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HENRY PLAYFORD

a
bibliographical
study

VOLUME ONE

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TO MR. HENRY PLAYFORD, ON HIS
PUBLISHING THE SECOND PART OF
ORPHEUS BRITANNICUS

NEXT to the Man who so Divinely Sung,
Our Praise, kind *Playford*, does to thee belong,
For what you gave us of the Bard's before,
Vast Thanks were due, and now you merit more.
Tho' *Purcell* living, had our utmost Praise,
And dead, almost does Adoration raise,
Yet He, even He, had scarce preserv'd a Name,
Did not your Press perpetuate his Fame,
And shew'd the coming Age as in a Glass,
What our all-pleasing *Britain's Orpheus* was.
Go on my Friend, nor spare no Pains nor Cost,
Let not the least Motett of his be lost;
Whose meanest Labours your Collections show,
Excells our very best Performance now.

Duly each day, our young Composers Bait us,
With most insipid Songs, and sad Sonato's.
Well were it, if the World wou'd lay Embargo's
On such *Allegro's* and such *Poco Largo's*:
And would Enact it, There presume not any,
To Teize *Correlli*, or Burlesque *Bassani*;
Nor with Division, and ungainly Graces,
Eclipse good Sense, as weighty Wiggs do Faces.
Then honest *Cross* might Copper cut in vain,
And half our Sonnet-sellers Starve again:
Thus while they Print their Prick'd-Lampoons to live,
Do you the World some piece of *Purcell's* give,
Such as the nicest Critick must Commend,
For none dare Censure that which none can Mend.
By this my Friend, you'll get immortal Fame,
When still with *Purcell* we read *Playford's* Name.

H. Hall, Organist of Hereford.

Orpheus Britannicus, 2nd book (London, 1702)

ABSTRACT

Henry Playford (1657-1709) was one of the most important London music publishers in the period 1680 to 1710. He was the son of the music publisher John Playford and a member of the Company of Stationers, and his business practices owed much to his father and to his training in traditional methods of book publishing and production. Henry Playford's publishing career is here examined in two ways: as a continuation of his father's methods; and as a response to competition from publishers of engraved music, most notably John Walsh.

The lives and trade practices of both John and Henry Playford are described. Publications are examined in three main categories: musical publications originally established by John Playford and continued by Henry; new kinds of musical publications introduced by Henry; and publications not containing music. Details concerning his career as a bookseller are presented, as is information relating to other activities not directly relevant to publishing or bookselling, most notably his activities in the sale of art works. His relationships with other members of the book trade - printers, partners and apprentices - are described, and documents relating to the lawsuit between Playford and the printer William Pearson are re-examined and re-assessed. His competitors and successors are identified, and their activities described. This section concludes with an examination of previous writings about Henry Playford, and a re-assessment of his place and importance in English music publishing.

The basis of the study is a descriptive bibliography of the publications issued by Henry Playford. It is presented, together with indexes of the works and of book trade members, and with illustrations of some title-pages, printed ornaments, and engravings.

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CHAPTER 1

INTRODUCTION

This study has the principal aim of presenting a descriptive bibliography of the publications issued by the English publisher Henry Playford, who was active between 1680 and 1710. It has three secondary aims, which are substantiated by information in the bibliography and from other contemporary sources. They are: the examination of the activities of one of the most prominent English music publishers of the period in order to establish as complete a picture as possible of music publishing in the decades around 1700; the reassessment of the place and importance of Henry Playford as publisher of both musical and other works (although with an emphasis on the musical publications), especially with respect to the standard view as expressed by C. L. Day and E.B. Murrie;¹ and the assessment of the impact of technological changes in music printing on music publishing practices as exemplified by the works issued by Henry Playford.

The study of the music printing and publishing mechanisms and of book trade practice with reference to music publications is important in that it provides significant information about the place of the publisher, printer and stationer in the musical life of the period. Such information assumes importance when the practical constraints imposed on musicians by the book trade are

1 Best seen in Day and Murrie, "English song-books, 1651-1702, and their publishers", Library, 1936. Full bibliographical details of publications referred to, and abbreviations used for publications, are given in the "References" section.

considered, restrictions which in turn influence the music and its composers and performers.² For example, in the period during which Henry Playford worked (1680 to 1710) the change from printing from type to printing from engraved plates rapidly altered the style of music likely to be published and the quantities in which it was produced. Until more is understood about the effect of this change on the book trade, its impact on the composers and performers of the period and on the music they wrote and performed cannot be properly understood. This study aims to present information which will assist in defining the roles of the music printers, publishers and sellers of the period.

The value of presenting a descriptive bibliography whose subject includes a body of important musical publications is self-evident. On a basic level it provides information which refines that presented in the enumerative bibliographies of the period,³ for example, by listing previously unidentified publications. On another level, comparisons of copies have clarified dating and allowed for better identification of editions, issues and re-issues, thus providing some of the detailed bibliographical evidence necessary before valid editing and textual criticism can begin. Further, the inclusion in the bibliography of all publications in the issue of which Henry Playford was involved,

2 Raynor, A social history of music from the Middle Ages to Beethoven, 1972, Chapter 1 examines these and related points.

3 For example, Wing and RISM. The bulk of the research for this study was done before ESTC became fully accessible to researchers, and so little use was made of it. Its value for music publications is considerably lessened by the non-inclusion of engraved music.

whether or not of a musical nature, provides important evidence for examining the place of non-musical publications in the output of a publisher/bookseller specialising in musical works.

I chose to examine the publishing career of the English bookseller Henry Playford for three main reasons. Firstly, Playford was the pre-eminent London music publisher for at least one decade, the 1690s,⁴ a period during which there were changes in musical activities which were to have far-reaching consequences for English music. Secondly, he was the publisher of much of Purcell's music, and for this fact alone - indeed, arguably for one publication alone, Orpheus Britannicus - is worthy of study. Thirdly, and most importantly, he was working during a period which saw the widespread introduction and rapid consolidation of a radically different process of printing music, one which was to have important ramifications for English music.

During the three decades in which Henry Playford was active the work of music printers changed almost completely from the use of long established music type faces to the introduction and rapid adoption of new founts more capable of meeting the notational requirements of the music of the day, and finally to the widespread and almost total use of engraved plates for music printing. With these changes came significant alterations to the music publishing and selling trades. At the start of the 1680s almost all music published in England was printed from type, using type faces most of which had been developed over one

4 More specific details are given in Chapter 11.

century earlier. These founts had diamond- or lozenge-shaped note heads, and they did not allow for the expression of musical notation such as tying of notes (as in a run of quavers, for example) or of any time value smaller than the semiquaver.⁵ They were usually ill-fitting and produced a coarse, disjunct appearance. By the 1680s the music composed, in England as elsewhere, was changing, and its new features could not easily be expressed by the old founts:

The inadequacy of [printing from music type] to reproduce elaborate keyboard music with its rapid succession of short notes and dense chords, to render satisfactorily solo and concerted string and wind music extended in tonal range and scalar agility, or⁶ to notate florid song, became increasingly obvious.

Two solutions to these problems were attempted. The more conservative members of the book trade, eager to retain their tried and trusted methods, developed and used new founts of music type which could express the musical notation required. The two main examples of these new founts, with round note heads more akin to manuscript and with the ability to express rapid sequences of small note values by tying, were used in the 1690s by Henry Playford.⁷ This solution was not, however, to prove viable for, although it did allow for adequate and even elegant expression of the changes in musical notation, it did not take account of other changes which were occurring in music's place in society, in performance venues, and in the requirements of those

5 The best detailed account of the history, characteristics and use of these types is in Krummel, English music printing, 1553-1700, 1975. Poole, "New music types : invention in the eighteenth century", Journal of the Printing Historical Society, 1965-1966, pp. 21-27 also provides a succinct summary of music type faces.

6 Krummel, "Printing and publishing of music", NG, p. 248.

7 More detail is given in Chapter 10.

who purchased printed music. Music was now being written for and performed at the public concert and much more frequently at the theatre, rather than at the court and in the home, and new demands were made on those who published it.⁸

The second solution was that of producing music from engraved copper plates.⁹ This process had been used for music as early as about 1536, and in England from 1612,¹⁰ although not until the 1680s was it used for the printing of music in England with any frequency. A full discussion of the technique involved is out of place here,¹¹ but it is necessary to compare it with the process of printing music from type in order to be aware of the advantages and disadvantages of each method, from the point of view of the publisher, bookseller and printer as well as the composer, performer and purchaser.

8 Harley, Music in Purcell's London, 1968 is a good introduction to the place of music in London society during the period.

9 The term 'engraving' is used in this study to describe the techniques of both engraving and punching, on plates made of copper, pewter, or other alloys.

10 Krummel, "Printing and publishing of music", NG, pp. 248-249.

11 The best general surveys of the technique of engraving are Krummel, "Printing and publishing of music, I, 3: Engraving", NG, dealing specifically with music; and Verner, "Copperplate printing", Five centuries of map printing, 1975, which contains useful material. Also helpful are Gamble, Music engraving and printing, 1923; Ross, The art of music engraving and processing, 1978; and Wolfe, Early American music engraving and printing, 1980. North, Roger North on music, 1959, p. 29 is an amusing account from about 1695 which describes the ease of engraving music onto copper plates by an amateur. Krummel, English music printing, 1553-1700, 1975, VI surveys English engraved music published up to about 1700. Some indication of the economics of preparing and printing plates can be gained from the prices given in Thomson, The Russells in Bloomsbury, 1669-1771, 1940, pp. 129-130; McKenzie, The Cambridge University Press, 1696-1712, 1966, v. 1 p. 93; and Tilmouth, "A note on the cost of music printing in London in 1702", Brio, 1971. Poole, "Music engraving practice in eighteenth-century London", Music and bibliography, 1980 is also helpful, although it deals with a later period.

One major advantage of the process of engraving is that it allows almost complete flexibility of notation: what can be put down on paper can be inscribed onto a copper plate. It is therefore obvious that this flexibility offers an enormous advance on the limitations imposed by type, which depend on a fount containing appropriate sorts to represent the notation required. The process of designing new founts or sorts to be added to an existing fount, of cutting the punches, striking the matrices, and of casting the type in quantity is expensive and time-consuming.¹² With copper plates the requirements of new notation cease to be a problem. For the same reasons, a more attractive appearance can be readily given to the music by the addition of embellishments which would attract buyers.

Another major advantage, more important for the book trade than for the composer or buyer, was that engraving considerably reduced outlay on paper, one of the major costs for the publisher at that time. Music printed from type required that the edition size be determined in advance: the type was set, the agreed number of copies was printed from it, and then the type distributed back into its cases, to be used again to set another work. For the printer the cost of type was a major investment, and it was not possible, except in a few instances, for the type to remain standing. The publisher of music printed from type could then be left with a large number of unsold copies, representing a large investment in paper and printing costs,

¹² Illustrated in Krummel, "Printing and publishing of music", NG, p. 237.

which after initial healthy sales might sell slowly or not at all. On the other hand, if the number of copies which could be sold was underestimated, the publisher would need to pay again the cost of type-setting so that a new edition could be produced. By comparison, printing from engraved plates offered considerable financial advantages. For an initial outlay on the cost of the plate and on engraving and a further small outlay on storing the completed plate, the publisher had a surface ready to be printed from whenever demand necessitated it. If, for example, only a small number of copies were initially likely to be sold then only that number need be printed, for further copies could readily be produced as needed, as long as the plate had not been melted down for re-use. Less capital was tied up in stock, and the entrepreneurial risks were reduced. Related to this advantage were the requirements of the buying public, who now wanted the newest music, the latest songs they had heard at the public concerts or at the theatre, the newest instrumental pieces for domestic performance. The publisher of engraved music could more rapidly and economically supply this market, without fear of being left with large quantities of unsold stock as a result of the whims and vagaries of fashion.

There were further consequences of the use of engraved plates.¹³ The conventional imprint information - of place, publisher and seller, and date - became less important, and was less likely to be present on engraved music, serving to confuse the buyer (who

13 Krummel, English music printing, 1553-1700, 1975, pp. 143-146 notes these more fully.

could now be sold old publications in the guise of new) and, incidentally, the modern scholar. The engraved musical publication was not then of particular interest to the Company of Stationers and it consequently enjoyed freedom from restrictions of ownership which that body imposed on other copy; this is one reason for the widespread pirating of engraved music in the early eighteenth century.¹⁴ The removal of engraved musical publications from the control of the Company also meant that the publishers and purveyors of it were no longer required to be members of that body, and music selling moved out of the hands of the booksellers to the dealers in musical instruments.¹⁵

There is ample evidence that the buying public were delighted with the advantages which engraved music bestowed. One contemporary comment is by Roger North:

And now thro' the art of graving etching and printing, musick is come to great perfection, being thereby strangely propagated, much more than when all passed in MSS, which were not onely hard to get, but often slovenly wrote ... It hath bin a vast advantage to all lovers, that musick was to be bought at reasonable prises, and now wonderfull fair ... it must be granted that the printing of so much musick ... of all sorts, hath propagated the suppellectile [household commodity], so that no lover can want subject for his practise and diversion.¹⁶

Typesetting was still preferable for some kinds of music. It was economical when the musical notation was simple, when fixed press runs were made, particularly when they were large, and when text was also included, as in the case of treatises on music.

14 See Smith, A bibliography of the musical works published by John Walsh ... 1695-1720, 1948, pp. xvi-xviii. Another reason was the lapsing of the Licensing Act in 1695.

15 See Chapter 11. Reasons for the Company's lack of interest perhaps relate to that body's conservatism.

16 North, Roger North on music, 1959, p. 311, written ca. 1726.

It was against this background that Henry Playford published. Many of his trade practices were derived from those of his father and Master, John Playford, and he was representative of the conservative approach to music publishing held by most of the music publishers who had trained in the traditional way and who were members of the Stationers' Company. The first decade of his career indicates that these traditional methods served him well, if one is to judge from the quantity and quality of the publications he issued. In the next decade he was subjected to severe competition from the publishers of engraved music, and he vigorously sought to counter them by such methods as assisting in the development of a more modern music type, and by introducing innovative publications designed to regain a larger share of the market. Like his father, though he did make use of engraving for some works for which the older methods could not produce the best result,¹⁷ he was essentially a traditionalist who, for reasons now unknown, could not bring himself to fully adopt the new technology. The decline of Henry Playford's business can be charted as the demonstration of his inability to oppose the new techniques, and of a rapid decline closely linked to that of musical publications printed from type.

17 Krummel, English music printing, 1553-1700, 1975, p. 156 points out that there was an essential difference between the engraved music of the seventeenth and eighteenth centuries: the former (with which Henry Playford should be identified) was used as the best of several printing methods for certain kinds of music, and was elegant; while the latter was the main method, chosen for its cheapness. There is certainly a difference in appearance.

Chapter Two briefly examines the output of John Playford, who was an important influence on his son and who instituted many of the practices followed by Henry and many of the categories of music which Henry published. In subsequent chapters the publications that Henry Playford had some part in issuing are examined, in three groups: music publications that were a continuation of titles and categories first established by John Playford; music publications in new categories established and developed by Henry Playford; and non-musical publications. Other aspects of Henry Playford's career are noted: his activities as a book and music seller; activities not associated with publishing or book and music selling; and his relationships with other members of the book trade. Documents relating to a lawsuit brought by Playford against the music printer William Pearson are described and assessed. Note is made of Playford's successors and main competitors, and his importance as a music publisher is reassessed. Finally, a descriptive bibliography of publications in the issue of which Henry Playford was involved is presented, together with associated explanatory material, indexes and illustrations.

CHAPTER 2

JOHN PLAYFORD

Henry Playford's publishing activities owed much to the achievements of his father, John Playford.¹ While many of the son's publishing activities were the result of his own ideas, influenced by changes arising from the altered circumstances of the period during which he worked, other activities must properly be considered as continuing his father's precepts and publishing principles. A brief outline of John Playford's life and activities is given here, together with some indication of his publishing achievements.

John Playford was born at Norwich in 1623, the son of a mercer, and probably received his musical education at the choir school attached to the cathedral there. He was apprenticed on 23 March 1640 to the Stationer John Benson in London, and was freed on 5 April 1647.² He secured the tenancy of a shop in the porch of

1 No full study of the life and career of John Playford has yet been published. The most recent accounts are those by Dean-Smith in NG, 1980, and Munstedt, John Playford, music publisher: a bibliographical catalogue, 1983. Dean-Smith's earlier accounts of John Playford's life are also valuable as they discuss particular points in more detail: these include her article "Playford" in MGG, 1962; her introduction to Playford's English dancing master, 1651, 1957; and articles in 1952-1953 and 1966. Temperley, "John Playford and the Stationers' Company", Music & letters, 1973, deals fully with John Playford's relationships with the Stationers' Company. Day and Murrie, "English song-books, 1651-1702, and their publishers", Library, 1936, is an excellent summary, although slightly dated. Two older sources which are still valuable are Middleton's entry in DNB, 1896, and Kidson, "John Playford and 17th-century music publishing", Musical quarterly, 1918. Information used in this survey of John Playford comes from these sources.

2 McKenzie, Stationers' Company apprentices, 1641-1700, 1974, no. 320. In this study dates are given in new style throughout, clarified where necessary by the addition of the new style date in square brackets, for example, "12 Jan 1654 [i.e. 1655]".

the Temple Church in 1648, and resided at Three Leg Alley, Fetter Lane.

John Playford was Royalist by inclination and probably through family loyalties,³ and began his publishing output by issuing Royalist pamphlets,⁴ this culminating in a warrant for his arrest and that of two accomplices in November 1649.⁵ He is next noted on 7 November 1650 by an entry in the Stationers' Company register for "A booke entituled The English Dansing Master", possibly the first of his numerous music publications.⁶ He was appointed to the position of clerk to the Temple Church in 1653,

3 Temperley, "John Playford and the Stationers' Company", Music & letters, 1973, p. 204.

4 There does not yet exist a comprehensive list or bibliography covering all of the publications of John Playford, and consequently a number of sources of varying degrees of bibliographical sophistication must be used for information. Wing is helpful for both musical and the numerous non-musical publications; the latter do not appear to have been examined as a group, although Day and Murrie, "English song-books, 1651-1702, and their publishers", Library, 1936, goes some way towards this. The musical works are listed in Munstedt, John Playford, music publisher : a bibliographical catalogue, 1983, and are also covered in the 1936 Day and Murrie article noted above. Some are briefly listed in the articles on John Playford in NG and MGG. Specific titles or categories of publications are dealt with in numerous publications, the most important of these being Day and Murrie's bibliography for the song-books. Also useful are Temperley, "John Playford and the metrical psalms", Journal of the American Musicological Society, 1972; Ruff, "A survey of John Playford's 'Introduction to the skill of musick'", Consort, 1965, Meyer, John Playford's 'An introduction to the skill of music', 1961, and Zimmerman's introduction to a facsimile of the 12th edition, 1972; Dean-Smith's introduction to Playford's English dancing master, 1651, 1957, and its predecessor by Dean-Smith and Nicol, "The dancing master : 1651-1728", Journal of the English Folk Dance and Song Society, 1943-1945; and Curti, John Playford's Apollo's banquet 1670, 1977.

5 Great Britain State papers domestic, I.63 p. 281, 19 Nov 1649.

6 S.R. I.354, 7 Nov 1650. Munstedt, John Playford, music publisher : a bibliographical catalogue, 1983, p. 139 gives his first published work as a re-issue of Childe's The first set of psalmes, 1650 (RISM C2057).

a position he held until the end of his life, and by that date had married Hannah Allen and moved from Three Leg Alley to Upper Street, Islington, where Hannah established and ran a girls boarding school until her death in 1679. They had at least three children, of whom only the youngest, Henry, appears to have survived.⁷

The lease of the Islington property was advertised in 1681. John Playford (and presumably also Henry) had moved before this date to Arundel Street.⁸ John Playford apparently suffered from ill health from about this date, and Henry took over his affairs increasingly, as is indicated in more detail below. The preface to Choice ayres and songs, 5th book, 1684 (Wing P2461, EEB 286) is in fact a formal resignation from his business, handing part of it over to Henry Playford and Robert Carr:

But now I find my Age, and the Infirmities of Nature, will not allow me the strength to undergo my former Labours again, I shall leave it to two young Men, my own Son, and Mr. Carr's Son ... whom you may well rely upon, that what they publish of this nature, shall be carefully corrected and well done, my self engaging to be assisting to them in the overseeing the Press for the future.

7 Samuell, buried as an infant on 5 January 1655 (Inderwick, A calendar of the Inner Temple records, v. II, 1896, p. 364); John (baptised on 5 October 1665?), and Henry, born in 1657. John Playford's will (Appendix 2) indicates that Henry was the only surviving child. Day and Murrie, "English song-books, 1651-1702, and their publishers", Library, 1936, p. 359 note four children.

8 Poor rates on this property are first noted in the rating year 1687-1688, running from about May to May (Rate books for St Clements Dane Parish, Dutchy Liberty, Middle Ward, Arundel Street). An advertisement noting the move from Islington to Arundel Street is present in Choice ayres and songs, 3rd book, 1681 (Wing P2459, EEB 286).

9 Quoted in Appendix 1 no. 4. The reference to "of this nature" is probably, as Munstedt demonstrates (John Playford, music publisher: a bibliographical catalogue, 1983, pp. 65-67) to the song-book publications. He appears to have retained more control over the rest of his output. John Carr's son was Robert, not Richard: see The theater of music, 1983, p. ix.

The precise date of John Playford's death is unknown, but must have been between 24 December 1686, when Henry signed a receipt on behalf of his father for profits from the Stationers' Company English Stock, and 7 February 1687, when the Stationers' Company re-allocated John's Livery share of the Stock.¹⁰ No record of his place of burial has been discovered, but it was probably "att the stepp of the west doore entring into the round of the Temple Church", as his will requested.¹¹ This will is dated 5 November 1686, but was not probated until 15 August 1694. Salient points to note from it are John Playford's modesty in requesting a small and quiet funeral without celebration, the small estate which "will come short of the expectacions of many of my freinds and acquaintances", the designation of his only son Henry as sole executor and heir, and the leaving of legacies to, among others, John Blow and Henry Purcell.

John Playford's relations with the Stationers' Company have already been examined in some detail by Temperley.¹² He was called to the Livery in 1661, rather later than might be expected, and perhaps as a result of his known Royalist proclivities. This political viewpoint may explain why he was not elected as a member of the Court of Assistants until 1681, and then only by direct royal intervention, as entries in the State

10 Temperley, "John Playford and the Stationers' Company", Music & letters, 1973, p. 208.

11 See Appendix 2. Henry Playford in his will (see Appendix 2) requests burial "in or near the grave of my dear father deceased in the temple Church", so John's wish was probably effected.

12 Temperley, "John Playford and the Stationers' Company", Music & letters, 1973.

papers domestic and the Stationers' Company Court book show.¹³

Again probably for similar reasons he was not considered eligible for a share in the English Stock until 1669, when he rejected what he considered an unworthy offer, but accepted the next offer of a half-share made in 1675, and of a full Yeoman's share in 1677 and a Livery share in 1681. He lent money to the Company in 1677, and again in 1683. John Playford attended his last meeting of the Stationers' Company on 8 November 1686.

John Playford's musical education and abilities were considerable. Day and Murrie list 34 songs of his in their "Index of Composers", and his skill as an editor of some of the songs of Henry Lawes has been attested to (although not without reservations).¹⁴ This certainly enabled him to take full advantage of the business of music publishing. One of his main achievements was in the revision of the musical settings for the psalm-book, where his influence did not stop after his death or after the death of Henry Playford, but continued well into the eighteenth century: Temperley suggests that his attempts should be considered an expression of a deeply felt conviction that English church music was in need of reform, and considers his influence on parish church music in both England and America as "incalculable".¹⁵ Contemporary recognition of his success in this is expressed by Thomas Jordan in the preface to The musical companion, 1673 (Wing P2490, EEB 157):

13 Great Britain State papers domestic, Entry Book, 51, f. 402, 16 Jun 1681; Court book E, f. 113.

14 Willetts, The Henry Lawes manuscript, 1969, pp.16-21.

15 Temperley, "John Playford and the Stationers' Company", Music & letters, 1973, p. 211.

By Publishing the Paths of Introductions
Variety of Lessons and Instructions:
The Parish Clerks, who never knew before
Any right Key, but that of the Church Dore,
Are now, by Thee, Instructed so, that they
Have Rules to Tune each Psalm in th' proper Key.

John Playford appears to have been held in some respect by many of the prominent musicians of the period, both as a publisher and as a friend: Henry Lawes was one of Henry Playford's godfathers,¹⁶ and Purcell and Blow were beneficiaries of his will, to name but two examples.

Assessments of John Playford's achievements and importance are many. Thomas Jordan, with characteristically laboured wit, wrote in 1673:¹⁷

I gratefully remember, in those daies ... [the Commonwealth]
Will. Lawes was slain, by such whose Wills were Laws,
And panting Musick almost out of Breath,
Thou didst retrieve its fainting powers from death;
Made the Mysterious Muse grow blith and Jocal
Both in her Instrumental Part and Vocal.

Analogies between the domination of the Playfords, John and Henry, for the latter half of the seventeenth century and the Walshes for the first half of the eighteenth century were first drawn by Burney¹⁸ and later by Humphries and Smith.¹⁹ Spink notes that John Playford "was inspired by something more than pecuniary gain", himself representing "the public for which he catered", and took care to both satisfy their needs and also to

16 Day and Murrie, "English song-books, 1651-1702, and their publishers", Library, 1936, p. 375 (quoting the baptismal register of the Temple church).

17 The musical companion, 1673 (Wing P2490, EEB 157).

18 Burney, A general history of music, 1789, v.2 p. 330.

19 Humphries and Smith, Music publishing in the British Isles, 1954, p. 9.

increase musical literacy.²⁰ Perhaps the most significant comment is that for the period covered by his activities a list of all music published in England would be almost a list of Playford's publications.²¹ Temperley has deduced from the records of the Stationers' Company some aspects of John Playford's character and achievements which help us to understand better the work of his son Henry:

He was not a ruthless money-maker, willing to debase a musical tradition in order to extend his market. To be sure, he worked to make a good living from his trade. But there were things he valued more than money, more than success ... [One] was his desire to preserve the best in English music. In 1652 he had published some of Henry Lawes's songs entirely at his own expense and with little hope of gain. The same may well have been true of many others of his less popular publications ... Many English musicians had reason to be thankful for his generosity.²²

John Playford's achievement was greatest in the development of publishing, promotion, and in providing financial stability for composers. Music publishing before Playford had relied heavily on the mechanisms of sponsorship and, before that, the music patents; John Playford had to establish a new audience for his works. Krummel provides a useful framework for considering his achievements.²³ John Playford, he considers, was a good publisher because he established and followed five principles. The first was that music publishing was "democratic and patriotic", that is it must allow its audience to determine what

20 Spink, English song, Dowland to Purcell, 1974, pp. 131-132.

21 "Playford", Grove, 5th ed. Krummel, English music printing, 1553-1700, 1975, p. 125 estimates it as approximately two-thirds of the English total between 1650 and 1686.

22 Temperley, "John Playford and the Stationers' Company", Music & letters, 1973, pp. 211-212.

23 Krummel, English music printing, 1553-1700, 1975, pp. 115-123.

they require, always providing that it was English music. Next, particular audiences were selected and texts issued to meet their needs. Six categories are identified: anthologies of continuo songs, the Dancing master, the catch books, instrumental music, An introduction to the skill of musick, and the psalm books. (An interesting omission is of religious music other than the psalms). Thirdly, the public must be flattered and tempted by the publications, for example, through attractive engravings on title-pages and flattering dedications. Fourthly, newness must be emphasised, by publishing revised editions rather than re-issues. Finally, one printer only should be used for the bulk of the output, in John Playford's case William Godbid and his successors. By these means Playford established a market, was rewarded himself, and was able to create a more stable milieu in which composers could work, assured of some income from their activities. Henry Playford adopted the principles established by his father, but was not able to apply them as consistently as John nor to benefit from them to the same extent because of the changing circumstances of English music and music publishing.

Several other features of John Playford's activities, some innovative, are noted here in order that Henry's activities can be more fully understood. With a few exceptions, he did not make use of engraving as a method of printing music.²⁴ He advertised

24 For example, Musicke's hand-maide, 1663 (Wing P2492, EEB 221), Purcell's Sonnata's of III parts, 1683 (Wing P4219, EEB 223), and The division-violin, 1683 (1687-2). References in the form "1687-2" are to entries in the "Bibliography of works published by Henry Playford".

art prints for sale at various times.²⁵ Advertisements also appeared frequently for music paper sold at his shop. John Playford obviously recognised early the importance of advertisement for creating and stimulating the market for his publications, and one of the most interesting characteristics of his publications is the filling of otherwise unused spaces with lists of his own publications and other works for sale at his shop. In 1653 he issued A catalogue of all the musick-bookes that have been printed in England,²⁶ probably an attempt to list all music published in England to that date.

25 See Chapter 8.

26 This catalogue (GB Lbl Harl.5936/421 Bagford) is noted in Smith, "Playford : some hitherto unnoticed catalogues of early music", Musical times, 1926. (RISM sigla are used here to specify particular holdings: they are explained in the "Bibliography of works published by Henry Playford"). Its contents are identified in detail in Coral, "A John Playford advertisement", Royal Musical Association research chronicle, 1965. Facsimiles appear as the frontispiece of Humphries & Smith, Music publishing in the British Isles, 1954, and in the Coral article.

CHAPTER 3

HENRY PLAYFORD: LIFE AND OVERVIEW

Henry Playford was born on the fifth of May 1657 to John and Hannah Playford, who were living at Islington at that time.¹ He seems to have been their third son and youngest child. His godfathers at his baptism were the musician Henry Lawes, with whom John Playford had considerable dealings as publisher, and Henry Playford of St Giles.² There are no records of his early life before those of his trade affiliations which begin in 1674.

Henry Playford was bound apprentice to his father, John, Citizen and Stationer of London, on 9 February 1674, according to the records of the Stationers' Company.³ He is next noted sharing the imprint of a publication with his father in 1680,⁴ while still an apprentice, for this publication (1680-1) can be dated very close to 29 October 1680. The Stationers' Company records indicate that he was not freed from his apprenticeship until 1 March 1681.⁵

1 This date comes from Day and Murrie, "English song-books, 1651-1702, and their publishers", Library, 1936, p. 375, who indicate "according to the Baptismal Register of the Temple Church". The original has not been examined.

2 Again according to Day and Murrie; see note 1, above, and Inderwick, A calendar of the Inner Temple records, v. II, 1896, v. II, p. cxxvi. The little that is known about this older Henry Playford, who was presumably related to John Playford, comes from the 1936 Day and Murrie article, pp. 359-362. Works were entered to him in 1648 and 1649 (S.R. I.309, 315).

3 Transcribed in McKenzie, Stationers' Company apprentices, 1641-1700, 1974, no. 3572.

4 This chapter outlines only the general trends of Playford's life and trade activities; specific publications are not normally referred to. They are described individually in the "Bibliography of works published by Henry Playford", and are examined according to their similarities in Chapters 4, 5 and 6.

5 See note 3, above.

The first years of Henry Playford's bookselling and publishing career after his becoming a Freeman of the Stationers' Company seem to have been largely directed by his father. His name appears with John's on the imprints of three publications relating to the annual Lord Mayor's show. There is some evidence, albeit inconclusive, to suggest that John may have assigned to his son several of his own publications in 1682 and 1684, which Henry may have had reprinted and himself sold. These arrangements were probably informal, for no assignments have been located in the records of the Stationers' Company. By 1684 John Playford had in effect formally handed over part of his business affairs to his son Henry and to Robert Carr, although still promising to retain oversight, as his preface to the fifth book of Choice ayres and songs shows.⁶ Later that year Henry Playford introduced himself to the musical public in his prefatory statements in the first book of The theater of musick (1685-13).⁷ The following year, 1685, saw the publication of what appears to be Henry Playford's first independent works, the series of pindaric odes and elegies prompted by the death of King Charles II, and two related anti-Quaker publications.

By late 1685 John Playford obviously felt that his death was close. On 2 November 1685 he requested that the Court of the Stationers' Company permit him to assign his Livery share in the English Stock to Henry; his request was denied, and was again

6 See Chapter 2 (especially note 9) and Appendix 1 no. 4. Robert Carr's name appeared on only three works: see Chapter 4.

7 Quoted in Appendix 1 no. 5.

refused when the request was renewed in March 1686.⁸ John Playford's name is present on only two publications of 1686 and it can reasonably be assumed that by this time Henry had almost complete control of the business. In July 1686 John Playford informed the Stationers' Company that "by reason of his Weakenesse & infirmity of body he was utterly unable" to serve as Upper Warden,⁹ and about six months later he was dead.¹⁰ In his will John noted that his estate "will come short of the expectacions of many" and he left all, with the exception of small bequests, to his "only Sonne Henry".¹¹

The years 1686 and 1687 were not ones of great publishing activity for Henry Playford, not surprisingly in view of his father's illness and death. He issued mainly new editions of titles already established by John, although a few new publications, small in scope, also appeared. He became a Liveryman of the Stationers' Company in March 1686,¹² and at the end of that year bound his first apprentice.¹³

By the end of 1687 Henry Playford's independent publishing career was in full swing. New publications, the most significant of which were a new series of songs, The banquet of musick, and

8 Court book, 2 Nov 1685, and 26 Mar 1686.

9 Court book, 3 July 1686.

10 His death occurred between 24 December 1686 and 7 February 1687: see Chapter 2.

11 See Appendix 2.

12 McKenzie, Stationers' Company apprentices, 1701-1800, 1978, p. 417. Temperley, "John Playford and the metrical psalms", Journal of the American Musicological Society, 1972, p. 373 is incorrect when he notes that Henry was made an Assistant by 1687. This error may have arisen from a misreading of the name Henry Twyford (Court book 3 Oct 1687).

13 Playford's apprentices are noted in Chapter 9.

Harmonia sacra, representing the first of his influential collections of religious music, were issued. At the same time re-issues and new editions of titles established by John Playford were produced, as in fact they continued to be until the final year of his life. Henry Playford now felt free to marry: his marriage to "Anne Baker, spinster, about 19, daughter of Thomas Baker, of the city of Oxford, gent." took place on 19 December 1688 at St Michael, Queenhithe, London.¹⁴ A second apprentice was bound.

The activities of the following years, up to 1695, showed increasing activity in the sale of art works from the end of 1690, although never to the total exclusion of publishing and bookselling. His publications during this period consist primarily of new editions or re-issues of titles earlier established, with only a handful of small new musical works. These include, significantly in the light of later events, an involvement in the issue of some of Henry Purcell's songs in 1692, strengthening a close relationship between Playford and Purcell which had begun with John Playford and which was to become of increasing importance to Henry Playford. Considerable energy was expended on the sales and auctions of art prints, originals and related items, and to a lesser degree on the sale of old book stock, both of music and of general material. At least one sale and one auction of art works took place in the latter part of 1690, at least thirteen sales or auctions in the

¹⁴ Foster, London marriage licences, 1521-1869, 1887, col. 1068. The original, if still extant, has not been examined.

following year, at least ten in 1692, and at least one in 1693.¹⁵ Such sales and auctions remained a part of Playford's business activities from this date until at least 1703, although the heavy involvement during 1691 and 1692 was never repeated. The sale of music stock listed in A curious collection of musick-books (1690-5) appears to have been an attempt to dispose of old stock, largely John Playford publications.¹⁶ A similar sale followed a year later, and again it is likely that these sales were held to sell off slow-moving and space-wasting stock. Henry Playford paid a fine for the position of First Renterwarden for the Stationers' Company, rather than accept the unpopular duties associated with that post, on 27 March 1693.¹⁷

With the start of the next half-decade in 1695 came a stream of new publications, which soon increased into a torrent. Significantly, no evidence has been found of any major dealing in art works during these years, with the exception of one auction in 1699; it seems that Playford again turned his full attention to publishing and selling. In 1695 new music publications, including a new series of song collections, were issued. The usual re-issues and new editions were published. A new apprentice was taken on in February 1695, and Playford was granted a half-Yeomanry share in the English Stock of the

15 Fuller details are provided in Chapter 8.

16 See Chapter 7.

17 Court book. He appears never to have held office in the Company, for his name is not included in a "List of Masters, Upper and Under Wardens, and Renter Wardens" in McKenzie, Stationers' Company apprentices, 1701-1800, 1978, pp. 397-407.

Stationers' Company in December 1696, after missing out on three occasions in the previous year.¹⁸

During this period several publishing practices new to the Playford business were introduced, and important precedents were set. In 1696 the use of engraving as a printing medium for single song sheets was used for the first time - John Playford had made only sparing use of this technique, and not for songs. More engraved publications were to follow in the next three years, including Purcell's A choice collection of lessons (1696-1) published for his wife and executor Frances after her husband's death in 1695: Henry Playford was to issue all of the important Purcell music published in the next few years, including Orpheus Britannicus (1698-22), possibly the most significant work published by Henry Playford. New series were introduced, and in 1696 he began publishing play texts. Throughout this period new editions and re-issues of earlier titles were published, in addition to the new titles. Further attempts to sell off old book stock were made, by catalogue sales and auction, and by the running of a lottery with music books as prizes in 1698 and 1699.¹⁹

There were, however, four more important innovations in the last two years of the century, all apparently designed to maintain Henry Playford's place at the top of the English music publishing trade by countering the popularity of the large numbers of

18 Court book 8 Apr, 6 May and 7 Oct 1695; 7 Dec 1696.

19 These activities are further discussed in Chapter 7.

engraved song sheets issued by such competitors as Thomas Cross and John Walsh. The issue of the wholly engraved The a'lamode musician (1698-1) and the separate issue of its seven constituent engraved songs can be seen as a direct response to this threat, for Playford did not, either before or after this date, publish any similar series of engraved songs. In the following year two more attempts to regain his place in the market - resorting again to the more familiar methods of printing from type - were made, with initial success. The music periodical Mercurius musicus (1699-9) appears to have been an attempt to counteract the threat of the engraved song sheets by the currency of its contents: it was intended to appear monthly containing the newest songs. The first book of Wit and mirth: or, pills to purge melancholy (1699-21) sought to provide a collection of the most popular songs, old and new, at a cheaper price than his competitors' engraved songs sold for. The last of these innovations was the purchase of a share in William Pearson's new music type, and the use of Pearson as a printer for most of his publications.²⁰

Until 1695 Henry Playford had worked from the premises originally used by his father, variously described in imprints and advertisements as "near the Temple-Church", "in the Temple", and in similar manner. His house was also listed as a place to obtain certain publications or for other business-related reasons, as John Playford had done before him: the most common form was "his House over-against the Blue- [or Blew-] Ball in

²⁰ See Chapters 9 and 10.

Arundel Street". An advertisement in early May 1695 uses these expected forms,²¹ but in mid July another advertisement noted of one work (1695-3) that it was

Printed for H. Playford at his House over-against the Blue Ball in Arundel street in the Strand, where for some time he shall sell²² his Books, his Shop in the Temple being down at present.

After this date the address was given predominantly as "in the Temple Change Fleet-street", with the occasional use of variants such as "in the Temple-Change over-against St. Dunstan's Church in Fleetstreet" (for example, 1696-3) and "in the Passage to Temple Change Coffee-House" (1699-4).²³ No evidence giving reasons for this move has been located. Playford's house remained in use as a place of business until his death.

The start of the new century promised well for Henry Playford's publishing activities, but in effect it marked the beginning of the slow decline of his business. As in preceding years, the publication of new editions and re-issues of earlier titles was carried out as a constant background, until the publications in the last years were almost entirely of this kind.

The considerable activity of the previous five years was continued during the first three of the eighteenth century. New musical publications were issued, most notably the collections of dances and regional tunes, John Blow's Amphion Anglicus (1700-1),

21 London gazette 3076, 2-6 May 1695.

22 London gazette 3098, 18-22 Jul 1695.

23 The address "at his house in Martlet Court, Bow street, Covent Garden" given in T.C. II.654 is an error. Arber has confused Henry Playford with Thomas Farmer.

and The divine companion (1701-7) which catered for the requirements of the newly popular country church choirs for simple devotional music.²⁴ Two of the publications introduced to counter the popularity of engraved music, Mercurius musicus and Wit and mirth: or, pills, were continued, and an old title was "newly reviv'd", containing "Six times more than the New Engraven Books ... tho' it bears no higher a Price than their single ones".²⁵ Yet another attack on his rivals is an advertisement in the Post boy in January 1701, where Jeremiah Clark directs the public to note that "several Instrument-maker's" (probably John Walsh and John Hare) have published "false Copies" and the correct versions are published only by Henry Playford.²⁶ There was an increase in publications of works not related, or less directly related, to music. Of these Luctus Britannicus (1700-9), the monument to Dryden after his death, appears from the evidence of the many advertisements calling for copy and reporting progress to have been largely, if not solely, instigated by Henry Playford.²⁷ This publication is also noteworthy because it is one of several from this year which specifically indicate on the imprint that Playford had begun to use the services offered by the trade publishers, and especially John Nutt, although it is likely that Playford's dealings were not always as straightforward as his imprints indicate and that

24 The historical background is noted in Temperley, The music of the English parish church, 1979, pp. 162-167.

25 1701-1. See Appendix 1 no. 73 and Chapter 5 for further details.

26 Post boy 905, 23-25 Jan 1701; quoted in Appendix 1 no. 68.

27 The most significant of these advertisements are noted in the entry for 1700-9 and in Appendix 1 nos 51, 52, 54-56, 61. See also Chapter 6.

he had used their services before this date.²⁸ Other activities included an attempt to establish the Musical Societies, tavern-based groups who would meet to listen to and perform music using as the basis of their repertoire one of Playford's publications,²⁹ involvement as publisher and ticket agent in Cavendish Weedon's 'Entertainments of Divine Musick',³⁰ and a continuation of sales of music books and art works. Another apprentice, John Baker - Anne Playford's brother whose father had died - was bound to Playford in March 1702.³¹

Playford was increasingly finding his business unprofitable. He had noted "the extraordinary charge of Paper, &c. at this time" in 1698,³² and a commentator on his publication of Luctus Britannici (1700-9) noted

John Playford laments that he their Lines bespoke,
And swears the Bookseller is almost broke.³³

In a preface in 1703 Playford noted that, despite his willingness and intention to continue publishing music, he found it

very Chargeable by Reason of the Dearness of Good Paper, and the Scandalous Abuse of Musick by selling single Songs at a Penny a Piece, which hinders good Collections.³⁴

This preface also invited subscriptions to a scheme where for one guinea subscribed annually, books to the value of thirty

28 See Chapter 9.

29 See Chapter 8.

30 See Chapter 8.

31 McKenzie, Stationers' Company apprentices, 1701-1800, 1978, no. 6412.

32 1698-22, a1. See Hodgson and Blagden, The notebook of Thomas Bennet and Henry Rhodes (1686-1719), 1956, pp. 51-52, where the background to taxes on paper is given: such taxes probably lay behind Playford's complaint.

33 "A description of Mr. Dryden's funeral", 1703, p. 235; Appendix 1 no. 84.

34 1703-10; Appendix 1 no. 86.

shillings will be received. There are, too, other indications that his finances were not in a sound state. The two rather desperate letters written to his cousin in 1703 sought to borrow money urgently, failing the success of which Playford states that "I ... shall Lose my Reppetasion for ever".³⁵ Playford only twice signed receipts directly for his half-Yeomanry share of the English Stock dividends: from 1696 until 1701 they were signed by B. Tooke, and from 1702 to 1706 they read "Received in payment of Debt Joseph Collyer" or in a similar manner. Playford signed in 1707 and 1708, and his widow from 1709 on.³⁶

From about 1700 Playford began to dispose of some of his publications, for instance by bringing into partnership Samuel Sprint in The whole book of psalms (from 1697-14). From 1706 John Cullen, a former apprentice, and the printer William Pearson appear to have taken over much of his stock, as shown by Cullen's lists of music books for sale and by Pearson's publishing some of Playford's titles and selling them through John Young. Publication of other titles, primarily those issued from engraved plates, was continued by John Walsh and John Hare. The Sprint family, Pearson, and Walsh and Hare continued to issue those works which still remained saleable until about the 1730s.³⁷

Playford's output in the final years of his life can be characterised as being largely re-issues and new editions of previously published titles, with only a few attempts to publish

35 Quoted in Appendix 2.

36 English Stock dividend books.

37 See Chapter 11.

new works and with non-musical publications forming an increasing percentage of a decreasing total. The total numbers of publications located for this period is significant: for 1703, 12 (9 of music, 3 not); for 1704, 7 (2,5); for 1705, 7 (5,2); for 1706, 8 (3,5); for 1707, 2 (2,0); and for 1708, 2 (0,2). New editions of the staple John Playford titles continued to be published, and re-issues of some of his earlier publications were produced. Another attempt was made at publishing a periodical, The diverting post (1704-6, 1705-3, 1706-2,3,4) but this time not of music, although notices of musical events form a significant part of it. Playford's part in it seems initially to have been one of both financial and editorial partnership. Although his name does not appear on the imprint until number 29 (5-12 May 1705) it is clear from the text of earlier numbers that his part was considerable.³⁸

Playford

During these final years Playford maintained his shop in the Temple Change and carried out his bookselling and related activities from it. He is noted again as selling "a Choice Collection of Vocal and Instrumental Musick"³⁹ during 1704, and in 1705 as a ticket agent.⁴⁰ In 1705 a detailed account of a proposal "for the Relief of our Poor, and Encouragment of Trade" appeared in Miscellanea sacra (1705-7).⁴¹ This proposal appears to modern eyes to be totally unworkable (it involved, for

38 See "The diverting post", Chapter 6.

39 The catalogue is descibed at 1704-2; see also Chapter 7 and Appendix 1 no. 88.

40 Appendix 1 no. 89.

41 See Chapter 8. The text is given in Appendix 1 no. 90.

instance, raising one million pounds), and no record of it having found favour has been located.

By the end of 1706 Henry Playford's health may well have been failing and his financial position precarious. That he was still held in some esteem by the musical fraternity is shown in the mounting of a benefit concert for him on 20 December 1706.⁴² In early 1706 he had given up his shop in the Temple Change and was carrying out business from his house,⁴³ but by the middle of 1707 he may have taken new premises for business purposes, for the imprint of 1707-1 noted "Henry Playford, at his Rooms in Queen's-Head-Tavern Passage, over against the Middle-Temple-Gate, Fleet-street". The imprint of the last publication produced during his life (1708-2) gave his address as "his House in Arundel-street, near the Water-side". In December 1707 Playford's business was active enough for another apprentice to be bound.

Playford died at some time between May and 24 December 1709.⁴⁴ Receipts for the English Stock dividends were signed by him on 24 December 1708, but on 24 December 1709 by his wife Anne.⁴⁵ The

42 Appendix 1 no. 94.

43 See the imprint of 1706-4: this work is dated Feb 1706.

44 Others have suggested dates of death ranging from "between 1706 and 1721" (DNB, 1896, p. 419) to 1710 (Gamble, Music engraving and printing, 1923, p. 33).

45 English Stock dividend books. Michael Treadwell has suggested (in a letter to the author, 25 Sep 1984) that Playford did not die until one year later, that is, late in 1710. The 1709 receipt was still in Henry's name but signed by Anne, while that dated 23 Dec 1710 had Henry's name crossed out and Anne's substituted, "which often, though not always, means that the person ... had died very recently" (Treadwell, letter). Other records which may provide clearer evidence, such as the Temple, parish registers, and Anne's will, have not yet been examined.

rate books for St. Clements Dane Parish, in which Playford's house in Arundel Street was situated, has annual entries which run from about May to May. The entry for 1708-1709 notes that Henry Playford paid his allotted sum of 19s. 10d. for that period, but the entry for the following year - May 1709 to May 1710 - has the entry "Henry Playford Empty", and no sum is recorded.⁴⁶ Entries for following years up to 1721 have no further mention of Henry or Anne Playford. Playford's will does not offer further guidance in this matter: it is dated 22 July 1690, and was not probated until 20 December 1721.⁴⁷ In his will Playford requested that he be buried "in or near the grave of my dear father deceased in the temple Church", incidentally proving that John had been buried there. He left all of his estate to the sole executrix, his "dear and Entirely beloved Wife Anne". Various small bequests are made in accordance with the practice of the day: to Thomas Baker, his father-in-law (who had died before March 1702, as the record of binding of his son John as apprentice to Henry Playford on 2 March 1702 shows);⁴⁸ to his cousin John Blyth and his wife; to his "sister Mistress Rachael Baker" (presumably Playford's sister-in-law); to three other cousins; to his godson Henry Blyth; to Henry Purcell (who had died in 1695); and to Edward Porter.⁴⁹

46 Parish of St. Clements Dane, Dutchy Liberty, Middle Ward.

47 The will is transcribed in Appendix 2.

48 McKenzie, Stationers' Company apprentices, 1701-1800, 1978, no. 6412.

49 Porter lived in Arundel Street, probably near Playford, until 1703: see Congreve, Letters & documents, 1964, pp. 5-6.

Records have been located of only one child, a daughter, from the marriage between Henry Playford and Anne Baker.⁵⁰ After Henry's death, Anne Playford continued to collect the English Stock dividends. The last payment which she signed a receipt for was that for the half-year ending 25 June 1743, indicating that she died after this date but before the end of December, when the second half-yearly payment was made. These receipts show that Henry left debts on his death, for from 1711 until 1721 (those for 1709 and 1710 were signed by Anne Playford) they have the inscription "Received by mee Nath. Ford administrator to Edward Clarke deceased Morgagee of Master Henry Playford deceased" or a similar annotation, or are signed simply by Nathaniell Ford.⁵¹ In 1722 Anne signed alone, but from 1723 until 1743 the signatures of other people usually appear on the receipts for her share. She apparently moved from the Arundel Street residence not long after Henry's death, for (as noted) the rate books for St. Clement Dane Parish have in 1709-1710 the entry "Henry Playford Empty", and there is no further mention of this surname.⁵²

No firm evidence has been located which allows any conclusions to be drawn about Henry Playford's musical knowledge and abilities. He does not appear to have composed any music.⁵³ It can be

50 The Stationers' Company English Stock receipt book, 19 Mar 1744, noted that Anne Playford's will "did make her Son in Law the Rev. Master Thomas FitzGerald and Walter Baynes Junior ... Executors".

51 English Stock dividend books.

52 Parish of St. Clements Dane, Dutchy Liberty, Middle Ward.

53 Pulver, A biographical dictionary of old English music, 1927, p. 369.

assumed from his apprenticeship to John Playford and his publication of a considerable quantity of music that he had acquired at least a working knowledge. The use of editors for some of the music he issued can be viewed in two different ways: that he did not, at least during the earlier part of his career, feel confident or knowledgeable enough to do the work himself, or that he was using the services of prominent musicians to ensure increased sales.⁵⁴ However, his editorship of the song collections Wit and mirth: or, pills suggests that he was musically educated enough to carry out such work. The preface to Harmonia sacra (1688-5) has been considered to illustrate the depth of his thoughts on music.⁵⁵ Another indication that Playford may have had considerable skills as a writer on music is found in the advertisements and Term catalogues notices for the publications entitled A guide to parish clerks (1700-7, 1701-11, 1702-2). In these he is represented as the author of "plain Rules and Directions for Learners",⁵⁶ "this being done by H. Playford, to prevent Confusion in Learning, that none may be impos'd upon by Ignorant Pretenders to Teaching".⁵⁷ Unfortunately no early editions of this title have been located to verify this point.

Henry Playford's future as one of the major figures in the history of English music publishing is assured. For one reason alone, his association with Henry Purcell's music - and

54 For example, 1685-13, 1688-5.

55 Zimmerman, Henry Purcell, 1659-1695 : his life and times, 1967, p. 148; Appendix 1 no. 10.

56 Post boy 853, 24-26 Sep 1700.

57 English post, 6-9 Mar 1702.

especially the publication of Orpheus Britannicus - it is secure. His production of over three hundred works in less than three decades rates as a significant achievement.⁵⁸ But much else is noteworthy: the issue of Blow's Amphion Anglicus, the continuation of some of his father's titles such as An introduction to the skill of musick and The dancing-master, the publications of religious music such as Harmonia sacra and The divine companion, innovations such as the music periodical Mercurius musicus, and the issue of Wit and mirth: or, pills; any one of these is by itself significant enough to warrant an honourable mention.

Past writers have assessed Playford's significance in varying degrees. The earliest example noted is that of Arthur Bedford in 1711, who described what he saw as the immorality of contemporary secular music compared with the superiority of religious music. He examined one of John Playford's songbooks, then continued:

And now, if the Faults of the Book had died with the Publisher, there had been no Necessity at this time to rake into the Ashes of the Dead, and search for such Matter as will justly offend the Living; but the Son Henry comes up in his Father's stead, and in Publishing of Profaneness and Debauchery, excels all that went before him. The Volumes sold by him, intitul'd, Wit and Mirth, or, Pills to purge Melancholy, might more properly have been call'd, Profaneness⁵⁹ for Diversion, or Hot Irons to sear the Conscience.

In a later passage Bedford commended the publisher of Harmonia sacra and praised the efforts of Cavendish Weedon in his attempts to establish the 'Entertainments of Divine Musick', without

58 Chapter 11 notes in more detail the proportions Playford published of certain kinds of music.

59 Bedford, The great abuse of musick, 1711, pp. 66-67.

apparently realising the considerable part Henry Playford played in these.⁶⁰

The only thorough consideration of Henry Playford which has been published to date is that of Day and Murrie.⁶¹ They note what are probably the most important features of Playford's business career, the "serious and ever-increasing competition" and his conservative attitude, and correctly emphasise the rapid ascendancy of the publishers of the cheaper engraved music, Thomas Cross and, later, John Walsh. They allow him the position of "unchallenged leader of English music publishers" during the 1680s, and acknowledge the importance of his publications of religious music and of Orpheus Britannicus. Playford, they believe, was not possessed of much business acumen, which accounted for his lack of business success. Day and Murrie's assessment overall is a fair one, despite some inaccuracies and a few false conclusions.⁶² All assessments of Playford after the Day and Murrie article have leaned heavily on it, without always re-examining the facts. The most recently published view is

60 Bedford, The great abuse of musick, 1711, p. 183.

61 Day and Murrie, "English song-books, 1651-1702, and their publishers", Library, 1936, pp. 375-401.

62 Errors include the suggestion that Playford did not use Heptinstall and his new music type before Pearson was employed as Playford's printer (p. 384); that Playford published no single engraved songs (p. 389); that his dealing in art works was an "attempt to recoup his losses" (p. 398); and that he instituted a weekly series of concerts in Oxford (p. 399: this statement was first mentioned by Hawkins, A general history of the science and practice of music, 1776, and I have found no evidence for it).

generally more fair, if not particularly detailed:

Henry Playford did not do so much as his father to revive the practice of music in church and home, nor did he express himself, his ideals and ambitions, as his father had done in dedications and introductions. Much of what he published was ephemeral and much continued what his father had begun, updated and amended to meet changing and more informed taste ... But where his father had dominated the field of music publishing, he faced strong competition in a developing trade that was breaking away from the⁶³ book publishing trade of which it had formerly been a part.

63 Dean-Smith, "Playford", NG.

CHAPTER 4

THE MUSIC PUBLICATIONS: 'FORMS' ORIGINALLY ISSUED BY JOHN PLAYFORD

The publishing output of Henry Playford can be usefully divided into three main categories: the works which continue titles and 'forms' established by John Playford; new titles and 'forms' established and continued by Henry Playford; and publications which contain no music, which are here grouped together for convenience - this study aims primarily to examine the musical output. Krummel has provided a useful framework for examining groups of publications.¹ He has suggested that a large number of editions issued from one publisher can be divided into groups "when they served the same function, or when they were otherwise based on the same models",² and has labelled these groups 'forms'. Each 'form' can be examined from five aspects: its precedents; its model, often a single publication which established the physical format and contents; the pattern of conformity to the model; publications which differ from the model; and its decline and disappearance.

This concept of 'form' has proved useful in grouping Henry Playford's oeuvre. This study does not by any means conform rigidly to Krummel's five aspects; rather, his concepts have proved useful in ordering the elements of a diverse publishing output.

1 Krummel, English music printing, 1553-1700, 1975, pp. 3-5.

2 Krummel, English music printing, 1553-1700, 1975, p. 3.

APOLLO'S BANQUET

The book of violin tunes known as Apollo's banquet has been the subject of a recent study by Martha M. Curti.³ The first edition, extant in two copies which lack title-pages,⁴ was printed for John Playford and was probably dated 1670. A second edition, 1678, was "Printed by W. Godbid, for John Playford". No copies of the third and fourth editions, 1682 and 1684, are extant, and they are known only from entries in the Term catalogues.⁵ Because of the scarcity of the early editions, it is from the fifth edition, the first for which Henry Playford was responsible, that information must be sought.

The only copy located of the fifth edition of Apollo's banquet (1687-1) has a damaged title-page and some imprint information is not present. However, a Term catalogues entry notes that it was "printed for Henry Playford",⁶ and a Stationers' Register entry strengthens the evidence.⁷ The subtitle of this work is explicit:

Containing Instructions, and Variety of New Tunes, Ayres, Jiggs, and several New Scotch Tunes For The Treble-Violin. To Which Is Added, The Tunes of the ne<west Fre>nch Dances, now used at Court and in Dancing-Schools.

Throughout its life this work did not greatly change its scope, although new tunes were constantly added and others deleted to reflect changes in musical fashions, until by the eighth edition

3 Curti, John Playford's Apollo's banquet 1670, 1977. This thesis, which examines in detail the contents of, sources for and influence of the music, forms the basis of this brief account.

4 Details of holdings of early editions are given in 1687-1.

5 T.C. I.499 (1682 Trin); II.98 (1684 Mich).

6 T.C. II.196 (1687 East).

7 S.R. III.330, 20 Mar 1688.

of 1701 (1701-1) only one tune from the first edition, of a total of 143, was present.⁸ This fifth edition was an oblong octavo, as were all of the other editions. Granjon type⁹ was used. It was intended for "Young Practitioners"¹⁰ and contained instructions for beginners, as did all editions. Its contents reflected the tastes of the times, with several composers, including Purcell, identified and with many 'Scotch' tunes and French dances. A sixth edition (1690-1) followed three years later, similar to the fifth edition in appearance, but with 18 fewer tunes.

In 1691 Playford issued a second book to Apollo's banquet (1691-1a), perhaps in an attempt to revive sales of the first which was also advertised at that time: certainly Playford's preface carefully mentioned the first book at every possible point. It did not differ greatly from the first books, except that it contained no instructions on violin playing and included five songs. It was re-issued, probably late in the same year, with the addition of a half-sheet containing 11 more tunes (1691-1b). A seventh edition of the first book was issued in 1693 (1693-1). This contained fewer tunes than the previous edition and its contents were updated, but it did not differ in other respects.

8 Curti, John Playford's Apollo's banquet 1670, 1977, p. 123. Boyden, The history of violin playing from its origins to 1761, 1965, pp. 229-239 notes the rise of amateur violin playing in late seventeenth century England.

9 The music type faces used are named according to the terminology established in Krummel, English music printing, 1553-1700, 1975. Their characteristics are noted in an introductory section to the "Bibliography of works published by Henry Playford".

10 As John Playford noted in his preface, 1687-1, A2.

The final edition with which Henry Playford was associated was the eighth of 1701 (1701-1). It purported on its title-page to be "Newly Reviv'd" and "entirely New", a promise not quite fulfilled, for one tune was present from the first edition of 1670. Its contents were similar to earlier editions, with some features, such as dynamic markings and the use of 6/4 and 3/2 time signatures, added to update the tunes. The format was again oblong quarto, but here the Pearson, rather than the older-style Granjon, type was used. Playford's preface is of more than usual interest. He noted his competitors' attempts and sought to impress upon the reader the advantages of typeset music:

His [the reader's] Pocket may have been overcharg'd before, from the great Prices which Engraver's put upon their Works; but this design is wholly intended for Publik Advantage ... [it] contains Six times more than the New Engraven Books, which are done for the Violin, tho' it bears no higher a Price than their single ones.¹¹

He concluded:

the World may expect two small Collections of the same Nature from me every Year, which shall be sold for Six-pence each, if¹² this meets with the success that such undertakings deserve.

These supplements were probably never forthcoming, for no trace has been found of any work entitled Apollo's banquet which could fit the description. One possibility is the second edition of A collection of original Scotch tunes (1701-5), although its advertisement in July 1701 predates the August announcement of the main work.

11 Curti, John Playford's Apollo's banquet 1670, 1977, p. 124 suggests that these may be the engraved Walsh publications Theater musick (Smith, A bibliography of the musical works published by John Walsh ... 1695-1720, 1948, 19a, 20a, 29a). Another possibility is Hare's Self-instructor on the violin (RISM BI 1700⁸).

12 The full text of this preface is given in Appendix 1 no. 73.

No more editions published during Playford's lifetime of Apollo's banquet or of its second part have been noted. It was advertised in a list of works sold by Playford's former apprentice John Cullen¹³ in 1706, where the advertisement made clear by its reference to "near 150 of the best Tunes" that it was the eighth edition being referred to.¹⁴ A ninth edition was advertised in 1718 by John Young,¹⁵ and it may be part of this edition which is held by the Royal College of Music.¹⁶

THE DANCING-MASTER

The dancing-master was regularly issued by Henry Playford and for many years after Henry's death. Its publishing history and contents have been examined in detail elsewhere.¹⁷ The first notice of The English dancing-master appeared in the Stationers' Register, 7 November 1650; this first edition was probably published in early 1651. Eighteen editions followed in the next 70 years and in addition supplementary volumes, and several

13 The roles of the members of the book trade with whom Playford was associated are examined in Chapters 9 and 11.

14 The advertisement appears in Purcell's Orpheus Britannicus, 2nd ed., 1706.

15 In The dancing master, v. 2, 3rd ed.: see Curti, John Playford's Apollo's banquet, 1977, p. 127.

16 GB Lcm I.F.7. Curti, John Playford's Apollo's banquet 1670, 1977, pp. 127-129 provides a fuller discussion.

17 Bibliographical details are presented, although not in great detail, in Dean-Smith and Nicol, "The dancing master : 1651-1728", Journal of the English Folk Dance and Song Society, 1943, pp. 131-145 & 1944, pp. 167-179; and in Dean-Smith's introduction to Playford's English dancing master 1651, 1957, pp. xxi-xxxi, where a census also appears. Examinations of contents and historical information appear in later parts of the Dean-Smith and Nicol article; in Dean-Smith, "English tunes common to Playford's 'Dancing master'", Proceedings of the Royal Musical Association, 1952-1953, and in Wells, "Playford tunes and broadside ballads", Journal of the English Folk Dance and Song Society, 1957.

additional sheets - "the contents of which were commonly absorbed into the edition next following"¹⁸ - were issued. A second edition appeared dated 1652, a 3rd in 1657, another (possibly a re-issue of the third edition) in 1665, a 4th in 1670, a 5th in 1675, a 6th in 1679, and a 7th edition in 1686 (1686-2a). The format became standardised from the second edition to oblong sexto. The number of tunes with dance directions grew from 105 in the first edition to 208, with 33 additional tunes, in the 7th edition. These changes - additions of new dances, dropping of old dances, and re-arrangement of contents - show that the compiler kept a keen eye on English dance fashions and constantly sought to improve his work to maintain its popularity. The frequency with which new editions appeared indicates that he was successful in this aim.

Although no evidence has been located which links the 7th edition directly with Henry Playford rather than his father, re-issues of this edition contain material which can definitely be linked to Henry. These are a re-issue dated 1687 (1686-2b: no copy has been located), a re-issue with an additional sheet (1686-2c), and a re-issue with this additional sheet plus another (1686-2d). These additional sheets appear to have been conceived as annual supplements, as the supplement of 33 tunes at the end of the 1686 edition may also have been. Apart from the first issue of this 7th edition (1686-2a), which states on its title-page that it was printed by J. Playford, later issues were probably printed by Edward Jones, who was responsible for many of Henry Playford's

18 Playford's English dancing master, 1651, 1957, p. xxi.

publications until about 1695: the printer John Playford junior, named on the 7th edition, died in 1685.¹⁹

An eighth edition appeared in 1690 (1690-6), containing 222 tunes with directions. In his preface Henry Playford acknowledged "the Assistance of a knowing Friend" in editing this edition, in which he has "left out some of the old Dances, but in their places added twice as many new ones never before printed". It conformed to the usual format of oblong sexto printed in the Granjon music type. The 9th edition of 1695 (1695-1) was also very similar, again having been printed by Edward Jones; the text of the preface on A2 follows closely that of the 8th edition except that in this edition was added "many new [dances] never before printed, most of the Tunes being within the compass of the Flute", indicating that Playford was aware of the changing requirements of his public. 194 dances appeared here, fewer than in the previous edition; more old dances were deleted than new ones added.

In 1696 The second part of the dancing master appeared (1696-3a), with a re-issue probably in 1697 (1696-3b) which had appended to it "An additional sheet", adding 12 more dances to the original 24. No printer was named, but John Heptinstall was the most likely contender, as the amount he printed for Playford increased from 1695. In format and type-face these parts were very similar to the two preceding editions. Despite their being named the "second part", they can best be considered as supplements of the

19 Dean-Smith, "John Playford (ii)", NG.

same kind as the additional sheets noted in connection with the 7th edition of 1686, intended to make available new dances when there remained unsold too many copies of the previous edition to consider publishing a new one. In 1698 a second edition of the second part appeared, with re-issues in various combinations, and with one or both of two additional sheets containing new dances (1698-8a,b,c,d): these were again very similar in appearance to previous editions, and were probably printed by Heptinstall.

The tenth edition of 1698 (1698-7) was also very similar to its predecessors. Here Heptinstall was acknowledged as the printer, and on the title-page of one of two states Samuel Sprint was named as one of the sellers. Although Sprint and his son John were to assume a greater part in others of Playford's publications from about this date,²⁰ their names did not appear again in connection with The dancing-master. 212 tunes were present, and the preface again noted that the tunes were "within the compass of the Flute".

Three supplements of new dances were published between the tenth edition, 1698, and the eleventh edition of 1701. Also related was Playford's involvement in the issue of Thomas Bray's Country dances in 1699 (1699-5), which contained 59 dances, with the addition to some of the tunes of a bass part, a feature not present in The dancing-master. No copies have been located of the supplements advertised as Twenty-four country dances, 1699 (1699-18), Thirty six new country dances, 1700 (1700-16), and

20 See Chapters 9 and 11.

Twenty four country dances, 1700 (1700-18), all perhaps printed in the new music type by Pearson. An eleventh edition appeared in 1701 (1701-6), the first of the main editions to be printed in the 'new character' by William Pearson. The "Advertimemet" [sic] noted that this edition was "by great Labour, and a Greater Charge, at last done in the New Tied Note, after the manner of Pricking; more Intelligable than ever"; it contained "double the Number of Dances that was in the former [edition]".²¹ The contents of the second edition of the second part (1698-8) were here subsumed into the main edition.

In keeping with his past policy, Playford issued in 1702 another supplement, Twenty four new country dances (1702-13), before issuing the next edition, the 12th, in 1703 (1703-2). This 12th edition reverted to the use of Heptinstall as printer, using Granjon music type rather than Pearson's new character: presumably, reasons for the change of printer lie in the disagreement between Playford and Pearson and the ensuing law suit.²² The total number of dances increased to 354. Also in 1703, and apparently at almost the same time as the 12th edition, Playford published Eighteen new country dances (1703-4). It was advertised as "the First Book of the Second Volume", indicating that Playford intended to establish a new publication which perhaps introduced a new emphasis or direction. Unfortunately no copy has been located of this publication to verify this point.

21 Appendix 1 no. 74.

22 See Chapter 10.

In 1704 Playford signed over to the printer John Heptinstall the rights to The dancing-master, as an entry in the Stationers' Company records indicates.²³ In the next year, however, Playford's name appeared in advertisements for another supplement, Twenty two new country dances, 1705 (1705-9), which was advertised as printed for and sold by Playford and John Cullen. Cullen's name appeared on many of Playford's titles issued from 1706, but only in two further issues of this title.

In the editions of The dancing-master published during his lifetime Henry Playford did not, compared with John Playford before him and John Young after, preserve as many of the old dances.²⁴ He constantly expanded the size of each edition, regularly issued supplements in various forms, and attempted to introduce a new series, through the 'second volume'. These changes show that Playford was always aware of the needs of his audience, who required that their books of dances be always up to date, and he took care to provide them with what they wished.

The publishing history of The dancing-master after Henry Playford relinquished control in 1704 is lengthy, and so is not fully described here.²⁵ A 13th edition appeared in 1706, printed by William Pearson (who printed all of the typeset issues of this title and related works up to at least 1728) and sold by John Cullen and John Young. This was followed by a 15th edition,

23 Entry book of copies Liber G, 19 Jul 1710; Appendix 2.

24 Dean-Smith and Nicol, "The dancing master : 1651-1728", Journal of the English Folk Dance and Song Society, 1943, p. 132.

25 See Note 17, above, for sources which deal with the later publishing history.

1713, sold by John Young, who was responsible for subsequent editions up to the 17th of 1721. The 18th edition, 1728 or after, named Edward Midwinter on its title-page. A 'Second Volume', probably based on Playford's attempt in 1703 (see 1703-4), was published in about 1713 and went through to a 4th edition in 1728, again with Young primarily responsible. Two 'Third Volumes', c.1719 and 1728 or after, also appeared under Young's direction.

The dancing-master, as with other Playford titles, was subjected to competition from the engraved music issued by John Walsh. Walsh's publications of dance music or of music with dance directions extend over more than 70 years and are too prolific to note fully here.²⁶ During Playford's lifetime Walsh, alone or with others, published or advertised for sale The French dancing master ca. 1700, Mr. Isacks new dances danced at court 1703, The court and country dances 1704, at least five works in 1705, The new country dancing master - continued by many later editions - in 1706, and a large number of other publications of dance tunes and directions, including an annual series of country dances from about 1705 until 1766. Walsh, obviously, had begun to take over what had been Playford's monopoly during his lifetime, and eventually proved too strong a competitor for the publishers of typeset volumes of dances before two decades had passed.

26 This information is derived from Smith, A bibliography of the musical works published by John Walsh ... 1695-1720, 1948, and from Smith and Humphries, A bibliography of the musical works published by the firm of John Walsh ... 1721-1766, 1968.

THE DIVISION VIOLIN

The division violin was unique among frequently issued titles initiated by John Playford in that it was printed primarily from engraved plates, with typesetting only of the preliminaries. This use of engraving, with its relative ease, compared with typeset works, of publishing new issues and editions, has resulted in problems of identification, for the number of notices in such sources as the Term catalogues is in excess of the number of copies located. It is probable that not all issues have been identified and listed in the Bibliography.²⁷

The division violin was first published late in John Playford's career, with the first edition advertised in 1683.²⁸ (It is probably this edition, dated 1684, which is reproduced in facsimile: see 1687-2). It was re-issued in 1685, and also in that year appeared the "Second Edition", which had added to it "Six new Divisions" (Wing2 D1742; EEB 378). Henry Playford was associated with what was probably a re-issue of this second edition in 1687 (1687-2), according to a Term catalogues notice which stated "Reprinted ... printed for H. Playford".²⁹ Although no copy has been located, it probably had a typeset title leaf and another typeset leaf listing the contents, as did most of the

27 See 1687-2 for a more detailed discussion. The terms 'issue' and 're-issue' are here used loosely, and should be taken to include 're-issue (re-impression)', that is, printed from the same engraved plates. See the 'Introduction to the "Bibliography of works published by Henry Playford"' for a brief discussion of the difficulty of applying traditional bibliographical terminology to works printed from engraved plates.

28 T.C. II.47 (1683 Mich). Further information about early editions and issues is given in 1687-2.

29 T.C. II.196 (1687 East).

editions and issues of which copies have been located. No copy has been seen of another issue, perhaps the third edition, of 1688 (1688-3). The second part of The division violin was published in 1688 (1688-4). Again no copy has been located, and the only notice found is one in the Term catalogues.³⁰ It was re-issued in the following year (1689-3) and again in 1690 (1690-8), and a second edition with added material may have been published in 1692 (1692-3). No copies of the 1690 and 1692 publications have been located.

The first copy of The division violin published by Henry Playford for which a copy has been located and examined is one probably dated 1693 (1693-3), perhaps a re-issue of the third edition. This copy lacks the printed title-page. A manuscript leaf has been added which supplies a date of 1688, certainly too early, for an advertisement present lists works published during 1693. It is an oblong quarto of 36 tunes. The plate-marks indicate that the plates used were of sufficient size to each contain four pages, that is, one side of a sheet.

What is called on its title-page "The Second Edition Corrected, with large Additions" of the second part of The division violin is dated 1693 (1693-4). Again in the oblong quarto format common to all editions and issues of this work, it contains 13 tunes. The words "Tho: Cross Junior Sculp." are present on leaf B2v, and "Tho. Cross sculp." on C4v, and it is imposed in the same way as for the first part noted above.

30 T.C. II.231 (1688 Trin).

No copy has been located of the fourth edition of the first part, advertised in various publications from 1699 (1699-6). The gap of six years between this edition and the one preceding it corresponds approximately to that between editions of Playford's other title containing violin music, Apollo's banquet. The fifth edition (1701-8) was in fact a re-issue (re-impression) from the same engraved plates of what was probably the third edition (1693-3) with the substitution of two new typeset pages at the start, the title leaf (verso blank), and a leaf containing a table of contents and with an advertisement on the verso. No copy has been located of a widely advertised third edition of the second part of The division violin (1701-9), which was probably a re-issue (re-impression) from the same engraved plates as earlier editions with the addition of new typeset preliminaries.

No further notices of later editions or issues of either part of The division violin which involved Playford have been located. The especially full list of books sold by John Cullen in 1706 makes no mention of it.³¹ The plates were probably taken over by John Walsh and John Hare, who advertised a "sixth edition with additions of the newest divisions" in 1705 (1705-5) and a fourth edition of the second part in 1705 (1705-6), again "with additions". Both of these appear to have been re-issued again in about 1730.³²

31 In Purcell's Orpheus Britannicus, 2nd ed., 1706.

32 Smith and Humphries, A bibliography of the musical works published by the firm of John Walsh ... 1721-1766, 1968, nos 581-582.

The many editions and issues of the two parts of The division violin from engraved plates show little signs of alteration, except for the infrequent addition of new material. It can best be regarded as simply a 'pot-boiler', a publication for which there was a steady, if probably small, demand and whose issuing involved little more than arranging for fresh printing from the plates and the placing of advertisements. The second part, it is true, was collected and edited by Playford, who would have paid the expense of engraving the plates, but once this had been done relatively little effort would have been involved. It is interesting that Playford, despite the experience of The division violin, did not use engraving more, apart from a few minor works (for example, some song sheets, some keyboard music and the special case of some of Purcell's publications).

INSTRUMENTAL MUSIC AND TUTORS

John Playford had published various works of consort music, and Henry continued to issue some. These exhibit no new features and are, overall, of no particular interest in this study; in any case, description and comparison is difficult because few copies of them have been located. Henry Playford's publications of such consort music included Thomas Farmer's A consort of musick in four parts (1686-1) and what was probably a re-issue with the addition of new material, The consort of musick in four parts ... also an addition of ten new lessons (1689-2); the additional material may have been also available separately (1689-6). Farmer's A second consort was advertised in 1690 (1690-9). A similar publication, unlocated, was John Lenton and Thomas

Tollett's A consort of musick in three parts (1693-2), and Lenton by himself was also published, in A three part consort of new musick (1697-12) and in a second edition (1698-25). Two further consorts, Richard Motley's A collection of ayres (1701-3) and John Eccles' A new set of ayres in four parts (1702-5), were issued.

Keyboard music, too, continued to be issued by Henry Playford after his father's models. Significantly Henry chose to follow his father's example by using engraving as the medium for reproduction of keyboard music, as this method had considerable advantages over type setting for this genre in that it was easier to represent the vertical relationship between notes characteristic of keyboard music.³³ John Playford had published Musick's hand-maid, a collection of pieces for the virginals, harpsichord or spinnet, in 1663 (Wing P2492, EEB 221). This work, consisting of 16 engraved leaves preceded by four typeset leaves, was re-issued in 1678 (Wing P2493).

The second part of musick's hand-maid, 1689 (1689-5) closely followed its parent work, but without the instructions for keyboard performers. Like another engraved publication, The division-violin, it is an oblong quarto, imposed with one plate for each side of a sheet. It contains pieces by Blow and Purcell, and others by less illustrious musicians, for example,

33 Krummel, English music printing, 1553-1700, 1975, p. 144 notes the advantages of engraving. The first engraved music to be published in England was of keyboard music: Parthenia, ca. 1612.

William Turner and Richard Motley. It may have been re-issued in the following year (1690-10), and was definitely re-issued in 1705 under a new title, A choice collection of lessons (1705-1). Henry Playford also re-issued the first part of Musick's handmaid in 1696 (1696-14).

Instrumental tutors, too, were published by Henry Playford following his father's example. Again few copies have been located. They include the seventh edition of Thomas Greeting's The pleasant companion (1688-6), a re-issue from engraved plates of instructions and tunes for the flageolet; two re-issues of a flute tutor, The delightful companion (1690-7, 1696-9); John Banister's The second part of the gentleman's tutor to the flute (1699-15), for which Playford may have been only a selling agent; and a violin tutor, John Lenton's The useful instructor on the violin (1702-14). One entirely new tutor was published, The sprightly companion for the hautboy (1695-7), a typeset oblong quarto. Apart from this work, however, Henry was content to merely re-issue tutors initiated and developed by his father.

AN INTRODUCTION TO THE SKILL OF MUSICK

Like The dancing-master, the music treatise entitled An introduction to the skill of musick was established by John Playford early in his career, continued by Henry, and issued in

new editions for many years after Henry's death. It has been the subject of considerable study, as indeed its importance merits.³⁴

The first edition appeared in 1654, entitled A breefe introduction to the skill of musick. It was edited by John Playford, who gave his reasons for producing such a treatise in a preface to the second edition. He had been requested to produce a half-sheet giving only the gamut, but decided that a more thorough treatment of music theory and rules would better serve the purpose. He freely acknowledged that this work was "not all my owne, some part of it was collected out of other mens writings",³⁵ an important point: throughout its life the Introduction was to remain as a useful compendium of current music theory and practice. This first edition established the octavo format used for all later editions: it was small, at less than 40 pages, but the next edition of 1655 (titled An introduction and not called "second edition") was double the size. Another edition followed in 1658, again not numbered and with the title A breif [sic] introduction, this title used until An introduction was finally adopted in the 6th edition, 1672. The first of the numbered editions, the 3rd, was dated 1660: it was re-issued in 1662, followed by a 4th edition, 1664, with re-

34 Detailed bibliographical information is given in Day and Murrie's bibliography: they omit some editions because secular songs are not included. Title-pages of all extant editions are reproduced in the 1972 facsimile reprint of the 12th edition, which also contains some bibliographical information. The most useful examinations of the contents appears in Zimmerman's introduction to the 12th edition facsimile, 1972; in Ruff, "A survey of John Playford's 'Introduction to the skill of musick'", Consort, 1965; and in Meyer, John Playford's 'An introduction to the skill of music', 1961.

