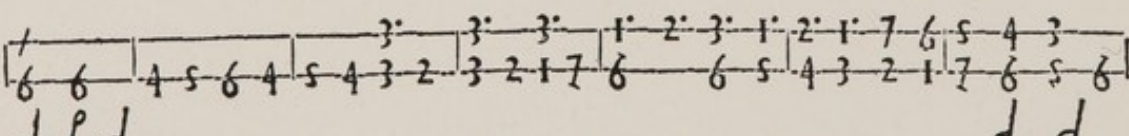

5—5—4—4—3—5x—6—7—3—4—2x—3—ix—2—7—6
7—5—6—6—3—3—2—7—1—6—7—5x—6—4—5x—6

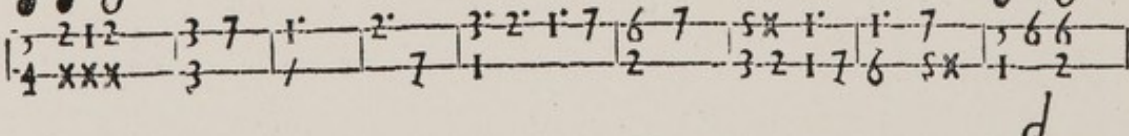

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5x—6—6—7—ix—2—3

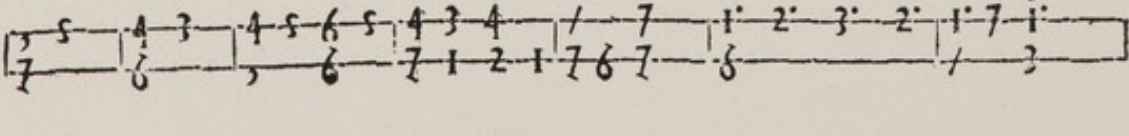

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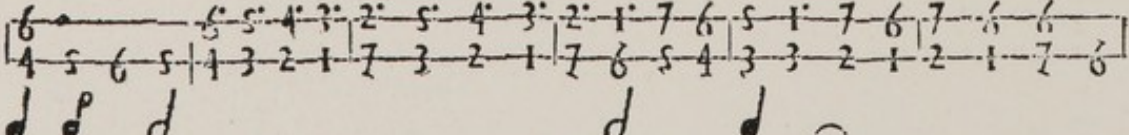

7—6—1—3—4—2x—5—4—3—3—2x
7—5x—1—7—6—7—ix—2—1—7—6—7—6—5—4—5—6—5—4—3—4

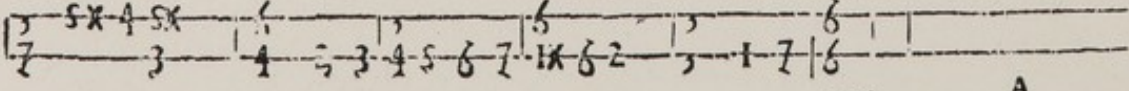

3—1—7—7—7—5x—6—7—5x—6—5—4—3—6—5x—6
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4—xxx—3—7—1—7—1—2—3—2—1—7—6—5x—1—2


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Eitner, Vol. VI., p. 47.

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Eitner, Vol. VI., p. 190.

This edition not in Library of Congress Catalogue of Music.

The author of this work, a writer on music, was born in Brandenburg at the beginning of the sixteenth century, but little else is known of his life.

- 67 LODI (Francisco Antonio). L'ARGENDIE O SIA IL RITORNO DI SERSE. Dramma serio per Musica da Rappresentarsi Nel Regio Teatro di S. Carlo in occasione di Solennizzare il Felicissimo Giorno Natalizio di sua Altessa Reale Il serenissimo Signore D. Giovanni nostro signore Principe Regente di Portogallo, alli 13 Maggio 1804.

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Folio. Green morocco, gilt lines on sides, gilt panel back, g. e. Rome, Simone Veroni, 1601.

(SEE ILLUSTRATION, PLATE NO. XIV.)

£25

Eitner, Vol. VI., p. 258.

Not in Library of Congress Catalogue of Music.

This work is dedicated to Cardinal Pietro Aldobrandino, it is excessively rare.

Luzzaschi, celebrated organist and composer of the seventeenth century, was born in Ferrara and acted as precentor at the Cathedral of this town. He died at the age of sixty-two and was buried in the Carmelite Church.

Claude Merulo considered him the greatest Italian organist of his time.



Cantate Domino canticum nouum, benepfallite ei in uociferatione. Pſal. 32.

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Cantate Domino canticum nouum, quia mirabilia fecit. Pſal. 67.

Cantate Domino canticum nouum, cantate Domino omnis terra. Pſal. 94.

Cantate Domino canticum nouum, laus eius in Eccleſia Sanctorum. Pſal. 149.

TITLE-PAGE FROM CERONE (P.), *El Melopeo y Maestro*; Tractado de Musica. Naples, 1613.

See Item No. 34.

MARTINI (G. B.)—*continued.*

Eitner, Vol. VI., p. 356.

Library of Congress Catalogue of Music, p. 170.

Martini, Giovanni Battista, or Giambattista, commonly called Padre Martini, one of the most important scientific musicians of the 18th century, born at Bologna, April 25, 1706; was first taught music by his father Antonio Maria, member of a musical society called 'I Fratelli.' Having become an expert violinist, he learned to sing and play the harpsichord from Padre Predieri, and counterpoint from Antonio Riccieri, a composer of merit. At the same time he studied philosophy and theology with the monks of San Filippo Neri. Having passed his noviciate at the Franciscan convent at Lago, he was ordained on Sept. 11, 1722, and returning to Bologna in 1725 became Maestro di Capella of the church of San Francesco. Giacomo Perti held a similar post at San Petronio, and from him Martini received valuable advice on composing church-music, at the same time laying a scientific foundation for the whole theory of music by a conscientious study of mathematics with Zanotti, a well-known physician and mathematician. He thus gradually acquired an extraordinary and comprehensive mass of knowledge, with an amount of literary information far in advance of his contemporaries. His library was unusually complete for the time, partly because scientific men of all countries took a pleasure in sending him books. Burney, whose own library was very extensive, expressed his astonishment at that of Martini, which he estimates to contain 17,600 vols. After his death a portion found its way to the court library at Vienna; the rest remained at Bologna in the Liceo Filarmonico. His reputation as a teacher was European, and scholars flocked to him from all parts, among the most celebrated being Paolucci, Ruttini, Sarti, Ottani, and Stanislas Mattei, afterwards joint founder of the Liceo Filarmonico. His contemporaries describe him as a man of great mildness, modesty, and good nature, always ready to answer questions, and give explanations. It is difficult to think without emotion of the warm welcome which he, the most learned and one of the oldest musicians of his country, bestowed on Mozart when he visited Bologna in 1770 as a boy of 14, or to resist viewing it as a symbol of the readiness of Italy to open to Germany that vast domain of music and tradition which had hitherto been exclusively her own. His courtesy and affability brought the Bolognese monk into friendly relations with many exalted personages, Frederic the Great and Frederic William II. of Prussia, Princess Maria Antonie of Saxony, and Pope Clement XIV. among the number. He suffered much towards the close of his life, but his cheerfulness never deserted him, and he worked at the fourth volume of his History of Music up to his death, which took place in 1784. Zanotti's requiem was sung at his funeral, and on December 2 the Accademia Filarmonica held a grand function, at which a funeral mass, the joint composition of 13 maestri di capella, was performed, and an 'Elogio' pronounced by Lionardo Volpi. All Italy mourned for him, and a medallion to his memory was struck by Tadolini. (Grove's Dictionary of Music).

- 72 MAURICIO (José). *METHODO DE MUSICA*, escrito e Offerecido A Sua Alteza Real O Principe Regente Nosso Senhor por José Mauricio, Lente Proprietario da Cadeira de Musica da Universidade, De Mestre da Real Capella da Mesma e Mestre da Capella da Cathedral de Coimbra. *With engraved plates of music.*

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Eitner, Vol. VI., p. 394.

Mauricio was born in Coimbra 19th March, 1752, and died 12th September, 1815.

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The Music to this Opera was written by David Perez.
(The Original Manuscript score is Number 88 in this Catalogue.)

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Eitner, Vol. VII., p. 148.

Library of Congress Catalogue of Music, p. 194.

Nassarre, a Franciscan and organist of the great Convent of Saint-François at Saragossa, was born in 1664 in an Aragonese village, and received his religious and musical education in a monastery of that province. At the age of twenty-two he took his vows at the Franciscan Monastery in Saragossa, where he remained all his life.

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Eitner, Vol. VII., p. 218.

This edition not in Library of Congress Catalogue of Music.

Manoel Nunes da Sylva, a preacher born in Lisbon about 1678, was first of all a Professor at the College of St. Catherine in Lisbon and Choirmaster of the Church of Saint Mary Magdalene and afterwards conductor of the choir of Notre Dame della Conception Jesu Christi.

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Eitner, Vol. VII., p. 293.

Library of Congress Catalogue of Music, p. 203.

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See Eitner, Vol. VII., pp. 297-8.

Palestrina was born of humble parents at Palestrina in the Campagna of Rome. The exact date of his birth is unknown, but from papers in the archives of the Sistine Chapel it is probable that the date of birth was 1525. About the year 1540 he went to Rome to study music, and in 1554, published his first volume of masses, which he dedicated to Pope Julius III. This was the first volume of music ever dedicated by an Italian to a Pope. Julius appointed him a collegiate singer of his private chapel, but although Palestrina hesitated to accept what is described in Grove's Dictionary of Music a "a gross violation of the constitutions of the college," being a married man, a layman, and not possessed of a singing voice, he was formally admitted as one of the Pontifical singers in 1555.

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TITLE-PAGE (reduced) FROM LUZZASCHI (LUZZASCO), MADRIGALI.
Rome, 1601.

See Item No. 69.

- 88 PEREZ (Davide). ALLESSANDRE NELL INDIE, Drama per Musica da Rapresentarse nell Gran Teatro Nuovamente eretto per Festeggiare il felicissimo giorno Natalizio di sua maesta fedelissima D. Maria Anna Vittoria Regina de Portogali o Alargue. *The Original Manuscript Score.*

Three vols., oblong folio. *Old crimson morocco, gilt lines on sides, gilt panel back, g. e.* Lisbon, 1755. £10 10s

Eitner, Vol. VII., p. 365.

Davide Perez, son of a Spaniard, born in Naples 1711, was admitted in 1718 to the Conservatorio of Sta. Maria di Soreto, where he studied the violin under Antonio Gallo, and counterpoint under Francesco Mancini. His first opera 'Siroë' was composed for San Carlo in 1740. At the invitation of Prince Naselli he went to Palermo, and became master of the Real Cappella Palatine. Here he remained till 1748, and produced 'L'Eroismo di Scipione' (1741), 'Astartea,' 'Medea,' and 'L'Isola incantata. After 'La Clemenza di Tito' (1749), given at San Carlo in Naples, and 'Sermiramide' (1750) at the Teatro delle Dame in Rome, he composed operas for all the principal towns in Italy. In 1752 he accepted an invitation to Lisbon, where he composed 'Demofonte' for Gizziello and the tenor Raaff (Mozart's Munich friend), the success of which was so great that the King bestowed on him the Order of Christ, and the post of 'maestro at the Real Cappella,' with a salary of 30,000 francs. THE NEW THEATRE IN LISBON WAS OPENED IN 1755 WITH PEREZ'S OPERA 'ALESSANDRO NELLE INDIE,' IN WHICH THE CORPS OF CAVALRY, AND A MACEDONIAN PHALANX, AS DESCRIBED BY QUINTUS CURTIUS, APPEARED ON THE STAGE. Perez procured the best Italian singers for the opera during his managership. In 1755 he came to London, and produced 'Ezio' with great success. Here also was published in 1774 a fine edition, with portrait, of his 'Mattutini de Morti,' his best sacred work, though he also composed when in Lisbon, a 'Credo' for two choirs, and other church music. His compositions can scarcely be called remarkable, and Fétis ranks him below Jomelli. In person he resembled Handel, and like him lost his sight in old age, but worked on up to his death, which took place in Lisbon in 1778. Specimens of Perez will be found in Vincent Novello's various publications (Grove's Dictionary of Music). For the libretto, see No. 76 in this Catalogue.

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Sevilla, Meinardus Ungut and Stanislaus, Polonus, 3rd April, 1494.

(SEE ILLUSTRATION, PLATE No. XV.).

£100

Hain-Copinger 13380. Proctor 9534. Haebler 557. Riano, *Early Spanish Music No. 1*, p. 83.

The first Spanish book to contain printed musical notation. The only copy known in Spain is in the National Library, Madrid. In addition copies exist in the Bibliothèque Nationale, Paris, and the British Museum.

Only one copy of the book in U.S.A. (according to Census), viz., in the Library of the Hispanic Society of America, New York.

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Augsburg, Erhard Ratdolt, 1494.

(SEE ILLUSTRATION, PLATE No. XVI.).

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Hain *13510; Proctor 1902; B.M. Cat. Incun. Vol. II., p. 387; Jennings, *Woodcut Initials*, pp. 121-122.

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No copy in U.S.A. (according to Census).

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- 96A REISS (Jozef). KSIĄZKIO MUZYCE OD XV DO XVII WIEKU BIBLIJOTECE JAGIELLONSKIEJ.

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Title within woodcut border, three full-page woodcuts, one vignette at end, and woodcut musical notation.

12mo. Boards. Wittenberg, Rhau, 1546. £10 10s

Eitner, Vol. VIII., p. 204. Rare. This edition is dedicated to Johannes Bugenhagen.

This edition not in Library of Congress Catalogue of Music.

“George Rhaw or Rhau, born about 1488 at Eisfield in Franconia, was Cantor at the Thomasschule at Leipzig till 1520, after which he settled at Eisleben as a schoolmaster, and subsequently at Wittenberg, where he became a printer, issuing books both in ordinary typography (including many first editions of Luther's writings) and in musical notes, including his own works, *Enchiridion Musices ex Variis, EX VARIIS*, etc. He also brought out many collections of musical works. Winterfield ascribes some chorales to him. He died at Wittenberg, August 6th, 1548.” (Grove's Dictionary of Music).

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12mo. Wrappers. Oporto, Imprensa do Gandra, 1826. 5s

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With Musical Notation and diagrams.

THE PREPUBLICATION ISSUE.