35 Quoted in the 12th ed. facsimile, 1972, p. 11.

issues dated 1664, 1666 and 1667. An unnumbered 5th edition was published in 1670, and after this publication the edition numbering was consistent: 6th, 1672; 7th, 1674; 8th, 1679; perhaps a 9th edition (1681? - not extant); and a 10th of 1683.

Ruff shows how the contents of this work were developed during John Playford's editorship. She lists the contents of the first edition: the rudiments, Thomas Campion's discourse, and directions for bass viol; the changes are chronologically described; and then the sources used for the 10th edition, 1683, are given: there are at least ten of these.³⁶ This work was indeed a summary of the best and most useful writings on music theory. John Playford's editions (as also several of Henry's) were of great significance: they were "directly involved in the processes which led to the flourishing musical life, which Henry Purcell knew and enhanced so well".³⁷

The first edition in which Henry Playford was directly involved was the 11th of 1687, published soon after John's death (1687-3). It is not known who edited this edition. It may have been John before his death, Henry, or an editor commissioned by Henry, but in any case it was textually close to the preceding edition. This was not true for the next edition, the 12th of 1694 (1694-2), whose title-page proclaims "Corrected and Amended by Mr. Henry Purcell". Ruff suggests that Purcell's revisions applied primarily to the third part, "A brief introduction to the art of

36 Ruff, "A survey of John Playford's 'An introduction to the skill of musick'", *Consort*, 1965, pp. 37-46.

37 Zimmerman, 12th ed. facsimile, 1972, p. 13.

descant: or, composing musick in parts",³⁸ and Zimmerman examines his contribution in detail.³⁹ The question of editorial responsibility arises, too, with the 13th edition of 1697 (1697-6), for on its title-page it is noted that the first book was "newly Written ... by an Eminent Master", and "the late Mr. Henry Purcell" was noted as editing the third book. The editor, according to Zimmerman, succeeded in modernising this 13th edition,⁴⁰ and this probably helped An introduction to remain as the pre-eminent theoretical text of the period.

Up to and including the 13th edition, the music types used had been a mixture of older diamond shaped faces, latterly Granjon, with some other old style faces also represented.⁴¹ For the 14th edition of 1700 (1700-8) Playford used William Pearson as printer and the 'Pearson' type for the first time, although some of the short examples were still in the older type faces. This edition had few textual changes, and became the model of all later editions, which differed only in minor details. Zimmerman has summarised its position:

With the fourteenth edition, Playford's book had reached its final form and continued on only as a vade mecum that had outlived its essential purpose. The drying-up of England's native musical culture had undermined the general raison d'être for this specifically English handbook, which had developed, mutatis mutandis, according to the needs of a renascent tradition.⁴²

38 Ruff, "A survey of John Playford's 'An introduction to the skill of musick'", Consort, 1965, pp. 46-47.

39 Zimmerman, 12th ed. facsimile, 1972, pp. 24-31.

40 Zimmerman, 12th ed. facsimile, 1972, pp. 20-21.

41 See entries for this title in the "Bibliography of works published by Henry Playford" for further details.

42 Zimmerman, 12th ed. facsimile, 1972, p. 23.

Henry Playford produced a 15th edition in 1703 (1703-7), printed by Pearson and with John Sprint named on the title-page for the first time. The four editions produced after Playford's death were printed by William Pearson for John Sprint (16th, 1713), John and Benjamin Sprint (17th, 1718 and 18th, 1724) and for Benjamin Sprint alone (19th, 1730).

Henry Playford's editions of An introduction to the skill of musick, unlike his work on The dancing-master, do not show any great publishing initiative. He was responsible for its updating by Purcell, the greatest musician of the time, and the editions which incorporate Purcell's work are useful to the student of that composer and of the music of the period. With the Introduction, however, Playford did not have the same need to respond to rapid changes in musical taste and fashions as he did to retain the market ascendancy of other titles first issued by John Playford, for there appears to have been a small (but presumably steady) interest in such treatises during his career. It is surely significant that Henry Playford's main competitor, John Walsh, did not issue any works of this nature.⁴³

THE SECOND BOOK OF THE PLEASANT MUSICAL COMPANION

The second book of the pleasant musical companion was published by John Playford in 1685 under the title Catch that catch can: or, the second part of the musical companion (Day and Murrie 73;

⁴³ None are listed in Smith, A bibliography of the musical works published by John Walsh ... 1695-1720, 1948, or in Smith and Humphries, A bibliography of the musical works published by the firm of John Walsh ... 1721-1766, 1968.

Wing P2457; but see also Day and Murrie 26, 34). The first part was first issued in 1652 as Catch that catch can (Day and Murrie 2), and this title was retained for various new editions and re-issues in 1658 (Day and Murrie 12), 1663 (Day and Murrie 19) and 1667 (Day and Murrie 26). The title The musical companion appears to have been used in 1669 (Day and Murrie 28), 1672 (Day and Murrie 34) and 1673 (Day and Murrie 36). These books contain vocal music of a lighter nature than in the song books, particularly catches for performance at social gatherings.⁴⁴ Indeed the main audience for this work was almost entirely catch singers, if one is to go by the frequent advertisements for it as "the catch book" or simply as "catches".⁴⁵

Henry Playford was probably involved with what is called "the second edition" of the second part, issued, as were most of the later ones, under the title The second book of the pleasant musical companion (1686-5a). This was re-issued with the addition of "A new Additional Sheet to the Catch-Book" in 1686 (1686-5b) and 1687 (1686-5c), showing that there was a constant demand at this time for music of this nature. Most of the 94 pieces in the 1686 work are catches, and the exceptions are humorous songs with texts such as "I keep my horse, I keep my whore" (M4v). A new edition did not follow until 1695 (1695-5), although in the intervening years both the second book and the first were frequently advertised.⁴⁶ This third edition was

44 Harley, Music in Purcell's London, 1968, pp. 30-31, 141-143 explains the background further.

45 For example, in 1688-5, 1691-1 and 1694-4.

46 See note 45, above.

smaller than its immediate predecessor, containing only 73 songs as against 94, and was printed in Heptinstall type in the same oblong quarto format as the earlier editions. The contents again illustrated Henry Playford's ability to update older works for modern tastes, seen in other titles such as The dancing-master. He himself made that point in his dedication:

I have taken care ... to retain only such things as were of worth ... and have supply'd what was Omitted, with several excellent Songs of Two Parts, Compos'd by Mr. Henry Purcell, and other Eminent Masters ... It has always been, and shall be my endeavour, to Collect⁴⁷ such things as are not only New, but Choice in their kind.

This edition was re-issued in 1698 (1698-23) with a new sheet, perhaps Henry Purcell's A new sheet of catches (1698-13), added.

A fourth edition followed in 1701 (1701-14), again in the usual format but using Pearson type. It can be clearly regarded as a promotional effort "Published chiefly for the Encouragement of the Musical Societies, which will be speedily set up in all the Chief Cities and Towns in England", for it contains a plan to establish a number of weekly meetings for the purposes of conviviality and music-making. Playford apparently pursued this aim with some vigour, but with no obvious success.⁴⁸ This edition was re-issued in 1703 (1703-9), perhaps with the addition of a new sheet. The fifth edition, Playford's last, was issued in 1707 (1707-4). It contains 22 pieces more than the fourth edition: Playford, despite a reduced publishing output in this

47 Transcribed in Appendix 1 no. 21.

48 The text of the preface and other relevant material is transcribed in Appendix 1 nos 59, 60, 62, 63, 77. An examination of these societies appears in Chapter 8. See also 1700-12 for printed orders and articles of the societies.

year near his death, still found the energy to add new material and update the old.

After Playford's death this work remained in the hands of the publishers of typeset music, particularly William Pearson, rather than being re-issued by Walsh or other publishers of engraved music. A re-issue was made in 1709 (1709-2) of the fifth edition, printed by William Pearson and sold by John Young, and a sixth edition, with the title The pleasant musical companion and also issued by the same combination, appeared in 1720 (Day and Murrie 241). Seventh, eighth and ninth editions (actually re-issues) followed in 1722, 1724 and 1726 (Day and Murrie 246, 248 and 250). Walsh advertised an engraved work as "The pleasant musical companion" in 1709;⁴⁹ this publication has not been examined.

THE SONG-BOOKS

The characteristic collections of songs by several composers in a folio format which were issued by both John and Henry Playford, as well as by others, have been grouped together here under the general term 'song-books'. The folio format has definite advantages for performing music, such as reducing the frequency of page turns, and was probably chosen for these song-books for those reasons.⁵⁰ John Playford issued many such collections and it may be said that he invented the 'form'; at the least, he was

49 Smith, A bibliography of the musical works published by John Walsh ... 1695-1720, 1948, no. 303.

50 Krummel, "Oblong format in early music books", Library, 1971, p. 312 describes these needs.

single-handedly responsible for its popularity with the English audience. The first song-book he issued was Select musicall ayres, and dialogues, 1652 (Wing P2502; Day and Murrie 4). Others include The treasury of music, 1669 (Wing P2504; EEB 286; Day and Murrie 29), and the five books of Choice songs and ayres, later titled Choice ayres & songs, of 1673, 1679, 1681, 1683, and 1684 (Wing P2465, P2458-2461; Day and Murrie 35, 48, 55, 59, 68).⁵¹ Such song-books as these were the models for publications with which Henry Playford began his publishing career, and which became mainstays of his earlier output. He published at least one such volume in most years up till 1696.

John Playford's Choice ayres and songs, fifth book, 1684 is of special significance, for in the preface he handed over the song-book publishing part of his business to Henry and to Robert Carr, while promising his assistance to them.⁵² This work was advertised in April 1684,⁵³ and in October the first of Henry Playford's song-books appeared. The first book of The theater of musick (1685-13) was "Printed ... for Henry Playford and R.C.". Noteworthy is the dedication to John Blow and Henry Purcell, acknowledging their assistance "in perusing several of the Songs of this Book before they went to the Press",⁵⁴ and the call for

51 Further information is given in Day and Murrie, "English song-books, 1651-1702, and their publishers", Library, 1936, pp. 368-372, and in the Day and Murrie bibliography.

52 Noted in Chapter 2 (especially note 9); Appendix 1 no. 4.

53 London gazette 1919, 7-10 Apr 1684.

54 Appendix 1 no. 5. They appear to have been successful, for according to Richard Lockett (in a review in Early music, 1983, of the facsimile edition, 1983) there were no stop-press alterations in the music of any significance.

composers to leave copy for further song-books at either John Playford's or John Carr's shops.⁵⁵ Its 59 songs are from the pens of such eminent composers as Blow and Purcell, with many less illustrious composers, such as William Turner and Robert King, also represented. About nine months later a second book (1685-14) appeared, in 1686 a third (1686-6), and the "fourth and last book" was published in late 1686 (1687-5, postdated). The contents of the last three books are similar to the first, although with a stronger representation of songs by second rank composers. By the time that the fourth book was published Henry Playford had severed his connections with Robert Carr, and his name appears alone on the title-page. His preface to this last book notes competition from "some of our New Pretenders" who "will be disparaging this Book":⁵⁶ he may well be referring to Robert Carr, whose initials appear on the title-page of the song-book Vinculum societatis, 1687 (Wing V458, Day and Murrie 95), which was the first publication to use the new Heptinstall type and thus posed a major threat to Playford; or to his father John Carr for his part in this series and another, Comes amoris (Wing2 C5534-5538, Day and Murrie 90). Playford's statement suggests that the former good business relationship between the Playfords and the Carrs had faltered,⁵⁷ perhaps after John

55 Appendix 1 no. 5.

56 Appendix 1 no. 8.

57 The Carr/Playford link is evident from the many imprints which list both names: see the Day and Murrie bibliography, and the "Index of the book trade". It is noted, somewhat inaccurately, in Kidson, "John Playford and 17th-century music publishing", Musical quarterly, 1918, pp. 526-527. The Carr and Playford shops were in close proximity in the Temple.

Playford's death,⁵⁸ although it was to be reinstated later.⁵⁹ The first, second and fourth books of The theater of musick were re-issued with a collective title-page in 1695 (1695-4), suggesting that they were not highly successful in the first few years after their publication.

A second song-book series, The banquet of musick, followed immediately after the first, the initial book (1688-1) being published only about one month after the last book of The theater of musick was advertised. Playford stated in his preface that this series was a "second Volume" to The theater of musick.⁶⁰ However, its contents varied somewhat more, including "in the guise of songs, settings both sprightly and serious, catches, dialogues, and even a small pastoral cantata with recorder ritornelli and accompaniments".⁶¹ More songs by minor composers were included than in The theater of musick. Second, third and fourth books (1688-2, 1689-1, 1690-4) soon followed. Despite the indication on its title-page, the "fourth and last book" was followed by two more (1691-10, 1692-2), in which Playford again joined forces with the Carr business: with Samuel Scott, John Carr's apprentice and later successor in the fifth book, and with John Carr in the sixth.

58 It may even be possible that John Playford had not wished to hand over his business to Henry alone, and so included Robert Carr, perhaps to act as a curb to Henry.

59 See the Carr entry in the "Index of the book trade".

60 Appendix 1 no. 9.

61 Zimmerman, Henry Purcell, 1659-1695 : his life and times, 1967, p. 151.

About two years passed before Playford published his next song-book, a gap probably explained by his greatly increased activities in the selling of art works.⁶² No clue is given in these publications as to why Playford's name appears on only the second book of Thesaurus musicus (1694-4), and not on the other four (Wing T870, 873-875; Day and Murrie 121, 139, 140, 154).⁶³ Its contents differ from previous song-books published by Henry Playford in that some solely instrumental works - pieces for two recorders - are included in addition to the songs.

Playford's last song-book series was Deliciae musicae, whose six books appeared in 1695 and 1696. His preface to the first book (1695-2) stated that his "design in this new Collection of Musick, is to give the World the best Entertainment" he can,⁶⁴ and certainly this book lived up to that ideal, containing eight songs by Henry Purcell out of a total of eleven. This preface also noted that these books will be published "every Term, so that nothing will be old" before the buyer receives it; here can be seen a forerunner of the monthly issue of songs in Mercurius musicus.⁶⁵ A second book (1695-3) followed two months later, containing four songs by Henry Purcell out of a total of eight. Four more books (1696-4,5,7,8) were published at intervals of approximately two months, and the first four were re-issued with

62 See Chapter 8.

63 It is of course understood that imprint information often does not reveal the full extent of responsibility for a publication. The complexity of relationships between those who owned the copyright, and those whose names appear on a work, is noted in Hodgson and Blagden, The notebook of Thomas Bennet and Henry Clements (1686-1719), 1956. See also Chapters 9 and 11.

64 Appendix 1 no. 20.

65 See Chapter 5.

a collective title leaf and with the addition of Blow and Purcell's Three elegies (1695-8) as "The First Volume Compleat" (1696-6). The contents maintained the high standard promised in the first book: the third book contained many songs by Henry Purcell, and the rest included compositions by favourite theatre composers such as Eccles and Daniel Purcell. In the first book of the second volume John Church, one of Playford's former apprentices,⁶⁶ shared responsibility, and both this book and the final one have on them the name of Francis Dollife at Oxford as a selling agent. A seventh book, the third book of the second volume (1697-3), was advertised but was probably never published.

Deliciae musicae was Playford's last major essay into song-book publishing. The new treasury of musick (1695-4) was a collection consisting of a collective title leaf, the first, second and fourth books of The theater of musick, and two of John Playford's song-books first issued in 1683 and 1684. It can be explained as one of Henry Playford's many attempts to sell old stock.⁶⁷ He also had an interest in Twelve new songs (1699-17), which was intended primarily as an advertisement for William Pearson's new music type. The song-book 'form' had by the middle of the 1690s had its day, its demise hastened by the rise of the engraved song sheet. Certainly Henry Playford must have considered it as a method of song publication unlikely to appeal to his customers, for from this period he concentrated on new 'forms' such as serial issue in Mercurius musicus, on large low cost collections

66 See Chapter 11.

67 Other attempts are noted in Chapter 7.

such as Wit and mirth; or, pills to purge melancholy, and on collections of songs by a single composer such as Purcell's Orpheus Britannicus.

THE WHOLE BOOK OF PSALMS

Although only the first edition of The whole book of psalms was published in John Playford's lifetime, he was responsible for considerably more of the reform of performance of church music than this one edition suggests. According to Temperley, John Playford

was concerned to record accurately the current popular version of tunes that might otherwise have been forgotten and to restore those that had almost dropped out of use. His efforts at reform were directed not at the tunes themselves but at their use. He wanted them to be sung with more uniformity and with greater dignity; he wanted them to be matched more appropriately to the words; ultimately he wanted to bring harmony to the parish church. He succeeded in these aims ...⁶⁸

Playford had considerable interest and experience in church music, seen for example in his position as church warden at the Temple Church.⁶⁹

The only printed music in use in English parish churches before John Playford's time was the unharmonised tunes of the Sternhold and Hopkins psalm book, which had remained basically unaltered for over a century.⁷⁰ His activities in publishing harmonised

68 Temperley, "John Playford and the metrical psalms", Journal of the American Musicological Society, 1972, p. 331. This article and the same author's The music of the English parish church, 1979, form the basis of this description.

69 See Chapter 2.

70 Temperley, "John Playford and the metrical psalms", Journal of the American Musicological Society, 1972, p. 335.

psalm tunes began in 1658 with the addition of some psalm tunes, together with a bass line, to an edition of An introduction to the skill of musick. Later editions of the Introduction similarly contained psalm tunes, with or without bass lines.⁷¹ In 1661 the Stationers Company, who held the publishing rights to complete books of psalms with tunes,⁷² issued The whole booke of psalmes ... the tunes ... carefully revised and corrected by J.P.⁷³ This, according to Temperley, contains tunes only and is notable for its "sustained attempt to match words and music appropriately".⁷⁴ Playford followed this in 1671 with Psalms & hymns in solemn musick of foure parts (Wing P2498, EEB 434), perhaps aimed less at church performance than for home use.⁷⁵ It was never reprinted.

The first edition of The whole book of psalms ... in three parts appeared in 1677 "printed by W. Godbid for the Company of Stationers, and are sold by John Playford" (Wing2 B2527, EEB 1397). The permission granted by the Company noted that 1000 copies were to be printed.⁷⁶ This work was an octavo, containing

71 For example, the 12th edition (1694-2) contains 7 1/2 pages, leaves D7v to E3.

72 Temperley, "John Playford and the metrical psalms", Journal of the American Musicological Society, 1972, pp. 341-342 summarises the Company's position.

73 Not in Wing. Temperley, "John Playford and the metrical psalms", Journal of the American Musicological Society, 1972, p. 347 notes two copies, GB Cu Eff.65(2), and US U uncatalogued.

74 Temperley, "John Playford and the metrical psalms", Journal of the American Musicological Society, 1972, p. 352.

75 Temperley, "John Playford and the metrical psalms", Journal of the American Musicological Society, 1972, p. 356.

76 Quoted in Temperley, "John Playford and the metrical psalms", Journal of the American Musicological Society, 1972, p. 364.

psalm tunes in three part settings. Playford's stated aim was

to set down all the Old Tunes that ever were in common use in our Churches; and where any of those Tunes, through long use, have met with some little variation, I have taken care to print⁷⁷ them exactly according to present use and practice.

The three part settings were novel, as was the printing not using C clefs, with the result that these psalm tunes were more accessible to a larger audience than were the older settings and printings. Settings for all of the psalms in the 1671 collection were included, together with many others mainly from older sources but with the addition of three tunes not previously printed.⁷⁸ These settings appear to be intended to make psalm singing easier for congregational use and thus to raise the standards of church music. Temperley notes a second issue also dated 1677,⁷⁹ but this has not been located.

Henry Playford published a second edition of The whole book of psalms in 1695, perhaps post-dated (1695-10). A Term catalogues entry noted that this work was "reprinting ... the inner parts being added by Mr. Henry Purcell".⁸⁰ It was, like the first edition, an octavo, but without any new settings,⁸¹ despite the Term catalogues notice. Perhaps this notice was meant to suggest that Purcell corrected the text; or it may have been an

77 Quoted in Temperley, "John Playford and the metrical psalms", Journal of the American Musicological Society, 1972, p. 365.

78 The contents are analysed in Temperley, "John Playford and the metrical psalms", Journal of the American Musicological Society, 1972, pp. 367-372.

79 Temperley, "John Playford and the Stationers' Company", Music & letters, 1973, p. 372. It may be that listed at Wing2 B2527A.

80 T.C. II.510 (1694 Trin).

81 Temperley, "John Playford and the metrical psalms", Journal of the American Musicological Society, 1972, p. 373.

unscrupulous attempt to profit from that composer's popularity. The preface was considerably shortened, there were changes in the order of its contents, and some settings were omitted. Playford approached the Stationers' Company on 20 June 1694 "and begged leave to print 1000 of part of Davids psalmes in meeter ... in the same volume [i.e. format?] hee had before printed it", and permission was granted on payment of ten pounds.⁸²

Evidently the time had come for this work; whereas there were eighteen years between first and second editions, only two years passed between second and third.⁸³ The third edition was dated 1697 (1697-14), and again Playford had transgressed the Company's privilege, for when he asked for its permission to print 1500 copies the Company, "being informed that he had begun to print it

82 Court book 20 Jun 1694; Appendix 2. The use of the word "hee" is puzzling. It suggests that this entry refers to a re-issue (re-impression), and an earlier Court book entry (5 Mar 1694; Appendix 2) provides a clue. The Company charged Playford with "printing part of Davids Psalmes in Meeter with musically notes (being this Companies Coppy) without leave or license". Playford acknowledged that the charge was true, but argued that sale of the Company's psalm books would be increased by the work he had published, which was intended "only to learn to sing Psalmes well". The didactic nature implied here, and the reference to "part of David's Psalmes", suggests that the correct identification is A collection of some verses out of the psalms of David (1694-1), which was "Collected by Mr. Daniel Warner, for the Use of his Scholars" and which included instructions for singing psalms. Against this identification must be noted Temperley's belief that the Company did not use its psalm publishing privilege for anything "except the complete psalter. Selections of psalms were seldom published by the Company, but frequently by others without permission or acknowledgment of the Company's monopoly" ("John Playford and the metrical psalms", Journal of the American Musicological Society, 1972, p. 341).

83 An account of the changing needs of and interest in parish church music is to be found in Temperley, The music of the English parish church, 1979, Chapters 5 and 6.

before leave was obtained", fined him ten shillings before granting approval.⁸⁴ This edition differed little from its predecessor. It was printed by John Heptinstall rather than by Edward Jones, with a consequent change from the Van Den Keere music type to Nightingale, but otherwise was practically a line by line reprint. Samuel Sprint's name appears on the title-page for the first time. Significantly, a Term catalogues advertisement⁸⁵ indicated that it was "very fit for Country Masters" to teach from; an advertisement for the second edition⁸⁶ noted only "printed for the use of several Masters".⁸⁷ This work may have almost sold itself, for very few newspaper advertisements for it have been noted.

The fourth edition one year later (1698-27) was again almost a line by line reprint, and again printed by Heptinstall. This time all appeared to be in order with the Stationers' Company, when on 7 February 1698 Master Sprint sought and gained, "on behalfe of himselfe and Master Playford", permission to print 2000 copies.⁸⁸ Further permission was given to Sprint on 1 August 1698 "to print an Impression of Playfords musicall Psalmes according to the last Coppy corrected and not otherwise": this was presumably a re-issue. The number of copies was not specified, payment to be based on ten pounds per hundred copies.⁸⁹

84 Court book 2 Nov 1696; Appendix 2.

85 T.C. II.606 (1696 Mich).

86 T.C. II.550 (1695 East).

87 Temperley, The music of the English parish church, 1979, Chapter 6 gives the background to the rise of country psalmody.

88 Court book 7 Feb 1698; Appendix 2.

89 Court book 1 Aug 1698; Appendix 2.

A fifth edition followed in the next year (1699-19), still with Heptinstall as printer and with Sprint's name on the title-page. This edition was textually the same as previous ones, but is not a line by line reprint, six leaves fewer being used. A receipt notes that 3000 copies were paid for.⁹⁰ The sixth edition, 1700 (1700-21) was similar in all respects to the fifth, except that one new tune was added (no more changes were made to the text until at least the nineteenth edition, 1738),⁹¹ and the names of both John and Samuel Sprint, in addition to Playford's, are present on the title-page. Again 3000 copies were authorised.⁹² The seventh edition (1701-15) differed in that only Playford's name appears on the title-page. An advertisement in 1701-7 notes that this edition was "newly Reprinted upon much better Paper than any of the former". An entry in the Stationers' Company records may relate to this edition. The Company ordered on 5 October 1702 that Playford, Heptinstall and Pearson (who must have been called in error, for his name does not appear on these works) attend the next meeting, and on 2 November Heptinstall was "charged with printing an Impression of the Psalms for Master Playford without the leave of the Court".⁹³ Heptinstall "confessed hee had printed two Impressions of two thousand two hundred each", whereupon Sprint stated that he had paid the Company for one and was willing to pay for the other. One of these "Impressions" may have been this seventh edition, and the other the eighth edition (1702-15), which was very

90 English Stock book (Warehouse Keeper's book) 18 Dec 1699.

91 Temperley, "John Playford and the metrical psalms", Journal of the American Musicological Society, 1972, p. 375.

92 English stock book (Warehouse Keeper's book) 27 May 1700.

93 Court book 5 Oct 1702, 2 Nov 1702; Appendix 2.

similar to the seventh except that the title-page was a cancel and included the name of John Sprint on it. A receipt indicated that 2200 copies were paid for.⁹⁴ Playford was probably not connected with a ninth edition (1707-6) despite a Term catalogues entry which notes "printed for H. Playford",⁹⁵ for all copies seen name only John Sprint on the title-page.

Temperley has conveniently listed all further editions of this three part Whole book of psalms.⁹⁶ From the tenth edition of 1709 until the eighteenth of 1729 John and Benjamin Sprint were listed on the title-page, Richard Ware was named for the nineteenth edition of 1738, and five names were present on the twentieth edition of 1757. As noted earlier, few changes were made to the text of these later editions. Walsh did not publish any editions of this title, as should be expected from his concentration mainly on secular music, and especially vocal music, at least during the earlier part of his career.⁹⁷ Playford was involved with several works which contained selections from this title, and these are noted later.⁹⁸

The conservative nature of the text of The whole book of psalms meant that Henry Playford was not free to display any great

94 English Stock book (Warehouse Keeper's book) 21 Nov 1702.

95 T.C. III.529 (1706 Mich).

96 Temperley, The music of the English parish church, 1979, p. 374.

97 Young, "An account of printed musick ca. 1724", Fontes artis musicae, 1982, p. 131 notes this point, which can be more closely examined in Smith, A bibliography of the musical works published by John Walsh ... 1695-1720, 1948, and in Smith and Humphries, A bibliography of the musical works published by the firm of John Walsh ... 1721-1766, 1968.

98 See Chapter 5.

initiative in altering its contents, for instance, to include new and delete old tunes as was the case in The dancing-master. The steady demand for it must have provided a useful source of income for little outlay of time and money, despite the commissions demanded by the Stationers' Company. Given this it is odd that he apparently relinquished his interest in it after the eighth edition of 1702, when other indications suggest that he was in need of money.⁹⁹

⁹⁹ See Chapter 3.

CHAPTER 5

THE MUSIC PUBLICATIONS: NEW 'FORMS'

As was noted at the start of the preceding chapter, Henry Playford's publishing output can usefully be assessed by applying the concept of bibliographical 'forms'. This chapter examines new titles and 'forms' established by Henry Playford for which little or no precedent can be found in works issued by his father John Playford.

MERCURIUS MUSICUS

Mercurius musicus was the first British periodical entirely devoted to music to be published, preceded elsewhere in the world only by the collections of airs issued in France by Ballard. Periodicals containing some music had been published before it, for example, The gentleman's journal (London, 1692-1694), but only in the later eighteenth century did publications issued on a regular basis and devoted entirely to music become common.¹

Mercurius musicus was published from January 1699 until at least October 1702, when it was taken over in a new form by John Walsh and John Hare. As its subtitle, "The Monthly Collections", indicates, it was intended to be issued monthly, but this aim was not achieved, many numbers being two-monthly and some even containing songs for four months. The issues located contain a total of well over 100 songs: only a handful are anonymous, and in the rest are represented most, if not all, of the song

1 "Periodicals", NG.

composers of the period, for example, John Eccles, Jeremiah Clarke, William Croft and Daniel Purcell. Almost all of the songs are for one voice with a bass, the remainder for two voices with a bass or for chorus and orchestral accompaniment. Although only a small number of the contents can be directly linked to theatrical performances, it is probable that many more were written to be included in dramatic productions.

Henry Playford appears to have had several aims when publishing Mercurius musicus. It can be assumed that he wished to make a profit from the sales of this periodical, but advertisements and prefaces to several numbers and in other publications indicate other concerns. Whether these arise from disinterest or were motivated by commercial profit is debatable. The first of these aims is evident from the title: "The Monthly Collection of New Teaching Songs, Compos'd for the Theatres, and other Occasions" (my italics). Playford was concerned with currency, with publishing and selling the most recent popular songs, and perhaps conceived the idea of regular publication from the example of the many London newspapers of the day. For this there was a precedent in Playford's own publications, in the song-book series Deliciae musicae, 1695-1696, published "every Term" to cater for the buyers' requirements of the latest songs.² The inclusion of many theatre songs also emphasises this concern for timeliness, given the contemporary interest³ in new theatrical productions and on dramatic novelty. Playford himself frequently expressed these

2 See "The song-books", Chapter 4.

3 See, for example, Avery, The London stage, 1660-1800, part 2, 1960, p. xviii, cxii ff.

aims: in the January 1699 number he stated "I shall take Care, the Songs shall be the Newest of the last Month";⁴ he pointed out in most numbers that the following month's songs are "in the Press"; the title-page of the January-February 1700 number stated "These Collections for the Future, will be duly Published: Where you may be sure to meet with the Newest and Best in each Month", this statement also indicating a need to reassure the buying public of regular continuation after the final 1699 number which combined four months, September to December. Similar statements were present in other numbers for 1699, 1700 and 1701.

Only a general estimate can be made of the currency of the songs contained in Mercurius musicus. Thirty-one songs can definitely be linked to stage productions, and one to a royal occasion, although it is probable that the number of songs composed for the theatre is greater. It is possible to link ten performance dates with specific songs, and so the average time which elapsed between the play's first performance and the song's publication in the periodical can be estimated at about eight weeks (see Table 1). This estimate is not exact, for the publication dates of specific numbers of the periodical and also the dates of play premieres are in themselves only approximate.⁵

4 Appendix 1 no. 47.

5 Compare this with the estimate for play texts of one month by Milhous and Hume, "Dating play premieres from publication data, 1660-1700", Harvard Library bulletin, p. 397. Play premiere dates are taken from Avery, The London stage, 1660-1800, part 2, 1960 and Van Lennep, The London stage, 1660-1800, part 2, 1965.

TABLE 1: SOME SONGS IN MERCURIUS MUSICUS RELATED TO STAGE PRODUCTIONS

<u>Number</u>	<u>Published</u>	<u>Song</u>	<u>Play or event</u>	<u>Premiere</u>	<u>Time between performance & publication</u>
1699 Feb	Mar 18	Ackeroyde "Loving and belov'd again"	Harris <u>Love's a lottery</u>	Start of Apr 1699	4-5 weeks
1702 Sep	Nov 19	Berenclow "Behold our happy isle"	"Sung before the Queen, at Guild-Hall"		
1699 Jan	Feb 28	Eccles "Ah! queen"	Dennis <u>Rinaldo and Armida</u>	Late Nov 1698	12 weeks
1701 Jan-Feb	Mar 20	Eccles 8 songs, and 4 songs in later issues	Fletcher <u>The mad lover;</u> Motteux <u>Acis and Galatea</u>	Nov/Dec 1700	12-16 weeks
1700 Jan-Feb	Apr 27	Eccles "What beauty is"	Southerne <u>Fate of Capua</u>	Early Apr 1700	2-3 weeks
1699 Jan	Feb 28	King "Let soft desires"	Motteux <u>The island princess</u>	Nov 1699	12-16 weeks
1699 Sep-Dec	Jan 18	Purcell,D "Poor Damon knock'd"	Farquhar <u>Constant couple</u>	28 Nov 1699	6 weeks
1701 Sep-Dec	Feb 5	Purcell,D "See where she lyes"	Burnaby <u>The modish husband</u>	1 Jan 1702	4-5 weeks
1700 May	Jul 2	Purcell,D "Chronos mend thy pace"	Dryden <u>The secular masque</u>	29 Apr 1700	8 weeks

NOTE: The dates given are approximate only. In calculating the average time between performance and publication, the shortest time difference has been used. Premiere dates are taken from The London stage, 1660-1800, parts 1 and 2.

Another of Playford's aims was to provide songs to be used, at least in part, for didactic purposes, "Teaching Songs" as they are called on the title-pages for 1699, 1700 and 1701. The contents do not confirm that any particular attention was paid to this point, for the songs encompass a wide range of degrees of difficulty. That they were used for such purposes is supported by a review in 1701, which states that in Mercurius musicus can be found "New Teaching Songs, as may make 'em [the readers] most accomplish'd in the Art of Musick".⁶

The provision of accurate and well-printed texts was the third aim. This was made clear in his preface to the January 1699 number.⁷ Such a concern was not new for the Playfords; John had expressed similar concerns in many of his prefaces.⁸ Henry took up this point again at greater length in the September-December 1701 number where he found "the Gentlemen uneasie that single Songs very Imperfect should be Extant before the Month was out", and it was continued in 1703-10.⁹ It is likely that Mercurius musicus was an attempt to maintain a share of the market for type-set songs rapidly being eroded by engraved song sheets issued by such as Walsh and Cross: this point is taken up elsewhere.¹⁰

6 Post-angel, Jun 1701, p. 455.

7 Appendix 1 no. 47.

8 Further discussed in Chapter 11.

9 Appendix 1 nos 76, 86.

10 See Chapter 11. The appearance of Playford's periodical appears to have prompted Walsh to establish in 1699 a short-lived series of weekly songs: see Smith, A bibliography of the musical works published by John Walsh ... 1695-1720, 1948, no. 26.

Playford's intentions did not ensure the success of Mercurius musicus, for there were fluctuations in its frequency, tending towards longer intervals by the end of 1701, with major changes in its appearance in 1700 and again in 1701. At first it appeared to be healthy. The Playford versus Pearson law suit¹¹ gives printing details for 1700 and 1701 which show that 500 copies were printed, and it also shows that a re-impression of 300 copies was made of the Jan-Feb 1701 number, perhaps as a result of the popularity of the songs it contained, Eccles' settings of texts from Motteux's Acis and Galatea, a masque performed with Fletcher's The mad lover.¹² A commentator said of the periodical in 1701 "I can't say enough in praise of that Harmony we may find here; 'tis so entertaining".¹³ If such was a commonly held opinion its success seemed assured. Fluctuations in partnership arrangements stated in the imprints may, however, indicate that other publishers and booksellers did not consider Mercurius musicus a healthy investment.¹⁴ J. Hare and J. Young's names were present during 1699, to be replaced by D. Browne for 1700, J. Nutt for a short period, J. Hare again in 1702, until Playford's name appeared alone in the final issues. Playford acknowledged that there were problems in his "Advertisement" in the September-December 1701 number¹⁵ and changed the periodical's frequency, and in an advertisement in 1703-10¹⁶ indicated that he

11 See Chapter 10.

12 Further information is given in Motteux, The rape of Europa by Jupiter (1694); and, Acis and Galatea (1701), 1981.

13 Post-angel Jun 1701, p. 454.

14 But only to the extent that imprint information can reveal such relationships.

15 Appendix 1 no. 76.

16 Appendix 1 no. 86.

hoped a subscription method of publication would allow the periodical to continue.

The final number was probably that of October 1702, the latest number which has been located, and no newspaper advertisements or other indications of more numbers appear; indeed, the appearance in November 1702 of Walsh and Hare's The monthly mask of vocal music strongly suggests that Mercurius musicus was no more. The monthly mask¹⁷ was almost certainly a continuation of Playford's periodical: its subtitle, "the New-est Songs Made for the Theatre's & other Oocations", was very similar, as were its contents, at least for the earlier numbers. Walsh continued this periodical, which was printed from engraved plates, until at least April 1712. No evidence exists to suggest that there was a formal 'takeover' arrangement between Walsh and Playford, as was the case for other of Playford's publications, and it seems more likely that this was a piracy, which was not uncommon in this period.¹⁸

Reasons for the cessation of Mercurius musicus may relate to its retail price, uniformly 6d. per number until 1702 when no prices were recorded. This works out at 1d. per half-sheet, compared with Walsh's price for engraved song-sheets of 2d. per half-sheet, advertised, for example, in 1701 and 1703.¹⁹ In 1703-10

17 Smith, A bibliography of the musical works published by John Walsh ... 1695-1720, 1948, no. 103; see also no. 263, where Walsh and Hare also used the title Mercurius musicus in 1707.

18 Smith, A bibliography of the musical works published by John Walsh ... 1695-1720, 1948, p. xvi-xvii.

19 Smith, A bibliography of the musical works published by John Walsh ... 1695-1720, 1948, no. 68.

Playford complained of "the Scandalous Abuse of Musick by selling single Songs at a Penny a Piece", and of "the Dearness of Good Paper":²⁰ he may have found that competition, combined with the outlay on paper and other publishing costs made publication unprofitable. There can also be no doubt that the greater flexibility offered to the publisher of engraved music, compared with Playford's typeset publications, contributed to the overall unprofitability.

SACRED MUSIC: NEW WORKS

John Playford's publications had included relatively little music intended for religious use, the main exception being music for the psalms. Henry altered this with two titles, Harmonia sacra and The divine companion, both of which went through several editions. The contents of these works were primarily intended for use by those devoutly inclined to performing devotional music who wished for a greater challenge than the psalms provided. This was made clear by Henry Playford in his preface to The divine companion (1701-7):

This has made me be importunate with my Friends to compile such a set of short and easie Anthems as may be proper for the Places they are design'd for, and from such little beginnings in the practice of Musick, endeavour to persuade them into the knowledge of things of a Higher Nature, as Harmonia Sacra.²¹

Subscriptions for Harmonia sacra (1688-5) were called for in June 1687,²² and it was published on 16 November.²³ It contained

20 Appendix 1 no. 86.

21 The full text is given in Appendix 1 no. 75.

22 London gazette 2253, 20-23 Jun 1687; Appendix 1 no. 6.

23 London gazette 2291, 31 Oct-3 Nov 1687; Appendix 1 no. 7.

hymns and dialogues by contemporary composers of the stature of Henry Purcell and John Blow, with some earlier works by Locke and Pelham Humphries, the whole edited by Henry Purcell. The quality of the music was high. Zimmerman has considered that the contents are in "a style that can best be described as very 'high church'".²⁴ A second book followed in 1693 (1693-5), again with subscriptions asked for²⁵ before the publication date in July 1693. Like the first book, it contained works of a high standard by Henry Purcell and Blow, with lesser composers such as Jeremiah Clarke and Robert King represented, and with compositions by two foreigners, Gratiani and Carissimi, also included. Both of these books were printed to a high standard, with two-colour title-pages; it seems that Playford felt them to be particularly significant and took special care with their production.

A supplement, Two divine hymns, was published in 1700 (1700-19), possibly to stimulate sales of the second book: it was available separately or bound up with 1693-5. One hymn each by Jeremiah Clarke and William Crofts was included. A second edition of the first book appeared in 1703 (1703-6), the first of this title to be printed in the Pearson type. It was designated on the title-page as "very much Enlarged and Corrected; [containing] four Excellent Anthems of the late Mr. H. Purcell's never before Printed", despite which it included only one more song than the first edition of 1688. The Playford versus Pearson lawsuit noted that 1000 copies were printed; Playford had probably over-

24 Zimmerman, Henry Purcell, 1659-1695 : his life and times, 1967, p. 147.

25 London gazette 2776, 16-20 Jun 1692; Appendix 1 no. 16.

estimated the market potential, for re-issues appeared in 1706 (1706-6), 1714 (1714-1) and 1726 (1726-1). These last two were printed by Pearson for "S.H. and Sold by John Young". No re-issue or new edition of the second book has been noted.

The divine companion, subtitled "a collection of new and easie hymns and anthems ... fitted for the use of Those who already understand Mr John Playford's Psalms" and thereby declaring its audience, appeared in December 1700 (1701-7).²⁶ The title-page further specified that it was "To be used in Churches or Private Families" and certainly its contents are easier to perform than those of Harmonia sacra, containing what Temperley has named "a new class of church music", the parochial anthem,²⁷ as well as hymns, canons and psalm tunes. This collection became the model for many similar collections.²⁸ The dedication and preface are particularly interesting. In his dedication to the Archbishop of Canterbury Henry invoked the name of John Playford, and considered it his duty "to follow so good an Example" by continuing to "excite the Publick Praises of God".²⁹ In the preface the international acclaim of English cathedral anthems was noted and also that the incentive for this collection was the need for parish churches to have similar music to sing, supplied by commissioned works by prominent church musicians. Here Henry, always with an eye to selling, noted that the format was such

26 Post boy 890, 19-21 Dec 1700: "On Tuesday next will be publish'd".

27 Temperley, The music of the English parish church, 1979, p. 163.

28 Temperley, The music of the English parish church, 1979, pp. 163-164.

29 Appendix 1 no. 75.

that it could be bound up with The whole book of psalms.³⁰

Another edition, unnumbered, appeared in 1705 (1705-4).

The divine companion appeared in a second edition in 1707 (1707-1), containing more than double the number of pieces in the first edition. What was called the "Third Edition" published in 1709 (1709-1) was in fact a re-issue of the second edition of 1707. The title-page noted that it was printed by Pearson and sold by John Young. Two later editions, the third of 1715 (GB Lbl C.15.vv) and the fourth of 1722 (GB Lbl B.655.b) were both "Printed by W. Pearson, and Sold by John Young": they contain the same material as the second edition.

SACRED MUSIC: PSALM SELECTIONS AND INSTRUCTIONS

John Playford's collections of psalm tunes were one of the main sources for the music of the psalms in use during Henry Playford's lifetime.³¹ Although John Playford had issued some selections of psalm tunes,³² it remained to Henry to capitalise on the fashions of the time by issuing selections in addition to the full text.³³ The first of these was A collection of some verses out of the psalms of David (1694-1), collected by the Oxfordshire singing master Daniel Warner "for the Use of his

30 Appendix 1 no. 75.

31 See Chapter 4 for a more detailed account.

32 Temperley, "John Playford and the metrical psalms", Journal of the American Musicological Society, 1972, pp. 344-346, 353, gives some examples.

33 The list of "Printed Collections of Music" in Temperley, The music of the English parish church, 1979, pp. 364-390, illustrates graphically the large increase in such publications at about this time.

Scholars, and such as delight in Psalmody", as the title-page expressed it. The title-page noted that this work was sold by Warner in Oxfordshire, by Playford, and by Anthony Boys in St. Albans in Hertfordshire. The section-title (B1) and preface (A4v) made clear that the source was John Playford's The whole book of psalms, and this probably explains Henry Playford's involvement, for he would have owned the copy. These are two-part arrangements of the original tunes in three parts, more suited to country and private use. A second edition followed in 1698 (1698-4), almost identical except that the title-page noted "Collected for Mr. Henry Hunt" and did not mention Warner in the imprint information. A third edition (1700-3) does not mention Playford but was probably still considered his copy, as evidence in the Playford versus Pearson lawsuit suggests.³⁴ All three editions were in the octavo format of the Whole book of psalms.

To the second edition of Tate and Brady's new version of the psalm texts in 1698³⁵ is sometimes added The tunes of the psalms (1698-26), containing nine tunes in four parts "with the new Words adapted to them"; the new version was designed to fit the old tunes. It was "Printed by J. Heptinstall for Henry Playford" and was a duodecimo. Tunes to the psalms of David, in four parts, by Samuel Shenton and John Hall, appeared in 1700 (1700-17). It was based on John Playford's Psalms & hymns in solemn musick, 1671,³⁶ whose contents were rearranged to make it easier

34 See Chapter 10.

35 A new version of the psalms. Wing2 B2606; EEB 835.

36 See "The Whole book of psalms", Chapter 4.

to use and easier to sing by "ordinary Voices".³⁷ Like the Warner/Hunt collections it was probably compiled for regional use, as the title-page indicates: "Sold by John Richardson, Bookseller in Leeds, or at his Shop in Wakefield".

John Playford was heavily involved in raising the standard of performance of parish church music, and had some success through such works as An introduction to the skill of musick.³⁸ Henry, too, continued this tradition. No copy has been found of "a new Instrument, with a little Book of Directions ... called, The Psalmody" (1699-13), advertised as having been invented by John Playford, "designed ... for general good". It was aimed at assisting even those "with the meanest capacities" to sing psalms "with skill".³⁹ Some indication of what this instrument, and its accompanying book, may have been like is given in two publications: William Sherwin's An help to the singing psalm-tunes, 1725, and James Leman's A new method of learning psalm-tunes, 1729, which both describe a type of fretted monochord.⁴⁰

What was probably a re-issue of this work was advertised in 1705 (1705-8), together with the instrument. Another series of publications may also show Henry's concern in teaching and raising the standard of psalm-singing. A guide to parish clerks (1700-7) was advertised as containing "plain Rules and Directions for Learners, by Mr. Henry Playford",⁴¹ and later editions and

37 Preface, A3v, 1700-17.

38 See Chapter 2, and "An introduction ... ", Chapter 4.

39 Advertised in T.C. III.139-140 (1699 Trin).

40 Further bibliographical information about these publications is given in 1699-13.

41 Post boy 862, 15-17 October 1700.

related works note that Playford was involved in an authorial and a publication role.⁴²

SONGS: SINGLE SONG SHEETS

The term 'single song sheet' has been used, somewhat inaccurately at times, to describe the largely English phenomenon⁴³ of publications which contain one song issued as a separate sheet or half sheet, with or without blank versos, usually folio if folded, and printed either from type or from engraved plates. Such sheets (or half-sheets), issued separately and frequently also bound up to form a collection, were the mainstay of the publishers of engraved music in England from the 1690s. They formed the bulk of the output of John Walsh for the first twenty years of his publishing career.⁴⁴

Henry Playford issued at least twenty single song sheets, and one collection made up of seven of these. They may be considered as one part of his response to competition from the publishers of engraved music, most notably Walsh. Walsh's first engraved publications are recorded as dating from 1695, and by the end of 1696 he had issued at least four song sheets and collections.⁴⁵ Playford may have recognised by 1696 that there was no longer a place for the 'song-book' form which his father had established and which he had himself continued, for the last of these was

42 Further details are given in 1700-7.

43 King, A wealth of music ..., 1983, p. 17.

44 Young, "An account of printed musick ca. 1724", Fontes artis musicae, 1982, p. 131.

45 Smith, A bibliography of the musical works published by John Walsh ... 1695-1720, 1948, nos 4-7.

published in 1696.⁴⁶ Conjecturally, this form may no longer have been competitive in respect of one of the major concerns of his customers, that of timeliness, of demanding the newest songs.⁴⁷ He appears to have initially replaced the older style collections of songs with two separate 'forms': single song sheets; and a new kind of collection containing songs by one composer or from one play.⁴⁸ With his single song sheets he at first sought to retain some of the techniques he felt most at home with, those of printing and publishing of typeset music, and altered only the format to conform with the new style of engraved songs. About one year later he changed completely to the new methods and issued a numbered series of engraved song sheets, many of which were later re-issued bound up as a collection. Apart from a few further isolated examples, Playford did not continue the issue of single song sheets.

The first examples of Playford's song sheets date from 1696. Daniel Purcell's A dialogue suppos'd to be between a eunuch boy and a virgin (1696-10) is a folded sheet, printed from type. It may have been published at about the time of the premiere of the play in which it was sung, Mary Pix's Ibrahim. Another song, this time engraved on one side of a half-sheet, poses several problems, for it has at its foot "Grav'd and Printed for H. Playford I. Walsh & I. Hare.>"; attempts to erase Hare's name have been made (1696-21). It contains a song from Powell's play The Cornish comedy which was probably premiered in June 1696.

46 See "The song-books", Chapter 4.

47 See the section "Mercurius musicus", above in this chapter.

48 The latter is described later in this chapter.

The possibility of Walsh and Playford, and perhaps Hare, joining forces at this date cannot be discounted, but as this song appears to be an isolated example of collaboration between Playford and Walsh, and because Playford's later career can be seen as a response to the competition of publishers of engraved music, it seems more likely that Playford alone issued this work, the plates of which were later acquired by Walsh and his sometimes partner Hare who then added their names to it, and later still Hare's name was erased from the plate. Against this latter hypothesis is the form of the imprint - "Grav'd and Printed for" - which Playford used nowhere else. The facts must remain conjectural unless further evidence is uncovered.

Also in 1696 Playford began issuing a series of typeset song sheets. These were numbered, in all likelihood as an incentive to buyers to purchase each as it was produced by emphasising the newness of each songs as it appeared, and were certainly a forerunner to Playford's periodical issue of songs in Mercurius musicus.⁴⁹ The first and second in the series were issued by Playford and Samuel Scott,⁵⁰ and the remaining six bear Playford's name alone. Number 1 (1696-18) was one page of a half-sheet, the verso being blank. It cannot be more accurately dated than 1696, as there are no records of performance of the play (probably D'Urfey's A wife for any man) it was included in.⁵¹ Number 2 (1696-15) resembled the first number in its

49 See "Mercurius musicus", above in this chapter.

50 See Chapter 4.

51 The date is not mentioned in Van Lennep, The London stage, 1660-1800, part 1, 1965. This problem of dating applies equally to many of the song sheets noted below.

format. Numbers 3 and 4 (1697-13) were advertised in October 1697;⁵² no copies have been located. Numbers 5, 6 and 7 (1697-11) were advertised and issued together in two sheets, and were performed on 4 November 1697, although they were not advertised as available until the end of that month.⁵³ What was probably the final number, number 8, a typeset song by Eccles (1698-17), was advertised as available in March 1698.⁵⁴ At its foot (A2v) Playford advertised the availability of "New Songs from the Masters own Copies in single Sheets", probably referring to another series of engraved songs he had started to issue. He took care to note that they were the latest and were accurate, both points being presumably of concern to the buyers.⁵⁵

The second numbered series of songs was printed from engraved plates, and was perhaps begun before the final number of the typeset series was issued. As was almost implicit in engraved music, because of the ease of reprinting, no dates appeared on these publications, contrasting with the typeset songs where Playford had retained the old methods of fixed edition sizes where the presence of a date was less of a liability. As a result only three can be dated to within a few months, by relating the songs to the plays they were performed in, but from these three it seems likely that this series was issued in the first three or four months of 1698.⁵⁶ Seven of the possible

52 Post boy 380, 9-12 Oct 1697.

53 Post boy 402, 30 Nov-2 Dec 1697.

54 Post boy 448, 17-19 Mar 1698.

55 Further discussed in Chapter 12.

56 The dating is noted more fully in the appropriate entries in the "Bibliography of works published by Henry Playford".

total of eight were re-issued bound together in a collection entitled The a'lamode musician, dated 1698 (1698-1) and advertised in June of that year, and this date has been assigned to those numbers in this series which cannot be more precisely dated.

The engraved songs were, like the typeset ones, not of uniform length, some being of one page and others of more. All, however, have one plate per page, each of the same size, approximately 26.5 x 15.5 cm, as shown by the plate-marks.⁵⁷ Playford's name alone appeared on them. The first numbered song was number 2 (1698-15) and can be tentatively dated January 1698. Number 3 (1698-21) cannot be tied to any particular performance and so remains undated. Number 4 (1698-20) may date from late March 1698, while numbers 5 (1698-18), 6 (1698-16) and 7 (1698-14) can only be tentatively placed in that year. Copies have been located of two more unnumbered engraved songs which are very similar in their style of engraving, layout and form of the colophons, and which may have been included in this series. Leveridge's song (1698-19), undated and not included in The a'lamode musician, may perhaps have been number 1; and a song by Eccles (1698-24), advertised for sale at the end of March 1698, may have been number 8 and was possibly the last. It was included in The a'lamode musician.

57 The minimum measurements are 26 x 15; the maximum 27 x 15.5 cm. Allowance must be made for paper shrinkage. Compare this with Krummel, English music printing, 1553-1700, 1975, p. 168, where the most common plate-mark sizes of a sample of Thomas Cross song-sheets are about 25 x 15, and 31 x 19 cm.

These engraved songs were to be Playford's final attempt - with a very few exceptions, noted below - at directly competing with the publishers of engraved music by using their methods. After this date his competition took other forms, such as periodical issue of music (Mercurius musicus) and large low-cost collections of songs (Wit and mirth: or, pills). The exceptions were Snow's An excellent ballad upon a wedding (1698-9), unusual in that it includes an engraved tune printed on the same sheet as the typeset title and text; and several songs by Henry Hall (1700-20, 1702-11).

SONGS: COLLECTIONS

Until 1696 Henry Playford had published song-books on the model established by his father, that is, collections of songs by several composers.⁵⁸ As noted above, after this date he concentrated his song publishing activities on two new 'forms': single song sheets; and a new kind of song collection. This new 'form' of song collection is in a sense an arbitrary one, for it differed only from the old song-book 'form' in its authorship, but otherwise retained the features of the old. The contents of the new song collections were of two sorts; the first, songs by one composer; and the second, songs from one play. John Playford had, to be sure, published several books of songs by Henry Lawes,⁵⁹ but they were isolated exceptions. That Henry Playford stopped issuing the old style collections immediately

58 See "The song-books", Chapter 4.

59 For example, the three books of ayres (Wing2 L638, 639, 641; EEB 461).

prior to publishing single song sheets and these new song collections indicates that he considered them to be in some respects a separate 'form'.

J. C. Gillier's A collection of new songs, 1698 (1698-3) was the first example. In its folio format and general layout it was very similar to the song-books published up till two years earlier, although with only six songs and nine leaves it was somewhat smaller. The same year saw the publication of Henry Purcell's Orpheus Britannicus (1698-22) which, with the second book (1702-10), is noted in more detail below. In its format and appearance it is also similar to the old 'form', although on a much larger scale. In the following year two collections by Thomas D'Urfey appeared, A choice collection of new songs and ballads (1699-3) and The second collection of new songs and ballads (1699-14). D'Urfey was the compiler and author of the text, setting words to popular unattributed tunes, but the intent appears to have been the same as in those collections of songs by one composer. Both of these folios were only a few sheets in size. No copy has been located of another collection, of songs from one play, Massianello (1699-16), published in the same year.

John Blow's Amphion Anglicus (1700-1) may well be Henry Playford's second most important publication after Purcell's Orpheus Britannicus, with which it has many similarities, including its folio format. The Purcell collection was probably a direct model for the compilation of Blow's songs, and it is fitting that the two pre-eminent composers of the day should have

had well-produced extensive collections of their songs published by Playford, still a powerful name in music publishing. The many dedicatory verses at the start of Amphion anglicus clearly show that Playford's action in publishing this work was essentially conservative, that he sought to maintain the musical standards of an older generation and, by implication, his own methods of music publishing, against the encroachment of engraving. One example by William Pittis illustrated this well:

Others, with loathsom Trash, may strive to Please,
 And Tune loose VWords with a Lascivious Ease,
 Oblige the Play-House, and the gaudy Fry,
 VVith Entertainments of Obscenity:
 But Thou great Prince of the Musician's Band,
 VVhose VWorks are fit to touch a Royal Hand,
 Unblemish'd by their Folly do'st appear,
 And worthy of thy Patroness's Care,
 VVhose awful Eyes, and whose unequal'd Sense,⁶⁰
 May read and judge thy Lays without Offence.

Henry Hall chose a similar theme:

The Art of Descant, late our Albions boast,
 With that of Staining Glass, we thought was lost ...
 Long have we been with Balladry opprest,
 Good Sense Lampoon'd, and Harmony Burlesq't;
 Musick of many Parts, has now no force,
 Whole Reams of single Songs become our Curse ...
 While at the Shops we daily dangling view⁶¹
 False Concord, by Tom Cross Engraven true.

The last song collection of this kind to be published by Playford was Vaughan Richardson's A collection of new songs (1701-4), again a folio.

60 "To the Most Incomparable Master of Musick, Henry Playford", 1700-1, a1.

61 "To his Esteemed Friend, Dr. Blow", 1700-1, a1v; Appendix 1 no. 65.

WIT AND MIRTH: OR, PILLS TO PURGE MELANCHOLY

The collections of songs and ballads entitled Wit and mirth: or, pills to purge melancholy which Henry Playford issued from 1699 can best be regarded as an attempt to recapture part of a market which had been eroded by the publishers of engraved song sheets. They achieved considerable success. The duodecimo volumes of Pills were typeset, indicating that Playford, conservative by nature, had no desire and perhaps not the skill to alter his methods by abandoning the older techniques which had proved successful for himself, and his father before him, in favour of printing from engraved plates.⁶²

Wit and mirth: or, pills had an obvious precedent in Wit and mirth: an antidote against melancholy, which Henry Playford had issued in a third edition in 1682 (1682-3) and re-issued with an extra sheet two years later (1684-2).⁶³ This title was a drollery containing no music. Over half of its contents appeared in the various editions of Pills,⁶⁴ and the similarity of titles as well as the medical motif is surely no coincidence. Indeed, the 1682 edition had as a running title "Pills to purge Melancholy", and the verse "The Stationer on the Book" signed by "H.P." (A2v) is reprinted in the first book of Pills (1699-21).⁶⁵

62 Writings on Pills include Day, "Pills to purge melancholy", Review of English studies, 1932; Legman, "Pills to purge melancholy: a bibliographical note", Midwest folklore, 1959; and Day's introduction to the 1959 reprint. Bibliographical details are given in Day and Murrie.

63 See Chapter 6.

64 Day, "Pills to purge melancholy", Review of English studies, 1932, p. 182.

The first book of Pills (1699-21) appeared late in 1698, printed by William Pearson in the old Granjon type rather than in the new Pearson type in which both Pearson and Playford had equal interests.⁶⁶ Granjon may have been used because of its smaller size (a staff height of about 7 mm compared with the Pearson face's 8.5 mm),⁶⁷ for the earlier volumes of Pills showed a concern for economy by their crowded appearance and use of a low quality paper. As its title-page indicated, it contained ballads and songs with tunes, and also poems without music. These had been culled by Playford, who edited the volumes up to 1706,⁶⁸ from many sources including theatre songs which had been published as engraved sheets, material from his own drolleries, and songs from his own and his father's song-book collections.⁶⁹ Most of the songs were unattributed.

A second part followed in 1700 (1700-23). It contained slightly fewer songs than the first book but followed the same pattern, with most of the songs similarly unattributed. The type used for this second part, also printed by Pearson, was not Granjon but "the London New Character"⁷⁰ (that is, Pearson type). In its dedication Playford noted the "Success in my first Collection",⁷¹ and, in a preface, that he expected competition from "some, who

65 Appendix 1 no. 49.

66 See Chapter 10.

67 Krummel, English music printing, 1553-1700, 1975, p. 175.

68 Not T. D'Urfey: see Day, "Pills to purge melancholy", Review of English studies, 1932, pp. 177-178, 180-181.

69 Day, "Pills to purge melancholy", Review of English studies, 1932, pp. 181-182 gives further examples.

70 Advertised thus in Post boy 816, 29 Jun-2 Jul 1700.

71 Appendix 1 no. 67.

pretend to the like Performances".⁷² He also indicated that he intended to produce two more such collections.⁷³ William Pittis contributed a poem "To My Friend, Mr. Playford, on the Publication of his Second Book of Pills, and the Encouragement his first has met with" where, after praising the success of the first part and referring to John Playford's virtues in producing correct and worthwhile music, he attacked those responsible for engraved songs:

Ballads and single Songs are daily born
Their Writer's Infamy, and Reader's Scorn;
And Hawkers for true Mettle, vent their Dross,
Correctly Grav'd by uncorrected Cross;
Who, shameless Coxcomb, daily gives offence
To Truth, good Manners, Justice, and to Sense;
Engraving what he cannot truly Read,
As he retails the Muse to Penny Trade,
And brings her down from her Exalted Seat,
To tempt the foolish People he would Cheat.⁷⁴

Yet Playford was not averse to using these same engraved songs as copy for Pills: an advertisement in Amphion Anglicus (1700-1, A1) stated that in the first and second parts of Pills "you will find most of the single Songs that have been Cutt on Copper for these Ten Years past".

The first part apparently sold well, for a second edition of 1500 copies was published in July 1702 (1702-16). No copy has been located. The second part was also still available.⁷⁵ Several months earlier Playford had kept his promise to issue another part, publishing it in three instalments, the first of which

72 Appendix 1 no. 67.

73 Appendix 1 no. 67.

74 Appendix 1 no. 67.

75 Post boy 1122, 21-23 Jul 1702.

1702-17) appeared in March. No copies of this or of the next two instalments (1703-11,12) have been found.

A fourth part appeared in 1703 with the title Apollo's feast; or, wit's entertainment (1703-1). That it should be considered, despite its different title and lack of music, as the fourth book was made clear in an advertisement in The different widows (1703-3, A4): "Pills to Purge Melancholly ... in Four Books; The last Intituled, Apollo's Feast: Or, Wits Entertainment". In its preface "Dr. Merryman" (that is, Playford) noted the connection with Pills.⁷⁶ It was a duodecimo like the previous parts, and in its lack of tunes was more akin to the drolleries published by Henry Playford in the early 1680s than to Pills. A second edition of Apollo's feast was advertised in late 1704 (1704-1); no copy has been located.

Playford's name still appeared on a 1705 re-issue of the second edition of the first part of Pills (1705-10), although he was here represented only by his initials: "Printed by W. Pearson, for H.P. and Sold by John Cullen". The relative anonymity of Playford's name on this title-page suggests that he had lessened his control over this title, and this re-issue was in fact the last part of Pills on which his name appeared. A fourth part, this time with music, appeared in 1706 (Day and Murrie 210A): it was "Printed by W. Pearson", as were all later issues until at least 1720. Re-issues of the first three parts appeared in 1707 (1707-7,8,9). The later history of Pills can be traced through

76 Appendix 1 no. 85.

Day and Murrie's bibliography:⁷⁷ briefly, Pearson printed various new editions for John Young until 1719, when Jacob Tonson became the publisher. A fifth part was added in 1714, and a sixth in 1719. Few new songs and poems were added to these later editions.⁷⁸

That Pills was a popular and profitable series is evident from the frequency of its issue, and it seems surprising that Playford relinquished control of it as early as 1705. Its success resulted in many publications which imitated Pills at least to the extent of using the main elements of its title, although few of these works contained music.⁷⁹ Its contents, too, were influential, one notable case being their use by John Gay in his ballad operas.⁸⁰

Given that Playford's primary intention in publishing Pills was to regain some of the market lost to the engraved song sheet, its success was limited. It was published in edition sizes of 1000 or 1500 copies⁸¹ which apparently sold well. Pills was considerably cheaper per song than engraved song sheets, at something like one sixth of the price.⁸² Nevertheless Walsh

77 Nos 218, 222-224, 227, 228, 231-240, 242.

78 More information can be found in Day, "Pills to purge melancholy", Review of English studies, 1932, p. 179, and in Legman, "Pills to purge melancholy: a bibliographical note", Midwest folklore, 1959, pp. 97-98.

79 Listed in Day, "Pills to purge melancholy", Review of English studies, 1932, pp. 183-184 - the latest is dated 1884; and Legman, "Pills to purge melancholy: a bibliographical note", Midwest folklore, 1959, pp. 95-96.

80 Its influence is noted in Day's preface to the 1959 reprint.

81 See Chapter 10.

82 Day and Murrie, "English song-books, 1651-1702, and their publishers", Library, 1936, p. 392.

cannot have felt that Playford's attempts were a direct threat, for he issued no similar collections. The decline of business for Playford and for other music publishers working in the traditional medium could not, despite such attempts as Pills and Mercurius musicus, be halted.

OTHER PUBLICATIONS

Henry Playford's publishing of keyboard music from John Playford's engraved plates has already been noted.⁸³ He also issued several new keyboard works using this medium. Unlike John Playford's works, which were of collections of keyboard music by several composers, Henry's were collections by one composer. John Blow's A choice collection of lessons was first published in 1698 (1698-2), and re-issued in 1699 (1699-1) and 1701 (1701-2). The plates were then acquired by Walsh and Hare and re-issued in 1704 (1704-3).⁸⁴ Playford also attempted to issue another engraved collection of keyboard music, The ladies banquet (1703-8), this time as an annual publication, but apparently without success, for Walsh and Hare issued in the following year The ladys banquet which conformed to the description of the work advertised by Henry Playford.⁸⁵

Four publications of dance and regional tunes were published. Thomas Bray's Country dances (1699-5) had obvious precedents in

83 See Chapter 4.

84 Walsh may have also issued it at later times: see Smith, A bibliography of the musical works published by John Walsh ... 1695-1720, 1948, no. 539.

85 This advertisement and details of the Walsh and Hare work are given in 1703-8.

The dancing-master and contained, in addition to the rural examples, dances of a more genteel nature such as "Chacons, Rigadoons [and] Minuets". Unlike The dancing-master, both treble and bass lines were given for each tune. It was an oblong sexto printed in Pearson type. A collection of original Scotch-tunes (1700-2) and a second edition (1701-5: actually a re-issue with a new half-sheet added) were oblong quartos of only a few sheets containing tunes for violin. Very similar was Thomas Marsden's A collection of original Lancashire hornpipes (1705-2), containing tunes and divisions for the violin.

Several other miscellaneous publications which had no obvious precedents in John Playford's works should be noted. "A large sheet engraven on Copper, shewing any Note within compass of the Bass Viol" (1693-6) was advertised as "printed for H. Playford"; no copy has been located. The collection of engraved song sheets entitled Joyful cuckoldom (1694-3) was wrongly attributed to Playford and cannot be considered to be any part of his output. A work advertised as "Cutler's first directions by way of Sol Fa" may be that described in 1701-10, although there is doubt about its identification. It consists of three leaves engraved on one side of each leaf and contains short directions on the rudiments of music.

HENRY PURCELL'S WORKS: A SPECIAL CASE

Although the group of publications issued by Henry Playford for Henry Purcell and later for his wife and executor Frances Purcell cannot be considered as a separate bibliographical 'form' in

Krummel's terms - their physical features vary widely, for example - the mechanisms by which they were published enable them to be usefully considered as a separate group. As with many other examples, Henry Playford was following the principles established by his father. There is evidence that his father's business relationship with Purcell was close, which should not be surprising, as it is natural that a composer of the stature of Purcell would form an alliance with the pre-eminent music publisher of the time. Probably the best example of this collaboration is Purcell's Sonnata's of III parts, 1683 (Wing P4219, EEB 223). Its progress through the publication stages can be traced through newspaper advertisements. In May 1683 subscriptions were available from Playford's shop as well as from two other locations,⁸⁶ and in June copies were ready to be uplifted from Purcell's house.⁸⁷ Later that year copies were on sale from Playford's shop and at two other booksellers.⁸⁸ It seems likely that Purcell called upon the publishing expertise of the booksellers, in this case Playford and perhaps also John Carr, while retaining close control over the contents.⁸⁹

On the other hand, there is no evidence that the publication of others of Purcell's works by John Playford, for example The musical entertainment ... St. Cecilia (Wing P4217, EEB 223) was in any way different from the normal process of a bookseller

86 London gazette 1828, 24-28 May 1683; Appendix 1 no. 1.

87 London gazette 1832, 7-11 Jun 1683; Appendix 1 no. 2.

88 London gazette 1872, 25-29 Oct 1683; Appendix 1 no. 3.

89 Hodgson and Blagden, The notebook of Thomas Bennet and Henry Clements (1686-1719), 1954, pp. 101-103 give some indication of such arrangements during the period.

taking all responsibility. Another example of the close relationship between Purcell and John Playford is seen in the dedication to the first book of The theater of music (1685-13) where Henry Playford and Robert Carr stated their obligations to Purcell and to John Blow for their part "in perusing several of the Songs ... before they went to the Press":⁹⁰ John Playford had a considerable hand in the general oversight of this work.⁹¹

Purcell's A pastoral elegy on the death of John Playford (1687-4) was probably written to show the composer's respect for Playford. This short work (described by Spencer as "a precis of the seventeenth-century pastoral elegy"⁹²) was published, probably in the usual manner, by Henry Playford. The vocal and instrumental musick of the prophetess, or the history of Dioclesian (1691-13), however, was another example of subscription publishing, with Henry Playford and John Carr "appointed to take Subscriptions".⁹³ It is not known why Playford's name did not appear on the publication itself (the title-page gives "Printed by J. Heptinstall, for the Author, and are to be sold by John Carr"), and no advertisements for the sale of this work by Playford have been located until 1698 (in 1698-22). Perhaps the answer to Purcell's exclusion of Playford is hinted at in the 'Advertisement',⁹⁴ where it was indicated that all was not well with the printing (and perhaps also the publishing): "I employed two several Printers; but One of them falling into some trouble,

90 Appendix 1 no. 5.

91 See Chapters 2, 3, and "The song-books", Chapter 4.

92 Spencer, Nahum Tate, 1972, p. 118.

93 London gazette 2572, 3-7 Jul 1690.

94 Appendix 1 no. 14.

and the Volume swelling to a Bulk beyond my expectation, have been the Occasions of this Delay". This 'advertisement' again showed Purcell's concern for accuracy, for he noted that he had "been very carefull in the Examination of every Sheet".⁹⁵

The two editions published in 1692 of Some select songs as they are sung in the fairy queen (1692-5,6) have on their title-pages "Printed by J. Heptinstall, for the Author, and are to be Sold by John Carr ... by Henry Playford ... and at the Theatre in Dorset-Garden", and so again suggest Purcell's use of the trade publishing mechanisms while still retaining considerable control over the publication. A song sheet, The songs in the tragedy of Bonduca (1695-6), may have been issued after Purcell's death on 21 November 1695 (this play was probably premiered not later than September or October 1695)⁹⁶ and no evidence has been located which suggests the extent of either Purcell's or Playford's role in its publication. Two compositions by Purcell are included in Three elegies (1695-8), which was probably published in the usual manner by Playford.

After Henry Purcell's death his widow and sole executrix Frances⁹⁷ issued a considerable amount of his music, and called on the services of Henry Playford to a greater extent than her late husband appears to have done. A choice collection of lessons for the harpsichord or spinnet (1696-1) was the first work to

95 Appendix 1 no. 14.

96 Van Lennep, The London stage, 1660-1800, part 1, 1965, p. 452.

97 Purcell's will is transcribed in Zimmerman, Henry Purcell, 1659-1695 : his life and times, 2nd ed., 1983, p. 293.

appear with Frances Purcell's name on the title-page. This work was printed from engraved plates, a method not usually favoured by Playford. Its title-page reads in part "Printed on Copper Plates for Mrs. Frances Purcell ... and are to be Sold by Henry Playford", and their relationship is further clarified by a newspaper advertisement which notes "Printed ... for Mrs Frances Purcel, Widow of the Author, and sold for her by H. Playford".⁹⁸ This publication shows that Purcell's widow followed her late husband's example by retaining close control of the publication of his works, probably for financial reasons, but did not have the same level of knowledge of the publishing and bookselling trade, and so had to rely to a greater extent on the services of a professional.⁹⁹ A "second edition" (actually a re-issue) of A choice collection of lessons was published in the following year (1697-1).

Playford, meanwhile, was capitalising on Purcell's popularity. In 1696, the year after Purcell's death, he advertised The effigies of the late famous Mr. Henry Purcell (1696-11), an engraved portrait (or portraits) available framed from his shop. Also in that year, proposals for subscription publishing of A collection of ayres, compos'd for the theatre (1697-2) and of Ten sonata's in four parts (1697-10) were circulated by Mrs. Purcell, available from Playford's shop. The closing date for these was at first set at 25 April 1696,¹⁰⁰ but was soon extended, first to

98 London gazette 3202, 16-20 Jul 1696; Appendix 1 no. 26.

99 Maslen, "Printing for the author", Library, 1972, p. 302 notes that the main obstacle to authors publishing their own work "lies in the complex nature of the trade itself".

100 Post boy 141, 31 Mar-2 Apr 1696; Appendix 1 no. 23.

1 May¹⁰¹ and later to "the First Day of Michaelmas Term".¹⁰² In May 1697 it was advertised that the Ayres were already printed and the Sonata's would be ready "next Trinity-Term", and subscriptions for both would be taken up until then.¹⁰³ Although only Playford's name had appeared in the advertisements for subscriptions, they were finally available from two other booksellers, Brabazon Aylmer and William Henseman (or Henschman), as well.¹⁰⁴ Frances Purcell was still taking the care her husband had, for an errata was printed of "those new Faults which were committed in the Ayres by the Press" (1697-2 State b).¹⁰⁵ A collection of ayres had on its title pages "Printed ... for Frances Purcell ... And are to be sold by B. Aylmer, ... W. Henschman ... and Henry Playford", although the inclusion of an advertisement in it, for Playford's publications only, suggests that he was the senior partner. This work, a set of part-books, stimulated the publication of similar works for at least the next decade.¹⁰⁶ Ten sonata's in four parts was also a set of part-books, with the same three booksellers named on it.

More publications followed. In 1697 the Te deum & jubilate (1697-9), probably written for performance in 1694,¹⁰⁷ was issued, described on the title-page as "Printed ... for the

101 London gazette 3173, 6-9 Apr 1696; Appendix 1 no. 24.

102 London gazette 3185, 18-21 May 1696; Appendix 1 no. 25.

103 London gazette 3287, 10-13 May 1697; Appendix 1 no. 30.

104 London gazette 3301, 28 Jun-1 Jul 1697; Appendix 1 no. 31.

105 London gazette 3347, 6-9 Dec 1697; Appendix 1 no. 33.

106 Fiske, English theatre music in the eighteenth century, 1973, p. 24.

107 Zimmerman, Henry Purcell, 1659-1695: an analytical catalogue of his music, 1963, p. 110.

Author's Widow, and are to be Sold by Henry Playford"; an advertisement noted "Printed by Directions of his Widow".¹⁰⁸ Calls for subscriptions for a collection of Purcell's songs, Orpheus Britannicus (1698-22), had begun to appear as early as 1696.¹⁰⁹ The closing date was extended several times during 1696 and 1697, "by reason of the small Encouragement, and for the more compleat Printing",¹¹⁰ and its scope was apparently enlarged.¹¹¹ This work, arguably Playford's most important publication, appears to have been instigated and completed by Playford alone, for Frances Purcell's name appears only in the dedication which she supplied; no other booksellers seem to have been involved. An explanation for this may be that Henry and John Playford had already published in their various series of songbooks a great number of Purcell's songs, and Henry may have considered such songs as his sole property. This publication, a handsome and well produced folio containing 81 songs, was published early in 1698.¹¹² A new sheet of catches (1698-13), perhaps issued in conjunction with a re-issue of the third edition of The second book of the pleasant musical companion (1698-23), gave no indication of any involvement by Frances Purcell.

By late 1699 Frances Purcell had become dissatisfied with Playford's handling of her publications, and advertised that she

hath taken into her own hands, the Te Deum, Aires, the Opera of Dioclesian, first and last Sonata's, with Instructions

108 London gazette 3342, 18-22 Nov 1697; Appendix 1 no. 32.

109 In 1696-5; Appendix 1 no. 27.

110 See Appendix 1 nos 28, 34-37.

111 The preface makes this clear; Appendix 1 no. 40.

112 Advertised in London gazette 3366, 10-14 Feb 1697 [i.e. 1698] as on sale.

for the Harpsichord ... and may be had at her House ... with all the Errta's [sic] carefully corrected ... But for the present Convenience of such who want the Te Deum, she has left some of them with Mr. Bennet ... ¹¹³

The reasons for her move are unclear. They may relate to a dissatisfaction with Playford's efforts to sell these works, although this is conjecture. This notice incidentally provides confirmation that certain of Purcell's publications, for example, Orpheus Britannicus, were the property of Playford, not Frances Purcell. Her intention was carried out, for a copy of the Te deum & jubilate (1697-9 Copy 1) has the imprint at the foot of its title-page altered in manuscript in what appears to be a contemporary hand, so that it reads "Printed by J. Heptinstall, for the Author's Widow, and are to be Sold by her at her house in great Deans yard Westminster". The Choice collection of lessons was again re-issued in a "third Edition", with a new half-sheet and with the plate of the engraved title-page altered to delete all mention of Playford (1699-2).

It appears that the publication of Orpheus Britannicus had been a success, for in the following year Playford was advertising for subscriptions for a second book.¹¹⁴ Many notices of a similar nature followed in 1700, the closing date as usual being extended several times,¹¹⁵ and it finally appeared in November 1702. In his preface Playford apologised for the delay.¹¹⁶ This second

113 London gazette 3546, 2-6 Nov 1699; Appendix 1 no. 44. No Purcell works are listed in the Bennet notebook (see Hodgson and Blagden, The notebook of Thomas Bennet and Henry Clements (1686-1719), 1956).

114 Bibliotheca annua 1699, p. 76; Appendix 1 no. 41.

115 Appendix 1 nos 50, 53, 57, 58, 65.

116 Appendix 1 no. 83.

book of Orpheus Britannicus (1702-10) was, like the first book, a handsome and well-produced publication. It bears upon it no mention whatsoever of Frances Purcell, strengthening the inference that there had been a falling out between her and Playford. Publication of this work prompted Frances Purcell to advertise again, in May 1702, that she was the sole agent for some works:

Mrs Frances Purcell ... having the sole disposal of the several pieces of Musick (composed by her late Husband) ... which may be had at her dwelling House ... And may be had at no other place; this notice is given by her to prevent all persons being imposed upon by imperfect Copies.¹¹⁷

No Walsh-published works which could explain this announcement at this date have been located.¹¹⁸ Further issues and new editions of these Playford-published works by Henry Purcell were made, not by Playford, but by Walsh and Hare, John Young, and by Playford's former apprentice John Cullen. Examples of these include Orpheus Britannicus, the first book of which was issued in a new edition "Printed by William Pearson, and Sold by John Young" in 1707, while Playford was still alive (Day and Murrie 210). Pearson printed a new edition of the second book "for S.H. Sold by J. Young ... J. Cullen ... 1711" (Day and Murrie 220), and re-issues of these in 1712 and 1721 "for S.H. and Sold by John Young" (Day and Murrie 221, 244). The Te deum & jubilate was re-issued in 1707 (1707-5) with an added title-page which notes "Sold by J. Walsh ... J. Hare ... and P. Randall". A choice collection of lessons may have been acquired by Walsh and

117 Post man 968, 12-14 May 1702: Appendix 1, no. 80.

118 But see Smith, A bibliography of the musical works published by John Walsh ... 1695-1720, 1948, no. 108, where a publication of the Te deum & jubilate is noted, issued by Walsh and Hare and advertised eight months later.