Folio. *Mottled calf.* Salamanca, Mathias Gastius, 1577.

(SEE ILLUSTRATION, PLATE No. XVII.).

£105

Eitner, Vol. VIII., p. 399.

Library of Congress Catalogue of Music, p. 242.

Not in Riano.

The author of this work, a learned Spanish writer on music, was born at Burgos about 1512. In his tenth year he became almost totally blind, and in order to divert him his father gave him lessons on the harpsichord and the organ. He then learnt Latin, and on account of his rapid progress was sent by his parents to the University of Salamanca where he was taught Greek and also followed a course of philosophy. On leaving the University he entered the service of the Archbishop of Compostello, Pietro Sarmiento, and went with him to Rome where he was created a Cardinal.

Whilst in Rome he entered into orders and became an Abbé, and finally received from Pope Paul IV. the title of the Abbé of Saint-Pancrace de Rocca Scalgna, in the kingdom of Naples.

After remaining in Rome for twenty-three years he was recalled to Salamanca where he opened a course of study in music and rhythm. In order to help his pupils in the subjects which he taught, he wrote an important work—a copy of which we offer for sale.

He died in Salamanca, in the month of February, 1590, at the age of about seventy-eight.

It is interesting to note that on page 312 of this work will be found a Spanish song commencing as follows:—Ea Judios a enfordellar Que mandan los Reyes que passeys la mer, the melody of which is strikingly similar to the commencement of the Sephardic melody for Psalm XCII. "A Psalm, a song for the Sabbath Day," which is still used in the Spanish and Portuguese Synagogues in London at the present day.

IMPORTANT WORK ON INSTRUMENTAL MUSIC.

- 102 SANTA MARIA (Tomaso de). LIBRO LLAMADO, ARTE DETANER FANTASIA, ASSI PARA TECLA COMO PARA VIHUELA, Y TODO INSTRUMENTO, EN QUE SE PUDIERE TANER A TRES, Y A QUATRO VOZES, Y A MAS. POR EL QUAL EN BREVE TIEMPO, Y CON POCO TRABAJO, FACILMENTE E PODRIA TANER FANTASIA. EL QUAL POR MANDADO DEL MUY ALTO CONSEJO REAL FUE EXAMINADO, Y APROUADO POR EL EMINETE MUSICO DE SU MAGESTAD ANTONIO DE CABEÇON, Y POR JUAN DE CABEÇON, SU HERMANO.

Dirigido al Illustrissimo Señor don Fray Bernardo de Fresneda, etc. With Musical Notation.

Folio. *Mottled calf, r. e.*

Valladolid, por Francisco Fernandez de Cordova, 1565.

(SEE ILLUSTRATION, PLATE No. XVIII.).

£75

One or two pages slightly mended.

Eitner, Vol. VIII., p. 418. Library of Congress Catalogue of Music. Riano, No. XI., p. 98.

The author of this important work was a Spanish monk who lived about the middle of the sixteenth century, in a monastery at Valladolid.

Eitner states that he was born in Madrid and belonged to the Dominican Order.

- 103 SANTOS (Jose Joaquim dos). STABAT MATER A TRES VOCES, Dois Supranos, Baxo, com duas Violetas e Violoncelo.

Oblong folio. *The music engraved throughout from copper-plates.*

Folio. *Calf, gilt lines on sides, gilt panel back, inside dentelles.*

Lisbon, Real Fabrica de Musica, 1792.

£10 10S

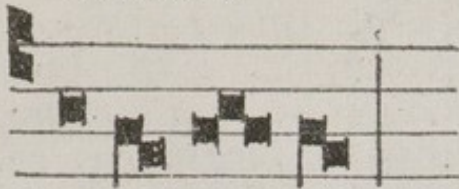
Not in Eitner.

Not in Library of Congress Catalogue of Music.

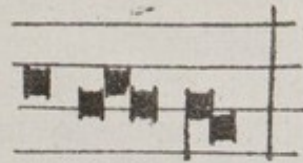
The author of this work, born in Obidos, was a pupil of David Perez. About 1787 he taught in a Seminary. Vasconcellos attributes to him fourteen religious compositions for the choir, partly with the organ or orchestral accompaniment, but does not know where they are to be found.

Deinde diaconi cantent tercio *Agios otheos. etc.*
 et chorus similiter canter. *Sanctus deus. etc. ut prius.*

Diaconi.



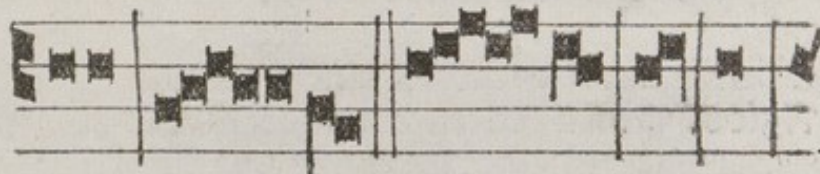
Chorus.



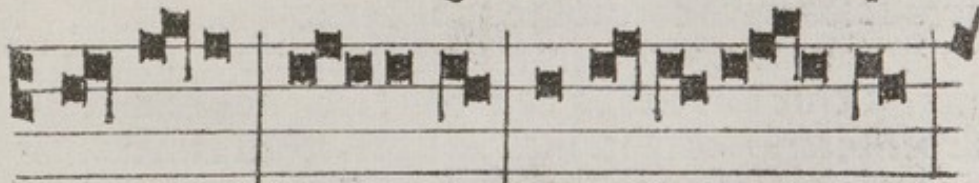
A gi o s.

Sanctu s.

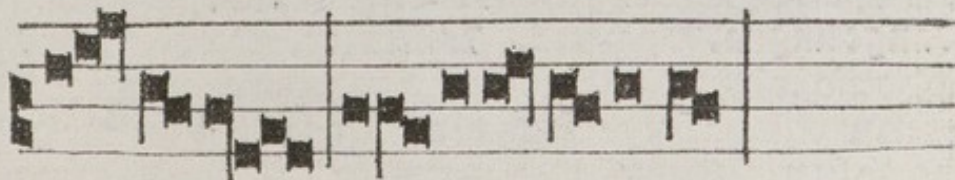
Postea sacerdotes progrediantur vsqz ad gradus presbiterij ubi crux adoranda est. Et tunc prior de manu sacerdotum crucem velatam accipiens ipsamqz detegens: nudam omnibus representet et eleuas eam sursum. Incipiat antiphonam. *Ecce lignum crucis.*



Ece li gnū cru cis in quo



sa lus mun di pepen dit



ve ni te a dore mus.

c iij

Extulate deo adiutori nostro: tubilate deo iacob. **G**umite psalterium et date tympanum: psalterium iocundum cum cythara. **B**uccinate in iocumena tube: in signum die solennitatis vestre. **Q**uia preceptum in israel est: et iudicium deo iacob. **M**ultum enim ioseph posuit illud: cum exiret de terra egypti lingua qua non nouerat audiuit. **Q**uierit ab oneribus domus eius: manibus in copioso seruerunt. **I**n tribulatione inuocasti me et liberauit te: et exaudiuit te in abscondito sepelitis: probauit apud aquam contra dictionis. **A**udi populus meus et contestabor tibi: israel si audieris me non erit in te deus recens: neque adorabis deum alienum. **E**go enim sum dominus deus tuus qui eduxi te de terra egypti: dilata os tuum et implebo illud. **E**t non audiuit populus meus vocem meam: et israel non intendit mihi. **E**t dimissi eos secundum desideria cordis eorum: ibunt in adiuuentionibus suis. **S**upplicis meus



Erhobet got vns ern
heiser: frolockt got
iacob. **G**umit gesang vi
gebt simer: ich bin harpfe
mit psalterium. **Q**uieret in
neuem iob der herboisen
zu vollem man an der iag
ewer hochzei. **G**um
der anhang ist ir abelvil
gericht got iacob. **E**r
litzt ey zeuchnis an io
seph do er fir auf egypte
land: die iung die ernih
erkante die hoi er. **E**r
keret von purden semen
ragt: seine hend dienen
dem korb. **I**n scheidung
anrafft du mich: ich laßt
dich vnd erhoit dich in
verpurgung des thurms:
ich verriicht dich bey was
fern des widerthreites.
In os meum volock vnd ich
besauge dich israel ob
du mich hoelt so wirt nit
in dir fremder got: vnd
nicht per an vnbekanten
got. **I**ch bin der herce
dei got der dich firr auf
egypte land: zewei dein
mund vntich sol in fülle.
Und mei volock hoiet mel
ner ihme nicht vnt israel
keret nicht zu mir. **U**nd
ich litzt in begilde ir eg
gypten: **E**t b meo folk
mich hat geboret israel
in meinen wegen ist ge
gangen.

*In uicacum dnm q fecit nos uenit adone
Jun. uenit.*

Dominus exultate tuonae
Et solus tuonae. enedixit
tuonae. und amēta tuonae.
Benedictus tuonae. antae
Trishe que tue
tuonae. dnc. puitu.
tuonae. i ueritate tuonae.

PSALTERIUM LATINO-GERMANICUM,
Augsburg, Ratdolt, 1494.
See Item No, 91A,

- 103A S. VALIER. RITUEL DU DIOCESE DE QUEBEC, publié par l'Ordre de Monseigneur l'Evêque de Quebec.

Royal 8vo. *Bound by Petit in full red levant morocco, gilt lines on sides, full gilt panel back, inside dentelles, g. e.*

Paris, Simon Langlois, 1703. £42

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- 104 SHAKESPEAR'S GARLAND, or the Warwickshire Jubilee: Being a Collection of Ballads, Catches & Glee's as Perform'd in the Great Booth at Stratford upon Avon: Composed by Mr. Dibdin. *Title and seven engraved pages.*

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Encantos de Circe.
Semiramis.
Encantos de Merlim. |
| (2) Labyrintho de Creta.
Guerras do Alectim, e Mangerona.
Variedades de Protheo.
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Library of Congress Catalogue of Music, p. 253.

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(SEE ILLUSTRATION, PLATE NO. XIX.) £15 15s

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Eitner, Vol. IX., p. 173.
Library of Congress Catalogue of Music, p. 253.

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Eitner, Vol. IX., p. 199.

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Library of Congress Catalogue of Music, p. 256.

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Eitner, Vol. IX., p. 216.

This edition not in Library of Congress Catalogue of Music.

Spangenberg, Schoolmaster and then superintendent at Eisleben, was born in 1484 at Hardeysen [Hanover], and became first pastor at Stollberg and then minister at Nordhausen. He died in 1550.

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(SEE ILLUSTRATION, PLATE No. XX.).

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Eitner, Vol. IX., p. 350.

Library of Congress Catalogue of Music, p. 264.

Riano, No. 24, p. 82.

The author of this important work, who was born at Soria in Castile, was a Bachelor of Music at the Church of Burgos.

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- 118 THOMSON (William). ORPHEUS CALEDONIUS; or, a collection of Scots Songs. Set to Music by W. Thomson.

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(SEE ILLUSTRATION, PLATE NO. XXI.)

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Eitner, Vol. 9, p. 432.

Not in Library of Congress Catalogue of early books on Music, or Riano.

The author of this work was a Spanish musician born at Alcala de Henares, at the beginning of the sixteenth century.

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Eitner, Vol. X.

Library of Congress, Early Books on Music, MT6, A2, U42.

Not in Salva or Heredia.

The author of this treatise on music was a Spanish Jesuit, a native of Madrid, (1663) where he died in 1721. He was a professor of mathematics; taught grammar and philosophy at Oropesa, and was the chief cosmographer to the Consejo de Indias.

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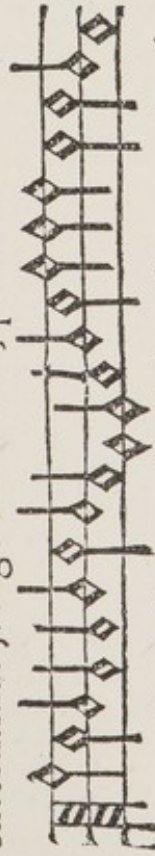
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bemus tribrachi exempla vsque ad octo syllabas, in quibus vnum tempus deest tribus im-
 plendis: & in his, quæ paulò superius posita sunt, vsque ad sex sonos, hoc est, ad duos inte-
 gros tribrachos, post quos ad initium tertij nihil silentij debetur: quibus in præsentia debe-
 mus esse contenti. Nam cætera possumus vel voce vel aliquo plausu per nos ipsi contexe-
 re, vt etiam aurium sensu huiuscemodi numeros exploremus. Est tamen in hoc metri ge-
 nere apud Hispanos celeberrimum & vtitatissimum dimetrū catalecticum tribus pedibus
 & sono dichrono, vel duobus monochronis constans cum alio etiam tribus pedibus & di-
 chrono sono constante copulari solitum, vel ex duobus compositum tetrametrum catale-
 cticum, quale reperitur in cantu cuiusdam cantionis, quæ cum ab Hispanis Iudæi fuerunt
 exterminati, vulgò canebatur, qui talis est:



Cantio vero talis.

Ea Iudios a enfar del ar Que mandan los Reyes que passeys la mar,

Ad cuius thema missam Ioannes Ancheta tunc non in celebris symphoneta composuit.
 Latinum tale fingi potest.

Volucer animus hominis est, Aueq; celerius agilit.

Et dimetrum acatalecticum ex duobus dipodijs integris, ad cuius metri genus, institutæ
 videntur copulæ, quas artis maioris Hispani vocant: nunc quatuor integris pedibus, nunc
 vna syllaba aut duabus in principio aut in medio aut sine deficientibus, quorum omnium
 exempla in trecentis, quas Ioânes Mena composuit, passim inuenire licebit, in quibus hoc
 tenendum est, quod ea, quæ duodecim syllabis constant, æquivalent dimetris iambicis
 acatalecticis, & inchoant à sublatione manus, vt hoc.

Tus casos fallaces fortuna cantamos,

PART OF PAGE FROM SALINAS (FRANCIS), DE MUSICA.
 Salamanca, 1577, showing the commencement of a Spanish song similar to the
 Sephardic Melody for Psalm XCII.

See Item No. 101.

Libro llamado

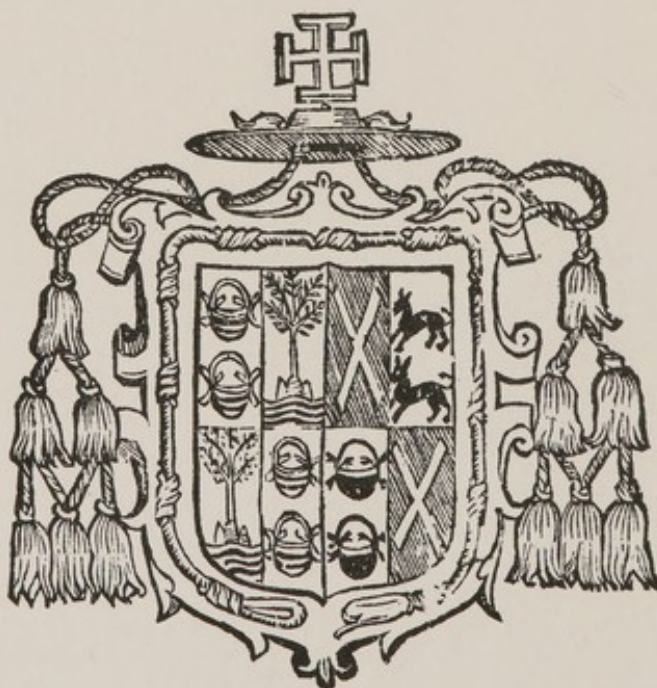
Arte de tañer Fantasia, aysi para Tecla

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tañer a tres, y a quatro voces, y a mas. Porel qual en breue tiêpo, y
con poco trábajo, facilmête se podria tañer Fantasia. Elqual
pormandado del muy alto consejo Real fue examina-
do, y aprouado por el eminête musico de su
Magestad Antonio de Cabeçon, y
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Obispo de Cuenca, Cómisario general, y Confeslar de su Magestad, &c.



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(Continued over)

WARDE (B. L.).—*continued.*

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Oxford, Printed by W. Hall, for Ric. Davis, Anno Dom. 1660.

(SEE ILLUSTRATION, PLATE No. XXII.).

£60

This is one of the most interesting of the 17th Century Music Books. It was published a few years before the Shakespeare Third Folio.

Wilson set to music Shakespeare's two famous Songs in the "Tempest," namely:—

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"Lawne as white as driven snow," from The Winter's Tale.

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Eitner, Vol. X., p. 332.

Library of Congress Catalogue of Music, p. 296.

The author of this work, a clever musician and celebrated writer on the theory of music, was born at Chioggia, as far as can be ascertained, in the year 1519, and died in 1590.

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Library of Congress Catalogue of Music, p. 296.

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OF VIENNA.

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TO DAVID GARRICK.

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Of the greatest importance, criticizing Purcell's music to Dryden's King Arthur which Garrick was then about to produce at Drury Lane, and suggesting that certain Airs and Choruses of his own composition should replace those of Purcell in that work.

" . . . I thought it necessary to lay before you a true state of the merits and demerits of the Musical Performance, you are to exhibit in King Arthur.

" To attain a certain rectitude, in judging of this matter, I have not only, with the utmost care and candour, inspected the Score of Purcell's Composition; but attended two rehearsals of it; the result of which is as follows:—

" The long scene of the Sacrifice, in the 1st Act, necessary to be deliver'd in, as being written for Music, may have a solemn and noble effect, provided, that the last Air & Chorus—' I call you all to Noden-Hall '—be perform'd as I have now composed it; the introductory Air to be sung by Champnes, which being highly spirited, will carry off, with an eclat, an (otherwise) dull, tedious, antiquated suite of Chorus: Besides which, that Song as set by Purcell is intirely out of Mrs. Baddely's compass, very indifferent and no way proper for a Woman, where a troop of warriors are assembled, to bribe their Idols, for success in battle.

" The following Song and Chorus—' Come, if you dare, Our Trumpets sound—is, in Purcell, tolerable; but so very short of that Intrepity and spirited defiance, pointed at by Dryden's words and sentiments, that, I think, you have only to hear what I have compos'd, on the occasion, to make you immediately reject the other.

" The Air—' Let not a Moon-born Elf mislead you ' is, after the two first bars of Purcell, very bad, and out of Mr. Champnes' compass of voice—Hear mine.

" All the other Solo Songs of Purcell are infamously bad—so very bad, that they are privately the objects of sneer and ridicule to the Musicians; but I have not meddled with any, that are not to come from the mouths of your principal performers." Etc.

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 Long live Victoria, the brave and the royal
 Will shout for their sovereign where e'er they may be;
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 When England called her sons, to stand beside her guns,
 And we donn'd the red, white and blue.
 And our lov'd ones wept in the village street
 As we march'd away with tramping feet,
 And the old bells rang while our comrades sang,
 Merrily my lads, So ho." Etc.

HIS "TE DEUM."

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"Belloni is furious, we have been robbed as though in a forest, but what does it matter. My God! why were you not there!! I can assure you it is a formidable work. . . .

"Yes, the Requiem has a brother, a brother who has come into the world with teeth, like Richard the Third (without the hump), and I can answer for it that he has bitten into the heart of the public to-day. And what an immense audience! We were 950 performers. And not a fault! I can't get over it. . . .

"This time there is no question of *Piccoli paësi*, it is a scene from the Apocalypse. Laugh, make fun of me! Nothing can touch me to-day. But shake by the hand *colla tua possente mano*, the hand of Cornelius, Raff, of Pohl, of all our friends." Etc.

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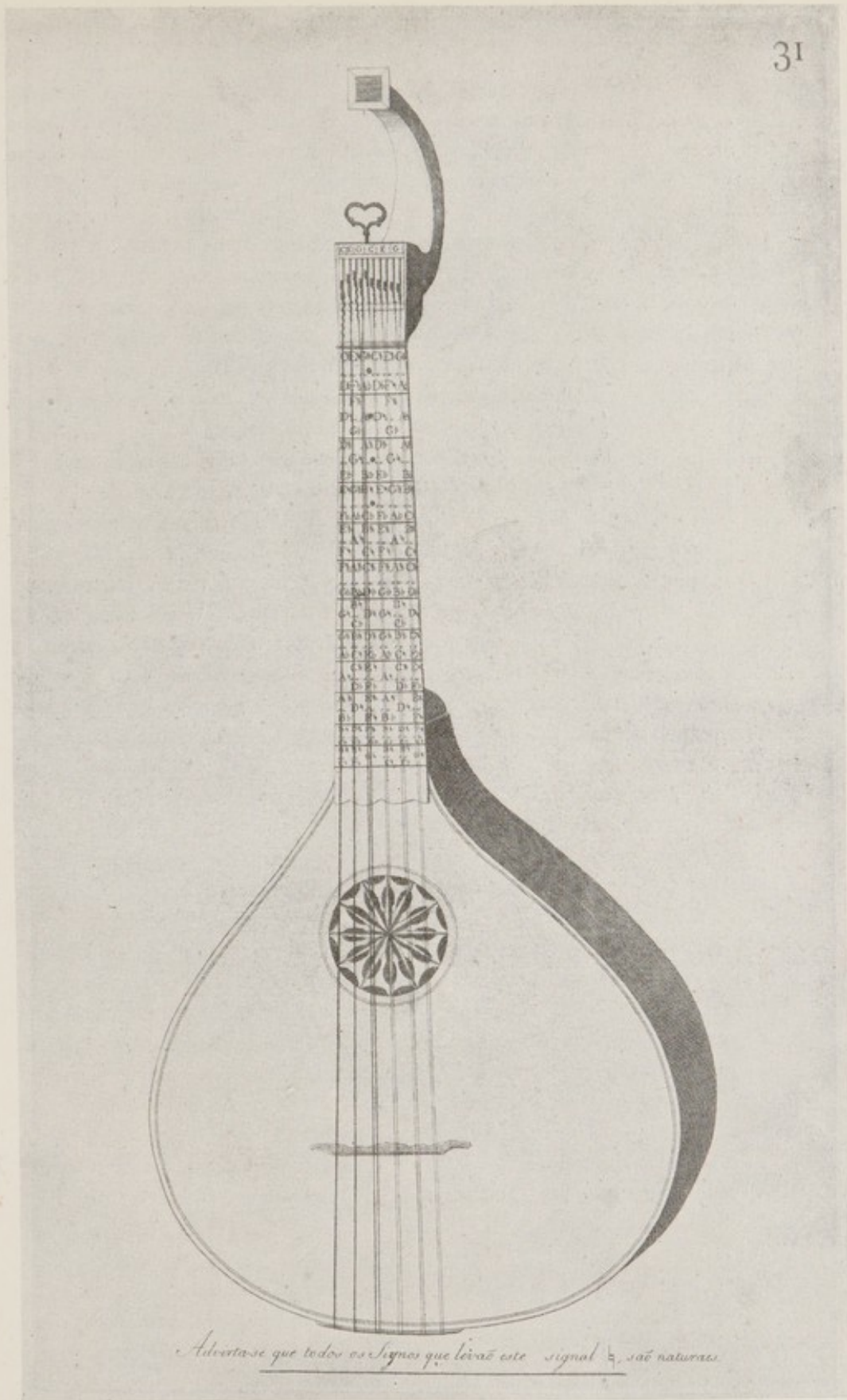
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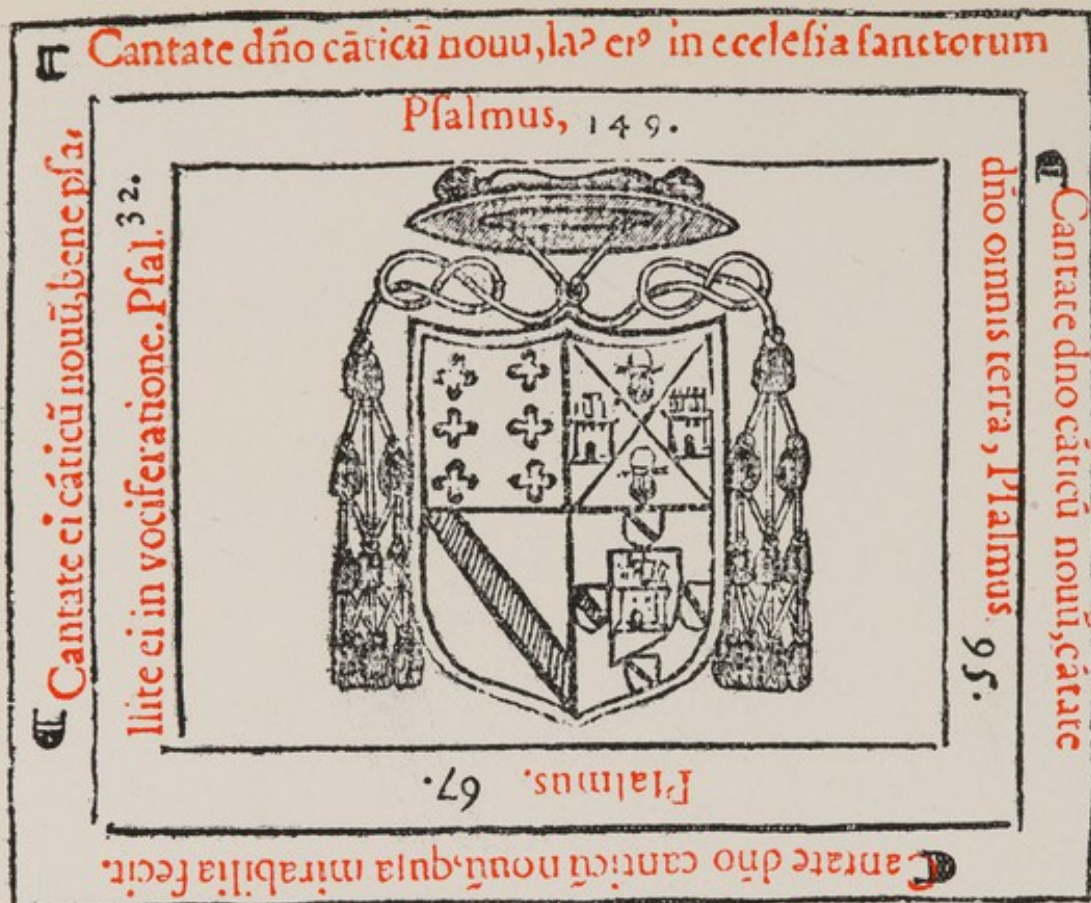
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(Continued over)

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3 full pages, 8vo. *Contaveuil, 14th October, 1851.* £2 10s

A long letter evidently written to Chorley, the musical critic, sympathising with him on the death of his mother, and then at considerable length speaking of himself and his work.

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" 'La Perle de Castille' is completely abandoned. After 'Ulysse' I cannot say what I am going to do: I have not got the faintest notion. If I have a little time to spare, I am going to write an overture for 'Ulysse,' which will be an 'ouverture de concert,' but which is impossible with my conditions of performance at 'la Portē St. Martin'—and so afterwards it will be what God wills. I hope some day or another that the turn for an oratorio will come." Etc.

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See Item No. 119.

*The words by Shakespeare
in The Tempest.
R. Johnson.*

[6]

Cantus Primus.



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those are pearles that were his eyes, nothing of him that doth fade but doth

suffer a Sea change into something rich and strange.

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a grand Opera of five parts. At the same moment I relinquished mine of two parts and commenced on a poem in five parts, which could not be richer as regards drama, characters, and interest of every kind.

"About eight or ten days ago I discussed my subject with him; he thought it all right—the day before yesterday I was going to read him the complete piece, written and versified, and he refused it point-blank. . . .

"I cannot say yet what sort of a composition I am going to do instead—however, the time for shewing 'Ulysse' is rapidly approaching: I believe that rehearsals are starting about the beginning of next month, for the piece to be played at the end of May. . . .

"I am going, I think, to Lyons towards the end of the month to play there 'le Sanctus' and 'le Vin des Gaulois' at a grand concert by the conductor of the 'Theatre de Lyon,' Mr. Nain, who questioned me about my music. My 'Sanctus' has been performed twice at Leghorn and has had a great effect, as has 'le Vin des Gaulois,' which by your translation of the article of Berloiz, for which I thank you, I see you know. . . .

"If Hullah wants 'le Vin des Gaulois' for his concerts, tell me. I am sending you the melody with the words. It is very short, see if you can translate it."

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(Trans.):—" . . . It was my last work executed at Birmingham. . . .

I am very sensible of your thankfulness and the evidence of your sympathy for this work to the direction of which I was not able to give my personal supervision as you have felt."