Hare, for they advertised in about 1716 "Mr Henr Purcells Lessons with Instructions for the Harpsicord".¹¹⁹

SUBSCRIPTION PUBLISHING

Henry Playford adopted the method of subscription publishing, that is, calling for subscribers to pay before publication a sum of money in order to assist the publisher to defray expenses, for many of his music publications. The price paid by the subscriber was usually less than the work was finally sold to the public for.¹²⁰ While it is true that John Playford had also used this method, this was only for a collaborative publication with Henry Purcell.¹²¹ In similar situations, when publishing for Purcell's widow Frances, Henry Playford had also used this method.¹²²

Other publications were of a similar nature, where Playford collaborated with the author to publish that author's works. Although responsibilities cannot be precisely determined in such cases, it is likely that the author called on Playford's publishing expertise, and Playford in return became a partner in the work.¹²³ Whether Playford or the author instigated such

119 Smith, A bibliography of the musical works published by John Walsh ... 1695-1720, 1948, no. 499.

120 Blagden, "The memorandum book of Henry Rhodes, 1695-1720", Book collector, 1954, pp. 35-36 indicates the relationship between subscription prices and retail prices. Krummel, English music printing, 1553-1700, 1975, pp. 159-160 notes some examples of subscription publishing of music.

121 Sonnata's of III parts, 1683: see above in this chapter, "Henry Purcell's works: a special case".

122 For 1691-13, 1697-2,10: see above in this chapter, "Henry Purcell's works: a special case".

123 Hodgson and Blagden, The notebook of Thomas Bennet and Henry Rhodes (1686-1719), 1954, pp. 101-103 provide evidence of such arrangements in this period.

works is unclear. A good example of this was John Blow's Amphion Anglicus (1700-1). Both Blow and Playford received subscriptions for it from May 1699.¹²⁴ A final call was made in July 1699,¹²⁵ and "Dr Blow having the full Number of Subscriptions" by August, it was closed,¹²⁶ to be delivered in June of the following year. Pearson's preface to this work implies, by its heading "To ... Blow, for Encouraging my New Character, in making Choice of it for ... Amphion Anglicus",¹²⁷ that the author may have had some influence on the technical details of producing this work.

Further examples are to be found. Playford and John Carr advertised in 1692 as receiving subscriptions for "Vocal and Instrumental Musick, Composed by Mr. William Turner".¹²⁸ This work has not been located and may never have been published. Another example is a publication containing "all the Choicest of Mr. D'Urfey's Lyrical Works, made since the Year 1680": here, Playford is named along with the author and three other booksellers as receiving subscriptions.¹²⁹ Subscriptions were called for Jeremiah Clarke's Choice lessons for the harpsicord or spinnet in 1704 (1704-4), available from Playford, Salter and the author, but this work appears not to have been published until 1711.¹³⁰

124 London gazette 3498, 18-22 May 1699; Appendix 1 no. 42. Subscriptions were also called in Post boy 653, 13-15 Jun 1699.

125 Post boy 665, 11-13 Jul 1699.

126 Post boy 676, 5-8 Aug 1699; see also Post boy 816, 29 Jun-2 Jul 1700.

127 Appendix 1 no. 65.

128 London gazette 2743, 22-25 Feb 1691 [i.e. 1692]; Appendix 1 no. 15.

129 Post boy 864, 19-22 Oct 1700; Appendix 1 no. 61. Repeated in Post boy 874, 12-14 Nov 1700.

130 Further information is given in 1704-4.

There is also evidence to suggest that Henry Playford called for subscriptions for works which were out of the ordinary, particularly when they were to be large and expensive publications. These include Henry Purcell's Orpheus Britannicus (1698-22) and the second book (1702-10), both published solely by Playford rather than in collaboration with Frances Purcell.¹³¹ They were both well-printed and of large size, and consequently expensive to produce,¹³² and the pre-publication monies received must have assisted Playford to pay paper and printing costs. Harmonia sacra (1688-5), was a similar large folio but was more speculative than most of Playford's ventures because of the original nature of its contents. Playford alone was responsible for the issue of this work. The first call was made in June 1687,¹³³ and subscriptions were closed four months later.¹³⁴ Similarly, the second book of Harmonia sacra (1693-5) was published by subscription.¹³⁵

131 See above in this chapter, "Henry Purcell's works: a special case".

132 See the Playford versus Pearson entry, Chapter 10.

133 London gazette 2253, 20-23 Jun 1687; Appendix 1 no. 6.

134 London gazette 2291, 31 Oct-3 Nov 1687; Appendix 1 no. 7.

135 London gazette 2776, 16-20 Jun 1692; Appendix 1 no. 16.

CHAPTER 6

PUBLICATIONS NOT CONTAINING MUSIC

One main aim of this study of Henry Playford is to examine the music publications for which he was responsible. However, he also issued a considerable number of publications which contain no music. Account must be taken of these in order more completely to comprehend their place in Playford's business, and to attempt to understand the place of such works in the music publishing and bookselling trade generally, in the period 1680 to 1710. These 'non-music' publications are grouped together loosely according to their similarities. They are not here examined as fully as the musical works, in keeping with the aims of this study.

THE DIVERTING POST

Playford was associated with the periodical The diverting post from its inception in 1704 until its demise less than two years later. As is noted below¹ he used the services of the trade publishers Benjamin Bragg and, for the final numbers, John Nutt in order to ensure rapid and widespread distribution of each number, a necessity for successful periodical publishing which depends on timeliness for its profitability, and a function for which Playford himself, primarily a music seller and publisher, probably lacked the widespread contacts to carry out successfully. Although Playford's name did not appear in the

1 Chapter 9.

colophons of any numbers of this periodical until number 29 (1705-3, 5-12 May 1705), the appearance of numerous advertisements for his publications, but not for those of other music publishers, indicates that he was heavily involved (most other advertisements present are for works issued or sold by Bragg). The first number (1704-6, 28 October 1704) introduced the aim of The diverting post. It was intended for those

who delight in the publick Diversions of the Town ... [It will include] when, and where will be an Entertainment, and the Names of the Artists who Perform in it: What New Plays are on the Stocks ... what Persons of Honour are lately Married ... all new Songs, Copies of Verses, Prologues, or Epilogues ... Extraordinary Successes, or any Notable Events ...

The first two weekly numbers contained no mention of Playford publications, but the third included, without mentioning Playford, an advertisement for 1705-1, number 5 an advertisement for 1704-1 and another for Playford's sale of music (see 1704-2: Playford was mentioned here), and from number 6 the volume of Playford-related advertisements stayed, with a few exceptions, at this level or was increased. From number 11 it was noted that copy for The diverting post will be received by Playford, Bragg and Mr "Morris at the Turk's-Head-Coffee-House"; and from number 14 that Playford took advertisements for insertion into the periodical. Number 19 noted that Playford sold current and back issues.

A second volume of The diverting post (1705-3, numbers 25-36) was published in 1705. Until number 23 the colophons had noted only Bragg, and also occasionally the printer, but from this number

they noted "Printed ... for the Undertakers, And Sold by B. Bragg". Who these undertakers were is not clear, but they may have been Hugh Montgomery and Tho. Hodgson (or Hudson) who were named as selling agents in number 23 and following numbers. Playford's name was added from number 29. Number 25, in addition to being the first number of the second volume, was significant because it contained an advertisement noting that "the First Vol. with the Title and Dedication [1706-2 and earlier numbers], is to be had of H. Playford". Number 26 notes that copy should be sent "only to Mr. Playford": the following number added "and no where else, least they miscarry", and that he had "provided a Man" to deliver it. By number 29, however, both Playford and Bragg would receive copy, but by number 35 it was again Playford alone. These advertisements show that Playford had by about April 1705 definitely become wholly responsible for the editorship of The diverting post, if indeed he had not been in control before that date.

From the first number of 1706, The diverting post was definitely firmly under Playford's control. It lasted for only two more numbers, issued monthly rather than weekly as before. The title-pages of the two numbers for 1706 (1706-3,4) noted only the names of Playford and the trade publisher John Nutt. The withdrawal of Bragg's name from the imprint of this publication may be related to the appearance on 26 January 1706 of The poetical courant, which was "Printed for the Author, and Sold by B. Bragg": this periodical was very similar in content and format to The diverting post, although it did not contain any advertisements

for Playford-related publications.² The January 1706 number of The diverting post (1706-3) contained an advertisement which stated that it is to be continued monthly, and that subscriptions were available from Playford, Nutt and from other locations.³ These two final numbers contained between them a total of 14 advertisements for works issued by Playford, again suggesting that Playford alone was responsible for them. Both 1706 numbers included a call for "Copies of Verses, Heroical, Humorous, Gallant, Satyrs, Odes, Epigrams, Riddles, Receipts, Songs, Prologues, or Epilogues, &c." to be sent to Playford for inclusion.⁴

The February 1706 number of The diverting post was the final one. Probably it was to some extent a victim of competition from other similar periodicals (for example, The poetical courant), and its demise may also be related to Playford's editorship, for commentators have noted that "it declined steadily in quality" in its later numbers.⁵ It was expensive, at sixpence per number, compared with the contemporary newspapers with which its appearance had much in common.⁶

2 GB Ob Hope fol.102 contains nos 1-23, 26 Jan to 29 Jun 1706.

3 Appendix 1 no. 92.

4 Appendix 1 no. 92.

5 Day and Murrie, "English song-books, 1651-1702, and their publishers", Library, 1936, p. 394; see also McLeod and McLeod, A graphical directory of English newspapers and periodicals, 1702-1714, 1982, p. 11.

6 Handover, Printing in London from 1476 to modern times, 1960, p. 129.

ELEGIES AND ODES

The year 1685 was notable for the death of King Charles II and the accession to the throne of King James II. These events occasioned the issue of twelve publications by Henry Playford, as well as others of a similar nature by other publishers. They were all similar in appearance, all folios of only a few pages and usually with bold rules framing the title-page. They represent the first major independent publications by Henry Playford.

Of the Playford examples, one was written by Nahum Tate (1685-2; second edition 1685-3), one by "F.F." (perhaps Sir Francis Fane: 1685-4), three by Aphra Behn (1685-5: second edition 1685-6; 1685-7,8), one by "W.P. a sincere lover of Charles and James" (1685-9), one by "W.P. a Servant to the Light" (1685-12), and two by Edmund Arwaker (1685-10,15; second edition 1685-16). That these sold well is indicated by the appearance of three of them in "second editions" (probably re-issues <re-impressions>). The texts were generally conventional and pastoral in nature. The two by "W.P." are interesting in that they purport to give a Quaker view, but no connection between Playford and that sect has been traced.⁷

7 Such a connection is unlikely, for Playford, as a music publisher, would not have found favour with the Quakers. They had their own favoured publisher at that time (information from Malcolm Thomas, Librarian, Religious Society of Friends, London, in a letter to the author dated 5 Apr 1982). William Penn replied to these two works in Fiction found out, 1685 (Wing P1291). Smith, Bibliotheca anti-Quakeriana, 1873, enters Playford's two works anonymously.

Odes and elegies produced for other occasions were also published by Playford. The death of Henry Purcell was lamented by J.G. (perhaps John Glanville) in Damon: a pastoral (1696-2), again a folio with bold rules on its title-page. Tate's A consolatory poem to the Right Honourable John Lord Cutts on the death of his wife (1698-5) was published by Playford in 1698, and a second edition (1698-6; see also 1699-7 and 1700-6) appeared in the same year. Other odes in the same elegaic manner were The consecration of Marcellus "in Memory of the Illustrious Prince William, Duke of Gloucester" (1700-4), and Gould's The mourning swain in memory of James, Earl of Abingdon (1700-11), also folios. The last publication of this kind with which Playford was associated, with the trade publisher John Nutt, was Roscommon's A prospect of death (1704-7).

A publication issued in 1700 was of a similar nature, a folio but considerably larger than the slighter elegies and odes. Luctus Britannici (1700-9) was published soon after the death of John Dryden⁸ and consisted of verse, in English and Latin, lamenting his death: its subtitle was "the Tears of the British Muses; for the Death of John Dryden". Its aegis is well documented through numerous newspaper advertisements calling for copy to be sent to Playford and reporting on its rapid progress. Copy from "the Gentlemen of the two famous Universities, and others, who have a Respect for the Memory of the Deceas'd" was initially called for in May 1700.⁹ Frequent advertisements during that

8 He died on 1 May.

9 Post boy 792, 4-7 May 1700; Appendix 1 no. 51.

month reiterated the call,¹⁰ and by the beginning of the following month Playford advertised that "he is now preparing it for the Press".¹¹ It was "actually in the Press" only a few days later¹² and was announced as published in the middle of that month.¹³ Considering its size (a folio of 42 leaves, containing 26 poems) and the haste with which it was printed, Luctus Britannici is a well-produced work. Its publishers, Playford and Abel Roper, apparently ran into trouble over their exclusion of some material, for their preface defended "the Care which has been taken in Compiling" it and attempted to pass any blame onto those they "have entrusted with the Supervisal and Choice of the several Poems".¹⁴ This work may^{not} have been a commercial success, if we are to believe the lines of "A description of Mr. Dryden's funeral", 1703:¹⁵

Playford laments that he their Lines bespoke,
And swears the Bookseller is almost broke.

This reference may, however, refer to Playford's business decline in a more general sense, for he appears to have been in financial difficulties at that date,¹⁶ and it is unlikely that one publication alone would have caused this condition.

10 Appendix 1 nos 52, 54.

11 Post boy 803, 30 May-1 Jun 1700; Appendix 1 no. 55.

12 Post boy 804, 1-4 Jun 1700; Appendix 1 no. 56.

13 For example, Flying post 797, 15-18 Jun 1700, and Post boy 810, of the same date: "To Morrow will be published".

14 Appendix 1 no. 66.

15 Poems on affairs of state, p. 235; Appendix 1 no. 84.

16 See Chapter 3.

LORD MAYOR'S SHOW PUBLICATIONS

The annual Lord Mayor's shows took place in London each 29th of October, on the inauguration of the new chief executive. These celebrations were usually presented by the Company to which the Lord Mayor belonged and involved "a tour of the city and the presentation of dramatic vignettes performed on scaffolds, or arches, or other special structures";¹⁷ music was usually performed.¹⁸ From the late sixteenth century descriptions of these shows were published,¹⁹ and John Playford published them from at least 1672 onwards.²⁰ For the publications of 1680, 1681, 1683 and 1684 John took Henry into partnership, as shown by the title-pages which state "Printed for John and Henry Playford" (1680-1, 1681-1, 1683-1, 1684-1). Henry alone published these texts in 1685 and 1686 (1685-1, 1686-3).

The title-page of the Lord Mayor's show publication for 1680 (1680-1) gives a good indication of the contents of these works:

London's glory, or, the Lord Mayor's Show: Containing an Illustrious Description of the several Triumphant Pageants, On which are represented Emblematical Figures, Artful pieces of Architecture, and Rural Dancing, with the Speeches spoken in each Pageant; Also, Three new Songs ...

These publications were octavos containing only a few pages. Only two included music notation, although the others contained texts of the songs performed during the shows. It seems likely that Henry Playford continued publishing these after his father's

17 Bergeron, English civic pageantry, 1558-1642, 1971, p. 3.

18 Harley, Music in Purcell's London, 1968, ch. 6 gives more information about these and similar celebrations and about the music associated with them.

19 Bergeron, English civic pageantry, 1558-1642, 1971, p. 131.

20 Copies are reproduced in Three centuries of drama, 1953-1966.

death only until he had become established in his own right, for by 1687, when he had already published several musical titles, including three song-books, no more appeared.

MISCELLANEA SACRA

The later publishing output of Henry Playford showed a gradual increase in the number of non-musical works, and also an increasing interest in works of a religious nature.²¹ An early example of this type of publication was Miscellanea sacra (1696-13), a collection of "Poems on Divine & Moral Subjects" edited by Nahum Tate, who also contributed much of its contents. Tate's preface indicated that it was intended to be published annually, but this was not carried out. A "second edition", actually a re-issue of the 1696 work with four leaves cancelled and two new signatures added, appeared in 1698 (1698-12), again edited by Tate.

Not until 1705 was another volume of Miscellanea sacra published. This work (1705-7) was advertised as "the Second Part",²² although the publication itself did not note this, and was edited by Samuel Phillips.²³ Copy was called for, to be sent to Playford, in number 22 of The diverting post (17-24 March), and for another part of Miscellanea sacra (perhaps never published: no copy has been located) in the January and February 1706

21 See Chapter 3.

22 Diverting post 19, 24 Feb-3 Mar 1705.

23 According to Case, A bibliography of English poetical miscellanies, 1521-1750, 1935, no. 236 (1)(a).

numbers.²⁴ This 1705 work was notable for the section attached to it and probably written by Playford entitled "Proposals to all Pious and Charitable Persons for Raising a Fund for Erecting of Hospitals, Alms-Houses, Work-Houses, and Houses of Correction".²⁵ It was re-issued, although not by Playford, in 1707 (1707-3).

PLAY TEXTS

Henry Playford was associated with the publication of seven play texts between 1696 and 1706. For none of these did he publish alone, preferring to share the financial risks with other booksellers or to use the services of a trade publisher. He showed most activity in this area between 1696 and 1700, possibly a reflection of the healthy state of his business at that time,²⁶ and perhaps indicating that he had spare funds available for investment in what was potentially a high risk area of publishing. Kenny notes that the texts of most plays performed in London were printed: some would not be theatrical successes and so the bookseller could not expect to profit, while some would succeed and become part of the stock repertory, with a consequent demand for their printed texts.²⁷ As a music publisher, too, Playford's trade would be enhanced by a play's popularity, for most performances of the period involved a large

24 Appendix 1 no. 92.

25 See Chapter 8. The text is given in Appendix 1 no. 90.

26 See Chapter 3.

27 Kenny, "The publication of plays", The London theatre world, 1660-1800, 1980, p. 323.

amount of music: one estimate puts it as "at least one quarter of an evening".²⁸

Dilke's Lover's luck (1696-12) was published in early 1696 in association with Benjamin Tooke²⁹ and, according to Downes, was a moderate success, running eight days.³⁰ At about the same time the text of Southerne's Oroonoko (1696-17) was published by Playford, again in association with Tooke and also with S. Buckley. Oroonoko was one of the most popular plays of the time, with at least 315 performances recorded up to the end of the eighteenth century,³¹ and Playford must surely have profited. Three new editions appeared in 1699 (1699-10,11,12), again issued by Playford and Tooke, with one other bookseller in partnership for one of these editions. After these 1699 publications no new edition was published until 1711.³²

Granville's The she-gallants (1696-19) also appeared near the start of 1696, and again with Playford and Tooke in association. Unlike Oroonoko, however, this play was not a success, for

28 Lincoln, "Eccles and Congreve: music and drama on the Restoration stage", Theatre notebook, 1963, p. 7. Southerne, Oroonoko, 1977, Appendix A notes that Playford published three songs from Oroonoko, the text of which he also issued, in 1696.

29 Evidence of partnerships is taken from imprint information. As noted earlier, imprints may well not indicate the full extent of financial participation by other members of the book trade, who may be unnamed in a work.

30 Downes, Roscius Anglicanus (1708), 1969, p. 44: see also 1708-2.

31 Southerne, Oroonoko, 1977, p. xvi: details are from Van Lennep, The London stage, 1660-1800, part 1, 1965 and Avery, The London stage, 1660-1800, part 2, 1960.

32 Later editions are briefly listed in Dodds, Thomas Southerne, dramatist, 1933, pp. 223-225; and some more fully in Jordan, "Oroonoko: the first fifty years", Bibliographical Society of Australia and New Zealand bulletin, 1982.

"offending the Ears of some Ladies who set up for Chastity, it made its Exit".³³ The publishers, perhaps influenced by their recent success with other play texts, may have printed a large number of copies of which many remained unsold, for this work was re-issued with a cancel title-page in 1700 (1700-14), although by J. Conyers rather than Playford and Tooke. Granville's Heroick love (1698-10,11) was a greater success, one of the two most successful plays of 1698³⁴ and "superlatively writ - a very good tragedy, well acted, and [it] mightily pleas'd the court and city".³⁵ Again Playford joined forces with Tooke and also here with Francis Saunders. The following year saw publication of D'Urfey's Massaniello (1699-8, 1700-5). Playford's responsibility for this publication is not wholly clear, for its two parts were "Printed for J. Nutt" but contain an advertisement for works printed for Playford, and were advertised as "printed for H. Playford ... and B. Tooke".³⁶ If Playford and Tooke were indeed primarily responsible for this publication (and it seems possible, given their past association) then why they used the services of Nutt, a trade publisher, for this but not other play texts is unclear. Playford certainly had an interest in The songs in the 1st and 2nd part of Massianello (1699-16), and this may be related in some manner to the play texts themselves.

Playford published only two more play texts. Mary Pix's The different widows (1703-3) was published in partnership with

33 Downes, Roscius Anglicanus (1708), 1969, p. 45.

34 Milhous, Thomas Betterton and the management of Lincoln's Inn Fields, 1695-1708, 1979, p. 108.

35 Downes, Roscius Anglicanus (1708), 1969, p. 31.

36 For example in Bibliotheca annua 1699, p. 43.

Bernard Lintott. The Tragedy of King Saul (1703-10), attributed to either Joseph Trapp or Roger Boyle, was probably unacted.³⁷ Its preface is revealing, for although unsigned it was probably by Playford and illustrates his concerns with religious and moral matters and also that he commissioned music for the play:

The Design of it [this play], is (what should be the End of all Dramatical Entertainments) the Encouragement of Virtue, and Punishment of Vice. The Reader is here and there Entertain'd with Poetical Interludes ... which the Publisher has taken care should be set to Musick by the Best Hands.³⁸

No other evidence has been located to indicate whether this was a practice used to supply music for other plays, or an isolated example, although it is tempting to suspect that Playford would have encouraged the sale of his music publications by these means. A "Second Edition" (possibly a re-issue) of The tragedy of King Saul (1706-9) was advertised,³⁹ but no copy has been found.

One related work, Downes' Roscius Anglicanus (1708-2), should be noted here. It was probably the last work published by Playford, and was an historical account of the English stage from 1660 to 1706, written by a prompter at the Theatre in Lincoln's Inn Fields with long theatre experience. Why Playford, rather than a publisher more directly and recently connected with play text publishing, issued it is not known; he may have established links with Downes during the period in which he published play texts himself.

37 Price, Music in the Restoration theatre, 1979, p. 84.

38 Appendix 1 no. 86.

39 Diverting post Jan 1706.

RE-ISSUES OR NEW EDITIONS OF JOHN PLAYFORD PUBLICATIONS

Those musical works which were established by John Playford and continued by Henry have already been examined.⁴⁰ There appear to have been few non-musical titles initiated by John which were considered worth re-publishing, as re-issues or new editions, by Henry. Advertisements for John Playford-published works were frequently present in Henry's publications, especially those from the 1680s. Such advertisements usually did not specify whether they referred to a re-issue or new edition and it has been assumed, unless firm evidence to the contrary has been found, that they refer to the original works which were still on sale.

The 'drollery' Wit and mirth: an antidote against melancholy (1682-3, 1684-2) has already been briefly noted⁴¹ as a source and model for Wit and mirth: or, pills to purge melancholy. A slightly later example of the same kind of compilation was The merry companion (1686-4), of which no copy has been located: it was advertised as "The Second Part of the 'Antidote against Melancholy'".⁴² The first part was probably An antidote against melancholy, 1661 (Wing2 D66A) and 1669 (Wing2 D66B).

It seems likely that by 1682 John Playford had given to Henry the rights to, or at least permission to administer the sale and perhaps even re-publication of, several of his titles. This move may have been part of a process by which the father enabled his

40 Chapter 4.

41 Chapter 5; see also Legman, "Pills to purge melancholy : a bibliographical note", Midwest folklore, 1959, pp. 89-91.

42 T.C. II.168 (1686 East & Trin).

son gradually to gain experience in the skills necessary to run the business. Evidence for this is based on advertisements which appeared in publications of that year and also in the Term catalogues, which noted some publications as "Reprinted ... printed for Henry Playford". Two examples are England's black tribunal (1682-1)⁴³ and The true Christian-man's duty (1682-2), both of which, despite advertisements, indicated in the imprint information that they were "printed for John Playford". Henry's part in these works was probably one of responsibility for their sale, rather than arranging for their re-issue. He was, however, definitely responsible for a new edition, the fourth, of England's black tribunal in 1703 (1703-5).

Another work, Benjamin Woodroffe's A sermon preached January XXX 1685/85 (1685-11), is puzzling, for its title-page indicates that it was "Printed ... for John Blyth, and are to be sold at John Playford's Shop". It contains an advertisement for one work sold by Henry Playford. This John Blyth may perhaps have been the John Bligh or Bleigh bound to John Playford and freed in 1670.⁴⁴ Another publication previously issued by John Playford and published again by Henry is a possible new edition in 1695 of Locke's Vindication of the present practice of musick (1695-9), of which no copy has been located. Doubt is cast on it having

43 John Playford's royalist sympathies, and his publications relating to these, are noted further in Day and Murrie, "English song-books, 1651-1702, and their publishers", Library, 1936.

44 McKenzie, Stationers' Company apprentices, 1641-1700, 1974, no. 3569. See also John Playford's will (Appendix 2) where a small bequest is given to "my Cozen" John Bligh, and where Bligh, "Servant to" Playford "sixteene yeares and upwards", signed an affidavit confirming Playford's handwriting.

ever existed by the advertisement for it, which appeared in an unreliable source, noting that it was printed on "a large Sheet on Copper" which would probably have resulted in problems of legibility.⁴⁵

SALE CATALOGUES

Playford issued numerous catalogues for his sales of art works and books. These are more fully described in the appropriate entries in the "Bibliography of works published by Henry Playford" and in Chapters 7 and 8.

WEEDON'S 'ENTERTAINMENTS OF DIVINE MUSICK'

Playford's association with Cavendish Weedon in the mounting of several 'Entertainments of Divine Musick' during 1702 is described below.⁴⁶ A programme was published for each of these performances, and Playford was to a large extent responsible for the publication of the four which have been located (1702-6,7,8,9). They contained the texts of the orations, anthems and poems delivered at each entertainment. John Nutt's name, rather than Playford's, appeared on the first of these programmes (1702-6), but an advertisement in December 1701 made clear Playford's responsibility:

all Ingenious Persons ... that shall think fit to send in any Composition in Prose or Verse to Mr. Playford ... Mr. Playford shall have Orders to gratifie the Authors, and to return the others with Thanks.⁴⁷

45 See 1695-9 for further details.

46 Chapter 8.

47 Flying post 1030, 11-13 Dec 1701; Appendix 1 no. 71.

Playford also sold tickets for the entertainments.⁴⁸ The three other programmes which have been located indicated on their title-pages that they were printed for Henry Playford and sold by Nutt.

MISCELLANEOUS PUBLICATIONS

Other publications which contain no music do not fall into any of the categories noted above. They include The parallel : an essay on friendship, love and marriage (1689-4), a long verse work by "an unknown hand" and published by Playford alone; The innocent epicure : or, the art of angling (1697-5) published by S. Crouch and Playford, perhaps for William Brown whose name also appeared on the title-page and who advertised fishing tackle for sale in this work; and an engraved sheet depicting The effigies of four protestant princes (1702-1), for which Playford may have been only a selling agent. Another publication, unusual in that it was completely unlike the kind of publication Playford normally undertook, was a large engraved sheet containing A list of the Royall Navy of England (1702-3), advertised as printed for Playford and sold by John Nutt.

48 Advertised frequently, for example, Post man 910, 13-16 Dec 1701; Appendix 1 no. 72.

CHAPTER 7

PLAYFORD AS BOOKSELLER

Henry Playford was apprenticed as a bookseller, a trade which, unlike the present day, was not limited to selling and was not so clearly divided into retail and wholesale bookselling.¹ It is evident from advertisements that Playford sold books and music throughout his career, although it is difficult at times to distinguish whether his interest in a particular publication was simply to sell a work published by another, or whether he shared more directly in the financial aspects of its production. Playford's book- and music-selling activities are examined here. For those publications where sufficient information cannot be gained to determine Playford's role in the work, an entry is usually to be found in the Bibliography. Some items advertised by Playford but definitely published by others and only sold by him are listed in Appendix 3.

As with most of Henry Playford's trade practices, the use of advertisement to stimulate sales was initiated by his father John, whose own publications frequently carry lists of "musick books printed for John Playford" or "musick books sold by John Playford".² The size of these advertisements varied from one or two lines mentioning only one publication, to full page folio advertisements which were more in the nature of partial

1 Definitions of bookseller in this period are examined in Treadwell, "London trade publishers, 1675-1750", Library, 1982, pp. 99-100.

2 Late examples can be found in 1685-13 and 1685-14.

stocklists. The impression is often given that any spare space present was considered as a suitable place in which to insert an advertisement. Henry continued this practice throughout his career.³

Advertisements in publications from the start of Henry's career give an indication of what the fledgling bookseller was involved with. These works, usually with John's name on their imprints, show that Henry was apparently given responsibility for the sale of general books published by John Playford, although he was allowed to advertise some of them as "sold by H. Playford" (for example, 1682-3, where ten of John Playford's works were advertised, and 1685-11, where one work was advertised). The lengthy advertisement in 1685-14 is particularly revealing, for half of it was for "Musick Books sold by John Playford" and the rest was for "Other Books lately Printed, and sold at the same Shop by Henry Playford". Of the latter general works, at least three were published by John Playford. A similar advertisement appeared in 1686-5. The three page advertisement in 1687-3 lists 24 titles "sold by Henry Playford", of which 18 are music - ten at least of these were John Playford works - and six general titles, only two of which can be linked to Henry. This pattern continued until about 1690 (see, for example, 1691-10), by which date works Henry had published outnumbered those issued by John. Henry Playford continued this practice throughout his career. In many cases some mention was made of works not published by him

3 Pollard and Ehrman, The distribution of books by catalogue, 1965, p. 169 note this practice in more detail.

which were for sale from his shop: either works of John Playford, or publications by others (for example, 1697-5). The type of such advertisements was often left standing and used for several works before alteration (for example, 1693-3 and 1693-4).

Advertisement in periodicals was also used to an increasing extent. Again, John Playford had previously used this method in a small way, most notably in the London gazette. The number of advertisements for works sold or published by Henry Playford, or for other reasons such as calling for subscriptions, rose rapidly from only two in 1684 to at least five in 1685, mainly in the London gazette, and continued for several years at this level. There was a large increase from 1691, still mainly in the London gazette, and another significant increase in 1696, when the Post boy and the London gazette each carried about half of the total number. The years 1700 to 1702 showed yet another increase in the use of periodical advertisement, mostly in the Post boy, but also in other periodicals such as the Post man. From 1703 fewer advertisements appeared as Playford's business and output declined; much use was made in these years of Playford's own periodical, The diverting post.⁴ While such advertising in periodicals cannot be claimed as an innovation on Henry Playford's part, it is clear that he used it to a greater extent than his contemporaries. It helped to establish his eminence and to combat the increasing competition he encountered.

4 Tilmouth, "A calendar of references to music in newspapers", Royal Musical Association research chronicle, 1961, allows some idea to be gained of the nature and scope of advertisements for musical events during this period. He does not note advertisements for publications of music.

Playford also used sales and auctions to sell books and music, which he advertised as separate events and usually mounted for a specific reason, such as to clear old stock or to sell a collection acquired from someone else. A printed catalogue for these sales and auctions was given to potential buyers or deposited for general perusal at coffee houses. Again John Playford had shown the way, with his A catalogue of all the musick-bookes that have been printed in England, probably issued in 1653. This catalogue does not appear to have been produced for a particular sale; rather, it was an attempt at a comprehensive list of all music published in England from 1571 until 1638, to which was added a list of music books to be sold by John Playford, of which about one third predate his publishing career.⁵ John Playford may have had all of these works available for sale, perhaps as "a part of the stock legacy which passed from publisher to publisher from the time of Thomas Este".⁶ Whatever the reason for its existence, this catalogue must have influenced Henry to some extent.

Henry's first sale catalogue, A curious collection of Musick-books (1690-5), dates from 1690. The title-page, and also an advertisement in the London gazette,⁷ note that its contents could be viewed four days before the sale began on 11 June. The books were "designed to be sold off in a Fortnight", and prices

5 A facsimile appears as the frontispiece to Humphries and Smith, Music publishing in the British Isles, 1954, and in Coral, "A John Playford advertisement", Royal Musical Association research chronicle, 1965, where its contents are more precisely identified.

6 Coral, Music in English auction sales, 1676-1750, 1974, p. 54.

7 Appendix 1 no. 12.

were given for each of the 130 items. Much manuscript music was included, as were six works "in Quires" (that is, unbound) and available in multiple copies, ranging from ten of one title to 150 of another. The title-page shows that an auction was initially planned, but instead a sale was held: Coral has suggested that sale rather than auction was used by Playford to attract customers to his premises, where they might buy other works not listed in the sale, over a period of two weeks rather than the single afternoon required for an auction.⁸ This sale and an auction in 1691 appear to have been attempts to dispose of stock inherited from John Playford, for they contained much which dated from the late sixteenth and early seventeenth centuries. About 85% of the items listed in John Playford's 1653 catalogue were present in these two catalogues of 1690 and 1691.⁹

The number of manuscript items (listed as "prick'd") for sale in this 1690 catalogue and in other sales and auctions of the period shows that these were a considerable part of the music seller's stock and accounted for a significant part of his turnover. Coral states that the proportion of manuscript to printed titles in the sale catalogues is about one to six.¹⁰ Manuscript copies were considerably more expensive.¹¹ A possible explanation for the

8 Coral, Music in English auction sales, 1676-1750, 1974, pp. 34-35.

9 Coral, Music in English auction sales, 1676-1750, 1974, pp. 53-54. This work identifies all of the items included in Playford's sale and auction catalogues, and thoroughly examines the music sales and auctions of the period.

10 Coral, Music in English auction sales, 1676-1750, 1974, pp. 74-75.

11 Entries in 1697-4 show "Bassani's Sonata's, printed" 10s., "Prick'd" 30s.; Corelli's sonatas printed 2 pounds, "prick'd" 6 pounds.

existence of manuscript copies is found in the potential demand for such items: for example, parts for use in public performance rather than for home use were more likely to be available in manuscript than printed.¹² Other evidence exists in addition to that found in these sale catalogues. Roger North wrote that the bookseller and music publisher John Carr had "a secretary's office ... for wrighting the theatricall tunes, to accomodate learners and country fiddlers";¹³ and W.J. Cameron has established that, for certain poetical works at least, professional scriptoriums existed in the 1690s.¹⁴

Playford mounted a second attempt to clear his old stock, this time an auction on 17 December 1691. A catalogue of ancient and modern musick-books (1691-11) lists 468 items including "Divers Treatises" about music, "several Musical Instruments" and also "a small Collection of Books, in History, Divinity, and Physick" which were apparently included in the sale on behalf of someone other than Playford. The contents of this catalogue differed significantly from those of the 1690 catalogue: more foreign, particularly Italian, works were included; some manuscripts were listed, and again there was a 'bulk' section near the end, listed in lots of 20. This auction was advertised in the London gazette,¹⁵ noting that catalogues were available from Playford's shop. The catalogue does not mention Playford on its title-page,

12 Coral, Music in English auction sales, 1676-1750, 1974, pp.74-80.

13 North, Roger North on music, 1959, p. 29.

14 Cameron, "A late seventeenth-century scriptorium", Renaissance and modern studies, 1963.

15 Appendix 1 no. 13.

but it does include an advertisement for one of his works (1691-1).

Another auction of books was advertised for 1694.¹⁶ No catalogue has been located. It probably did not contain music, for the advertisement stated

A Collection of curious Books, in Latin, English, French, Italian, Dutch, &c. with several Manuscripts, and Bundles of Sticht Books, will be sold by Auction, at Mr. Dewings Coffee-house ... Catalogues are distributed at Mr. Playford's ... at Sarahs Coffee-house ... and at the place of Sale.

Whether Henry Playford had any stock in this auction cannot now be ascertained. It is possible that he merely arranged for publication and distribution of the catalogue, having established friendly relations with the auctioneer, perhaps William Dewing, through the 1691 auction which was also held at Mr. Dewing's Coffee-house.

In 1696 Playford published A general catalogue of all the choicest musick-books (1697-4) which, like his father's 1653 catalogue, was not related to any specific sale or auction but, as the title-page states, was a general catalogue of the best music books "in English, Latin, Italian and French ... that have been from these Thirty Years past, to this present Time". It is a broadside sheet apparently intended to be displayed on a wall in booksellers' premises.¹⁷ Advertisements for it were many, the earliest noted being in January 1696 where "by the

¹⁶ London gazette 2946, 1-5 Feb 1693 [i.e. 1694].

¹⁷ Pollard and Ehrmann, The distribution of books by catalogue, 1965, pp. 50, 52 note this as a late example of a broadside advertising sheet: most date from the previous century.

latter End of the next Term" the catalogue will be printed,¹⁸ and several others appear up until May 1698. Of its total of 101 entries, about twenty were John Playford publications, about thirty from Henry himself, and the remainder were from other presses both in England and overseas, or were manuscript copies. Of the twelve manuscript copies listed, all were of works by foreign composers except for "Mr. Jenkin's Royal Consort, fairly Prick'd" and "Anthems and Services, in all their Parts ... fairly Prick'd". Both of these works were not likely to have been printed because their demand among amateur and domestic musicians would not have warranted it.

Playford's next venture into selling by auction was in May 1699 in association with an auction of paintings. The auctioneer, Edward Millington,¹⁹ noted in his preface to the auction catalogue (1699-4) that "upon second thoughts" he had decided to add "a Collection of the choicest Vocal and Instrumental Musick-Books Prick'd and Printed", and that "Buyers shall be diverted with Instrumental Musick in the close of the Sale".²⁰ The catalogue shows that the sale of paintings and music alternated throughout the auction. Of a total of 461 entries, 128 were for music, of which about 40 were published by John Playford, 16 by Henry, about 12 are manuscript, and the rest were from other English and foreign publishers. Playford was mentioned in

18 A collection for improvement of husbandry and trade 235, 29 Jan 1696 [i.e. 1697].

19 Pollard and Ehrmann, The distribution of books by catalogue, 1965, pp. 243-244, and Coral, Music in English auction sales, 1676-1750, 1974, Chapter 1 note the prominent position of Millington in the auction business.

20 Appendix 1 no. 46.

advertisements²¹ and on the catalogue only as a distributor of it, but the contents of the sale make clear that he had consigned much of the material to be auctioned.

Perhaps this auction was not particularly successful, and unsold items from this and previous sales may have formed part of the stock of a sale in November 1699, for which no catalogue has been located.²² Advertisements appearing in November noted that "Italian, English, and French Musick, both Vocal and Instrumental, printed and prick'd" were to be sold, as also "a choice Collection of Church Musick"; they were to be sold at half price by "Mr. Meers", Rawlins, and Playford.²³ Playford alone advertised another sale in November 1700, this time for sale from his shop and containing "valuable Books of Musick, being Part of the Study of a Gentleman lately Deceased".²⁴ A similar advertisement, referring to the same collection for sale, appeared in May 1701.²⁵ That these sales were only part of a greater antiquarian music selling trade Playford was engaged in is shown by the 'Advertisement' in 1703-10, where he stated

If any Gentlemen or others, have a mind to Exchange any Choice old Musick for new,²⁶ they may (if approv'd of) have new at the aforesaid place.

21 These advertisements are noted at 1699-4.

22 A catalogue may not have been produced; it is not mentioned in advertisements for this sale.

23 Appendix 1 no. 43, 15.

24 Appendix 1 no. 64.

25 Post boy 935, 15-17 May 1701.

26 Appendix 1 no. 86. Antiquarian trade may have been a normal part of the bookseller's business during this period. It was certainly so for Henry Rhodes, as Blagden, "The memorandum book of Henry Rhodes, 1695-1720", Book collector, 1954, p. 30 shows.

Playford continued his antiquarian music selling activities in 1704 through the sale of the music from the collection of the composer Gottfried Finger. The title-page of A catalogue of vocal and instrumental musick (1704-2) gives the scope of the printed part of this collection as "Italian Originals, excepting three"; the printed items were to be sold by Playford and the manuscripts by "Mr. Banister". Several musical instruments were also included. The sale was advertised in The diverting post from November 1704 until March 1705.²⁷ Another advertisement for what may have been the same collection noted "At Mr. Playford's Shop, may be seen a written Catalogue of Choice Vocal and Instrumental Musick; together with their Prices",²⁸ although the reference to a "written" catalogue could indicate that a separate manuscript list of other music for sale had been made.

Playford also sold new imported music from his premises, in addition to his own publications, antiquarian music, and current English publications. It is unclear whether he had direct contacts with overseas booksellers, or relied on others to procure this music.²⁹ An advertisement in 1698 suggested that he

27 Diverting post 5, 18-25 Nov 1704; 6, 25 Nov-2 Dec 1704; 13, 13-20 Jan 1704 [i.e. 1705]; 14, 20-27 Jan 1704 [i.e. 1705]; 16, 3-10 Feb 1704 [i.e. 1705]; 17, 10-17 Feb 1705; 20, 3-10 Mar 1705.

28 Diverting post 23, 24-31 Mar 1705; and in following numbers until no. 26, 14-21 Apr 1705.

29 He may have received works published overseas in exchange for his own works. Bennet, another bookseller of the period, certainly carried out this activity, as shown in Hodgson and Blagden, The notebook of Thomas Bennet and Henry Clements (1686-1719), 1956, pp. 10-18.

was fairly active in this area:

Twelve new Italian sets of Bassani Mottetts, lately brought over ... Sold by H. Playford ... Where also is to be had all the newest and choicest Italian Musick, both Vocal and Instrumental.³⁰

Sale or auction were not, however, the only methods used by Playford to promote and dispose of his music stock. He also used the device of the lottery in 1698 and 1699.³¹ The first advertisement for this venture appeared in August 1698:

A Most Advantagious Adventure of choice Musick Books, Vocal and Instrumental, where none can be losers; for whosoever puts in one Crown, is certain of a prize of the same Value (there being³² no blanks) and a fair Chance to a prize of a much higher.

A further incentive to participate was offered in December:

For a further Encouragement all the Lots of a Crown shall be Exchang'd for other Musick Books, if not liked, for any other Musick Books which shall be new printed by the time of Drawing, which shall be next Term.³³

In February 1699 the public was informed that the lottery "goes on with good success",³⁴ and a date for its drawing was set a few days after, with an apology for delay: "the reason it was Deferr'd so long, Gentlemen in the Country have not as yet taken out their Tickets".³⁵ It may in fact not have been drawn until the end of 1699, as suggested in an advertisement in 1699-21:

I have added 200 pounds in Books to Incourage this fare Lottery ... If it meets with encouragement it will be drawn before Chrismass, or at Candlemass.

30 Post boy 477, 12-14 May 1698. Other examples are noted in Appendix 3. Playford was, in this instance, catering to the fashion for Italian music: see, for example, Dryden's preface to Purcell's Dioclesian (1691-13).

31 A book lottery in 1668 is noted in McKenzie, "The London book trade in 1668", Words, 1974, p. 89.

32 Appendix 1 no. 38.

33 Appendix 1 no. 39.

34 Post boy 600, 9-11 Feb 1699.

35 Post boy 603, 16-18 Feb 1699.

The lottery may have been a failure, judging from the delays and from the fact that Playford did not attempt another venture of this kind. The music offered as prizes is also unknown - no list has been located - but it can be surmised that it was similar to that in the 1697 A general catalogue of all the choicest musick-books (1697-4) and in the auction of 1699 (see 1699-4), with a large proportion of John Playford publications and a lesser number of older Henry Playford publications.

To promote the sale of Mercurius musicus Playford advertised in some issues that his music was to be sold at Goudger's Coffee-house, where there would be in attendance musicians who would perform on request any of the music for sale.³⁶ The attempt in 1701 to establish the Musical Societies³⁷ was another effort to promote a particular publication.

It is clear that Henry Playford showed considerable initiative in selling music and general book stock. Few of his methods were original, many of them having first been used by John Playford and by others, but there can be no doubt that he devoted a considerable amount of energy to their execution. What remains unclear are his motives for emphasising this side of his trade. In some cases, for example those sales which contain many publications inherited from John Playford, he needed to dispose of old stock, perhaps because of shortage of space. Some writers

36 Appendix 1 no. 47. A similar advertisement, related to the composer Kühnel rather than Playford, is noted in Zimmerman, Henry Purcell, 1659-1695 : his life and times, 1967, pp. 133-134.

37 See Chapter 8.

have suggested that his bookselling activities can be directly related to increasing activity in the sale of art prints, with a consequent lack of interest in publishing and selling music and therefore a desire to quickly sell off his book stock.³⁸ This is unlikely,³⁹ and Playford's sales activities can be properly regarded as a legitimate part of his trade, even if they appear to have been promoted with unusual vigour.

38 For example Day and Murrie, "English song-books, 1651-1702, and their publishers", Library, 1936, p. 376; Coral, Music in English auction sales, 1676-1750, 1974, p. 53.

39 See Chapter 8.

CHAPTER 8

OTHER ACTIVITIES

In addition to publishing and bookselling, Henry Playford was engaged in various other activities, some obviously directed towards the aim of any businessman - making a profit - and others of an apparently more altruistic nature. Those activities which fall into the former category, for example, the selling of musical instruments and other music accessories, do not appear out of place for a music publisher and bookseller; while other activities, such as Playford's proposed scheme for alleviating the plight of the unfortunates in English society, cannot be explained in terms of direct financial reward.

It is not surprising that a music seller and publisher dealt also in musical instruments and other accessories related to music-making. Examples of the close links between these activities can readily be found from this period, the most notable being that of John Walsh and John Hare, who consistently advertised themselves from about 1695 as "John Walsh, Musical Instrument-Maker in Ordinary to His Majesty" and "John Hare, Musical Instrument Seller".¹ To some extent, too, Henry was following the example set by his father, who advertised in 1669 that he sold or could obtain "good new Virginals and Harpsicons".² Two advertisements which indicate that Henry dealt in musical instruments have been

1 See Smith, A bibliography of the musical works published by John Walsh ... 1695-1720, 1948, especially the note on p. 3.

2 Select ayres and dialogues, second book (Wing P2501, EEB 286).

located: one, dated 1701, asked that he be notified if anyone had "a good loud Harpsicord, at Second hand" for sale,³ and the other, dated a year later, showed Playford acting as agent for a "Person of Quality that is going beyond Sea to Reside" who urgently wished to buy "a Set of Hoboys".⁴

Also advertised for sale from Henry Playford's shop was paper ruled with staff lines, for use in writing music. This was available both in single sheets and in books. Frequent advertisements are present in his publications for "all Sorts of Rul'd Paper, and Rul'd Books for Music of several sizes" or "of all Sorts and Sizes";⁵ more detail was given in one advertisement where it was stated that "all sorts of Ruled Paper, and Books of all Sizes, may be had Bound, or sold in Quires".⁶ An entry in the Schedule or account attached to Pearson and Duncombe's answer to Playford's complaint is "For Ruleing 4 Quire of Imperiall paper £00-01-00".⁷ Similarly, "all Stationary Ware" was sold at Playford's shop.⁸

On occasion Playford acted as an agent for teachers in various disciplines. In 1696 "Mr. Playford's shop" was one place to enquire for the services of William Cox, a dancing-master who had

3 Appendix 1 no. 69.

4 Appendix 1 no. 81

5 These and other very similar advertisements appear frequently in most of the publications up until about 1700, and less commonly after that date.

6 1702-10.

7 See Chapter 10.

8 Advertised frequently in his publications between 1695 and 1701, for example, in 1695-1.

recently studied in Paris.⁹ In 1701 his shop was the only place listed to enquire at to secure the services of "a Gentleman" willing to teach children "Writing any of the Hands now in use; Arithmetick, Vulgar, Decimal, or Algebraical; as also, the Art of Short Writing".¹⁰ In Apollo's banquet, 8th ed. (1701-1) it was noted that "Mr. Teenoe Musick-Master", who corrected this publication, could be contacted at Playford's shop if instruction was required from him.

Ticket sales were also an activity of the music seller. Advertisements appeared in several places for ticket sales from "Mr. Playford" for Weedon's Entertainments of Divine Music during 1701 and 1702:¹¹ as is noted later, Playford played a large role in these concerts, and his sales of tickets for them can be explained by his financial interest in their success. This explanation solely on mercenary grounds may be doing Playford an injustice. He had certainly shown an increasing interest in 'Divine Musick' as his career progressed, and his involvement here may well have been motivated by this interest rather than by financial gain. Another advertisement from 1702 showed tickets on sale from Playford's shop for "a Consort of Vocal and Instrumental Musick, Compos'd by the famous Mr. Henry Purcell, not yet perform'd", with several songs by Clark and Weldon.¹² This may perhaps be related to the publication of the second book of Purcell's Orpheus Britannicus (1702-10) earlier that

9 Appendix 1 no. 22.

10 Appendix 1 no. 70.

11 Appendix 1 nos 71, 72, 79.

12 Appendix 1 no. 82.

year. Ticket sales for a performance which cannot be related, however tentatively, to any publication by Playford were advertised in 1705, for "a Consort of Musick, Vocal and Instrumental, in Praise of the Success of her Majesty's Forces the last Campaign".¹³

An interest in paintings, art prints and related objects, spanning the total period of his activity, was a feature of Playford's career. This material was sold from his shop and also, at certain periods, by auction and by the mounting of sales. As with the example of the sale of music, a precedent for Henry's interest may have been set by his father, who in 1669 advertised "prints of foreign and domestic art".¹⁴ Henry advertised art works from the start of his independent publishing career, for example in 1684-2: "At John Playford's Shop ... are sold all sorts of the best Prints, Foreign and Domestick, either with Frames or without, very ornamental for Closets, and other Rooms". This was altered in 1685-13 to "all sorts of curious Prints, English, French, and Dutch", and from 1685-14 "all sorts of Massy-Tincture Prints" (corrected in 1688-1 and 1689-5 to "Mezzo-Tinto Prints") were added. From 1689 until 1701 no advertisements for art works for sale from Playford's shop have been noted, and it may well be that he had no stock for sale from his shop, preferring to sell this material by auction and sale from other premises, as noted below. For a few months from about

13 Appendix 1 no. 89.

14 Meyer, John Playford's 'An introduction to the skill of music', 1961, p. 5. No advertisements from 1669 have been located. A late example, advertising "all sorts of curious Prints", appeared in Choice ayres and songs, 5th book, 1684.

December 1701 until March 1702 newspaper advertisements for new Playford publications had added to them "Also at the same place is sold a choice Collection of the newest Prints and Paintings".¹⁵ These later advertisements may have been prompted by unsold stock from an auction Playford was involved with in 1699, noted below. Whether or not this was the case, he had stock for sale from his shop from this date onwards, as an advertisement in 1702-10 indicated:

Having a Collection of the Best Prints both Foreign and Domestick, as also several Curious Paintings for Closets, and Adornments of other Rooms: I design for the future, to Sell at my Shop in the Temple-Change; where all Persons may be Accomodated at reasonable Rates with all the New Prints as they come forth.

Further evidence that he was dealing in art works comes from a letter to his cousin Lewis, dated 21 July 1703, in which Playford asked to borrow five pounds, "the Remander of the tenn for the Last Pictur".¹⁶

Catalogues have been located for thirteen sales and auctions of art material in which Playford appears to have been directly involved, because they were available "at the place of Sale and at Mr. Playford's". The sales took place in 1690, beginning on 9 December (1690-2); and in 1691, beginning on 13 January (1691-2), 5 February (1691-3), 3 March (1691-4), 1 April (1691-5), 18 June (1691-6), 2 November (1691-8) and 18 November (1691-9). The auctions are spread over a greater period: in 1690, beginning on

15 Post boy 1023, 4-6 Dec 1701; 1037, 6-8 Jan 1701 [i.e. 1702]; 1054, 14-17 Feb 1701 [i.e. 1702]; 1059, 26-28 Feb 1701 [i.e. 1702]; 1060, 28 Feb-3 Mar 1701 [i.e. 1702]; Post man 909, 6-9 Dec 1701.

16 The full text is given in Appendix 2.

22 September (1690-3); in 1691, on 24 June (1691-7); in 1692, on 13 January (1692-1) and 15 March (1692-4); and in 1699, on 4 May (1699-4). Three of the auction catalogues indicate "By Ferdinando Verryck",¹⁷ who was probably the auctioneer. Edward Millington is named on the 1699 auction catalogue, which contained music and music books as well.¹⁸ The contents of these catalogues are tantalising, containing entries such as "K. David's head an orig. by Rainbrant" (1691-2, no.55) and "Mother Shipton by Brughel in little" (1691-4, no. 251).

In addition to those for which catalogues have been located, other sales and auctions of art works in which Playford was involved undoubtedly took place. Advertisements in the London gazette recorded sales in 1691, beginning on 16 July, 4 August, 26 August, 23 September ("some by Vandike, Sir Peter Lely, Rinebrant") and 29 October; and one sale in 1692, beginning on 20 April and including "Japann'd Tables, Stands, and Looking-Glasses, Flanders Lace, Fanns made of Lace, &c."¹⁹ No catalogues exist for auctions of art works advertised to take place in 1691, beginning on 24 December ("All persons that have any good Pieces to put in the Sale, are desired to send them in time"); in 1692, beginning on 24 February, 15 March, 10 May ("By Ferdinando Verryck"), 14 June ("Also some right Japan work"), 28 June, 20 September, and 8 December; and one in 1693, beginning

17 1690-3, 1692-1 and 1692-4.

18 The music auctions, and Millington's place in them, are noted in Chapter 7.

19 London gazette 2678, 9-13 Jul 1691; 2683, 27-30 Jul 1691; 2690, 20-24 Aug 1691; 2698, 17-21 Sep 1691; 2708, 22-26 Oct 1691; 2758, 14-18 Apr 1692.

on 17 January.²⁰ A related activity was the publication of two engravings, The effigies of the late famous Mr. Henry Purcell (1696-11), and The effigies of four protestant princes (1702-1).

Cavendish Weedon's 'Entertainments of Divine Musick' took place during 1701 and 1702, and Henry Playford's part in them, although not able to be precisely defined, appears to have been considerable: he was the publisher of the texts associated with each entertainment or concert; he was a ticket agent for them; and information about them could be obtained from him. Cavendish Weedon of Lincoln's-Inn had in 1697 attempted (with what success is not known) to institute services with musical accompaniments, these to consist of musical services every Sunday morning, with "a Sermon or Lecture of Praise" on the first Sunday of each month.²¹ In 1711 Bedford commented on this attempt:

However, when [divine music] was sunk so low, Mr. Cavendish Weedon of Lincolns Inn endeavour'd to raise it, and for that End form'd a Society to sing Hymns and Anthems, and speak other Poems and Orations upon some of the Attributes of God, hoping that by this means some other Way might be found out to fix it upon a better Foundation. But this Project soon fail'd. The Playhouse had got the Ascendant, and crush'd all that stood in Opposition.²²

The first notice of the 1701-1702 series was in the Court Book of the Stationers Company. In an entry dated 20 December 1701 the

20 London gazette 2723, 14-17 Dec 1691; 2742, 18-22 1691 [i.e. 1692]; 2748, 10-14 Mar 1691 [i.e. 1692]; 2764, 5-9 May 1692; 2774, 9-13 June 1692; 2778, 23-27 June 1692; 2802, 15-19 Sep 1692; 2826, 8-12 Dec 1692; 2836, 12-16 Jan 1692 [i.e. 1693].

21 See Appendix 1 no. 29 for the partial text of GB Ob Douce prints b.12(66)n.

22 Bedford, The great abuse of musick, 1711, p. 183. He probably refers here to the 1697 concerts rather than those of 1701-1702, as indicated by his comment in the following lines about the start of the "Monthly Collections", probably 1699-9.

Court recorded that Weedon asked for permission to use the Company's hall "twice a week for a year for performance of Divine Musick to promote Vertue and Piety and for discouraging Vice and Immorality". Agreement was given provided that three guineas per week was paid for its use.²³ The subsequent progress of this series can be traced through newspaper advertisements and through the publications which were produced for each entertainment. A first announcement appeared in Flying post 1030, 11-13 Dec 1701, the entertainments to be held monthly at "St. Bridget alias Bride's in Fleetstreet" and to consist of "Anthems, Orations and Poems in Honour and Praise of God, Religion and Vertue one Day; and in discouragement of Irreligion, Vice and Immorality the other alternately". Copy could be sent to Mr. Playford, where tickets could also be had. Profits would be "disposed amongst decayed Gentlemen and Gentlewomen, and for the Maintenance of a School for Educating of Children in Religion, Musick and Accompts".²⁴ An advertisement two days later notes that the venue was mistakenly given and should be Stationers Hall, and the date was altered.²⁵

Later advertisements and reports of the entertainments gave further information. Texts supplied should be "only Oration and Poem" which "are intended to be Printed the Day they are spoken".²⁶ Prices were "5s. each Ticket. And Places for Nobility at 10s.". ²⁷ A report of the first concert appeared,

23 The full text is given in Appendix 2.

24 Appendix 1 no. 71.

25 Appendix 1 no. 72.

26 Post boy 1032, 25-27 Dec 1701.

27 Post boy 1035, 1-3 Jan 1701 [i.e. 1702]

but it mainly listed the notables attending and gave little useful information.²⁸ The publication resulting from this first entertainment (1702-6) contains a dedication by Weedon, an oration, a note of the anthems performed, and a poem by Tate; no music is present. Many advertisements for other Entertainments of Divine Musick appeared in the newspapers for 1702.²⁹ Publications resulting from these concerts and which Playford appears to have been involved with are described as 1702-6, 1702-7, 1702-8, and 1702-9. An engraved invitation, to be completed by hand with details of a specific performance, has been located.³⁰

In his Preface to the fourth edition of The second book of the pleasant musical companion, 1701 (1701-14)³¹ Playford was frank about his intentions for the Musical Societies he hoped would be founded: "it is hop'd the Bookseller, who is at the Expence of this Excellent Collection, will have their Thanks". This Preface gives a detailed account of the Societies, aimed at providing "General Diversion" as well as "general Instruction"; conviviality is emphasised. Several Clubs will be set up, to be held "at Taverns of convenient distance from each other, having each House a particular Master of Musick ... who shall instruct those ... who shall be unskill'd in bearing a part". Playford has "provided several Articles to be Drawn, Printed, and put in

28 Post boy 1037, 6-8 Jan 1701 [i.e. 1702]

29 For examples, see Post boy 1048, 31 Jan-3 Feb 1701 [i.e. 1702]; London gazette 3784, 12-16 Feb 1701 [i.e. 1702]; Post angel, Mar 1702, pp. 139-140.

30 GB Lbl Bagford 5949(344), Appendix 1 no. 78.

31 Appendix 1 no. 77.

handsom Frames" to hang in each meeting place and to serve as standing rules for the Societies. The publisher expressed his hope that Societies will be established in "the several Cities, Towns, Corporations, &c. in the Kingdoms of Great Britain and Ireland, as well as Foreign Plantations".

The progress of the Musical Societies can now be traced only through newspaper advertisements. They do not appear to have been a great success. Post boy 844, 5-7 Dec 1700 noted that the Societies would be established "at Michaelmass next".³² Information about the Clubs - the Orders, names of the Music Masters, and meeting places - was available from Playford two weeks later,³³ and by 26 September "the Books lye open for Subscribers" and eight meeting places were named, with the promise of ten more to be speedily arranged.³⁴ A definite date and place for the first meeting was not given until one month later, with the indication that notice would shortly be given of when the rest would begin.³⁵ The last mention of these Clubs in newspaper advertisements was on 12 November 1700, when two references were made to "the Musical Society".³⁶ The frequently reiterated statement that Societies were also instituted in Oxford³⁷ appears to derive from Hawkins' history of music, which

32 Appendix 1 no. 59.

33 Post boy 851, 19-21 Sep 1700.

34 Appendix 1 no. 60.

35 Post boy 869, 31 Oct-2 Nov 1700; Appendix 1 no. 62.

36 Appendix 1 no. 63.

37 Most recently by Willsher in Grove's dictionary of music and musicians, 5th ed., 1961.

noted that the 1701 edition of The second book of the pleasant musical companion

had some success in promoting the practice of catch-singing in and about London, and also at Oxford; but it does not appear that in other parts of the kingdom any such musical clubs or societies were³⁸ formed, as it was the drift of the proposal to recommend.

The last of Playford's activities not related to publishing or bookselling to be noted here was the "Proposal for the Relief of our Poor, and Encouragement of Trade". The only knowledge of this scheme comes from the 1705 edition of Miscellanea sacra (1705-7), where leaves F4 to G2v are devoted to a detailed outline of the scheme.³⁹ The scope was explained in the heading:

Proposals To All Pious and Charitable Persons For Raising a Fund For Erecting of Hospitals, Alms-Houses, Work-Houses, and Houses of Correction in every City, Town and Corporation, and large Parishes within her Majesty's Dominions, for the Yearly Education of poor Parish Children, Relief of Aged Persons past their Labour, the Punishing of Vagabonds and Idle Persons, and yearly training up of Soldiers and Seamen for Her Majesty's Service.

The scheme involved raising one million pounds, to be distributed to hospitals. Staff would be appointed to teach youth various useful skills, who would then do all maintenance work and man the Navy. Money would be available for unfortunate families. This scheme appears to be impractical, relying on the goodwill, good sense and charity of many people, and it is perhaps no surprise that no further mention of it has been located.

38 Hawkins, A general history of the science and practice of music, 1776, p. 737.

39 Appendix 1 no. 90.

CHAPTER 9

PLAYFORD'S RELATIONSHIP WITH OTHER MEMBERS OF THE BOOK TRADE

Krummel has identified five principles which lay behind the success of John Playford as a music publisher.¹ One of these, he considers, is that Playford always worked "mostly with one printer", but others were used "for special assignments".² Behind John Playford's success "must surely lie the story of a successful working relationship with his major printers, Harper, Godbid, and the second John Playford".³ Henry Playford's relationships with his printers can also be usefully examined with this precept in mind, for he attempted to emulate his father in this respect, although with less success.

At the time of his death about the end of 1686 John Playford had been using the partnership of Anne Godbid and John Playford the younger for most of his printing. Godbid and John Playford junior had taken over a printing house in Little Britain from William Godbid, who had succeeded Thomas Harper (who had himself inherited older music founts); John Playford junior had served his time with William Godbid.⁴ Their stock therefore included Harper's Haultin, Morley and Windet music founts, as well as Granjon and Nightingale, all used by John and later Henry Playford.⁵ Henry's earliest publications were printed by the

1 Krummel, English music printing, 1553-1700, 1975, pp. 115-123.

2 Krummel, English music printing, 1553-1700, 1975, p. 121.

3 Krummel, English music printing, 1553-1700, 1975, p. 123.

4 McKenzie, Stationers' Company apprentices, 1641-1700, 1974, no. 1714.

5 Krummel, English music printing, 1553-1700, 1975, pp. 121-122.

Godbid/Playford partnership until 1683, when Anne Godbid had either died or retired, after which John Playford's name alone appeared. John Playford junior, a cousin of Henry,⁶ may also have been involved in joint publication of at least one work, for the Stationers' Register entry for 1683-1 was signed by "Master John Playford, Junr and Master Henry Playford",⁷ although the title-page reads "Printed for John and Henry Playford" and the elder John was probably intended here. John Playford junior probably died in late 1685 or early 1686.⁸

The printer to be named on the next work to be produced after John Playford junior's death (1687-3) is Charles Peregrine. Here Henry Playford continued his father's principle (which was surely only a sensible business practice, as applicable today as in that period) of working mainly with one printer or printing business, for Peregrine had originally been bound to William Godbid, but was later turned over to Benjamin Mott.⁹ "B. Motte" was also

6 Day and Murrie, "English song-books, 1651-1702, and their publishers", Library, 1936, p. 372. Much use has been made in this chapter of Plomer, A dictionary of the printers and booksellers ..., 1922; Murrie, "Notes on the printers and publishers of English song-books, 1651-1702", Edinburgh Bibliographical Society transactions, 1938; Humphries and Smith, Music publishing in the British Isles ..., 1954; and McKenzie, Stationers' Company apprentices, 1961, 1974 and 1978, to which specific references are not here generally made. The "Book Trade" index to the "Bibliography of works published by Henry Playford" should also be referred to for details of publications with which book trade members were associated.

7 S.R. III.203, 26 Oct 1683.

8 Krummel, English music printing, 1553-1700, 1975, p. 122. See also "The petition of Eleanor Playford", Library, 1916, which deals with the sale of John Playford junior's business after his death, and London gazette 2135, 3-6 May 1686, where the printing house was advertised for sale.

9 McKenzie, Stationers' Company apprentices, 1641-1700, 1974, nos 1707, 1708.

named as printer on one work (1687-5). Then followed a more lengthy association with Edward Jones, Playford's printer from 1688 until 1695, and printer of three more works published between 1695 and 1697. Jones's use of the Granjon and Godbid music types and of the Haultin/Morley/Windet mixed fount for Playford indicates that he had purchased it from the sale of John Playford junior's stock.¹⁰ While still using Jones as his main printer, Playford had begun to use the services of John Heptinstall, who had in his possession a modern round-faced music type (here named 'Heptinstall'). This type was first used in 1687,¹¹ and for Playford in 1691 (1691-12), where the name of the printer Thomas Moore - apparently initially a partner in this new type - also appeared. John Heptinstall was well known as a music printer, working from 1671 to about 1717, but it is for his type

10 "The petition of Eleanor Playford", Library, 1916, p. 350 suggests strongly that this was the case, for it shows that Henry Hill and Thomas Newcomb, the King's Printers, had purchased some of John Playford junior's "printing materials", perhaps type. Jones had been bound to Newcomb (McKenzie, Stationers' Company apprentices, 1641-1700, 1974, no. 3220) and became King's Printer in 1688 (Treadwell, "London printers and publishing houses in 1705", Publishing history, 1980, pp. 25-26).

11 The Heptinstall type and those who were associated with it are noted in more detail in Krummel, English music printing, 1553-1700, 1975, pp. 129-131, 140-142; Murrie, "Notes on the printers and publishers of English song-books, 1651-1702", Edinburgh Bibliographical Society transactions, 1938, pp. 255-256; and Day and Murrie, "English song-books, 1651-1702, and their publishers", Library, 1936, pp. 381-384. No evidence has been located about the cutters and founders of the Heptinstall type and its successor, the Pearson type. Punches and matrices for them are not mentioned in the inventories of the two major London foundries of the period, those of Andrews and Glover, listed in Mores, A dissertation upon English typographical founders ..., 1961. The similarities between Walpergen's second type and Pearson type (see Krummel, English music printing, 1553-1700, 1975, pp. 137-140) may suggest that Walpergen, who is known to have cut type for the London trade (see Mores, A dissertation upon English typographical founders ..., 1961, p. lxxvii) was responsible for the Pearson fount.

that he is important to this study.¹² The Heptinstall type was significant for two reasons: it introduced a round note head rather than the diamond or lozenge shape used, for example, in Granjon; and it enabled notes to be tied, that is, successive quavers and semiquavers could be joined.¹³ It thus provided an alternative to the older faces, one which was more modern in appearance and more akin to engraved and manuscript music, one which avoided the clumsiness of the older diamond shaped faces for notating faster passages, and one which could seriously compete with the appearance of engraved music.

Heptinstall printed for Playford, using his new type, twice in 1691, twice in 1692, and once in 1694. Not until 1695 did Playford begin commissioning Heptinstall in earnest, and for that year and the three following Playford used him for the bulk of his music printing, and also for some of the printing of publications not containing music. He continued printing for Playford after 1698, but the five publications he printed up to 1703 used the Granjon or Nightingale types. The Heptinstall type was apparently not used after 1699.¹⁴

12 Another Heptinstall association is worth noting. He had been bound to John Aliffe (McKenzie, Stationers' Company apprentices, 1641-1700, 1974, no. 23), who in turn had served his time with Randall Taylor (McKenzie, Stationers' Company apprentices, 1641-1700, 1974, no. 4408), first of the trade publishers (see below in this chapter). Heptinstall, therefore, had trade publishing affiliations, and may conceivably have acted in this capacity for Playford. Treadwell, "London printers and publishing houses in 1705", Publishing history, 1980, p. 23 gives more biographical information about Heptinstall.

13 The difficulty of using older types for notating shorter time values is illustrated in 1687-4, printed in Granjon, whose head-title states "Note, The Notes with this Mark * over them, are to be sung Demiquavers".

14 Krummel, English music printing, 1553-1700, 1975, p. 140.

The first use of the Pearson type appears to have been in 1699, and it may not be coincidental that it appeared at the time the Heptinstall type disappeared. They have much in common, being basically similar in all respects except that the Pearson type is smaller and better fitted.¹⁵ Its first appearance was in Twelve new songs (1699-17), published, as the title-page states, "Chiefly to Encourage William Pearson's New London Character". In his preface Pearson stated that his new type had two advantages: it was cheaper than engraving ("the Charge of this New Character, will be much easier, than what is possible to be done on Copper"); and its appearance was better than other music faces.¹⁶ Although no evidence now exists it seems likely, given the similarities of these types and the coincidence of the dates, that Heptinstall had sold his interest to Pearson, who then further developed and refined the type.¹⁷ The documents relating to the legal wrangle between Playford and Pearson are recorded elsewhere in this study.¹⁸ They show that Playford had entered into a partnership with Pearson in 1699 to develop the Pearson type, in return for a half share in its profits, but that by 1703 the partnership had lapsed. Playford sought to have sole rights

15 Krummel, English music printing, 1553-1700, 1975, pp. 137-140; Krummel, "Printing and publishing of music", NG, p. 242. The similarity between the Pearson type and what Krummel (1975, pp. 136-138) calls 'Walpergen II', which first appeared in 1698, may not be coincidental.

16 Appendix 1 no. 48.

17 William 'Pierson' had served his time with Heptinstall, being freed on 8 May 1693; he was apparently never formally bound (McKenzie, Stationers' Company apprentices, 1641-1700, 1974, no. 2067). Treadwell, "London printers and printing houses in 1705", Publishing history, 1980, pp. 33-34 gives further biographical information.

18 Chapter 10. The documents are transcribed in Appendix 2.

to the use of this new and more attractive music type, perhaps as a means to counter the popularity of engraved music.

William Pearson was probably the most prominent English music printer of the early part of the eighteenth century. He was freed in 1693, and from 1699 was responsible for most of the typeset music printed in London until 1735.¹⁹ There can be no doubt that his association with Playford accounted in large part for his early prominence, for it resulted in his printing such works as Wit and mirth: or, pills, and Blow's Amphion Anglicus, the first becoming popular and profitable, and the second a well-produced showpiece. Equally, Pearson's continued success after 1703 can be attributed more directly to his own abilities as a music printer and salesman. Pearson printed most of the works issued by Playford during the years 1699 to 1703, with a few later works up until 1705. Playford was during this time also using other printers, most notably Heptinstall, for some publications, and this may have been one reason for the breakdown in the Playford/Pearson partnership agreement, which had specified that Pearson would have the right to print certain titles.²⁰

After 1703 Playford's output lessened considerably and he used no one printer predominantly. He usually commissioned either Pearson or Heptinstall, probably depending on who had printed

19 Some indication of his output can be gained from Day and Murrie, English song-books, 1651-1702 : a bibliography ..., 1940; and Smith, A bibliography of the musical works published by John Walsh ... 1695-1720, 1948.

20 See Chapter 10.

earlier editions of the titles involved. Other printers named on Playford publications were J. Gardyner, John Matthews, H. Meere and Tho. Warren.²¹ These publications do not contain music and significantly all have on their title-pages the names of either John Nutt or Benjamin Bragg, both trade publishers who would perhaps have chosen their own printers.

It is evident that during his career Henry Playford attempted to adhere to the precept set by his father, of using one printer for the bulk of his music printing. It was generally through no fault of his own that it became necessary to change printers, first because of the death of John Playford junior, then from Jones to Heptinstall when the latter introduced a superior type face, and later to Pearson when Heptinstall's type was no longer available. However, Playford's inability to maintain what would probably have been a profitable partnership with Pearson may well have contributed to the gradual decline of his business.

This section has dealt only with printers of typeset material. Playford also issued engraved publications. Little is known about the rolling press operators who would have printed these engraved plates.²²

The title-pages of Henry Playford's publications show that in general he preferred to publish for himself, taking no others

21 Treadwell, "London printers and printing houses in 1705", Publishing history, 1980 gives further biographical information about Gardyner (or Gardiner), Matthews, Meere and Warren.

22 More information about engraving is given in Chapter 1.

into partnership.²³ There were, however, some exceptions. Several works appeared in association with the Carr family, who had close links with John Playford.²⁴ The services of two trade publishers, John Nutt and Benjamin Bragg, were used after about 1700. One of Playford's apprentices and perhaps his natural successor, John Cullen, was also in partnership for a few publications. Playford was more likely to enter into an association with other booksellers for publications not containing music.

The earliest of Henry Playford's publications were issued in conjunction with John Playford, and probably represent the father gradually introducing his son into the business. The series of elegies and odes issued by Henry alone during 1685 appear to be his first solo publications. It was with the first book of The theater of musick (1685-13) that associations with other booksellers began, with the publishing relationship between Henry Playford and Robert Carr. Robert Carr was the son of John Carr, whose shop was in close proximity to that of the Playford's and who had long had links with John Playford. The younger Carr, a court violinist, does not appear to have played an active role in the partnership, and his initials appear only on three books

23 Murrie, "Notes on the printers and publishers of English song-books, 1651-1702", Edinburgh Bibliographical Society transactions, 1938, p. 250 estimates that only about eight song-books out of 53 were not published independently.

24 These links have already been noted in "The song-books", Chapter 4. No information has been located in the Stationers' Company records concerning John Carr's trade affiliations, and he may have been free of another Company. His two apprentices were John Hudgebutt and Samuel Scott (McKenzie, Stationers' Company apprentices, 1641-1700, 1974, nos 685, 686), both associated with Playford publications, particularly song-books (see Chapter 4).

of The theater of musick. It is possible that Playford and Carr did not part company on good terms, if a reference to "New Pretenders" in Playford's preface to the fourth book, which he published by himself, referred to Carr.²⁵ John Carr collaborated with Playford on a few later occasions until 1692, and both before and after Carr's death (probably in 1695) with Carr's former apprentice and successor Samuel Scott until 1699, when Scott probably died.

On occasion Playford published for provincial booksellers, who may not have had access to specialist music printers and so called upon his services to arrange for printing in London. Such a case was 1694-1, where the title-page notes that it was sold by the author "at Ewelme in Oxfordshire", by Playford, and by "Anthony Boys ... at St. Albans in Hertfordshire". This particular work may in addition have required Playford's active participation in that it was largely based on John Playford's psalm settings, of which Henry owned the copy. A similar example was 1700-17, printed for Playford and "Sold by John Richardson, Bookseller in Leeds, or at his Shop in Wakefield". Another provincial association is to be found with Francis Doliffe, a bookbinder at Oxford, who in 1690 and 1696 acted as a selling agent for Playford's publications in that town.

There are clear reasons for other associations. John Church had been apprenticed to Playford, and his former master may have allowed him a share in one work (1696-7) in order to help Church

25 Appendix 1 no. 8; see also "The song-books", Chapter 4.

to become established. Similar reasons are likely for another ex-apprentice, John Cullen, whose name appears on publications of 1705 and later, and who was one of Playford's main successors.²⁶ Less clear are the reasons for an alliance with Samuel Sprint and, later, with his son, partner and successor John Sprint. The answer may lie partly in Samuel Sprint's position as a member of the Court of Assistants, which enabled Playford to gain permission more easily to publish new editions of The whole book of psalms.²⁷ Another reason may have been financial, for Playford was probably in financial difficulties after about 1700,²⁸ and the Sprints may have bought out part of his shares in certain titles which had a ready market, such as the Psalms and The dancing-master, on whose title-pages their names appear.

Playford also collaborated with several booksellers and musical instrument dealers dealing in engraved music, who were later to become his main competitors. The name of John Hare, best known for his association with Walsh,²⁹ is present on the title-pages of some publications from 1697 to 1707. Title-page evidence suggests that he was principally a selling agent. Similarly Walsh's name is also present on one publication (1697-12), although here the work was printed for the author and sold by several booksellers and dealers, including Walsh and Playford. The presence on an engraved song (1696-21) of the names of Playford, Walsh and Hare together may indicate that they

26 See Chapter 11.

27 See Chapters 4 and 11 for more details of their association.

28 See Chapter 3.

29 Smith, A bibliography of the musical works published by John Walsh ... 1695-1720, 1948, p. x.

collaborated on at least one publication, although this seems unlikely in light of the probable antipathy on Playford's part towards those who dealt largely in engraved music: perhaps Playford initially issued this song by himself, and the plate later came into the possession of Walsh and Hare, who added their names to it.³⁰ John Young, whose engraved music must have presented some competition to Playford's publications and who took over some of Playford's titles after his death, was involved with the issue of Mercurius musicus.

For those publications not containing music, reasons for Playford's partnership with other booksellers are usually straightforward. The association with Benjamin Tooke from 1696 until 1700 relates in every case to the publishing of play texts, a field which Playford had not previously been involved with. He may consequently have felt the need for assistance from those more experienced in this area. Another explanation may lie in the question of ownership of the copy: it is possible that Playford procured only part ownership of the copy, or simply supplied finance to Tooke. Similar reasons probably lay behind the partnerships with Francis Saunders (1698-10,11) and Bernard Lintott (1703-3), both of whom collaborated with Playford in the publication of play texts.

One other kind of business association should be noted here. Playford frequently published works for their authors: in such

30 Further information is given in the "Bibliography of works published by Henry Playford", 1696-21.

cases the title-page is usually expressed in some such form as "Printed by X for the author, and sold by the author, and by H. Playford". The responsibility for publishing, that is, organising the copy, arranging printing and binding, and probably also arranging most or all of the distribution, was clearly Playford's in these instances.³¹ The special case of the publications issued by Frances Purcell is dealt with elsewhere,³² but it should be noted that it was probably Mrs Purcell rather than Playford who was responsible for the appearance of the names of other booksellers on the title-pages of these publications: the only place, for instance, that Playford's name appears with those of Brabazon Aylmer and W. Henseman ("Henchman" on the publications) was in two such works (1697-2,10).

Trade publishers appeared in the London book trade in about 1675,³³ and from 1698³⁴ Playford used the service they offered. This service was principally "to publish on behalf of the other members of the book trade",³⁵ and involved the trade publisher distributing for others works on which his name generally appeared, even though he did not own the copyright. Their services were availed of by several groups of users. Authors publishing on their own account made up the first group,

31 See "Subscription publishing", Chapter 5, and Hodgson and Blagden, The notebook of Thomas Bennet and Henry Clement (1686-1719), 1954, pp. 101-103.

32 Chapter 5.

33 This material is largely drawn from Treadwell, "London trade publishers, 1675-1750", Library, 1982.

34 Perhaps earlier: see note 12 above in this chapter for a possible link with Heptinstall as a trade publisher. Playford's name first appeared on a publication with Heptinstall's in 1691.

35 Treadwell, "London trade publishers, 1675-1750", Library, 1982, p. 100.

principally to take advantage of wide distribution of their works which they, without access to the trade, could not themselves hope to achieve, and also to have the opportunity of sharing in the continued profits of their work rather than selling the copyright outright. The second group was the printers, who again could take advantage of the increased distribution not otherwise available to them. At this date few printers owned copyrights and would therefore not share in the profits to be made from such investments: they could, however, use the trade publisher to register the copy and to distribute the works effectively.

The third group, and the one which concerns us here, was the "copyright-owning booksellers, and the two principal motives which inspired them were concealment and convenience".³⁶ Concealment was probably not an important reason in Playford's case, for none of the works published seem to be ones in which he particularly needed to hide his interest, either for reasons of avoiding trouble with the authorities, or for antagonising his authors. The convenience of using a trade publisher, on the other hand, was the obvious reason for Playford.

Now, for a small fee, the retail bookseller was freed of the bother (and sometimes of the risk) of handling a lot of small, low-profit items, while on the other hand, the customer had a far wider range of fast-moving, topical items available to him than any single bookseller could hope to offer, given the cumbersome and time-consuming system³⁷ of exchange by which booksellers then stocked their shops.

36 Treadwell, "London trade publishers, 1675-1750", Library, 1982, p. 120.

37 Treadwell, "London trade publishers, 1675-1750", Library, 1982, p. 121.

In Playford's case it was the topicality of his publications which must have made the trade publishers' services most worthwhile.

Playford's first use of a trade publisher was of Elizabeth Whitlock in 1698 (1698-9).³⁸ Apart from this example and a few other cases, he mainly made use of John Nutt and Benjamin Bragg,³⁹ the first for a wide range of works and the second mainly for periodicals. Nutt's name first appeared on a Playford publication in 1699 (The famous history and fall of ... Massaniello, 1699-8; see also 1700-5), for which advertisements in trade periodicals (the Term catalogues and Bibliotheca annua) specifically note "Printed for H. Playford ... and B. Tooke". Other examples on which Nutt's name appeared include Luctus Britannici (1700-9) lamenting Dryden's death, A list of the Royall Navy of England in the year 1702 (1702-3), and the 'programmes' of the Weedon 'Entertainments of Divine Musick' (1702-6,7,8,9), whose topical nature would have needed the trade publisher's facilities for rapid sale to ensure profitability. Nutt was also associated with Playford in the publication of two periodicals, the successful sale of which obviously depended on rapid turnover. These were some issues of Mercurius musicus (1700-10, 1701-12), interesting because they appear to be the only cases where Playford used Nutt for a music publication,

38 Another link with Heptinstall as a possible trade publisher may here be made. Elizabeth Whitlock continued the business of her husband John on his death, and John had carried on the business of his father-in-law Randall Taylor, to whom Heptinstall was linked through John Aliffe.

39 Treadwell, "London trade publishers, 1675-1750", Library, 1982 gives biographical information about Nutt and Bragg.

normally relying on his own bookselling contacts for distribution and sale of this kind of material; and later issues of The diverting post (1706-2,3,4), after Bragg probably relinquished his interest in this title. These 1706 publications were the last of Playford's works on which Nutt's name appears.

Benjamin Bragg's involvement with Playford was limited to publishing the periodical The diverting post and one book, Miscellanea sacra (1705-7). This relationship was short-lived, taking place only during 1704 and 1705. Bragg was heavily involved in periodical publishing.⁴⁰ The first 26 numbers of the Diverting post (1704-6, 1705-3) had only his name on the title-page in the form "Printed, and Sold by B. Bragg", with the printer's name also present in some numbers. For the next few numbers other selling agents were also named, and not until number 29 did Playford's name appear, although there is ample evidence to show that he was one of the principals, if not the main one, in its publication.⁴¹ Bragg dropped out or was no longer employed by Playford after the last weekly number (no. 36), when it is likely that the title was no longer profitable. It changed to monthly issue, with Playford assuming sole responsibility and using Nutt's services for distribution.

Of Henry Playford's five apprentices, only one eventually set up in business for himself.⁴² The first to be apprenticed was Edward

40 See Treadwell, "London trade publishers, 1675-1750", Library, 1982, p. 133.

41 See Chapter 6.

42 Details of apprenticeship are taken from McKenzie, Stationers' Company apprentices, 1974 and 1978.

Conduit, bound on 8 November 1686, over five years after Playford was himself freed and less than one year after he became a Liveryman of the Stationers' Company. The timing of this move probably relates to the impending death of John Playford⁴³ and the realisation that assistance would be required in the business. Conduit was not freed until 1698, perhaps preferring to remain in Playford's employ rather than set up on his own account. Nothing more is recorded about him. John Church was bound on 3 June 1689. Although no date for his freedom is recorded, it may have been in 1696, after the customary seven years. His name appeared on an imprint of that year "Printed ... for Henry Playford ... and for John Church" (1696-7). This publication may have been a gift from Playford to enable his former apprentice to become established in his own right.

John Cullen was the only one of Playford's apprentices to become well established as a music publisher, but even this was on a small scale compared with the Playford business. He was bound on 4 February 1695 and freed on 4 February 1702. He took over some Playford titles near the end of Henry's career but his main activities were directed towards the issue of engraved music.⁴⁴ One month after Cullen's freedom was granted Playford bound John Baker, probably his brother-in-law, for the father of this John Baker was Thomas Baker of Oxford and the same name was recorded as the father of Playford's wife Anne.⁴⁵ The entry relating to

43 He died between 24 December 1686 and 7 February 1687: see Chapter 2.

44 See Chapter 11.

45 Foster, London marriage licenses, 1521-1689, 1887, col. 1068.

John Baker's apprenticeship noted that Thomas Baker was dead, and Playford may have been motivated, in part, by charity. Baker's date of freedom is unrecorded, and as Playford probably died between May and December 1709, the year that Baker should have been freed, it may never have been formally granted. No publications bearing his name have been noted. On 1 December 1707 Playford bound his last apprentice, William Walker. What became of Walker after his master's death is uncertain, for no further mention of him appears in the records of the Stationers' Company, and no publications of his have been located.

CHAPTER 10

PLAYFORD VERSUS PEARSON: THE DOCUMENTS RE-EXAMINED

The extant documents relating to the Chancery suit brought by Henry Playford against his printer William Pearson were examined by Day and Murrie.¹ Five documents have been located: Playford's complaint, the answer of Pearson and Duncombe, the schedule attached to Pearson and Duncombe's answer, and two excerpts giving reports on the progress of the case. Transcriptions of these documents are given in Appendix 2, and an analysis of the Schedule's entries in Appendix 4.

Henry Playford's bill of complaint was dated 25 November 1703. It is a lengthy document, this arising no doubt partly from legal convention, but also partly from Playford's repetitions which seek to emphasise certain points. Playford first stated that he "is (as his late father was in his life time) well skilled in the sale of Musicall bookes". He sought to establish that William Pearson knew of Playford's success and of the "Considerable profitt" to be made by those who printed for Playford, and consequently did "very much Importune & desire" Playford's company, with the aim of getting Playford to join him in a partnership to complete the cutting of punches for and casting of a new music type (this type is that called elsewhere in this study the 'Pearson' type). According to Playford's account, he was cajoled by Pearson into finally agreeing to become a partner.

1 Day and Murrie, "Playford versus Pearson", Library, 1937.

Playford was to pay 40 pounds to Pearson, and in return would own a half share of the type, would employ Pearson for his music printing, and would receive half of any profits made from this type. Pearson was to get Playford's permission before printing or selling any music using the new type. The outcome was that Playford paid Pearson 30 pounds, while Pearson was to have engrossed the articles of agreement. Pearson, for his part, "faithfully promised" to keep accounts of all relevant transactions. Playford then stated that he acted as surety for Pearson in a loan of thirty pounds from Susannah Duncombe.

All appeared, according to Playford, to have gone well for some time: copy was supplied to Pearson who, Playford did not doubt, would honour the agreement and have the articles engrossed. But this state of affairs did not last, for Playford then charged that the documents had not been engrossed, and furthermore that Pearson "sometimes pretends & gives out in speeches that there was noe such agreement made", or that the agreement's time limit had expired. No account of work done by Pearson for others had been supplied, and he had continued to print for publishers other than Playford. The result was that Playford's business had been significantly damaged.

Further charges followed. Pearson "did ... in the setting the Notes ... damage & spoyle" a printing of The dancing-master and he did not supply Playford with the number of copies agreed upon for the "sixpenny booke of Pillis" (50 copies short) or the "Devine Companion" (24 copies short). In addition, Pearson and

Susannah Duncombe, perhaps in collaboration with others, had sought to ruin Playford's reputation by pretending that he owed them money; and they had conspired with others to become partners in owning the new type, and thereby to drive Playford, who "dayly sufferes & susteynes losse & damage in his said Trade", out of business.

Playford requested of the Court the right to dispose of his share of the new type, and asked them to discover who had conspired against him to bring him down. He denied that he used any of the money lent by Duncombe, only standing surety for Pearson in the loan. Finally Playford requested that the Court subpoena Pearson and Duncombe to answer the charges brought against them.

The true facts of the case are not, of course, able now to be clarified, and whether Playford was wholly or partly justified in his accusations will probably never be known. He appears to have been sincere in his belief that the agreement had been broken. The specific complaints levelled against Pearson, such as spoiling copy and not delivering sufficient copies, sound true, but where charges are unsubstantiated, for example, when unknown conspirators are mentioned, the deposition is less convincing. Overall, the complaint shows that there were serious problems in the relationship between Playford and Pearson.

The complaint contains other significant material. Playford's frequent references to his father show that he considered his business as a direct continuation of John Playford's activities:

this point is important when considering Henry's attitude to the new methods of production and selling of music which were to provide such strong competition to his activities. Playford's statement that "he did spend a great deale of his time & make it great part of his buissness from time to time to Collect and obteyne ... [musical books, sets or copies] as they were sett by the greatest or very skillfull Masters" confirms that a significant part of the publisher's business was to procure copy: it did not automatically come to him. This may indicate that Henry, unlike John, did not occupy so eminent a position in the field of music publishing, and had considerable competition. Playford also showed that he considered the new music type was well worth having sole rights to, and his request of the Court for the right to dispose of it has the suggestion of a bluff about it.

William Pearson and Susannah Duncombe replied in a document dated only ten days later, on 4 December 1703. Here Pearson began by implying that Playford was inaccurate, that a considerable portion of his claims were untrue, and that he chose to ignore many of the complaints. Pearson confirmed Playford's business skills, and acknowledged that Playford's printers profited from association with him. He agreed that the partnership was entered into, and that the articles were engrossed "ready to be executed", but it was never signed, as Playford "had disabled himselfe ... by giveing away & sale of his Books & Coppyes contrary to the Articles". Pearson, therefore, did not feel it necessary to keep accounts as the partnership required.

The text of the articles, dated 24 March 1698, was given. On payment of 40 pounds, Playford would be entitled to a half share in any profits received from the use of the new type, and this would last until the death of either of them. Pearson was to obtain Playford's consent for any music he wished to print in the new type. Playford would allow Pearson to print three of Playford's copies, the Whole book of psalms, the Introduction to the skill of musick and the Dancing-master, at the current rates for such work. (In the case of the Psalms, it is possible that the printing of this work was not Playford's to confer, but rather the Company of Stationers'. Possibly John Playford had made an arrangement with the Company which allowed him the right to designate the printer. Heptinstall, not Pearson, printed all editions during Playford's lifetime). Playford was to pay Pearson current rates for any music printing he used Pearson for, although there was no suggestion that Playford must use Pearson's services for all of his music printing.

Pearson continued by allowing that Playford did pay 30 pounds, but denied that Playford gave only surety on the loan from Duncombe; indeed, he stated that the loan was for Playford's use and not for himself, although both were bound to Duncombe. Susannah Duncombe then stated that she did lend the money, receiving back only part of it from Pearson. She got the balance from one John Sweetaple, who took over the original loan from her. She knew no more about the matter. Pearson noted that Playford employed him frequently as a printer and that he was still owed money for this, the sums given in a schedule attached.

The document concluded with both defendants denying any conspiracy or "unlawfull combinacion". They asked to be dismissed with all costs.

What, then, was the correct version? Pearson's statement was the more specific and forthright of the two, but it did not mention many of the points made in Playford's complaint. The two short reports relating to the progress of this case through the courts do not clarify the matter. On 4 December the court was informed that the defendants "being served with proces to appeare and Answer the Plaintiffs Bill doe refuse soe to doe" and had filed a counter suit. An injunction was awarded against them until they answered Playford's complaints. The second report, dated 11 January, indicates that Playford had meanwhile presented to the court another statement ("the Plaintiffs Excepcions") and the matter was referred to "Master Gery" for further consideration. The final outcome is not known. Day and Murrie conjecture that the matter was settled out of court, perhaps through the arbitration of a court official.² In any case, Pearson continued to print for Playford, and the fact that after Playford's death Pearson appears to have had the ownership of many of Playford's titles³ suggests that their disagreement was amicably settled.

On the face of it Pearson's schedule appears to be the most useful of the extant documents, for it gives details of titles, edition sizes and prices and should thereby allow useful

2 Day and Murrie, "Playford versus Pearson", Library, 1937, pp. 427-428.

3 See Chapter 11.

information to be deduced about the works it contains. It was undated. Publication dates for items which can be identified show that it covered the period from about April 1699 (no. 2) to about June 1703 (no. 30). Playford's Bill of complaint was dated 25 November 1703 and Pearson and Duncombe's answer 4 December 1703, and the Schedule was submitted at the same time as this answer (see Appendix 2). Pearson made clear that the Schedule was not complete, having been compiled retrospectively - he "hath kept no book of account with whome or for what bookes or copies he hath dealt for" - and its contents bear this out, for there is no mention of several works from between 1699 and mid-1703 which Pearson printed for Playford (these omissions include, for example, 1699-3, 1699-9, 1700-1 and 1700-8). The assertion made by Day and Murrie that the Schedule was intended to "begin with the first work done after 24 March 1699"⁴ is based on the Articles of Agreement given in Playford's Bill and seems likely. It is not in chronological order.

Day and Murrie presented a transcription and analysis of the contents, with each entry identified, where possible, and with a breakdown by size of edition, size (that is, format) of book, number of sheets, total cost of printing, cost of printing per sheet, cost of printing per copy, and retail price.⁵ Their analysis can now be further refined, for several items they could not examine have since been located, and several errors can be

4 Day and Murrie, "Playford versus Pearson", Library, 1937, p. 431.

5 Day and Murrie, "Playford versus Pearson", Library, 1937, pp. 430-442.

corrected. A corrected breakdown, following Day and Murrie's pattern, is presented in Appendix 4.

Day and Murrie, after presenting their breakdown of costs, go on to make certain deductions from these. Their main conclusion is that there was a constant rate charged for machining, of 14s. per sheet for each 1000 copies, and from this they deduce composition and making ready prices or ranges of prices for each of the formats included in the schedule.⁶ Unfortunately their theory, elegant and consistent though it is, is based on an error: they deduce from the price difference of 14s. in the total printing charges for nos 13 and 23 (which were probably very similar oblong sextos except that 2000 copies of the first but only 1000 of the second were printed) that 14s. was the price Pearson charged for every 1000 copies; but they fail to take into account that these items consist of 2 1/6 sheets,⁷ which results in a machining cost per sheet of about 6.5s. for 1000 copies. Their reasoning applied to the duodecimos (nos 25, 26, 29) gives a charge of 14s. per sheet for 1000 copies, and for the oblong quartos (nos 8, 9, 14, 27) of 17.8s. per sheet for 1000 copies. The folios (nos 6, 7, 12, 24) do not allow of similar analysis as they are all in edition sizes of 500 except for one of 300 (no. 7), which may have been a special case - perhaps printed totally or partially from standing type - and cannot be considered as representative.

6 Day and Murrie, "Playford versus Pearson", Library, 1937, pp. 442-443.

7 Day and Murrie, "Playford versus Pearson", Library, 1937, p. 442.

Despite Day and Murrie's arithmetical error, their general conclusion that there was a charge per sheet for composition and imposition, and then a constant rate for machining based on the number of copies printed seems logical if one considers the nature of the activities involved. The schedule, however, does not enable any valid conclusions to be drawn from it, both because of the nature of the information in it and in the light of studies of printing-house operations and printing economics presented since Day and Murrie's time.⁸ The schedule was, as Pearson himself stated, retrospective in nature⁹ and so should be treated with caution. In addition, it is not made clear exactly what the sums given refer to. They may refer to the production cost only, that is, printing, excluding paper; or to the charge to the bookseller, including the printer's profit margin. They may be only for Playford's share of the costs, taking no account of any other partnerships entered into by Playford with other booksellers for the production of specific works (see no. 5, where this was the case); or they may be at a special rate, not reflecting normal charges, because of the nature of the agreement between Playford and Pearson.¹⁰

D.F. McKenzie has suggested that the prices charged by Pearson in this schedule seem too low by comparison with others of the

8 These include, to name but a few, Hodgson and Blagden, The notebook of Thomas Bennet and Henry Clements (1686-1719), 1956; McKenzie, The Cambridge University Press, 1696-1712, 1966; and McKenzie and Ross, A ledger of Charles Ackers, 1968.

9 See Pearson and Duncombe's answer, Appendix 2.

10 There is no mention of this in the documents. The original text of the agreement as given by Pearson noted that Playford should pay Pearson "such reasonable rates & prizes ... as usuall & Customary" (Appendix 2).

period.¹¹ Any valid conclusions about the relationship of composition to presswork charges, and of printer's charges to the retail cost, must take account of a multitude of factors. These include charges for composition, correction, and presswork; the printer's profit;¹² any wholesaler's profit margin; binding charges, if any; and the retailer's profit margin. Certainly Day and Murrie's conclusions cannot be validated, for the schedule simply does not give enough information.

The schedule does, however, contain further points of interest, most of which were noted by Day and Murrie, who also make further errors. They consider that Pearson's charges "probably included paper", but this is unlikely.¹³ They give a table of edition sizes which shows that sizes of 500 were most common, and 1,000 the next most represented, for the items of the Schedule.¹⁴ Several of the entries in the Schedule note that a title-page was included, and there is a clear inference that an extra charge was made for title-pages, at least in some cases. This seems likely for those printed in two colours, where a higher labour cost was

11 In conversation with the author.

12 Usually reckoned at one half of the total cost of composition, correction (itself one sixth of the composition cost), and presswork totalled (see McKenzie, The Cambridge University Press, 1696-1712, 1966, v. 1 p. 153, v. 2 nos 3-29). The composition cost itself varied according to the number of lines per sheet, size of typeface, and presence of marginal notes and footnotes; and the cost of presswork depended on format and size of type, as well as edition quantity.

13 Day and Murrie, "Playford versus Pearson", Library, 1937, p. 442. See Gaskell, A new introduction to bibliography, 1972, p. 142: the cost of the paper was usually "met by whoever was financially responsible" for the publication, in these cases Playford.

14 Day and Murrie, 1937, "Playford versus Pearson", Library, p. 443.

involved in putting the sheet through the press twice, with associated extra inking, registration and friskets required.¹⁵ Such a case is no. 22, Orpheus Britannicus, where the entry specifies that the charge made for "the Title sheet Red & blacke" was 25s. A similar case is no. 30, Harmonia sacra, 1st book, 2nd ed., but here Playford's share of the total costs is unclear. Other entries which mention a title-page specifically are nos 9, 13 and 23, where two colour printing was not employed. Day and Murrie consider that an extra charge of 5s. was made in these cases, but this additional sum can be equally well explained by the additional printing required for the title-page, that is, the entries in the schedule should be read as being for the number of sheets specified plus a title leaf.¹⁶ In any case - as they point out - it is probable that fewer copies of the title leaf were printed in some cases than of the rest of the work: for the supplements to The dancing-master, for example, some copies were issued bound up with the main work without a separate title leaf, and others by themselves with a title leaf.¹⁷

No definite conclusions can be made about the relationship of printing costs per copy, as given in the breakdown of the schedule figures, to retail price. For the 11 items in the

15 McKenzie, The Cambridge University Press, 1696-1712, 1966, v. 1 p. 134 notes that pressmen were paid extra for printing in two colours.

16 At the Cambridge University Press no extra charge for title pages appears to have been made, the rate paid to the compositors being determined by the nature of the main text: see McKenzie, The Cambridge University Press, 1696-1712, 1966, v. 1 p. 79.

17 On the other hand, more title leaves were printed for display purposes in some cases at the Cambridge University Press: see McKenzie, The Cambridge University Press, 1696-1712, 1966, v. 1 p. 134.

Schedule which give definite figures for these, the range of the ratio of printing cost per copy to retail price is from 1:3.64 (no. 29) to 1:10.8 (no. 2), with an average of 1:7. There is no obvious correlation between these ratios and format, which in itself indicates the inadequacy of attempting to use the schedule to reach any definite conclusions.

CHAPTER 11

PLAYFORD'S SUCCESSORS AND COMPETITORS

Henry Playford appears to have had no natural successor. No record of any male children from his marriage has been located, and certainly no bookseller with the name of Playford was active after his death. It is therefore necessary to trace the progress of his publications at the end of his life and after his death through the hands of other booksellers, publishers and printers.

From about 1700 Playford began to dispose of his ownership of some publications or, for some titles, to bring into partnership other members of the booktrade who were later to continue them. These moves may have been necessary to help what appears to have been a financial crisis in Playford's business from this date.¹ They should be clearly distinguished from most of the partnerships before this period, which were generally for other reasons: for example, Playford's relationships with John Carr in the case of the Purcell publications, in which Purcell and later his widow had some say;² other booksellers listed on imprints because they were selling agents, as in 1696-7; play texts, where an element of risk sharing was involved;³ and where a trade publisher was used.⁴

1 See Chapter 3.

2 See Chapter 5.

3 See Chapter 6.

4 See Chapter 9.

The first of these new partnerships was instituted in 1697 with Samuel Sprint, bookseller and a member of the Court of Assistants of the Stationers' Company.⁵ His name first appeared on the title-page of the third edition of The whole book of psalms (1697-14), and then on later editions (4th, 1698-27; 5th, 1699-19). As this psalmbook was the property of the Stationers' Company, necessitating their permission and a payment to them to secure publication of each new edition, it is possible that Playford initially allied himself with Sprint who, as an official of the Company, could ensure that these requirements were passed with ease at the Company's meetings.⁶ Whether or not this was the initial reason, Sprint maintained his partnership with Playford for a considerable time and extended it to other titles. The tenth edition of The dancing-master (1698-7) has on it Sprint's name, but this was an isolated example for this title. The name of John Sprint, Samuel's son, appears with that of his father on the sixth edition of The whole book of psalms (1700-21), and alone, with Playford's, on the eighth edition (1702-15). While no Sprint was noted on the title-page of the seventh edition (1701-15), an entry in the Stationers' Company Court book implied that Sprint still had an active interest in this work.⁷ Playford appears to have completely given up his interest by the ninth edition (1707-6), which notes only John Sprint's name, and the tenth to eighteenth editions, 1709 to 1729, were issued by

5 McKenzie, Stationers' Company apprentices, 1701-1800, 1978, pp. 402-403.

6 The Company's part in this work is more fully noted in Chapter 4. Relevant entries in the "Bibliography of works published by Henry Playford" show the extent to which Sprint intervened to procure permission to publish these editions.

7 See 1701-15.

John Sprint and his brother Benjamin.⁸ John Sprint's name also appeared on the title-pages of the second edition of the first book of Harmonia sacra (1703-6; see also 1706-6), an isolated instance for this title, as later issues were printed for "S.H." (unidentified) and sold by John Young, and on the fifteenth edition of An introduction to the skill of musick (1703-7; see also 1706-7), a title which then remained in the hands of the Sprints until the nineteenth edition of 1730.⁹

It could be argued that the printer William Pearson was a successor of Playford, but the succession was by no means clear. Pearson and Playford collaborated in the development of a new music type face, the Pearson type, from 1699 to 1702, and Pearson continued to print some works for Playford after that date. As he was the major London printer of music from type until the 1730s it is not surprising that his name appears as the printer of most of the type-set Playford publications issued after Playford's death, but it is likely that his part in at least some of these publications was greater than simply that of printing them.¹⁰ After Playford's death he printed or was involved in the re-issue of An introduction to the skill of musick, The second book of the pleasant musical companion, The dancing-master, Orpheus Britannicus, Harmonia sacra, The divine companion and Wit and mirth: or, pills to purge melancholy.¹¹ While imprint evidence

8 See Chapter 4.

9 See Chapter 4.

10 Chapters 9 and 10 provide more information about Pearson and his relationship with Playford.

11 Information about issues of these titles after Playford's death is found in Chapters 4 and 5.

on the title-pages of these later publications must be treated with considerable caution, the forms of the wording may indicate that Pearson was actively involved with more than their printing.¹² For example, editions of Wit and mirth: or, pills from 1709 until 1714 have on them "Printed by William Pearson, and sold by John Young", rather than "Printed by W. Pearson for x" (as do editions from 1713 of An introduction). Many others are also in this form. In the case of Pills a manuscript note on a 1699 number of Mercurius musicus may offer a clue. It records "July the 23d: 1706 Borrowen then of Mr. Britain 22 Old Song Books which I promise to Return upon demand Wittness my Hand William Pearson".¹³ These volumes may possibly have been borrowed by Pearson to assist in his compilation of a fourth volume of Wit and mirth: or, pills which has the imprint "Printed by W. Pearson, and Sold by the Booksellers of London and Westminster. 1706" (Day and Murrie 210A).

For later editions of The dancing-master there is clear evidence that Pearson owned the copy. An entry in the Stationers' Company records dated 19 July 1710 notes

William Pearson. Then entred for his Copy, a Book called The Dancing-Master ... The fourteenth Edition ... Note, the foregoing Book was made over by Assignment from Henry Playford to John Heptinstall the 15th of August 1704. And

12 Greg, "Entrance, licence, and publication", Library, 1944 (especially pp. 18-21) examines interpretations of imprint information.

13 On the verso of the title-page, July 1699 (1699-9), GB Ob Douce HH.203(8). Thomas Britton successfully ran a concert series for forty years from 1678 (Harley, Music in Purcell's London, 1968, pp. 146-147).

was since made over by the said John Heptinstall to the said Will Pearson on the 17th Day of Aprill 1710.¹⁴

If any one bookseller could be considered as Henry Playford's most likely successor, it must be John Cullen. Cullen was a former apprentice of Playford's, freed on 2 March 1702.¹⁵ His activities included the issue of many engraved works¹⁶ as well as typeset publications, and he was active until at least 1713.¹⁷ He is first noted on the imprint of a work probably dated 1702 (1702-11), in partnership with Playford: his inclusion on this engraved song sheet may have been Playford's gift to assist his erstwhile pupil to establish his own business. Four works from 1705 have imprints in the form "Printed ... for Henry Playford, and sold by John Cullen" (1705-2,4,9,10). In two of these (1705-4,10) Playford's name appears without an address, and in one (1705-10) only his initials are given, an indication that Playford had become less active as a seller and had to some extent handed over the responsibility for these works to Cullen.

By 1706 Cullen was definitely selling large numbers of Playford titles. A "Catalogue of Books sold by John Cullen" is present in the second edition of the first book of Orpheus Britannicus "Printed by William Pearson and sold by John Cullen". It

14 Entry book of copies, 19 Jul 1710 (Appendix 2). The record of Playford signing this copy over to Heptinstall has not been located. Despite this entry, the thirteenth edition (1706-1) has on it "Printed by W.P." and makes no mention of Playford.

15 More information is found in Chapter 9.

16 Thirteen engraved song sheets bearing his name are present in GB Ckc Rw.110.22.

17 Humphries and Smith, Music publishing in the British Isles, 1954, p. 124.

contains advertisements for at least 33 works, of which nine can be definitely identified as published by Playford, and another five as probably being later editions or issues of titles originally published by him. In the latter, Playford, still alive at this date, may have still retained an interest. This list includes five "pieces of the Late Mr. Henry Purcell's, Printed for the Widow", advertised in 1699 as being available only from Mrs. Purcell's house, but by this date again in the hands of the book trade. Also present in the list are 11 works definitely not related to Playford, probably Cullen's own titles and some of them "newly Engrav'd in a Fair Large Character ... being so contriv'd that none of them turn over" (that is, with no page turns during pieces).

A similar list is found in Godfrey Keller's A compleat method for attaining to play a thorough bass, "Printed for and Sold by John Cullen ... 1707". It is headed "Books Printed for and Sold by John Cullen" and includes six works definitely published by Playford and five which are probably later editions or issues of titles originally published by Playford. In addition there is an advertisement for "Cantica Sacra, The first and second Setts", probably Dering's works published by John Playford in 1662 and 1674 (Wing D1119, 1120), frequently advertised by Playford in his various catalogues of music for disposal at auction or sale. These lists suggest that Cullen had taken over most or even all of Playford's stock, perhaps when Playford gave up his shop premises in about 1706.¹⁸

18 See Chapter 3.

No further evidence has been located which enables us to confirm Cullen's role as successor. His name appeared on the title-pages of a few Playford titles issued either late in Playford's life or after his death, for example, with John Young on the thirteenth edition of The dancing-master (1706-1) and on the second book of Orpheus Britannicus in 1711.

John Young was active as a musical instrument maker and dealer and as a music seller and publisher from about 1698 to about 1730.¹⁹ He is first noted in connection with Playford in 1699, when his name appears on title-pages of three publications as a selling agent (1699-9,15,20; see also 1699-5). Six years elapsed before his name appears with Cullen as a seller of the thirteenth edition of The dancing-master (1706-1). From this date until at least 1726 many new editions or re-issues of Playford titles appeared with imprints in forms such as "sold by J. Young". As noted earlier, these were usually printed by William Pearson, who perhaps as a printer needed a retail outlet for works he may have edited or published. Such an outlet Young supplied through his shop. There are many examples, including Wit and mirth: or, pills (1707-7,8,9 and later editions), The divine companion (1709-1 and editions of 1715 and 1722), The second book of the pleasant musical companion (1709-2 and later issues), Harmonia sacra, printed by Pearson "for S.H. and sold by J. Young" (1714-1, 1726-1), and three editions of The dancing-master from 1713 to 1721.

19 Humphries and Smith, Music publishing in the British Isles, 1954, p. 346; Jones, "Young, John ", NG.

Advertisements for publications sold by Young tend to confirm the suspicion that he was primarily a seller, rather than a publisher, of Playford titles. A list in the third edition of Wit and mirth: or, pills (1707-7) is headed "A Catalogue of Books lately Publish'd" and includes at least nine works in which Playford was directly involved. Another list in the third edition of The divine companion, 1715, is entitled "A Catalogue of Books Printed, and Sold by John Young": it includes seven works printed by William Pearson but whose early editions were published by Playford.

Other members of the book trade, too, continued some of Playford's titles, although as competitors during his lifetime rather than as successors. John Walsh and John Hare in partnership, certainly the foremost publishers of engraved music during the latter part of Playford's lifetime, were his main competitors.²⁰ John Hare was also active on his own account and as such was associated with Playford for several publications. He was a musical instrument maker and seller and a music seller, active from 1695 until his death in 1725. Hare was closely associated with Walsh from 1695 until his death, their names usually appearing jointly on imprints.²¹

There is considerable doubt about Hare's involvement with Playford in the publication of an engraved song sheet

20 Walsh's career is noted in more detail below.

21 Humphries and Smith, Music publishing in the British Isles, 1954, p. 171; Smith, A bibliography of the musical works published by John Walsh ... 1695-1720, 1948, pp. x, xxv-xxvi.

conjecturally dated 1696 (see 1696-21), even though their names, together with Walsh's, appear on it. Hare is also noted as one of nine selling agents (including Playford and Walsh) for a work probably published by its author (1697-12). In 1699 he was the selling agent for four Playford works (1699-4,9,17,20) including Mercurius musicus. In the following few years Hare's name appeared on several publications in circumstances which indicate that he was closely associated with Playford: in 1701, on a work published by its author and sold only by Playford and Hare (1701-4); in 1702, on one work perhaps printed for Playford and Hare (1702-5) and on others sold by Playford and Hare (1702-3,4,12); and in 1707, on one work printed for Playford and sold by him and Hare only (1707-4). Playford apparently had no objection to collaborating with Hare at a time when Hare was actively in partnership with Playford's main competitor, John Walsh. However, Hare does not appear to have continued by himself any of Playford's titles after Playford's death.

The same cannot be said for Walsh and Hare together. During Playford's lifetime they published at least four re-issues of Playford titles, significantly all engraved²² except for one which was a type-set work originally published by Playford for Frances Purcell.²³ After his death many of Playford's music titles, particularly those which were issued from engraved plates, were continued by Walsh and Hare.²⁴ The manner in which

22 Blow's Choice collection of lessons, 1704-3; two parts of The division violin, 1705-5,6.

23 Purcell's Te deum & jubilate, 1707-5.

24 Details are given in Chapters 4 and 5.

they acquired Playford's properties is unclear. Playford may have sold some of them, but Walsh's reputation for piracy, perhaps not wholly deserved, casts doubt upon this possibility.²⁵

The question, then, of who succeeded Henry Playford - unlike the direct succession from John to Henry - must remain unanswered. Playford had obviously disposed of his interest in some titles in the years preceding his death, most notably to Sprint. John Cullen was the most likely contender because of his close links with Playford as his former master and, later, partner, but his short career does not allow any definite conclusions to be drawn about his role. He appears to have definitely acquired and sold Playford's stock, but may not have gained ownership of the titles. For this we must look to William Pearson, who had previously been closely associated with Playford and who may have gained control of several titles after Playford's death, but who, as a printer, used the bookseller John Young to provide a sales outlet.²⁶ For the specific category of engraved works, the Walsh and Hare partnership continued Playford's titles.

Those who succeeded to Playford's publications after his death were in some cases also his strongest competitors. To determine

25 See Smith, A bibliography of the musical works published by John Walsh ... 1695-1720, 1948, pp. xvi-xvii; Young, "An account of printed musick ca. 1724", Fontes artis musicae, 1982, pp. 131-132. Walsh's role as Playford's competitor is examined below. An instance where Playford may have pirated from Walsh is noted in Boxall, "The harpsichord master of 1697 ...", English harpsichord magazine, 1981, p. 180.

26 Cullen and Young, rather than Cullen and Pearson, have in the past been considered as the successors, for example, by Day and Murrie, "English song-books, 1651-1702, and their publishers", Library, 1936, p. 376.

who these competitors were is not straightforward, given the current state of bibliographical control of the music of the period. The general bibliographies, catalogues and lists are all to some extent incomplete and only a general indication of what music was published, and by whom, can be gained. For some specific types of music, lists exist which enable a more accurate estimate.

General lists include RISM: Ser. BI: recueils imprimés, XVIe-XVIIe siècles. Published in 1960 with a supplement in 1981, this list of collections has severe limitations and allows only a general estimate to be made. Up to 1700, 78 works are listed, of which Playford published 38, solely or in partnership. Other publishers most represented are Joseph Hindmarsh to 1687, John Carr and Thomas Cross for the period 1687 to 1696, and John Walsh and John Hare after 1696. Day and Murrie's bibliography can be considered for these purposes as a general list, rather than one of a specific musical form, because of its policy of including any work which contains the text and music of two or more songs published up to 1730. 167 entries are given for the period 1680 to 1708, of which 60 were published by Henry Playford. John Carr is represented by 16 items to 1696, and John Walsh with 18 from 1696. Other lists of music have been published, for example, RISM: Ser. A: Einzeldrucke vor 1800 and Ser. BII, Recueils imprimés XVIIIe siècle, Wing, BUCEM, catalogues of major library collections, and ESTC.²⁷ All of these, however, are arranged by

27 Explanations of abbreviations and bibliographical details are given in the "References" section.

author, usually lack chronological indexes, and have other limitations (for example, ESTC does not include engraved music). The difficulty of extracting relevant information from these lists was not felt to be justified for this study.

Specific lists for some kinds of music do allow a more accurate estimate. For court odes, McGuinness shows that the music of only nine were published, in whole or in part, and that Playford published only one of these, with John Walsh being responsible for most of the rest.²⁸ Of the Lord Mayor's Shows descriptions Playford published six between 1680 and 1686, whereas no other music publisher issued any.²⁹ Collections of music for use in parish churches are listed by Temperley: of a total of 26 known to be published between 1680 and 1708, Playford published five.³⁰ Of 52 collections of song and instrumental music for the theatre listed by Price, Playford published 20, with Walsh and Hare as the next most prolific.³¹ For songs the only listing available is the Day and Murrie bibliography, and Playford's share of these has been noted above. Single song sheets are not covered in any lists, and in any case often have no imprint information on them.

Attention must turn, then, to John Carr, John Walsh and John Hare, and perhaps Thomas Cross as Playford's main competitors. John Carr's close relationship with John Playford has already

28 McGuinness, English court odes, 1660-1820, 1971, pp. 16-27.

29 Bergquist, Three centuries of English and American plays, 1963.

30 Temperley, The music of the English parish church, 1979, pp. 367-369.

31 Price, Music in the Restoration theatre, 1979, pp. 139-143.

been noted.³² That this relationship was also amicable is suggested by a catch which appears in 1701-14, although it must date from considerably earlier, perhaps in the early 1680s:³³

To all Lovers of Musick Performers and Scrappers,
to those who love Catches, play Tunes and cut Capers.
With a New Catch I greet you, and tho' I say it that
shuldn't,
like a Fiddle, 'tis Musick, tho' the Words are but wood'n:
But my Brother John Playford and I shall present you
e'er long with a Book, I presume, will content you.
'Tis true, we know well the Sale of good Musick;
But to hear Us perform wou'd make Him sick or You sick.
My maggot Man Sam at the first Temple-Gate
will further inform you, If not, my Wife Kate;
from between the two Devils near Temple-Bar,
I rest Your Friend and Servant John Carr.

John Playford passed part of his business over to Henry and to John Carr's son Robert, a partnership which lasted only two years until 1687.³⁴ One reason for its breakdown may have been that John Carr did not invite Playford to participate in the publication of the song-book Vinculum societatis, 1st book, 1687 (Day and Murrie 95) in which the new Heptinstall type was first used.³⁵ Its use must have posed a threat to Playford. After this date the Playford/Carr relationship was never fully re-established. Carr's business passed on his death in 1695 to his former apprentice³⁶ and partner Samuel Scott. Scott was in partnership with Playford for only a few works until he died in 1699. Carr and Scott, however, did not pose a great threat to Henry Playford, for they were both working in the same tradition

32 "The song-books", Chapter 4; and Chapter 9.

33 1701-14, K1v-K2. The book referred to is unidentified; "My maggot Man Sam" was Samuel Scott, Carr's apprentice and successor.

34 See "The song-books", Chapter 4.

35 Miller, "Carr, John", NG.

36 McKenzie, Stationers' Company apprentices, 1641-1700, 1974, no. 686: freed 6 Jun 1687.

as him, publishing typeset works. The period during which they were active, up to the very close of the century, was one in which Playford's business appears to have been most successful. The index to booksellers in Day and Murrie's bibliography shows this clearly: there are 61 entries for Playford, 24 for Carr and 12 for Scott.

The main threat to Playford was from engraved publications, and here the major competitor was John Walsh, publishing either by himself or with John Hare. Before examining their career the place of Thomas Cross should be noted. Cross, for whom biographical details are sketchy,³⁷ worked primarily as an engraver, although his name as publisher and seller appears on some works. It has not been clearly established whether the Thomas Cross who signed some engravings was the same as the Thomas Cross junior whose name appears on many song sheets. His first engraved music appears to have been for John Playford and John Carr, Purcell's Sonnata's of III parts, 1683 (Wing P4219; EEB 223): after this date he worked for many publishers until about 1733. It is probable that works bearing Cross's name were not all from his scribe, and that he employed several other engravers.³⁸ Judging from the small number of publications which bear his name during the period in which Playford worked he was not a direct threat to Playford. However, he may have been responsible for almost all of the music engraving done in London

37 Kidson, British music publishers, printers and engravers, 1900, pp. 36-37; Humphries and Smith, Music publishing in the British Isles, 1954, p. 122; Jones, "Cross, Thomas", NG.

38 Krummel, English music printing, 1553-1700, 1975, pp. 168-169.

for a considerable period, as various references in prefaces of Henry's works suggest:

While at the Shops we daily dangling view³⁹
False Concord, by Tom Cross Engraven true

and

And Hawkers for true Mettle, vent their Dross,
Correctly Grav'd by uncorrected Cross;
Who, shameless Coxcomb, daily gives offence
To Truth, good Manners, Justice, and to Sense;
Engraving what he cannot truly Read,⁴⁰
As he retails the Muse to Penny Trade.

The re-issue of several of Playford's works by Walsh and Hare, and Hare's career independent of Walsh, have been noted above. John Walsh was undoubtedly Playford's major competitor during at least the last decade of his career. As his rapid rise to the top of the music publishing world and the continued ascendancy of his successors is well documented,⁴¹ only the salient points need be given here. Walsh, like Hare, was an instrument maker and seller and as such represented the new wave of competition to the established music publishers, who were usually trained booksellers and members of the Company of Stationers. After establishing himself in London from about 1690 as a dealer in instruments, Walsh published in 1695 his first works, and by 1700 his output was considerable. These early publications were

39 1700-1; Appendix 1 no. 65.

40 1700-23; Appendix 1 no. 67. The references in these excerpts to correct engraving refer to the form in which Cross frequently signed his song sheets, as "exactly engrav'd by Thomas Cross" or in similar manner.

41 Most notably in Smith, A bibliography of the musical works published by John Walsh ... 1695-1720, 1948; and in Smith and Humphries, A bibliography of the musical works published by the firm of John Walsh ... 1721-1766, 1968. The most recent writing is Jones, "Walsh, John (i)", NG, which contains references to other sources.

largely of songs and instrumental music, and almost all were engraved.⁴²

It is above all the fact that Walsh issued engraved works that posed such a threat to Playford, although he must also have been possessed of extraordinary business skills to have become so successful. The advantages of printing from engraved plates rather than from music type have already been noted, and need only be briefly summarised here.⁴³ They include flexibility of notation not limited to sorts in a type fount, removal of the need to expend large amounts on paper by allowing considerably smaller print runs, and freedom from the strictures imposed by the Stationers' Company. Walsh utilised these advantages well. He did not usually date his publications and could thereby confuse the customer as to the currency of the work, re-issuing it years later if necessary as a new piece; and flexibility of notation was well used to enhance the attractiveness of title-pages.⁴⁴ He advertised his publications widely (as also did Playford), used the device of subscription publishing (again as did Playford, but not to so great an extent), and may have given away free copies to promote sales.⁴⁵ His introduction of Continental engraved music, most notably that of Estienne Roger

42 The physical features of Walsh publications are detailed in the prefaces to Smith, A bibliography of the musical works published by John Walsh ... 1695-1720, 1948, and Smith and Humphries, A bibliography of the musical works published by the firm of John Walsh ... 1721-1766, 1968.

43 These advantages are discussed in Chapter 1.

44 Walsh's use of passe-partout title-pages is examined in Smith, A bibliography of the musical works published by John Walsh ... 1695-1720, 1948, pp. xx-xxiii.

45 Noted in Jones, "Walsh, John (i)", NG; I have located no direct evidence.

in Amsterdam, is noted by several authors.⁴⁶ Walsh was quick to copy the innovations of others - in Playford's case, for example, Mercurius musicus was followed, probably even ousted, by The monthly mask of vocal music,⁴⁷ only one of many examples⁴⁸ - and may well have been involved in piracy of the property of others.⁴⁹

Playford's concern at competition from engraved music and Walsh's effective business methods was expressed frequently. He chose to counter the threats on the grounds of inaccuracy of the engraved works and of greater price. Both John and Henry Playford had taken care to express that their publications were accurate. An early example was in 1652, where John Playford stated

there was then a false and surruptitious Copy at the Printing Presse, which if it had been published, would have been a disparagement to the quality⁵⁰

and later

And herein I resolve to meet with those Mistakes, who have taken up a new (but very fond) opinion, That Musick cannot as truely be Printed as Prick'd.⁵¹

46 For example, by Young, "An account of printed musick ca. 1724", Fontes artis musicae, 1982, pp. 131-133; Smith, A bibliography of the musical works published by John Walsh ... 1695-1720, 1948, pp. xvi-xvii.

47 Smith, A bibliography of the musical works published by John Walsh ... 1695-1720, 1948, no. 103. See "Mercurius musicus", Chapter 5.

48 See Chapters 4 and 5. A comparison of the index to the "Bibliography of works published by Henry Playford" and that of Smith, A bibliography of the musical works published by John Walsh ... 1695-1720, 1948 will reveal the large extent of Walsh's borrowings.

49 See Smith, A bibliography of the musical works published by John Walsh ... 1695-1720, 1948, pp. xvi-xvii. Walsh was not alone; see Humphries and Smith, Music publishing in the British Isles, 1954, p. 20.

50 The dancing-master, 2nd ed., 1652 (Wing P2468, EEB 221).

51 Select ayres and dialogues, 1659 (Wing P2500).

Errata lists were often provided.⁵² Many other examples abound. Henry also frequently reiterated such statements, for example in his professions that Purcell and Blow had overseen the copy before it was printed.⁵³ Perhaps the most pointed statement appeared in an advertisement in 1701:

Whereas several Instrument-maker's, and others, having of late presum'd to publish Songs ... as Set by Mr. Jeremy Clark, which are false Copies, and are printed without his Direction, or Knowledge ... Mr. Jeremy Clark doth disown such Publications ... such Pieces as are really his, are printed and publish'd by Mr. Hen. Playford.⁵⁴

It can only be Walsh and Hare who are referred to here. One reason for a change in the frequency of publication of the periodical Mercurius musicus was given as the inaccuracy of engraved songs:

finding the Gentlemen uneasie that single Songs very Imperfect should be Extant before the Month was out ... [Playford] ⁵⁵ will Print every New Song ... as often as they come forth.

This view obviously persisted, as the statement "the engravers of music are generally illiterate" in The vocal magazine of 1797 shows.⁵⁶

Henry also took pains to point out to his readers that his typeset music was considerably cheaper than the engraved. In

52 For example, in Musick's delight on the cithren, 1666 (Wing P2491, EEB 221); and in Choice ayres and songs, 1673 (Wing P2465, EEB 221). Despite this professed care, the printing was far from accurate: see Spink, English song, Dowland to Purcell, 1974, pp. 132-133; and Willetts, The Henry Lawes manuscript, 1969, pp. 19-21.

53 For some examples, see Appendix 1 nos 5, 8, 10, 11.

54 Post boy 905, 23-25 Jan 1701; Appendix 1 no. 68.

55 1701-12 Sep-Dec number; Appendix 1 no. 76.

56 Vol. 1. Held by NZ Wt.

1701-1 his preface notes that the reader's

Pocket probably may have been overcharg'd before, from the great Prices which Engraver's put upon their Works ... this [book] contains Six times more than the New Engraven Books ... ⁵⁷tho' it bears no higher a Price than their single ones.

Two years later he referred to

the Scandalous Abuse of Musick by selling single Songs at a Penny a Piece, which hinders good Collections.⁵⁸

Whether Playford could in fact sell his publications more cheaply than the engraved works is open to question. Certainly in some cases, for instance in the song collections Wit and mirth: or, pills to purge melancholy, the price per song was significantly cheaper,⁵⁹ but for other publications, such as single song sheets, there was little difference. Prices are known for only two of his own engraved song sheets, 3d. for 1698-17 (one sheet) and 4d. for 1698-24 (one sheet), little different from Walsh's "fourpence the Sheet, and two-pence the halfe Sheet" of 1701.⁶⁰ His typeset song sheets may have been slightly cheaper, but again conclusive information is not available: 1697-11 (two sheets) sold for 6d., and 1697-13 (perhaps one sheet) for 2d. Playford himself noted, in a reference to unnamed competitors in 1702, "But let 'em Undersell me as long as they please".⁶¹

Other contemporary comments (albeit usually in Playford's publications) showed dissatisfaction with the publishers of engraved music. In 1699 William Pearson, who as a printer from

57 Appendix 1 no. 73; see also "Apollo's banquet", Chapter 4.

58 1703-10; Appendix 1 no. 86.

59 See "Wit and mirth: or, pills", Chapter 5.

60 Smith, A bibliography of the musical works published by John Walsh ... 1695-1720, 1948, no. 68.

61 1702-10; Appendix 1 no. 83.

type would have had at least as great an interest in preserving the old methods as Playford, noted "the general false Writing, and the Dearness of Engraving".⁶² References to Cross have already been noted in this chapter. Walsh was attacked at various times for pirating and inaccurately printed the editions of others.⁶³

The methods by which Henry Playford sought to counter competition have already been examined, and it is only necessary to summarise them.⁶⁴ He allied himself with those who owned and developed modern music type faces, a move which appears to have been successful for a time. He issued a series of typeset song sheets and another, this time engraved, but to little avail. New kinds of publications were instigated, in particular a periodical containing the current songs, and a cheap compendium of songs aimed at underselling the engraved song sheets and collections. Ultimately, though, these changes were not effective against the publishers of engraved music.

62 1699-17; Appendix 1 no. 48.

63 See Smith, A bibliography of the musical works published by John Walsh ... 1695-1720, 1948, nos 31, 181, 334.

64 Particularly in chapters 1 and 5.

CHAPTER 12

RE-ASSESSMENT

Past assessments of Henry Playford's place in the history of English music publishing have been based largely on the research and writings of Cyrus L. Day and E.B. Murrie.¹ The present study, based on evidence from Playford's publications themselves (as listed in the "Bibliography of works published by Henry Playford"), on his writings as expressed in prefaces, and on other extant documents, has allowed their view to be re-assessed. It is essentially valid: what I believe to be the main clues to understanding Playford's career and to assessing his importance are present in Day and Murrie's writings - even if they now need to be differently emphasised - but there are some factual errors.² Day and Murrie's conclusions were based on research for their bibliography of English song-books published between 1651 and 1702, but the bibliography presented here, of all of Playford's publications, both musical and non-musical, has shown that his publishing achievements need to be examined from a much wider base than the song-books alone. Later writers have also lacked the bibliographical resource base to do much more than comment on Day and Murrie's conclusions.³

1 English song-books 1651-1702: a bibliography, 1940; "Playford versus Pearson", Library, 1937; and particularly "English song-books, 1651-1702, and their publishers", Library, 1936.

2 See Chapter 3, especially note 62.

3 These include Humphries and Smith, Music publishing in the British Isles, 1954; Willsher, Grove's dictionary of music and musicians, 5th ed., 1961; Krummel's English music printing, 1553-1700, 1965, and "Printing and publishing of music", NG, 1980; and Dean-Smith, "Playford", NG, 1980.

How, then, can Henry Playford be seen in the light of the additional information presented here? There are three key points: Playford's conservatism; his attempts to counter the competition of engraved publications and the radically different concepts held by their publishers; and the place of non-musical activities in Playford's business career.

Henry Playford was perhaps destined to be a conservative because of his upbringing and training. He learnt his trade from his father, the most successful music publisher of his time, one who successfully capitalised on the changing musical needs of the English public. The son inherited a thriving business on his father's death, and naturally enough did not make great changes which would disturb the profitability of that trade. Henry had at that period no option but to become a member of the Stationers' Company, for only by doing so could he practise as a bookseller in a monopoly controlled by the Company. It was not until a decade after John Playford's death that any strong rival emerged. By this time Henry, then aged 40, had had over 20 years of experience and success in applying the traditional methods of printing music from type.

This is not to suggest that Henry Playford could not see the dangers of continuing on his ordained path, dangers which must have become evident with the growing strength of John Walsh in the music publishing trade from about the middle of the 1690s. He made several attempts to counter this new force, but - not at all surprisingly given his background - chose to do so primarily

by refining the old techniques, rather than by adopting the new. The principal methods he used have already been examined:⁴ what was not recognised by Day and Murrie was the extent of these attempts, which ranged from relatively small alterations of the content of some publications (as in the song-books), through financial support of the development of new type faces, to the adoption of the methods of his competitors. With hindsight it is apparent that these would be of little avail, for they did not address the real problems, those of the removal of the music publishing trade from the Stationers' Company's control and of changes in the patterns of music making.⁵

This study differs from examinations of other music publishers in that it tries to take account of the place of publications not containing music, and of non-musical activities generally, in the career of the 'music' publisher. This point seems to me to be of some significance and has not been adequately recognised in other studies. It may well be that Henry Playford was more heavily involved in non-music publishing and sales activities than were his contemporaries and other English publishers before him; and his art-selling activities tend to suggest that this was the case. There is, however, ample evidence that other 'music' publishers also relied on income from similar activities. John

4 In Chapter 5.

5 This study is primarily bibliographical and so has not dealt with musical changes to any great extent. It will, however, be readily apparent (for example, from Chapter 4) that major changes in the type of music being performed were already starting to make an impact by about 1700. This process was to accelerate rapidly in the first two decades of the eighteenth century, particularly with the introduction of Italian opera to England.

Playford did not at any stage publish only music, a point recognised by Day and Murrie,⁶ and did not in fact publish any music in the first three years of his career. It seems possible that the trade of music publisher could not adequately recompense anyone who attempted to make a living from it alone.⁷ John Walsh in fact personifies the change in music publishing which took place about the turn of the century. Few non-music publications bearing his name are known,⁸ and it is likely that at last there was a sufficient market to support a publisher who produced only music.⁹

Why, then, did Henry Playford lose his share of the market, despite his numerous and at times vigorous attempts to retain it? Some reasons can only be conjectural. He may have suffered from ill health, or at least from declining energies in his middle years.¹⁰ There may be some truth in the conjecture that he became more interested in non-musical activities.¹¹ He may have disliked innovation, as Murrie thought,¹² although his

6 "English song-books, 1651-1702, and their publishers", Library, 1936.

7 There was not enough work in London in 1686/7 to support a master printer producing only music: see "The petition of Eleanor Playford", Library, 1916, p. 350.

8 The two bibliographies of his musical output make no mention of non-musical publications, and none of the catalogues listed there of his works mention non-musical works.

9 In fact Walsh probably developed the market potential, in a manner which his predecessors, using traditional methods, had not been able to do. On the other hand, he may have supplemented his income from the sale of musical instruments and accessories. This obviously requires further study.

10 He was 43 in 1700.

11 But see Chapter 7, note 38.

12 "Notes on the printers and publishers of English song-books, 1651-1702", Edinburgh Bibliographical Society transactions, 1938, p. 246.

attempts to maintain his share of the market suggest otherwise. I cannot, however, agree with Day and Murrie's presumptuous statement that he may have suffered from "the indolence natural to sons of successful fathers".¹³

Other reasons have more basis in fact. Already noted is the strong, perhaps overpowering, influence of his conservative training and models. The results of this can be seen in many features of his publications, for example, in his consistent use of paper of a higher quality than his competitors,¹⁴ and in numerous statements showing his concern with standards of accuracy and quality of presentation:¹⁵ in short, he had in mind at all times a concept of a 'good book'. This betokens a value system which is indeed admirable, but can often be dangerously uneconomic.¹⁶

The inescapable conclusion, however, is that Henry Playford was a failure in a business sense. What cannot be determined - there is simply not enough evidence - are the reasons for this. Perhaps he was fated not to succeed, because it needed the fresh vision of a total outsider like the musical instrument-maker Walsh, free from the constraints of the Stationers' Company, to

13 "English song-books, 1651-1702, and their publishers", Library, 1936, p. 377.

14 Noted by Day and Murrie, "English song-books, 1651-1702, and their publishers", Library, 1936 p. 389. This is definitely the case for 'prestige' works such as Orpheus Britannicus and Amphion Anglicus, but may be less valid for other works. It is my impression that Day and Murrie are correct; this point needs quantification.

15 See Appendix 1 nos 8, 11, 22, 47; see also Chapter 11. Again, this point needs quantification.

16 I am indebted to D.F. McKenzie for this observation.

see and grasp the new opportunities which engraving presented. Perhaps he was simply a poor businessman. Or perhaps he was unwilling, rather than unable, to see that drastic changes were inevitable and that the techniques he had successfully applied over several decades could no longer hold their own.

Henry Playford was a success in many senses. He produced over 300 publications in a career spanning almost three decades. He was London's most important music publisher in the late 1680s and early 1690s. To him we owe the publication of many important song-books, the introduction of at least two new significant 'forms' of musical publications, several notable publications of sacred music, and much of the music of Henry Purcell.

This study has clarified and amplified the current view of Henry Playford. Its findings can perhaps best be summarised by attempting to update the entry in The new Grove dictionary of music and musicians (although the editors would certainly have reduced the size of this contribution):

HENRY PLAYFORD (b ?Islington 5 May 1657; d between May and Dec 1709). Music publisher and bookseller, dealer in art works, and publisher of much non-musical material. He continued the business of John Playford but was unable, owing to competition from the publishers of engraved music and to his conservatism and training in the old methods of bookselling, to maintain the dominance of the music publishing trade which his father had attained. His publications date from between 1680 and 1708, and

during the late 1680s and early 1690s he was London's most important music publisher.

1. LIFE. Henry Playford was the son of John Playford, and was apprenticed to him in 1674, being freed in 1681. Initially he published in conjunction with his father, who shortly before his death, probably in late 1686, handed over part of his business to his son and to Robert Carr, son of the music publisher and close associate of John Playford's, John Carr. Henry was named sole heir in his father's will, and pursued his business from the same addresses as had his father, a shop in the Temple and a house in Arundel Street. After three publications he parted company with Robert Carr, and thereafter published largely for himself, with some partnerships with other publishers being entered into for short periods. His early publications mainly followed the examples established by his father, or were new editions or issues of his father's titles. From 1687 he began to publish large numbers of non-musical works, which were to remain an important feature of his publishing activities until his death. He married Anne Baker in 1686: records of one daughter have been located. From 1690 until 1693 Playford was active in promoting sales and auctions of art works, an activity which he maintained throughout his career. At about this time he also mounted sales and auctions of music books, probably part of an antiquarian music selling business based on his father's old stocks, an activity which he continued until the end of his career.

From 1692 Playford's association with Henry Purcell, begun by his father, intensified and he was responsible for the publication of most of Purcell's music. From about 1695 Playford found that competition from publishers of engraved music (notably John Walsh, John Hare and Thomas Cross) greatly affected his sales, and he made many innovations designed to regain his share of the music market. In 1699 he purchased equal shares in the printer William Pearson's improved music type face, the 'new London character'. This partnership lasted for three years and resulted in Playford bringing a law suit against Pearson for alleged wrongdoings and misuse of the type face. He used the techniques of his competitors to issue a series of engraved song sheets in 1697 but soon reverted to the more familiar older methods of printing from type. New kinds of publications were established by Playford, including the music periodical Mercurius musicus and the cheap collections of popular songs entitled Wit and mirth: or, pills to purge melancholy. He attempted to establish a network of music clubs to promote his publications. These innovations were finally to prove to no avail, and his conservative methods based on the bookseller's trade were quickly superseded by the new methods adopted by publishers of engraved music, who were usually instrument-sellers free from the constraints of the Stationers' Company. The last decade of his career was characterised by new editions or re-issues of old titles, by an increased interest in sacred music and non-musical religious publications, and by the publication of an increasing percentage of non-musical works. He died in the latter half of 1709, in his will leaving his estate to his wife Anne.

Playford did not reach the same seniority in the Company of Stationers as had his father. He became a Liveryman in 1686, fined for the position of First Renterwarden in 1693, and was awarded a half-Yeomanry share in the English Stock in 1696. Records exist of five apprentices, of whom only John Church and John Cullen were to publish on their own behalf. After Playford's death those of his publications which were still saleable were issued by John and Benjamin Sprint and William Pearson for the type-set works, and John Walsh and John Hare for engraved works. His stock was sold by John Cullen from 1706, and also by John Young who probably sold them on Pearson's behalf.

2. PUBLICATIONS. Playford's publications fall into three categories: titles originally established by his father and publications based on these models; new kinds of publications introduced by Henry; and publications not containing music. Henry successfully continued to re-issue many of his father's titles until his death, and they were always an important part of his output. They include the collection of violin tunes Apollo's banquet (four editions and a second part), The dancing-master (six editions, a second part and numerous additional parts) and collections of catches entitled The second book of the pleasant musical companion (three editions and several re-issues), all of which Playford continually updated to suit modern tastes. Other titles, including The division-violin and The whole book of psalms (seven editions), were frequently re-issued but were not updated. The influential treatise An introduction to the skill of musick (five editions) was updated in earlier editions, but

was later issued with few changes. Henry published many works modelled on those of his father, for example, several series of song collections including The banquet of musick (six books), The theater of music (four books) and Deliciae musicae (six books).

Henry also established new kinds of musical publications, primarily to counter his competitors. The most important of these were Mercurius musicus (1699-1702), a periodical consisting entirely of music, and cheap collections of popular songs issued with the title Wit and mirth: or, pills to purge melancholy (four parts and several re-issues). He published most of Henry Purcell's works in association with that composer and his widow Frances, and was alone responsible for two books of Purcell's songs entitled Orpheus Britannicus. Playford did not in his music publishing entirely spurn the methods of his competitors, for he issued many engraved works of instrumental music throughout his career, and in 1696-1697 issued a series of typeset single song sheets, followed in 1698 by an engraved series. However, he abandoned this method in favour of the older technique of printing from type with its disadvantages of fixed edition sizes, large capital outlay on paper and printing costs, and constraints imposed by the Stationers' Company. This proved no match for the flexibility and freedom of engraved publications.

Playford's non-musical publications account for approximately one third of his total output. They include collections of religious verse entitled Miscellanea sacra, play-texts, and a weekly

literary periodical The diverting post (1704-1706). He was associated with Cavendish Weedon's 'Entertainments of divine musick' in 1702, and published at least four of the works issued in conjunction with these concerts. Many catalogues were also produced for Playford's auctions and sales of music books and art works.

Henry Playford's musical publications show that he was able to attract the major composers of the period. They demonstrate that he was possessed of a keen awareness of current musical fashions and could translate these into saleable publications, and they reflect his ability successfully to carry John Playford's concepts and commercial acumen into a new decade. Ultimately, however, Playford failed because he was not sufficiently adaptable to cater to a market which had been reshaped by the publishers of engraved music.

APPENDICES

APPENDIX 1

SELECTIONS FROM CONTEMPORARY PRINTED SOURCES

Included here are selections from contemporary printed sources which relate to John and Henry Playford, to their publishing and bookselling activities, or to other activities or events relevant to this study. These excerpts are arranged by year, and then within each year by general material, excerpts from periodicals, and excerpts from publications noted in the "Bibliography of works published by Henry Playford".

1. London gazette 1828, 24-28 May 1683

These are to give Notice to all Gentlemen that have subscribed to the Proposals Published by Mr. Henry Purcel for the Printing his Sonata's of three Parts for two Violins and Base to the Harpsecord or Organ, That the said Books are now compleatly finished, and shall be delivered to them upon the 11th of June next: And if any who have not yet Subscribed, shall before that time Subscribe, according to the said Proposals, (which is Ten Shillings the whole sett) which are at Mr. William Hall's house in Norfolk-street, or at Mr. Playford's and Mr. Carr's Shops in the Temple; for the said Books will not after that time be Sold under 15s. the Sett.

2. London gazette 1832, 7-11 June 1683

Whereas the time is now expired, this is therefore to desire those Persons that have subscribed to Mr. Henry Purcel's Sonata's, to repair to his House in St. Anns Lane, beyond Westminster-Abby,

or to send the Proposal-Paper they received with the Receipt to it when they Subscribed, and those who subscribed without a Paper or Receipt, to bring a Note under the Persons Hand to whom they Subscribed, that there may be no mistake, and they shall receive their Books, paying the remaining part of the Money.

3. London gazette 1872, 25-29 October 1683

These are to give Notice to all Lovers of Musick concerning the New Musical Compositions, called Sonata's, lately Published by Mr Henry Purcell, that (the Subscribers being satisfied) they are now to be Sold at these following places, viz. at Mr. John Playfords, and Mr. John Carrs shops in the Temple, and at Mr. Henry Rogers, Bookseller in Westminster-Hall.

4. Choice ayres and songs 5th book, 1684

To All Lovers And Understanders Of Musick. Gentlemen, This Fifth Book of New Songs and Ayres had come sooner (by three Months) to your hands, but the last dreadful Frost put an Embargo upon the Press for more than ten Weeks ... Yet indeed the greatest Motive [for publishing] was, to prevent my Friends and Country-men from being cheated with such false Ware as is daily published by ignorant and mercenary persons, who put Musical Notes over their Songs, but neither minding Time nor right places, turn Harmony into Discord ...

But now I find my Age, and the Infirmities of Nature, will not allow me the strength to undergo my former Labours again, I shall leave it to two young Men, my own Son, and Mr. Carr's Son, who is one of His Majesty's Musick, and an ingenious person, whom you

may rely upon, that what they publish of this nature, shall be carefully corrected and well done, my self engaging to be assisting to them in the overseeing the Press for the future, that what Songs they make public be good and true Musick, both for the credit of the Authors, and to the content and satisfaction of the Buyers ... John Playford.

5. 1685-13 The theater of musick 1st book

A2: To Dr. John Blow ... and, to Mr. Henry Purcell ... Gentlemen, This being the first Essay of ours in this kind, and being particularly obliged to you for your Assistance herein, (in perusing several of the Songs of this Book before they went to the Press, whose Authors we could not so well apply our selves to, and adding Thorow-Basses to such as wanted them) we presume farther on your Generosity, and beg the favour of you to patronize these our Endeavours; and also to give us leave to acknowledge our selves, (as in Gratitude bound) Your obliged humble Servants, R.C. H.P.

A2: To the Authors in general of the following Musical Compositions. Gentlemen, I Hope the care we have taken, in endeavouring to get the most correct Copies of the following Songs, has rendred this Collection as perfect as any of those five Books already printed: However, if some small Errors shall be found (tho' we hope the contrary), as we dare not pretend to Infallibility, so we hope you will not attribute them to our neglect, but rather to our unhappiness, in not having an opportunity of communicating several of these Songs to the Authors themselves before they were printed off, as well as to

the common Infirmary of the Press. For, tho' most of these were printed from the Authors own Copies, yet several of them were only Transcriptions, but those, such as we thought likewise faithfully done. To prevent the hazard for the future of printing a Song contrary to the Author's own Composition, we become Petitioners to you (which we hope in justice to your selves you will easily grant), That when you have made any new Songs, you will be pleased to leave Copies of them under your own hands, either at Mr. John Playford's Shop in the Inner-Temple, or at Mr. John Carr's Shop at the Middle-Temple Gate, and then we do faithfully promise forthwith to print them from such Copies, whereby you may be assured to have them perfect and exact. This, as it will prevent such as daily abuse you, by publishing your Songs lame and imperfect, and singing them about the Streets like ordinary Ballads; so it will particularly oblige, Your Servants, R.C. H.P.

6. London gazette 2253, 20-23 June 1687

A Book Entituled Harmonia Sacra: Containing Divine Poems, Hymns, and Dialogues, set to Musick by the best Masters of the last and present Age; Is proposed to be Printed by way of Subscription, by the first day of next Michaelmas Term, after which time no Subscriptions will be taken. The Papers of Proposals are to be had at Mr. Henry Playford's Shop next the Temple-Church, or at his House in Arundel-street in the Strand.

7. London gazette 2291, 31 October-3 November 1687

Harmonia Sacra: ... This Book will be published on Thursday, the

16th of this Instant November. All Gentlemen that will
Subscribe, are desired to come in before that Day.

8. 1687-5 The theater of music 4th book

A2: To All Lovers and Understanders of Musick. Gentlemen, This
Fourth and Last Book of the Theater of Music, or, A New and
Choice Collection of Songs and Dialogues, will (I doubt not) be
very acceptable to all knowing Gentlemen in the Skill of Music,
for several Reasons I here mention: First, That most of these
Songs and Dialogues were Composed by the Eminent Dr. John Blow,
and Mr. Henry Purcell, my ever kind Friends, and several other
able Masters, from whom I received true Copies, which were by
them perused, before they were put to the Press. Secondly, That
here is added two excellent Songs long since out of Print, viz.
Go Perjur'd Man, set by Dr. Blow; and that Dialogue, When Death
shall part us from our Kids, set by Mr. Matthew Lock; which two
are here (with much Care) exactly true printed, by the Diligent
Pains of my Father Mr. John Playford, whose known Skill for
printing of Musick, our Nation is not ignorant. And lastly, This
excellent Book may be joyn'd and bound with the three former,
will make a compleat Volume: Notwithstanding all this Care and
Pains, I must expect some of our New Pretenders to Publish and
Print Music, will be disparaging this Book, thereby to gain
Credit and Custom to their own: But I pass them over in Charity,
with Go on and Prosper; not doubting, but this (when it comes to
the hands of Judicious Gentlemen, and Understanders of Music)
they will find the difference; to whose Judgments I submit, and

shall always endeavour to express my self, Gentlemen, Your most humble Servant, Henry Playford.

9. 1688-1 The banquet of musick 1st book

A2: To The Reader. Having already published a Collection of this nature, Entituled, The Theatre of Musick, containing many excellent Songs, in four Books, I am encouraged to proceed to this second Volume, called, The Banquet of Musick, whereof you are here presented with the first Book; hoping that both this and the following will receive the same favourable Reception with the former, which will further encourage the Endeavours of Your humble Servant, H. Playford.

10. 1688-5 Harmonia sacra

a1v-a2: To the Reader. The Approbation which has been given by those of the greatest Skill in Musick, and the Encouragement I have met with from a number of worthy Subscribers do give me just reason to hope, that this Collection of Divine Songs (tho' the first of this nature extant) will find a kind Reception with the best of Men.

The Youthful and Gay have already been entertain'd with variety of rare Compositions, where the lighter Sportings of Wit have been Tun'd by the most artful Hands, and made at once to gratify a delicate Ear, and a wanton Curiosity.

I now therefore address to others, who are no less Musical, though they are more Devout. There are many Pious Persons, who are not only just Admirers, but excellent Judges too, both of Musick and Wit; to these a singular Regard is due, and their

exquisite Relish of the former ought not to be pall'd by an unagreeable Composition of the later. Divine Hymns are therefore the most proper Entertainment for them, which, as they make the sweetest, and indeed the only, Melody to a Religious Ear, so are they in themselves the very Glory and Perfection of Musick. ...

Now as to this present Collection, I need say no more than that the Words were penn'd by such Persons, as are, and have been, very Eminent both for Learning and Piety; and indeed, he that reads them as he ought, will soon find his Affections warm'd, as with a Coal from the Altar, and feel the Breathings of Divine Love from every Line. As for the Musical Part, it was Compos'd by the most Skilful Masters of this Age; and though some of them are now dead, yet their Composures have been review'd by Mr. Henry Purcell, whose tender Regard for the Reputation of those great Men made him careful that nothing should be published, which, through the negligence of Transcribers, might reflect upon their Memory. Here therefore the Musical and Devout cannot want Matter both to exercise their Skill, and heighten their Devotion; to which excellent Purposes that this Book may be truly effectual is the hearty desire of Your humble Servant, Henry Playford.

11. 1689-5 The second part of musick's hand-maid

¶2: To the Reader. Having already published the First Part of Musick's Handmaid, with the Necessary Rules and Directions for Playing those Lessons contained therein: Which Book, for its great Usefulness, having recommended it self to the World, I was encouraged and solicited by the Lovers of Musick to proceed in making this Collection of New Lessons for the Practick Part, the

Theorick having been (as I said) sufficiently directed in the former. I have accordingly with much Care compleated this Second Part; consisting of the Newest Tunes and Grounds, Composed by our ablest Masters, Dr. John Blow, Mr. Henry Purcell, &c. the Impression being carefully Revised and Corrected by the said Mr. Henry Purcell. The First Part having found so great success, I have so ordered it, that Both Parts may be bound together for such as are not furnished with the former, the Two making a Compleat Book, and useful not only for Beginners, but the more Skilful in the Art. I hope, what I have here Published, will be kindly received from Your humble Servant, H.P.

12. London gazette 2563, 2-5 Jun 1690

A curious Collection of Musick-Books, both Vocal and Instrumental, (and several rare Copies in 3 and 4 Parts fairly prick'd) by the best Masters; will begin to be sold on Wednesday next at Henry Playford's house at the lower end of Arundel-street in the Strand, where the Collection may be viewed till the time of Sale. Catalogues may be had gratis of Mr. Knight Bookseller in the New-Exchange in the Strand. Mr. Carr at the Middle-Temple Gate in Fleet-street, Mr. Salter Instrumentseller on the North-side of St. Pauls Church, Mr. Hindmarsh Bookseller against the Royal-Exchange in Cornhil, at Mr. Henry Playford's Shop near the Temple Church; and of Mr. Doliff Bookbinder in Oxford.

13. London gazette 2721, 7-10 Dec 1691

At Mr. William Dewings Coffee-House in Popes-head-alley by the Royal Exchange, on Thursday the 17th instant, will be sold, by

Auction, a curious Collection of Anciens and Modern Musick-Books, both Vocal and Instrumental, with several Treaties about the same; by the most celebrated Masters of Europe: With some Musical Instruments: Also a small Collection of Books in Divinity, History, and Phisick, which may be viewed from Monday until the Sale. Catalogues may be had at Mr. Smiths Musick-Room next Bedford-Gate in Charles-street, Covent Garden, at Wills Coffee-house at the Court of Requests at Westminster, Mr. Playfords by the Temple-Church, Mr. Salters in St. Pauls Church-yard, and Mrs. Millers by the Royal Exchange, Instrument-sellers, and at the place of Sale.

14. 1691-13 The vocal and instrumental musick of the prophetess

2Y2: Advertisement. In order to the speedier Publication of this Book, I employed two several Printers; but One of them falling into some trouble, and the Volume swelling to a Bulk beyond my expectation, have been the Occasions of this Delay ... I have, according to my Promise in the Proposals, been very carefull in the Examination of every Sheet, and hope the Whole will appear as Correct as any yet Extant ... [Henry Purcell].

15. London gazette 2743, 22-25 Feb 1691 [i.e. 1692]

Vocal and Instrumental Musick, Composed by Mr. William Turner, and designed to be Printed by way of Subscriptions. Proposals may be seen at Mr. John Carr's Shop at the Middle-Temple-Gate, and at Mr. Playford's Shop near the Temple-Church, who are appointed to take Subscriptions.

16. London gazette 2776, 16-20 June 1692

Proposals for Printing the Second Part of that Excellent Collection of Divine Poems, Intituled, Harmonia Sacra, are to be had, and Subscriptions to be taken at H. Playford's shop near the Temple-Church; at Oxford and Cambridge, and at most of the Musick-shops in London and Westminster. No Subscriptions will be taken after the 6th of July.

17. 1692-2 The banquet of musick 6th book

Alv: Advertisement. Subscriptions for the Second Book of that Excellent Collection of Musick (Entituled, Harmonia Sacra; or Divine Poems, Hymns, and Dialogues,) are taken at Henry Playford's Shop near the Temple Church, at Mr. John Carr's Shop at the Middle-Temple Gate, and at several Booksellers ...

18. Gentleman's journal June 1693, p. 196

A Music Book, intituled Harmonia Sacra, will shortly be printed, for Mr. Playford. I need not say any thing more to recommend it to you, than that you will find in it many of Mr. Henry Purcell's admirable Composures. As they charm all men, they are universally extoll'd, and ev'n those who know him no otherwise than by his Notes, are fond of expressing their Sense of his Merit.

19. 1693-5 Harmonia sacra 2nd book

a2: To my Worthy Friend Mr. Henry Playford, upon his Harmonia Sacra.

Music and Verse have been abus'd too long,

Idly to furnish out some Wanton Song;
 To varnish Vice, to make loose Folly shine,
 And gild the vain Delights of Love, or Wine:
 Both Heav'nly-born, but both constrain'd to fall
 So far below their great Original,
 The Erring World, not knowing how to trace
 Through Vile Employments their Celestial Race.
 Suppos'd their Birth was, as their Office, Base.
 Rescu'd by you, they have again put on
 Those Glorious Rays with which at first they shone;
 Assert their Native Honour; and excite,
 With awful Pleasure, Rev'rence, and Delight:
 Here no loud Rant, no wild ungovern'd Strain,
 Invokes plump Bacchus, and his sordid Train;
 Here no fond Couplet kindles am'rous Fires,
 No melting Note gives Birth to loose Desires:
 Each Air, each Line, which in this Work appear,
 Angels may fitly Sing, and Saints may hear.
 Go on, my Friend; set Sacred Musick free
 From Scandal, and more Sacred Poetry:
 Publish'd by You, with double Grace they shine,
 Lovely and Grave, Harmonious and Divine.

By an Unknown Hand.

20. 1695-2 Deliciae musicae 1st book

A2: An Advertisement to the Reader. My design in this new
 Collection of Musick, is to give the World the best Entertainment
 I can of that kind. What I publish is from Dr. Blow's, Mr.

Purcell's, and other Eminent Masters Composition; the Songs will commend themselves, and my Undertaking will be justify'd by them. I shall continue to make my Collection, and publish it every Term, so that nothing will be old before it comes to your Hands; and you shall always have a new Entertainment prepar'd, before you have lost the Relish of the former ... H.P.

21. 1695-5 The second book of the pleasant musical companion
3rd ed.

A2: To All Lovers of Musick. There having already been Publish'd Two Editions of this Musical Companion, in which were several Ballads and slight Songs; I have taken care in this Second Volume, to retain only such things as were of worth in the former, and have supply'd what are Omitted, with several excellent Songs of Two Parts, Compos'd by Mr. Henry Purcell, and other Eminent Masters; with a Thorough Bass for the Organ, Harpsicord, or Spinett, to most of them. It has always been, and shall be my endeavour, to Collect such things as are not only New, but Choice in their kind: In which I have not so much studied my own advantage, as the general advancement of Musick. And if this Work receive that Encouragement, which I may reasonably expect, I shall proceed to present the World with a third Volume; which shall consist of all New and Choice Catches, and Songs in Two Parts, with a Thorough Bass. The former Musical Companion, Collected and Publish'd by my Father Mr. John Playford, in which are several excellent Catches, and Songs of Two and Three Parts, that have been much esteem'd, may be bound or sticht up with this Volume. Which Endeavour, with others of this

Nature, will I hope be kindly receiv'd by all Lovers of Musick,
From Their Humble Servant, Henry Playford.

22. Post boy 117, 4-6 Feb 1695 [i.e. 1696]

William Cox Apprentice to Mr. George Lane, Dancing-Master, having since improv'd himself under that excellent Master, Monsieur St. Andre at Paris, for the encouragement of young Gentlewomen, is willing to Teach at 10s. the Month. Enquire at the Key in Tenler Alley in Little-Moor-Field, or at Mr. Playford's shop at the Temple Change. [This advertisement also appears in Post boy 138, 24-26 Mar 1696.]

23. Post boy 141, 31 March-2 April 1696

Proposals by Mrs Purcell for Printing a Collection of Sonata's and other Ayres, Compos'd by her late Husband, Mr. Henry Purcell: To pay for both 20s. which will not be Sold (but by Subscriptions) under 30s. and none taken after the 25th of this Month. Subscriptions are to be had at Mr. Playford's Shop in the Temple-Change, Fleetstreet.

24. London gazette 3173, 6-9 April 1696

Proposals by Mrs. Purcell for Printing a Collection of Sanata's, [sic] and another of Ayres, Composed by her late Husband Mr. Henry Purcell. To pay for both 20s. Which will not be sold (but to Subscribers) under 30s. and none taken after the First of May. Subscriptions are to be had at Mr. Playford's Shop in the Temple Change, Fleetstreet.

25. London gazette 3185, 18-21 May 1696

Whereas the time for Printing a Collection of Sonata's, and another of Airs, (Composed by the late Mr. Henry Purcel) being near Expired, and the Number of Subscriptions being not yet Compleat; This is to give Notice, that the time is enlarged till the First Day of Michaelmas Term next, after which no Subscriptions will be taken.

26. London gazette 3202, 16-20 July 1696

A choice Collection of Lessons for the Harpsichord, or Spinnet, Composed by the late Mr Henry Purcel; Printed on Copper Plates for Mrs Frances Purcel, Widow of the Author, and sold for her by H. Playford, at his Shop in the Temple-Change in Fleetstreet.