166 GOUNOD (Charles). AUTOGRAPH LETTER SIGNED.

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A long and remarkably fine letter on the revival of his "Sapho," and as to other important musical matters.

(Trans.) :—" . . . Berlioz has directly indicated to me your desire to have the article [on the revival of 'Sapho'] sent to you so that you can translate it, and insert in it the *Athenaeum*. . . . You want his opinion as regards my music to increase still more rather than to decrease, and it is a proof that I am proud and very happy to have been able to submit in that manner. I have also some news to give you of the 'Sanctus'—it has succeeded admirably—Gueymard sung his solo very well, and Mlle. Poincot recited the "Benedictus" admirably. . . . 'Le Bourgeois Gentilhomme' of Molière with the music of Lulli recomposed by myself, was acted yesterday at the Opera—the representation was extremely fine. . . .

"Ad. Adam has written a magnificent article on my 'Sanctus' in the issue of January 6 of 'l'Assemblée Nationale'—also in 'le Mercure de France.' On the 15th of January there appeared a fine article by Louis Lacombe on the revival of 'Sapho,' in which he says that he has heard nothing like it for twelve years—so there, my dear friend, are the new pieces of music which are occupying me." Etc.

167 ——— AUTOGRAPH LETTER SIGNED TO ELWART.

3 pp., 12mo. 4th June, 1846.

£1 5s

(Trans.) :—" . . . I have only one regret, that is, that I am not able to make you hear this piece at my Church whilst I have neither an Alto nor a Soprano capable of singing it as it ought to be sung. I am far from crediting all the good which they have told you concerning my musical management; I do, it is true, all I can possibly do; but that is not saying much. If your time occasionally allows you to come and listen to our affairs, I would be greatly pleased if you would make a few comments on what we are doing, what we are able to do, and on what I want to do. As to the actual state of my resources, we are now able to execute in a very satisfactory manner some pieces for male voices, 2 Tenors and 2 Basses." Etc., etc.

168 ——— AUTOGRAPH LETTER SIGNED TO MONSIEUR JULES SIMON.

3 pp., 8vo. *Paris*, 1866. With autograph address on reverse.

£1 1s

Thanking Monsieur Simon for a "Souvenir d'amitié," and giving a long list of names and addresses.

169 GOUNOD (Charles). AUTOGRAPH LETTER SIGNED.

2 pp., 8vo. *Nieuport-Bains, 7th July, 1885.* £1 1s

(Trans.):—" . . . There are a thousand reasons against my making you a definite promise just at present. First of all the Italian project; then the state of my health, and many unforeseen obligations which might retain me in Paris at the time in question. . . ." Etc.

170 GRIEG (Edward, 1843-1907). Norwegian Musical Composer.
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4 pp., 8vo. *Munster, 24th May, 1879.* £1 5s

(Tras.):—" . . . I have not composed anything big for the last few years nor published any little things. I hope the near future will be more favourable to my creative designs. In the eight months of our winter concerts, what with choir practises, rehearsals and music lessons, I get to nothing of my own—on the other hand I am now appointed as Royal Director of Music to the Academy here which you so despise." Etc.

172 GRISI (Giulia, 1812-1869). Famous Italian singer; wife of the tenor Mario.

AUTOGRAPH LETTER SIGNED (IN ITALIAN) TO SIGNOR ARDITI.

4 pp., 8vo. *17th July, 1866.* £1 5s

A charming letter assuring her correspondent of her unchangeable friendship and congratulating him on the birth of a boy.

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MUSICAL MANUSCRIPT (WITH WORDS) OF SOME 22 COMPOSITIONS BY HANDEL, ALL IN THE HANDWRITING OF HIS AMANUENSIS AND LEGATEE JOHN CHRISTOPHER SMITH.

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Most of Handel's musical manuscripts, including the three known full scores of his famous oratorio, "The Messiah," are in the handwriting of John Christopher Smith, who became Handel's amanuensis when the composer went blind, and he was one of the legatees under his will.

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Also a CANON FOR 6 VOICES FROM BACH, IN THE AUTOGRAPH OF AND SIGNED BY HAUPTMANN.

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Together, £2 2s

- 175 HILLER (Ferdinand, 1811-1885). German Composer and Pianist.

AUTOGRAPH LETTER SIGNED (IN ENGLISH).

2 pp., 8vo. "*Conservatorium der Musik,*" *Coeln, 23rd July, 1870.* 12s 6d

Concerning his cantata "Nala und Damajanti," which was performed at the Birmingham Festival in 1781. His correspondent had accepted the part of Nala.

"I am told by Mr. Peyton that you have kindly accepted the part of Nala in my cantata for Birmingham. I don't believe that the . . . time which just begins, shall allow me to come to London for the band rehearsals—and to have the pleasure to see you before the time of the festival—so I pray you to communicate me what ever you would tell me about my music." Etc.

- 176 HOLBROOKE (Josef Charles, born 1878). Famous Musician.
MUSICAL MANUSCRIPT SIGNED OF A SOLO FOR A VIOLINCELLO.
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- 178 LOEWE (Carl, 1796-1869). Composer. "Mein Herz, ich
will dich fragen."
AUTOGRAPH MUSICAL MANUSCRIPT SIGNED.
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- 179 LONSDALE (Charles). Music Publisher.
AUTOGRAPH LETTER SIGNED TO THE DUKE OF CAMBRIDGE,
ONE OF THE DIRECTORS OF THE CONCERTS OF ANCIENT MUSIC.
3½ pp., 4to. *New Bond Street, 11th October, 1834.*
12s 6d
- Petitioning the honour of retaining the patronage of the Royal and Noble
Directors of the Concerts of Ancient Music, and mentioning his past services to
that Institution.
- 180 MENDELSSOHN-BARTHOLDY (Felix, 1809-1847). Famous
German Composer and Pianist.
A VERY FINE COLLECTION OF 65 AUTOGRAPH LETTERS, MOSTLY
SIGNED, WRITTEN TO HIS FRIEND IGNAZ MOSCHELES, THE
MUSICIAN.
Extending to some 160 pp., 8vo and 4to. 1826-1847.
ALSO THE ORIGINAL MANUSCRIPT TITLE-PAGE FOR HIS "RON-
DEAU BRILLANT, POUR LE PIANOFORTE AVEC ACCOMPAGNEMENT

(Continued over)

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D'ORCHESTRE COMPOSE ET DEDIE A SON AMI. I. MOSCHELES PAR
FELIX MENDELSSOHN-BARTHOLDY."

1 page, 4to.

ALSO AUTOGRAPH LETTERS OF THE COMPOSER'S FATHER,
MOTHER AND WIFE.

Together, preserved in the original 4to. volume as arranged
and mounted by Moscheles with his manuscript index and notes.

*Enclosed in a full red morocco case with key by Rivière,
lettered on front and back.*

(SEE ILLUSTRATION, PLATE No. XXIV.).

£250

A remarkable and extremely interesting and important collection of letters
from one great musician to another, and extending over a period of 21 years.

The first letter dated 28th November, 1826, was penned when Mendelssohn
was but 17 years of age, and the last is dated 7th October, 1847, less than a month
before his death, and being only 38 when he died the collection illustrates more than
half his life, and nearly the whole of his period as a composer.

There are many important and interesting references to his compositions, his
contemporaries, the publication of his works in London, etc. He refers to Bach,
Handel, Chopin, Mozart, Cherubini, Liszt, and other famous musicians and
describes his famous "Songs without words," Overture to "A Midsummer Night's
Dream," "Rondo Brilliant," his Oratorio "Paul," his edition of Handel's
"Messiah," etc., etc. He states that he has lately read Shakespeare's "King
John" for the first time which he describes as being "downright heavenly like
everything else of his."

Apart from the letters to Moscheles, are four Autograph Letters Signed to
H. L. Cherley, W. R. Griepenherl, Kapellmeister J. K. Lubeck and Prof. J. Fischof.
11 pp., 4to.

The following short extracts will show the great interest of the correspond-
ence:—

(Trans.):—" . . . Paganini is here; he gives his last concert on Saturday,
and then goes direct to London where I believe he will meet with immense success,
for his never-erring execution is beyond conception. . . I want your advice as
to whether I should really bring the scores of my compositions and if so, which
would be the best to select? I was thinking of my overture to 'A Midsummer
Night's Dream,' do you think that suitable?

" . . . A thousand thanks for your kind assistance in reference to the
'Piano Songs.' . . . The work will certainly go through at least twenty
editions, and with the proceeds I shall buy the house No. 2 Chester Place and a seat
in the House of Commons and become a Radical by profession. . . ."

" . . . What you say of Berlioz' 'Overture' I thoroughly agree with. It
is a chaotic, prosaic piece, and yet more humanly conceived than some of his

MENDELSSOHN-BARTHOLDY (Felix)—*continued.*

others. . . His orchestration is such a frightful muddle, such an incongruous mess, that one ought to wash one's hands after handling one of his scores. . . . Just now all my time is taken up by the rehearsals of the 'Wassertrager.' . . . I have lately read Shakespeare's 'King John' for the first time. I do assure you it is downright heavenly like everything else of his."

" . . . My 'Oratorio' is making great progress . . . having just written a chorus in F. sharp (a lively chorus of heathens) which I thoroughly relish myself. . . . I have lately written some Fugues, songs without words and with words and a few studies. . . ."

" . . . Today I am quite dissatisfied with my work, and should just like to write my 'Oratorio' over again from beginning to end. But I am quite decided to bring it out at Frankfurt next winter, and at the Düsseldorf Musical Festival at Whitsuntide, so I must finish it now. . . . In the course of the winter I am going to write a Symphony in A minor and get my 'Walpurgisnacht' ready for publication."

" . . . We recently played a most remarkable and interesting Symphony by Franz Schubert. It is without doubt one of the best works we have heard lately. Throughout bright, fascinating and original, it stands quite at the head of his instrumental works. Spohr's Symphony which we performed before, I suppose you will give it in the Philharmonic, Lachner's I liked but little. . . . I have written a new overture that has been quite a source of pleasure to me; also a Psalm, some songs without words (according to the 'Hegira' of David) some other words, and now a Trio in D. and a Symphony in B. of which I will tell you more when they are finished." Etc., etc.

181 ——— AUTOGRAPH LETTER SIGNED (IN GERMAN).

2½ pp., 8vo. *Baden Soden in Taunus, 18th July, 1845.*

£6 10s

A long and exceedingly interesting letter, as to a command performance before the King of Saxony of his famous "Œdipus Coloneus."

Mendelssohn had been for some time Chapel-Master to the King of Saxony, and, after a short rest, he was about to return to his old position in Leipzig.

(Trans.):—"Herr v. Küstmer has the score of my music to Œdipus in hand, and no doubt will do the same for the copying out . . . so that my presence in person is not actually necessary for the rehearsals of the music, now that, as you say, His Majesty has fixed the end of this, or the commencement of next month for the performance, so I have arranged to arrive in Berlin about the middle of August, in about three weeks time, and there will be no hindrance on my side to carrying out the King's wishes. . . ."

"The King, Herr von Masson writes me, will come back to 'Sans Souci' towards the end of August, in any case, but will go to the manœuvres in September, and will not return until the end of September. If the performance is postponed now, it would have to wait over until the end of September, when I should be in a great difficulty; it would be most difficult if not impossible, to be in Berlin then . . . therefore, I beg you, dear sir, to set to work with all speed on the preparations for the performance." Etc.

182 MENDELSSOHN-BARTHOLDY (Félix).

AUTOGRAPH LETTER SIGNED TO PROFESSOR ZELTER.

2 pp., 8vo. *Berlin, 9th April, 1844.*

£5 5s

Concerning an enthusiastic appreciation of Beethoven's music, further referring to his forthcoming visit to London, etc.

(Trans.):—" . . . I have received Beethoven's music from Artaria and can no longer delay sending you my warmest, heartiest thanks for all the trouble you have taken about the matter, for your extreme kindness in meeting my wishes and for all these new proofs of your goodness and friendship! How spirited the chorus of the Dervishes is! It is a real masterpiece and I can quite understand that they insisted on hearing it three times over in Weimar—one can't get their whirling round and round out of one's mind. It is wonderful! I beg to be put on the list of the dervishes, one of the fanatical, twirling ones too, not merely one of the tame ones! Thank you a thousand times. Please tell Mr. Artaria in my name how much I am obliged to him and that I will follow implicitly every single point in his letter. . . ." Etc.

183 ——— AUTOGRAPH LETTER SIGNED TO MR. MONTAG.

1 page, 8vo. *17th April, 1841.*

£4 10s

Asking for a song his correspondent had composed and which the writer would like to have as a souvenir.

184 ——— AUTOGRAPH LETTER SIGNED (IN GERMAN) "FELIX MENDELSSOHN BARTHOLDY."

1 page, 4to. *Berlin, January 13th, 1842.* Autograph Address on reverse.

£4 5s

Thanking Herr Flügel for a Sonata on which he warmly congratulates him, at the same time discussing in detail several technical points in the work, and making some suggestions.

185 ——— AUTOGRAPH LETTER SIGNED TO HERR DESSER.

1 page, 4to. *Berlin, 2nd January, 1844.* With address and wax seal on fly-leaf.

£3 3s

Concerning one of Hans Andersen's works.

(Trans.):—"The book by Hans Andersen, about which you ask me . . . I have not yet received. Several Copenhagen friends have at different times, and especially lately written to ask me if I had received it, so it would please me very much to be able to obtain my copy through you."

PLATE XXIII.

// Cortez: //

// or. The Conquest of Mexico. //

// Opera //

// in three acts //

// Performed at the Theatre Royal Covent Garden //

November 5th 1823.

The whole of the Music

composed by

Sir H. R. Bishop

1823.

MS.: The Overture to "The Law of Java" was used instead of this Introduction.

SIR H. R. BISHOP. AUTOGRAPH MUSICAL MANUSCRIPT SIGNED.

(Facsimile shows Title-page.)

See Item No. 142.

186 MENDELSSOHN-BARTHOLDY (Felix).

AUTOGRAPH LETTER SIGNED TO MR. ALLIN.

1 page, 8vo. *Frankfort. 28th May, 1845.* With Mr. Allin's reply on the reverse. £2 15s

(Trans.):—" . . . I cannot help once more urgently begging you to tell me what I owe you for the beautiful piano that you were kind enough to lend me for the whole of my stay here. Last summer in Soden because of my short stay I could accept such a loan as a new mark of your kindness, but this time being so much longer, it is quite another matter." Etc.