27. 1696-5 Deliciae musicae 4th book

Alv: Proposals also will be Printed for a Choice Clolection [sic] of Songs in 1 and 2 Parts, by the Late Famous Mr. Henry Purcell, being formerly Printed in several Volumes, and not to be purchas'd under great Rates, some being out of Print, with several never yet Printed.

28. 1696-16 An ode on the death of Mr. Henry Purcell

Ilv: By reason of the small Incouragement, and for the more Compleat Printing of that Excellent Master, Mr. Henry Purcell's Vocal Musick in 2 and 3 Parts, a longer time is given to Subscribers, hoping between this time and the 12th. of October next, to meet with great Incouragement; Subscriptions will be taken till then, and the Book may be delivered to all Ladies and Gentlemen at Michaelmas Term next. Proposals also by Madam

Purcell for Printing the Instrumental Musick by her late Husband Mr. Henry Purcell, are to be had by Henry Playford at his Shop in the Temple-Change, Fleetstreet.

29. Weedon's series of divine services, 1697

To All Persons that have a Veneration for ye Honor & Praise of God to whom these Presents shall come ... Wee therefore ye Severall Subscribers ... have resolv'd & agreed upon ye forthwith effecting ... an establishment ... of Divine Services ... [with musical accompaniment, every Sunday morning] ... And also upon every morning of every first Sunday of every Month ... a Sermon or Lecture of Praise ... Dated this 21th of May 1697.

The said Musicall Services, are design'd to be allways Part of the Psalms, and every Lecture day to be per-form'd, by Twelve Persons very well Skill'd in Musick, as well Vocall as Instrument ... Lincolns Inn May 21. 1697. ... Cavendish Weedon.

30. London gazette 3287, 10-13 May 1697

These are to give notice, That the Collection of Mr. Henry Purcell's Ayres is already Printed, and that the Sonata's will be finished next Trinity-Term; by which time both will be delivered to the Subscribers. Subscriptions will not be taken after the first day of Trinity Term.

31. London gazette 3301, 28 June-1 July 1697

These are to give Notice, That the Collection of Mr. Henry Purcell's Ayres, as also his last Sett of Ten Sonata's, are now finished, and ready to be delivered to the Subscribers, by Mr.

Brabazon Aylmer, at the Three Pigeons in Cornhill; Mr. William Henseman in Westminster-Hall; and Mr. Henry Playford in the Temple-Change, Fleetstreet.

32. London gazette 3342, 18-22 November 1697

The so highly Applauded Te Deum, which was made by Mr. Purcell for St. Caecilia's-Day, is now Printed by Directions of his Widow, and to be sold at Mr. Playford's Shop in the Temple-Change. Price 2s. 6d. Likewise the Second Edition of the Harpsichord Book, with Additions of Lessons, and Directions for Young Beginners, will be published the same week, and sold at the same Rate and Place.

33. London gazette 3347, 6-9 December 1697

The Collection of Mr. Henry Purcell's Ayres, as also his last set of 10 Sonata's in 4 Parts (never before Printed) are to be sold by Mr. Brabazon Aylmer at the 3 Pigeons in Cornhill, Mr. Will. Hensman in Westminster-Hall, and Mr. Henry Playford at the Temple-Change in Fleetstreet. Also an Errata of those new Faults which were committed in the Ayres by the Press are now Printed, and are to be delivered with the Books at the places abovementioned; price of the Ayres 15s. a set, and the Sonata's 10.

34. 1697-2 A collection of ayres / H. Purcell.

N2v: All the Choice Songs of that Excellent Master, Mr. H. Purcell of one and two Voices, with a Thorow-Bass, is now in the Press, and will be Publish'd according to the Proposals, but with

a much greater number of Songs than therein mentioned. Subscriptions will be taken no longer than the 30 of April; and the Books, by reason of the addition of 20 Sheets more than proposed, will not be sold but to the Subscriber under 20s. a pice in Quires. Proposals are to be taken at my Shop in the Temple-Change, and at my House in Arundel-street ...

35. 1697-4 A general catalogue of all the choicest musick-books

By Reason Madam Purcell's Sonata's and Ayres will come out this Term, the Press could not compleat the Collection of Choice Songs of Mr. Henry Purcell's; for which, several Gentlemen have Subscrib'd; and also a greater Number of Songs than was Proposed, will be Added. Therefore all Gentlemen and Ladies, that will please to Subscribe, are desired to doe it before the 25th of July next; and the Books, without farther delay, will be deliver'd Michaelmas-Term next.

36. 1697-6 An introduction to the skill of musick 13th ed.

K4v: By reason of the small Encouragement, and for the more compleat Printing of that Excellent Master, Mr. H. Purcell's Vocal and Instrumental Musick in all their Parts, a longer Time is given to Subscribers, hoping by Trinity-Term next to meet with greater Encouragement, so that Subscriptions will be taken till then, and the Book deliver'd at the end of that Term: Proposals are to be had at H. Playford's Shop ...

37. 1697-9 Te deum & jubilate

N2v: Whereas the Choice Collection of Mr. Henry Purcell's Songs

of 1, 2, 3, and 4 Parts (so much desired) was design'd to be publish'd by this time: This is to give Notice, that the said Collection will be speedily finish'd, with an Addition of above 30 Songs more than was at first proposed. Of which Publication timely Notice will be given in the Gazette.

38. Post boy 518, 27-30 Aug 1698

By Henry Playford, A Most Advantagious Adventure of choice Musick Books, Vocal and Instrumental, where none can be losers; for whosoever puts in one Crown, is certain of a prize of the same Value (there being no blanks) and a fair Chance to a prize of a much higher. Proposals at large, with a Catalogue of all the Books, may be seen at the Undertaker's Shop, and at most Booksellers, and Musick Shops about Town. Tickets deliver'd out by the Undertaker at his Shop, at the Temple Change, Fleetstreet, and at no other place. There being Great Incouragement already given by several Lovers of Musick, 'tis hop'd it will be Drawn on the 10 of November, and sooner if full.

39. Post boy 576, 15-17 Dec 1698

A Most advantagious Adventure of Choice Musick Books, Vocal and Instrumental, where none can be Losers; for whosoever puts in one Crown, is certain of a Prize of the same Value (there being no Blanks) and a fair Chance to a Prize much higher. Proposals at large, with a Catalogue of all the Books, may be seen at the Undertaker, Mr. Playford, at his Shop at the Temple Change, Fleetstreet, and at most Booksellers, and Musick Shops, about Town. Tickets deliver'd by none but the Undertaker, For a

further Encouragement all the Lots of a Crown shall be Exchang'd for other Musick Books, if not liked, for any other Musick Books which shall be new printed by the time of Drawing, which shall be next Term.

40. 1698-22 Orpheus Britannicus

a1: The Bookseller to the Reader. Whereas this Excellent Collection was design'd to have been Publish'd some considerable Time before now, the Reason of its delay, was to have it as compleat as possibly it could be made, both in regard to the Memory of that great Master, and the Satisfaction of all that buy it. And to make amends to those Gentlemen and Ladies who subscrib'd early to this Work, they will here find an Addition of above Thirty Songs more than were at first propos'd, which (considering the extraordinary charge of Paper, &c. at this time) is an additional Expence to me, tho' I hope the Compleatness of the Work will recompence my Care and Trouble. The Author's extraordinary Talent in all sorts of Musick is sufficiently known, but he was especially admir'd for the Vocal, having a peculiar Genius to express the Energy of English Words, whereby he mov'd the Passions of all his Auditors. And I question not, but the Purchaser will be very well pleas'd in the Choice of this Collection, which will be a great Satisfaction to Your Humble Servant, Hen. Playford.

a2v: To the Memory of his much lamented Friend Mr. Henry Purcell. By H.P.

Hark! what deep Groans torment the Air,

Is Nature sunk into Despair;
Or does the trembling Earth descry
A fit of Falling-Sickness nigh?
O my Prophetick Fears! he's gone!
'Twas Nature's diapason'd Groan.

Harmonious Soul! took'st thou offence
At Discords here, and fled'st from hence?
Or in thy Sacred Raptures hear
The Musick of Heavens warbling Sphere?
Then mounted strait where Angels sing,
And Love does dance on every String.

For Balms thou need'st not rob the East,
Nor strip the Phoenix Spicy Nest:
For, O my Friend, thy charming Strains
Perfume the Skies with sweeter Grains.
Touch but thy Lyre the Stones will come,
And dance themselves into a Tomb.

41. Bibliotheca annua 1699

p. 76: Proposals for Printing a second Book of the late Famous
Mr. Henry Purcell's Orpheus Britannicus; where Incouragement is
great for those Persons who shall Subscribe (for the carrying on
the Work) on or before the 10th of June next 5s. each, they shall
receive the Book in Quires; after which time no Subscriptions
will be taken, nor the Books Sold under 10s. each, in Quires:
Proposals are to be had at Mr. Playford's Shop in the Temple-
Change Fleet-street.

42. London gazette 3498, 18-22 May 1699

Dr. Blow's Collection of 50 Songs for 1,2, and 3 Parts, with Symphonies to several of them as first Composed, (two Thirds being entirely new,) is proposed to be printed by Subscription at 12s. per Book, 8s. in hand, and 4s. on the delivery of them, which will be ready by the end of Michaelmas-Term next. Proposals had, and Subscriptions taken, at Dr. Blow's near Westminster-Abby, and at Henry Playford's in the Temple-Change in Fleet-street.

43. Post boy 714, 2-4 Nov 1699

There is an Excellent Collection of Italian, English, and French Musick, both Vocal and Instrumental, printed and prick'd; and likewise a choice Collection of Church Musick, adapted for Cathedral Churches, being Collected by a private Gentleman, a great Judge in that Noble Science; and are now to be exposed to Sale at half the Rates as they were formerly Valued at; At Mr. Playford's in the Temple-Change; at Mr. Meers the Golden Viol in Cornhill; and at Mr. Rawlins by Charing-Cross: They are to be sold at the places aforesaid, this present Month; and those that are not Sold in that time, will not be delivered, under double the Rates they are now proffer'd at.

44. London gazette 3546, 2-6 November 1699

These are to give Notice, that Mrs. Frances Purcell hath taken into her own hands, the Te Deum, Aires, the Opera of Dioclesian, first and last Sonata's, with Instructions for the Harpsichord,

Composed by the late Mr. Henry Purcell, her Husband; and may be had at her House in Great Deans-yard in Westminster, with all the Errta's [sic] carefully corrected; the Te Deum at 2s. 6d. the Aires 12s. the Opera 12s. first and last Sonata's 12s. and 8s. and the Harpsichord-Book at 2s. 6d. But for the present Convenience of such who want the Te Deum, she has left some of them with Mr. Bennet at the Half-Moon and Star in St. Paul's Church-Yard.

45. Post boy 722, 21-23 Nov 1699

The choice Collection of Musick Books, mentioned three Weeks ago in this Paper, with several French Opera's, are to be Sold, during this Month, at Half the Price, after which time they will not be sold under the former Price.

46. 1699-4 A collection of curious paintings

A1v: To the Reader ... I also upon second thoughts, have contrived to entertain the Lovers of that Celestial Art of Singing, in a Collection of the choicest Vocal and Instrumental Musick-Books Prick'd and Printed, which being the first Essay of this nature, and in this way, will, I hope, receive an Incouragement from the Masters and Professors, and others that are admirers of it, by their presence and suitable bidding; and that nothing be wanting that may be grateful to the Eye or Ear, the Buyers shall be diverted with Instrumental Musick in the close of the Sale ... Edward Millington.

47. 1699-9 Mercurius musicus

Jan. A1v: To all Lovers of Harmony. Gentlemen, These Monthly Collections in Miniature being so many Favours, which the Masters are pleased to oblige me with, makes me fond to believe they have some kind Reflections on the Memory of my Father; who, to the Extent of his Power has advanced Musick in general, and that they intend to settle their good opinions in the right line. What I have to do, after my grateful acknowledgment, is to see their Works Perfectly Printed from their Originals, and so far to merit their Esteem, as to be able to show them the vanity of some Pedlars of Musick, whose Wares have often reach'd Rome it self, to the lessening of the Characters the English Masters so justly deserve. I shall take Care, the Songs shall be the Newest of the last Month, and I hope by the continuance of this and other Collections; supported by their Favours, that Musick will grow more and more in Esteem; and as it has been my utmost care to promote, so I hope these little Collections being of a small price, and continued New monthly, will prevent Incourageing of these Pedlars, who have so often impos'd on the World, which will lay greater obligations on, Your Humble Servant Henry Playford.

Jan. D3v: At Goudger's Coffee-House, in Bewford-buildings in the Strand is a Consort of Musick, Vocal, and Instrumental; every Munday, Wednesday, and Friday in the Evening, where my Musick is to be Sold, and may be hear'd on the Nights above said at the request of any Gentleman that desires to buy them

48. 1699-17 Twelve new songs

A2: To All Masters And Encouragers Of Musick. Gentlemen,
You have been pleased to give this New Undertaking your
Approbation, by the Favour of your Compositions; which (no
doubt) will extend it self farther, by so many Eminent Judges.
What I have to say to the rest of the World, is this: That the
Charge of this New Character, will be much easier, than what is
possible to be done on Copper; and I leave the Note next to the
Masters Opinion, to speak for it self: And as this Noble Art is
now more Flourishing than ever, and spreads it self into Foreign
Parts from our Nation; yet, by the general false Writing, and
the Dearness of Engraving, with the mean Collections of some
others; the Honour of our English Composers is darkned: But, in
you, Gentlemen, I hope, the Reputation of English Compositions,
may, at least, give Place, to none, except Italy.

Gentlemen, Tho' I have not had the Opportunity to Communicate to
each of you, your several Proofs, to Examine before they were
work'd off; yet, by the Care I have taken, and having had your
own Copies to go by, I make no doubt, but this Collection of your
Songs, will be as Correct as any yet Extant. Your Humble
Servant, William Pearson.

49. 1699-21 Wit and mirth: or, pills to purge melancholy

A2: To all the Honest and Merry Souls in City or Country.
Gentlemen, This I entirely Dedicate to those who are honest
Votary's to Bacchus (but not a word of Women.) You know, in
Drinking, there needs a Pipe, to purge the troublesome Thoughts
which intrude sometimes upon pleasant Tempers, and I now present

you (I mean for your Money) a Pill which not only dilates the Spleen, but by a Glass being thus repeated to the merry God, and by repeating it twice a week, it will quicken your Spirits, drive you forwards to your just business, and raise you above the sordid thoughts of too much Care. I wish it may have these effects, which next to Money I'm sure it was intended for; but I am afraid you will find your interest much superiour to mine, which if you do, there will be a double duty on you; first to satisfie your Physician, and afterward to Recommend him to the rest of the World. H.P.

A2v: The Stationer on the Book.

There's no Purge 'gainst Melancholy,
But with Bacchus to be jolly;
All else are but Dregs of Folly.
Paracelsus wanted skill.
When he sought to cure that Ill;
No Pectorals like the Poets Quill.
Here are Pills of every sort,
For the Country, City, Court,
Compounded and made up of Sport.
If 'gainst Sleep, and Fumes impure,
Thou, thy Senses would'st secure,
Take this, Coffee's not half so sure.
Wantest thou Stomach to thy Meat,
And woud'st fain restore the heat?
This does it more than Chocolet.
Cures the Spleen, Revives the Blood,

Puts thee in a merry Mood,
Who can deny such Physick good.
Nothing like to Harmless Mirth,
'Tis a Cordial on earth,
That gives Society a Birth.
Then be wise, and buy, not borrow,
Keep an Ounce still for to Morrow,
Better than a pound of Sorrow. H.P.

50. Post boy 791, 2-4 May 1700

Proposals for Printing a Second Book of the late famous Mr. Henry Purcells Orpheus Britannicus, where Encouragement is great for those Persons, who shall Subscribe (for carrying on the Work) on or before the 10th of June next, 5s. each, they shall receive the Book in Quires; after which time no Subscriptions shall be taken, nor the Books sold under 10s. in Quires. Proposals at large are to be had at Mr. Playford's Shop in the Temple-Change, Fleetstreet.

51. Post boy 792, 4-7 May 1700

The Death of the famous John Dryden, Esq: Poet Laureat, to Their two late Majesties, King Charles and King James, the Second; being a Subject Capable of Employing the Best Pens, and several Persons of Quality and others, having put a stop to his Interment, which is design'd to be in Chaucer's Grave, in Westminster Abbey: This is to desire the Gentlemen of the two famous Universities, and others, who have a Respect for the Memory of the Deceas'd, and are inclinable to such performances,

to send what Copies they please, as Epigrams, &c. to Henry Playford, at his Shop at the Temple-Change in Fleet street, and they shall be inserted in a Collection which is design'd, after the same nature, and in the same Method (in what Language they shall please) as is usual in the Composures, which are Printed on Solemn occasions at the two Universities aforesaid.

52. Post boy 794, 9-11 May 1700

The Advertisement which was inserted in this Paper, Tuesday May the 7th, in relation to the Death of Mr. Dryden, having met with such Encouragement, that several Copies of Verses, from Men of Quality, and other ingenious Gentlemen, are already come to Henry Playford's hands on that Subject: He thinks himself oblig'd to acquaint the Publick, that he shall forward the Printing them will [sic] all imaginable expedition, and since he has no reason to doubt, but Men of Letters will give their needful Assistance to such a Laudable Undertaking, that his Collection may have a more General Reception from the variety of Authors, which Compose it. He repeats his desires to the Gentlemen of the two famous Universities, and others, who are inclineable to such performances ...

53. Post boy 794, 9-11 May 1700

Proposals for Printing a Second Book of the late famous Mr. Henry Purcells Orpheus Britannicus, where Encouragement is great for those Persons, who shall Subscribe (for carrying on the Work) on or before the 10th of June next, 5s. each, they shall receive the Book in Quires; after which time no Subscriptions shall be

taken, nor the Books sold under 10s. in Quires. Proposals at large are to be had at Mr. Playford's Shop in the Temple-Change, Fleetstreet. Gentlemen are desired to hasten their Subscriptions, by reason the time is but short, and none will be taken in after the time limited.

54. Post boy 800, 23-25 May 1700

Whereas Henry Playford has given Notice of a Collection of Verses, which is design'd after the same manner as is usual to come from the two famous Universities (on Solemn Occasions) upon the Death of John Dryden Esq; And he having already receiv'd great Encouragement by several Copies of Verses already come to his hands, desires those Gentlemen who are disposed for such Performances, to direct to him at his Shop in the Temple Change, and they shall be inserted with all convenient speed, Preparations being already made to bring it to the Press.

55. Post boy 803, 30 May-1 Jun 1700

Whereas Henry Playford has given Notice of an Intended Collection, on the Death of the late famous Mr. Dryden: This is to acquaint those Gentlemen, who has favour'd him with their Assistance in so commendable a Design, that he is now preparing it for the Press, and to desire those Gentlemen who have any Inclination to oblige the World with such Performances, to be speedy in sending in their Papers of Verses, or they will be too late to lay any Obligation on him, or the rest of the learned World, who have a just Value for that Great Man.

56. Post boy 804, 1-4 Jun 1700

Whereas Henry Playford, has several times given information in Print, of an intended Collection of Poems on Mr. Dryden's Death: This is to acquaint the World his design has already met with such Encouragement, that it is actually in the Press, and no Letters whatsoever, will be receiv'd at his Shop, after this day Seven-Night on that Subject.

57. Post boy 806, 6-8 June 1700

Whereas H. Playford has made very Advantagious Proposals to all Lovers of Musick, of the Second Part of Orpheus Britannicus, and the time of Subscription expiring the 10th Instant; This is to give Notice, that he being willing to oblige the World, has deferred closing his Subscriptions till this Day Seven-night; after which time no Books will be sold under double the Price, viz. 10s. and Gentlemen will lose the Opportunity of giving their acceptance to the first, and most advantagious Proposal that ever was made.

58. Post boy 809, 13-15 June 1700

The time being expired for taking in Subscriptions, for Mr. Purcell's 2d. Book of Orpheus Britannicus; but by reason several Gentlemen and Ladies not having timely Notice of such a fair Proposal, it is thought convenient to give time till Wednesday come Seven-night to take in Subscriptions; there is but a small Number to Subscribe off; the Proposals now are 5s. but afterwards they will not be Sold under 10s. Proposals to be had

at Henry Playfords, in the Temple Change, where his first Book is to be had.

59. Post boy 844, 5-7 Sep 1700

Next week will be publish'd, The Second Book of the Pleasant Musical Companion ... The 4th. Edition corrected, and very much enlarged, and now publish'd chiefly for the Encouragement of the Musical Societies, which will be set up at Michaelmass next, in several eminent Taverns in Town, and are recommended to be Establish'd in most Cities, Towns and Corporations of Great Britain and Ireland. A full Account of which will be given by Henry Playford, at the Temple Change in Fleetstreet.

60. Post boy 854, 26-28 Sep 1700

Whereas Henry Playford has given Notice of an intended Musical Society throughout England, These are to inform those who are willing to Join with such an Undertaking, that the Books lye open for Subscribers, and the Orders may be seen at these following Places, viz. The George Tavern by Lincolns Inn Play-house; the White Horse Tavern in Norfolk-street, the Bull Head in Fleetstreet; the Ship in Doctors Commons; the Rose in Birchen Lane; the Ship behind the Exchange; the Old King's Head in Southwark; the Half Moon in Cheap-side. And Notice shall be speedily given of four more Taverns, and six other Publick Houses in the City and Suburbs of London. The Catch Book, which is designed for the Entertainment of the aforesaid Societies, with the Orders, are to be had likewise of Henry Playford, at his Shop in the Temple Change, Fleetstreet.

61. Post boy 864, 19-22 Oct 1700

Whereas there has been, for some time past, a Design for the Collecting, Printing and Publishing, a new Volumn, in Folio, of all the Choicest of Mr. Durfey's Lyrical Works, made since the Year 1680, in Three Books ... which Work, tho' many Noble and worthy Persons have already Subscribed to a written Paper a Guinea down, with half a Guinea more at the delivery ... yet by reason of the difficulty of doing the Musick Notes, and for want of being generally known by printed Proposals, it has been hitherto delayed ... the Author ... has caused Proposals to be printed, which are to be had of him, at Mr. Jacob Tonson's ... Mr. Henry Playford's, at the Temple Change in Fleetstreet; Mr. Richard Parker's ... Mr. Bennet Banbury ... where Receipts will be given, and further Satisfaction of the Merit of the Work, and the speedy finishing and delivery of the said Book.

62. Post boy 869, 31 Oct-2 Nov 1700

The Catch Book, Entituled, The Second Book of the Musical Companion, is now printed, as also the Orders for the Musical Society, which will begin next Wednesday, at the Bull-Head Tavern in Fleet-street, from 6 to 9 at Night; and Notice will be given, in a short time, when the rest will begin.

63. Post boy 874, 12-14 Nov 1700

The 2d part of the Musical Companion ... design'd for the Musical Society ... Sold by H. Playford in the Temple-Change; where are to be had Orders and Books for the Method of Admittance of those

Gentlemen that have a mind to enter themselves into the Musical Society, &c.

64. Post boy 875, 14-16 Nov 1700

On Monday next will be sold at Henry Playford's Shop in the Temple Change, Fleetstreet, a choice Collection of valuable Books of Musick, being Part of the Study of a Gentleman lately Deceased. The Price is put upon the first Leaf of every Book, and so reasonable, that the purchase of them will be very advantagious. To be continued till the whole is sold There are likewise two Books of Prints, done by the Best Hands, and very scarce, to be sold at the said Place.

65. 1700-1 Amphion Anglicus

alv: To his Esteemed Friend, Dr. Blow, upon Publishing his Book of Songs ...

Long have we been with Balladry opprest,
Good Sense Lampoon'd, and Harmony Burlesq't;
Musick of many Parts, has now no force,
Whole Reams of single Songs become our Curse,
With Bass's wond'rous Lewd, and Trebles worse ...
While at the Shops we daily dangle view
False Concord, by Tom Cross Engraven true ...

Henry Hall, Organist of Hereford.

a2v: To his ever Honoured Friend, Dr. John Blow, on his Excellent Book, Intituled Amphion Anglicus.
Father of Musick and Musicians too,

And Father of the Muses, all's thy due;
For not one drop that flows from Helicon,
Till Air'd by thee, Refines into a Song.
Forgive my Zeal, who with my Sprig of Bays
Dare press into the Chorus of thy Praise;
For Silence were, when Blow is Nam'd, a VVrong,
To th' Subject, and the Master of all Song:
Your Art new Motion to our Verses brings,
VVe can but give them Feet, you give them VVings.

H.P.

blv: To the Honour'd Dr. John Blow, for Encouraging my New
Character, in making Choice of it for His Inimitable Amphion
Anglicus.

The Pens whose Task ha's been before to Praise,
Have writ, and Thank'd you chiefly for Your Lays,
But I a double Debt must ever owe,
And for two Benefits, my Thanks bestow;
'Tis true, the Book it self's a Worthy Theme,
To take up all their Thoughts, and their Esteem;
But yet the Honour that is done me bear's
A Value greater far, than is in Theirs,
Since I not only my Contentment raise,
But Live by that, which others only Praise.

William Pearson.

Al: Orpheus Britannicus ... which said Book having met with
great Encouragement, a Second is design'd by the importunity of
several Gentlemen who are satisfied of the Value of the first, to

be Printed by way of Subscription, at Five Shillings each to the 30 of June next, and afterwards not to be had under Ten Shillings each. Several Songs in the saind [sic] Collection (having never been made Publick) are from his own Hand. The whole will be Printed and exposed to Sail by the latter end of next Michaelmas Term. Proposals at large may be had of Henry Playford at his Shop in the Temple-Change Fleetstreet.

66. 1700-9 Luctus Britannici

A2v: The Booksellers to the Reader. Though the Gentlemen who have contributed to this Excellent Collection stand in need of no Advocates to Vindicate what they have Written: Yet the Reflections of some who decry'd the Design, because they had no concern in it, and the Malice of others, who gave it out for an Un-correct and Trifling Performance, renders a defence of it wholly Necessary. The Reader will soon be satisfied, that the Care which has been taken in Compiling this Volume, has been more than has hitherto been usual in Collections of this Nature, and will agree with us, that Justice has been done to the Great Man they are written in Honour of. As the Gentlemen whom we have entrusted with the Supervisal and Choice of the several Poems, have had our Thanks, so we question not, but they will have those of the Reader.

And if some Gentlemen among the many others, whose Verses are not inserted, should take it amiss, we can excuse our selves no other way, than by giving them to understand, we are satisfied of the Judgment of those Learned Gentlemen, who did us the favour of making Choice of the most Valuable Performances, though they may

perhaps call it in question, because it has run Counter to theirs.

H.P. A.R.

67. 1700-23 Wit and mirth: or, pills to purge melancholy 2nd part

A1: To my much Esteemed Friend, Mr. Benjamin Ruffhead, of Chatham, and now Steward of the Musick-Club in Rochester.

Sir, Having had that Success in my first Collection, as to Entitle my Second to a Patron, I could cast my Eye on no one so capable of Protecting it as Your self. The Great Love You have for things of this Nature, and the great Satisfaction You take in 'em at leisure Hours, have made me add to my diligence, in compiling something which might be worthy of Your Acceptance: And I am bold to affirm, if the Best Masters Ancient and Modern, may deserve a favourable Reception; if a Collection of the most Valuable Pieces of this Age (which are adapted to the Title I have given it) if Songs of as many different Natures as there are Tempers in the World, may prevail for Your Patronage, I cannot but assure my self of it. And I shall think my pains well bestow'd in the Service of the Publick, if I shall have the satisfaction of being Honour'd with the Title of a Well-Wisher to the General Diversion, and be acknowledg'd for Sir, Your most Humble Servant, Henry Playford.

A1v: The Publisher to the Reader. The Pills which I Publish'd some time since, having had their desired Effect, and been successful in their Operation ... I could not but think my self

oblig'd to compleat his Cure ... And as my Father before has spared no Cost or Pains to oblige the Publick, so I shall make it my endeavour to come up to his Example, what ever Disappointments I may meet with, either from the Baseness of some, who pretend to the like Performances, or the Injustice of others.

And as for my Pills, I dare avouch 'em to be made up of the best Ingredients ... and if these second Endeavours have the same Success as my first, the World shall be oblig'd with two more such Volumes, as shall make it the most diverting and compleat Collection which is possible any Age can produce. The words of the Songs which are New, are written by the best Authors, and set to Musick by the best Masters; and those which are Old, have their Rust generally fil'd from 'em, which cannot but make 'em very agreeable. The variety must needs be entertaining to the several Tempers the Buyers are of, the Price of 'em so little, and the Volume so small, that both are proportionable to most People's Pockets and the design of Publishing 'em so just, that the Reader will soon find, I prefer'd his Satisfaction to my own Interest.

A2v: To my Friend, Mr. Playford, On the Publication of his Second Book of Pills.

Friend Harry, to prove that your Thoughts were absurd,
For supposing I could not be true to my Word,
According to Promise, which I made long ago,
At last I have squeez'd out a Couplet or two
In the praise of your Pills, and tho my Verse late is,

Yet believe it's the first that I ever sent Gratis ...

London, June 28. 1700.

T.B.

A3v: To my Friend, Mr. Playford, on the Publication of his
Second Book of Pills, and the Encouragement his first has met
with.

Tis hard, my Friend, in times where Envy reigns,
And Criticks run a Muck at useful Pains,
To please one single Palate, or provide
One Dish which shall a Toaster's Taste abide:
Yet have thy Labours with Success been crown'd,
And Malice owns thy Judgment to be sound:
As ev'ry Dish does ev'ry Palate please,
And purges off the dregs of its Disease;
With nothing like such Treats before endur'd,
Hard to be Pleas'd, but harder to be Cur'd ...
Go on, my Friend, thy healing Task pursue,
Compleat the Cure of Verse and Musick too;
Both are Debauch'd, and both assistance claim
From some kind Hand, to vindicate their Fame.
Oh - let thy Father's Vertues call thee forth,
His matchless indefatigable Worth,
His studied Labours, and his endless Toil,
To perfect what rude hands now strive to spoil.

Ballads and single Songs are daily born
Their Writer's Infamy, and Reader's Scorn;
And Hawkers for true Mettle, vent their Dross,
Correctly Grav'd by uncorrected Cross;

Who, shameless Coxcomb, daily gives offence
To Truth, good Manners, Justice, and to Sense;
Engraving what he cannot truly Read,
As he retails the Muse to Penny Trade,
And brings her down from her Exalted Seat,
To tempt the foolish People he would Cheat.
Ah! quickly rise, the weeping Muse invites
And calls thee to assert her ancient Rights:
Restore her to her Throne who's born to rule,
And Print till thou hast broke this trifling Fool,
Whose Work's are born, (whatever's his Design)
To serve Thee as a Foil and set off thine.

William Pittis.

68. Post boy 905, 23-25 Jan 1701

Whereas several Instrument-maker's, and others, having of late presum'd to publish Songs, and other Pieces of Musick, as Set by Mr. Jeremy Clark, which are false Copies, and are printed without his Direction, or Knowledge: These are to satisfy the World, that Mr. Jeremy Clark doth disown such Publications, and directs this Advertisement that none presume to do so for the future, and that such Pieces as are really his, are printed and publish'd by Mr. Hen. Playford, in the Temple Change, Fleetstreet.

69. Post boy 898, 18-20 Feb 1701

If any one hath a good loud Harpsicord, at Second hand, to Sell, give Notice to Mr. Henry Playford, at his Shop in the Temple Church, almost over against St. Dunstan's Church in Fleetstreet.

70. Post boy 960, 10-12 Jul 1701

If any Person of Quality, or others, are desirous to have their Sons or Daughters Instructed this Summer, in the Country; in Writing any of the Hands now in use; Arithmetick, Vulgar, Decimal, or Algebraical; as also, the Art of Short Writing, there is a Gentleman ready to perform the same, at reasonable Rates. Enquire at Mr. Henry Playfords Shop in the Temple Exchange, Fleetstreet.

71. Flying post 1030, 11-13 Dec 1701

His Majesty having been pleased by his late most gracious Proclamation, to signifie his Desires for the encouraging of Piety and Morality, and suppressing of Vice. Mr. Weedon of Lincolns-Inn, for the better promoting the Honour of God, and his Majesty's Pious Intentions, hath established a Monthly Entertainment of Divine Musick, at the Parish-Church of St. Bridget alias Bride's in Fleetstreet, to begin on Monday the fifth Day of January next, and intended to be continued there every first Monday in every Month, excepting the Lent Season and the Months of July, August and September: The same to consist of Anthems, Orations and Poems in Honour and Praise of God, Religion and Vertue one Day; and in discouragement of Irreligion, Vice and Immorality the other alternately. To be performed by the best Masters in each Faculty: For which purpose all Ingenious Persons, skilled in those sort of Qualifications, that shall think fit to send in any Composition in Prose or Verse to Mr. Playford, Bookseller in the Temple-Change in Fleet-street, free from all manner of Reflections on Parties and Persons, in

particular as shall be approved and made use of, Mr. Playford shall have Orders to gratifie the Authors, and to return the others with Thanks for the Authors kind Intentions. The Performance to begin exactly at eleven of the Clock in the Morning, and Tickets to be delivered at Mr. Playford's Garraway's the Rainbow, and at most of the chief Coffee-Houses in Town. The Benefit of the Tickets being only five Shillings a-piece (the common Price of other Musick Tickets) is to be disposed amongst decayed Gentlemen and Gentlewomen, and for the Maintenance of a School for Educating of Children in Religion, Musick and Accompts.

72. Post man 910, 13-16 Dec 1701

Whereas Mr Weedon's Entertainment of Divine Music, was thro' mistake incerted to be established at the Parish Church of St Brides in Fleet-street, these are therefore to give notice that the said Entertainment is intended to be at Stationers-Hall upon Ludgate Hill, the first Tuesday in January next, being the 6th day of the same month, at 11 of the Clock in the morning, as also that his other performance against Irreligion and Vice, will be at the same hour and place on Saturday following, being the 10th of January, for both which performances, Tickets will be delivered out from Tuesday next at Mr Playfords, and most of the chief Coffee-houses in Town. But no more of them than what there shall be convenient places for to prevent all Crowding, the great inconvenience of such meetings, as also places shall be kept distinct for Nobility.

73. 1701-1 Apollo's banquet 8th ed.

A1: To The Reader. As the following Book retain nothing almost that belong'd to the former Impressions except the Title, so it will not be improper to prepossess the Reader in its favour, on Account of the Advantages which are Apparant from it. His Pocket probably may have been overcharg'd before, from the great Prices which Engraver's put upon their Works; but this design is wholly intended for Publick Advantage, as well as Ease, it being done in the New Ty'd Character, which so deservedly has found a favourable Reception in the World. To add to its Recommendation, besides the Excellence and choich of the Composures that adorn it, this contains Six times more than the New Engraven Books, which are done for the Violin, tho' it bears no higher a Price than their single ones, which are Sold for one Shilling Six-pence: And since I have been ever desirous of being serviceable to the Publick, I shall continue my Endeavours to go forward with so Laudable a design, provided I meet with a suitable Encouragement from those who are inclinable to Things of this Nature. I have nothing farther to add in Commendation of what is now referr'd to the Readers Perusal; but that such care has been taken in this Collection, as to render any thing further needless to be said in its Behalf: I shall therefore leave it to its own Merit, which is sufficient to defend it; and conclude with this Advertisement to the Publick, That the World may expect two small Collections of the same Nature from me every Year, which shall be sold for Six-pence each, if this meets with the success that such undertakings deserve. H.P.

74. 1701-6 The dancing-master 11th ed.

A2v: Advertimemet, To all Lovers of Country-Dancing, and the Pleasing Recreation of Playing on a Violin or Flute. Gentlemen, This Country-Dance Book, with many Additions of Excellent new Dances us'd at Court, and Play-Houses, and other Publick Meetings, is by great Labour, and a Greater Charge, at last done in the New Tied Note, after the manner of Pricking; more Intelligable than ever, being the Eleventh Edition, containing double the Number of Dances that was in the former, and the Price advanced 6d. only, which is 3s. for the Book Compleat.

There is now in the Press and will speedily be Publish'd, the Book so universally known by the Name of Apollo's-Banquet; being the Eighth Edition, Retainning the Title only, but is now fill'd with the Choicest and Newest Ayrs of all Movements that are made.

and will be much more usefull and Cheap than formerly, having Newer Instrustions to it according to the present Method of Bowing and Gracing: Done by the Best Masters. Besides it contains Six times the number of Ayres than what you'll find in the little Engraven Books, and yet is Sold at the same Price 1s.

6d. Note: I have taken that care in these Two, and the rest of my Books, as near as I cou'd, that you have not the same Tunes twice over.

75. 1701-7 The divine companion

A2: To The Most Reverend Father in God, John, Lord Arch-Bishop of York, Primate of England. May it please your Grace, As my Father before me, has made it His Business to excite the Publick Praises of God, by the Musick of the Psalms, which bear His name;

so I could not but think it my Duty to follow so good an Example, by contributing farther towards the advancement of so noble a design. Your Grace was pleas'd to Honour His intentions with Your Approbation, and I have no Room to question, but Your Grace will continue your Favour to the advancement of so good a Work, and accept of the weak, but sincere, Endeavours of the Son, who is, May it please Your Grace, Your Grace's most Obedient Servant, Henry Playford.

A2v: The Preface. The repeated desires of several Eminent Masters and their Scholars in the Country, joyn'd with the approbation of those who are most Famous here in Town, carry'd such a weight with 'em, that I could no longer forbear going forward with a Work so conducive towards the service of God, and instrumental towards the welfare of the Souls of Men. And tho nothing can be collected from the Psalms of David, which does not carry it's own recommendation with it, yet it may not seem improper if I endeavour to lead the Reader into a particular esteem of the Anthems, which are now submitted to his censure, from the choice of the words, which are adapted to the use they are intended for; and the Excellency of the several Composers who have oblig'd me with the Musick to 'em.

We have, 'tis true, had Anthems long since sung, and continued in our Cathedrals and Chapels, which have rendred our Divine Musick not inferior to that of Italy, and made it honourably receiv'd among those that have been Enemies to the design of it, whilst the Vatican has distinguish'd our English composures with Golden Letters, and Rome shew'd a particular

veneration for Te Deums, that were sung in places which has shook off Her Idolatrous Worship. But our Parochial Churches, which are equally dedicated to God's Glory, and innumerable, in respect of those before mention'd, have been altogether destitute of such necessary assistances to Praise their Maker by; and when they have the same claim as Christians to the Hallelujahs above after this Life, have not been made partakers of the Hosannahs below in it. This has made me be importunate with my Friends to compile such a set of short and easie Anthems as may be proper for the Places they are design'd for, and from such little beginnings in the practice of Musick, endeavour to persuade them into the knowledge of things of a Higher Nature, as Harmonia Sacra, &c. and make 'em Masters of a Perfection, which none but Persons who are well grounded in the rudiments of so noble a Science can arrive at. My Father (Mr John Playford) who is now among those whose names are had in everlasting remembrance, has oblig'd the World with such an introduction to the skill of Musick, as is likely to last as long as it shall have any to practice it; and been so successful in His attempts for Gods Glory, in his Book of Psalms, that all, or most Parish Churches have receiv'd it with deserved esteem, and are grown perfect in the use of it: Therefore least I should incur the name of one that wholly degenerates from the steps of so good a Father, I have now attempted to do something in imitation of Him; and tho' I can never reach up to His Perfections, I shall think it my glory to fall short of 'em, while I am endeavouring after the practice of 'em. And as this Collection has been generally desir'd, so I question not but it will be generally receiv'd, nothing being

needful to be mention'd in praise of the Use and Excellence of Church Musick, after what has been said in the Preface to the Psalms. All that I have to say further, is, I have Printed 'em in the same Volume to be bound up with Playford's Psalms, as the next step towards the practice of Divine Musick; and if they are subservient to my Country-mens eternal Prosperity hereafter, or their advancement now, I shall sit down with the Consolation of having done the utmost I could for the Glory of God, and the Service of my Fellow Creatures. H.P.

A4: To all the Masters of Musick, who have so honour'd Him with their Compositions of these Divine Hymns and Anthems, Henry Playford humbly gives his Thanks in the following Lines.

Tho' 'tis enough that Church Devotion's rais'd,
And Souls are extasy'd while God is prais'd,
Yet since my just endeavours share your smiles,
And your good wishes still reward my toils,
Permit me, Sirs, to bring a grateful Heart,
Not to discharge the Debt, but pay in part;
For oh! What Pen, or what exalted strains,
Can answer the success of endless Pains.
Musick appears again with sacred Rays,
And David's what He was in Antient days,
When with his Harp the Psalmist could assuage
Saul's Hellish fury with a Heav'nly Rage,
And calm the storms of a Tempestuous mind,
Which none but Tunes like Yours could wholly bind.
Go on, and cultivate the willing Age,

And rescue from rude Notes the Sacred Page,
Till every Church gives God what Churches owe,
And sends up Hallelujahs from below,
While for His Praise my Labours I pursue,
And if I Please, still own I Please from You.

76. 1701-12 Mercurius musicus Sep-Dec 1701

Q2v: Advertisement. Whereas Henry Playford undertook a Monthly Collection of the Newest Songs, and hath Compleated the same for the last Three Years; but he finding the Gentlemen uneasie that single Songs very Imperfect should be Extant before the Month was out, has resolv'd for the future, he will Print every New Song from the Master's Copy singly, as often as they come forth; and they shall be numbred by equal sheets to be stitch'd up once a Year, or once a Month if requir'd.

77. 1701-14 The second book of the pleasant musical companion.
4th ed.

πB1- πB1v: The Preface. Though neither the design of the following Papers, nor the Matter which is contain'd in 'em, stand in need of any thing previous in their behalf, yet since Custom has almost made it necessary that something should be said in their Recommendation, the Publisher thinks himself oblig'd to give the Reader some account of what He submit's to his Perusal. The design therefore, as it is for a General Diversion, so it is intended for a general Instruction, that the Persons who give themselves the liberty of an Evenings Entertainment with their Friends, may exchange the Expence they shall be at in being Sociable, with the Knowledge they shall acquire from it; and as

their Understanding will be encreas'd, and a true Friendship may be establish'd among those who might otherwise continue unknown to one another, so it is hop'd the Bookseller, who is at the Expence of this Excellent Collection, will have their Thanks, for advancing an amicable Correspondence among 'em. The Matter in respect to the Words, owes its Birth to the best Authors; and in respect to the Musick, has the most Consummate Masters for its Composers; nor is there any thing which does Violence to good Manners, or commits a Rape on good Sense in it, but what forwards the Establishment of good Company, the promotion of good Musick, and the advancement of good Words, which will neither give offence to the nicest Judgments, or be ingrateful to the most delicate and distinguishing Ears. And that he may be beneficial to the Publick in forwarding a commendable Society, as well as the Sale of his Book, he has prevail'd with his Acquaintance and others in this City, to enter into several Clubs Weekly, at Taverns of convenient distance from each other, having each House a particular Master of Musick belonging to the Society establish'd in it, who may instruct those, (if desir'd) who shall be unskill'd in bearing a part in the several Catches contain'd in this Book, as well as others, and shall perfect those who have already has some insight in things of this Nature, that they shall be capable of Entertaining the Societies they belong to abroad. In order to this, he has provided several Articles to be Drawn, Printed, and put in handsom Frames, to be put up in each respective Room the Societies shall Meet in, and be observ'd as so many standing Rules, which each respective Society is to go by; and he questions not, but the several Cities, Towns,

Corporations, &c. in the Kingdoms of Great Britain and Ireland, as well as Foreign Plantations, will follow the Example of the well-wishers to Vocal and Instrumental Musick in this famous City, by establishing such Weekly Meetings as may render His Undertaking as generally receiv'd, as it is Useful. And if any Body or Bodies of Gentlemen, are willing to enter into or Compose such Societies, they may send to Him, where they may be furnished with the Books and Articles.

This much he thought was necessary to premise, in giving the Reader a light into the knowledge of his Design, but He shall leave His Book without any further Vindication, than the Great Names of the Persons who oblig'd the World with the Words, and those who (if any thing can add to such finish'd Pieces) have giv'n a lustre to 'em by their Musical Composures; As Dr. Blow, and the late Famous Mr. Henry Purcell, whose Catches have deservedly gain'd an Universal Applause.

πB2: To my Friend, Mr. Henry Playford, on the Publication of His Book of Catches, and His Establishing a Weekly Club for the advance-ment of Musick.

Once again the Grateful Muse her Thoughts prepares,

Nor shall once more suffice for Playford's Cares;

His kind Endeavours he continu'd shows,

And Endless shou'd be what the Muse bestows.

Permit me then, obliging Friend, to raise

My Voice again, to sing thy growing Praise,

And introduce thy lasting Gift to Fame,

Whose Worth's its Pass-port, and whose Choice its Claim.

Whose Mirth adds Pleasure to the sparkling Wine,
 And gives a noble Lustre to the Vine;
 Whilst to thy care the Vintner owes his Gain,
 And we thy Friends, that we forget our Pain,
 As lost in Joys, and extasies of Sound,
 Our Friendship Circles as the Glass goes round.
 'Tis true, thy *last Attempt was well design'd, Pills to Purge
 And gain'd it's wish'd effect on ev'ry Mind. Melancholy.
 As it Purg'd off the Cares that clog'd our Breast,
 And eas'd our Troubles, and our Grief suppress:
 But not content our Sorrows to destroy,
 Thou feed'st us with a fresh Regale of Joy;
 And that thou may'st thy Patient's Health ensure,
 Giv'st him Preservatives to back his Cure.
 So, Ratcliff having master'd the Disease,
 And Chas'd the Foe, retreating by degrees,
 Quit's not his Patient's Care, but strictly Views
 What Hold's unfortify'd, for Death to chuse,
 And with fresh Cordials strengthens ev'ry Part,
 That Nature may not yield, for want of Art. W.P.

¶B2v: To my Friend Mr. Playford, on his Book of Catches, and
 His setting up a Weekly Club for the Encouragement of Musick and
 good Fellowship.

So, Now this is something that's like to be Taking,
 For Musick's the Devil without Merry-making.
 A Pox on lean Scraping, and Thrumming, and Trilling!
 What delight can it give, without Stuffing and Swilling?

When our Ears must be fill'd and our Bellys be Starv'd,
He's a Fool to some Tune, who will e'er be thus serv'd.

Friend Harry, thy Fore-sight prevents this Abuse,
Making that which has sweetness, be likewise of Use;
As the Glass handed forward, puts forward the Song,
And gives life to the Senses, and strength to the Tongue.
Dear Rogue let me Kiss thee, for I vow and protest,
I'm so pleas'd with thy Project, it can't be express'd:
Thy Book's made of Rapture, and Just's thy Design,
Which gives Floods of Joy, with Floods of good Wine.
Nor can it e'er fail of Success, that is certain,
While Topers are Valu'd, and Songsters have Fortune;
While there's Goodness in Claret, or Joy to be found
In the sweetness of Friendship, or sweetness of Sound.
While Celia's soft thoughts are as kind as her Mother's,
And she breaks her own Voice for the sake of anothers;
And to make it as lasting as Project can e'er be,
While you Traders drink Wine, and we Poets swill Derby.
From Mr. Stewards, at the Hole in the Wall, in Baldwin's Gardens.

T.B.

78. Invitation to Weedon's Entertainments, 1702

These are to invite you to my Divine Musick; to the Praise &
Honour of God: at <blank> upon the <blank> day of <blank> at
<blank> of ye Clock in the <blank> But if your Occasions shall
not permit you to be present I desire you by no means to give
your Ticket to any person but One of equal Quality with your
Self, having found many inconveniencys by the Tickets being

transferr'd: but that you will rather be pleased to return it again to my Chambers in Lincolns-Inn new Square; which will be very obliging to Your most humble Serv.t, Cavendish Weedon.

Lincolns Inn New Square.

79. Post boy 1084, 25-28 Apr 1702

Her present Majesty, as also his late Majesty, having ... signified their zealous Desires for the Encouragement of Piety and Morality, Mr. Weedon, of Lincolns Inn, hath (for the better serving such their Majesty's Religious Intentions) Establish'd a Monthly Entertainment of Divine Musick, with new Orations, and Poems every Month, in Recommendation of Religion and Virtue design'd to be perform'd Weekly, each Month, till August next. The first Performance intended to be made in Stationers Hall within Ludgate on Tuesday the fifth of May next. The Benefit to be applied to two of the best sorts of Charity. That of Relieving Decay'd Gentry; the other of Educating the Youth in Religion, Musick and Arithmetick ... several worthy Gentlemen and Ladies have ... Subscribed an Instrument ... which explains the whole Design, several of which are Lodged at Mr. Playford's, Bookseller in the Temple Change in Fleetstreet; at Garraway's Coffee-house ... [and six other coffee houses] Whereby all the Subscribers will have a 10s. place, for each 5s. Subscribed for. As also Books presented them ... Those who are pleased to encourage the said Mr. Weedon's so Charitable a Design, are desired to hasten their Subscriptions, where the Instruments are lodged as aforesaid.

80. Post man 968, 12-14 May 1702

Mrs Frances Purcel, Widow of Mr Henry Purcel, having the sole disposal of the several pieces of Musick (composed by her late Husband) hereafter mentioned, which may be had at her dwelling House in Deans-yard Westminster, at the prices following. The Te Deum 2s. the Opera of Dioclesian 10s. the Airs 10s. first and last Sonata's 8s.6d. the Instructions and Lessons for the Harpsichord 2s. And may be had at no other place; this notice is given by her to prevent all persons being imposed upon by imperfect Copies.

81. Post boy 1161, 20-22 Oct 1702

A Person of Quality that is going beyond Sea to Reside, wants a Set of Hoboys to go along with him, to accompany him; the number must be six, whereof two must be double Courtells. If they will come to Mr. Playford's Shop in the Temple Change in Fleetstreet, they may be Informed where it is, and upon what Terms they shall be Entertained: They must come with all speed; because the aforesaid Person of Quality is ready to go his Voyage.

82. Post boy 1184, 12-15 Dec 1702

In the Great Room in York Buildings, on Thursday the 17th of December 1702, beginning exactly at Eight of the Clock, will be perform'd a Consort of Vocal and Instrumental Musick, Compos'd by the famous Mr. Henry Purcell, not yet perform'd. Also several new Songs, Compos'd by Mr. Clark and Mr. Weldon, and perform'd by Mrs. Hudson, Mr. Elford; a Gentleman who, never but once (and then with applause) Sung in Publick; and others. Tickets are to

be had at White's Chocolate House in St. James's Street, Mr. Playford's Shop in the Temple Exchange. The Rainbow Coffee-house in Fleetstreet; and at Will's Coffee-house in Covent-Garden. [A similar advertisement appears in Post boy 1185, 15-17 Dec 1702].

83. 1702-10 Orpheus Britannicus 2nd book

¶2v: The Bookseller to the Reader. The late Publication of these Excellent Performances in Musick, is sufficiently aton'd for, by the Care that has been taken in the Collection of 'em; and I cannot but think I have made amends enough to the Purchaser in the Choice of 'em. The great Charge I have been at; the Diligence I have made use of to obtain the Assistance of Friends, and the Dearness of Paper in which these Admirable Composures are transmitted to the Publick. are sufficient Excuses: And I shall insist upon that Subject no farther, Than that as I have been always employed in promoting the encrease of things of this Nature, and contributed to the utmost towards their Encouragement, so I shall still make it my Endeavours to go on with so Laudable an Undertaking. I might indeed make my Compliments in relation to the greatness of my Expences in being Beneficial to the Publick, and Expose some People that build upon my Foundation; but as I desire the Readers Candour, it's my Business to make use of it in Respect to others, only I shall take notice, I have more than enough Discouragement to drop the pursute of Obliging my Country, since Foreigners meet with a reception that is inconsistent with the Interest of one, that has the Honour to be a Native. But let 'em Undersell me as long as they please, and Transplant their Foreign Musick into these

Climates, the Judicious will be of my side, when they make an Estimate of Mr. Purcell's Works, which are equal to those of the Best Masters of Italy, and conclude, that I, who have now made a compleat Collection of all his Choicest Performances, deserve a better Entertainment from the Hands of the Publick, than any Pretenders whatsoever.

H.P.

alv: To my Friend, Mr. Henry Playford, on his Publication of Mr. Henry Purcell's Orpheus Britannicus; Which is now render'd Compleat, by the addition of this Second Book.

As when the God of Numbers charms the Throng,
And gives Melodious Tunes to every Song,
The Voice deals Inspiration and Desire
To ev'ry Muse, to fill the Sacred Choir;
Each of the Nine, appears with her Applause,
And justifies the God and Musick's Cause;
As ev'ry tender Accent gently moves,
And shews their Duty, as it shews their Loves;
Ev'n so must I with Infant Notes repair,
And wanting Judgment, prove I want no Care.

What Great Apollo does to us deny,
He let this Chosen Son of his enjoy:
We Poets sow the seed of Fame in vain,
T' expect a Crop while we alive remain;
He puts us off till Death, and then will give,
When we are not permitted to receive.

Ah! who'd be pleas'd to have these Temples Crown'd
Whose Brains are lost, and Heads are under ground.
But Purcell's Privilege was vastly more,
He planted all the Laurels which he wore,
And heard his wide Applause fly all around,
For still his Fame did with his Musick sound.

All this to Purcell, but there's something due
To Purcell's and Apollo's Friend, to you,
From injuries of Time you save his Lays,
And rescue him from Fate, to claim our Praise.

Oh! cou'd you bnt [sic] the like return receive,
And have our Gratitude for what you give,
Rewarded for your Toil, exchange your Pains,
Not only for our Thanks, but for your Gains,
While Interloping French and Dutch oppose,
And shew themselves both your and Musick's Foes.

But it's in vain to hope, we're all abus'd,
Fond of the Riff-Raff, which the World refus'd:
Each Foreign Fool sits wheedling in his Shop,
And Grinning entertains the thoughtless Fop,
Whose love for Trifles, makes him rove from Home,
And even hug Diseases brought from Rome.
Let these, my Friend, a while pursue their Trade,
Your Province and your Right alone Invade,
Their feeble Malice but your Fame secures,
And Publishes both Purcell's Works and Yours.

P.K.

aliv: To Mr. Henry Playford, on his Publishing the Second Part of
Orpheus Britannicus.

Next to the Man who so Divinely Sung,
Our Praise, kind Playford, does to thee belong,
For what you gave us of the Bard's before,
Vast Thanks were due, and now you merit more.
Tho' Purcell living, had our utmost Praise,
And dead, almost does Adoration raise,
Yet He, even He, had scarce preserv'd a Name,
Did not your Press perpetuate his Fame,
And shew'd the coming Age as in a Glass,
What our all-pleasing Britain's Orpheus was.
Go on my Friend, nor spare no Pains nor Cost,
Let not the least Motett of his be lost;
Whose meanest Labours your Collections show,
Excells our very best Performance now.
Duly each day, our young Composers Bait us,
With most insipid Songs, and sad Sonato's.
Well were it, if the World woul'd lay Embargo's
On such Allegro's and such Poco Largo's:
And would Enact it, There presume not any,
To Teize Correlli, or Burlesque Bassani;
Nor with Division, and ungainly Graces,
Eclipse good Sense, as Weighty Wiggs do Faces.
Then honest Cross might Copper cut in vain,
And half our Sonnet-sellers Starve again:
Thus while they Print their Prick'd-Lampoons to live,
Do you the World some piece of Purcell's give,

Such as the nicest Critick must Commend,
For none dare Censure that which none can Mend.
By this my Friend, you'll get immortal Fame,
When still with Purcell we read Playford's Name.

H. Hall Organist of Hereford.

84. "A Description of Mr. Dryden's Funeral", Poems on affairs of state, 1703

p. 235: But Burying is not all the Rites we owe,
Some other Obsequies, we must bestow:
Must so Religious, so Profound a Wit,
Be toss'd like common Dust into the Pit?
The Fates forbid! We'll surely fill the Plains
And neighb'ring Woods with Elegiack Strains: ...
Yes, say the Oxford and the Cambridg Sparks,
We'll sing his Death as sweet as any Larks; ...
These always march in Verse in rank and file,
In Company pursue Poetick Toil;
Here a Battalion does in English lead,
While one in Latin does the Troopers head:
But such the Wit and Sense, you'd think the Elves
Did only write but just to please themselves:
Playford laments that he their Lines bespoke,
And swears the Bookseller is almost broke.

85. 1703-1 Apollo's feast

A2-A3v: The Preface. A Merry Tale to an Ingenious Capacity,
when tir'd with the Fatigue of Business, is like a Whet-Stone to
a dull Scyth, or a Hone to an over-occupied Razor: it gives a

new Edge to Humane Faculties, and whets off that Rust and Ruggedness which the four Cares of this World too often beget in the mutable Dispositions of Mankind ... I have therefore, to divert my Country-Men from this sort of Melancholy Madness, taken the Pains to collect such a Parcel of Comical Stories, Witty Repartees, Delightful Novels, and Pleasant Poems, as I question not but will prove sufficient to make the most sordid Critick in England laugh ... If my late little Book of Pills did not operate according to my Promise and your Expectancy, which I have no Reason to mistrust, you will find your selves made amends in this Apollo's Feast ... Dr. Merryman.

86. 1703-10 The tragedy of King Saul

A3: The Preface. Tho' the Great Person that wrote this Excellent Tragedy, stands in need of no other Pen than His own, to defend Him or His Inimitable Composures, I could not think it Proper to be sent abroad, without some necessary Illustrations to set the Design, and the happy Accomplishment of it, in a True Light ...

The Design of it, is (what should be the End of all Dramatical Entertainments) the Encouragement of Virtue, and Punishment of Vice ...

A3v: To give an Advantage, and adapt it in some Measure to the Air of the Times, the Reader is here and there Entertain'd with Poetical Interludes of Ghosts, Furies, &c. which the Publisher has taken care should be set to Musick by the Best Hands, which may Recommend it to be Acted in Schools, and Universities, as a

proper Entertainment for those that have Ingenious and Liberal Education, on Solemn Occasions.

K2v: Advertisement. Whereas Henry Playford has always made it his Business, and Endeavoured to serve the Publick as well as his Father before him, In Printing and Publishing the best Instrumental and Vocal Musick, both English and Foreign, and is still going on, but finding it very Chargeable by Reason of the Dearness of Good Paper, and the Scandalous Abuse of Musick by selling single Songs at a Penny a Piece, which hinders good Collections: He humbly proposes, with the Advice and Promise of, and Assistance from most of the best Masters, to the Nobility, Gentry, and all other Lovers of Musick, to go on with the Monthly Collections, not only of Songs but Instrumental Musick, by way of Subscription at his House in Arrundel-Street, where the Book and Proposals are kept, and where all that Subscribe one Guinney a Year and enter their Names into the same Book, will for the Value of the said Guinney, so paid Yearly, Receive in Books to the Value of thirty Shillings; which will not be sold under to none but the Subscribers. A new Catalogue will be speedily Published, of all the best Old and New Musick for these twenty Years last past to this time. If any Gentleman or others, have a mind to Exchange any Choice old Musick for new, they may (if approv'd of) have new at the aforesaid place. [Also in 1703-2, The dancing-master 12th ed., A2v].

87. Diverting post 5, 18-25 Nov 1704

Friday next, being the 1st of Dec. will be sold a Choice Collection of Vocal and Instrumental Musick in Italian, French,

and English, Composed of several Great Masters, (the Italian Musick being most of them Originals) with a Catalogue given Gratis; in which are the lowest Prizes of every Book and Set. This being the Collection of a Great Master, who has left the Land. They are disposed of by Henry Playford, at his Shop in the Temple Exchange, Fleet-Street.

88. Diverting post 6, 25 Nov-2 Dec 1704

A choice Collection of Vocal and Instrumental Musick, which the late Mr. Finger collected in his Travels to Italy, of all the chiefest Masters' Compositions in Europe; with his own Compositions, and purchased of him by Mr. Banister and Mr. Keller: Mr. Keller being lately Dead, are to be disposed of by Mr. H. Playford, at his Shop in the Temple Exchange in Fleet-street. Catalogues may be had gratis there by any Gentlemen next Week, or at Mr. Banister's House in Bromley-street, near Drury-Lane.

89. Diverting post 13, 13-20 Jan 1704 [i.e. 1705]

There is prepared for the Entertainment of the Publick, a Consort of Musick, Vocal and Instrumental, in Praise of the Success of her Majesty's Forces the last Campaign. The Words set to Musick by Mr. Jeremiah Clark and Mr. William Crofts, Organists to the Chappel Royal, and performed by the best Voices and Hands now in England. Notice will be given of the time in the News Papers on Tuesday next, and Tickets will be then ready to be delivered by Mr. Clark and Mr. Crofts, and also by Mr. Playford, at his Shop in the Temple Change, Fleet-street.

90. 1705-7 Miscellanea sacra

F4-G2v: Proposals To All Pious and Charitable Persons For Raising a Fund For Erecting of Hospitals, Alms-Houses, Work-Houses, and Houses of Correction in every City, Town and Corporation, and large Parishes within her Majesty's Dominions, for the Yearly Education of poor Parish Children, Relief of Aged Persons past their Labour, the Punishing of Vagabonds and Idle Persons, and yearly training up of Soldiers and Seamen for Her Majesty's Service.

1. The Method the Undertaker proposes, is, in the first place, to raise a Million Fund, to be necessarily distributed into lesser Funds throughout the Places abovesaid; which lesser Funds will advance to 10 per Cent, each to the several Hospitals, and the Money employ'd from the Funds for Cloathing, Teaching, Maintenance and Provisions will save in the disposing thereof 20 l. per Cent more than yet hath been done upon any other Charity by the Undertaker's means.

II. To be a Governour and two Assistants elected in every Parish, who are to choose 10 more to their Assistance, and together to appoint 13 Persons their Places to act under them as they shall think necessary.

III. The Governour and Assistants, at a Meeting to agree and set out common or Wast Ground to their several Parishes belonging, for building Hospitals, &c.

IV. A Draught for building such Hospitals to be laid before the Governour and Assistants, with an estimate of the Charge of Building according thereto.

V. The Governor and Assistants to be incorporated, with Power to

hold a Court Monthly, and Offices and proper Clerks appointed in every Parish to keep Books and Entries of Accounts, which are to be produced at every Court for Inspection.

VI. To be four Commissioners appointed, to state the Accounts twice a year which Accounts shall be printed, for the Publick Satisfaction.

VII. To be a Number of Persons Handy-Craft Trades, Arts and Mysteries employed, to teach and train up Youth within the said Hospitals, &c. and they to have Appartments and Allowances for the same, as the Commissioners shall think fit.

VIII. To be Boys brought up to Handycraft Trades, and they to do the Repairs of the said Hospitals, &c. till they have served their Times, and then if there be any Vacancy they to fill up the same, and to receive such Profits as their Predecessors, and to teach the Boys their Trades.

IX. To be Boys instructed in the Mathematicks, and then serve 3 Years in her Majesty's Fleet, receiving only Provisions and necessary Cloathing.

X. Both Boys and Girls to be taken in, at, or under the Age of 3 Years to be Parish Children.

XI. To be Aged Men, past their Labour, decently cloathed and provided for within the Hospitals and Alms-houses aforesaid.

XII. Likewise Provision will be made for all decay'd Artists, &c.

By this means there will be Thousands of Poor daily employ'd, and likewise Thousands of Vagabonds and Idle and Vitious Persons yearly punish'd.

In all other Charities hitherto founded, at the end of the Year, there does not appear any Encrease of their Money, but

often a Deficiency thereof; whereas the Undertaker of this, will yearly advance his several Funds, and in two Years raise every 1000 l. Stock to 1500 l. and so proportionably for greater Funds, which will be of great advantage to Trade, by reason these Funds will make Cash circulate throughout the Nation.

By this Circulation 'twill prevent Stock-jobbers and Userers from Engrossing of great Summs of Money which is the fall of Land and decay of Trade in general, and more particularly, will bring down the Price of Coals, Corn, &c. by whose Excess and Extortion, thousands of poor Families, have and do daily perish.

By the rightly disposing this Charity 'twill be the means to remove all common Beggars, vicious and idle Persons, who have formerly receiv'd and abus'd your Charity; and also to discover Thousands of Poor Families, whose Wants and Necessities, through their Modesty, have not been reliev'd; who by reason of the long War and general decay of Trade, have been reduced to the greatest Extremity of Want, whose Condition this Undertaker lays before you as an Object worthy of your Charity: By which Assistance many Thousands of poor Children, and their Aged Parents, will have great reason to rejoyce and praise God for such a Charitable Provision.

'Twill likewise be the means to preserve the Souls of Thousands of Poor Children of vitious Parents, by taking them young from them, before they have imbibed any of their vitious Principles, and giving them an early Education in the ways of Piety.

'Twill ease the Rich and Charitable Persons, in every Parish of their Charge to their Poor, which for want of due Inspection into the Poors Cash, has been greatly misapply'd, and the Moneys

given, much imbezled and wasted, which will be prevented by the worthy Persons to be elected in every Parish to act herein.

The Undertaker's publishing this Specimen or Rough Draught, is to try the Hearts and Inclinations of all Charitable and good Christians to encourage and carry on this Pious Undertaking, which will be Monthly Printed, with an Account of its Encrease, Subscriptions, and Persons Names so subscribing in every large Parish, City, Town, &c. where this Charity is like to be first incourages and fix'd.

'Tis the most proper time to Publish this, in the Reign of a Queen who takes all Opportunities to advance and encourage Works of true Piety, and chiefly delights in the Encouraging of Vertue and Extirpating of Vice; and the Undertaker hopes 'twill receive due Encouragement from the Pious and Learned Bishops and Clergy of this Land, and [sic] that they will promote the putting in practice that which they so often have recommended from their Pulpits, being a Model of the greatest Charity ever yet proposed.

'Tis also wish'd all pious and worthy Gentry may Encourage it, by taking a Trust upon them; for by acting in this Charity they will become Friends and Advocates to the Poor, who have been hitherto destitute of any.

Those Persons who are inclin'd to encourage this Undertaking, may be further inform'd and fully satisfy'd by H. Playford, living in Arundel-Street, in the Strand.

91. 1706-2 The diverting post [vol. I]

A2-A2v: To Those Gentlemen and Ladies, Who have been Assistants in this First Volume. Gentlemen and Ladies, Having proposed to

stitch up these loose Papers twice a Year, I presume, by way of Acknowledgment, to Dedicate this First Volume to You, by whose kind Assistance I began, continued, and compleated it; and I cannot but desire, that you will still oblige the World and me with the Continuance of your desired Aid, towards the supporting of this so harmless and delightful an Undertaking; and likewise establish it, by getting it into Coffee-Houses, and sending it to your Acquaintance; for there are Thousands both in Town and Country, that never heard of such a Paper. And here I cannot forbear owning my great Obligations to those of the Fair Sex, to whose Inspiring Charms, or Poetick Genius, no small Part of these Compositions is owing; and, upon their Account in particular, Care has, and will be taken to make this Collection as inoffensive, as pleasant. I am not so vain as to suppose, that every one that sees it, approves of the Design: For I am fully satisfied that it has many Enemies, whose Tempers have been sour'd by Education, Principles, or Age; who have the same Aversion to the Muses, as they have to every thing else, which makes not for their Party. But it was no more designed for such, than for the ignorant, injudicious, and ill-judging Multitude.

The Intent of these Papers, was to entertain those only, whose Understanding and Judgment have been refined, by a liberal Education and genteel Conversation, from the heavy Dross which clogs the Reason of the Vulgar; who take Delight in the pleasing Paths of Poetry, not in the rugged Ways of Business: Who had rather line their Heads, than their Pockets, and daily empty the latter, to furnish the former. As for the Men of Interest and Party, I promise to carry my self so evenly and impartially, as

to publish what Copies are sent me, with their Answers, provided that the Verses, which make for either side, be free from scurrilous Language, and immodest Reflections. I am informed, that several Gentlemen have taken it amiss, that their Copies appear'd not in Print so soon as they expected, or desired: Others, that they were not inserted at all. To the First, I answer, That I always thought it just and reasonable, to publish them in Order as they were sent me; and this Method I shall constantly observe. To the Second, That those which were omitted, were too long, or upon the same Subject with several Copies printed before, and therefore left out, lest, by a too frequent Repetition of the same Thoughts and Matter, these Posts should be rendred less Diverting: Or, Lastly, were such, as those Gentlemen, upon whose Judgment the Choice of Copies, and Management of this Collection intirely depend, for different Reasons, did not think proper to be inserted. To conclude, I humbly beg Pardon for all Faults hitherto committed, and promise Amendment for the future; not doubting but your repeated Assistance, and the kind Reception of these Papers, will generously reward the Care of Your Devoted Humble Servant, H.P.

92. 1706-3 The diverting post [Jan 1706]

Div: At the Desire of several Gentlemen and Ladies, it is propos'd for the Carrying on of the Diverting-Post, which shall be continued Monthly by way of Subscription, beginning with January 1706. every Subscriber to pay Down 5s. beforehand for the whole Sett yearly, and the Post shall be sent to him or her, provided they Subscribe for Six, or a greater Number, into any

Part of England; and that all but the Subscribers shall pay 6d. a piece for every single Post, and 6s. for a whole yearly Sett; and for the Encouragement of the Subscribers, they who shall Subscribe, or get Subscriptions for Six, shall have a Seventh Gratis. Subscriptions will be taken in at most of the Noted Coffee-houses, and Publick Places, in Town or Country, and the Subscription Money paid to Mr. Playford, or Mr. Nutt near Stationers-Hall. ...

It is hoped all Gentlemen, Ladies, and others, who encourag'd and promoted the First Years Diverting-Post for 1705. will do the same for this, and have any Copies of Verses, Heroical, Humorous, Gallant, Satyrs, Odes, Epigrams, Riddles, Receipts, Songs, Prologues, or Epilogues, &c. in Prose or Verse, proper to insert in this Packet, are desired to send them to Mr. Playford's House in Arundel-Street in the Strand, the Undertaker, who will insert them.

Likewise, if any Gentleman, &c. has any Original Poems upon Divine and Moral Subjects, they are desired to send them to H. Playford, at his House in Arundel-Street in the Strand, who designs very speedily to make Choice Collection of them, as a Second Part to the Miscellanea Sacra, above advertised.

93. 1706-4 The diverting post [Feb 1706]

Div: At the Desire of several Gentlemen and Ladies, it is propos'd for the Carrying on of the Diverting-Post, That instead of the Monthly Publications, it shall for the Future contain Two Months Papers together, which will make 6 Pacquets the Year, beginning with Mar. and Apr. 1706. Every Subscriber to pay down

2s. 6d. beforehand and so to have the whole Sett, and the Post shall be sent to him or her provided they Subscribe for Six, or a greater Number, into any Part of England; and that all but the Subscribers shall pay 6d. a piece for every single Post, and for the Setts of the whole Year, 3.s. And for the Encouragement of the Subscribers, they who shall Subscribe, or get Subscriptions for Six, shall have a Seventh Gratis. Subscriptions will be taken in at most of the Noted Coffee-Houses, and Publick Places, in Town and Country, and the Subscription Money paid to Mr. Playford, at his House in Arundel Street, near the Water-side.

94. Daily courant 1461, 19 Dec 1706

At the Great Room in York Building, to Morrow being Friday the 20th of December at 7, will be perform'd an extraordinary Consort of Vocal and Instrumental Musick by the best Masters. With a particular Piece of new Musick compos'd by Mr. Jer. Clark, on her Majesty's happy Success under his Grace the Duke of Marlborough the last Campaign. Each Ticket 5s. For the Benefit of H. Playford. The Ode to be Sold by J. Morpew near Stationers-Hall.

95. 1709-1 Divine companion 3rd ed.

A4v: To Mr. Henry Playford On The Publication of his Second Edition of the Divine Companion.

When Verse and Music with Devotion joyn,
And make the Praise of God their whole design;
Thanks are a Debt for the Collection due,
And every Breast its Gratitude should shew,
As every Muse should Sing its Authors Name,

And hand it to Posterity and Fame.
But you, my Friend, whose Modesty I know,
Strive to avoid the Praise you make us owe,
And studdying our officious Zeal to shun,
Think there's Reward enough in what you've done.
Yet shall my Verse your just Success attend,
And Praise the Work tho' I Displease the Friend.
Honours are due, since you have Honours won,
And shew the Father living in the Son,
While in his Steps you righteously procced,
And Reinthrone the Monarch whom he Freed.
As the good King no longer takes Offence,
But gives the Psalmist's Music with his Sence,
Whose Worth (as now) excells the Poets Lays,
And none (but whom it Sings) can duly Praise.

APPENDIX 2

SELECTIONS FROM CONTEMPORARY MANUSCRIPT SOURCES

CONVENTIONS USED IN THE TRANSCRIPTIONS

The following conventions have been used in the transcription of manuscript examples.

Contractions are expanded with supplied letters underlined.

Undecipherable material, or material which is difficult to decipher, has been enclosed within < >. Although every effort has been made to decipher all text, some remains difficult, for instance where the original is damaged.

Superior letters have been transcribed as they occur, unless they indicate contractions, when they have been expanded.

Capitalisation as indicated in the originals has been followed, as far as it is ascertainable.

Editorial interpolation, for example to clarify the meaning or to supply missing letters, is inserted within [].

Omission of material by the transcriber is indicated by

Scribal deletions are indicated by transcription of the text where it can be ascertained, enclosed within [[]] and crossed out; or by [[-]] where it is indecipherable.

Scribal interpolations are transcribed without comment and inserted where the original indicates.

LETTER FROM HENRY PLAYFORD TO HIS COUSIN

4 JUNE 1703

Royal College of Music, London. Letter no. 2214.

Dear Cosen

Temple Change June

the 4

1703

I would Desiour you to Meet me aney Place you shall Opint This
afternoon or Evening att 7 or 8 a Clock or what Time is most
convenent for you and help me to The tenn pounds which was
according to your Promass for I must Pay That and tenn pounds
more to Morrow morning and If I Dont shall Lose my Reppetasion
for ever; and Would not doe itt for Twise The summe for paying
The Money may Doe me The Greatest Kindness in the World Pray Sir
Dont fall and you would ad forder Obligations to The menney
Receved by your most Obliged Kinsman

and Sarvant to Commnad

Henry Playford

[verso blank]

LETTER FROM HENRY PLAYFORD TO HIS COUSIN

21 JULY 1703

Royal College of Music, London. Letter no. 2215.

Dear Cosen

Temple Change July 21

1703

I would beg The Knidness of you to Pay This five pounds the
Remander of the tenn for the Last Pictor This Morning to my
Brother Baker I would not have sent but A Truble summe Man who

has a Note of my hand for tenn pounds and I have put his of
several Times he has maid a vow if I Dont pay him this afternoon
he will give me Truble to Morrow so hopping you will per< >^a This
Truble and all Others I have given you < >^a Answer This my
Request

You Will for ever Obliged

Dear Sir your most Obliged

humble servant &

I had not sent Bal for This

Kinsman

man and I must goe out of

Town This Week tell <Master>

La<llerend>

Henry Playford

On verso: For Master Lewis

^a the right edge is damaged and text is missing.

WILL OF JOHN PLAYFORD

Public Record Office, London. Prob 11/422. Copy.

In the name of God Amen November the fifth one thousand Six hundred Eighty Six I John Playford Cittizen and Stationer of London of the Parish of Saint Clements Danes Middlesex being of perfect minde and memory praised bee god tho weake in body doe make and ordaine this to bee my last will and Testament revokeing and make voyd all former wills Imprimis I doe in all humilty and sincerity resigne my Soule into the hands of the eternall and Allmighty god my Creator and ever mercifull preserver trusting in and through the Meritorious death and passion of the blessed Jesus my Saviour and redeemer to receive mercy and full pardon of all my Sinns and thereby a joyfull resurection att the last day As for my body to bee decently committed to the earth and buried either att the stepp of the west doore entring into the round of the Temple Church or else in Saint Faiths Church under Saint Pauls in a faire and deepe grave And my minde and will is that my Funerall may bee towards night silent and private without the vanitie of Escutchions and not above twenty persons to accompany my Corpes to the grave and those I have sett downe in a paper to have ringes and others white kidd gloves and that there bee noe wine dranke att my funerall next as to that small estate which god have by his blessing given me which by losses crosses and sicknesse is much impared since the death of my late deare wife and will come short of the expectacions of many of my freinds and acquaintances however what I doe or have left I doe by this my last will appoint and ordaine my only Sonne Henry my heire and

sole Executor whom I will and require to see and performe this my
 will and to pay or cause to bee paid these following legacies
 Item I give and bequeath towards the building of Saint Pauls
 Church the summe of Tenn pounds to bee paid within six monthes
 after my decease Item I give unto my kinswoman Mary Bligh the
 daughter of John Bligh the summe of Ten pounds and to my godson
 John Bligh sonne of the aforesaid John Bligh the summe of Ten
 pounds to bee paid within one whole yeare after my decease Item I
 give unto my godson John Silvester the sonne of Master Thomas
 Silvester cheife butler of the Midle Temple the summe of five
 pounds to bee paid within one yeare after my decease Item I give
 to my Cozen Master John Bligh of Whitefryers the summe of Forty
 shillings to buy a ring for himselfe and an other for his wife
 Item I give unto Master Thomas Silvester cheife Butler of the
 Midle Temple the summe of twenty shillings to buy him a Ring Item
 I give unto my Maide Susan Banning the summe of Five pounds and
 to my Mayde Ruth Twenty shillings both to bee paid within one
 yeare after my decease Item I give and bequeath to each of these
 my loveing freinds one ring to the Value of ten shillings Vizt my
 Sister in law Mistress Elinor Nicholls and my neece Mistress
 Elinor Playford Master James Clifford Master Benjamin Paine
Master Thomas <Linaker> Docter John Blow Master Henry Purcell
Master John <Penn> Master John Carr Master Richard Tomlinson
Master John <Stacy> Curate att the Temple also to Master James
 Burke sub-Treasurer of the Midle Temple Also my will and minde is
 that one ring to the Value of twenty shillings be given to the
 Reverend Docter William Holder Subdean of his Majestyes Chappell
 And an nother to the Reverend Docter Shirlocke Master of the

Temple of the same Value of Twenty shillings To all heerein contained I doe will and require my Executor to performe or cause to bee performed Justly and truely In Testimony hereof I hereto sett my hand and Seale the day and date above written John Playford Sealed and delivered in the presence of [unsigned] 15th August 1694

Which day appeared personally John Bligh Cittizen and Stationer of London aged about Fifty three yeares and being sworne on the holy Evangelists to depose the Truth did depose as followeth Vizt that hee was Servant to and lived with Master John Playford late of the Parish of Saint Clements Danes in the County of Middlesex deceased for the space of sixteene yeares and upwards during which time hee hath many times seene the said deceased write Letters < & ^t > whereby hee became very well acquainted with the manner and Character of hand writing of the said deceased And that the paper or writeing hereunto annexed being now shewed to him hee doth know and is very well assured that the same was and is wholly wrote and subscribed by and with the proper hand writing of the said deceased John Blyth [...] 15th August 1694

Which day also appeared personally Susanna Hammerton the wife of Thomas Hammerton of the Parish of Saint Clements Danes in the County of Middlesex aged about Forty Six yeares and being Sworne on the holy Evangalists to depose the Truth did depose as followeth Vizt that shee was Servant to and Lived with Master John Playford late of the Parish and County aforesaid deceased for about Seaven yeares before and to the time of his death and

that shee hath often seene the said deceased write letters ^t
whereby shee became very well acquainted with the manner and
Charracter of hand writing of the said deceased And that the
paper or writeing hereunto annexed being now shewed to her shee
doth know and is very well Assured that the same was and is
totally wrote and subscribed by and with the proper hand writing
of the said deceased Susanna Hammerton [...]

Probatum fuit <huiusmodi> Testamentum apud London coram
venerabili viro Georgio Bramston legum Doctore Surrogato
venerabilis et egregij viri Domini Richardi <Raines> Militis legum
etiam Doctoris Curiae Praerogativae Cantuarensis Magistri
custodis Sive Commissarij legitime constituti Decimo quarto die
Mensis Augusti Anno Domini Millimo Sextentesimo Nonagesimo quarto
Juramento Henrici Playford filij dicti defuncti et Executorie in
<huiusmodi> Testamento nominato Cui Commissa> fuit Administratio
omnium et Singulorum bonorum jurium et creditorum dicti Defuncti
de bone et fideliter Administrandum eadem ad Sancta Dei Evangelia
Jurata <Ex>

WILL OF HENRY PLAYFORD

Greater London Record Office, London. Register of Wills S/MIC
208, pp. 883-884. Copy; the original is not extant. This will
was probated on 20 December 1721 in the Archdeaconry of
Middlesex. No inventory for probate is extant for 1721.

In the Name of God Amen I Henry Playford Citizen of [sic]
stationer of London hereby revoking all former Wills by me made

Doe make & ordain this my last Will and Testament in manner following I desire (if leave can be gotten) to be buried with all Decent privacy in or near the grave of my Dear father deceased in the temple Church but if not then where my Executrix hereinafter named shall think fitt All my Estate whatsoever in London or else where I <devise> to my said Executrix To the <Intent> she doe and may thereo<nt> in the First place pay or cause to be paid and Discharged any funeral expences and all my just Debts and alsoe all such Legacyes as are herein-after named and Bequeathed that is to say First I give and Bequeath to my father in Law Master Thomas Baker of Oxford the sum of Tenn Pounds to buy him mourning and to be paid him within one Month after my decease Item to my Cozen John Blyth of White Fryars and his wife Tenn shillings a peice to buy them Rings Item to my sister Mistress Rachael Baker Twenty shillings to buy her a Ring Item to my Cozen Mistress Elinor the Wife of Master William <Walker> tenn shillings to buy her a Ring Item to my Cozen Mistress Margery Baynes and my Cozen Mistres Mary Chamberlin Tenn shillings a peice to buy them Rings Item I give to my Godson Henry the son of my said Cozen John Blyth the sum of Five pounds to be paid to him or to his said Father for his said use within twelve Months after my decease Item to Master Henry Purcell tenn shillings to buy him a Ring Item to Master <Edward> Porter of the Temple tenn shillings to buy him a Ring And after all my said Debts shall be paid and my said funeral Expences Bequests and Legacys hereby Bequeathed shall be fully satisfyed and Discharged the rest and residue of my Estate whatsoever I do hereby give Devise and Bequeath to my Dear and Entirely beloved Wife Ann and her

Executors and Administrators and <make>^a her the sole Executrix
of this my Will In witnesse whereof I have hereunto sett my hand
and seale the two and twentieth day of July in the Year of our
Lord One thousand six hundred and Ninety Henry Playford signed
<fair> declared and published by the Testator in the presence of
us William Bethe, John Church Edward Porter.

Probatum fuit huiusmodi Testamenti viresimo die Mensis Decembris
Anno Domini Millesimo Septingentesimo viresimo primo coram
venerabili viro Carolo Pinfold Legum Doctore Surrogato <etc>
Juramento Annae Playford <Viduae> Relictae et Executricis <etc>
cui <etc> de bene <etc> Jurat

^a the handwriting changes after this word

HENRY PLAYFORD'S BILL OF COMPLAINT

Public Record Office, London. Chancery proceedings C10/445/32.

25^o November 1703 To the Right Honourable Sir Nathan Wright
Knight Lord Keeper of the greate Seale of England

Humbly complaining sheweth unto your Lordshipp your Orator Henry Playford Citizen & Stationer of London son of John Playford late Citizen and Stationer alsoe of London aforesaid deceased That your Orator is (as his late father was in his life time) well skilled in the sale of Musicall bookes and your Orator doth now prepare & for divers yeares last past hath prepared (as his late father was also used to doe before him) severall bookes Coppies or setts of Aires or other Musicall Notes Composed or approved of by the best or very skillfull Masters in Musick fitt for the presse and to be printed from time to time in Order to be published & sold for use in Consorts or otherwise at the Will & pleasure of the Buyers respectively By the Impressions & sale whereof your Orator for divers yeares last past (as his said father in his time had done before him) made Considerable profitt and the Printer or Printers alsoe whome your Orator from time to time intrusted & imployed in the Printing such setts and Coppies as were left your Orator by his said father (who left your Orator many of them) as such as your Orator with much labour and at great expence acquired himselfe & gained Considerably by the printing of the same from time to time & therefore sought your Orators Custome and Imployment therein which being well knowne to William Pearson Citizen & Stationer alsoe of the the said City

of London who now therein Useth and Exerciseth (as for many
yeares past he hath used and exercised) the Trade art or mistery
of Printing Hee the said William Pearson did about seaven yeares
<since>^a very much Importune & desire the Company acquaintance &
Conversation of your Orator knowing or having heard or been
sufficiently informed that (over and besides the severall
Musicall setts or Coppies left unto your Orator by his said late
father as aforesaid) your Orator had collected a great [--] or
Considerable < > parcell or Number of the Most choice & Valluable
Musicall bookes setts or Coppies which your Orator then had by
him and that he did spend a great deale of his time & make it
great part of his buissness from time to time to Collect and
obteyne the same as they were sett by the greatest or very
skillfull Masters <your>^a Orator further sheweth that after
severall meetings had between your Orator & the said William
Pearson the said William Pearson at some or most of them did
produce and shew unto your Orator a specimen of a New Character
for Musick or for printing Musicall bookes setts or Coppies
prepared for printing <>^a and did very much Importune and
perswade your Orator to enter into a Partnershipp with him the
said William Pearson therein and in the printing of the same and
<the rather> to induce your Orator soe to doo he the said William
Pearson professed an Extraordinary friendshipp and kindness to
your Orator <>^a very punctuall & just in all the dealings &
transaccons which should be between them in the said
Copartnershipp in Case your Orator would should and did come into
the same upon his request which your Orator seeming inclined to
doe Hee the said William Pearson then and <thereupon or said that

he had^a been at some Charge in provideing Mattresses Moulds &
 Punchins for the said New specimen or Character & must be at more
 Charge to Compleat the same Wherefore he proposed that if your
 Orator would pay downe unto him the said William Pearson the sume
 of Forty pounds as a Consideracon <of >^a then proposed to be
 drawn in writing between your Orator & him the said William
 Pearson for & concerning their Partnershipp their proceedings
 therein your Orator should be Jointly concerned in Moyeties with
 him in the said Specimen or New Character for Musick or in
 printing of Musicall bookes setts or Coppies <your Orator>^a
 should have an equall part or share in all the Mattresses or
 Moulds before that time bought or procured by the said William
 Pearson or that should by him the said William Pearson be
 afterwards procured & bought for the presse & printing of Musick
 or Musicall Notes setts or Coppies <aforesaid> which < your>^a
 Orator would at the least Cost him sixty or seaventy pounds and
 thereupon your Orator giveing Creditt to the aforesaid promises &
 fair speeches of the said William Pearson was prevailed upon to
 agree & did at length Condescend & agree with the said William
 Pearson to enter into such Partnershipp with him < >^a Moieties
 for the Terme of their Joint lives for the said Specimen or
 Character for Musick & in the said Mattresses & printing as
 aforesaid which agreement the said William Pearson undertooke and
 promised to procure to be drawn in writing & accordingly such <
 >^a Partnershipp was in the nature and forme of articles of
agreement procured by the said William Pearson to be reduced & <
 > into writing between them which written Instrument of agreement
 was made about seaven yeares since but for <his therein

herefore himselfe to the said agreement when the >^a and It was there by mutually Covenanted granted and agreed unto (amongst other things) that your Orator for and in Consideracion of the said summe of Forty pounds by him agreed to be paid for his being taken into the Copartnership should (for & during all the time of Continuance of the <termes Item >^a a Moiety or equall share & proporcion in the before mencioned Specimen or Character for Musick and in the said Mattresses then provided and to be provided for the said presse & printing of Musick or Musicall notes setts or Coppies as aforesaid and it was thereby also further agreed that your Orator should < >^a after the date of the said Article or other Commencement of the said partnership imploy the said William Pearson in the printing of such Musick or Musicall notes setts or Coppies as your Orator from time to time should thinke fitt to have printed by the said Pearson your Orator <from time> to time Employing the said < >^a William Pearson therein or to the like effect and the said William Pearson did thereby alsoe Covenant & agree (amongst other things) that he would not at any time during the time of partnership between him & your said Orator take in any Musicall notes Coppies or books of Musick or otherwise or print off or <make of the> same without the approbacion leave & Consent of your Orator in writing under his hand & seal first had for the doing of the same & that he the said William Pearson would not at any time or times during the said partnership between them sell or dispose of any Musicall notes Coppies or bookes < >^a or brought to his presse without the like approbacion leave & Consent of your Orator first had therein nor would concerne himselfe any

otherwise than in the Print of such Muscally bookes as should be
 brought or sent to him from your Orator and that in Case your
 Orator <should & dis>approve give leave or Consent < >^a Pearson
 should print & sell or dispose of any Muscally Notes Coppy or
 Coppys bookes in the said new Character [[-]] from the said
 Mattresses in Partnership between them & printed off the said
 Presse then your orator was to have an Equall share or proporcion
 of the profitt with the said Pearson <out >^a soe printed off by
 or for the said William Pearson or to the same or like Effect as
 in and by the said paper draught of the agreement or Articles of
 Agreement now or late in the hands Custody or poss[ess]ion of the
 said William Pearson or of some other person by his <designe> or
 to his knowledge & < > if <these >^a produced or fully
 discovered and which your Orator humbly prayes & insists may be
 <eissier> produced or fully discovered to this honorable Court
 more plainly & at large it will or may appeare And your Orator
 further sheweth that after the said William Pearson had soe
prepared the draught of the said articles of agreement & that
 <your Orator >^a had perused & settled the same he took it again
 into his possession & Custody promiseing that he would procure
 two parts thereof to be Indented & Engrossed in Parchment or
 strong paper in order to be mutually & duely < acted> by &
 between your Orator & him the said William Pearson who pretending
 that whilst the <s >^a were soe preparing he could doe a
 Considerable deale of worke with his said press and Mattresses a
 foresaid in Case he had Thirty pounds in present money to
 Compleat the same for the benefitt of the said Partnership which
 he looked upon as then begun by their haveing < thed> & agreed

the said articles for the <same> which <the >^a be Engrossed with
 all Convenient speed as a foresaid he therefore requested your
 Orator To the end noe time might be lost in the entring upon and
 carrying on the said worke in Partnership that your Orator would
 advance & pay (or Cause to be paid) unto him the said William
 Pearson the summe of Thirty pounds < >^a (part of the Forty
 pounds which your Orator had agreed to give as the Consideracion
 for his coming into the said Partnership as aforesaid) and that
 your Orator would alsoe furnish him the said William Pearson with
 such Muscally notes setts or Coppyes as your Orator thought fitt
 to have> first <printed publish >^a <as> in the said partnership
 according to the <settted> articles concerning the same as
 aforesaid which articles & agreement he the said William Pearson
 for & in Consideracion of your Orators Complying with his said
 request in Case your Orator should would & did gratifye him the
 said William Pearson <(herein) >^a faithfully promised he would
 duely & fully performe on his part in every point thereof and
 would keep (or Cause to be kept) some booke or bookes paper or
 papers of account or Entry of all his proceedings & transaccions
 therein & of all his receipts & payments from time to time < >^a
 speeches to the same or like effect whereto your Orator giving
 Creditt & thinking by his Condescention to such the said William
 Pearsons proposall to have obliged and engaged him to the greater
 diligence & fidelity in manageing & performing his part of the
 said agreement your Orator did <ad & pre the>^a said William
 Pearson (or by his order & to his <uses>) the said summe of
 Thirty pounds (part of the Consideracion money or summe of Forty
 pounds aforesaid and moreover your Orator at the request (& for

the proper debt of the said William Pearson became bound <to> &
 for him (as his surety < >^a obligacion about two or three years
 since but the certainty of the time knowes not but for his own
 certainty therein referrs to the <d > the said Bond <when the >
 shall be produced to this Honourable Court unto one Susannah
 Duncombe widow of the penalty of Sixty pounds <Condic > for
payment of Thirty pounds and Interest at a day or dayes therein
 mencioned and <long >^a took or required noe <Counterpart> from
 the said William Pearson but relyed on his promise that he the
 said William Pearson < > the < > and in <further
 Consideracion> of < > Pearson < > honesty & <performance>
 in & concerning the promissed your Orator did supp<ly> the said
 <William Pearson>^a with many Muscicall Notes setts or Coppies
 whereby your Orator did imploy the said William Pearson & the
 Mattresses < > & presse aforesaid in the business of printing
 and kept him Constantly or for the most part & from time to time
 Imploy<ed > & <hath > or other<wise withhold >^a printed off
 the said presse & matterials in Partnership between them paid
 him severall Considerable summes of money whereby he is become
 much indebted unto your Orator who did not doubt but the said
 William Pearson would have prepared the said Engrosment &
 performed the <Condicions> in the said articles on his part &
 <given your Orator >^a and Just account of the Gaine & profit
 in the said Partnership between them & would alsoe have paid off
 & discharged his debt < ed> by his (& your Orators) aforesaid
 bond to the said William Pearson as in Justice & gratitude he
 ought to have done But now < > it is may it please your
 Lordshipp that the said William Pearson < >^a Exeuted the <said

articles> or agreement relating to the Partnership betwixt him &
 your Orator nor soe much as prepared or tendred any Engrosment of
 the same to be mutually executed & does not only take advantage
 thereof but alsoe of your Orator not having any Coppy of the said
 articles or Agreement insomuch that the said William Pearson
 sometimes pretends & gives out in speeches that there was noe
 such agreement made or articles of agreement in writing sealed
 between him and your Orator & at other times that if there be
 such articles or agreement the time of their Partnership thereby
 Created or intended is long since expired & that therefore the
 <s >^a and of none effect and moreover the said William Pearson
 hath refused & now doth not only refuse to give & render unto
 your Orator < > a Just account of the names & Numbers of Coppies
 of the said musicall bookes which he hath from time to time taken
 in & printed off the materialls belonging to your Orator Jointly
 in partnership with him the said William Pearson as aforesaid or
 of the severall summes of money by him received of & from the
 severall persons for whome he printed the formes + + + + + &
 did Contrary to his agreement with your Orator take in & print &
 dispose of the same & refuses to allow your Orator any part or
 <shareth and> further < >^a <use> & damage & oppresse your
 Orator & < > him in his buisnesse & Trade which he & his father
 before him have used & followed for forty yeares last past or
 upwards the said William Pearson did damage & spoyle one of your
 Orators best & Choicest Coppies called the Country Dancing Master
 & that the said William Pearson upon < >^a printing of severall
 bookes for your Orator did Omitt to send home to your Orator the
 number that was agreed to be printed the sixpenny booke of Pillis

wanting fifty bookes & the Devine Companion wanting 24 bookes and the said William Pearson by Combinacion & Confederacy with the aforenamed Susanna Duncombe & alsoe <with divers other ill >^a disposed persons to Circumvent injure & further prejudice your Orator & Contribute to his ruine & undoeing pretends your Orator is greatly indebted to him & threatens to bring his <account> at Law against your Orator for recovery thereof altho he well knows in Conscience he is greatly in your Orators debt notwithstanding which he the said William Pearson by Combinacion as aforesaid hath exposed to & offered to them the said Confederates some or one of them (whose names when discovered your Orator prays may be herein incerted with apt words to Charge them) to Joine with him & become his Partners in the said Mattresses materialls & printing & doth threaten & hath agreed to< > your Orator < >^a out of the said buisnesse Trade & printing altho he hath received of your Orator such a Consideracion for their Partnershipp as aforesaid and that your Orator alwayes hath been (& still is ready & willing to pay the remaining 10^{ls} (part of the 40^{ls} Consideracion money aforesaid upon the said William Pearsons executing the said articles of agreement and your Orator daily sufferes & susteynes losse & damage in his said Trade by the actings & dealings of the said William Pearson his Confederates & accomplices For which reason your Orator is induced or inclined to sell a lien dispose sell & assigne all his right Title Interest property Claime & demands in & < > the < >^a specimen of a new Character of Musick & alsoe of the Mattresses & materialls thereunto belonging which are or were held & Enjoyed in partnershipp between him & the said William Pearson by & under

the said articles of agreement or otherwise howsoever in Case
 your Orator can find or meet with a Chapman or Customer who will
 buy the same <Articles>^a Moreover the said Susanna Duncomb (by
Combinacion as aforesaid) & by Instigation of the said William
Pearson threatens to sue your Orator on the aforesaid bond by him
 Entred into to her the said Susanna Duncomb with and for the said
William Pearson (as his surety only) as aforesaid & to recover
 the penalty < >^a the debt thereby < > from your Orator altho
 they and either of them the said William Pearson & Susanna
Duncomb doe & doth well know (as the truth is) that your Orator
 had noe part of the money lent upon security of the said bond but
 that he the said William Pearson had the whole and that your
 Orator <was> but his the <said William>^a Pearsons surety only in
 the said Bond and he hath accordingly paid the same as he ought
 to doe But hath nevertheless (by Combinacion as aforesaid)
 obtained an Assignment by or from the said Susanna Duncomb & <her
partners> the <same uncanceled att in this > with intent or
 designe to put the same < >^a Orator all which actings & doings
 of the said Confederates doe tend much to your Orators oppresion
 & wrong & are Contrary to Equity & good <Confedence> In tender
Consideracion whereof & forasmuch as the agreement & other
 matters herein before sett forth concerning the same were either
 done & < >^a wittness or witnesses was or were present or
 otherwise your Orators wittnesses who can prove the truth of all
 & <singuler> the promises aforesaid are either dead or gone
 beyond the seas or into parts otherwise <un- > & unknown to
 your Orator soe that your Orator cannot have th benefitt of their
 Testimony at any Triall to be had at the <Common Law in for or

concerning>^a the same & alsoe for that your Orator (as he is advised) hath noe way or meanes to have a discovery touching the aforesaid bond or any Releife against the same but by the Ayd of this Honourable Court To the end therefore that the said William Pearson and the rest of the Confederates when discovered < >^a of them may true & perfect answer make to all & singuler the promisses soe farr forth as the same stand Charges against them any or either of them & that in as distinct & ample manner as if <here> again Interrogated & repeated & particularly that the said William Pearson may sett forth & discover whether < >^a was not such Agreement as aforesaid or any the like & what agreement made by & between your Orator & the said William Pearson for a Joint partnership & whether the same was not reduced into writing & whether he hath not the same now or lately & when had it in his Custody or a true Coppy thereof & may sett forth < >^a verbatim & whether he hath not taken in of or from severall Masters (& who by name particularly) severall Coppies & Muscalle bookes to print off & whether he did not print off the same for his own use contrary to the said articles of Copartnership & whether he did not receive of the severall persons for whome < >^a the same severall Considerable summes of money & what summes <particularly> & of whome respectively & whether your Orator did Consent & give leave for him the said Pearson to take in such Coppies & bookes to print & whether he was not by the said articles to print for your Orator only & not for any other person without your Orators approbacion & Consent & whether he did not in the setting the Notes for a very Choice Coppy of your Orators + + + + + < > damage & spoyle the same & may

alsoe sett forth whether he did not in Consideracion of your Orators partnershipp with him receive of your Orator the summe of Thirty pounds or <some other>^a & what summe as in part of the Forty pounds Consideracion money to be paid by your Orator to him the said William Pearson And whether he hath not denied your Orator partnershipp with him and endeavoured a separate partnershipp with some other person or persons & with whome respectively by name And whether he hath not < >^a given away or otherwise disposed of severall Copies & bookes by him printed & sent to him by your Orator to print & whether your Orator did give him any power or authority soe to doe And may sett forth whether your Orator was not < such agreement of upon> his promise to your Orator that he would never print any manner of Musickall Coppy or books whatsoever without your Orators approbacion & Consent and may come to a fair and just account with your Orator & may sett forth the severall summes by him respectively < the> said partnershipp) <of &> from your Orator & what the <sa >^a was for < > & may also sett forth whether your Orator hath not (or ought not to have) an Equall share with him in the said Specimen of the new Character of Musick & the Mattresses & matteralls for printing the said Musickall < > & Coppies < > he the said Peaason < > not oppose your Orator < >^a the selling & disposeing of the same and for what reason And that your Orator may have the leave of this Honourable Court to sell & dispose of his share <t>herein And that the said William Pearson & Susanna Duncomb & either of them may < > what they < > know concerning the aforesaid bond wherein your Orator became bound with and for the said

William Pearson as aforesaid and that your Orator may be releived
against the same & may alsoe be otherwise releived in the
promises according to Equity and good Conscience May it please
your Lordshipp to grant unto your Orator not only her Majesties
gratious writt of Injuncion but alsoe her <Majestie >^a
gratious writt of Subpena to be directed unto the said William
Pearson Susanna Duncombe & other the Confederates when discovered
thereby Enjoyning and commanding them at a certain day & under a
certain < therein> to be < > at Law as your Orator &
personally to be & appeare before your Lordshipp in this
Honourable Court then & there true & perfect answers to make to
all & singular the <promises> And further to <stand> to & abide
such Orders direccion & < > therein as to your Lordshipp shall
seem meet And your Orator shall <ever pray & >

Jo: Colins

^a the manuscript is damaged and lacks some text on its right
edge.

THE ANSWER OF WILLIAM PEARSON AND SUSANNAH
DUNCOMBE TO PLAYFORD'S COMPLAINT

Public Record Office, London. C10/4/445/32.

<Ambo> Jurat quarto die Decembris 1703 <ioram>

S: Keck

The Joynt and severall Answers of William Pearson and Susanah Duncombe Defendants to the bill of Complaint of Henry Playford Complainant

These Defendants now and att all times hereafter saveing and reserveing to him her and themselves All and all manner of Advantages and benefitts of <Excepcion> to the manyfold Incertainties Insufficiencies defects and imperfeccions in the Complainants said bill of Complaint Conteyned for Answer thereunto or unto soe much thereof as these Defendants or either of them is advised is anywaies materiall or effectual for them or either of them to make answer unto them each for him and herselfe speaking Answer [[-]] and say [[-]] as followeth And first the said William Pearson for himselfe sayeth that he believed it to be true That the Complainant is well skilled in the sale of Musicall Books and that he doth now prepare and for divers yeares last past has prepared as his Father was used __ to doe before him severall Books Copyes or setts of Aires or other Musicall notes Composed or approved off by the best or very skillfull Masters in Musick fitt for the press and to be printed from time to time in order to be published And sold for use in Consorts or otherwaies att the will and [[-]] pleasure of the buyers

respectively by the impression and sale whereof the Complainant for divers yeares last past as his Father in his time had done before him made Considerable profitt and the printer or printers alsoe whom the Complainant from time to time intrusted and employed in the printing of such setts and Copyes as were left him by his Father who left him many of them as alsoe such as the Complainant himselfe with much labor and great expence acquired And this Defendant Confesseth it to be true that about seaven yeares since he became acquainted with the Complainant who had severall musicall setts or Copyes of Aires as well of his own Colleccion as those left him by his Father And that this Defendant did show to the Complainant a specimen of a new Character for Musick or for printing Musicall Books setts or Copyes prepared for printing and this Defendant in Consideracion of Forty pounds to be paid him by the Complainant did agree with him to take him into Copartnershipp as in the bill which was reduced into writeing and fairly Ingrossed on paper ready to be Executed But by reason the Complainant had disabled himselfe to performe the said Agreement by giveing away & sale of his Books & Coppyes contrary to the Articles The same Agreement was never executed by either party for which reason this Defendant hath kept no book of account with whome or for what bookes or copies he hath dealt for since Which Articles of Agreement and Copartnershipp followeth in these words - - - - - Articles of Agreement Indented and made the Four & twentieth day of March in the yeare of our Lord God one thousand six hundred ninety and eight And in the eleventh yeare of the reigne of our sovereigne Lord William the third by the grace of God King of England

Scotland France and Ireland defender of the faith etc Betweene
Henry Playford Cittizen and Stationer of London of the one part
and William Pearson Cittizen alsoe and Stationer of London of the
other part as followeth That is to say Imprimis And the said
William Pearson in Consideracion of the summe of Forty pounds of
lawfull money of England to him paid or to be paid by the said
Henry Playford as is hereafter mencioned Hath agreed & by these
presents doth for himselfe his Executors Administrators and
Assignes Covenant promise & grant to and with the said Henry
Playford his Executors Administrators & Assignes by these
presents that he the said Henry Playford shall have one equall
halfe part or share of the proffitt and gaine which shall be had
gotten or received by the said William Pearson in the printing
the new London Character of Musick dureing soe long time as both
the said parties shall happen to live Item it is agreed that the
said William Pearson shall not print off any Musick Books without
the Consent of the said Henry Playford nor convert any of the
Coppies of the said Henry Playford to any other use but what the
said Henry Playford shall order limmitt direct or appoint dureing
soe long time as both the said parties shall happen to live Item
it is agreed & the said Henry Playford for himselfe his Executors
Administrators & Assignes doth Covenant promise & grant to and
with the said William Pearson his Executors Administrators &
Assignes by these presents that he the said Henry Playford shall
permitt & suffer him the said William Pearson to print the
Psalmes in three parts Introduccions and dancing Master hee the
said William Pearson printing the same at such usuall and
reasonable rates as is Customary dureing soe long as both the

said parties shall happen to live And that he the said Henry Playford his Executors Administrators & Assignes shall well and truly pay or cause to be paid unto the said William Pearson his Executors Administrators or Assignes the said summe of Forty pounds of lawfull money of England in manner and forme following (That is to say) Twenty pounds part thereof att or before the ensealeing and delivery hereof Tenn pounds more thereof on the nine & Twentieth day of May next ensueing the date hereof and tenn pounds residue & full payment of the said summe of Forty pounds on the nine and twentieth day of November next ensueing the date hereof Item it is alsoe agreed that the said William Pearson shall be allowed by the said Henry Playford such reasonable rates & prizes for the said William Pearsons worke in printing & Composing as usuall & Customary to be given dureing soe long time as both the said parties shall happen to live Item And Lastly it is agreed by & betweene the said parties to these presents that when either of the said parties shall dye or depart this life the Executors or Administrators of the deceased party shall pay to the surviving party the summe of Forty pounds of lawfull money of England within six months time next after the Death of the said party And for the true performance hereof either of the said partyes <bondeth himself> his heires Executors & Administrators unto the other of the said partyes his Executors Administrators & Assignes in the penall summe of one hundred pounds a peece of lawfull money of England firmly by these presents In witnesse whereof the said partyes to these Articles of Agreement Indented Interchangeably have sett their hands & seales the day & yeare first above written sealed & delivered

being first Loyally stampt according to Act of Parliament in the presence of us As in and by the said Ingrossed Articles unto which this Defendant for more certainty < > himselfe it doth and may more fully & at large appeare But this Defendant doth deny that the said Agreement of Copartnershipp was entered into for or upon the account of any the pretences in the bill other than such as are mencioned in the recited Ingrossed Articles of agreement And this Defendant doth confess that the Complainant paid him thirty pounds towards the Forty in the Articles of Copartnershipp mencioned which this Defendant is willing to allow him on Account But this Defendant doth deny that the Complainant at the request & for the proper debt of this Defendant became bound with and for him as his surety only in a Certaine bond or Obligation about two or three yeares Since unto Susanah Duncombe the other Defendant in the penalty of Sixty pounds Condicioned for the payment of thirty pounds and Interest But this Defendant Confesseth it to be true that the Complainant haveing an occasion for money on the fifth day of January Anno Domini one thousand seaven hundred and one did borrow thirty pounds of the other Defendant Susanah Duncombe and by bond beareing date the said fifth day of January one thousand seaven hundred and one the Complainant and this Defendant became Joyntly and severally bound unto the other Defendant Susanah Duncombe in the penall summe of sixty pounds Condicioned for the payment of thirty pounds and Interest And this Defendant Susanah Duncombe for herselfe sayeth that on or about the fifth day of January Anno Domini one thousand seaven hundred and one she did lend the Complainant & the other Defendant William Pearson thirty pounds for which they the same

day became bound to this Defendant in the penall summe of sixty pounds with Condicion for the payment of thirty pounds and interest on or about the fifth day of Aprill then next ensueing As in and by the said bound relacion being thereunto had it doth & may more fully and at large appeare And this Defendant confesseth that she had & received for interest of the said money the summe of [[-]] two pounds and fourteen shillings and tenn pounds part of the principall of the other Defendant William Pearson & haveing occasion for the remainder of the principall this Defendant called in the same but the Complainant nor the other Defendant William Pearson did not pay the same & thereupon one John Sweetaple Cittizen & needle maker of London att the request of the said other Defendant William Pearson on or about the nineteenth day of November one thousand seaven hundred and three paid this Defendant twenty pounds & tooke an Assignment of the said bond as by the said Assignment relacion being thereunto had it doth & may more fully & at large appeare which is all this Defendant knoweth of any the matters or things in the Bill conteined And this Defendant William Pearson further Answereth & sayeth that true it is that the said Copartnershipp not takeing effect the Complainant hath frequently Employed this Defendant in the printing severall musicall notes setts and Copyes whereby this Defendant hath beene forced to lay out & expend divers sumes of money towards the payment whereof as also for this Defendants worke done for the Complainant this Defendant hath had and received of him severall sumes of money & this Defendant hath in a Schedull annexed to this his Answer sett forth a true account of all dealeings & transaccions betweene him & the Complainant

which remaine unaccounted for to the best of the knowledge remembrance or beleife of this Defendant which said Schedule this Defendant humbly prayes may be taken as part of this Answer And this Defendant doth absolutely deny that there was ever any other agreement betweene the Complainant & this Defendant touching or concerneing any Copartnership betweene them for or upon any other account or Inducement whatsoever other than what is Mencioned in the said recited Articles of Copartnership And these Defendants each for him & herselfe speakeing do deny all and all manner of unlawfull combinacon & Confederacy in & by the Complainants said bill of Complaint most unjustly & wrongfully charged on these Defendants without that^a that any <other matter or> thing in the <Complainants> Bill of Complaint contained materiall for <&] these Defendants or either of them to make Answers unto & not herein and hereby sufficiently answered unto Confesses are avoyded traversed traversed [sic] or denied is true to the knowledge or beleife of these Defendants <All which matters> & things these Defendants are ready to <averr and prove as> this Honourable Court shall direct and pray to be < > dismissed with their costs in this behalfe sustained Bon >
Sam: Harris

^a the handwriting changes after this word.

SCHEDULE ATTACHED TO THE ANSWER OF WILLIAM PEARSON
AND SUSANNAH DUNCOMBE

Public Record Office, London. C10/445/32.

The Schedule or Account whereof mencion is made in the Answer
hereto annexed And the Complainant Master Henry Playfords Bill
for Printing

the Number of Bookes	l s d
For 50 of my owne bookes	02-10-00
1000 For printing 2 sheets of Country Dances	02-06-00
0300 For printing 1 sheet of Directions for psalmody	00-14-00
1500 For printing a half sheet of Directions to sing psalmes by <u>Master</u> Warner	01-00-00
0500 For printing your share of the Monthly Colections for the yeare 1700. 21 sheets	07-00-00
0500 For printing the Monthly Collections for the yeare 1701 being 15 sheets & a halfe	13-03-06
0300 For printing the 2 ^d Edition of the Monthly Collections for January 1701 being 3 sheets & a halfe	02-16-00
1000 For printing a Collection of originall Scotch Tunes 2 sheets & a Quarter	03-05-00
0500 For printing a halfe sheet more of the Scotch Tunes called the 2 ^d Edition <u>with</u> a title page	00-15-00
0750 For printing the first part of Mercenelio being 7 Sheets & a halfe	05-12-06

	For printing a Song on the Jubele halfe a sheet	00-08-06
	in folio	
0500	For printing Divine Hymnes being a Supplement to the 2 ^d book of Harmonia Sacra 2 sheets	01-<11>-00
2000	For printing 2 sheets more of Country Dances with a single Title	03-05-00
0500	For printing the Catch booke being 10 sheets	10-00-00
	For 2 hundred of <u>Master</u> Warners bookes	05-00-00
1000	For printing the 11 th Edition of the Dancing book being 27 sheets & 1 Done twice over makes 28 in all	3<2>-04-00
0500	For printing a poem called the Mourning swaine being 5 sheets	03-00-00
	For printing a halfe sheet of Directions for the first part of the Division violin	00-02-06
	[[For-----]]	
	For Ruleing 4 Quire of Imperiall paper	00-01-00
	For a Ream of my owne Ruled paper	00-12-00
	For printing a halfe sheet for the 2 ^d part of the Division violin	00-02-06

	Carryd over	95-11-06

the Number
of Books

Brought over	95-11-06
For printing the 2 ^d booke of Orpheus Britanicus being 44 sheets & a halfe besides the Title sheet Red & blacke at 25 shillings	41-06-00

Received of this by Noats of owne hand Twenty
Pounds

1000	For printing 2 sheets more of Country Dances with a Title	02-11-00
0500	For printing a New sett of ayres for the Coronation being 5 sheets in folio	04-05-00
1500	For printing the first part of the 3 ^d booke pills being 2 sheets & 3 quarters	04-02-00
1500	For printing the 2 ^d Edition of the first booke of Pills being 15 sheets & a halfe	23-05-00
	<u>Received</u> of this by Noats of his owne hand Twenty Pounds	00-00-00
0500	For printing the 8 th Edition of Apollows Banquet Newly Revived being 8 sheets & a quarter	0<8>-05-00
0750	For printing B: the halfe sheet of fables	00-07-00
1000	For printing the 2 ^d part of the 3 ^d book of Pills being 6 sheets	06-18-00
	<u>Received</u> of this by Noates Five Poundes	00-00-00
0500	For printing your share of Harmonia sacra <u>Master</u> Mottley's sett of ayres in 3 parts Left unpaid	11-08-0<4> 03-10-00 -----
	Tot	201-09-04 -----

Received forty five pounds by Noates as
before and above mencioned 45-00-00
And at severall times in money seaventy
one pounds or thereabouts 71-00-00

And received also the summe of 30^{1b} which is

menconed in the Complainants Bill

30-00-00

S: Keck

Received in the whole

146-00-00

Rest <over> now To ballance 055-09-04

Note: the Schedule is in two columns after the first line. It is transcribed here in one column. Some liberties have been taken with line endings, in order to preserve the sense of the original.

COURT REPORTS ON THE PLAYFORD/PEARSON SUIT

Public Record Office, London. C33/302.

P: - M Rolls Rogers Hiscocks

Henrie Playford Ouer Williami

Sabati 4 December

Pearson et Susan Duncomb Defendants

Forasmuch as this Court was this present Day informed by Master Coulding being of the Plaintiffs Counsel that the Defendants being served with proces to appeare and Answer the Plaintiffs Bill doe refuse soe to doe but sitt in contempt to an Attachment and in the meanetime doe prosecute the Plaintiff at Law for the Matters complained of in the Bill It is therevpon Ordered that an Injuncion be awarded against the Defendants for stay of their proceedings at Law touching the matters here in question vntill they shall directly Answer the Plaintiffs Bill cleare their contempt and this Court take other order to the contrary but the said Defendants are at liberty to call for a plea and to proceed to tryall thereon and for want of a Plea to enter vp Iudgment but Execucion is hereby stayed.

Public Record Office, London. C33/302.

Martis ii January

Henrie Playford Ouer Guiles Pearson

et Susana Duncomb videlicet Defendants

Vpon the Plaintiffs humble peticon this Day preferred to the Right Honourable the Master of the Rolls for the reasons therein contained It is Ordered that it be referred to Master Gery etc

to looke into the Plaintiffs Bill the Defendents Answer and the
Plaintiffs Excepcions taken thereto and certifie whether the
Defendents Answer be sufficient in the points Excepted vnto or
not

SELECTIONS FROM THE COMPANY OF STATIONERS RECORDS
RELATING TO JOHN OR HENRY PLAYFORD

Presented here are transcriptions of selected excerpts from the records of the Company of Stationers, London, relating to John Playford or Henry Playford. They are given in chronological order. Capitalisation, punctuation and contractions given in the originals have not been rigidly adhered to.

20 April 1683. Court book

"Master Henry Playford" is listed in the Assistants present; this was probably a scribal error, as John Playford was attending meetings at this time.

7 May 1683. Court book

Ordered that 200^l be taken up on the Common seale 5^l per cent per annum for 6 months: of Master John Playford he offering it on the same

5 June 1683. Court book

Upon Master John Playfords delivering up a bond from this Company for 200^l to be cancelled and lending this Company 200^l more, This day in open Court by order was sealed a bond to him, with the Common seale dated the 20th instant for payment of 410^l on the 21th December next, & Master Warden Hills is to even & pay all interest due on the said 200^l Bond delivered up, to the said 20th instant.

1 September 1684. Court book

"Henry Playford" is listed in the Assistants present; this was probably a scribal error, as John Playford was attending meetings at this time.

2 November 1685. Court book

John Playford desireing lycence of the Court to assigne his Livery share to his son, & promising for his son that he should come on the Livery & pay his fine, & the Court takeing the same into consideracion, It was the sence of the Table; that to grant it would be wrong to severall members of the Assistants & Livery of this Company & therefore was refused.

1 March 1686. Court book

The Master acquainting the Court that these persons following (viz^t) ... Henry Playford ... [and others] being presented to him & the Warden to the Lord Mayor & Court of Aldermen for their approbacion to be of the Livery of this Company & that they had obtained an order from the Lord Mayor & Court of Aldermen of their approbation of the said persons accordingly & that therefore they had caused them to be all sommoned to this Court & they attended without. Then being called in every man appeared ... & accepted the Clothing of this Company & promised payment of their severall Livery Fines to Master Warden Isted.

26 March 1686. Court book

John Playford renewed his request to the Board that on his Surrender of his Livery Share in the English Stock and renouncing

his next seniority or turne to have the next sixteene score Pound part, his son might have his said Livery Share, which being put to Election by scoring was again carryed in the negative.

3 July 1686. Court book

Then John Playford being next in course for Upper Warden acquainted the Court that by reason of his Weaknesse & infirmity of body he was utterly unable to serve the Company as he ought & as the place would require Therefore intreated he might be excused from holding the place ... the Court excused his serveing Upper Warden for this Yeare.

7 February 1687. Court book

The Livery share in the English Stock late of John Playford deceased falling by his death to be disposed of ...

1 March 1688. Court book

And in obedience to his Majesties further command the Lord-Mayor & Court of Aldermen did thereby alsoe further order the severall persons hereunder named to be removed and discharged from being Livery men ... Henry Playford ... [and others].

11 October 1688. Court book

The members of the Assistants being this day summoned with the Livery to goe in a body to the Guild Hall of this Citty in order to the Election & Choise of Lord Mayor Sherriffs Chamberlaine & Bridg Masters for the yeare ensuing This Court first sitting & reading an Order of the Lord Mayor & Court of Aldermen of the 7th

instant for restoring all such Livery men of the severall
Companys of this Citty ... Henry Playford ... [and others].

27 March 1693. Court book

Then the Court chose Henry Playford to serve first Renterwarden
for the yeare ensueing who appeared and makeing itt his humble
request to the Court was admitted to the usuall Fyne of 24¹ which
he promised to pay the Warden on demand.

12 June 1693. Court book

Also a Bond from this Company to John Playford of the penalty of
eight hundred pounds for the payment of fower hundred pounds with
interest at five pounds per cent on the three and twentieth day of
December one Thousand six hundred ninety and three was brought
into the Court and the money with all the interest being paid
was Cancelled.

5 March 1694. Court book

Henry Playford a member of this Company summoned to appeare at
this Court to answer a charge against him for printing part of
Davids Psalmes in Meeter with musically notes (being this
Companies Coppy) without leave or license of this Court He
acknowledgeing his error in not first asking leave and agreeing
with this Company and submitted to the Court to do therein with
him as they shall think fitt desireing this Court to consider the
nature of [the] thing alleading that as compiled, only to learn
to sing Psalmes well he hoped it would rather promote the sale of
this Companies Psalmes than hinder their sale and there fore

prayed they would be favourable to him therein which this Court takeing into their consideracion were pleased to fine him but five pounds which he promised to pay the Warden on demand.

20 June 1694. Court book

Master Henry Playford a member of this Company appeared of this Court and begged leave to print 1000 of part of Davids psalmes in meeter (a copy belonging to this Company) in the same volume hee had before printed it which the Court granted him upon his promise to pay 10^l for soe dooing.

4 February 1695. Court book

John Cullin sonne of Thomas Cullin Cittizen and Baker of London Bound to Henry Playford for seven yeares from this day.

8 April 1695. Court book

And the said James Taylors halfe Yeomanry Share falling betweene Master Henry Playford and Master Timothy Goodwin by scoreing the Court proceeded to the further decision thereof by holding upp of hands and it fell on Master Goodwin.

6 May 1695. Court book

The Competition for Master Smiths halfe Yeomanry share were reduced by scoreing to two viz^t Master Henry Playford and Master William Horton one of the present Renter Wardens and putt to the Ballatting Box and the Box being opened it fell on Master Horton.

7 October 1695. Court book

The competitors for Master Benjamin Mottes half yeomanry share were reduced by scoreing to two viz^t Master John Heptinstall and Master Henry Playford and being putt to the vote it fell on Master Heptinstall who being present was thereunto sworne.

2 November 1696. Court book

Master Henry Playford desired leave to print an Impression of 1500 of the Psalmes with musick but the Court being informed that he had begun to print it before leave was obtained, he was ordered to give ten shillings to the Poores Box which hee imediately paid.

Ordered that Master Henry Playford have leave to print an Impression of 1500 of the said Psalmes, and to pay for the same to the Treasurer Fifteen pounds, which is the same in proporcion he formerly paid.

7 December 1696. Court book

Isaac Cleaves halfe yeomanry part of 40^l being then to be disposed of Henry Playford among others being put in nominacion for it, was by scoreing Elected.

7 February 1698. Court book

Master Sprint moved the Court on behalfe of himselfe and Master Playford to have leave to print an Impression of 2000 Psalmes with Playfords musicall Notes, which the Court considering of

Ordered and agreed That they have leave to print the said number on the payment of 20¹ whereto Master Sprint consented and agreed.

2 May 1698. Court book

Freemen. Edward Conduit ... by Henry Playford.

1 August 1698. Court book

Ordered that Master Sprint have leave to print an Impression of Playfords musicall Psalmes according to the last Coppy corrected and not otherwise hee paying to the Treasurer for the use of this Company 10¹ for every One hundred hee shall so print, and giving notice before hee shall print the same of the Printer thereof.

20 December 1701. Court book

Master Cavendish Weeden being called in acquainted the Court that he Desired the use of the Hall twice a week for a year for performance of Divine Musick to promote Vertue and Piety and for discouraging Vice and Immorality. Master Weeden withdrew and upon debate of the Matter It was Ordered that the Hall be lett to Master Weeden as desired he paying Three Guineas per week for soe long as he makes use of it and the officers of the Company. Master Weeden was againe called in and acquainted therewith whereto he Consented and agreed.

2 March 1702. Court book

Apprentices ... John Baker to: Hen: Playford ...

Freemen ... John Cullin by Henry Playford ...

5 October 1702. Court book

Ordered that Master Playford, Master Heptinstall, & Master Pierson be summoned to attend the next Court to answer to such things as shall bee then objected against them.

2 November 1702. Court book

Master Heptinstall attended according to summons was called in and charged with printing an Impression of the Psalms for Master Playford without the leave of the Court and being asked what number he had printed hee confessed hee had printed two Impressions of two thousand two hundred each whereupon Master Sprint (a member of the Table on the Behalfe of Master Playford) acquainted the Court that hee had paid the Company for one of the Impressions and was willing to pay the same mony for the other and thereupon Master Heptinstall was discharged from any further Attendance.

1 December 1707. Court book

Apprentices Bound ... William Walker to Henry Playford Stacioner 7 years ...

19 July 1710. Entry book of copies

William Pearson The Whole [share] Then entred for his Copy, a Book called The Dancing-Master: or Directions for Dancing Country Dances, with the Tunes to each Dance, for the Treble-Violin. The fourteenth Edition, containing about 350 of the choicest old and new Tunes now used at Court and other publick

Places. The whole work revised and done in the new Ty'd Note,
and much more correct than any former Edition. Will Pearson

Note, the foregoing Book was made over by Assignment from Henry
Playford to John Heptinstall the 15th of August 1704. And was
since made over by the said John Heptinstall to the said William
Pearson on the 17th day of Aprill 1710.

Ditt^o [i.e. William Pearson] The whole [share] Then entred also
for his Copy, a Book called, The Dancing Master: Vol: the
Second. Or Directions for Dancing Country Dances, with the Tunes
to each Dance, for Violin or Haut-boy. Containing 100 new
Dances, Danc'd at Court, and other Publick places, 50 of which
were never before printed. Done on the new Ty'd Note, and
carefully corrected by J. Lenton, one of her Majesty's Servants.
Will Pearson.

APPENDIX 3

SOME WORKS SOLD BY HENRY PLAYFORD

Many references exist, in Playford publications and in other contemporary sources, to publications which appear on the face of it to have been issued by Henry Playford, or in the publication of which he appeared to have played some greater part than merely stocking it for sale from his shop. Playford frequently advertised his own publications as "sold by" and so each advertisement must be carefully examined to determine the precise degree of involvement. In addition, sources such as the Term catalogues and Bibliotheca annua list some works in such a manner that it appeared that Henry Playford published them, but the works themselves provide no evidence that such was the case. Where there is reasonable doubt that Playford was involved in issue, an entry is usually made in the "Bibliography of works published by Henry Playford" (for example, 1682-2, 1686-1). For some works, however, there is less doubt, and the best assumption is that either the source is in error, or that Henry Playford was involved with that publication only to the extent that he stocked it for sale from his shop.

The impossibility of attempting to list all publications stocked by Playford for sale is self evident.¹ It is felt to be useful, however, to list here some of those works for which the existing evidence is at first sight confusing, but for which it is

1 Coral, Music in English auction sales, 1676-1750, 1974 identifies publications in Playford's sale and auction catalogues.

likely that they were simply part of Playford's stock for sale. The listing is arranged alphabetically by title. No attempt has been made to provide full bibliographical details or to give references to standard reference works consistently.

The antidote against melancholy.

Advertised in 1685-14 as "lately Printed, and sold ... by Henry Playford". Unidentified.

Cantica sacra / Richard Dering.

Advertised frequently until 1702, e.g. 1688-5, 1702-15. Advertisements probably refer to the 1662 edition published by John Playford (Wing D1119; GB DRc Mus.B.25, Lbl K.3.m.5, Lcm I.G.3).

Cantica sacra second sett / Richard Dering.

Advertised in conjunction with the first set. Probably the 1674 edition published by John Playford (Wing D1120; GB DRc Mus.B.25, Lbl K.3.m.6, Lcm I.G.4).

"A Collection of French and Italian Musick, consisting of Sonata's and Ayres to Sing, and Play upon any sort of Instrument, especially the Trio's of the Opera of the famous Mr. Baptist Lully, curiously Printed".

Advertised in London gazette 2715, 16-19 Nov 1691, as sold by Mr. H. Playford and others. This advertisement probably refers to several imported publications, probably engraved. The Lully work may be Les trios des opera de Monsieur de Lully, P. & J. Blaeu, 1690 or another by the same publisher dated 1691 (GB Lbl C.404.(1-2)), or the Ballard issues of the same date (GB Lbl C.404.a).

A collction [sic] of songs, in English / John Abell.

Advertised in Post boy 938, 22-24 May 1701. The imprint of copies seen reads "Printed by William Pearson ... for the Author", and despite Pearson's close business relationship with Playford no further evidence shows Playford's involvement (Day & Murrie 191; GB Lbl G.97, K.2.g.15).

A collction [sic] of songs, in several languages / John Abell.

Advertised in Post boy 919, 8-10 Apr 1701. The imprint of copies seen reads "Printed by William Pearson ... for the Author", and despite Pearson's close business relationship with Playford no further evidence shows Playford's involvement (Day & Murrie 192; GB Lbl G.97, K.2.g.15).

A collection of the writings of Mr. De Foe / Daniel Defoe.

Advertised in Bibliotheca annua 1702-1703, p. 44, apparently in conjunction with publications which can definitely be related to Playford; the typography is confusing. The imprint of copies seen reads only "London: Printed in the Year 1703", and there is no further evidence to suggest Playford's involvement (GB Lbl G.13272).

England's black tribunal. [3rd ed?].

Advertised in T.C. I.499 (1682 Trin) as "printed for H. Playford". Probably the 1680 John Playford work is referred to: see 1682-1.

The history of that unfortunate Prince King Edward the Second / Henry Lord Viscount Faulkland.

Advertised in 1682-3, a work which has as its imprint "sold by Henry Playford". Probably the 1680 John Playford edition (Wing W314; EEB 562; GB Lbl 292.d.13, G.1848.(1), 610.l.2, US LAuc *DA230.F19.1680, SM 124720, 283903).

"A large Imperial Bible with Sculptures".

Advertised in 1693-5. Not identified, but unlikely to have been issued by Henry Playford, given the Bible printing arrangements of the period.

A late voyage to Constantinople / William Joseph Grelot.

Advertised in 1686-5. This advertisement probably refers to the 1683 edition rather than to an issue which names Henry Playford on it (Wing G1934; EEB 186).

Love and marriage.

Advertised in 1702-10. This advertisement probably refers to The parallel, whose subtitle is "an essay on friendship, love and marriage": see 1689-4.

Mottets of two voyces / Walter Porter.

Advertised in 1687-3 as "sold by Henry Playford". Probably the 1657 John Playford edition (Wing P2999; GB Lbl K.4.h.7, Lcm I.G.6).

The players turn'd academicks.

Advertised in Bibliotheca annua 1702-1703, p. 44, apparently in conjunction with 1703-3; the typography is confusing. The imprint of copies seen reads only "London: Printed in the Year 1703", and there is no further evidence to suggest Playford's involvement (Foxon, English verse, 1701-1750, 1975, P468; GB Lbl 11630.f.34, 11795.k.31).

The psalms of David / Henry King.

Advertised in 1682-3, 1690-5. This advertisement probably refers to the 1671 edition, published by John Playford (Wing B2506; EEB 835).

The right of succession to the Crown of England / Tho. Turner.

Advertised in 1682-3. Probably one of John Playford's publications; no copy has been located.

The second part of the antidote against melancholy.

Advertised in 1685-14, as "lately Printed, and sold ... by Henry Playford". This may be a reference to The merry companion (1686-4), of which no copy has been located.

"The Three several Effigies of Dr. Blow, and the late Famous Mr. Dryden, and Mr. Henry Purcell".

Advertised in Post boy 821, 11-13 Jul 1700, as "sold by Henry Playford". This advertisement probably refers to engravings, perhaps those done for frontispieces to some Henry Playford publications (figs. 26, 46, 47). See also 1696-11.

The true Christian-man's duty / R. Ball.

Advertised in T.C. I.499 (1682 Trin) as "printed for H. Playford". Probably the 1682 John Playford work is referred to: see 1682-2.

"Twelve new Italian sets of Bassani Mottetts, lately brought over".

Advertised in Post boy 477, 12-14 May 1698. Imported, perhaps from Italy. Not identified.

APPENDIX 4

THE PEARSON SCHEDULE

A transcription of the "Schedule attached to the answer of William Pearson and Susannah Duncombe", one of the extant documents relating to the Playford/Pearson law suit, is given in Appendix 2, and its contents are discussed in Chapter 10. Presented here is a breakdown of its contents, based on an analysis made by Day and Murrie in their article of 1937,¹ to which is added information about some entries which they were unable to locate or examine. It should be read in conjunction with the relevant entries in the "Bibliography of works published by Henry Playford".

1. "For 50 of my owne bookes 02-10-00". Twelve new songs (1699-17). The title-page indicates that Pearson printed and also published this work, and it was sold by Playford, Scott, Hare and Hudgebutt. Playford took 50 copies and, given five vendors, the edition size may have been 250 copies. Playford was charged one shilling per copy; it retailed for one shilling and sixpence. Presumably Playford paid for part of the advertisements which appeared in the Post boy,² and the remainder on copies sold was profit to him.

Date of publication: about 9 February 1699.
Edition size: 250 copies (conjectural).
Number of title-pages: 1.
Number of sheets: 6, with 2 blank pages; folio.
Total cost of printing: unknown.
Cost of printing per sheet: unknown.
Cost of printing per copy: unknown.
Retail price: 1s. 6d.

2. "1000 For printing 2 sheets of Country Dances 02-06-00". Not clearly identified, but probably one of the three sets of

1 "Playford versus Pearson", Library, 1937.

2 Post boy 600, 9-11 Feb 1699 - Playford and Pearson are mentioned; 603, 16-18 Feb 1699, where Hare's name is added.

Twenty four country dances (1699-18, 1700-18, 1702-13). It is unlikely to be Thirty six new country dances (1700-16), for this publication was probably of three sheets, given the oblong sexto format with one dance per page common to all of the editions of and additions to The dancing-master which have been seen. See also nos 13, 16 and 23.

Date of publication: 1699-18 - about April 1699; 1700-18 - 19 March 1700; 1702-13 - about January 1702.

Edition size: 1000.

Number of title-pages: none (conjectural).

Number of sheets: 2; oblong sexto.

Total cost of printing: £2 6s.

Cost of printing per sheet: 23s.

Cost of printing per copy: 0.552d.

Retail price: 6d.

3. "0300 For printing 1 sheet of Directions for psalmody 00-14-00". It is unlikely that this entry refers, as Day and Murrie suggest, to the book accompanying a musical instrument called "the psalmody" (1699-13), as an entry in T.C. III.139-140 (1699 Trin) and other advertisements refer to this book as engraved. Pearson was a letterpress printer, not a rolling-press operator, and was unlikely to produce engraved work. It is of course possible that he employed such printers or had a rolling-press at his premises. For the same reasons it is unlikely to be Cutler's First directions by way of sol-fa (1701-10), which is totally engraved. A possibility is A guide to parish clerks (1700-7) or its later editions (1701-11, 1702-2: no copies have been located) which appear to have contained "plain Rules and Directions for Learners, by Mr. Henry Playford".

Date of publication: unknown.

Edition size: 300.

Number of title-pages: none (conjectural).

Number of sheets: 1; format unknown but perhaps duodecimo (see 1700-7).

Total cost of printing: 14s.

Cost of printing per sheet: 14s.

Cost of printing per copy: 0.56d.

Retail price: unknown.

4. "1500 For printing a half sheet of Directions to sing psalmes by Master Warner 01-00-00". This entry may refer to Hunt's A collection of some verses out of the psalms of David, 3rd ed. (1700-3), which contains, as sig. a., a half-sheet of "instructions for singing the psalms"; the connection with Warner is that the title-page of the first edition (1694-1) notes "Collected by Mr. Warner". It is possible that Playford retained an interest in this third edition, although he is not mentioned in the work, and he may have directed Heptinstall, the printer, to allow Pearson to print this half-sheet for the third edition.

If this was the case, it is puzzling that sig. a does not use the Pearson music type, as might be expected. See also no. 15.

Date of publication: unknown.
Edition size: 1500 (i.e. 750 sheets).
Number of title-pages: none (conjectural).
Number of sheets: 1/2; octavo (conjectural).
Total cost of printing: £1 (for 750 sheets).
Cost of printing per sheet: 20s. (for 750 sheets).
Cost of printing per copy: 0.32d.
Retail price: 1700-3 sold for 2s.

5. "0500 For printing your share of the Monthly Collections for the yeare 1700. 21 sheets 07-00-00". Mercurius musicus (1700-10). There were seven numbers during 1700, each of three folio sheets, and Playford's name appears on all of the imprints, D. Browne on all, and John Nutt on the final number for Nov-Dec. Probably the charge of seven pounds was for about half or slightly less of the total cost of printing, and this is borne out by comparing these costs with those for other folios in the schedule. See also nos 6 and 17.

Date of publication: between about March 1700 and February 1701.
Edition size: 500.
Number of title-pages: 7.
Number of sheets: 21, with 1 blank page; folio.
Cost of printing per sheet: (assuming the total cost was double that given above, i.e. £14) 13s. 4d.
Cost of printing per set of seven numbers: (assuming a total printing cost of £14) 6.72d. (or 0.96d per number).
Retail price: 3s. 6d. for seven numbers (6d. per number).

6. "0500 For printing the Monthly Collections for the yeare 1701 being 15 sheets & a halfe 13-03-06". Mercurius musicus (1701-12). There were five numbers, each of 3 sheets except for the first which also had a title leaf (the other issues have head-titles), a total of 15 1/2 sheets, folio. The title indicates that this, unlike the 1700 numbers, was printed for Playford alone. See also nos 5 and 17.

Date of publication: between about March 1701 and February 1702.
Edition size: 500.
Number of title-pages: 1.
Number of sheets: 15 1/2, with 1 blank page; folio.
Total cost of printing: £13 3s. 6d.
Cost of printing per sheet: 17s.
Cost of printing per set of five numbers: 6.324d. (1.265d per number).
Retail price: 3s. for 5 numbers (6d. per number).

7. "0300 For printing the 2d Edition of the Monthly Collections for January 1701 being 3 sheets & a halfe 02-16-00". Mercurius musicus Jan-Feb 1701 [re-issue (re-impression?)] (1701-13). No copies have been located. This number may either have been printed in about mid-1701 to fulfill an unexpected demand, or in late 1701 or early 1702 to provide enough copies to allow the year's numbers to be bound together and issued as a collection (see 1701-12). See also nos 5 and 6.

Date of publication: unknown.

Edition size: 300.

Number of title-pages: 1.

Number of sheets: 3 1/2, with 1 blank page; folio.

Total cost of printing: £2 16s.

Cost of printing per sheet: 16s.

Cost of printing per copy: 2.24d. (This sum appears to be too high for re-impression from standing type, when compared with nos 5 and 6).

Retail price: 6d. if sold separately (conjectural).

8. "1000 For printing a Collection of originall Scotch Tunes 2 sheets & a Quarter 03-05-00". A collection of original Scotch-tunes (1700-2). See also no. 9.

Date of publication: about February 1700.

Edition size: 1000.

Number of title-pages: 1.

Number of sheets: 2 1/4, with 1 page blank; oblong quarto gathered in 2s.

Total cost of printing: £3 5s.

Cost of printing per sheet: 28.9s.

Cost of printing per copy: 0.78d.

Retail price: 6d.

9. "0500 For printing a halfe sheet more of the Scotch Tunes called the 2d Edition with a title page 00-15-00". A collection of original Scotch-tunes. 2nd ed. (1701-5). The total of 500 printed indicates that about half of the first edition (1700-2; no. 8) had been sold, and Playford decided to issue a new edition, which consists of sigs B to E of the first edition with a new title leaf and a new signature (i.e. one half-sheet) added. See also no. 8.

Date of publication: July 1701.

Edition size: 500.

Number of title-pages: 1.

Number of sheets: 3/4, with one blank page; oblong quarto gathered in 2s.

Total cost of printing: 15s.

Cost of printing per sheet: 15s. (for 3/4 of a sheet).

Cost of printing per copy: 0.36d.

Retail price: 6d.

10. "0750 For printing the first part of Mercenelio being 7 Sheets & a halfe 05-12-06". The famous history of the rise and fall of Massaniello. [1st part] (1700-5). Day and Murrie have identified this work as The songs in the 1st and 2nd part of Massianello (1699-16), of which no copy has been located. It can, however, be clearly identified as The famous history of the rise and fall of Massaniello (1700-5), which is 7 1/2 sheets and is, as the Schedule states, the first part.

Date of publication: 21 September 1700.

Edition size: 750.

Number of title-pages: 1.

Number of sheets: 7 1/2; quarto.

Total cost of printing: £5 12s. 6d.

Cost of printing per sheet: 15s.

Cost of printing per copy: 1.8d.

Retail price: 2s. (for two parts).

11. "For printing a Song on the Jubele halfe a sheet in folio 00-08-06". A song on the jubile (1700-15). A half-sheet, with head-title. Day and Murrie's assertion that it is printed on one side only is incorrect.

Date of publication: before March 1700 (conjectural).

Edition size: unknown.

Number of title-pages: none.

Number of sheets: 1/2.

Total cost of printing: 8s. 6d.

Cost of printing per sheet: 17s.

Cost of printing per copy: unknown.

Retail price: unknown. Day and Murrie give 2d., for which no evidence has been located.

12. "0500 For printing Divine Hymnes being a Supplement to the 2d book of Harmonia Sacra 2 sheets 01-11-00". Two divine hymns (1700-19). See also no. 30.

Date of publication: about March 1700.

Edition size: 500.

Number of title-pages: 1.

Number of sheets: 2; folio.

Total cost of printing: £1 11s.

Cost of printing per sheet: 15s. 6d.

Cost of printing per copy: 0.744d.

Retail price: 6d.

13. "2000 For printing 2 sheets more of Country Dances with a single Title 03-05-00" (1699-18, 1700-18, 1702-13: see no. 2). Day and Murrie assert that fewer copies were printed of the title leaf, and this seems likely, as these supplements were issued

bound up with the main work without a new title, as well as separately with a new title. See also nos 2, 16 and 23.

Date of publication: see no. 2.

Edition size: 2000.

Number of title-pages: 1.

Number of sheets: 2 1/6; oblong sexto.

Total cost of printing: £3 5s.

Cost of printing per sheet: 29.99s. (assuming 2000 title leaves were printed).

Cost of printing per copy: 0.39d.

Retail price: 6d.

14. "0500 For printing the Catch booke being 10 sheets 10-00-00". The second book of the pleasant musical companion. 4th ed. (1701-14).

Date of publication: 21 September 1700.

Edition size: 500.

Number of title-pages: 1.

Number of sheets: 10, with 1 blank page; oblong quarto.

Total cost of printing: £10.

Cost of printing per sheet: 20s.

Cost of printing per copy: 4.8d.

Retail price: 2s.

15. "For 2 hundred of Master Warners bookes 05-00-00". Day and Murrie have not identified this work, but conjecture that they "were probably bound books". This entry may refer to 1700-3; see 1700-3, and also no. 4 of this Schedule.

16. "1000 For printing the 11th Edition of the Dancing book being 27 sheets & 1 Done twice over makes 28 in all 32-04-00" The dancing-master. 11th ed. (1701-6). The note of one sheet "done twice over" may be that referred to in Playford's bill of complaint, where it is purported that Pearson "did damage & spoyle one of ... [Playford's] best & Choicest Coppies called the Country Dancing Master" (Appendix 2). This work contains special symbols in addition to music and text. If Pearson was indeed at fault in damaging this sheet, it seems unusual that he charged Playford for its reprinting. Perhaps Playford initially supplied incorrect copy. See also nos 2, 13 and 23.

Date of publication: 25 February 1701.

Edition size: 1000.

Number of title-pages: 1.

Number of sheets: 27, with one blank page; oblong sexto.

Total cost of printing: £32 4s.

Cost of printing per sheet: 23s. (i.e. for 28 sheets).

Cost of printing per copy: 7.728d.

Retail price: 3s.

17. "0500 For printing a poem called the Mourning swaine being 5 sheets 03-00-00". Gould's The mourning swain (1700-11). No music is contained. Playford's part in this publication is unclear: the title states "Printed for the Author, and Sold by John Nutt", although an advertisement in 1700-4 indicates "Printed for H. Playford".

Date of publication: perhaps May 1700.
Edition size: 500.
Number of title-pages: 1.
Number of sheets: 5, with 2 blank pages; folio.
Total cost of printing: £3.
Cost of printing per sheet: 12s.
Cost of printing per copy: 1.44d.
Retail price: 1s.

18. "For printing a halfe sheet of Directions for the first part of the Division violin 00-02-06". The division violin. 1st part. 5th ed. [i.e. re-issue] (1701-8). Day and Murrie were unable to examine this edition, but their surmise that Pearson printed only the preliminaries is correct, for the rest is engraved. The reference in the Schedule to "Directions" is probably Pearson's error, for none are included in any edition of this title seen: these typeset preliminaries contain a title (verso blank), a table of contents and an advertisement. See also no. 21.

Date of publication: 1701.
Edition size: unknown.
Number of title-pages: 1.
Number of sheets: 1/2, with one blank page; oblong quarto.
Total cost of printing: 2s. 6d.
Cost of printing per sheet: 5s.
Cost of printing per copy: unknown.
Retail price: 2s. 6d.

19. "For Ruleing 4 Quire of Imperiall paper 00-01-00".

20. "For a Ream of my owne Ruled paper 00-12-00".

21. "For printing a halfe sheet for the 2d part of the Division violin 00-02-06". The division violin. 2nd part. 3rd ed. (1701-9). No copy has been located. The entry probably refers to typeset preliminaries (title with blank verso, table of contents with either a blank verso or perhaps an advertisement), as is the case in the 2nd edition of the 2nd part (1693-4). See also no. 18.

Date of publication: 1701.
 Edition size: unknown.
 Number of title-pages: 1.
 Number of sheets: 1/2, with either 1 or 2 blank pages; oblong quarto.
 Total cost of printing: 2s. 6d.
 Cost of printing per sheet: 2s. 6d. (for a 1/2 sheet).
 Cost of printing per copy: unknown.
 Retail price: 1s. 6d.

22. "For printing the 2d booke of Orpheus Britanicus being 44 sheets & a halfe besides the Title sheet Red & blacke at 25 shillings 41-06-00". Purcell's Orpheus Britannicus 2nd book (1702-10).

Date of publication: 24 November 1701.
 Edition size: unknown. Day and Murrie, "English song-books, 1651-1702, and their publishers", Library, 1936, pp. 299, 401, conjecture 500 copies.
 Number of title-pages: 1, red and black.
 Number of sheets: 45 1/2 sheets, with 1 blank page; folio.
 Total cost of printing: ~~£~~41 6s.; if the 25s. specified for the title-page is deducted the total is ~~£~~40 1s.
 Cost of printing per sheet: 18s. (excluding the title).
 Cost of printing per copy: 1s. 7.824d. (for a conjectural 500 copies).
 Retail price: 12s.

23. "1000 For printing 2 sheets more of Country Dances with a Title 02-11-00". (1699-18, 1700-18, 1702-13: see no. 2). See also nos 2, 13 and 16.

Date of publication: see no. 2.
 Edition size: 1000.
 Number of title-pages: 1 (conjectural).
 Number of sheets: 2 1/6; oblong sexto.
 Total cost of printing: ~~£~~2 11s.
 Cost of printing per sheet: 23.5s.
 Cost of printing per copy: 0.612d.
 Retail price: 6d. (conjectural).

24. "0500 For printing a New Sett of ayres for the Coronation being 5 sheets in folio 04-05-00". Eccles' A new set of ayres in four parts (1702-5). No copy has been located. Day and Murrie's conjecture that this work was "almost certainly instrumental music" is probably correct, for the term 'ayres' was usually applied only to such music in this period, but their statement "possibly for the violin" cannot be correct, as it is advertised as being in four parts, "with a Trumpet".

Date of publication: 4 June 1702.
Edition size: 500.
Number of title-pages: 1 (conjectural).
Number of sheets: 5; folio.
Total cost of printing: £4 5s.
Cost of printing per sheet: 17s.
Cost of printing per copy: 2.04d.
Retail price: 1s.

25. "1500 For printing the first part of the 3d booke pills being 2 sheets & 3 quarters 04-02-00". Wit and mirth: or, pills to purge melancholy. 3rd part. 1st instalment (1702-17). No copy has been located. Unlike the first and second parts of Pills, this third part appears to have been issued in three instalments, as this entry and other advertisements confirm.

Date of publication: 28 February 1702.
Edition size: 1500.
Number of title-pages: 1 (conjectural).
Number of sheets: 2 3/4; duodecimo.
Total cost of printing: £4 2s.
Cost of printing per sheet: 29.8s.
Cost of printing per copy: 0.656d.
Retail price: 6d.

26. "1500 For printing the 2d Edition of the first booke of Pills being 15 sheets & a halfe 23-05-00". Wit and mirth: or pills to purge melancholy. 1st part. 2nd ed. (1702-16). No copy has been located. Advertisements indicate that this edition was printed in "the New Tyed Note" (i.e. Pearson type), unlike the first edition (1699-21) which used Granjon type. See also nos 25 and 29.

Date of publication: mid to late July 1702.
Edition size: 1500.
Number of title-pages: 1 (conjectural).
Number of sheets: 15 1/2; duodecimo.
Total cost of printing: £23 5s.
Cost of printing per sheet: 30s.
Cost of printing per copy: 3.72d.
Retail price: 2s. 6d.

27. "0500 For printing the 8th Edition of Appolows Banquet Newly Revived being 8 sheets & a quarter 08-05-00". Apollo's banquet. 8th ed. (1701-1).

Date of publication: 23 August 1701.
Edition size: 500.
Number of title-pages: 1.
Number of sheets: 8 1/4, with 1 blank page; oblong quarto.

Total cost of printing: £8 5s.
Cost of printing per sheet: 20s.
Cost of printing per copy: 3.96d.
Retail price: 1s. 6d.

28. "0750 For printing B: the halfe sheet of fables 00-07-00". Unidentified. Day and Murrie state that "it is unlikely to have contained music", presumably because of the low printing charge per sheet for a (conjectural) folio. They also note that it "was probably printed on both sides, since it appears to have been part of another work", and this seems valid as the entry notes "B", presumably referring to the signing of the half-sheet.

Date of publication: unknown.
Edition size: 750.
Number of title-pages: unknown.
Number of sheets: 1/2; folio (conjectural).
Total cost of printing: 7s.
Cost of printing per sheet: 7s. (for a 1/2 sheet).
Cost of printing per copy: 0.112d.
Retail price: unknown.

29. "1000 For printing the 2d part of the 3d book of Pills being 6 sheets 06-18-00". Wit and mirth: or, pills to purge melancholy. 3rd part. 2nd instalment (1703-11). No copy has been located. It was advertised in T.C. III.359 (1703 Trin) as being due out in a week. See also nos 25 and 26.

Date of publication: 1703 (conjectural).
Edition size: 1000.
Number of title-pages: 1 (conjectural).
Number of sheets: 6; duodecimo.
Total cost of printing: £6 18s.
Cost of printing per sheet: 23s.
Cost of printing per copy: 1.656d.
Retail price: 6d.

30. "0500 For printing your share of Harmonia sacra 11-08-04". Harmonia sacra. 1st book. 2nd ed. (1703-6). The title-page notes that Pearson printed this work for Playford and John Sprint. Playford's share of the total cost charged was more likely to have been one third rather than half, as Day and Murrie indicate by comparison with the sums charged for Orpheus Britannicus, which is a comparable folio with a red and black title-page and was produced to a similar high standard. See also no. 12.

Date of publication: June? 1703.
Edition size: 500.
Number of title-pages: 1, in red and black.
Number of sheets: 34, with 2 blank pages; folio.

Total cost of printing: £34 5s. (assuming Playford bore one third of the total cost).

Cost of printing per sheet: 20s. (assuming Playford bore one third of the total cost; 25s. for the two colour title sheet has been subtracted here).

Cost of printing per copy: 1s. 4.44d. (assuming Playford bore one third of the total cost).

Retail price: unknown; perhaps 10s. (see 1693-5 and 1703-6 for further details).

31. "Master Mottley's sett of ayres in 3 parts Left unpaid 03-10-00". Motley's A collection of ayres (1701-3). Only one copy of the First trebles and Bass parts has been located; no copy of the Second trebles appears to be extant. The Bass part is imperfect, but probably consisted of 2 3/4 sheets, and it is likely that the Second trebles was of the same size, giving a total with the three sheets of the First trebles of 8 1/2 sheets, rather than the 3 3/4 sheets suggested by Day and Murrie. The retail price was 2s. 6d., not 6d. as Day and Murrie have stated. Their inference that "the edition must have been rather large" is based on incorrect data, and it seems unlikely that more than 1000 copies of a work of this nature would have been printed (compare this work with nos. 8 and 24). The Schedule's description "Left unpaid" is vague, and may refer either to part or the whole of Playford's share of the total cost of printing: the title-page notes that Pearson printed this work for Motley, and that it was sold by Playford. Possibly Playford paid half of the total cost, and so the £3 10s. may represent half of a total printing cost of £7.

Date of publication: May? 1701.

Edition size: unknown.

Number of title-pages: 3.

Number of sheets: 8 1/2, with 3 blank pages; oblong quarto.

Total cost of printing: £7 (conjectural).

Cost of printing per sheet: 16.47s. (assuming a total cost of £7).

Cost of printing per copy: unknown.

Retail price: 2s. 6d.

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of publication] line index of songs. London : Bibliographical
Society, 1940 (for 1937).
- DNB DICTIONARY of national biography. London : Smith, Elder,
1885-1901.
- ESTC The EIGHTEENTH century short title catalogue : the British
Library collections, editor R.C. Alston. London :
British Library, 1983.
- Foxon FOXON, D.F. English verse, 1701-1750 : a catalogue of
separately printed poems with notes on contemporary
collected editions. Cambridge : Cambridge University
Press, 1975.
- Grove GROVE'S dictionary of music and musicians. [2nd ed.]
1920; 3rd ed., 1934; 5th ed., 1961.
- MGG Die MUSIK in Geschichte und Gegenwart : allgemeine
Enzyklopädie der Musik, hrsg. von Friedrich Blume. Kassel:
Bärenreiter, 1949- .
- NG The NEW Grove dictionary of music and musicians, edited by
Stanley Sadie. London : Macmillan, 1980.
- RISM REPERTOIRE international des sources musicales. 1960- .
- S.R. A TRANSCRIPT of the registers of the Worshipful Company of
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1950. Reprint of edition published London : Privately
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- T.C. ARBER, Edward. The term catalogues, 1668-1709 A.D. : with a
number for Easter Term, 1711 A.D. : a contemporary
bibliography of English literature, edited ... by Edward
Arber. London : E. Arber, 1903-1906.
- Wing WING, Donald. Short-title catalogue of books printed in
England, Scotland, Ireland, Wales, and British America
... 1641-1700. New York : Columbia University Press,
1945-1951.
- Wing2 WING, Donald. Short-title catalogue of books printed in
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Will of Henry Playford: Register of Wills S/MIC 208, pp. 883-884.

PUBLIC RECORD OFFICE, LONDON

Playford versus Pearson documents:

Henry Playford's Bill of Complaint. Chancery proceedings C10/445/32.

The Answer of William Pearson and Susanah Duncombe. Chancery proceedings C10/4/445/32.

The Schedule attached to the Answer of William Pearson and Susannah Duncombe. Chancery proceedings C10/445/32.

Court reports relating to the Playford/Pearson case. Chancery proceedings, C33/302/f. 236v, 242r.

Will of John Playford. Prob 11/422.

ROYAL COLLEGE OF MUSIC, LONDON

Letters, nos 2214 and 2215, from Henry Playford.

STATIONERS' COMPANY, LONDON

The manuscript records of the Stationers' Company, London, have been examined on microfilm at the Library, Victoria University of Wellington. The dates given here are of the period examined, not the dates which the manuscript books cover.

Stationers' Company. English Stock dividend books. 1673-1743.

--. Court books. 1679 3 Nov-1711 [i.e. 1712] 4 Feb.

--. English Stock book (Warehouse Keeper's books). 1698-1702.

--. English Stock receipt books. 1679-1743.

--. Warden's accounts. 1679 4 Jul-1693 Jun.

WESTMINSTER CITY ARCHIVES, WESTMINSTER PUBLIC LIBRARY, LONDON.

Rate books and Parish registers, St Clements Dane Parish, Dutchy Liberty, Middle Ward.

CONTEMPORARY PERIODICALS

Listed here are titles of periodicals (most of them newspapers) published during Henry Playford's lifetime, and the numbers examined of each title. These were seen either in the original or on microfilm at GB LbL (Burney Collection), or on microfilm in the series Early English newspapers.

A COLLECTION for improvement of husbandry and trade. 1692 Apr-Jun; 1693 21 Jul-1695 Aug; 1697 29 Jan.

DAILY courant. 1702-1706 Mar, 19 Dec; 1707 26 May, Nov-Dec.

The DIVERTING post. 1704 28 Oct-1705 30 Jun; 1706 Jan-Feb.

ENGLISH post. 1700-1703 Mar.

FLYING post. 1695-1696; 1698 26 Mar-1701; 1703 Jan-Mar; 1706 Jan Oct.

GENTLEMAN'S journal. 1692 Jan-Aug.

LONDON courant. 1688 2,3,7 Nov; 1689 15 Jan.

LONDON gazette. 1680; 1683-1699; 1701-1705; 1707 9 Jan.

LONDON post. 1699 29 Jun-1702 Mar.

OBSERVATOR. 9 Mar 1684-1687.

POST angel. 1701-1702 Jul Sep.

POST boy. 1698-1703 25 Mar.

POST man. 1698-1706.

SOME FACSIMILES AND MODERN EDITIONS OF WORKS
PUBLISHED BY HENRY PLAYFORD

- BLOW, John. Ode on the death of Mr. Henry Purcell, edited by Walter Bergmann. London : Schott, 1962. (Schott Edition 10754).
- . Six suites, newly transcribed and edited from The second part of musick's hand-maid (1689), A choice collection of lessons for the harpsicord, spinnet, &c. (1698), A choice collection of ayres for the harpsichord or spinett (1700), The second book of the harpsichord master (1700) and the manuscript sources, by Howard Ferguson. London : Stainer & Bell, [1964?].
- . Three songs from Amphion Anglicus, edited by Anthony Lewis. Paris : Lyrebird Press, [1938]. (Miniature song series; 6).
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A new Song set by M^r. Forcer.

Farewell my useless Scrip, & poor unheed'd flocks. No more you'll
round me trip, nor cloath me with your Locks, Feed by yon purling
Stream where Tockey, where Tockey first I knew, I only think I only
think, I only think on him, I cannot, cannot, cannot think on you.

*Farewell each Shepherdess the bonny Lads adieu,
 May each his Wish possess and to that Wish be true,
 Your Oaten Pipes could please but Tockey then was kind,
 Your bonny Tunes may Cease the Lad has Chang'd his mind.*

For the Flute

Sould by Henry Playford at his Shop in y^e Temple-Change Fleet-street (Num 5)

A new Song set by M^r Leueridge. 72

The Sun was Just setting y^e Reaping was done, & over y^e Common I tript it alone, when
whom should I meet but Young Dick of our Town, who swore ere I went I should
have a green Gown. He prest me I stumbled he pusht me I tumbled, he kist me I grumbled, but
still he kist on, Then rose and went from me as soon as he ad done. *This following to be sung only at the end of y^e first and last Verse*
If he be not hamper'd for serving me see may I be worse rumbled, worse
tumbled, and tumbled where ever, where ever I goe.