187 ——— AUTOGRAPH LETTER SIGNED TO ANDRE.

1 page, 8vo. *Soden, 13th June, 1845.*

£2 10s

Asking for the loan of a grand piano.

(Trans.):—" . . . the wish for a good piano is, as you see, stronger than my sense of delicacy, so I hope my request may be fulfilled."

188 ——— AUTOGRAPH LETTER SIGNED.

1 page, 8vo. *Leipzig, 27th September, 1846.*

£2 10s

(Trans.):—" I am very sorry to see from your letter that the decision of the Concert Committee with regard to the post which you held last winter is causing you so much unpleasantness and detriment. But as this decision has been made and, as far as I know, they are proceeding to carry it out at once, I do not think it can possibly be revoked." Etc.

189 MEYERBEER (Jacob, 1791-1864). German Musical Composer.

AUTOGRAPH LETTER SIGNED TO SCHLESINGER.

2 pp., 4to. *12th December, 1844.*

£2 10s

Written on the day of the first production of his opera "Ein Feldlager in Schlesien" and apologising for an error in sending tickets.

190 ——— AUTOGRAPH LETTER SIGNED (IN FRENCH).

1 page, 8vo. N.D.

£1 1s

(Trans.):—" The idea of spending a day with you and your charming family pleased me so much that I accepted your kind invitation for Sunday, without thinking that I was already engaged for that day, and that it would not be possible for me to get out of that engagement."

- 191 MEYERBEER (G.).
 AUTOGRAPH LETTER SIGNED (IN GERMAN).
 2 pp., 4to. *Berlin, 26th October, 1841.* 15s
 A letter of recommendation for the musical conductor Mr. Gläser, whose abilities he praises highly.
- 192 MOSCHELES (Ignaz, 1794-1870). Famous German Pianist and Musical Composer.
 AUTOGRAPH MUSICAL MANUSCRIPT SIGNED OF A GLEE, "SHE WOULD NEVER HAVE THAT MAN FOR A HUSBAND," FROM "REMINISCENCES OF A DOVER MAIL."
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 An interesting musical piece by this famous musician.
- 193 ——— AUTOGRAPH MUSICAL MANUSCRIPT SIGNED.
 Contained on 1 page, oblong 8vo. *6th January, 1833.* £1 10s
 An interesting musical piece by this famous musician, inscribed by him "Written for Miss Dance. I. Moscheles, Jan. 6, 1833."
- 194 MUNTZBERGER (Joseph). Composer and Singer.
 AUTOGRAPH MUSICAL MANUSCRIPT.
 Comprising 12 pp., oblong folio. N.D. The Manuscript bears the following autograph inscription, "Air Basq, Pas redoublé, Dediée a Mr. Wallis John Grieve, officier des gards du cors de S. M. Britanique, composée par J. Müntz-berger, Musicien de la chapelle du Roi I^{me} Basse du Théâtre Royal de L'Opéra Comique."
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- 195 NILSSON (Christine, Countess de Miranda, born 1843). Famous Swedish Singer.
 AUTOGRAPH LETTER SIGNED (IN FRENCH).
 1 page, 8vo. N.D. 12s 6d

- 196 OBERTHUR (Charles). Distinguished performer on, and composer for the Harp.

AUTOGRAPH MUSICAL MANUSCRIPT SIGNED, "ROMANCE POUR LE PIANO."

2 pp., 4to. *London, 18th November, 1844.* £2 2s

- 197 PADEREWSKI (Ignace John, born 1860). Famous Polish Pianist.

AUTOGRAPH MUSICAL PIECE SIGNED, A "FUGA"—Op. 23.

Comprising 6 lines on 1 page, small oblong folio. *Dated at end 12th November, 1912.* £7 10s

A beautiful specimen of Paderewski's musical manuscript. In addition to his signature it bears an autograph presentation inscription to Mrs. G. Ellissen.

AUTOGRAPH WORDS AND MUSIC.

- 198 PARRY (Sir C. Hubert H.). Musical Composer.

AUTOGRAPH MUSICAL MANUSCRIPT SIGNED TWICE, ENTITLED "PROUD MAISIE."

3 pp., small folio. N.D. £3 3s

An interesting manuscript, being the full score of Parry's setting to Sir Walter Scott's verses entitled "Proud Maisie." Both words and music and a number of corrections are entirely in the musician's hand, and he has signed the manuscript both at the commencement and the end.

- 199 PLEYEL (Ignace, 1757-1831). German Musical Composer.

AUTOGRAPH LETTER SIGNED (IN FRENCH) TO MONSIEUR THOMSON.

3 pp., 4to. *Paris, 1st November, 1797.* £2 2s

Setting forth his terms for writing some Scottish airs, and referring to some

(Continued over)

PLEYEL (Ignace)—*continued.*

manuscripts of Boccherine which he possessed.

(Trans.) :—“ . . . Your six Scotch sonatas are finished, as to the Scottish airs I will begin them as soon as I have received your answer accepting my terms, as follows :—Article I, I will give you six Scotch sonatas well and carefully worked out; Article II, I will compose 34 or 36 airs for which I will do you symphonies for the beginning and end, with an accompaniment for the piano, violin or 'cello at your choice. I undertake to write the six Scotch sonatas in three parts, two violin and 'cello, or even in four parts if you prefer it, and all this for the sum of three hundred guineas.” Etc., etc.

- 200 ROECKEL (Joseph Leopold, born 1838). Well-known Musical Composer.

AUTOGRAPH MANUSCRIPT OF “SOME MUSICAL REMINISCENCES.”

Extending to 38 pp., folio. *Circa* 1900. £1 10s

A most interesting manuscript entirely dealing with Roeckel's recollections of anecdotes, etc., relating to musical celebrities.

He writes at some length of the first performance of Beethoven's opera “Fidelio,” which was an utter failure, as the audience, mainly composed of French soldiers, was totally unable to understand it.

Roeckel makes most interesting reference to Bach, Mozart, Strauss, Wagner, Liszt, Chopin, etc.

- 201 RODWELL (G. Herbert B., 1800-1852). English Composer and Dramatist.

ORIGINAL AUTOGRAPH MUSICAL SCORE SIGNED OF HIS FAMOUS DUET, “FOR LIFE! FOR DEATH! FOR EVER!”

With the words, and contained on 10 pp., oblong folio. *Circa* 1833. £1 10s

This is the original Manuscript of one of Rodwell's most beautiful and famous compositions. It is from the collection of his friend Thos. Mackinlay, F.S.A.

“For Life! for death! for Ever!
I've bound my soul to thee,
And nought of Earth shall sever
The love thus chaining me.” Etc.

- 202 SAINT-SAENS (Camille, 1835-1921). French Dramatic Composer.

AUTOGRAPH MUSICAL QUOTATION SIGNED FROM "3RD SYMPHONIE."

Comprising 3 bars of music on 1 page, oblong folio. *Dated from London, 2nd June, 1886.* £2 2s

A fine Album specimen of this famous musician's work.

- 203 SCHUMANN (Clara, 1819-1896). Distinguished Pianist. Wife of the Composer.

AUTOGRAPH LETTER SIGNED TO MR. HECHT.

2 pp., 8vo. *Frankfurt-am-Main, 7th June, 1883.* 12s 6d

Introducing one of her pupils, who wishes to settle as music-teacher in Manchester, and asking her correspondent to recommend her to his numerous connections in that town.

- 204 SPOHR (Louis, 1784-1859). German Musical Composer.

AUTOGRAPH LETTER SIGNED (IN GERMAN) TO F. J. ROCHLITZ, FOUNDER OF THE "ALLGEMEINE MUSIKALISCHE ZEITUNG."

3 pp., 4to. *Cassel, 25th May, 1826.* £7 10s

He speaks with enthusiasm of the triumph at the Duesseldorf festival of his oratorio "The Last Judgment." He was delighted with the choral performance, but the orchestra was inferior to that of Cassel. The applause at both performances for the oratorio was repeated for the benefit of the Greeks fighting for their independence—was the most enthusiastic he had witnessed. It would probably be performed again at Cassel for the same cause.

- 205 ——— AUTOGRAPH LETTER SIGNED TO THE COMMITTEE OF THE PHILHARMONIC SOCIETY, LONDON.

4 pp., 4to. *Cassel, 5th February, 1826.* £5 10s

A remarkably fine letter giving his reasons for not being able to produce his Oratorio (The Last Judgment) for the London festival.

(Trans.):—" . . . my Oratorio is not suitable for a performance on the second day of your festival. 1st Its character, style & even the words (which, as

(Continued over)

SPOHR (Louis) *continued.*

in the 'Messiah,' are taken from the Holy Scriptures are too similar to the work you intend giving on the first day; it would tire the audience to hear two such works so soon after one another, to the exclusion of the lighter Concert music. . . . 2nd My oratorio is complete in itself & demands a fresh & attentive audience so that I could not permit it to be preceded by a symphony. . . . 3^{rdly} Moreover it has its own Overture of two movements, & 4^{thly} it completely fills up the time that the German public will listen to music. . . . even with the best of Orchestras, at last exhausts the listeners that all sympathy is lost. It really takes the rigid sangfroid & the endurance of a London public to listen to the whole of the 'Messiah' in one evening." Etc., etc.

206 ——— A LENGTHY AUTOGRAPH LETTER SIGNED TO LUDWIG TIECK, the German Poet, Dramatist and Novelist.

4 pp., 4to. Cassel, 24th July, 1826.

£5 5s

In which he approaches Tieck, whom he refers to as being a real poet, with a request that he should write a libretto for him. The letter is of the greatest interest.

(Trans.):—" . . . Ever since I have dedicated myself to dramatic composition, I have striven always to get good librettos for composition & therefore have had to make many sacrifices on that account.

" Although the operas of mine which have appeared (Faust, Zemire and Agar, Ichsada, Spirit of the Mountain) are, with regard to their text far beyond the absurd, flabby, inspired things of the earlier German librettos, yet I feel strongly that they do not come up to the demands which are made in the present day of this kind of dramatic Art & I have long cherished the desire of winning a real poet for my undertakings who, besides a richness of invention & educated taste, also possesses a knowledge of dramatic & musical forms.

" You must ascribe it to the conviction that you are the only living poet who unites in himself the above mentioned qualities, & pardon me that I boldly take the liberty of asking you, are you inclined to write a libretto for me. . . I would beg you to let me know under what conditions you would be good enough to write me one (an opera in three or four acts, & if the material possibly allows it in recitatives, with dialogues) which would remain unprinted for a year & my property for that time." Etc.

207 ——— AUTOGRAPH LETTER SIGNED TO FERD. DAVID, Concert-director of Leipzig.

2 pp., 4to. Cassel, 24th September, 1837. Autograph address on fly-leaf. With translation. £2 10s

Concerning the playing over of a Concerto which David had dedicated to him; also as to Mendelssohn and his "St. Paul."

(Trans.):—" . . . I have already . . . played it several times to my wife's accompaniment on the piano & have enjoyed both the purely violin

SPOHR (Louis) *continued.*

characteristics of the principal part & the good form of the whole. . . .

"Please tell Mr. Mendelssohn on his return with my kind regards that in October we are going at last to perform his 'Paul' & that I hope the performance into which we shall put all our powers & means, will be worthy of the work." Etc.

208 ——— AUTOGRAPH LETTER SIGNED (IN GERMAN).

1 page, 4to. *Gotha, 5th April, 1808.* £2 2s

Thanking his correspondent for the choice and dispatch of a piano which pleases him very much and asking to whom he should pay the money for the same.

209 ——— AUTOGRAPH LETTER SIGNED (IN GERMAN).

4 pp., 4to. *Cassel, 2nd May, 1823.* £1 10s

An interesting letter on musical matters. Written soon after his appointment as Kapellmeister at Cassel.

210 ——— AUTOGRAPH LETTER SIGNED (IN GERMAN).

1 page, 8vo. *London, 12th September, 1839.* £1 10s

An amiable letter to a young composer, Miss Mounsey, who dedicated some compositions to him.

211 SPONTINI (Gaspardo L. P., 1778-1851). Italian Musical Composer. "Arietta."

AUTOGRAPH MUSICAL MANUSCRIPT SIGNED, with Words by Metastasio.

4 pages, folio. £7 15s

212 ——— AUTOGRAPH LETTER SIGNED.

1 page, folio. *Berlin, 14th August, 1833.* £2 2s

On operatic affairs in Berlin; mentioning that certain circumstances had delayed the Royal sanction of the contracts signed with the Directors of the Royal

(Continued over)

SPONTINI (Gaspardo L. P.)—*continued.*

Theatre of Berlin, but that he is convinced that the sanction will be given. He tells his correspondent to come quickly and not wait for the final confirmation, he must not fail again as he did in 1832 when he failed the Directors of the theatre of his Prussian Majesty.

213 ——— AUTOGRAPH LETTER SIGNED (IN FRENCH).

1 page, 8vo. 15th October, 1833.

£1 15s

Concerning the repayment of a loan of 400 crowns he had made to the Intendant General.

214 ——— AUTOGRAPH LETTER SIGNED.

1 page, 4to. N.D.

£1 10s

Concerning an article he wished inserted in a newspaper; and concluding: (Trans.):—"I have just given the ministerial letter touching my pension to be read here in your office."

215 ——— AUTOGRAPH LETTER SIGNED (IN FRENCH) TO M. MASSOL.

1 page, 12mo. 27th March. Autograph address on fly-leaf.

18s

Concerning the increasing feebleness of his health, the cause of his silence and apparent neglect of everybody.

216 STEIBELT (Daniel, 1764-1823). German Composer and Pianist.

AUTOGRAPH MUSICAL MANUSCRIPT SIGNED.

1 page, folio. N.D.

An "Ouverture par Mr. Sallieri arrangé pour le Forté Piano, avec acompangnement de Violin et Violoncello."

ALSO A SIGNED RECEIPT ACKNOWLEDGING THE PAYMENT OF £26 5s. FOR THE COPYRIGHT OF THREE SONATAS COMPOSED BY HIM.

Dated 29th June, 1799.

Together, £2 2s

Steibelt was a composer of great brilliancy and originality.

- 217 STRAUSS (Richard, born 1864). Famous Composer and Musician.

AUTOGRAPH LETTER SIGNED TO AUGUST HEYL.

4 pp., 8vo. *Munich, 11th February, 1887.* With addressed envelope. £10 10s

A remarkably fine letter on musical matters, referring to some of his early work.

(Trans.):—"You will have gathered . . . how my symphony fared in Hamburg, and especially the sort of enthusiasm which Hamburg manifests for our honoured master, Bulow. . . . I have come to the conclusion, from the wonderful 'Carmen' performance that Bulow could never, for any length of time, be a repertoire conductor; it would wear him out. . . ."

"Aug. Bohme has taken great interest in me at Hamburg and will probably arrange a performance of my 'Wanderers Sturm Lied' by the local 'Cecilian' Society. I found the Committee of Gewandhaus at Leipzig very favourably disposed towards a performance of my symphony, in consequence of the Frankfort success. Hamburg has pleased me much—a veritable metropolis—oysters delicious! Please tell Fleisch I greet him cordially. I have not met the 'Dead Guest.' I spoke to Bohme about this 'Dead Guest.'"

"I am just reading the proofs of my songs, Op. 10, which will perhaps appear in three week's time. In March, at the local Academy, the first performance of my 'Fantasie aus Italien' will take place." Etc.

- 218 STRAUSS (Johann, 1804-1849). Composer.

AUTOGRAPH MUSICAL MANUSCRIPT OF EIGHT BARS OF MUSIC, WITH AUTOGRAPH INSCRIPTION AND SIGNATURE TO SCHLESINGER.

Berlin, 17th November, 1848.

ALSO ON SAME SHEET, NINE BARS OF AUTOGRAPH MUSIC BY J. SCHAD, WITH AUTOGRAPH INSCRIPTION AND SIGNATURE TO SCHLESINGER.

Berlin, 12th February, 1847.

Together, 1 page, folio.

£7 15s

219 STRAUSS (Johann).

AUTOGRAPH LETTER SIGNED TO MESSRS. COCKS IN LONDON.
LONDON.

1 page, 4to. *Louvain, 16th April, 1849.* £2 2s

An interesting letter to his London Music Publishers, announcing his intended arrival in London and sending the programme for his first concert. Also asking his correspondent to choose "decent lodgings" for him.

220 SULLIVAN (Sir Arthur S., 1842-1900). Celebrated Musical Composer.

THE AUTOGRAPH CORRECTED PROOF COPY OF HIS ANTHEM, "WE HAVE HEARD WITH OUR EARS, O GOD." WITH SIX LINES OF TITLE AND DEDICATION IN HIS AUTOGRAPH, AND SIGNED (INITIALS) AT THE COMMENCEMENT, AND A LARGE NUMBER OF AUTOGRAPH CORRECTIONS THROUGHOUT THE SCORE.

On 14 pp., folio. *Preserved in a buckram portfolio, lettered on side.* £9 9s

A valuable musical memento of this famous English composer.

The autograph dedication, signed by Sullivan at the commencement, reads thus:—

"We have heard with our ears, O God."

Anthem for five voices

Composed and affectionately dedicated to his Master and Friend,

The Revend. Thos. Helmore,

Priest in Ordinary to the Queen, etc., etc.

by

A. S. S.

Psalm XLIV., v. 1, 2, 3, 4, 5.

The autograph corrections (chiefly in ink or blue pencil), which number over one hundred, comprise, besides alterations in the notations, marks of expression and setting of the words, some twelve bars entirely rewritten by the author.

This Anthem was published by Novello in 1865, and was dedicated by Sullivan to the Rev. Thomas Helmore, the divine and musical composer, who held the office of Priest in Ordinary to the Chapel Royal of St. James's when Sir Arthur Sullivan was one of the children or choristers of that Chapel.

221 SULLIVAN (Sir Arthur S.).

AUTOGRAPH LETTER SIGNED TO MADAME ARDITI.

1 page, 8vo. *London, 10th January, 1889.* 12s 6d

"I am delighted with your kind note, and with Arditì's appreciation of my work."

222 THALBERG (Sigismund, 1812-1871). Famous Swiss Composer and Pianist.

AUTOGRAPH MUSICAL MANUSCRIPT, SIGNED, ENTITLED "ROMANCE," Op. 41.

2 pp., folio. *Dated Liverpool, September 28th, 1842.* £4 10s

Thalberg was one of the most famous pianists of the brilliant school that ever lived.

223 ——— AUTOGRAPH LETTER SIGNED TO "MY DEAR ADDISON."

1 page, 8vo. N.D. 18s

With caricature of his head between initials for his signature.

"I was in hopes till this moment to be able to meet you on the day mentioned, but I am sorry to say it is utterly impossible." Etc.

224 ——— AUTOGRAPH LETTER SIGNED TO W. C. MASTERS, ESQ.

1 page, 8vo. N.D. 15s

"I could not get any tickets for Monday next, but I have had permission to leave your name at the Stage Door of the Theatre." Etc.

225 VERDI (Giuseppe, 1813-1901). Italian Musical Composer.

"NELL ERNANI."

AUTOGRAPH MUSICAL MANUSCRIPT SIGNED.

3 pages, oblong 8vo. £18 18s

- 226 VIEUXTEMPS (Henri, 1820-1881). Famous Belgian Composer.
 "DUO CONCERTANT SUR DES THEMES DE DON JUAN."
 AUTOGRAPH MUSICAL MANUSCRIPT.
 27 pp., folio. £12 10s

- 227 WAGNER (Richard, 1813-1883). Famous Composer.
 AUTOGRAPH LETTER SIGNED TO HOFRATH THEODOR
 WINCKLER.
 1 page, folio. *Meudon, 23rd June, 1841.* £21

Extremely interesting letter on musical matters. Sending an article on the Paris representation of the "Freischuetz," speaking of his opera "Rienzi," "which still remains my most mature and most carefully finished work," and which he is very eager to have represented at Dresden, developing the plan of his next work (The Flying Dutchman), mentioning Madame Schroeder-Devriest's expected visit to Paris.

- 228 ——— AUTOGRAPH LETTER SIGNED (IN GERMAN) TO JAUNER.
 4 pp., 4to. *Bayreuth, 17th July, 1878.* £16 16s

Acknowledges the receipt of a seal which Jauner has sent as a present, and proceeds to discuss at length the differences which have arisen between them. One of these was his insisting that "Walküre" and "Rheingold" must be performed together.

He hopes that Jauner may succeed with "Siegfried," and recommends Seidel as a musical stage conductor. Etc.

- 228A ——— AUTOGRAPH LETTER SIGNED (IN GERMAN) TO CARL
 VOLTZ.

2½ pp., 8vo. *Tribschen, 14th April, 1872.* £10 10s

Relative to the royalties on "The Meistersinger," "Rienzi," "Tannhauser," "The Flying Dutchman," and "Lohengrin," which Voltz had recently been appointed to watch over.

Difficulties arising on account of former arrangements made by Wagner personally with certain theatres with Schott are discussed throughout the letter.

AS TO HIS "TANNHAUSER," ETC.

229 WAGNER (Richard).

AUTOGRAPH LETTER SIGNED (IN FRENCH).

2 full pages, small 8vo. *23rd December, 1860.* £15 15s

A very fine and exceedingly interesting letter, written immediately before the performance of "Tannhäuser," to which Wagner refers. It describes his sadly impecunious state, and his desperate efforts to raise some ready money to carry him through the few intervening days.

230 ——— AUTOGRAPH LETTER SIGNED (IN GERMAN).

1 page, 8vo. *Paris, 17th November, 1860.* £15

(Trans.) :—" . . . The plans with regard to London have come to nothing. " If I possibly can, I think of visiting Vienna in the spring: I should very much like to hear a good performance of Lohengrin then! Please apologise for me to Mr. Esser: he wrote to me very kindly about the performance of the Flying Dutchman! Please thank him for me!" Etc.

231 ——— AUTOGRAPH LETTER SIGNED (IN GERMAN).

2 pp., 8vo. *Vienna, 21st November, 1861.* £13 10s

As to his inability to attend a performance of his correspondent's "Iphigenia," and referring to his forthcoming visit to Vienna.

232 ——— AUTOGRAPH LETTER SIGNED TO CARL GAILLARD, THE MUSICAL CRITIC.

1 page, 4to. *Dresden, 12th March, 1844.* £12 10s

Entirely concerning his "Rienzi" just about to be produced for the first time, and his "Flying Dutchman."

(Trans.) :—" I am about to take leave of my wife to go to Hamburg to conduct the first performance of my Rienzi. I am surrounded with troubles and worries: my publisher chases me everywhere with proof sheets, etc.; then your paper came into my hands with the latest reports about my 'Dutchman,' a feeling overpowered me towards you that I cannot possibly call mere gratitude. . . . Your sympathy for me is of so inspiriting effect upon me that it is like the impression made by a splendid work of art which thoroughly inspires me! Such stimulating emotions bear good fruit, for they are very productive, let us wait and see what I shall produce in gratitude for you."

ON HIS OPERA, "RIENZI," ETC.

233 WAGNER (Richard).

AUTOGRAPH LETTER SIGNED TO THE MANAGER OF THE
GRAND-DUCAL THEATRE, WEIMAR.

2 pp., 8vo. *Paris, 3rd June, 1860.* With English Transla-
tion. £11 11s

Concerning the rights of the Opera "Rienzi," and asking for a payment of money of which he had need in order to pay for a cure for his wife.

(Trans.) :—" I trust you will find no difficulty in securing to me for the performing rights of my opera 'Rienzi' a fee of one thousand francs. I have been much gratified to receive assurances repeatedly from Weimar that my Operas have been for a number of years of exceptional pecuniary advantage to the Grand-Ducal Theatre, so that I cannot do otherwise than surmise that the management will gladly avail itself of this opportunity of also granting me some benefit, especially as this is an opera which can be considered a 'draw' and for which I am nevertheless, not asking more than other good theatres have paid me. . . .

" The above mentioned sum would at this moment be of great service to me, as I could use the same for covering the costs of a very necessary cure for my wife.

" You will shortly receive the parts, for copies of which I must ask you and as to which you would also have to arrange with my publishers in Dresden. They will contain the latest Dresden strikings and alterations." Etc.

234 ——— AUTOGRAPH LETTER SIGNED TO "DEAR FRIEND."

3 pp., 8vo. *Paris, 27th December, 1860.* £10 10s

A deeply interesting letter concerning his struggle to obtain the production of his works in Paris, speaking bitterly against France and the French people. Also referring to the performance of "Tannhäuser," commanded by the Emperor Napoleon III., with the singer Niemann in the name part, which took place in the March following the date of this letter, and resulted unhappily in disaster, causing Wagner to withdraw his work after the third performance.

(Trans.) :—" It gives me a peculiar satisfaction to inform you that my visits to Mr. Génie, which cost me such a lot, have not had the slightest result. After he had been very pleasant & had given me an assurance that he would arrange a meeting between Bertin & myself in a week or so, I have not heard another word. . . . And so—that is all over. You could say all that in 7 words! I said that this result gave me a certain satisfaction & I repeat it, (1) because it confirms my

WAGNER (Richard)—*continued.*

experience of everything French & especially Parisian, (2) because it gives a good reason for my dislike of doing anything of that sort and at the same time will explain to you why I was not so very glad to obey your kindly meant hint. . . .

“ I have daily rehearsals which are of course very trying, but which I manage somehow. Unfortunately, I am still behind with my work for Tannhäuser, because I have neither the muse nor the time for it. It will be the beginning of February before the performance is ready. For its success, for the understanding of the work I am sure only of Niemann, my Tannhäuser. All else, especially all the French part is to the highest degree *middling*.” Etc.

235 WEBER (Carl Mario Von, 1786-1826). German Musician.

AUTOGRAPH LETTER SIGNED TO BARON VON BUDBERG.

2 full pp., 4to. Circa 1820. Bound, together with two portraits, in full brown morocco. £10 10s

A very fine and long letter concerning Weber's work, and referring most pathetically to the fact of his declining health. He died in 1826, at the early age of thirty-nine, and for some years previous to his death he suffered considerably from severe lung trouble.

At the time of writing this letter Weber was living at Dresden in the capacity of Director of the Royal Opera. Many of his most famous works were written during this period, including a number expressly composed for the King of Saxony.

(Trans.) :—“ . . . Fate wills it that as far as my relations and friends are concerned, it is almost as though I were no longer on this earth. If you could just spend a week with me, see everything that pours in on me, what exertion of mental and bodily strength it requires to get through the most pressing affairs, you would pity me and not think I exaggerate when I say that often I would give up all I have done to be able to live quietly like other people. In any case you may believe in my friendship and esteem for you.

“ I have been so busy that I have not written any music for a year. In this state of affairs I cannot see how to accept your invitation to London. Besides which I have to complete the unfinished Opera of Theodor Hell for my King. You see that I am engaged for some time. Your beautiful poem gave me a lot of pleasure but it belongs to that class of work that we have discussed together. I think, which I consider the dramatical; such as Orpheus, the strife of the Minne-singers, Apollo's Competition Song, etc. I should never venture to compose such a work, and you must not consider it want of esteem for your work when, with the heartiest thanks for all kindness, I refuse to work at it.” Etc., etc.

236 WEBER (Carl Maria Von).

AUTOGRAPH LETTER SIGNED (IN GERMAN).

1 page, 8vo. *Venice, 20th February, 1817.* £10 10s

A friendly and important letter on the advertisement of the writer's opera "Undine" in his correspondent's paper, also mentioning Meyerbeer, who wants to send an article on the Carnival, and thanking him for his correspondent's charming tales, which he greatly enjoys in his leisure hours.

237 ——— AUTOGRAPH MANUSCRIPT, BEING "CRITICAL NOTES ON GERMAN ORCHESTRAS, ETC."

2 pp., 4to. N.D. With translation. £8 10s

Long and particularly interesting critical notes on the state of orchestral and other music in the towns of Dresden and Munich; the conditions under which performances were held; etc., etc.

238 YANIEWICZ (Felix, formerly Janiewicz, 1762-1848). Polish Violinist and Composer. Came to London from Paris during the Revolution.

AUTOGRAPH LETTER SIGNED TO MR. BIRCHALL, MUSIC PUBLISHER.