Before an Old Justice I Summoud y^e Spark,
And how do you think I was serv'd by his Clark,
He pull'd out his Inkhorn and ask'd me his fee,
You now shall relate the whole bisness quoth he,
he prest me &c.

The Justice then came & the grave was his look,
Seem'd to wish I wou'd kisse him insted of y^e Book,
He whisper'd his Clark then and leaving y^e Place,
I was lud to his Chamber to open my Case,
he prest me &c.

I went to our Parson to make my Complaint,
He look'd like a Bacchus but preach'd like a Saint,
He said we should Sobriety Nature Refresh,
Then nine times he try'd me to humble y^e flesh,

He prest me I stumbled,
He pusht me I tumbled,
He kist me I grumbled,
But still he kist on,
Then rose & went from me as soon as he'd don,
If he be not hamper'd for serving me see,
May I be worse rumbled,
Worse tumbled, & tumbled,
Where ever, where ever I goe.

For the Flute

Scould by Henry Playford at his Shop in y^e Temple-Change Fleet-street.

*A new Song in the Fatall Devorse, set by
M^r. Daniel Purcell, Sung by M^s. Linsey.*

Figure 37

Sould by Henry Playford at his Shop in y^e Temple-Charge Fleet-Street (num. 4).

Figure 38

*A new Song upon a lost Heart, the words
by M^{rs}. Child Set by M^r. Wilford.*

Figure 39

Figure 40

*A Song in the Comedy call'd the Town Vnmask'd
Set by M^r. Iohn Eccles Sung by M^s. Bowman.*

Figure 41

Sold by Henry Playford at his shop in y^e Temple-Charge Fleet-street

Figure 42

Librer Ecclesie Cathedralis Dunelm

A CHOICE COLLECTION
of

Lessons for the Harpsichord or Spinnet

Composed by ^{the} late Henry Purcell Organist of his
Majesties Chappel Royal of S^t. Peters Westminster

The third Edition with Additions & Instructions for beginners

Printed on Copper Plates for M^{rs} Frances Purcell Executrix
of the Author, and are to be sold at her house in Great
Deans Yard Westminster, 1699

R
n. 86

Figure 43

THE SECOND
COLLECTION
OF
New Songs and Ballads.
WITH
The SONGS and DIALOGUES in the
First and Second Part of *Massaniello*.

By *Tho. D'urfey*.

The Tunes Transpos'd for the *FLUTE*, at the beginning of the Book.

L O N D O N:

Printed by *William Pearson*, next door to the *Hare and Feathers*, in *Alders-gate-street*, for *Henry Playford*, and Sold by him at his Shop in the *Temple-Change Fleet-street*; and at all other Musick Shops in Town, where the First Book may be had. 1699.

Price Sixpence.

Figure 44

The British Library

INS.

1

2

3

4

9130228-D/A P 99

9

A. 3. Voc. :S: J. P.
 Glo-ri-a in Excelsis DEO, in Excelsis DEO.
 Cantate Domino Canticum novum, Canticum novum; Laus ejus in Ex-cel-sis, in Ex-cel-sis San-cto-rum.

A. 4. Voc. :S: J. P.
 Cantate Domino Canticum novum, Canticum novum; Laus ejus in Ex-cel-sis, in Ex-cel-sis San-cto-rum.
 Cantate Do-mi-no Canticum novum, Canticum novum; Laus ejus in Ex-cel-sis, in Ex-cel-sis San-cto-rum.

Cantate Domino Canticum Novum Psal: 95
 Gloria PATRI, & FILIO, & SPIRITUI SANCTO.

Figure 45

Dr. John Blow.

Figure 46

*A Song, The Words by D^r Garth & Set by
Henry Hall Organist of Hereford.*

*Pallas destru...ctive, destru...ctive to the Trojan Line, raz'd their Proud
Walls, raz'd their Proud Walls, tho' Built, tho' Built by Hands Divine: But Loves bright Goddess is propitious
raz'd their Proud Walls, raz'd their Proud Walls tho' Built by Hands Divine: But Loves bright Goddess is propitious*

*Grace, preserv'd a Hero and restor'd of Race: Thus, thus of fam'd Empire where Rich Iber flows,
Grace, preserv'd a Hero & restor'd the Race: Thus, thus of fam'd Empire wth Rich Iber flows,*

*Tell by Eliza, fell by Eliza, but by Anna, by An...na rose.
Tell by Eliza, fell by Eliza, but by Anna, by An...na rose.*

For the Flute.

J. Crofts jun^r. Sculp.

*Printed for & Sold by Hen: Playford in the Temple Change, & In^o Cullen at the
Buck between the two Temple Gates Fleet-Street.*

The Gamut, or Scale of Musick.

Gsolreut in alt.	Sol	Treble
Ffaut.	Fa	
Ela.	La	
Dlasol.	Sol	
Csolfa.	Fa	
Bfabemi.	Mi	Tenor
Alamire.	La	
Gsolreut.	Sol	
Ffaut.	Fa	
Ela.	La	
Dlasolre.	Sol	Bass
Csolfaut.	Fa	
Bfabemi.	Mi	
Alamire.	La	
Gsolreut.	Sol	
Ffaut.	Fa	
Ela.	La	
Dlasolre.	Sol	
Csolfaut.	Fa	
Bmi.	Mi	
Are.	La	
Gamut.	Sol	

First, in y^e first Column you have y^e Names of y^e several Notes used in Musick: Begin then at Gamut, & read them upward, & then down again, & so backward and forward till you have learn'd them by heart; then observe what Syllable each proper Name points to in the second Column, for by those single Syllables you are to Sing y^e Names in the first Column being only to give Denomination to the several lines & Spaces in y^e Gamut: for Example: Suppose a Note placed in the uppermost line of y^e Scale, & you are asked where such a Note stands, say in Ffaut, as you may see that Name to point to that line, and so of all y^e rest of y^e lines & Spaces. Now in getting those Names you must learn y^e other Syllables along with them, whereby to know what y^e Abbreviation of every Name is: As for Example; what do you call Gamut, tis called Sol: what Are, La; and so consequently of all the rest.

Example how to name your Notes in any of y^e Keys by M^r. James Cutler

The image displays several musical staves, each representing a different key signature. The notes are represented by circles, and the syllables for each note are written below them. The keys shown include:

- Key 1: C major (no sharps or flats)
- Key 2: D major (one sharp, F#)
- Key 3: E major (two sharps, F# and C#)
- Key 4: F major (one flat, Bb)
- Key 5: G major (two sharps, F# and C#)
- Key 6: A major (three sharps, F#, C#, and G#)
- Key 7: B major (four sharps, F#, C#, G#, and D#)
- Key 8: C minor (no sharps or flats)
- Key 9: D minor (one flat, Bb)
- Key 10: E minor (two sharps, F# and C#)
- Key 11: F minor (one flat, Bb)
- Key 12: G minor (two sharps, F# and C#)
- Key 13: A minor (three sharps, F#, C#, and G#)
- Key 14: B minor (four sharps, F#, C#, G#, and D#)

 The syllables used are variations of the solfège scale: Sol, Fa, La, Mi, Re, Do, Ti, Si, etc., adapted for each key's starting note.

Figure 49

Figure 50

A List of the Royall Navy of England in the year 1702

Ship's Name	Where Built	By whom Built	Year	Length of keel	Breadth of beam	N ^o of Guns	N ^o of Men	N ^o of Guns	Ships Name
First Rates	07			feet	feet	Tons			Chaster
S ^t Andrew	Woolwich	Ed: Byland	70	151	44	1313	706	96	Cronne
Britannia	Chatham	S ^t Phineas Pett	82	167	48	1703	754	100	Colchester
London	Deptford	Ion ^s Shish	70	160	44	1358	706	96	Coventry
Queen	Portsmouth	S ^t Anth ^e Dean	73	170	47	1658	754	100	Deptford
R. Sovereign	Woolwich	Fish ^r Harding	70	174	50	1882	800	110	Dover
Victory	Portsmouth	S ^t Anth ^e Dean	75	167	45	1486	754	100	Dragon
R. William	Chatham	Phineas Pett	70	167	47	1568	754	100	Dunkirk
Second Rates	14								Dradnought
Albemarle	Harwich	Isa Betts	80	162	44	1376	640	90	Dartmouth
Association	Portsmouth	W ^m Baonwell	96	165	45	1459	640	90	Exeter
Barfleur	Deptford	Tho Shish	82	162	45	1478	640	90	Falmouth
Dutchess	Deptford	Is ^e Shish	79	152	45	1218	640	90	Haulkland
S ^t George	Deptford	Ionos Shish	68	162	42	1229	688	96	Greenwich
R. Katherine	Woolwich	Chris ^t Pett	64	153	41	1086	524	84	Gloucester
S ^t Michael	Portsmouth	In ^o Tippetts	69	155	41	1131	582	90	Hampshire
Neptune	Deptford	Is ^e Shish	83	163	45	1448	640	90	Leisley
Namure	Woolwich	Is ^e Lawrence	97	160	45	1442	640	90	Kingston
Obery	Portsmouth	Dan Furzer	82	162	44	1390	640	90	Kingfisher
Sandwich	Harwich	Isa: Belts	79	161	44	1406	640	90	Lincolne
Tryumph	Chatham	Rob ^t Lee	97	160	45	1482	640	90	Litchfield
Vanguard	Portsmouth	Dan Furzer	78	160	44	1442	640	90	Medway
Third Rates	47								Monke
Berwick	Chatham	S ^t Phi ^e Pett	79	150	40	1087	446	70	Mary
Boyne	Deptford	Fish ^r Harding	92	157	41	1100	476	80	Mountague
Bredah	Woolwich	Is ^e Lawrence	92	150	40	1094	446	70	Newcastle
Burford	Woolwich	Tho Shish	79	152	41	1112	446	70	Norwich
Bedford	Woolwich	Fish ^r Harding	98	151	40	1073	446	70	Oxford
Captaine	Woolwich	Tho Shish	78	149	40	1075	446	70	Portland
Cornwall	Southampton	In ^o Winter	92	156	41	1186	476	80	Pembroke
Chichester	Chatham	Rob ^t Lee	94	157	41	1210	476	80	Pendenis
Cambridge	Deptford	Fish ^r Harding	94	156	40	1194	476	80	Plymouth
Cumberland	Burwellton	Ann Wyatt	95	156	40	1219	476	80	Rochester
Content	Frouch	Pine	95	151	40	1170	446	70	Reveruc
									Ruby
									Romney
									Southampton
									Sunderland
									Severne
									Sabbur

Figure 53

For the Line
of Battel. } 129

For Cruising } 056

For the line of Battle 129. for Cruising 56.

in all 27

The French Ships taken & destroy'd at Vega

Ships name	Le Port	n ^o guns	76	Burnt
	Le Prompte		76	Taken
	L'Assure		66	Taken
	L'Esperance		70	Taken but run ashore
	Le Bourbon		68	Taken by the Dutch
	La Sirene		60	Taken & Sunk
	Le Solide		56	Burnt
	Le Firme		72	Taken
	Le Prudent		62	Burnt
	Le Modere		56	Taken
	Le Superbe		70	Taken & Sunk
	La Dauphin		46	Burnt
	Le Voluntaire		46	Taken & Sunk
	Le Triton		42	Taken
	L'Enflame		64	Burnt

Frigats

L'Enterprennant	22	-----	Burnt
Choquante	8	-----	

Le Favori fire ship	-----	Burnt
3 Scouts	-----	

17 Galeons

4 afloat
2 ashore } taken And 5 taken by y^e Dutch y

Sold by H. Playford in y^e Temple Change Fleet

Figure 54

CHARLES. I. KING OF ENGLAND. &c.
*His Suffering, & his Death with truth proclaim
 For He got Glory, but the Nation Shame.*
R. Geymool. del.

Figure 55

Cannon a 3, in the Fifth and Eighth below, rising a Note every time.

Figure 56

Figure 57

DOUGLAS ROSS HARVEY

HENRY PLAYFORD

a
bibliographical
study

VOLUME TWO

Submitted for the degree of
Doctor of Philosophy
in Music
at the Victoria University
of Wellington

1985

**BIBLIOGRAPHY
OF WORKS
PUBLISHED BY
HENRY PLAYFORD**

BIBLIOGRAPHY OF WORKS PUBLISHED BY HENRY PLAYFORD

INTRODUCTION

SCOPE

Descriptions have been attempted here of all works in the publishing of which it might reasonably be supposed that Henry Playford played some direct part. Three categories of publications are included. The first and by far the major category is of those publications where Henry Playford's name appears in the imprint. These range from the obvious cases (Printed for Henry Playford; Printed by X for Henry Playford) to publications where Playford's responsibilities may well have been of a more minor nature (Printed for the author, and sold by him and by Henry Playford and others).

The second category is that where Henry Playford's name does not appear in the imprint, but is present elsewhere in the publication. It is present on the title-page in some cases, as in the catalogues of art works to be auctioned. A similar case is that of music books for sale or auction, where he is named either as the sole distributor of the catalogue or as one of several distributors from whom the catalogues could be obtained: for these it can be shown that Playford was the instigator of the sale or vendor of the material to be sold. In other cases Henry Playford is mentioned only in an advertisement for works for sale from his premises (for example, the works dated from between 1685 and 1687 which have the imprint of Henry's father John Playford, who was at that time in ill health

and apparently allowed Henry to take over the major part of his business activities).

The third and smallest category is of those publications which have no mention of Henry Playford on them, but for which other evidence exists which suggests strongly that Playford's part in their production was greater than simply stocking them for sale in his shop (for example, evidence from contemporary advertisements, such as those which call for copy for earlier issues of The diverting post to be sent to Henry Playford).

Excluded from this bibliography are publications advertised in contemporary sources as sold by Playford, but which prove on examination to offer no further evidence that he was in any way responsible for their publication. It is probable in such cases that Playford was simply advertising works produced by other publishers which he had for sale as part of his general stock. Some of these are listed in Appendix 3.

Brief entries are given for some re-issues of works first published by Henry Playford and re-issued after his death (for example, Harmonia sacra, issues of 1714 and 1726) or after he appeared to have relinquished his interest in them. No attempt has been made to give an exhaustive listing of such works. They have not always been thoroughly examined or searched for, and there will undoubtedly be some omissions.

ARRANGEMENT

The bibliography is arranged by year of publication, and within each year alphabetically by title. This listing includes full entries, and also some brief entries for publications which are related to Playford in some way, but which are excluded from full description for the reasons given above. Illustrations of engraved title-pages, ornaments, engravings, and other illustrative matter referred to in the bibliography are given. A brief listing of the music types noted is supplied. Indexes are provided: 1. Authors, titles, composers, editors, and writers of prefatory material; 2. Publishers, engravers, booksellers, printers, and others involved with the book trade, with sale or auction of Playford's works, and persons from whom a publication could be bought (for example, authors of a work).

THE DESCRIPTIONS: TYPESET PUBLICATIONS

The descriptions for typeset publications are based on the methods described in Fredson Bowers' Principles of bibliographical description.¹ However, as the aim of this study is primarily that of examining the characteristics of the printed music trade, the different emphasis demanded by the nature of printed music has called for some alteration to his methods. For example, much of the printed music included has neither running-titles nor catchwords, so these have not been listed for any of the publications described; no comment has been made on the typography except to note the music types used.

1 Bowers, Principles of bibliographical description, 1949.

The entries aim at describing an ideal copy, as discussed by Bowers.² Several limitations must, however, be noted in this respect. Generally, more copies of the music publications have been examined than of the non-music publications issued by Playford, in keeping ^{with} the primary aim of this study. Many of the publications described appear to exist in only one copy or a small number of copies: these are often incomplete, and conjectural reconstructions, where possible and appropriate, have been given. In no case have enough copies been examined to fully satisfy Bowers' criteria³ for describing ideal copy. In addition, isolation from holding libraries has meant that not every copy of a publication whose location is known has been examined, and some copies have been examined only in microform (these are distinguished from actual copies examined in the "Copies seen" area of each description). The danger of using microform copies for a work of this nature is recognised: they do not necessarily correspond exactly to the original; for example, blank pages may not have been filmed, pages may have been missed, and such details as cancels and plate-mark sizes cannot be determined.

Physical distance from holdings has also meant that for some works it has been difficult to adequately compare copies of related publications, with the result that relationships between them (such as re-issue or re-issue (re-impression)) have not

2 Bowers, Principles of bibliographical description, 1949, pp. 113-123.

3 Perhaps best exemplified in his description of working methods, where the number of copies he has examined is in the twenties (Bowers, "Bibliography and Restoration drama", Bibliography : papers read at a Clark Library seminar, 1966).

always been satisfactorily established. In a few cases, locations were learned of too late to obtain and examine copies, or, despite repeated efforts, copies were not supplied: this is noted where appropriate. Despite these limitations it is considered that the main aims, and the requirements of the reader, are best served by attempting more than a simple description of individual copies seen without analysing the differences in them.

Each full entry is subdivided as follows:

1. Reference number and short title.

2. Title. A quasi-facsimile transcription is given of the title-page or, where there is no title-page, of the head-title and of the imprint, if there is one. Section-titles and head-titles are similarly transcribed in some cases where a title-page has already been described. Swash italics are not differentiated from other italic script; swash I and V are normalised to J and U. Misprints are usually transcribed without comment when they occur, but are occasionally brought to the attention of the reader by the interpolation of "[sic]".

The following conventions are used: [] inserted matter not in the original; {} square brackets used in the original, () brackets used in the original; <> matter conjecturally restored.

3. Formula. This area consists of: (a) format; (b) collation; (c) statement of signing; (d) number of leaves; (e) pagination;

(f) the location of engravings or woodcuts not on the title-page. Much of the music described is in oblong format, and for such items the determination of format is drawn from the descriptions provided by D.W. Krummel.⁴

4. Contents. The position of major sections within the publication, and a brief description of non-typeset segments,⁵ are noted here. Quotations are given in a simplified transcription rather than in quasi-facsimile transcription, with the exception of the "explicit" or "finis" note. "r" for "recto" has not been used, so that "C1" means the page "C1 recto"; "v" for "verso" has been added. For publications containing many short musical items, such as song-books, the position of each item has not been recorded. The total number of items (for example, songs or tunes) containing music notation is generally noted; in some cases (for example, catalogues) the total number of items for sale is given.

5. Music type. For typeset items containing music, the music type face is noted. Further details are given in a separate section.

6. Press-figures. These are found in only a very small number of the publications described, and are listed when they occur.

7. Notes. Included here are: ascriptions of authorship for anonymous works, or where there is doubt; references to

4 Krummel, "Oblong format in early music books", Library, 1971.

5 Descriptions of non-typeset sections conform in most respects to the suggestions made by G. Thomas Tanselle in "The description of non-letterpress material in books", Studies in bibliography, 1982, except, in some cases, in the amount of detail provided.

contemporary advertisements and listings;⁶ discussion of the date of publication or printing for undated or incorrectly dated publications; relationship of the work to other items (for example, for later editions of a work, reference to earlier editions is made); references to standard catalogues and bibliographies; price of the item; and any other details immediately relevant to the production, distribution, and authorship of the publication.

8. Copies seen. The locations and shelf-marks of copies examined are given. Copies seen only in microform or in other photographic form are distinguished from copies personally examined. Sigla for holding institutions and individuals are derived from those used in RISM: a list of the sigla used will be found in a separate section.

THE DESCRIPTIONS: ENGRAVED ITEMS

Bibliographers have in the past been loath to deal with the difficulties posed by the description and analysis of publications produced totally or in large part from engraved plates. Until recently no detailed method for their description

6 Considerable detail about prices and publication dates has been provided from contemporary advertisements. Advertisements can be unreliable for precise dating (see Todd, "On the use of advertisements in bibliographical studies", Library, 1953), but it is felt that such information should be presented here, provided that the evidence it provides is used with appropriate caution.

had been devised,⁷ and so the descriptive techniques used have been based, where appropriate, on Bowers' principles. As with typeset publications, the aim here is to describe an ideal copy. Re-impression from engraved plates has been considered as analogous with re-impression from standing type, and consequently when new typeset preliminaries have been added the result has been considered as a re-issue.

The differences between describing engraved publications and typeset publications are noted below.

2. Title. Title-pages, head-titles, and colophons have been transcribed in a simplified manner, making no attempt to distinguish relative letter sizes, type of script, line endings, or calligraphic flourishes. For each a photograph is provided: these are found in a separate section.

3. Formula. The collational formula of most of the engraved publications issued by Henry Playford can be legitimately described by the same methods used for typeset publications. These are made up of folded sheets (usually oblong quarto) and each side of each sheet is printed from one plate; signings are usually present. There seems little doubt that the printers and publishers of the period considered them to be basically similar to typeset publications, the only difference being in the manner

7 The publication of such a method by Tanselle ("The description of non-letterpress material in books", Studies in bibliography) in 1982 has provided a useful and detailed framework. It was, unfortunately, located too late to incorporate fully in this study. As noted earlier, the descriptions here conform in most details to his suggestions except, in some cases, in the amount of detail provided.

of producing the image on the page. For this reason they are here described by indicating format, collation, statement of signing, number of leaves, and pagination. Where both engraved and typeset leaves are present (usually only the preliminaries are typeset) the formula has a final statement indicating which signatures are typeset and which are engraved. Plate-mark sizes are given in the section Engraving details.

Other engraved publications are either unfolded half-sheets, unfolded whole sheets, or once-folded whole sheets. These are described by indicating the format ($1/2^0$, 1^0 or 2^0), collation (only for items whose format is 2^0), number of leaves, pagination, and a statement of whether all or partially engraved. Plate-mark sizes are given in the section Engraving details. One publication, Joyful cuckoldom (1694-3), is a special case and its formula is discussed in the bibliography entry.

4. Engraving details. Details of plate imposition are given where relevant. The plate-mark size (height before width, in centimetres) is given in all cases. The plates used often did not have parallel edges and so these measurements are approximate only. Other factors such as paper shrinkage and trimming also affect the accuracy. The measurements given are usually within a range of accuracy of ± 0.5 cm.

ABBREVIATIONS AND REFERENCES USED
IN THE BIBLIOGRAPHY

ABBREVIATIONS

Months of the year are abbreviated in citations for periodical numbers and in some other cases to: Jan, Feb, Mar, Apr, May, Jun, Jul, Aug, Sep, Oct, Nov, Dec.

REFERENCES

Full bibliographical information for publications cited is given in the "References" section. Abbreviations for frequently cited publications are listed here for convenience:

BUCEM SCHNAPPER, Edith. The British union-catalogue of early music printed before the year 1801 : a record of the holdings of over one hundred libraries throughout the British Isles, editor, Edith Schnapper. London : Butterworths Scientific, 1957.

Case CASE, Arthur E. A bibliography of English poetical miscellanies, 1521-1750. Oxford : Printed for the Bibliographical Society at the University Press, 1935 (for 1929).

Day & Murrie DAY, Cyrus L. and E.B. MURRIE. English song-books 1651-1702 : a bibliography with a first-line index of songs. London : Bibliographical Society, 1940 (for 1937).

EEB EARLY English books, 1641-1700 : selected from Donald Wing's Short-title catalogue. Ann Arbor, Mich. : University Microfilms, 1961- (Microfilms).

ELP English literary periodicals. Ann Arbor, Mich. : University Microfilms, 1951-1976. (Microfilms).

ESTC The EIGHTEENTH century short title catalogue, editor R.C. Alston. London : British Library, 1983.

NG The NEW Grove dictionary of music and musicians, edited by Stanley Sadie. London : Macmillan, 1980.

NUC NATIONAL union catalog : pre-1956 imprints. London : Mansell, 1968-1980.

Playford versus Pearson The Schedule contained in the documents of the law suit between Henry Playford and William Pearson, transcribed in Appendix 2.

RISM REPertoire international des sources musicales. 1960- .

S.R. A TRANSCRIPT of the registers of the Worshipful Company of Stationers, from 1640-1708 A.D. New York : Peter Smith, 1950. Reprint of edition published London : Privately printed, 1913.

Smith SMITH, William C. A bibliography of the musical works published by John Walsh during the years 1695-1720. London : Bibliographical Society, 1968. Reprint of edition first published Oxford University Press, 1948.

T.C. ARBER, Edward. The term catalogues, 1668-1709 A.D. : with a number for Easter Term, 1711 A.D. : a contemporary bibliography of English literature, edited ... by Edward Arber. London : E. Arber, 1903-1906.

Three centuries THREE centuries of drama. New York : Readex Microprint, 1953-1966. (Microcards).

Wing WING, Donald. Short-title catalogue of books printed in England, Scotland, Ireland, Wales, and British America ... 1641-1700. New York : Columbia University Press, 1945-1961.

Wing2 WING, Donald. Short-title catalogue of books printed in England, Scotland, Ireland, Wales, and British America ... 1641-1700. 2nd ed., rev. and enl. New York : Modern Language Association of America, 1972-

Woodward & McManaway WOODWARD, Gertrude L. and J.G. McMANAWAY. A check list of English plays, 1641-1700. Chicago : Newberry Library, 1945.

SIGLA OF HOLDINGS

The sigla used to designate holdings are those used in RISM, with additions where necessary to include some holdings not listed in that work.

AUS AUSTRALIA

University of Sydney, Fisher Library Sydney
University of Queensland Brisbane

C CANADA

Tu Toronto, University of Toronto, Faculty of Music

D-brd BUNDESREPUBLIK DEUTSCHLAND

Hs Hamburg, Staats- und Universitätsbibliothek,
Musikabteilung

EIRE EIRE

Dtc Dublin, Trinity College Library

F FRANCE

Pc Paris, Bibliothèque nationale (Conservatoire national de
musique)

GB GREAT BRITAIN

A Aberdeen, University Library
Ckc Cambridge, Rowe Music Library, King's College
Cmc Cambridge, Magdalene College
Cu Cambridge, University Library
CDp Cardiff, Public Libraries
DRc Durham, Cathedral Library
DU Dundee, Public Libraries
En Edinburgh, National Library of Scotland
Ge Glasgow, Euing Music Library (at Glasgow University Library)
Gu Glasgow, University Library
Lam London, Royal Academy of Music
Lbl London, British Library
Lcm London, Royal College of Music
Lcs London, Vaughan Williams Memorial Library

GB GREAT BRITAIN

Ltc London, Trinity College of Music
Mch Manchester, Chetham's Library
Mp Manchester, Central Public Library
National Maritime Museum London
Ob Oxford, Bodleian Library
Och Oxford, Christ Church Library

J JAPAN

Tn Tokyo, Nanki Music Library, Ohki Collection

NZ NEW ZEALAND

Wharvey Wellington, D.R. Harvey private collection
Wt Wellington, Alexander Turnbull Library
Wtepunga Wellington, V. Te Punga private collection

US UNITED STATES OF AMERICA

Cn Chicago, Newberry Library
CA Cambridge (Mass.), Harvard University
LAuc Los Angeles, University of California, Williams Andrew Clark
Memorial Library
NH New Haven (Conn.), Yale University
NYp New York, Public Library
NYts New York, Union Theological Seminary Library
PHu Philadelphia (Pa.), University of Pennsylvania Libraries
RI Richmond (Va.), Virginia State Library
SM San Marino (Calif.), Henry E. Huntington Library
U Urbana (Ill.), University of Illinois Libraries
Wc Washington (D.C.), Library of Congress
Ws Washington (D.C.), Folger Shakespeare Library
Yale Medical Library New Haven (Conn.).

MUSIC TYPE FACES

Entries for typeset musical works in the "Bibliography of works published by Henry Playford" give an indication of the music type faces used. These are named according to Krummel's English music printing, 1553-1700,¹ which should be referred to for detailed information concerning the characteristics and history of each face. For each typeface brief details are given, together with references to illustrations of the face in Krummel's work, and a list of entries in the bibliography where the type was used.

GODBID

Characteristics: A combination of the Haultin/Morley/Windet mixed fount, and a fount used by John Day.²

Use: First used in 1668. Used in Henry Playford publications for short music examples in editions of An introduction to the skill of musick, printed by Jones and later by Pearson.³ See 1687-3; 1694-2; 1697-6; 1700-8; 1703-7.

Illustrations: Krummel, 1975, fig. 25.

GRANJON

Height: 7 mm. (measured from the centre of the top line to the centre of the bottom line).⁴

Characteristics: Diamond shaped.

1 Krummel, English music printing, 1553-1700, 1975 (hereafter cited as Krummel, 1975). See especially the Appendix, p. 175.

2 Krummel, 1975, p. 98.

3 Chapter 9 deals with Henry Playford's printers.

4 Krummel, 1975, p. 5 notes this point in more detail.

Use: First used in about 1567.⁵ It was the main face used in English music printing before the 1690s, and can be traced through Day and East to Harper, Godbid (John Playford's main printer) and Godbid's successor John Playford junior. After this Playford's death it was used by Peregrine, Motte, Jones, Heptinstall and Pearson. This face was used in most of the earlier Henry Playford publications until superceded by the more modern Heptinstall and Pearson faces; it remained in less frequent use for a few publications. See 1683-1; 1685-13,14; 1686-2,5,6; 1687-1,3,4,5; 1688-1,2,5; 1689-1; 1690-1,4,6; 1691-1,10; 1692-2; 1693-1,5; 1694-2; 1695-1; 1696-3; 1697-6; 1698-7,8; 1699-21; 1703-2.

Illustrations: Krummel, 1975, figs 5-10, 40, 42-43, 58, 61. See also fig. 11 of the "Illustrations" section, below.

HAULTIN/MORLEY/WINDET MIXED FOUNT

Characteristics: A mixture of the remnants of three older diamond shaped founts, Haultin, Morley and Windet.⁶

Use: From about 1650. It appears mainly in short music examples in Henry Playford's editions of An introduction to the skill of musick, printed by Jones and, later, Pearson. See 1686-1; 1687-3; 1694-2; 1697-6; 1700-8; 1703-7.

Illustrations: The three older faces are separately illustrated in Krummel, 1975, figs 29 and 32 (Haultin), 30 (Morley), 31 (Windet).

5 Carter and Vervliet, Civilitéé types, 1966, p. 22 comment on its cutting.

6 Characteristics of these are described in Krummel, 1975; see especially p. 92.

HEPTINSTALL

Height: 11 mm.

Characteristics: The first widely used round note face.

Use: First used in 1687; first used in a Henry Playford publication in 1691. It appears to have been superceded by the Pearson face. See 1691-12; 1692-5,6; 1694-4; 1695-2,3,5,6,7,8; 1696-4,5,7,8,10,15,16,18,20; 1697-2,7,9,10,11,12; 1698-3,17,22.

Illustrations: Krummel, 1975, fig. 45.

NIGHTINGALE

Height: 4.5 mm.

Characteristics: Diamond shaped.

Use: First used in 1650; used mainly by Heptinstall from 1697 in Henry Playford's editions of The whole book of psalms and other collections of psalm tunes. See 1697-14; 1698-4,26,27; 1699-19; 1700-3,8,21; 1701-15; 1702-15; 1703-7.

Illustrations: Krummel, 1975, figs 21, 38.

PEARSON

Height: 8.5 mm.

Characteristics: A round note face, apparently based on the Heptinstall face which it may have superceded.⁷ It is slightly smaller than the Pearson face. It was named in contemporary publications as the new London character, and the new tyed note.

Use: The most commonly used face for Henry Playford's publications from 1699. See 1699-3,5,9,14,17; 1700-1,2,8,10,15,

⁷ See Chapter 9.

17,19,23; 1701-1,3,4,5,6,7,12,13,14; 1702-4,10,12; 1703-6,7;
1705-2,4,10; 1707-1.

Illustrations: Krummel, 1975, fig. 51. See also fig. 56 of the
"Illustrations" section, below.

VAN DEN KEERE

Height: 5 mm.

Characteristics: A diamond shaped face.

Use: First used in about 1578. Used in Henry Playford's
publications mainly in some editions of The whole book of
psalms, printed by John Playford junior and Edward Jones. See
1680-1; 1687-3; 1694-1; 1695-10.

Illustrations: Krummel, 1975, figs 1, 11, 41.

WINDET TABLATURE

Use: Used mainly for short music examples in editions of An
introduction to the skill of musick. See 1687-3; 1693-1; 1694-2;
1697-6; 1700-8; 1703-7.

Illustrations: Krummel, 1975, fig. 39.

ILLUSTRATIONS

LIST OF ILLUSTRATIONS

Sizes are given in centimetres, height before width. Sizes of woodcuts and type ornaments are those of the greatest dimensions of the illustration as it appears on the page; for engravings, of the plate-mark size. All measurements are approximate, because of such factors as paper shrinkage, trimming, and engraved plates not always being perfect rectangles.

Figure 1 Woodcut. Coat of arms of the Grocers' Company. 3.2 x 2.8 cm. Source: GB Lbl 113.1.21. See 1681-1.

Figure 2 Woodcut. 4.8 x 2.9 cm. Source: GB Lbl C.30.e.28. See 1682-3, 1684-2.

Figure 3 Woodcut. Coats of arms of the Grocers' Company and the City of London. 3.1 x 10.9 cm. Source: GB Lbl C.33.e.1. See 1683-1.

Figure 4 Woodcut. Coat of arms of the Drapers' Company. 6.0 x 6.2 cm. Source: GB Lbl 113.1.22. See 1684-1.

Figure 5 Woodcut. Royal coat of arms. 6.4 x 9.1 cm. Source: GB Lbl 1347.m.34. See 1685-7.

Figure 6 Engraving. 13.0 x 15.8 cm. Day & Murrie, fig. 11. Source: GB Lbl R.M.15.c.9(1). See 1685-13,14, 1686-6, 1687-5.

Figure 7 Engraving. 7.0 x 13.5 cm. Day & Murrie, fig. 2. Source: GB Lbl K.1.d.24. See 1686-5, 1695-5.

Figure 8 Woodcut. 3.6 x 4.6 cm. Day & Murrie, fig. 1. Source: GB Lbl B.347.j. See 1687-3, 1697-6.

Figure 9 Engraving. Portrait of John Playford, signed "D. Loggan sculp.". 15.0 x 9.5 cm. Source: GB Lbl B.347.j. See 1687-3, 1694-2, 1697-6, 1700-8.

Figure 10 Engraving. Signed "Gui. Vaughan Sculp:". 7.5 x 14.5 cm. Day & Murrie, fig. 12. Source: GB Lbl G.83.a(3). See 1688-1,2, 1689-1,5, 1690-4, 1691-10, 1692-2.

Figure 11 Music type. Granjon, on title-page. Source: NZ Wtepunga. See 1688-5.

Figure 12 Engraving. Signed "S. Gribelin. inuen: et. Sculps:". 28.3 x 17.5 cm. Source: NZ Wtepunga. See 1688-5, 1693-5, 1703-6.

Figure 13 Engraving. 5.3 x 8.5 cm. Source: GB Lbl K.4.b.9. See 1690-1.

Figure 14 Engraving. 6.5 x 15.5 cm. Source: GB Lbl K.1.a.16(2). See 1686-2, 1690-6, 1695-1, 1696-3, 1698-7,8, 1701-6, 1703-2.

Figure 15 Engraving. 4.4 x 8.1 cm. Source: GB Lbl K.4.b.22. See 1691-1b, 1693-1.

Figure 16 Type ornament. 1.8 x 6.0 cm. Day & Murrie, fig. 6. Source: GB Lbl K.4.i.19. See 1692-5, 1697-9.

Figure 17 Engraving. 8.2 x 15.2 cm. Source: GB DRc Mus.C.74. See 1689-3,4, 1693-4.

Figure 18 Engraving. 12.5 x 7.5 cm. Source: GB Ob S.198(1). Art. See 1694-1. See also figs 21, 45, 52.

Figure 19 Engraving. Signed "Arthur fecit 1682". 10.0 x 17.7 cm. Day & Murrie, fig. 13. Source: GB Lbl K.2.g.16. See 1694-4.

Figure 20 Engraving. Signed "F.H.Van.Hove. Sculp:". 11.0 x 15.5 cm. Day & Murrie, fig. 14. Source: GB Lbl Hirsch.IV.1680.a.(1). See 1695-2,3, 1696-4,5,6,7,8.

Figure 21 Engraving. 12.5 x 7.5 cm. Source: GB Lbl C.6.c. See 1695-10, 1697-14, 1698-27. See also figs 18, 45, 52.

Figure 22 Engraved title. 11.5 x 18.5 cm. Source: GB Lbl K.1.c.5. See 1696-1.

Figure 23 Engraving. Signed "S. Gribelin in: et sculps:". 13.7 x 8.0 cm. Source: GB Lbl C.69.b.14. See 1696-13, 1698-12.

Figure 24 Engraved song-sheet. 29.2 x 18.0 cm. Source: GB Lcm II.K.2.31. See 1696-21.

Figure 25 Type ornament. 4.0 x 8.4 cm. Day & Murrie, fig. 7. Source: GB Lbl K.4.i.10(1). See 1697-2,7,10, 1698-3.

Figure 26 Engraving. Portrait of Henry Purcell, signed "I. Closterman pinx. R. Whitesculp.". 23.5 x 15.5 cm. Source: Facsimile ed. of 1698-22 (New York : Broude, 1965). See 1696-11, 1698-22.

Figure 27 Engraved title. 26.5 x 15.5 cm. Source: F Pc Rés F.1152. See 1698-1.

Figure 28 Engraved title. 13.0 x 17.5 cm. Source: GB DRc Mus.C.14. See 1698-2.

Figure 29 Group of type ornaments. 1.7 x 1.8 cm. Source: GB Lbl 1163.b.51. See 1698-12.

Figure 30 Engraved song-sheet. 26.5 x 15.5 cm. Source: F Pc Rés F.1152. See 1698-14.

Figure 31 Engraved head-title. Source: F Pc Rés F.1152. See 1698-12.

Figure 32 Engraved colophon. Source: F Pc Rés F.1152. See 1698-15.

Figure 33 Engraved head-title. Source: F Pc Rés F.1152. See 1698-16.

Figure 34 Engraved colophon. Source: F Pc Rés F.1152. See 1698-16.

Figure 35 Engraved song-sheet. 27.0 x 15.0 cm. Source: F Pc Rés F.1152. See 1698-18.

Figure 36 Engraved song-sheet. 26.0 x 15.0 cm. Source: GB Lbl G.312(28). See 1698-19.

Figure 37 Engraved head-title. Source: F Pc Rés F.1152. See 1698-20.

Figure 38 Engraved colophon. Source: F Pc Rés F.1152. See 1698-20.

Figure 39 Engraved head-title. Source: F Pc Rés F.1152. See 1698-21.

Figure 40 Engraved colophon. Source: F Pc Rés F.1152. See 1698-21.

Figure 41 Engraved head-title. Source: F Pc Rés F.1152. See 1698-24.

Figure 42 Engraved colophon. Source: F Pc Rés F.1152. See 1698-24.

Figure 42b Engraved title. 11.5 x 18.5 cm. Source: GB DRc Mus.C.15. See 1699-2.

Figure 43 Type ornament. 2.5 x 8.5 cm. Day & Murrie, fig. 9. Source: NZ Wharvey. See 1699-3,14, 1700-19, 1701-4.

Figure 44 Title. Source: Day & Murrie, fig. 39. See 1699-14.

Figure 45 Engraving. 12.5 x 7.5 cm. Source: GB Lbl C.6.d. See 1699-19, 1700-21. See also figs 18, 21, 52.

Figure 46 Engraving. Portrait of John Blow, signed "R. White ad Vivum delin. et sculpsit.". 23.5 x 15.5 cm. Source: GB Lbl 59.c.17. See 1700-1.

Figure 47 Engraving. Portrait of John Dryden. 28 x 19 cm. Source: GB Lbl 11630.g.18(1). See 1700-9.

Figure 48 Engraved song-sheet. Signed "T. Cross junr. Sculp.". 31.5 x 18.5 cm. Source: GB Ckc Rw.110.22. See 1702-11.

Figure 49 Engraving. 16.0 x 10.0 cm. Source: GB Lbl C.16.
See 1701-10 (l. 1).

Figure 50 Engraving. 16.0 x 10.0 cm. Source: GB Lbl C.16.
See 1701-10 (l. 2).

Figure 51 Engraving. 16.0 x 10.0 cm. Source: GB Lbl C.16.
See 1701-10 (l. 3).

Figure 52 Engraving. Signed "M: v: Gucht: Scul:". 12.5 x 7.5 cm. Source: NZ Wt R.Eng.BIBL.1701. See 1698-4, 1701-15, 1702-15. See also figs 18, 21, 45.

Figure 53 Engraved head-title. Source: GB National Maritime Museum 623.82(42)"1702":094. See 1702-3.

Figure 54 Engraving. Source: GB National Maritime Museum 623.82(42)"1702":094. See 1702-3b.

Figure 55 Engraving. Portrait of King Charles I, signed "R: Gaywood fecit". 15.2 x 8.7 cm. Source: GB Lbl 06496.a.20. See 1703-5.

Figure 56 Music type. Pearson, on title-page. Source: GB Lbl G.84.a. See 1703-6.

Figure 57 Engraving. Portrait of John Playford, signed "F.H. Van. Houe sculp". 14.0 x 9.5 cm. See 1703-7.

ulit punctum qui Miscuit uile

Figure 1

30 e28 T/P 827

Figure 2

C33e1 T/P OCT 22/1913
 The British Library
 1 2 3
 U S I C

L O N D O N, Printed for John and Henry Playford, 1683.

Figure 3

Quando magis dignos licui spectare Triumphos

Printed for John and Henry Delfon.

Figure 4

ms. 1347 m 34 T/Pet 8270942
The British Library
ns. 1 2 3

Figure 5

Figure 6

Figure 7

Figure 8

Figure 9

Gu: Vaughan Sculp:

Figure 10

The WORDS by severall Learned and Pious Perfons.

Cannon a 3, in the Fifth and Eighth below, rising a Note every time.

Laudate Dominum de Cælis, lau-da-te e-um in ex-cel-sis.

IMPRIMATUR,

Figure 11

Figure 12

MSS. No. K 4, b. 9
 Folio 77
 Order No. 771705
 BRARY 2 1 3 4
 4 5 6 7 8 9 10
 Centimetres
 4
 Inches

Apollo's Banquet :

CONTAINING *Playford (11)*
 Instructions, and Variety of New Tunes, Ayres, Jiggs,
 and several New Scotch Tunes
 FOR THE

TREBLE-VIOLIN.

To which is added,
 The Tunes of the newest French Dances, now used at Court and in Dancing-Schools.

The Sixth Edition,

with new Additions.

In the SAVOY: Printed by E. Jones, for Henry Playford at his Shop near the Temple Church, and at his House over-against the Blue-Ball in Arundel-Street in the Strand, 1690.

Figure 13

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
 cms.

 The British Library

K.1.6.1620 2280835

The Second Part of the Dancing Master :

Or, Directions for Dancing COUNTRY DANCES, with the Tunes to each Dance for the Violin or Flute.

All new DANCES never before Printed.

THE DANCING SCHOOLE.

Printed for Henry Playford at his Shop in the Temple-Change over-against St. Dunstons Church in Fleetstreet: 1696.
 Where both Parts are to be had bound together at 3 s. Or this Second Part stich'd at 1 s.

Figure 14

MS/PM/OBJ. No.

Folio Page

Order No.

K4.6.22

T.P.

20631

The FIRST BOOK of
Apollo's Banquet:
 CONTAINING
 INSTRUCTIONS, and Variety of New Tunes, Ayres, Jiggs, Minuets,
 and several New Scotch Tunes, for the
TREBLE-VIOLIN.
 To which is added,
 The Tunes of the Newest French Dances now in use at Court and in Dancing-Schools.

The 7th Edition
 Corrected;

With new Additions.

Playford

In the SA VOT: Printed by E. Jones, for Henry Playford at his Shop near the Temple Church, and at his House over-
 against the Blue-Ball in Arundel-Street in the Strand; Where also the Second Book may be had: 1693.

Figure 15

K4.6.19. TIP 8230835

cms.

6

Figure 16

The SECOND PART of
The Division-Violin :
CONTAINING

The Newest *Divisions* to a Ground, and *Scotch Tunes* of Two Parts for
the *Treble-Violin*, with several *Solo's* ; by Signior *Archangelo Correlli*, and others.

The Second Edition Corrected, with large Additions.

LONDON, Printed on Copper-Plates, and sold by H. Playford near the Temple Church : Where the *First Part* may be had. 1693.

Figure 17

1	1	2	3	4	5
BODLEIAN			I	LIBRARY	
				1	2

8° S. 198. (1) Ant. Fr. 3P.

Cantate Domino Canticū Nouūm Psal: 95

Figure 18

Figure 19

Figure 20

6

5

9130268 D/A 097

The British Library

2

1

INS.

A. 3. Voc. :S: J. P.

Glo-ri-a in Excelsis DEO, in Excelsis DEO.

Gloria Deo

Cantate Domino Canticū Nouum. Psal: 95

J. P.

PSALM xvi.

Cantate Do-mi-no omnes Terrae.

A. 4. Voc. :S: J. P.

Cantate Domino Canticū nouum, Canticū nouum; Lau-
des eius in Ex-cel-sis, in Ex-cel-sis Spi-ri-tu-s.

Gloria PATRI, & FILIO, & SPIRITUI SANCTO.

A. 2. Voc. :S: J. P.

Cantate Do-mi-no Canticū nouum, Cantate Do-mi-no omnes Terrae.

Figure 21

146
A CHOICE COLLECTION
of

Lessons for the Harpichord or Spinnet

*Composed by y^e late M^r. Henry Purcell Organist of his
Majesties Chappel Royal, & of S^t. Peters Westminster*

LONDON.

*Printed on Copper Plates for M^{rs}. Frances Purcell, Executrix of the
Author, and are to be Sold by Henry Playford at his Shop in the
Temple Change Fleetstreet. 1696.*

Figure 22

Figure 23

*A Song in the Play^(I) call'd the Cornish Comedy,
Set by M^r. Clarke, Sung by M^r. Leveredge.*

*When Maids live to thirty yet never repented, when Europs att peace & all
England Contented; when Gamesters wont Swear, and no Bribery
thrives, young Wives Love old Husbands, young Husbands old Wives; when
Landlords Love Taxes, and Souldiers Love peace; & Lawyers forget a rich
Client to fleece; when an old face shall please as well as a new;
Wives Husbands & Lovers will ever be true.*

II

*When Bullies leave Huffing and Cowards their Trembling;
And Courtiers, and Women, and Priests their Disembling;
When these shall do nothing against what they teach,
Pluralities hate and we mind what they Preach;
When Vintners leave brewing to draw the Wine pure,
And Quacks by their Medicines kill less then they cure;
When an old face shall please as well as a new;
Wives Husbands and Lovers will ever be true.*

Grav'd and Printed for H. Playford I. Walsh.

Figure 25

Figure 26

THE

ALAMODE MUSICIAN

*Being a new Collection of Songs,
Compos'd by some of the most
Eminent Masters, & Ingrav'd from
the Originalls, with a through Bass
for the Harpsichord, or Bass-Violl,
and for the easier playing y^e Trebles
upon the Flute, each Song is transpos'd
(where necessary) to a Key proper for
that Instrument.*

*Sould by Henry Playford at his Shop in
the Temple Chaine Fleet Street. 1698*

Libr. Ecclesiae Cathedralis Dunelm.

R

II. 75

A Choice Collection

Lessons for the Hall, Spinnet, &c.
Containing four Setts,

As

Grounds, Almshouses, Corants, Sarabands, Minuets, & Riggs,

By D^r Iohn Blow,

Engraved for; and Sold by Henry Playford, in ^{St. Dunstons} Temple-Chance

Figure 28

1163 b51 L, R 8375785

cms

9 8 7 6 5 4 3 2 1

MEDITATIONS
On several
SUBJECTS,

VIZ.

- I. Of the Lord's-Supper.
- II. Of the Spiritual War-fare.
- III. Of Religion.
- IV. Of Vice.
- V. A Reprobate on his Death-Bed.
- VI. A Saint on his Death-Bed.

Figure 29

A new Song set by M^r. Barrett.

How wretched, how wretched is our

Fate, to Love, when doom'd, when doom'd to Love in Vain, or Sighs &

Tears still left to Prove, & in the fair no Passions move, but hatred and Disdain.

Ah dear Sibersa, Did you, did you, did you know what Torments I endure, you

more Compassionate wou'd grow, & some kind tender pity show, my Wild despair to

Cure, my Wi...ld despair to Cure.

To you my Heart I've Sacrific'd, to Sigh, to bleed, to bleed, to burn. For you the World I

have despis'd, you as my Goddess I idoliz'd, and am by you, by you undone, &

am by you, & am by you, by you, by you undone.

Sould by Henry Playford at his Shop in Temple Church Gate Street.

(Num. 1)

*A new Song set by M^r. Jeremiah Clark Sung by
M^s. Campion at the Theater in Dorset-Garden*

Figure 31

Sold by Henry Playford at his Shop in y^e Temple-Chance Fleetstreet
(nu. 2.)

Figure 32

*A New Song the words by Cap^t
Walker set by Mr. Courteville,*

Figure 33

*Sould by Henry Playford at his Shop in the Temple Change Fleet-street
(Num 6)*

Figure 34

DOUGLAS ROSS HARVEY

HENRY PLAYFORD

a
bibliographical
study

VOLUME THREE

Submitted for the degree of
Doctor of Philosophy
in Music
at the Victoria University
of Wellington

1985

THE BIBLIOGRAPHY

1671

Joyful cuckoldom. 1671.

See 1694-3.

1680

1680-1 London's glory / T. Jordan.

Title: [In roman, italic and black letter] LONDON'S GLORY, | OR,
THE | Lord Mayor's Show: | Containing an Illuſtrious Deſcription
of the ſeveral | TRIUMPHANT PAGEANTS, | On which are repreſented
| Emblematical Figures, Artful pieces of Architecture, and |
Rural Dancing, with the Speeches ſpoken in each Pageant; | ALSO,
| Three new Songs, the firſt in praiſe of the Merchant- |
Taylors, the ſecond the Proteſtants Exhortation, and | the third
the plotting Papiſts Litany, with their | proper Tunes either to
be Sung or Play'd. | PERFORMED | On FRIDAY, OCTOBER XXIX. 1680. |
For the Entertainment of the Right Honourable | Sir PATIENCE
WARDE, Knight, | LORD MAYOR of the City of LONDON. | At the
proper Coſt and Charges of the Right Worſhipful Company of |
MERCHANT-TAYLORS. | [rule] | Invented and Compoſed by THO.
JORDAN, Gent. | [rule] | - Pictoribus atque Poëtis | Quidlibet
audendi ſemper fuit aqua poteſtas. Hor. de Arte Poet. | [double
rule] | London, Printed for John and Henry Playford, 1680.

Formula: 4⁰: A² B-C⁴; [\$2 signed]; 10 ll., pp. [4] 1-16.

Contents: A1, title (verso blank); A2, dedication to Sir
Patience Warde, signed by Tho. Jordan; A2v, dedication to the
Right Worshipful Company of Merchant-Taylors, signed by Tho.
Jordan; B1, description in verse and prose of the procession;

on C4v, "FINIS." ; below, advertisement for one publication sold by T. Passinger. 2 songs.

Type: Van Den Keere.

Notes: Day & Murrie 51; Wing2 J1037; RISM J662; Woodward & McManaway 689.

Copies seen: 1. GB Lbl 113.1.20; 2. US SM 146516 (EEB 459; Three centuries).

1681

1681-1 London's joy / T. Jordan.

Title: [In roman, italic and black letter] LONDON'S JOY, | OR,
THE | Lord Mayors Show: | TRIUMPHANTLY | Exhibited in Various
Representations, | Scenes, and plendid Ornaments, with divers |
pertinent Figures and Movements: | PERFORMED | On SATURDAY,
OCTOBER XXIX. 1681. | At the Inauguration of the Right Honourable
| Sir JOHN MOORE, Knight, | LORD MAYOR of the City of LONDON. |
WITH THE | Several Speeches, and Songs, which were spoken on the
Pageants | in Cheapfide, and Sung in Guild-Hall during Dinner. |
All the Charges and Expences of the Industrious designs being the
sole | undertaking of the Worshipful Company of | GROCCERS. |
[rule] | Devised and Compos'd by THO. JORDAN, Gent. | [rule] |
Omne tulit punctum cui Misuit utile Dulci. | [rule | woodcut,
fig. 1 | rule] | LONDON, Printed for John and Henry Playford,
1681.

Formula: 4^0 : A-B⁴ C²; [\$2 signed (-A2, C2)]; 10 ll., pp. [4]
1-16 (misnumbering 6 as 9).

Contents: A1, title (verso blank); A2, dedication to Sir John
Moore, signed by Tho. Jordan; A2v, dedication to the Company of
Groccers, signed by Tho. Jordan; A3, text; on C2v, "FINIS.".

Notes: Wing2 J1038; Woodward & McManaway 690.

Copies seen: 1. GB Lbl 113.1.21; 2. Ob Ashmole 1021(15) (EEB
568 - microfilm only seen); 3. US SM 146514 (Three centuries).

16821682-1 England's black tribunal. [3rd ed?].

No copy has been located. T.C. I.499 (1682 Trin.): "REPRINTED ... England's black Tribunal; setting forth the whole History of the Tryal of King Charles the First ... In Octavo. Price, bound, 2s. ... printed for H. Playford, near the Temple Church". Advertised on F3v of 1685-11. It is perhaps a re-issue of the "Third Edition Corrected and Enlarged" of England's black Tribunal, London, Printed for J. Playford at his Shop near the Temple Church. 1680" (GB Lb1 518.b.16; Wing2 E2949). For the fourth edition see 1703-5.

1682-2 The true Christian-man's duty / R. Ball.

No copy has been located of this publication on which there is any mention of H. Playford. T.C. I.499 (1682 Trin): "REPRINTED ... The true Christian Man's Duty both to God and the King. In a Sermon preach'd, in the Temple Church, Nov. 6. 1670. By Richard Ball, D.D., Master of the Temple, and Chaplain in Ordinary to his Majesty. Quarto. Price 6d. ... printed for H. Playford, near the Temple Church". The imprint on copies seen reads: "London, Printed by A.G. and J.P. for John Playford, at his Shop near the Temple-Church, 1682" (Gb Cu E.10.18⁸, Ob Ashm. 1228.17, US SM

18056 {EEB 706}; Wing2 B583). It is possible that the T.C. entry refers to a re-issue of the 1682 publication.

1682-3 Wit and mirth: an antidote against melancholy. 3rd ed.

Title: [Within double rules; in roman, italic, and black letter] Wit and Mirth. | AN | Antidote again^ft Melancholy. | [rule] | Compounded of | Ingenious and witty Ballads, Songs, | and Catches, and other Plea^fant | and Merry Poems. | [rule] | The Third Edition, Enlarged. [rule | woodcut, fig. 2 | rule] | LONDON, | Printed by A.G. and J.P. and fold by Henry | Playford, near the Temple Church, 1682.

Formula: 8⁰: A⁴ B-K⁸; [\$4 signed]; 76 ll., pp. [8] 1-80 65-128 [=144] (misnumbering 30 as 28, 31 as 29, 119 as 116, 126 as 256). [Copy 1: p. 56 is unnumbered].

Contents: A1, title (verso blank); A2, the stationer to the reader, signed by H.P.; A2v, the stationer on the book, signed by H.P. (verse); A3, table of songs; A4, advertisement; A4v, a catch; B1, text; on K8v, "FINIS".

Notes: Henry Playford was probably the editor: in "The Stationer to the Reader", signed by "H.P." he states "I have added many new and choice Ballads, Songs and Catches".

T.C. I.499 (1682 Trin.): "Price, bound, 1s. 6d.".

An earlier edition of 1661 is known, "Printed by Mer. Melancholicus, to be sold in London and Westminster" (Wing2 D66A,

Case 130); no other editions between 1661 and 1682 are listed in Wing or Case.

For a re-issue see 1684-2.

Wing P40; Case 130(b).

Copies seen: 1. GB Lbl C.30.e.28; 2. Ob Douce P452 (EEB 923).

1683

Choice ayres and songs. 4th book. 1683.

See 1695-4.

1683-1 The triumphs of London.

Title: [In roman, italic, and black letter] THE | Triumphs of
 London: | PERFORMED | On MONDAY, OCTOBER XXIX. 1683. | FOR THE |
 ENTERTAINMENT | OF THE | Right Honourable, and truly Noble
 Pattern of | Prudence and Loyalty, | Sir HENRY TULSE, Knight, |
LORD MAYOR of the City of LONDON. | CONTAINING | A DESCRIPTION
 of the whole SOLEMNITY. | WITH | Two new SONGS {et to MUSIC. |
 [rule | woodcut, fig. 3 | two horizontal rules] | LONDON, Printed
 for John and Henry Playford, 1683.

Formula: 4⁰: A⁴; [A2 signed]; 4 ll., pp. [1] 2-8.

Contents: A1, title; A1v, text; on A4v, "FINIS.". 2 songs.

Type: Granjon.

Notes: Authorship is ascribed by Wing to Thomas Jordan, although no ascription appears on the publication.

S.R. III.203, 26 Oct 1683: the entry is signed by Henry Playford and notes "John Playford junior".

Day & Murrie 67; Wing2 J1069; Woodward & McManaway 701.

Copies seen: 1. GB Lbl C.33.e.1; 2. US SM 146507 (EEB 1151;
Three centuries).

1684

Choice ayres and songs. 5th book. 1684.

See 1695-4.

1684-1 London's royal triumph / T. Jordan.

Title: [In roman, italic and black letter] London's Royal
Triumph | FOR THE | CITY'S Loyal MAGISTRATE: | In an Exact
Description of fveral | Scenes and Pageants, Adorned with many |
Magnificent Representations. | PERFORMED | On WEDNESDAY, OCTOBER
XXIX. 1684. | At the Inftalment and Inauguration of the Right
Honourable | Sir JAMES SMITH, Knight, | LORD MAYOR of the City of
LONDON. | Illuſtrated with divers Delightful Objects of Gallantry
and Jol- | lity, Speeches and Songs, Single and in Parts. | Set
Forth at the proper Coſts and Charges of the Worſhipful Company
of | DRAPERS. | [rule] | Devifed and Compoſed by THO. JORDAN,
Gent. | [rule] | Quando magis dignos licui ſpectare Triumphos? |
[rule | woodcut, fig. 4 | rule] | London, Printed for John and
Henry Playford, 1684.

Formula: 4⁰: A² B-C⁴; [\$2 signed (-A2)]; 10 ll., pp. [4]
1-16.

Contents: A1, title; A1v, advertisement; A2, dedication to Sir

James Smith, signed by Tho. Jordan; A2v, dedication to the Company of Drapers, signed by Tho. Jordan; B1, text; on C4v, "FINIS".

Notes: Wing2 J1041; Woodward & McManaway 690.

Copies seen: 1. GB Lbl 113.1.22; 2. Ob Ashmole 1096(34) (EEB 962 - microfilm only seen); 3. US SM 141429 (Three centuries).

1684-2 Wit and mirth: an antidote against melancholy. 3rd ed., enlarged [re-issue].

Title: [Within double rules; in roman, italic and black letter]
Wit and Mirth. | AN | Antidote again^t Melancholy. | [rule] |
 Compounded of | Ingenious and witty Ballads, Songs, | and
Catches, and other Plea^fant | and Merry Poems. | [rule] | The
Third Edition, Enlarged with feveral | New Songs and Catches. |
 [rule | woodcut, fig. 2 | rule] | LONDON, | Printed by J.P. and
 f^old by Henry Playford, | near the Temple Church, 1684.

Head-title, L1: [Two horizontal rules] | ADDITIONAL | NEW SONGS
 | AND | CATCHES. | [rule] |

Formula: 8⁰: A⁴ (+A1) B-L⁸; [\$4 signed]; 84 ll., pp. [8]
 1-55 [56] 57-80 65-144 [=160] (misnumbering 30 as 28, 31 as 29,
 119 as 116, 126 as 256).

Contents: A1, title (verso blank); A2, the stationer to the reader, signed by H.P.; A2v, poem, the stationer on the book,

signed by H.P.; A3, table of contents; A4, advertisement; A4v, a catch; B1, text; on K8v, "FINIS."; L1, head-title; below, text; on L8v, "FINIS."; below, advertisement.

Notes: Edited by Henry Playford: see 1682-3.

A re-issue of 1682-3, with a cancellans title leaf A1, and the addition of a new sheet, L.

Advertised in 1686-5: "price bound 1s. 6d".

For an earlier issue see 1682-3.

Wing P41; Case 130(c).

Copies seen: 1. GB Lbl 11623.bb.42; 2. Ob Harding.

1685

1685-1 London's annual triumph / M. Taubman.

Title: [Within double rules; in roman, italic and black letter]
 LONDON'S | Annual Triumph: | PERFORMED | On THURSDAY, OCTOB. 29.
 1685. | For the Entertainment of the Right Honourable | Sir
ROBERT JEFFREYS, Kt. | LORD MAYOR of the City of | LONDON. |
 WITH | A Description of the several Pageants, Speeches, and |
Songs, made proper for the Occasion. | All set forth at the
 proper Costs and Charges of the | WORSHIPFUL COMPANY of | IRON-
 MONGERS. | [rule] | Composed by | MATT. TAUBMAN. | [rule] |
Durius ultima ferrum. Ovid. Metam. Lib. 1. | [rule] | Printed
and Published by Authority. | [two horizontal rules] | LONDON,
 Printed for Hen. Playford, near the Temple-Church. 1685.

Formula: 4⁰: A-C⁴; [\$2 signed]; 12 ll., pp. [8] 1-16.

Contents: A1, title (verso blank); A2, dedication to Sir Robert
 Jeffreys, signed on A3 by M. Taubman; A3v, blank; A4, dedication
 to the Worshipful Company of Iron-Mongers, signed on A4v by M.
 Taubman; B1, text; on C4v, "FINIS".

Notes: Wing T241; Woodward & McManaway 1222.

Copies seen: 1. GB Lbl 9930.d.12; 2. US SM 145616 (EEB 401;
Three centuries. This copy is cropped at the lower edge).

1685-2 On the sacred memory of our late sovereign / N. Tate.

Title: [Within single bold rules] ON THE | SACRED Memory | Of
Our Late | SOVEREIGN: | WITH A | CONGRATULATION | TO HIS |
Preſent MAJESTY. | [bold rule] | - Non deficit Alter | Aureus -
| [bold rule] | Written by N. Tate. | [two horizontal bold rules]
| LONDON, | Printed by J. Playford, for Henry Playford, near |
the Temple-Church: 1685.

Formula: 2⁰: A-B²; [\$1 signed (+A2)]; 4 ll., pp. [2] 1-6.

Contents: A1, title (verso blank); A2, text; on B2v, "FINIS".

Notes: The Luttrell copy is dated 17 Feb. 1684/5 (NUC NT
0049940).

T.C. II.126 (1685 East).

For a second edition see 1685-3.

Wing T200.

Copies seen: 1. GB Lbl 11630.f.77; 2. Ob Ashmole G.15.1; 3.
US SM 134707 (EEB 516).

1685-3 On the sacred memory of our late sovereign. 2nd ed. / N.
Tate.

Title: [Within single bold rules; in roman, italic and ~~black~~
~~letter~~] ON THE | SACRED Memory | Of Our Late | SOVEREIGN: | WITH
A | CONGRATULATION | TO HIS | Preſent MAJESTY. | [bold rule] | -
Non deficit Alter | Aureus - | [bold rule] | Written by N. TATE.

| [bold rule] | The Second Edition. | [bold rule] | LONDON, |
 Printed by J. Playford, for Henry Playford, near | the Temple-
 Church: 1685.

Formula: 2⁰: A-B²; [\$1 signed (+A2)]; 4 ll., pp. [2] 1-6.

Contents: A1, title (verso blank); A2, text; on B2v, "FINIS.";
 below, advertisement. [Copy 3 lacks the advertisement on B2v].

Notes: Although the title-page notes "The Second Edition", this
 publication may be a re-issue with a cancel title-page, or a re-
 issue (re-impression) with the words "The Second Edition" added
 to the title-page setting, of 1685-2. Copies have not been
 compared with 1685-2 to ascertain the precise relationship.

Wing T200A.

Copies seen: 1. GB Lbl 1347.m.35; 2. Ob Vet.A 3.c.10(10); 3.
US CA (EEB 1342; original not seen; lacks leaf A2?).

1685-4 A pindarick ode on the sacred memory of our late gracious
sovereign King Charles II / Sir F. F.

Title: [Within single bold rules] A | PINDARICK ODE | ON THE |
 SACRED MEMORY | Of Our late Gracious Sovereign | King CHARLES II.
 | [bold rule] | To which is added, | Another ESSAY | On the fame
Occaſion, | By Sir F.F. Knight of the Bath. | [bold rule] | Dum
juga montis Aper, fluvios dum Piſcis amabit, | Dumque thymo
paſcentur Apes dum rore Cicadae, | Semper Honos Nomenque tuum

Laudeſque manebunt. Virg. | [bold rule] | LONDON, | Printed by
J. Playford, for Henry Playford, near | the Temple-Church: 1685.

Head-title, C2: [Two horizontal rules] | UPON THE | DEATH | Of
our moſt Excellent Sovereign | King CHARLES, | And the Happy
Succeſſion of His | HEROICK BROTHER | KING JAMES. | [rule] | By
Sir F.F. K^r of the Bath. | [rule] |

Formula: 2⁰: A-C²; [\$2 signed (-C2)]; 6 ll., pp. [2] 1-9
[1].

Contents: A1, title (verso blank); A2, text; C2, head-title;
below, poem; below, "FINIS"; C2v, advertisement.

Notes: Attributed to Sir Francis Fane, for example in Wing and
NUC, but Wing2 alters its decision to a title entry.

T.C. II.126 (1685 East).

Advertised in Observer v. 3 no. 22, 28 Mar 1685.

Wing F410; Wing2 F410 is cancelled and entered under
title. Wing F410A (US CA) lists "another edition", but the copy
supplied (Copy 3, below) does not differ from other copies
examined: Wing appears to be in error.

Copies seen: 1. GB Lbl 11631.i.2; 2. Ob Ashmole G.15.1; 3. US
CA f6C65.F2134.685p (photocopy only seen); 4. SM 135082; 5. U
(EEB 626 - microfilm only seen).

1685-5 A pindarick on the death of our late sovereign / A. Behn.

Title: [Within single bold rules; in roman, italic and black letter] A | PINDARICK | ON THE | DEATH | Of Our Late | SOVEREIGN: | WITH | An Ancient Prophecy | ON HIS | Present MAJESTY. | [bold rule] | Written by A. BEHN. | [two horizontal bold rules] | LONDON, | Printed by J. Playford, for Henry Playford, near | the Temple-Church: 1685.

Formula: 2⁰: A-B²; [\$1 signed (+A2)]; 4 ll., pp. [2] 1-5 [1].

Contents: A1, title (verso blank); A2, text; on B2v, "FINIS.".

Notes: T.C. II.126 (1685 East.)

Advertised in Observator v. 3 no. 11, 4 Mar 1685.

For a second edition see 1685-6.

Wing2 B1750.

Copies seen: 1. GB Lbl 11626.i.5; 2. Ob Ashmole G.15.1; 3. US NH (EEB 344 - original not seen); 4. SM 135070.

1685-6 A pindarick on the death of our late sovereign. 2nd ed. / A. Behn.

Title: [Within single bold rules; in roman, italic and black letter] A | PINDARICK | ON THE | DEATH | Of Our Late | SOVEREIGN: | WITH | An Ancient Prophecy | ON HIS | Present MAJESTY. | [bold rule] | Written by A. BEHN. | [bold rule] | The Second Edition. | [two horizontal bold rules] | LONDON, |

Printed by J. Playford, for Henry Playford, near | the Temple-Church: 1685.

Formula: 2^0 : A-B²; [\$1 signed (+A2)]; 4 ll., pp. [2] 1-5 [1].

Contents: A1, title (verso blank); A2, text; on B2v, "FINIS".

Notes: Although the title-page states "The Second Edition", this publication may be a re-issue with a cancel title-page or a re-issue (re-impression) with the words "The Second Edition" added to the title-page setting: copies have not been compared with 1685-5 to ascertain the precise relationship.

For the first edition see 1685-5.

Wing2 B1751.

Copies seen: 1. GB Lbl 1347.m.14.

1685-7 A pindarick poem on the happy coronation / A. Behn.

STATE A

Title: A | PINDARICK POEM | ON THE HAPPY | CORONATION | Of His
moft Sacred | MAJESTY | JAMES II. | AND | His Illu{trious Confort
| QUEEN MARY. | [rule] | By Mrs. BEHN. | [rule | woodcut, fig. 5
| double rule] | LONDON, | Printed by J. Playford for Henry
Playford, near the | Temple-Church: 1685.

Formula: 2^0 : A-E² F1; [\$1 signed]; 11 ll., pp. [2] 1-20.

Contents: A1, title (verso blank); A2, text; on F1v, "FINIS.";
below, advertisement.

Notes: The stanza numbers and partial first lines which differ
from State b are:

XVIII Here let the Royal Pair
XIX And now the Royal Robes
XX She Comes-----
XXI The Golden Scepter
XXII And now loud Admirations
XXIII A Nymph
XXIV And now the ravisht People
XXV Upon the Royal Charge
XXVI Great Ormond!
XXVII And now, the Earthly God.

Copies seen: 1. GB Ob Ashmole G.15.72; 2. Ob Pamph.A.170(20);
3. US LAuc *fPR1213.M67.v.1(10); 4. SM 134930 (EEB 446, 857).

STATE B

Title: as for State a.

Formula: as for State a.

Contents: as for State a.

Notes: The stanza numbers and partial first lines which differ
from State a are:

XVIII Behold the Royal Hero
XIX Here let the Royal Pair

- XX And now the Royal Robes
 XXI She Comes-----
 XXII The Golden Scepter
 XXIII An now loud Admirations
 XXIV A Nymph
 XXV And now the ravisht People
 XXVI Upon the Royal Charge
 XXVII Great Ormond!

Copies seen: 1. GB Lbl 1347.m.34. Two other copies, not examined, are probably this state: GB Ob Pamph.1671, and US Ws (see NUC NB 0261232).

STATES A AND B

Notes: T.C. II.126 (1685 East): "Price 6d.".

Advertised in Observator v. 3 no. 42, 16 May 1685.

Wing2 B1753.

1685-8 A poem humbly dedicated to the great patern of piety and virtue Catherine Queen Dowager / A. Behn.

Title: [Within single bold rules; in roman, italic and black letter] A | POEM | HUMBLY DEDICATED | To the Great Patern of |
 Piety and Virtue | Catherine Queen Dowager. | ON THE | DEATH | OF
 HER DEAR | LORD and HUSBAND | King CHARLES II. | [bold rule] | By
 Mrs. Behn. | [two horizontal bold rules] | LONDON, | Printed by
J. Playford for Henry Playford, near the | Temple-Church :

1685.

Formula: 2⁰: A-B²; [\$1 signed (+A2)]; 4 ll., pp. [2] 1-6
(Copies 2 and 3: misnumbering 6 as 4).

Contents: A1, title (verso blank); A2, text; on B2v, "FINIS";
below, advertisement.

Notes: T.C. II.126 (1685 East).

Advertised in Observator v. 3 no. 26, 6 Apr 1685.

Wing2 B1755.

Copies seen: 1. GB Lbl 1347.m.46; 2. Ob Ashmole G.15.1; 3. US
SM 135071 (EEB 1030).

1685-9 The Quakers elegy on the death of Charles / W.P.

Head-title, A1: [Two horizontal bold rules] | THE | QUAKERS
ELEGY | ON THE | DEATH | OF | CHARLES | LATE | King of England. |
[bold rule] | WRITTEN | By W.P. a sincere Lover of CHARLES and
JAMES. | [bold rule] |

Colophon, A2v: [Two horizontal bold rules] | LONDON, | Printed
by J.P. for Henry Playford, near the | Temple-Church: 1685.

Formula: 2⁰: A²; [\$1 signed]; 2 ll., pp. 1-4.

Contents: A1, head-title; below, text; on A2v, "FINIS";
below, colophon.

Notes: The author remains unidentified in Smith, Bibliotheca anti-Quakeriana, 1873.

Wing P1349.

Copies seen: 1. GB Lbl 515.1.18(29); 2. Ob Ashmole G.15.1;
3. US U (EEB 1448 - microfilm only seen).

1685-10 The second part of the vision / E. Arwaker.

Title: THE | SECOND PART | OF THE | VISION, | A | PINDARICK ODE:
| Occasioned by Their | MAJESTIES | Happy Coronation. | [rule] |
Totus adēft oculis, aderat qui mentibus olim, | Spe major, fama
melior. - Claud. | Fallitur egregio quifquis fub Principe credit
| Servitium, nunquam Libertas gratior extat, | Quam fub Rege Pio.
- Idem. | [rule] | By Edm. Arwaker, M.A. | [two horizontal rules]
| LONDON, | Printed by J. Playford for Henry Playford, near | the
Temple-Church: 1685.

Formula: 2⁰: A² B1 C²; [\$1 signed (+A2)]; 5 ll., pp. [2]
1-7 [1].

Contents: A1, title (verso blank); A2, text; on C2, "FINIS.";
C2v, advertisement.

Notes: T.C. II.126 (1685 East).

Advertised in Observator v. 3 no. 35, 29 Apr 1685.

For the first part of The vision see 1685-15,16.

Wing2 A3912.

Copies seen: 1. GB Lbl 1347.m.12; 2. Lbl 11630.h.5; 3. Ob Ashmole G.15.2; 4. US SM 135103 (EEB 805).

1685-11 A sermon preached January XXX 1684/5 / B. Woodroffe.

Title: [Within double rules] A | SERMON | PREACH'D | JANUARY
XXX. 168 $\frac{4}{5}$. | BEING THE | FAST | FOR | The Martyrdom of King
Charles I. | of Blef{ed Memory. | [rule] | By BENJAMIN WOODROFFE,
D.D. | [two horizontal rules] | LONDON: | Printed by J.P. for
John Blyth, and are to be fold at | John Playford's Shop near the
Temple-Church. 1685.

Formula: 4⁰: A² B-E⁴ F3; [\$2 signed]; 21 ll., pp. [4] 1-38.

Contents: A1, title (verso blank); A2, dedication to James II,
signed on A2v by B. Woodroffe; B1, text; on F3v, "FINIS";
below, advertisement for 1682-2, sold by H. Playford.

Notes: T.C. II.122 (1685 East): "Sold by J. Blythe, at Mr.
Playford's Shop, near Temple Church".

Wing W3469.

Copies seen: 1. GB Ob Ashmole 1176(18); 2. US SM 215527 (EEB 971).

1685-12 Tears wip'd off / W.P.

Head-title, A1: [Two horizontal rules] | Tears Wip'd off, | OR
 THE | SECOND ESSAY | OF THE | QUAKERS | BY WAY OF | POETRY: |
Occaſioned by the CORONATION of | JAMES and MARY. | [rule] |
Written in the ſincerity of the Spirit, By W.P. | a Servant to
the Light. | [rule] |

Colophon, A2v: [Rule] | LONDON, | Printed by J.P. for Henry
Playford, near the | Temple-Church: 1685.

Formula: 2⁰: 2 ll., pp. 1-4.

Contents: A1, head-title; below, text; on A2v, "FINIS";
 below, colophon.

Notes: The author remains unidentified in Smith, Bibliotheca
anti-Quakeriana, 1873.

Wing P138.

Copies seen: 1. GB Lbl C.59.i.17; 2. Ob Ashmole G.15.1; 3. US
 SM 135097 (EEB 747).

1685-13 The theater of music. 1st book.

Title: [Within double rules] THE | Theater of MUSIC: | OR, A |
Choice COLLECTION of the neweſt and beſt Songs | Sung at the
COURT, and Public THEATERS. | [rule] | The Words compoſed by the
 moſt ingenious Wits of the Age, and ſet to | MUSIC by the
 greateſt Maſters in that Science. | WITH | A THEORBO-BASS to each
Song for the Theorbo, or Baſs-Viol. | ALSO | Symphonies and

Retornels in 3 Parts to f several of them for the Violins and Flutes. | [rule] | THE FIRST BOOK. | [rule | engraving, fig. 6] | double rule] | LONDON, | Printed by J. Playford, for Henry Playford and R.C. and are to be fold near the | Temple Church, and at the Middle-Temple Gate, 1685.

Formula: 2⁰: A-V²; [\$2 signed]; 40 ll., pp. [4] 1-76.

Contents: A1, title (verso blank); A2, dedication to Dr. John Blow and Mr. Henry Purcell, signed by R.C. and H.P.; below, dedication to the composers represented, signed by R.C. and H.P.; A2v, table of songs; below, advertisement for publications sold at John Carr's shop; B1, music; on V2v, "FINIS."; below, advertisement for music books printed for John Playford; below, erratum. 59 songs.

Type: Granjon.

Notes: T.C. II.97-8 (1684 Mich), "Price 2s. 6d. Printed for H. Playford, near the Temple Church"; S.R. III.257, 18 Oct 1684, signed by Henry Playford.

Advertised in London gazette 1976, 23-7 Oct 1684, and in 1684-1. The latest advertisement noted appears in 1697-4, where the price is 5s. for three books of The theater of music.

Postdated: see the advertisements noted above.

For later books see 1685-14, 1686-6 and 1687-5; for a re-issue with a collective title leaf see 1695-4.

Day & Murrie 78; Wing P2438; RISM BI 1685⁵.

Copies seen: 1. GB Lbl K.7.i.16(1); 2. Lbl R.M.15.c.9(1); 3.

US LAuc *fM1623.5.C54; 4. Wc (EEB 364 - microfilm only seen).

1685-14 The theater of music. 2nd book.

Title: [Within double rules] THE | Theater of MUSIC: | OR, A |
Choice COLLECTION of the neweſt and beſt Songs | Sung at the
COURT, and Public THEATERS. | [rule] | The Words compoſed by the
moſt ingenious Wits of the Age, and ſet to | MUSIC by the
greateſt Maſters in that Science. | WITH | A THOROW-BASS to each
Song for the Theorbo, or Baſs-Viol. | ALSO | Symphonies and
Retornels in 3 Parts to ſeveral of them for the Violins and
Flutes* | [rule] | THE SECOND BOOK. | [rule | engraving, fig. 6 |
double rule] | LONDON, | Printed by J.P. for Henry Playford and
R.C. and ſold by Henry Playford near the | Temple Church, and
John Carr at the Middle-Temple Gate, 1685.

Formula: 2⁰: A-0²; [\$2 signed (-A2; missigning A2v as A2)];
28 ll., pp. [4] 1-52.

Contents: A1, title (verso blank); A2, table of songs; below,
advertisement for music books sold by John Carr; A2v,
advertisement for music books sold by John Playford; below,
advertisements for publications sold by Henry Playford; B1,
music; on 02v, "FINIS". 36 songs.

Type: Granjon.

Notes: T.C. II.136 (1685 Trin): "Printed for H. Playford, and

sold near the Temple Church".

Advertised in London gazette 2048, 2-6 Jul 1685.

No price is advertised until 1690-5, when 3 books are on sale for 5s.; the same price appears in 1697-4.

For other books see 1685-13, 1686-6 and 1687-5; for a re-issue with a collective title leaf see 1695-4.

Day & Murrie 79; Wing P2439; RISM BI 1685⁶.

Copies seen: 1. GB Lbl K.17.i.16(2); 2. Lbl R.M. 15.c.9(1); 3. US LAuc *fM1523.5.C54; 4. US Wc (EEB 364 - microfilm only seen).