3 pp., 8vo. *Edinburgh, January 7th, 1821.* With address on flyleaf. £1 1s

"I have forwarded to you. . . 25 copies of the 'Lancers Quadrille,' with five new Quadrilles and six copies of a new Polonaise. I hope you will oblige me by pushing the sale of the Quadrilles as much as you can—this is the first time the 'Lancers Quadrille' has been correctly published. I have written to Mr. Willis of Dublin and Mr. Whitaker, to discontinue the sale of my air, which they have printed under the name of the 'Lancers Quadrille'—and I must earnestly request you will not sell the air in question, called the 'Polish Rondo' unless published by myself." Etc., etc.

The letter bears a small filing hole, but not interfering with the text.

PLATE XXV.



MRS. BILLINGTON. WARD—REYNOLDS.
See Item No. 242.

PLATE XXVI.



The Prince of the Strathspey
NEIL GOW,
*of the name and name of the Strathspey
By permission of the Lordship of the Strathspey*
*Collected by the Strathspey
His Grace the Duke of Atholl, 1755, 1756
London, Printed by W. Woodcock*

See Item No. 250.

ENGRAVINGS AND WATER COLOUR DRAWINGS
OF
MUSICIANS AND SINGERS.

239 ARNE (Dr. Thomas Augustine, 1710-1778).

Half length in oval; powdered hair, fur-edged coat, frill and ruffles, holding piece of music in left hand.

Mezzotint by W. HUMPHREY after R. DUNKARTON.

Size 15 by 10 inches. 1778.

£3 17s 6d

Musical composer. Musical Doc. of Oxford. Produced numerous light operas and incidental music.

240 ——— Ditto. Another portrait.

Within oval, half length, powdered hair, fur-edged coat, frill and ruffles, holding piece of music in left hand.

Mezzotint by W. HUMPHREY after R. DUNKARTON.

Size 15 by 11 inches, with margins.

Very fine impression. A state undescribed in C. Smith.

£9 9s

241 BENEDICT (Sir Julius, 1804-1885).

“SWEET SOUNDS.”

Full length, standing, hands clasped in front, roll of music under left arm.

Original water-colour drawing, afterwards published in *Vanity Fair*.

By L. WARD (SPY). September 27, 1873.

Size $6\frac{3}{4}$ by $11\frac{1}{4}$ inches.

£6 6s

Musician; conductor at Karnthnertgor Theatre, Vienna, 1832-5, and at San Carlo and Fondo theatres, Naples, 1825-35, conducted series of Italian comic operas at Lyceum, 1836; conductor of English Operas, Drury Lane.

242 BILLINGTON (Mrs., as St. Cecilia, 1768-1819).

Full length, standing, hands holding open book of music before her, above her a cherub about to place a wreath upon her head, to right, cherubs singing, clouds in background.

Mezzotint by J. WARD after SIR J. REYNOLDS.

Size 26 by 16½ inches, with inscription. 1803.

Brilliant Impression.

(SEE ILLUSTRATION, PLATE No. XXV.).

£36

The most celebrated English singer of her time. Her popularity was equally great in England and the Continent.

243 CATLEY (Anne, 1745-1789). In the character of "Euphrosyne."

Half length, in large oval, chaplet of leaves on head, low dress, small shawl over shoulders, arms folded, landscape in distance to left. Verse under.

Mezzotint by DUNKARTON after LAWRENSON.

Size 15 by 11 inches, with margins. 1777.

£7 7s

Vocalist. Sung at Vauxhall, 1762. Pupil of Charles Macklin, extremely popular at Dublin, 1762-70, and in London, 1770-84.

244 CORELLI (Arcangelo, 1653-1713).

Full half length standing, looking to right and holding music in left hand.

Mezzotint by I. SMITH after H. HOWARD.

Size 12¾ by 9¾ inches.

£1 15s

Italian musician and composer, founder of the violin school.

245 CLIVE (Catherine, 1711-1785).

When Miss Raftor; nearly whole length, seated, full face, holding music book on knee, four lines below.

Mezzotint by A. VAN HAECKEN after J. VAN HAECKEN.

Size 12½ by 9¾ inches, with inscription margin. 1735.

£3 15s

Actress, a favourite of Handel's; sang in Handel's "Samson," 1742.

246 COSTA (Sir Michael, 1810-1884).

"ORCHESTRATION."

Nearly full length, seated at organ, left hand holding open music book, baton in right hand.

Original drawings for "Vanity Fair" Cartoons.

By C. LYALL. July 6, 1872.

Size 7 by 12 inches.

£8 8s

Composer for Italian Theatres; employed at Kings Theatre reforming the orchestra, 1832, and producing four ballets and two operas, 1831-44; director of Music at Covent Garden Theatre from 1846; conductor of the Philharmonic Concerts, 1847-54; the festivals at Birmingham, 1849-79; and Leeds, 1874-80; and Handel Festivals, 1857-77.

247 DRAGONETTI (Domenico, 1763-1846).

Half length to right, seated; holding instrument and roll of music.

Stipple by F. BARTOLOZZI.

Size 10 by 7 inches.

£1 10s

One of the greatest known players on the double bass.

- 248 FITZGERALD (Lord Gerald). "A WANDERING MINSTREL."
Full length, seated.
Original water-colour drawing afterwards published in
"Vanity Fair."
By L. WARD (SPY). May 19, 1883.
Size 12 by 7 $\frac{1}{4}$ inches. £2 2s
- 249 GIARDINI (Felice, 1716-1796).
Bust to left.
Mezzotint by S. W. REYNOLDS after SIR J. REYNOLDS.
Size 11 $\frac{1}{2}$ by 9 $\frac{1}{2}$ inches, with narrow margins. £1 1s
Italian violinist and composer.
- 250 GOW (Neil, 1727-1807).
Nearly whole length to right, seated, in plaid breeches and
stockings, playing violin.
Mezzotint by W. SAY after H. RAEBURN.
Size 17 $\frac{3}{4}$ by 14 inches, with large margins. 1815.
(SEE ILLUSTRATION, PLATE No. XXVI.) £21
Scottish violinist and composer.
- 250A ——— Ditto. Another Impression printed in colours. £20
- 251 HANDEL (Georg Fred, 1685-1759).
Three-quarter length, seated, wig, embroidered coat, paper
in left hand, which rests on table to right.
Very fine mezzotint by J. FABER after HUDSON.
Size 13 $\frac{3}{4}$ by 9 inches, with margins. 1748.
Brilliant impression. Very rare. £16 16s

- 252 HANDEL (G. F.). Ditto. Another portrait.
 To knees, standing, cap, long coat, roll of music in right hand.
 Mezzotint by C. TURNER after HOGARTH.
 Size 15 by 12 inches, with margins. 1821.
 Fine impression. £15 15s
- 253 LAWES (Henry, 1596-1662).
 Half length, in oval frame of laurel.
 Line by W. FAITHORNE.
 Size $4\frac{7}{8}$ by $3\frac{5}{8}$ inches, with margins. £1 5s
 Musical composer.
- 254 LULLY (Jean Baptiste, 1633-1687).
 Half length, in oval, resting on tablet, long curled wig, robe, lace at neck and sleeves, holding roll of music in right hand.
 Fine line engraving by J. L. ROULLET after P. MIGNARD.
 Size 20 by 13 inches, with margins. C. 1700.
 Fine impression. £7 7s
 French Musical Composer; patronised by Louis XIV; friend of Moliere, composed music for his plays.
- 255 MORRIS (Charles, 1745-1838).
 Half length, to left.
 Mezzotint by T. HODGETTS after A. J. OLIVER.
 Size 11 by $9\frac{1}{4}$ inches. 1808. £1 10s
 Song writer.

- 256 RIEM (Wilhelm Friedrich, 1779-1837).
 Half length, holding roll of music in left hand.
 Lithograph by R. SUHRLANDT.
 Size $10\frac{1}{4}$ by 9 inches, with margins. 18s 6d
 German Organist and Composer. Organist of the Cathedral and director of the Singing School, Bremen, 1822.
- 257 SAINT GEORGE (Monsieur de, 1745-1799).
 Half length, negro, white wig, rapier in hand, in background violin and sheet of music.
 Mezzotint by W. WARD after M. BROWN.
 Size $13\frac{1}{4}$ by $10\frac{3}{4}$ inches, with margins. 1788.
 EARLY STATE BEFORE THE VERSES UNDER. £3 10s
 Born at Guadeloupe. Eccentric violinist; pupil of Leclair.
- 258 SCHLINDLERIN (Madam).
 Half length in oval, lace cap, black mantle, hands in muff.
 Mezzotint by J. R. SMITH after SIR JOSHUA REYNOLDS.
 Size 15 by 11 inches, with margins. 1777. £27 10s
 A famous singer, born in Germany, appeared on the English stage with Rauzzini in 1774.
- 259 SHERIDAN (Eliza Ann Linley, died 1792). As "St. Cecilia."
 Full length, seated, playing organ, children on her right singing.
 Mezzotint by W. DICKINSON after SIR J. REYNOLDS.
 Size 18 by 14 inches, with margins. 1776. £14 14s
 Beautiful and accomplished singer; married to R. B. Sheridan, the statesman and dramatist.

260 TENDUCCI (Guisto Ferdinand, 1736-1800?).

Half length, seated at table, holding music in left hand.

Mezzotint by J. FINLAYSON after J. BRUSCETT.

Size 14 by 9 $\frac{7}{8}$ inches, with margins. 1770. £2 10s

A celebrated sopranoist very popular in England. Mozart wrote a song for him in 1778.

261 VERDI (Guiseppe, b. 1814) "ITALIAN MUSIC."

Nearly full length, baton in right hand, book on stand in front of him.

By MONTBARDS, February 15, 1879.

Size 7 by 12 inches. £21

Composer, published many musical works; member of Italian parliament, 1861, went to Florence in order to assume the post offered him by the Italian Minister of Public Instruction, for the improvement and reorganisation of the Italian Musical Institute.

262 WAGNER (Richard, born 1813).

Life-sized bust.

Photogravure by G. RITCHEL.

Size 19 $\frac{3}{4}$ by 14 inches, with margins.

Signed remarque proof on Japanese vellum. £3 3s

Celebrated German Musical Composer.

263 WESLEY (Master Samuel, 1766-1837).

Full length, a youth, standing, scoring music with right hand, behind to right an arm-chair, above it an organ.

Mezzotint by W. DICKINSON after I. RUSSELL.

Size $18\frac{1}{4}$ by $13\frac{7}{8}$ inches, with inscription margin. 1778.

£7 7s

Younger son of Rev. Charles Wesley; his genius for music developed at an early age; a prolific composer.

264 WINTER (Peter, 1754-1825).

Half length, looking to right.

Mezzotint by WILLIAM SAY after WILLIAM OWEN.

Size $13\frac{1}{4}$ by $10\frac{3}{4}$ inches, with narrow margins. 1805.

£1 10s

Maestro di Cappella to the Elector of Bavaria and composer to the King's Theatre, Haymarket.

NAPOLEON'S SURGEON-IN-CHIEF'S LETTERS TO HIS WIFE CONCERNING THE HEALTH AND CONDITION OF NAPOLEON'S ARMY DURING YEARS 1804-6.

LARREY (Dominique Jean, 1766-1842). Surgeon-in-Chief of Napoleon's Army. Taken prisoner at Waterloo.

A MOST IMPORTANT SERIES OF TWENTY-NINE AUTOGRAPH LETTERS TO HIS WIFE.

83 pages, 4to and 8vo. Paris, Strasbourg, Augsbourg, Munich, Vienna, etc. 1804-6.

£150. 0s.

A very fine series of letters written to his wife describing the campaigns of 1804-6, the health of the French troops, condition of the wounded, etc.

Larrey's great activity and merit made him very useful to Napoleon. Sent first to the camp at Boulogne, he soon followed to Germany those intrepid soldiers forming the Grand Army. History has preserved for us the details of this glorious campaign, during which Napoleon's army seized Ulm, Munich, Augsbourg, Vienna, and fought at Austerlitz perhaps one of the most decisive battles of Napoleon's reign.

In his letters Larrey describes the movements of the army, the sufferings of the wounded after Ulm, owing to supplies being cut off by a flooded river, sends news of Austerlitz, and later the

Contd. over.

Contd.

Treaty of Presburg, the outcome of the great victory by the French.

et de là peut-être à Munich où l'on doit dit-on prendre les quartiers d'hiver, mais je n'ose établir aucune conjecture agréable.

"Sa Majesté m'avoit fait appeler pour le suivre en angleterre et diriger l'ambulance de sa garde, on étoit sur le point de partir lorsque je suis arrivé.....

retrogradé sur la rive gauche du Danube et sont venus attaquer ce qui étoit
"Quoique malade je fus diner hier chez le Prince Murat que me comble d'amitiés. . . J'ai vu aussi plusieurs autres généraux de ma conppissance qui m'ont vue avec plaisir -- mais les soldats des regiments d'egypte surtout, lorsqu'il m'on vu passer au milieu d'eux se sont criés voila Larrey et par un mouvement commun il m'adressoient leur salut"

Bataille, bien fatigués et affoiblis par les privations.
" Les preparatifs de la guerre s'accelerent avec la plus grande activité. L'ennemi s'avance et il parait qu'aussitot l'arrivée de l'empereur et la réunion de l'armée nous allons passer le Rhin. . . ."

nombre s'élève à plus de dix mille de part et d'autre dont les
"Je suis arrivé à Strasbourg depuis une heure . . . tout m'annonce que je suis le premier de la garde imperiale. . . ."

drapaux et tous les bagages. Tu pense ma bonne amie que d'apr
" J'ai été en penurie jusqu'a ce moment par le retard de ma malle, et j'apprends que nous partons demain matin pour Spire et de là nous avencer dans l'Allemagne avec le Corps d'armée.

se par premières dispositions prescrites l'empereur et le
" Nous voila à cinq à six lieues de l'ennemi, jusqu'a présent il a echappé a notre poursuite excepté quelque milliers de prisonniers qu'on a fait mais il paroît disposé à nous attendre de pied ferme aux approches de sa capitale, ainsi nous sommes sans doute à la veille d'une grande Bataille; tout nous promet une victoire complete et notre entrée dans Vienne"

change de pays et à l'excès de l'Angleterre et de la
"Nous voila dans la capitale de la moravie, ma chere femme, sur les frontières de la prusse, et de la triste malheureuse pologne, notre depart précipité de Vienne ne ma permit pas de t'ecrire une seconde fois pour te l'annoncer, en deux fois 24 heures nous avons été transportés dans ses contrées. J'ai failli perdre tous mes chevaux dans cette marche forcée pendant laquelle nous avons essuyé plusieurs combats ou nos troupes ont été victorieuses et enfin les russes sont mit en suite et affectuent leur retraite vers leur pay en passant par la pologne ce qui me fait esperer que nous reviendrons a

Contd. over.

Contd.

Vienne et de là peut-être à Munich où l'on doit dit-on prendre les quartiers d'hiver, mais je n'ose établir aucune conjecture agréable. . . . "

" . . . Les Russes ennemis de la paix après avoir échappé aux vigoureuses attaques de nos soldats, ont retrogradé sur la rive gauche du Danube et sont venus attaquer un petit corps de troupes que nous avions de ce côté ce qui a déterminé notre prompt départ et cette marche précipitée qui a continué jusqu'à Vienne où nous sommes arrivés aujourd'hui . . . nous voilà donc dans une de ces fameuses capitales de l'Europe. . . . "

"Nous arrivons de ces fameux et horrible champs de Bataille, bien fatigués et affoiblis par les privations. Dans l'espace de quatre à cinq lieues que les armées ont occupé pendant le combat, on ne voyait que morts et mourants. Nous avons pansé et remassé ces derniers, mais il faudra plusieurs jours pour enterrer les morts dont le nombre s'élève à plus de dix mille de part et d'autre dont les trois quarts et demi de russes et autrichiens. Les deux armées ennemies ont été totalement défaites, on a fait plus de 4000 prisonniers presque tous les g.l'artillerie les drapeaux et tous les Bagages. Tu pense ma bonne amie que d'après une telle victoire la paix devoit s'en suivre, en effet de preliminaires ont été conclus dès le lendemain avec l'empereur d'allenagne et ie crois que celui de Russie les a egalemant signés. Ces deux empereurs étoient à la Bataille; en vertu de ces premieres dispositions pacifiques l'empereur et le quartier général revient de suite en france, l'armée va etre disseminie dans divers points et ne rentrera qu'en partie. L'empereur doit etre à paris pour le premier de l'an. . . . "

" A l'époque où je t'écrivais il y a quatre jours nous étions encore dans l'incertitude de recommencer la guerre contre plusieurs puissances, aujourd'hui ma bonne amie, tout a changé de face et à l'exception de l'angleterre et de la Russie ou nous assure que la paix est faite avec toutes les puissances Continentales elle vient d'etre signée avec l'autriche et il paroît qu'il y a des arremgements solides et tres avantageux d'arretes entre notre empereur et le roi de prusse, en sorte que me voilà rentré dans mes jolis projets. Etc.

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impassible in appearance, performed the most difficult
operations and devoted the day of the battle, the next day,

Contd. over.

Contd.

and the following night, to dressing the wounds of his unfortunate compatriots.

The French entered Moscow on September 14th, and he immediately searched the city for the most favourable places of refuge for the wounded, but the troops were scarcely installed in the city before fires broke out in all quarters, the Russians themselves setting fire to their ancient capital.

Napoleon, horrified at the turn of events, found it necessary, on October 15th, to abandon the city. This was the commencement of fresh horrors, and Larrey, whose wonderful constitution resisted the unusual strain was indefatigable in his attention to the wounded, friends and enemies alike.

" Nous avons eu bien de la peine à arriver ici ma chère amie, nous avons eu le temps le plus rigoureux qu'on fait jamais eu dans les gros hyvers. Voilà le 6me, jour que nous n'avons pas vu le soleil en 24 heures la terre a été couverte de neige et nous n'avons cessé d'avoir un vent glacial du nord avec du gresil jusqu'à notre arrivée à erfurt j'ai fait toute la route à cheval et j'ai eu le plus grand mal à faire conduire ma voiture les Chevaux s'abbatoient à chaque pas et l'un d'eux en est malade." Etc.

" Notre empereur est à Dresde avec sa Cour et S. M. l'impératrice on y annonce aussi les souverains d'Allemagne. Je regrette de ne pas m'y être trouvé pour voir encore cette grande et extraordinaire réunion, au reste je serai dédomagé lorsque j'aurai vu mon ami." Etc.

Contd. Over.

Contd.

" On nous annonce l'arrivée de l'empereur pour après demain, je me depeche d'organiser mes ambulances et de les mettre en Etat de paroître devant ce souverain, mais elles me donnent bien du mal et de la peine tantot ce sont des leçonset des experiences qu'il faut faire aux Chirugiens qui la composent tantôt ce sont des manœuvres et des exercices particuliers — juge de mes occupations, jamais mes predecesseurs ne s'etoient donné tant de soine mais j'y été forcé par les Circonstances et presque tous les sujets que nous avons recue sont sans expce. ni connoissances, je puis les appeler des recrues et par consequent mon metier est zelui d'un Corporal." Etc.

" Notre sejour ici paroît être de courte durée, j'ai un grand nombre d'occupations et l'organisation des ambulances légères à terminer en sorte que je n'aurai pas un seul moment de libre. Je saurai néanmoins en sacrifier quelques uns pour te donner frequament de mes nouvelles.

"Avant mon depart de Posen j'ai été obligé de revoyer Valentin, son insolence et sa mauvaise Conduite m'y ont forcé il est remplacé par un brave garçon qui s'accorde mieux avec Celestin et j'espere n'avoir plus a me plaindre d'aucun deux. Etc.

" Avant mon depart de thorn comme je te l'ai annoncé l'empereur m'a ordonné de me mettre en route sur le Champ avec deux ambulances du quartier imperial. Ce depart precipité m'a privé de mon fourgon qui étoit encore en arriete et pour le fair Conduire j'ai été obligé de laisser ma voiture à thorn Nous avons marché nuit et jour et nous ne nous sommesarretés que pour faire paître nos Chevaux ou les faire manger lorsque nous avons trouvé des fourrages ce qui nous est arrivé assez raremant

En entrant dans cette ville je me suis arreté un instant pour reconnoitre le Champ de la Bataille qui a eu lieu dans ce endroit il y a aujourd'hui 5 ans. C'est là ou j'ai pansé le Malheureux grel. Roussel qui mourut dans mes mains — le petit juville qui fut blessé à ses cotés non loin de moi, le général jeannin gravement blessé à la figure — le newue de M. de Segur et tant d'autres — Relis cette journée dans la Campagne de pologne. J'ai revue aussi à mon passage à osterade la maison où j'etois logé après la Btle. d'Evlau quel plaisir pour les habitants de cette maison leur a procuré ma rencontre." Etc.

" Nous voila aux frontieres de la russie et sous
Contd. Over

Contd.

peu de jours sans doute nous connoitrons le 1^r. but de notre voyage car jusqu'a presant nous n'on avons pas plus appris que vous mais tout me fait Croire à l'execution du plan que t'ai succinctement tracé si tu t'en souviens au coin de la Cheminée. " Etc.

" Nous sommes arrivés ici le matin à 7 heures après avois marché a peu près toute la nuit depuis la Dernière ville où nous avons passé la journée d'hier, j'ai fait le Chemin très agreablement avec mon Ami et ses Camarades sa santé est maintenant aussi bonne et aussi Robuste que la mienne la Campagnelui sera j'espere avantageuse sous tous les rapports je ne suis pas aussi heureux mes Depenses vont tous les jours en augmentant comme ma besogne il faut esperer qui je serai dedomagé de tout cela à la fin de cette expedition Etc.

" Vous avez appris sans doute notre passage dans le territoire russe, il s'est effectué le 24 dernier sur plusieurs points du fleuve le nyennu-nous n'avons eu qu'un petit nombre de blessés provenant de la recontre des avants gardes des deux nations - mais l'armée russe qui ne nous attend point été terrifiée et s'est dispersée dans le fonde de la russ je crois qu'alexandre se considere comme battu et paroit ne vouloir plus faire de résistance dieux le veuille la paix seroit faite et nous en retournerions Chacun chez nous. Juge de ma joie chere bonne amie si je pouvous t'annoncer cette nouvelle d'ici à l'epoque de ma fête. " Etc.

"A peine entré dans cette ville j'ai reçu l'ordre de S.M. l'empereur de l'aller rejoindre à l'avant garde - nous avons eu des Combats sanglants et depuis 15 jours je n'ai pu encore gouter un instant de repos." Etc.

" Je n'ai cessé depuis Witiersb d'avoir des blessés et en grand nombre qui ne m'ont pas laissé un seul instant de repos le petit nombre de Chirurgiens que j'ai pu conserver à des si grandes Distances et la penurie de toutes choses pour nos blesses ont rendu mes fonctions extremement penibles et tu le figure assez d'apres ces motifs tout ce que j'ai supporter.

Contd. Over.

Certes sans cette dorce de temparement que tu me connois et mon courage ou plustot mon amour pour mes devoirs et les blessés, j'aurois immenquablement succombé mais heureusement la nature m'a favorisé du Don precieux d'augmenter progressive-ment mes forces à mesure que j'en fais usage et au milieu de toutes ces fatigues et de mes misères je me porte bien. Ainsi tranquilise toi. Comme tu l'auras appris ma chere bonne amie nous avons eu le 7 du Courant une terrible Bataille qui a duré toute la journée je ne te donnerai aucun detail de cette affaire le bulletin vous les fera connoitre mais comme tu pense j'ai eu à travailler nuit et jour jusqu'a ce moment sans m'arrester, en outre des gx. blessés que j'ai du pansé moi-meme j'ai été forcé par le penurie des sujets habiles, de faire toutes les operations graves et difficiles je n'en sais pas le nombre mais je crois en avoir fait plus de 100. Et dans quelle situation. Sur le sol sous un vend glacial quelque fois pluvieux ou nebuleux et ce travail penible s'est continué les nuits et les nuits et les jours jusqu'a ce moment. Nous n'aurons pas meme fini de quelques jours juge chere amie de ma situation. Mais l'humanité exigent tout les sacrifices de ma part. Je l'ai servie avec zèle et une grande activité tant pis pour ceux qui ne me rendront pas justice, telle est la verité. Bien que j'ay porté mes secours aus gx. Montbrun, nansouti et autres sur le Champ meme de Bataille je n'ai Couru presque aucun Danger et comme je ne cesse de penser a vous mes amies je l'evite le plus possible. D'autant que mon misistere pour être employé avec succès exige une sorte de securité. Nous marchons sur moscou d'où nous ne sommes eloignes que d'une 20me. de lieues - j'espere que nous y entrer il en est temps ma pauvre pour nos blesses et pour nous tous car nous sommes dans une sorte de desert immense et le froid est très rigoureux le thermomettre descend deja pendant la nuit à 5 et 6 degres au dessous de zero. Je m'empresserai de te donner de mes nouvelles de Moskou. " Etc.

"J'arrive à Pinstant dans cette ville l'une des plus reculées du Globe et je puis dire la plus grande de toutes celles que j'ai vues comme la plus belle, mais elle est deserte, tous les habitants à l'exception de quelques malheureux du peuple d'ont abandonnée le feu v prend dans tous les Coins et je Crains bien qu'elle ne devienne entierement le proie des flammes et du pillage - en sorte que nous serons privés des ressources qu'elle nous offroit et notre situation sera toujours le meme. Je regrette Beaucoup un espece de palais royal où toutes les peleteries et les marchandises anglaises etoient reunies ce magasin est entierement brulé. J'aurai fait mes emplettes pour vous toutes mes bonnes amies, la

Contd. Over

Contd.

meilleure et la seule à faire maintenant seroit du pain et de la farine et je n'en trouve pas, peut-être en decouvrirai je d'ici à notre depart dont je ne puis prevoir le moment, l'armée s'est portée en avant de la ville pourpoursuivre l'ennemi qui fait vers la russie asiatique j'espere néamoins que nous sommes au terme de nos Courses et que l'empr. ne voudra pas encore aller poursuivre ces barbares dans les deserts de ses contrées n'importe chere amie du courage et de la patience il faut esperer que nous nous en sortirons. Nous avons lieu de croire d'après la terrible bataille du 7 dans laquelle plus de 30 mille Russes ont peri que cette nation demander -oit la paix-mais ils s'obstinent à se faire tuer où à se jeter dans les forets pour y vivre avec les ours. Au rest il y a une grande similitude entre ce peuple au physique et et au moral et ces bettes feroces aussi presque tous les grands en ont ils plusieurs de privés avec aux ils mangent et ils louchent ensemble juge de l'amable societe ho le vilian pays qu'il me tarde à en être sorti.

"Je suis extremement fatigué ma bonne amie cependant je conserve ma santé ainsi tranquilise toi

"J'ai reçu la tavatiere que sa majesté le roy de saxe m'avait annoncée je l'ai confiée au tresorier de l'empr. dans la Crainte que elle ne se perde elle est assez riche pour te completer une garniture de Dments si j'avois eu le Bonheur de voir l'empr. alexandre certes J'en aurais eues bien d'autres Car j'ai asuve la vie à un grand nombre de ses soldats par les operations les plus difficiles et les plus rares. Mais ce prince qui n'a point participé à la guerre s'est retiré à petersbourg. Je comte voir notre souverain demain ou apres au plus tard." Etc.

" Dans la celebre journée du 7 du courant c'Est la Blle. la plus sanglante que j'ai jamais vue et veritablement nous acons couru des Dangers mais les aigles de l'empereur ont jetté le Desordre et l'epouvante dans les legions Russes et la Victoire nous est restée fidele j'ai été porté mes secours au gral. Montbrun sous le Canon de l'ennemi Helas ses secours quoique prompts ont été inutiles le boulet lui avoit traversé le Corps et il est mort peu de moments après. L'empr. est a peu pres maitre de la russie Cependant cette nation Barbare et ce gouvernement despote s'obstine à ne vouloir pas faire de paix - nous en sommes là, en attendant nous allons prendre du repos et peut etre des quartiers D'hyver vû S.M. mais je n'ai pu a peine

Contd over

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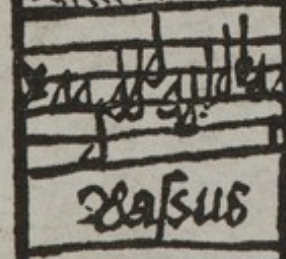
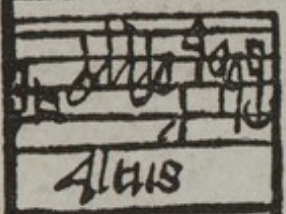
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