1685-15 The vision / E. Arwaker.

Title: [Within single bold rules] THE | VISION: | A | Pindarick
ODE: | Occaſion'd by the | DEATH | Of Our Late Gracious Sovereign
| King CHARLES II. | [bold rule] | "Ovav ex Δρός 857.
| [bold rule] | By EDM. ARWAKER, M.A. | [two horizontal bold
rules] | LONDON, | Printed by J. Playford, for Henry Playford,
near | the Temple-Church: 1685.

Formula: 2⁰: A-B²; [\$1 signed (+A2)]; 4 ll., pp. [2] 1-6.

Contents: A1, title (verso blank); A2, text; on B2v, "FINIS.";
below, advertisement.

Notes: T.C. II.126 (1685 East).

Advertised in Observer v. 3 no. 13, 7 Mar 1685.

For a second edition [i.e. re-issue (re-impression)] see 1685-16; for the Second part of the vision see 1685-10.

Wing2 A3913.

Copies seen: 1. GB Lbl 11630.h.4; 2. Ob Ashmole G.15.1 (EEB 1139); 3. US SM 135066.

1685-16 The vision. 2nd ed. / E. Arwaker [i.e. re-issue (re-impression)].

Title: [Within single bold rules; in roman, italic and black letter] THE | VISION: | A | Pindarick ODE: | Occaſion'd by the | DEATH | Of Our Late Gracious Sovereign | King CHARLES II. | [bold rule] | "Orap ex Δρός 857.

| [bold rule] | By EDM. ARWAKER, M.A. | [bold rule] | The Second Edition, | [bold rule] | LONDON, | Printed by J. Playford, for Henry Playford, near | the Temple-Church: 1685.

Formula: 2⁰: A-B²; [\$1 signed (+A2)]; 4 ll., pp. [2] 1-6.

Contents: A1, title (verso blank); A2, text; on B2v, "FINIS"; below, advertisement.

Notes: A re-issue (re-impression) of 1685-15. The title-page is not a cancel, but has added "The Second Edition"; it appears to have been printed from standing type.

For the Second part of the vision see 1685-10.

Wing2 A3914.

Copies seen: 1. GB Lbl 1347.m.12; 2. US CA (EEB 1394 -
microfilm only seen); 3. LAuc *fPR1213.M67.v.1(5).

1686

1686-1 A consort of music in four parts / T. Farmer [primo, secundo, basso].

Only one incomplete copy of this publication has been located; it is described below. No attempt has been made to determine an "ideal" copy.

Titles: All parts lack titles.

Formulas:

- a. [Primo] Oblong 4⁰: π^1 B-E²; [\$1 signed]; 9 ll., pp. [2] 1-15 [1].
- b. [Secundo] Oblong 4⁰: π^1 A-D²; [\$1 signed]; 9 ll., pp. [2] 1-15 [1].
- c. [Basso] Oblong 4⁰: A-D²; [\$1 signed]; 8 ll., pp. 1-15 [1].

Contents:

- a. [Primo] π^1 , preface to all musical and harmonious souls, signed by T.F. (verso blank); B1, music; on E2, "FINIS."; E2v, blank. 32 pieces.
- b. [Secundo] π^1 , blank (verso blank); A1, music; on D2, "FINIS."; D2v, blank. [π^1 v shows setoff from A1]. 32 pieces.
- c. [Basso] A1, music (unfigured); on D2, "FINIS."; D2v, blank. 32 pieces.

Type: Haultin/Morley/Windet mixed fount.

Notes: That these parts are of Farmer's A consort of musick in four parts is indicated by the signing of the preface by "T.F.", and by the indication of contents as "containing Thirty-three lessons, beginning with an overture" (T.C.: only 32 pieces are actually present, numbered 1-25 27-33). However, some doubt about the identification is cast by the use of the Morley/Haultin/Windet mixed fount of music type, rarely used for Henry Playford's publications, except for some short examples in 1687-3 and later editions. Its use indicates that this work was printed by John Playford, junior, who inherited this fount from one of John Playford's major printers, William Godbid, and who died in early 1686 (Krummel, English music printing, 1553-1700, 1975, p. 122). The work appears to be complete in three parts despite its advertisement as "in four parts"; manuscript versions also lack a fourth part ("Farmer, Thomas", NG).

T.C. II.178 (1686 Mich): "A Consort of Musick, in Four Parts; containing Thirty-three lessons, beginning with an overture. By Thomas Farmer, B.M. Sold by H. Playford, near the Temple Church; and at the Author's House in Martlet Court, in Bow street, Covent Garden".

Advertised in London gazette 2817, 1-4 Nov 1686: "sold by John Playford ... John Carr ... John Crouch ... and at the Author's House". The latest advertisement noted is in 1699-4, item 125: "Mr Farmers first and second set of Aires". The price is noted at 2s. (1690-5, where fifty copies are for sale) and later at 1s. 6d. (1695-1).

For A consort ... with additional material see 1689-2;
for A second consort see 1690-9.

Wing2 F445; RISM F109.

Copies seen: 1. GB Lbl K.7.c.4 (all parts lack title).

1686-2 The dancing-master. 7th ed.

a. 1686

Title: [Within single rules; in roman, italic and black letter]
The Dancing=Ma^fter: | [rule] | Or, Directions for dancing Country
Dances, with the Tunes to each Dance for the Treble-Violin. |
[rule] | The 7th Edition, with Addition of several new Dances,
and Tunes of Dances, never before printed. | [rule | engraving:
fig. 14; the lettering at the foot reads "THE DANCING^N SCHOOLE."
| rule] | LONDON, Printed by J.P. and fold by John Playford, at
his Shop near the Temple Church, 1686.

Formula: Oblong 6⁰: A⁴ B-T⁶ V²; [\$3 signed (-A3, G2, V2)];
114 ll., pp. [8] [1] 2-208 [12].

Contents: A1, title; A1v, advertisement for music books sold by
John Playford; A2, preface signed by John Playford; A2v,
alphabetical table of the dances; on A4, advertisement; A4v,
table explaining several characters which are set down in the
rules for dancing; B1, music and directions; on T2v, "FINIS.";
T3, tunes of other country-dances added to this book (music,

without dance directions); on V2v, "FINIS". 241 tunes.

Type: Granjon.

Notes: Although this edition has no mention on it of Henry Playford, it is included here because it was later re-issued with supplements which can definitely be related to him: see below.

T.C. II.139 (1685 Trin): "REPRINTED ... To which is added, Thirty-two new dancing Tunes ... Price 2s. 6d.".

Advertised in 1688-1: "Price bound 2s. 6d.".

The first edition of The dancing-master was published in 1651 (Wing P2477), with a second in 1652 (Wing P2468, EEB 221), followed by a third edition, 1657 (no copy located) and a re-issue, 1665 (Wing P2468A, EEB 846), a fourth in 1670 (Wing P2470), a fifth in 1675 (Wing P2471, EEB 286) and a sixth edition in 1679 (Wing P2472). These are discussed in detail in Dean-Smith and Nichol, "The dancing-master : 1651-1728", Journal of the English Folk Dance and Song Society, 1943.

For later editions, parts and additions see 1690-6, 1695-1, 1696-3, 1698-7,8, 1699-18, 1700-16,18, 1701-6, 1702-13, 1703-2,4, 1705-9 and 1706-1.

Wing P2473.

Copies seen: 1. GB Lbl K.1.a.14 (EEB 364); 2. Ob Harding Mus.F329 (lacks A1).

b. RE-ISSUE, 1687

No copy has been located. The sole notice appears in T.C. II.196 (1687 East): "REPRINTED ... The Dancing-Master ... now printed

with fifty-seven new Dances never printed before. Price, bound, 2s. 6d. ... printed for H. Playford, near the Temple Church". Dean-Smith and Nicol ("The dancing master : 1651-1728", Journal of the English Folk Dance and Song Society, 1943, p. 137) suggest that this advertisement "probably refers to the further appendix called "A new additional sheet to the Dancing Master" containing twelve dances". Their hypothesis does not explain the figure of fifty-seven new dances stated in T.C.: 26 dance tunes with directions and 33 dance tunes without directions (numbered 1-22-32, a total of 33), a total of 59, were new to the 7th edition, and the addition of the 12 in A new additional sheet (c, below) takes the total to 71. The number given in the T.C. notice, of 57 new dances, may indicate that this 1687 publication was a re-issue of the 7th edition of 1686, with its 59 new dances. It is possible that the T.C. notice refers only to a re-advertisement of the 1686 edition (a, above).

For other editions, parts and additions see 1690-6, 1695-1, 1696-3, 1698-7,8, 1699-18, 1700-16,18, 1701-6, 1702-13, 1703-2,4, 1705-9 and 1706-1.

GB Ob Harding Mus.F329 may be a copy of this re-issue: see a, above.

c. RE-ISSUE, 1688

As for a, above, with the addition of "A new additional sheet to the dancing-master":

Head-title, A1: [Two horizontal rules] | A new Additional Sheet

to the DANCING-MASTER. | [rule] |

Formula: Oblong 6⁰: A⁶; [\$3 signed]; 6 ll., pp. 1-12.

Contents: A1, head-title; below, music and directions; on A6v, "FINIS."; below, advertisement for two publications sold by Henry Playford. 12 tunes.

Type: Granjon.

Notes: The date of 1688 is conjectural. The advertisement on A6v for The division-violin and Apollo's banquet "lately printed with new Additions" is helpful. Dating of The division-violin (see 1687-2, 1688-3,4) is difficult; that of Apollo's banquet (1687-1) more precise, in the latter part of 1687. Also to be noted is the manuscript note signed "W.C." [William Chappell] on the front flyleaf of the GB Lbl copy of The dancing-master, 7th ed., 1686 (a, Copy 1, above) which suggests that this sheet may have been one of three annual supplements, the first (1687) being the supplement of 32 (actually 33: they are numbered 1-2 2-32) song tunes found at the end of the 7th edition of 1686 (a, above), the second (1688) being this work, and the third (1689) the second additional sheet (d, below). A publication date of 1688 seems most likely, with the possibility that the work was postdated.

For other editions, parts and additions see 1690-6, 1695-1, 1696-3, 1698-7,8, 1699-18, 1700-16,18, 1701-6, 1702-13, 1703-2,4, 1705-9 and 1706-1.

Copies seen: No copy has been located. This description is of

part of GB Lbl K.1.a.14 and Lcs QS35.3 Acc.no.224b (see d, below).

d. RE-ISSUE, 1689

As for c, above, with the addition of "A new addition to the dancing-master":

Head-title, B1: [Two horizontal rules] | A new Addition to the DANCING-MASTER. | [rule] |

Formula: Oblong 6⁰: B³; [\$2 signed]; 3 ll., pp. 1-6.

Contents: B1, head-title; below, music and directions; on B3v, "FINIS"; below, advertisement. 6 tunes.

Type: Granjon.

Notes: The date of 1689 is conjectural. See c, above, for a discussion of the advertisement for The division-violin and Apollo's banquet (here, repeated on B3v) and the manuscript note suggesting annual supplements to The dancing-master, 7th ed., 1686. The advertisement here also includes The banquet of musick, without specifying which books are referred to (1688-1,2, 1689-1, 1690-4): Book 1 is dated 1688 (postdated), Book 2 1688, Book 3 1689, Book 4 1690. The signing of this half-sheet as "B" suggests that it was intended to follow A new additional sheet (c, above).

For other editions, parts and additions see 1690-6, 1695-1, 1696-3, 1698-7,8, 1699-18, 1700-16,18, 1701-6, 1702-13, 1703-2,4, 1705-9 and 1706-1.

Copies seen: 1. GB Lbl K.1.a.14 (EEB 364); 2. Lcs QS35.3 Acc. no.2246.

1686-3 London's yearly jubilee / M. Taubman.

Title: [Within double rules; in roman, italic and black letter]
 LONDON'S | Yearly Jubilee: | PERFORM'D | On FRIDAY, OCTOBER XXIX.
 1686. | For the Entertainment of the Right Honourable | Sir JOHN
PEAKE, Knight, | Lord Mayor of the City of LONDON. | WITH | A
 Description of the several Pageants, Speeches, | and Songs, made
 proper for the Occasion. | All set forth at the proper Costs and
 Charges of | the Right Worshipful the Company of | MERCERS. |
 [rule] | Composed by M. TAUBMAN. | [rule] | Londinum Regni
firmata Columna. | [rule] | Printed and Published by Authority. |
 [double rule] | London, Printed for H. Playford, near the Temple
 Church, 1686.

Formula: 4⁰: A² B-C⁴; [\$2 signed]; 10 ll., pp. [4] 1-16.

Contents: A1, title (verso blank); A2, dedication to Sir John Peake, signed by Matt. Taubman; A2v, dedication to the Company of Mercers, signed by M. T.; B1, text; on C4v, "FINIS.".

Notes: Wing T244; Woodward & McManaway 1226.

Copies seen: 1. GB Lbl 605.c.12(8); 2. Ob (EEB 1411 - microfilm only seen); 3. US SM 86596 (Three centuries).

1686-4 The merry companion.

No copy has been located. S.R. III.300, 10 Mar 1686, is signed by Henry Playford and notes "The merry companion, or an antidote against melancholy, compounded of pleasant tales, witty jests, &c. whereunto is added, severall delightfull short histories. Lyncensed by Sr ROGER L'ESTRANGE". T.C. II.168 (1686 East & Trin) describes it as "The merry Companion, or The Second Part of the 'Antidote against Melancholly'; compounded of merry Tales, witty Jestes, and ridiculous Bulls. To which is added, Histories, Tales, and Novels. ... Price, bound, 1s. 6d. ... printed for H. Playford, near Temple Bar."

Another publication was also called The second part of the antidote against melancholy. It was advertised on A4 of 1682-3, price "bound, 1s.", in company with other publications which were probably sold by Henry Playford, although most of them (where extant) have the name of John Playford in the imprint. Another reference to what is possibly the same publication appears in The pleasant companion by Thomas Greeting, "London, Printed for J. Playford ... 1682" (EEB 186); this advertisement reads "The Cabinet of Mirth ... being the Second Part of the Antidote against Melancholly, Bound 1s." This publication may also be related to 1682-3 and 1684-2, although the exact association is unclear.

The latest advertisement for this publication appears in 1695-3, price "bound 1s. 6d."

1686-5 The second book of the pleasant musical companion. 2nd ed.

a. 1686

Title: [Within double rules; in roman, italic and black letter]
 The SECOND BOOK of the | Pleasant Musical Companion: | BEING | A
 New Collection of Select Catches, Songs, and | Glees, for Two and
 Three Voices. | [rule] | The Second Edition, Corrected and much
Enlarged. | [rule | engraving, fig. 7 | two horizontal rules] |
LONDON, Printed for John Playford near the Temple Church, or at
 his Houſe | over againſt the Blue-Ball in Arundel-Street, 1686.

Formula: Oblong 4⁰: A3 B-M⁴; [\$2 signed]; 47 ll., unnumbered [94].

Contents: A1, title (verso blank); A2, preface, signed by John Playford; A2v, table of contents; A3v, advertisement for books printed for John Playford; below, advertisement for books sold by Henry Playford; B1, music; on F3v, "The End of the Second Part."; F4, the third part (music); on M4v, "FINIS.". 94 songs.

Type: Granjon.

Notes: T.C. II.168 (1686 East & Trin).

No advertisements appear for this publication until 1687, and these are probably for the 1687 re-issue (c, below).

The first book or part of The pleasant musical companion was issued with various titles, the most recent traced being The musical companion "London, Printed by W. Godbid for John Playford

... 1673". (Day & Murrie 36; Wing P2490). The latest of John Playford's editions of The second book was Catch that catch can: or, the second part of the musical companion "London, Printed by J.P. for John Playford ... 1685." 4⁰ (Day & Murrie 73; Wing P2457).

For other editions, issues and additions see 1695-5, 1698-23, 1701-14, 1702-12, 1703-9, 1707-4 and 1709-2.

Day & Murrie 85; Wing S2260; RISM BI 1686⁴.

John Playford states in his preface, A2, "Of this Second Volume of the Musical Companion a small Impression was Printed and Published above two Years since, of which I have a considerable Number yet remaining, it ... being not printed in a Volume to joyn with the First Book. These Reasons did hasten me sooner than I intended to a Second Edition".

Copies seen: No copy has been located. This description is of part of GB Lbl K.1.d.24: see b, below.

b. RE-ISSUE, 1686

As for a, above, with the addition of "A new Additional sheet":

Head-title, A1: [Two horizontal rules] | A new Additional Sheet to the CATCH-BOOK. | [rule] |

Formula: Oblong 4⁰: A⁴; [\$2 signed]; 4 ll., unnumbered [8].

Contents: A1, head-title; below, music; on A4v, "FINIS."; below, advertisement for musical works sold by Henry Playford. 12 songs.

Type: Granjon.

Notes: 1687 is the likely date of publication. The advertisement on A4v notes three works (probably 1686-2b, 1687-1 and 1687-2, all dated 1687) as "lately printed with new <Ad>ditions; and sold by Henry Playford, at his Shop near the Temple Church". The use of the words "His Shop" indicates that John Playford had died by this time; his death occurred between 24 Dec 1686 and 7 Feb 1687.

The additional sheet was probably not separately issued.

It is possible that GB Ob Douce P.P.192 (see Copy 1 of d, below) is a copy of this re-issue.

For other editions, issues and additions see 1695-5, 1698-23, 1701-14, 1702-12, 1703-9, 1707-4 and 1709-2.

Day & Murrie 85, 93.

Copies seen: 1. GB Lbl K.1.d.24 (lacks A3 & A4 of the added sheet; EEB 193).

c. RE-ISSUE, 1687

A re-issue of a, above, the only alteration being the date on the titlepage, here changed to "1687". The fragility and method of re-binding of Copy 1 makes it impossible to determine if the title leaf is a cancel.

Notes: T.C. II.196 (1687 East): "REPRINTED ... price 2s. ... printed for H. Playford, near the Temple Church".

Advertised in 1687-3, "price 2s."; the latest advertisement noted is in 1691-10, where the price is still 2s.

It could be had bound with the first part (see 1686-5a) for 3s. 6d. (1690-6).

Day & Murrie 93; Wing S2261.

For other editions, issues and additions see 1695-5, 1698-23, 1701-14, 1702-12, 1703-9, 1707-4 and 1709-2.

Copies seen: 1. US NYp Drexel 4214 (microfilm only seen).

d. RE-ISSUE, 1687

A re-issue of b, above, the only alteration being the date on the title-page, here changed to "1687".

Notes: T.C. II.196 (1687 East): "REPRINTED ... price 2s. ... printed for H. Playford, near the Temple Church".

Advertised in 1687-3, "price 2s"; the latest advertisement noted is in 1691-10, where the price is still 2s. It could be had bound with the first part (see 1686-5a) for 3s. 6d. (1690-6).

Day & Murrie 93; Wing S2261.

For other editions, issues and additions see 1695-5, 1698-23, 1701-14, 1702-12, 1703-9, 1707-4 and 1709-2.

Copy 1 is damaged and the date is missing from the title-page. A pencilled date of 1687 has been supplied. This copy could be an example of b, above.

Copies seen: 1. GB Ob Douce P.P.192 (lacks A3 of the added sheet; the title-page is damaged).

1686-6 The theater of music. 3rd book.

Title: [Within double rules] THE | Theater of MUSIC: | OR, A |
Choice COLLECTION of the neweſt and beſt SONGS | Sung at the
COURT, and Public THEATERS. | [rule] | The Words compoſed by the
moſt ingenious Wits of the Age, and ſet to | MUSIC by the
greateſt Maſters in that Science. | WITH | A THOROW-BASS to each
SONG for the Theorbo, or Baſs-Viol. | ALSO | Symphonies and
Retornels in 3 Parts to ſeveral of them, for the Violins and
Flutes. | [rule] | THE THIRD BOOK. | [rule] | engraving, fig. 6 |
two horizontal rules] | LONDON, | Printed for Henry Playford and
R.C. and ſold by Henry Playford near the Temple | Church, and
John Carr at the Middle-Temple Gate, 1686.

Formula: 2⁰: A-P²; [\$2 signed]; 30 ll., pp. [4] 1-56.

Contents: A1, title (verso blank); A2, table of songs; below,
advertisement for music books sold by John Carr; A2v,
advertisement for music books sold by John Playford; below,
advertisement for publications sold by Henry Playford; B1, music;
on P2v, "FINIS". 41 songs.

Type: Granjon.

Notes: T.C. II.168 (1686 East & Trin): "Price 2s. 6d. ...
printed for H. Playford, near Temple Bar".

For other books see 1685-13,14 and 1687-5; for a re-
issue with a collective title leaf see 1695-4.

Day & Murrie 86; Wing P2440; RISM BI 1686³.

Possibly fewer copies of this book were printed, or it

sold out more rapidly than Books 1, 2 and 4, as it is not advertised in 1695-4, 1690-5 or 1697-4, as were the other three books.

Copies seen: 1. GB Lbl K.7.i.16(3) (lacks sig. A; a title-page from 1685-14 has been added); 2. Lbl R.M.15.c.9(1); 3. US LAuc *fM1623.5.C54; 4. Wc (EEB 364 - microfilm only seen).

1687

1687-1 Apollo's banquet. 5th ed.

The only copy located has a damaged title-page, which is here transcribed as it stands.

Title: [Within double rules; in roman, italic and black letter]
Apollo's Banquet: | CONTAINING | Instructions, and Variety of New
Tunes, Ayres, | Jiggs, and feveral New SCOTCH Tunes | FOR THE |
TREBLE-VIOLIN. | TO WHICH IS ADDED, | The Tunes of the ne<west
Fre>nch Dances, now ufed at Court and in Dancing-Schools. [rule]
 |

The 5 th Edition,	<engraving?>	with new Addi= tions.
------------------------------	--------------	--------------------------

| [rule] | LONDON, Pr< ... Ch>urch, and at his Houfe | over ag<
 ... > 1687.

Formula: Oblong 4⁰: A-M⁴; [\$2 signed]; 48 ll., unpagd [=96].

Contents: A1, title (verso blank); A2, dedication to all ingenious lovers and practitioners of musick, signed by John Playford; A2v, instructions for beginners on the treble-violin, signed on A4v by J.P.; B1, choice new tunes, jiggs, and dances (music); on F4v, "FINIS."; G1, the second part (music); on K4, "FINIS."; K4v, advertisement for music books printed for John Playford; L1, the third part (music); on M4v, "FINIS."; below,

advertisement for two publications sold by Henry Playford, probably 1686-2 and 1687-2. 233 tunes.

Type: Granjon.

Notes: T.C. II.196 (1687 East): "REPRINTED ... Price 1s. 6d. ... printed for Henry Playford, near the Temple Church"; S.R. III.330, 20 Mar 1688, entered by Henry Playford.

The advertisement in 1687-3 is probably for this edition: "lately printed with large Additions. Price 1s. 6d."

The first edition of Apollo's banquet was published in 1670 (GB DU, US NYp). A second edition of 1678 exists (GB Lbl, Ge). The third and fourth editions listed in T.C. (1682, 1684) have not been located. Curti, John Playford's Apollo's banquet 1670, 1977, discusses the contents of all editions in detail.

For later editions and parts see 1690-1, 1691-1, 1693-1 and 1701-1.

RISM BI 1687⁷.

Copies seen: 1. GB En Glen 66 (the title-page is mutilated, affecting the text; microfilm only seen).

The dancing-master. [7th ed? re-issue?]. 1687.

See 1686-2.

1687-2 The division violin. [1st part. 2nd ed. re-issue?].

No copy has been located. The only notice of it appears in T.C. II.196 (1687 East): "REPRINTED ... The Division Violin; containing a choice collection of new Divisions for the treble Violin to a ground Bass, fairly engraven on Copper Plates: being of great benefit and delight for all Practioners [sic] on the Violin, and the first that were printed on Copper Plates. Price 2s. 6d. ... printed for H. Playford, near the Temple Church".

The publishing history of The division violin is complex, and the lack of surviving copies makes it difficult to reconstruct. As this work consists primarily of engraved music with the addition of typeset preliminaries, it is likely that the engraved plates were initially printed from in small numbers and reprinted from whenever demand for more copies became apparent; new typeset preliminaries may or may not have been added at each new impression of the plates. This would explain the large number of entries in T.C. for reprints of The division violin. These T.C. entries are noted at the appropriate places, but probably do not represent the total number of new printings and editions of this title.

The first edition of the first part of The division violin was advertised in 1683, in T.C. II.47 (1683 Mich): "The Division Violin; containing a choice Collection of late Divisions composed for the Treble Violin to play to a ground; fairly engraven on Copper Plates; being the first Musick of this kind ever published. Printed for J. Playford, near the Temple

Church". A copy recently acquired by GB Lbl is dated 1684, and has been seen in facsimile (London : Oxford University Press, [1984?]).

There exists an edition of 1685, with the imprint "London, Printed by J.P. and are Sold by John Playford, near the Temple-Church: 1685." (GB Lbl K.1.c.4, US Ws D1742); this probably corresponds to that noted in T.C. II.98 (1684 Mich): "The Division-Violin; containing several new and choice divisions for the Treble-Violin to a Ground-Bass: all of them fairly engraven ... Price 2s. 6d.". Another edition or re-issue (re-impression) (GB Ob Douce PP.191, Wing2 D1742, EEB 378) is called on its title-page "The Second Edition, much enlarged" and has the imprint "London, Printed on Copper-Plates, and sold by John Playford near the Temple Church, 1685.": it probably corresponds to that noted in T.C. II.139 (1685 Trin): "REPRINTED ... The Division Violin ... in this Edition is added, Six new Divisions ... Price 2s. 6d. ... printed for J. Playford". In the preface to this Ob copy John Playford states that "since that small Number I first printed are sold off ... I have without delay printed this second Impression, wherein I have corrected those few Errors which pass'd in the former, and made several new Additions".

Other works issued by Henry Playford usually contain advertisements for The division violin, but do not often specify which edition, issue or part is on sale. Where such advertisements can be linked to a specific edition, issue or

part, they are noted at the appropriate place.

The work advertised here is perhaps a re-issue (re-impression) of the second edition, as the T.C. announcement states that it is reprinted and makes no mention of new material; a cancel title-page may have been added to alter the imprint information from John to Henry Playford, after John Playford's death.

Advertised in 1687-3, price 2s. 6d.

For later editions, issues and parts see 1688-3,4, 1689-3, 1690-8, 1692-3, 1693-3,4, 1699-6, 1701-8,9 and 1705-5,6.

1687-3 An introduction to the skill of musick. 11th ed.

Title: [Within double rules; in roman, italic and black letter]
 AN | INTRODUCTION | TO THE | Skill of Musick, | IN THREE BOOKS. |
 [rule] | THE FIRST CONTAINS | THE Grounds and Rules of MUSICK, |
 according to the Gam-ut, and other | Principles thereof. | [rule]
 | THE SECOND, | INSTRUCTIONS and LESSONS both | for the Bass=Viol
 and Treble=Violin. | [rule] | THE THIRD, | The ART of DESCANT, or
 Composing | of Musick in Parts, in a more Plain and Easie |
 Method than any heretofore Published. | [rule] | By JOHN
 PLAYFORD. | [rule] | The Eleventh Edition, Corrected and
Enlarged. | [two horizontal rules] | London, Printed by Charles
Peregrine, for Henry | Playford, at his Shop near the Temple
 Church, 1687.

Section-title, I3: [Within single rules] A BRIEF | INTRODUCTION
 | TO THE | ART of DESCANT, | OR, | Compoſing Mufick in Parts: |
Setting forth the | Exact Rules and Principles, to be obſerv'd by
 | all Practitioners that deſire to Learn to | Compoſe Mufick,
 either Vocal or Inſtru- | mental, in Two, Three, or more Parts. |
 [rule | woodcut, fig. 8 | two horizontal rules] | LONDON, Printed
 for Henry Playford, 1687.

Formula: 8^0 : $A^8 a^2 B-L^8 M^6$; [\$4 signed (-a2, B3, I3, K4, M4)];
 96 ll., pp. [20] 1-116 [2] 1-51 [3] [=192]. [Copy 2:
 misſigning a1 as "2"]. Engraved frontispiece. Engravings on B3,
 G3v, H4, H8. Woodcuts on B7, C5.

Contents: A1, blank; A1v, engraved frontispiece; A2, title
 (verso blank); A3, preface, signed on A3v by J. Playford; A4, of
 muſick in general, signed on A8 by J. Playford; A8v, poem on the
 death of Mr. John Playford; a2, contents (verso blank); B1, book
 1 (text and music examples); on F7, advertisement; F8, book 1
 (continued); G4, book 2 (text and music examples); I3, section-
 title for book 3; I3v, book 3 (text and music examples); on M5,
 "FINIS."; M5v, advertisement. Engraved frontispiece: fig. 9.
 Engravings: B3, diagram "THE GAM=UT", plate-mark size 14 x 8.5
 cm.; on G3v, bass viol and bow, plate-mark size 13.2 x 7.5 cm.;
 on H4, treble violin, plate-mark size 5 x 8.5 cm.; H8, 6 lines of
 music "A Table of Graces proper to the Viol or Violin.", plate-
 mark size 13.5 x 8.5 cm. Woodcuts: on B7, diagram "Another
 Example for Naming the Notes"; on C5, one line of music "Of the
 Tying of Notes.".

Type: Mainly Granjon, with Van Den Keere well represented, and with short examples of Godbid, Haultin/Morley/Windet mixed fount, and Windet tablature.

Notes: T.C. II.211 (1687 Mich): "newly re-printed with Additions. In Octavo. Sold by H. Playford, near the Temple Church".

Advertised in 1688-1,5: price bound 2s.

The first edition was published in 1654 (Wing2 P2478, EEB 221 - "1655"), and other editions followed at regular intervals up till the 10th, 1683 (Day & Murrie 63, Wing P2482). Title-pages of all known editions and issues are reproduced in the facsimile of the 12th edition, 1972.

For later editions see 1694-2, 1697-6, 1700-8, 1703-7 and 1706-7.

Day & Murrie 91; Wing P2483; RISM BVI² p. 658.

Copies seen: 1. GB Lbl Hirsch M.1448; 2. Lbl B.347.j; 3. Lbl 7896.aa.51 (lacks A1); 4. Cu MR.574.d.65.7¹ (EEB 1040 - microfilm only seen).

A new additional sheet to the catch-book. 1687.

See 1686-5.

1687-4 A pastoral elegy on the death of Mr. John Playford / H.

Purcell.

Head-title, A1: [Bold rule] | A | PASTORAL ELEGY | On the DEATH
of | Mr. John Playford. | [rule] | {Note, The Notes with this
Mark * over them, are to be fung Demiquavers.} | [rule] | The
Words by Mr. Tate. Set by Mr. Henry Purcell. |

Colophon, A2v: [Rule] | LONDON, Printed for Henry Playford,
1687.

Formula: 2⁰: A²; [\$1 signed]; 2 ll., pp. 1-4.

Contents: A1, head-title; below, music; on A2v, "FINIS.";
below, colophon.

Type: Granjon.

Notes: Wing T203; RISM P6038.

Copies seen: 1. GB Lbl G.109(1); 2. Lcm II.J.21.

The second book of the pleasant musical companion. 2nd ed. [re-
issue]. 1687.

See 1686-5.

1687-5 The theater of music. 4th book.

Title: [Within double rules] THE | Theater of MUSIC: | OR, A |

Choice COLLECTION of the neweſt and beſt SONGS | Sung at the
COURT, and Public THEATERS. | [rule] | The Words compoſed by the
moſt ingenious Wits of the Age, and ſet to | MUSIC by the
greateſt Maſters in that Science. | WITH | A Thorow-Baſs to each
SONG for the Harpſichord, Theorbo, or Baſs-Viol. | [rule] | The
FOURTH and LAST BOOK. | [rule | engraving, fig. 6 | two
horizontal rules] | LONDON, | Printed by B. Motte, for Henry
Playford, at his Shop near the Temple Church, 1687.

Formula: 2⁰: A-Z²; [\$2 signed]; 46 ll., pp. [4] 1-88.

Contents: A1, title; A1v, poem "In Commendation of this Book",
signed by Nath. Tate; below, "Licensed, Rob. Midgley. October.
23. 1686"; A2, to all lovers and understanders of music, signed
by Henry Playford; A2v, table of songs and dialogues; B1,
music; on Z2v, "FINIS". 53 songs.

Type: Granjon.

Notes: T.C. II.178 (1686 Mich).

Advertised in London gazette 2186, 28 Oct-1 Nov 1686;
1690-5; 1697-4, Books 1, 2, 4 for 5s. Although no price is
advertised for Book 4 separately, Books 1 and 3 were sold at 2s.
6d., and it seems likely that this price would also apply to Book
4.

Postdated, as shown by the T.C. and London gazette
notices, and the licensing date of 23 October 1686 on A1v.

For other books see 1685-13,14 and 1686-6; for a re-issue
with a collective title leaf see 1695-4.

Day & Murrie 94; Wing P2441; RISM BI 1687⁵.

Copies seen: 1. GB Lbl K.7.i.16(4); 2. Lbl R.M.c.9(1); 3. US
LAuc *fM1623.5.C54; 4. Wc (EEB 364 - microfilm only seen).

1688

1688-1 The banquet of musick. 1st book.

Title: [Within double rules] THE | Banquet of MUSICK: | OR, | A
Collection of the neweft and beft SONGS | fung at Court, and at
Publick Theatres. | WITH | A THOROW-BASS for the Theorbo-Lute, |
Bafs-Viol, Harpfichord, or Organ. | [rule] | Compoſed by ſeveral
of the Beft Maſters. | [rule] | The WORDS by the Ingenious Wits
of this Age. | [rule] | THE FIRST BOOK. | [rule | engraving, fig.
10 | rule] | LICENSED, | Nov. 19. 1687. Rob. Midgley. | [two
horizontal rules] | In the SAVOY: | Printed by E. Jones, for
Henry Playford, at his Shop near the Temple Church, 1688.

Formula: 2⁰: A-N²; [\$2 signed (-N2)]; 26 ll., pp. [4] 1-47
[1].

Contents: A1, title (verso blank); A2, to the reader, signed by
H. Playford; A2v, table of songs; below, advertisement; B1,
music; on N2, "FINIS."; N2v, advertisement. 26 songs.

Type: Granjon.

Notes: T.C. II.206 (1687 Mich); S.R. III.326, 6 Dec 1687,
entered by H. Playford.

Advertised in London gazette 2291, 31 Oct-3 Nov 1687,
"will be published about the same time" [16 November]; London
gazette 2297, 21-24 Nov 1687, on sale; 1693-4, Books 1-6 on sale;

1697-4, Books 1, 2, 4 for 4s.

Postdated: see London gazette advertisements, T.C., S.R., and the licensing date of 19 November 1687 given on the title-page.

For later books see 1688-2, 1689-1, 1690-4, 1691-10 and 1692-2.

Day & Murrie 96; Wing P2422; RISM BI 1688⁶.

Copies seen: 1. GB Lbl G.83.a(1); 2. Lcm I.G.30; 3. US LAuc *fM1623.5.C54; 4. Ws (EEB 286 - microfilm only seen).

1688-2 The banquet of musick. 2nd book.

Title: [Within double rules] THE | Banquet of MUSICK: | OR, | A Collection of the neweft and beft SONGS | fung at Court, and at Publick Theatres. | WITH | A THOROW-BASS for the Theorbo-Lute, | Baſs-Viol, Harpfichord, or Organ. | [rule] | Compoſed by ſeveral of the Beft Maſters. | [rule] | The WORDS by the Ingenious Wits of this Age. | [rule] | THE SECOND BOOK. | [rule | engraving, fig. 10 | rule] | LICENSED, | May 3. 1688. Rob. Midgley. | [two horizontal rules] | In the SAVOY: | Printed by E. Jones, for Henry Playford, at his Shop near the Temple Church, 1688.

Formula: 2⁰: A-M²; [\$2 signed (-K2)]; 24 ll., pp. [4] 1-44.
[Copy 1: L2v signed "*"].

Contents: A1, title (verso blank); A2, table of songs; A2v, advertisement; B1, music; on M2v, "FINIS". 33 songs.

Type: Granjon.

Notes: T.C. II.230 (1688 Trin).

Advertised in London gazette 2345, 7-10 May 1688, on sale; 1697-4, Books 1, 2, 4 for 4s.

For other books see 1688-1, 1689-1, 1690-4, 1691-10 and 1692-2.

Day & Murrie 97; Wing P2423; RISM BI 1688⁷.

Copies seen: 1. GB Lbl G.83.a(2); 2. Lcm I.G.30; 3. US LAuc *fM1623.5.C54.

1688-3 The division violin. [1st part? 3rd ed?].

No copy has been seen. S.R. III.330, 20 Mar 1688: "Henry Playford. Entred ... booke or copy ... entituled The Division Violin, conteining a choice colleccion of divisions to a ground for the treble violin". This entry may refer to 1687-2, or to a new impression from the plates of 1687-2, or to the first edition of the second part, 1688-4. A copy of a third edition dated 1688 is listed as being held at J Tn, whose Catalogue of rare books and notes (Tokyo: Ohki Collection, Nanki Music Library, 1970) notes

"The Division-Violin: Containing a collection of divisions upon several grounds for the treble-violin. 3d. Edition.

London, H. Playford, 1688. [60] p. 16 x 20 cm."

It has not proved possible to examine this.

Advertised in 1688-1, price 2s. 6d.; 1689-5, price 2s. 6d.

For further details see 1687-2; for other editions, issues and parts see 1687-2, 1688-4, 1689-3, 1690-8, 1692-3, 1693-3,4, 1699-6, 1701-8,9 and 1705-5,6.

1688-4 The division violin. 2nd part. [1st ed?].

No copy has been located. T.C. II.231 (1688 Trin): "There is Printing, and will suddenly be published ... The Second Part of the 'Division Violin'; containing the newest Ground for the Treble Violin ... Engraven on Copper-plates. ... Sold by Henry Playford, near the Temple Church".

For further details see 1687-2; for other editions, issues and parts see 1687-2, 1688-3, 1689-3, 1690-8, 1692-3, 1693-3,4, 1699-6, 1701-8,9 and 1705-5,6.

1688-5 Harmonia sacra.

Title: [Within double rules; in black and red] Harmonia Sacra;
| OR, | DIVINE HYMNS | AND | DIALOGUES; | WITH | A THOROW-BASS
for the Theorbo-Lute, | Bafs-Viol, Harpfichord, or Organ. |
[rule] | Composed by the Best Masters of the Last and Present
Age. | [rule] | The WORDS by several Learned and Pious Persons. |
[rule] | Cannon a 3, in the Fifth and Eighth below, rifing a Note

every time. | [Music, fig. 11] | Laudate Dominum de Cae-lis,
lau--da-te e--um in ex--cel--fis. | [rule] | IMPRIMATUR, |

Ex Aedib. Lamb. Guil. Needham RR. in Chri^fto P. ac D.

Nov. 7. 1687. D. Wilhelmo Archiep. Cant. à. Sacr.

Dome^ft.

| [two horizontal rules] | In the SAVOY: | Printed by Edward
Jones, for Henry Playford, at his Shop near the Temple Church, |
M D C L X X X V I I I. [a rule is printed over the date, at its
head].

Formula: 2⁰: π¹ a² B-X²; [\$² signed (-a², X²; missigning B²
as B³)]; 43 ll., pp. [6] 1-79 [1]. Engraved frontispiece.

Contents: Engraved frontispiece facing π¹; π¹, title (verso
blank); a¹, dedication to Thomas Lord Bishop of Bath and Wells,
signed by Henry Playford; a¹v, to the reader, signed on a² by
Henry Playford; on a², errata; a²v, table of the divine hymns
and dialogues; below, advertisement; B¹, music; on X²,
"FINIS."; X²v, advertisement. Engraved frontispiece: fig. 12.
30 songs.

Type: Granjon.

Notes: T.C. II.206 (1687 Mich); S.R. III.326, 6 Dec 1687, signed
by H. Playford.

Subscriptions were called for in London gazette 2253,
20-23 Jun 1687; London gazette 2291, 31 Oct-3 Nov 1687 notes
that it "will be published ... 16th ... November"; it was

advertised as on sale in London gazette 2296, 17-21 Nov 1687. Advertised in 1688-1; no advertisements until that in 1695-2 (8s stitched) state a price. The price is 11s. in 1696-16.

Postdated: see London gazette 2296, T.C., S.R., and the imprimatur on the title page dated 7 November 1687.

For other books and editions see 1693-5, 1700-19, 1703-6, 1706-6, 1714-1 and 1726-1. The edition of Book 1 dated "[1693]" in BUCEM (GB Och) is another copy of this 1688 edition, lacking the title page.

Wing P2436; RISM BI 1688¹.

Copies seen: 1. GB DRc Mus.B.4; 2. Lbl G.84(1); 3. NZ Wtepunga; 4. US SM 14175; 5. U (EEB 506 - lacks engraved frontispiece; microfilm only seen).

A new additional sheet to the dancing-master. 1688.

See 1686-2.

1688-6 The pleasant companion / T. Greeting. 7th ed.

Title: [Within double rules; in roman, italic, and ~~black~~
~~letter~~] THE | Pleasant Companion; | CONTAINING | Variety of New
~~+++++~~ Ayres, and Pleasant ~~Tunes~~, | FOR THE | FLAGELET. | To which is
~~+++++~~ added, Plain and Easie Instructions for Beginners. | [rule] | By
THOMAS GREETING. Gent. | [rule] | The Seventh Edition, with
~~+++++~~

Addition of several New Tunes, never Publi^hd before. | [rule] |
LONDON, Printed for H. Playford, and are to be fold at his Shop
 near the Temple Church, 1688.

Formula: Oblong 4⁰: π^1 2 π^4 A-I⁴; [\$3 signed (-H3, I3)]; 41
 ll., unnumbered [82]. Sigs π and 2 π typeset; sigs A-I engraved.
 [Copy 1: an engraved frontispiece, depicting a seated flageolet
 player, facing right, playing from music on a table, is present
 facing π^1 ; this copy has been rebound and so it cannot be
 established whether the frontispiece is conjugate with π^1].

Contents: π^1 , title; π^1 v, advertisement; 2 π^1 , instructions
 for playing on the flagelet, signed on 2 π^4 v by Tho. Greeting;
 A1, music (tablature); on E4v, "Finis."; F1, music (tablature);
 on G4v, "FINIS"; H1, music (tablature); on H4v, "Finnis"; I1,
 music (tablature); on I4v, "Finis".

Engraving details: As this publication has been examined from a
 microfilm copy, it has not been possible to establish plate-mark
 sizes and details of plate imposition.

Notes: T.C. II.234 (1688 Trin): "REPRINTED ... The Sixth [sic]
 Edition ... Printed for Henry Playford, near the Temple Church".

Advertised in 1688-1, "newly reprinted with Additions.
 Price 1s. 6d."; the latest advertisement noted is in 1698-7,
 price bound 18d.

The engraved music on sigs A-I has been printed from the
 same plates as the 1682 edition ("London, Printed for J. Playford
 ... 1682"; GB Lbl K.4.a.12; EEB 186), and the preliminary

typeset signature has been reset. The music does not differ from the 1682 edition, despite the title-page of this seventh edition which claims that "several New Tunes" have been added.

RISM G3805.

Copies seen: 1. GB Ge Euing Music R.c.26 (microfilm only seen).

1689

1689-1 The banquet of musick. 3rd book.

Title: [Within double rules] THE | Banquet of MUSICK: | OR, | A
Collection of the neweſt and beſt SONGS | ſung at Court, and at
Publick Theatres. | WITH | A THOROW-BASS for the Theorbo-Lute, |
Baſs-Viol, Harpſichord, or Organ. | [rule] | Compoſed by ſeveral
of the Beſt Maſters. | [rule] | The WORDS by the Ingenious Wits
of this Age. | [rule] | THE THIRD BOOK. | [rule | engraving, fig.
10 | rule] | LICENSED, | Dec. 1. 1688. Rob. Midgley. | [double
rule] | In the SAVOY: | Printed by E. Jones, for Henry Playford,
at his Shop near the Temple Church, 1689.

Formula: 2⁰: A1 B-G² H1; [\$1 signed]; 14 ll., pp. [2] 1-25
[1].

Contents: A1, title; A1v, table of songs; B1, music; on H1,
"FINIS."; H1v, advertisement. 22 songs.

Type: Granjon.

Notes: T.C. II.253 (1689 East).

Advertised in 1689-5. No price is given in any of the
advertisements noted. The inclusion of Books 1, 2 and 4 only in
1697-4 suggests that Book 3 perhaps sold out more rapidly, or was
printed in smaller numbers, than the other three books.

For other books see 1688-1,2, 1690-4, 1691-10 and 1692-2.

Day & Murrie 101; Wing P2424; RISM BI 1689⁵.

Copies seen: 1. GB Lbl G.83(3); 2. Lcm I.G.30 (A1 damaged, affecting top and right margins of the title page); 3. US LAuc *fM1623.5.C54.

1689-2 The consort of musick in four parts ... also an addition of ten new lessons / T. Farmer.

No copy has been located. T.C. II.275 (1689 Trin): "The Consort of Musick, in Four Parts; containing thirty-three Lessons, with an Overture. Also an Addition of ten new Lessons, with a Ground: either sold by themselves, or stitcht up with the former: with an Elegy on the Author ... sold by H. Playford, near the Temple Church" (Farmer died before 8 December 1688, according to NG). Advertised in London gazette 2500, 24-28 Oct 1689: "Mr. Tho. Farmers First and Second Part of the Consort of Musick: With an Elegy on the Author". There appear to be no other notices of this work in 1689. The mention of 33 lessons, with an overture, in the T.C. notice suggests that the publication referred to here is a re-issue of 1686-1 with a cancel title-page and an additional section bound in.

Advertised with the second consort (1690-9), price 3s. for both (e.g. in 1695-2).

See also 1686-1 (for the first set) and 1690-9, which may be the same as the "Addition of ten new lessons."

1689-3 The division violin. 2nd part. [1st ed. re-issue?].

Title: [Within double rules; in roman, italic and black letter]
The Division=Violin: | CONTAINING | The Newest Divisions to a
 Ground, with Scotch Tunes of | Two Parts for the Treble-Violin;
 and a Solo by Mr. Thomas Farmer. | [rule | engraving, fig. 17 |
 rule] | LONDON, Printed on Copper-Plates, and fold by Henry
Playford near the Temple Church, 1689.

Half-title, C1: [Engraved] A New additional sheet to the 2d
 part of the Division Violin. |

Formula: Oblong 4⁰: $\pi 1 A^4 B^2 C^4$; [\$2 signed (+ A3)]; 11 ll.,
 pp. [2] [1] 2-20. Sig. π typeset; sigs A-C engraved.

Contents: $\pi 1$, title (verso blank); A1, music; on B2v, "Tho:
 Crofs Junior Sculp. Finis."; C1, head-title (engraved); below,
 music; on C4v, "Finis. Tho. Crofs fculp.". 11 pieces.

Engraving details: One plate for each side of a sheet; plate-
 mark size 29 x 38 cm.

Notes: T.C. II.274 (1689 Trin).

Perhaps a re-issue of 1688-4.

For further details see 1687-2; for other editions,
 issues and parts see 1687-2, 1688-3,4, 1690-8, 1692-3, 1693-3,4,
 1699-6, 1701-8,9 and 1705-5,6.

Copies seen: 1. US Ws D1742 (microfilm only seen).

A new addition to the dancing-master. 1689.

See 1686-2.

1689-4 The parallel.

Title: [In roman, italic and black letter] THE | PARALLEL: | An
 ESSAY | ON | FRIENDSHIP, | LOVE | AND | MARRIAGE. | [rule] |
Sæpè Stylum veritas iterum quæ digna legi fint | Scripturus,
neq; Te ut miretur Turba labores, | Contentus paucis
Letteribus.-Hor. | [rule] | This may be Printed, | Aug. 13. 1688.
ROB. MIDGLEY. | [two horizontal rules] | LONDON: Printed for
Henry Playford, at his Shop | near the Temple-Church. 1689.

Formula: 4⁰: A² B-E⁴ F²; [\$2 signed (-F2)]; 20 ll., pp. [4]
 1-35 [1].

Contents: A1, title (verso blank); A2, the publisher to the
 reader; B1, text; on F2, "FINIS."; below, errata; F2v, blank.

Notes: "The Publisher to the Reader", A2, states "The following
 Poem being transmitted to me from an unknown hand". It is,
 however, attributed to Sir H.S. in 1696 (in 1696-8 and 1696-16),
 and to Sir H. Shares in 1700 (in 1700-4). Wing and Foxon,
English verse, 1701-1750, 1975, enter this work under title.

T.C. II.257 (1689 East); T.C. II.323 (1690 Trin).

Advertised in 1690-4, price stitched 6d; the latest
 advertisement noted is in 1703-7 at the same price. An

advertisement for a publication with the title Love and marriage in 1702-10 is probably for this publication.

The imprimatur on the title page is dated 1688, suggesting that this work was postdated.

Wing P333.

Copies seen: 1. GB Lbl C.57.1.26; 2. US SM 147267 (EEB 645).

1689-5 The second part of musick's hand-maid.

Title: [Within double rules] The SECOND PART of | Muſick's
Hand-maid: | CONTAINING | The Neweſt Leſſons, Grounds, Sarabands,
Minuets, and Jiggs, | Set for the VIRGINALS, HARPSICHORD, and
SPINET. | [engraving, fig. 10 | rule] | London, Printed on
Copper-Plates, for Henry Playford, at his Shop near the Temple
Church, 1689.

Formula: Oblong 4⁰: π^2 A-G⁴; [\$3 signed (+A4, B4, C4; -G2;
missigning G4 as G2)]; 30 ll., unnumbered [60]. Sig. π
typeset; sigs A-G engraved. [Copy 2: [\$3 signed (+A4, B4, C4;
missigning E3 as C3)]]].

Contents: π^1 , title (verso blank); π^2 , to the reader, signed by
H.P.; π^{2v} , advertisement; A1, music.

Engraving details: One plate for each side of each sheet; plate-
mark size approximately 24 x 34 cm. The order of pieces in sigs
F and G has been jumbled, as a result of wrong imposition of the

pages on the plate. See Zimmerman, Henry Purcell, 1659-1695 : an analytical catalogue of his music, 1963, pp. 356-357 and Dart's edition of The second part of musick's hand-maid, 1969, p. [23] for further details.

Notes: T.C. II.230 (1688 Trin), "There is Printing, and will suddenly be published"; T.C. II.253 (1689 East).

Advertised in London gazette 2448, 25-29 Apr 1689, on sale; the latest advertisement noted is in 1699-4. No price is noted until 1695-2, where it is 2s. 6d. stitched.

The first part of Musick's hand-maid was first published in 1663 (Wing P2492, RISM BI 1663⁷), perhaps a re-issue of an earlier publication (see Munstedt, John Playford, music publisher : a bibliographical catalogue, 1983, no. 30). A 1678 re-issue is also extant (Wing P2493, RISM BI 1678⁶).

RISM BI 1689⁷.

For re-issues see 1690-10 and 1705-1. For the first part see 1696-14.

Copies seen: 1. GB Lbl K.4.b.10 (lacks sig. B); 2. US Cn Case VMT 252.P72.v.2 (microfilm only seen).

1689-6 Ten new lessons, with a ground / T. Farmer.

No copy has been located. The only notice of this publication appears in T.C. II.275 (1689 Trin): "The Consort of Musick, in Four Parts ... Also an Addition of ten new Lessons, with a

Ground: either sold by themselves, or stitcht up with the
former: with an Elegy on the Author ... sold by H. Playford,
near the Temple Church".

See also 1690-9, for which this notice may be an early
announcement.

1690

1690-1 Apollo's banquet. [1st book]. 6th ed.

Title: [Within double rules; in roman, italic and black letter]
Apollo's Banquet: | CONTAINING | Instructions, and Variety of New
Tunes, Ayres, Jiggs, | and several New SCOTCH Tunes | FOR THE |
TREBLE-VIOLIN. | To which is added, | The Tunes of the neweft
French Dances, now ufed at Court and in Dancing-Schools. | [rule]
|

The Sixth Edi=
tion,

[engraving, fig. 13]

with new Addi=
tions.

| [rule] | In the SAVOY: Printed by E. Jones, for Henry Playford
at his Shop near the Temple Church, and at his | Houfe over-
againft the Blue-Ball in Arundel-Street in the Strand, 1690.

Formula: Oblong 4⁰: A-L⁴; [\$2 signed (-L2; missigning L4 as
L2)]; 44 ll., unnumbered [88].

Contents: A1, title (verso blank); A2, dedication to all
ingenious lovers and practitioners of music, signed by H. P.;
A2v, instructions for beginners on the treble-violin, signed on
A4v by H.P; B1, choice new tunes, jiggs and dances (music); on
E1, "The End of the First Part."; E1v, the second part (music);
on H4, "The End of the Second Part."; H4v, the third part
(music); on L4v, "FINIS.". 215 tunes.

Type: Granjon.

Notes: T.C. II.326 (1690 Trin). T.C. II.368 (1691 Trin) notes the "First Book ... lately reprinted"; it probably refers to this 1690 edition, having been re-advertised in conjunction with the publication of Apollo's banquet ... the second book (1691-1). A similar notice appears in T.C. II.410 (1692 Trin).

Advertised in London gazette 2529, 3-6 Feb 1690; 1690-6, price 1s.6d.

For other editions and parts see 1687-1, 1691-1, 1693-1 and 1701-1.

Wing P2444; RISM BI 1690⁴ (where the date of the GB Ge copy is wrongly attributed; it is the 2nd ed., 1678).

Sig. L has been wrongly imposed, differently for each copy seen, as indicated by the numbering of the tunes. For Copy 1, L1 is correct, L1v should be L3v, L2 should be L3, L2v should be L1v, L3 should be L4, L3v should be L2v, L4 should be L2, and L4v is correct. For Copy 2, L1 is correct, L1v should be L3v, L2 should be L4, L2v and L3 are correct, L3v should be L1v, L4 should be L2, and L4v is correct.

Copies seen: 1. GB Lbl K.4.b.9 (EEB 221); 2. US Wc M1490.P6A5 Case (microfilm only seen).

1690-2 At the Kings-Arms Tavern [art sale catalogue] 9 Dec 1690.

Head-title, A1: AT THE | Kings-Arms Tavern, | Over-again^t St.

Clements Church in the | STRAND, | Will by the Request of some
worthy Gentlemen be | Expofed to Sale feveral Original Paintings,
and other | fine Copies by the beft Mafters of Europe; On |
Tuefday the 9th. of this Inftant Decemb. 1690. where | there
will be feveral large and good pieces fit for Halls, | Stair
Cafes, &c. The Sale will begin exactly at Three | of the Clock
and fo continue the following dayes till all | be Sold, and
Catalogues may be had at the place of | Sale and at Mr.
Playford's next the Church in the | Temple Gratis. | [rule] |

Formula: 4⁰: A⁴; [\$2 signed]; 4 ll., pp. [1] 2-8.

Contents: A1, head-title; below, conditions of sale; A1v,
catalogue; on A4v, "FINIS". 350 items.

Notes: Wing S2787.

Copies seen: 1. GB Lbl 1402.g.1(59).

1690-3 At the West-End of Exeter Change [art auction catalogue]
22-23 Sep [1690?].

Title: At the Weft-End of EXETER CHANGE, | A Curious |
COLLECTION | Of Original | PAINTINGS, | And other fine Copies, by
the beft MASTERS | of EUROPE, | Will be fold by way of Auction,
or who bids moft, on | Monday the 22th, and Wednefday the 23th.
of this | Inftant September, Beginning exactly at Three of the |
Clock in the Afternoon. | [rule] | By Ferdinando Verryck. |

[rule] | The Condtions of Sale as ufual, and the time of Paying
and fetch- | ing away the Lots fo bought, to be within Three days
after | at the faid place, and paying Porterage. And all
Gentlemen | that are Strangers to the faid place of Sale, fhall
leave the | Third part of the price of fhuch pictures as they
fhall Buy in | part of Payment. | Catalogues may be had at the
place of Sale, and at Mr. Playford's | Shop near the Temple-
Church in the Temple.

Formula: 4⁰: A⁴; [\$2 signed]; 4 ll., pp. [1] 2-8.

Contents: A1, title; A1v, catalogue; on A4v, "FINIS.". 344 items.

Notes: The date is conjectural. This publication is bound with other similar sale and auction catalogues in what is probably chronological order, which suggests that 1690 is the correct date.

Wing2 C7628.

Copies seen: 1. GB Lbl 1402.g.1(46).

1690-4 The banquet of musick. 4th book.

Title: [Within double rules; in roman, italic and black letter]
 THE | Banquet of MUSICK: | OR, | A Collection of the neweft and
 beft SONGS | fung at Court, and at Publick Theatres. | WITH | A
 THOROW-BASS for the Theorbo-Lute, | Bafs-Viol, Harpfichord, or

Organ. | [rule] | Compo | ed | by | f | everal | of | the | Be | ft | Ma | fters. |
 [rule] | The | WORDS | by | the | Ingenious | Wits | of | the | Age. | [rule] |
 The FOURTH and LAST BOOK. | [rule | engraving, fig. 10 | rule] |
This may be Printed. | Octob. 19. 1689. Rob. Midgley. | [two
 horizontal rules] | In the SAVOY: | Printed by E. Jones, for
Henry Playford, at his Shop near the Temple Church, 1690.

Formula: 2⁰: A1 B-G² H1; [\$1 signed]; 14 ll., pp. [2] 1-25
 [1].

Contents: A1, title; A1v, table of songs; B1, music; on H1,
 "FINIS."; H1v, advertisement. 18 songs.

Type: Granjon.

Notes: T.C. II.321 (1690 Trin).

Advertised in London gazette 2500, 24-28 Oct 1689; the
 latest advertisement noted is in 1697-4.

Possibly postdated, as shown by the licensing date of 19
 October 1689 on the title page, and the London gazette notice.

For other books see 1688-1,2, 1689-1, 1691-10 and 1692-2.

Day & Murrie 105; Wing P2425; RISM BI 1690⁵.

Copies seen: 1. GB Lbl G.83.a(4); 2. Lcm I.G.30; 3. US LAuc
 *fM1623.5.C54.

1690-5 A curious collection of musick-books.

Title: A Curious | COLLECTION | OF | Muſick-Books, | Both VOCAL

and INSTRUMENTAL, (and | ſeveral Rare COPIES in Three and Four Parts, | Fairly Prick'd) by the Beſt MASTERS. | Formerly deſigned to have been ſold by way of Auction: But | the Reaſon of its being put off, was, That ſeveral Gentlemen, | Lovers of Muſick, living remote from London, having a De- | ſire for ſome of this Collection, and could not be there, they | are here ſet down in Order, with the Rates, being lower than | could be afforded otherwiſe. | [rule] | The Collection is to be ſold by Henry Playford, at his Houſe at the Lower | End of Arundel-Street in the Strand; where the Collection may be | viewed four Days after the Publication in the Gazette. | [rule] | All Gentlemen and Ladies that Deſire any of theſe Collections, | ſending in time the Number and the Price, may have them de- | livered, they being deſigned to be ſold off in a Fortnight. | [rule] | Catalogues may be had Gratis, of Mr. Knight Bookſeller in the New-Ex- | change in the Strand; Mr. Carr at his Shop at the Middle Temple-Gate in | Fleetſtreet; Mr. Salter Inſtrument-Seller on the North-ſide of St. Paul's | Church; Mr. Hindmarſh Bookſeller againſt the Royal Exchange in Cornhil; | at Mr. Henry Playford's Shop near the Temple-Church; and of Mr. Dolliff | Bookbinder in Oxford.

Formula: 4^0 ; A^2 ; 2 ll., unnumbered [4].

Contents: 11, title; 11v, catalogue; on 12v, advertisement; below, "FINIS". 130 items.

Notes: T.C. II.322 (1690 Trin): "gratis".

Advertised in London gazette 2563, 2-5 Jun 1690: "gratis ... to be sold on Wednesday next" [11th].

Although no date appears on this catalogue, it was published around May or June 1690, as shown by the London gazette and T.C. notices, and from the manuscript note at the foot of the title-page of Copy 2 which states: "Don̄s Fr. Dolliff xi Jun. 1690".

Wing2 C7625; Wing P2428.

Copies seen: 1. GB Lbl Harl.5936 (419-20); 2. Ob Wood.E.22(9) (EEB 328 - microfilm only seen); 3. US Yale Medical Library Fulton Collection (photocopy only seen).

1690-6 The dancing-master. 8th ed.

Title: [Within single rules; in roman, italic and black letter]
The Dancing-Mafter: | [rule] | Or, Directions for Dancing COUNTRY
DANCES, with the Tunes to each Dance for the Treble-Violin. |
 [rule] | The Eighth Edition, with Addition of several new Dances
never before Printed. | [rule | engraving, fig. 14 | rule] |
 Printed by E. Jones, for H. Playford at his Shop near the Temple
 Church, and at his Houfe in Arundel-street in the Strand, 1690.

Formula: Oblong 6⁰: A-T⁶; [\$3 signed]; 114 ll., pp. [8] [1]
 2-220 (misnumbering 204 as 294).

Contents: A1, title; A1v, advertisement; A2, preface, signed by H.P.; A2v, alphabetical table of the dances; A4v, a table, explaining several characters which are set down in the rules for dancing; A5, music and directions; on T6v, "FINIS". 222 tunes.

Type: Granjon.

Press-figures: * (usually at centre foot of page) on D1v, E4v, E6, F3v, F6v, H6v, I1v, K3v, L4v, M1, N6v, Q6, R1v, R6v, S3v, S4v, T6.

Notes: T.C. II.326 (1690 Trin).

Advertised in London gazette 2529, 3-6 Feb 1690, on sale; 1691-10, price 2s. 6d. bound.

For other editions, parts and additions see 1686-2, 1695-1, 1696-3, 1698-7,8, 1699-18, 1700-16,18, 1701-6, 1702-13, 1703-2,4, 1705-9 and 1706-1.

Wing P2474.

Copies seen: 1. GB Lbl K.1.a.15; 2. Lcm II.c.25 (lacks leaves A5, L2, L3, L6, O2, S6, and sig T); 3. Lcs QS35.3 Acc.no. 2251.

1690-7 The delightful companion.

No copy has been located. T.C. II.326 (1690 Trin): "REPRINTED ... The Delightful Companion, or, Lessons for the Recorder or Flute ... sold by H. Playford, near the Temple Church". An advertisement appears in 1690-4, where no price is given; the advertisement in 1690-3 for "Books lately Printed ... the Flute-Book" (no price is given) is probably for this publication. A "Second Edition, Corrected" has the imprint "London, Printed for John Playford ... and for John Carr ... 1686" (GB Lbl K.4.b.16; Wing2 C630; EEB 175). It is an oblong 4⁰, with the first

signature, which contains title-page and instructions for playing the recorder, printed from type, followed by 16 engraved leaves containing 54 tunes, of which six also have tablature. It is probable that this 1690 publication was a re-issue (re-impression) of the second edition of 1686, using the same engraved plates. For a later edition see 1696-9.

1690-8 The division violin. 2nd part. [1st ed. re-issue?].

No copy has been located. T.C. II.321 (1690 Trin): "The Division Violin, the Second Part; containing several Divisions and Grounds, etc. By Mr. Tho. Farmer ... printed for H. Playford, near the Temple, Bookseller". Advertised in 1690-4, price 1s. Perhaps the first edition re-issued. For further details see 1687-2; for other editions, issues and parts see 1687-2, 1688-3,4, 1689-3, 1692-3, 1693-3,4, 1699-6, 1701-8,9 and 1705-5,6.

1690-9 A second consort of musick in four parts / T. Farmer.

No copy has been located. T.C. II.321 (1690 Trin): "A Second Consort of Musick, in Four Parts: containing eleven Lessons beginning with a Ground. By Tho. Farmer ... printed for H. Playford, near the Temple, Bookseller". Advertised in 1690-4, "being the last Remains ... to which is added, an Elegy on the

Death of the Author, set by Mr. Henry Purcell. Price 1s. 6d"; 1697-4, 1st and 2nd sets, 4s. 6d.; 1699-4. For the first consort see 1686-1; see also 1689-2, which may be an early announcement of this work.

1690-10 The second part of musick's hand-maid. [re-issue?].

No copy has been located. T.C. II.321 (1690 Trin): "The Second Part of Musick's Hand-maid: containing the newest Lessons, Grounds, Sarabands, Minuets, and Jiggs; set for the Virginals, Harpsichord, and Spinals ... printed for H. Playford, near the Temple, Bookseller". This advertisement probably refers to a re-issue from the engraved plates of 1689-5, with a cancel typeset title-page. For further details see 1689-5; for later issues see 1696-14 and 1705-1. An advertisement in 1695-2 may refer to this publication ("Price Sticht ... 2s. 6d."); it may, however, refer to a later re-issue from the same plates, although no T.C. or other notices have been located.

1691

1691-1 Apollo's banquet. 2nd book.

a. 1691

Title: [Within double rules; in roman, italic and black letter]
Apollo's Banquet: | CONTAINING | Variety of the Neweſt Tunes,
Ayres, Jiggs, and Minuets, | FOR THE | TREBLE-VIOLIN, | Now in
Uſe at PUBLICK THEATRES, and at DANCING-SCHOOLS, | being moſt of
them within the Compaſs both of the FLUTE, and FLAGELET. | To
which is added, | Some New SONGS and CATCHES. | [rule] |

<u>The Second</u>	[blank: presumably intended for an engraving]	<u>BOOK</u> .
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| [rule] | In the SAVOY: Printed by E. Jones, for Henry Playford, and are to be Sold at his Shop near the | Temple Church, and at his Houſe over-againſt the Blue-Ball in Arundel-Street in the Strand, 1691.

Formula: Oblong 4⁰: A² B-E⁴; [\$2 signed]; 18 ll., unnumbered [36].

Contents: A1, title (verso blank); A2, dedication to all lovers and practitioners of music, signed by H.P.; below, advertisement; A2v, music; below, advertisement; B1, choice new tunes, ayres, and jiggs (music); on E4v, "FINIS". 71 tunes and 5 songs.

Type: Granjon.

Notes: T.C. II.368 (1691 Trin); T.C. II.410 (1692 Trin),
"Price, sticht, 1s. Also the First Part: both being bound
together make a compleat Volume".

Advertised in 1691-11; 1698-7, price stitched 1s.

For other editions and parts see 1687-1, 1690-1, 1693-1
and 1701-1.

Day & Murrie 108; Wing P2446; RISM BI 1691⁵.

Copies seen: 1. US Wc M1490.P6A5 Case (microfilm only seen).

b. RE-ISSUE, 1691

As for a, above, with the addition to the title of an engraving
(fig. 15), and with the addition of "A new addition to the second
book of Apollo's banquet":

Head-title, F1: [In roman, italic and black letter; two
horizontal rules] | A New Addition to the Second Book of
Apollo's Banquet. | [rule] |

Formula: Oblong 4⁰: F²; [\$1 signed]; 2 ll., unnumbered [4].

Contents: F1, head-title; below, music; on F2v, "FINIS". 11
tunes.

Type: Granjon.

Notes: This work was probably issued in late 1691 or early 1692.
The contents include five tunes "in the Opera of King Arthur"
(F1v-F2) which was probably premiered not later than May 1691

(Van Lennep, The London stage, 1660-1880, part 1, 1965, p. 395), and "A New Scotch Tune in The Wife's Excuse", whose first performance was probably in November or December 1691 (Van Lennep, The London stage, 1660-1880, part 1, 1965, p. 403).

For other editions and parts see 1687-1, 1690-1, 1693-1 and 1701-1.

Day & Murrie 108; Wing P2446.

Copies seen: 1. GB Lbl K.4.b.22(2) (EEB 221).

1691-2 At the Kings-Arms Tavern [art sale catalogue] 13 Jan 1691.

Head-title, A1: AT THE | Kings-Arms Tavern, | Over-againſt St. Clements Church in the | STRAND, | Will by the Request of ſome worthy Gentlemen be | Expoſed to Sale ſeveral Original Paintings, and other | fine Copies by the Beſt Maſters of Europe, on Tueſday | the 13th. of this Inſtant January, 16⁹⁰/₉₁. where there | will be ſeveral large and good pieces fit for Halls, Stair | Cafes, &c. as alſo ſeveral Prints and Drawings by the | beſt Maſters. The Sale will begin exactly at Four of | the Clock and ſo continue the following days till all be | Sold, and Catalogues may be had at the place of Sale, | and at Mr. Playford's next the Temple Church in the | Temple Gratis. | [rule] |

Formula: 4⁰: A⁴; [\$2 signed]; 4 ll., pp. [1] 2-8.

Contents: A1, head-title; below, conditions of sale; A1v, catalogue; on A4v, "FINIS". 343 items.

Notes: Wing S2788.

Copies seen: 1. GB Lbl 1402.g.1(61).

1691-3 At the Kings-Arms Tavern [art sale catalogue] 5 Feb 1691.

Head-title, A1: AT THE | Kings-Arms Tavern, | Over-against St.
Clements Church in the | STRAND, | Will by the Request of some
 worthy Gentlemen be | Expofed to Sale feveral Original Paintings,
 and other | fine Copies by the Beft Mafters of Europe; on |
 Thurſday the 5th. of this Inſtant February, 16⁹¹. where | there
 will be feveral large and good pieces fit for Halls, | Stair
 Cafes, &c. The Sale will begin exactly at Three | of the Clock,
 and fo continue the following days till all | be Sold, and
 Catalogues may be had at the place of | Sale, and at Mr.
Playford's next the Temple Church in | the Temple Gratis. |
 [rule] |

Formula: 4⁰: A⁴; [\$2 signed]; 4 ll., pp. [1] 2-8.

Contents: A1, head-title; below, conditions of sale; A1v,
 catalogue; on A4v, "FINIS". 350 items.

Notes: Wing S2789.

Copies seen: 1. GB Lbl 1402.g.1(68).

1691-4 At the Kings-Arms Tavern [art sale catalogue] 3 Mar 1691.

Head-title, A1: AT THE | Kings-Arms Tavern, | Over-againft St. Clements Church in the | STRAND, | Wil by the request of fome worthy Gentlemen be ex- | posed to Sale a Curious Collection of Original Paintings, | and other fine Copies by the best Masters of Europe, | on Tuesday the Third of this Instant March, 16⁹⁰/₉₁. | where there will be feveral large and Good pieces fit for | Halls, Stair Cafes, &c. The Sale will begin exactly at 4 | of the Clock, and fo continue the following days till all | be Sold; and at the latter end of the faid Sale will be | expofed a Curious Collection of Prints and Drawings, | by the best Masters of Europe. Catalogues may be had | at the place of Sale, and at Mr. Playford's next the | Temple Church in the Temple Gratis. | [rule] |

Formula: 4⁰: A⁴ B²; [\$1 signed]; 6 ll., pp. [1] 2-11 [1] (misnumbering 8 as 17).

Contents: A1, head-title; below, conditions of sale; A1v, catalogue; on B2, "FINIS."; B2v, blank. 462 items.

Notes: Wing2 C7631.

Copies seen: 1. GB Lbl 1402.g.1(71).

1691-5 At the Kings-Arms Tavern [art sale catalogue] 1 Apr 1691.

Head-title, A1: AT THE | Kings-Arms Tavern, | Over againft St.

Clements Church in the | STRAND, | Will by the request of some worthy Gentlemen be Ex- | posed to Sale a Curious Collection of Original Pain- | tings, and other fine Copies by the best Masters | of Europe, On Wednesday the First of April, | 1691, where there will be several large and Good pei- | ces fit for Halls, Stair Cases, &c. The Sale will begin | exactly at 4 of the Clock, and fo continue the follow- | ing Days till all be sold: And at the latter end of the | said Sale will be exposed a Curious Collection of Prints | and Drawings, | by the best Masters of Europe. Cata- | logues may be had at the place of Sale, and at Mr. | Playford's next the Temple Church in the Temple Gratis. | [rule] |

Formula: 4^0 : $A^4 B^2$; [\$2 signed (-B2)]; 6 ll., pp. [1] 2-11 [1].

Contents: A1, head-title; below, conditions of sale; A1v, catalogue; on B2, "FINIS."; B2v, blank. 460 items.

Notes: Wing2 C7633.

Copies seen: 1. GB Lbl 1402.g.1(77).

1691-6 At the Two White Posts [art sale catalogue] 18 [June 1691?].

Title: [In roman, italic and black letter] AT THE | Two White Posts, | Against the STATUE, | AT | Charing-Crofs, | On Thursday

the 18th. Infant at Three | in the Afternoon, | Will be Exposed
to SALE, | A Curious Collection of Original Paintings, and |
 other Excellent Copies, of the best Masters; | some fit for
 Closets, Chimneys, Stair-Cases, &c. | Continuing daily, till all
 be Sold. | [rule] | By Mr. WRIGHT Junior. | [rule] | CATALOGUES
 may be had at Mr. Nott's in the Pall- | Mall, at Mr. Playford's
 near the Temple-Church, and at the | place of Sale, Gratis.

Formula: 4⁰: A⁴; [\$2 signed]; 4 ll., pp. [2] 1-5 [1].

Contents: A1, title; A1v, conditions of sale; A2, catalogue;
 A4v, blank. 146 items.

Notes: The date is conjectural. Wing2 suggests "[1691]". This
 publication is bound with similar sale and auction catalogues in
 what is probably chronological order, which suggests that 1691 is
 the correct date.

Wing2 C7636.

Copies seen: 1. GB Lbl 1402.g.1(88).

1691-7 At the West End of Exeter Change [art auction catalogue]
 24 June [1691].

Head-title, A1: At the West End of | EXETER Change | Above
 Stairs in the | STRAND, | Will be sold by way of Auction, a
 Curious Collection of | Pictures, being about Three Hundred in
 Number, Most | of them Originals by the best Masters of Europe,

On | Wedneſday the 24th. day of this Inſtant June, begin- | ning
 exactly at Four of the Clock, and ſo will continue | the
 following Dayes till all be Sold: And at the latter | end of the
 Sale will be Sold a Curious Collection of | Prints and Drawings
 by the beſt Maſters: Catalogues | may be had at the place of
 Sale, and at Mr. Playford's | next the Temple-Church in the
Temple, Gratis. | [rule] |

Formula: 4⁰: A⁴; [\$2 signed]; 4 ll., pp. [1-2] 3-8.

Contents: A1, head-title; below, conditions of sale; A1v,
 blank; A2, catalogue. 288 items.

Notes: The auction was advertised in London gazette 2672, 18-22
 Jun 1691.

Wing2 C7671.

Copies seen: 1. GB Lbl 1402.g.1(89).

1691-8 At the West End of Exeter Change [art sale catalogue] 2
 Nov 1691.

Only one incomplete copy of this publication has been located; an
 "ideal" copy has been conjecturally described below.

Head-title, A1: At the Weſt End of | EXETER Change | Above
 Stairs in the | STRAND, | Will be expoſed to Sale a Curious
 Collection of Original | Paintings, and other fine Copies, by the
 beſt Maſters | of Europe, ſome fit for Halls, Stair-Caſes, &c.

On | Monday the 2d. Tue{day the 3d. Friday the 6th. and |
 Saturday the 7th. of November next, 1691. Beginning | exactly at
 Four of the Clock each Afternoon. Cata- | logues may be had at
 Mr. Playford's next the Temple | Church in the Temple and at the
 place of Sale Gratis. | [rule] |

Formula: [conjectural] 4⁰: A⁴; [\$2 signed]; 4 ll., pp. [1]
 2-8. [Copy 1 consists of 2 leaves, 4⁰, paged [1] 2-4 and signed
 only on A1. A catchword at the foot of A2v indicates that it is
 incomplete].

Contents: [conjectural] A1, head-title; below, conditions of
 sale; A1v, catalogue.

Notes: The sale was advertised in London gazette 2709, 26-29 Oct
 1691.

Wing2 C7638.

Copies seen: 1. GB Lbl 1402.g.1(98) (leaves A1 and A2 only).

1691-9 At the West End of Exeter Change [art sale catalogue] 18
 Nov 1691.

Only one incomplete copy of this publication has been located; an
 "ideal" copy has been conjecturally described below.

Head-title, A1: At the West End of | EXETER Change | Above
 Stairs in the | STRAND, | Will be expofed to Sale a Curious
 Collection of Original | Paintings, {ome by Paul de Vernez,

Carratz, Tintoret, | &c and other fine Copies, by the beſt
Maſters of | Europe, ſome fit for Halls, Stair-Caſes, &c. On |
Wedneſday the 18th. Thurſday the 19th. and Fri- | day the 20th.
of this Inſtant November, 1691. Be- | ginning exactly at Four of
the Clock each Afternoon. | Catalogues may be had at Mr.
Playford's next the | Temple Church in the Temple and at the
place of Sale | Gratis. | [rule] |

Formula: [conjectural] 4⁰: A⁴; 4 ll., pp. [1] 2-8. [Copy 1
consists of 2 leaves, 4⁰, paged [1] 2-4 and is unsigned. A
catchword at the foot of A2v indicates that it is incomplete].

Contents: [conjectural] A1, head-title; below, conditions of
sale; A1v, catalogue.

Notes: The sale was advertised in London gazette 2714, 12-16 Nov
1691.

Wing2 C7639.

Copies seen: 1. GB Lbl 1402.g.1(104) (leaves A1 and A2 only).

1691-10 The banquet of musick. 5th book.

Title: [Within double rules; in roman, italic and black letter]
THE | Banquet of MUSICK: | OR, | A Collection of the neweſt and
beſt SONGS | Sung at Court, and at Publick Theatres, being moſt |
of them within the Compaſſ of the FLUTE. | WITH | A THOROW-BASS
for the Theorbo-Lute, | Baſs-Viol, Harpſichord, or Organ. |

[rule] | Composed by feveral of the Best Mafters. | [rule] | The
WORDS by the Ingenious Wits of the Age. | [rule] | THE FIFTH
BOOK. | [rule | engraving, fig. 10 | rule] | This may be Printed.
| December 2. 1690. Rob. Midgley. | [two horizontal rules] | In
the SAVOY: | Printed by Edw. Jones; and Sold by Henry Playford at
his Shop near the Temple | Church, and by Sam. Scott at Mr.
Carr's Shop at the Middle-Temple Gate, 1691.

Formula: 2⁰: A1 B-G² H1; [\$1 signed]; 14 ll., pp. [2] 1-26.

Contents: A1, title; A1v, table of songs; below, advertisement
for music books sold by Henry Playford, and for one publication
sold by Samuel Scott; B1, music; on H1v, "FINIS.". 20 songs.

Type: Granjon.

Notes: T.C. II.335 (1690 Mich).

The latest advertisement noted is in 1694-3, where no
price is given.

Possibly postdated, as shown by the licensing date of 2
December 1690 on the title page, and the T.C. notice.

For other books see 1688-1,2, 1689-1, 1690-4 and 1692-2.

Day & Murrie 109; Wing P2426; RISM BI 1691⁶.

Copies seen: 1. GB Lbl G.83.a(5); 2. Lcm I.G.30; 3. US LAuc
*fM1623.5.C54.

1691-11 A catalogue of ancient and modern musick books.

Title: [In roman, italic and black letter] A | CATALOGUE | Of
Ancient and Modern | Musick Books, | BOTH | Vocal and
Instrumental, | WITH | Diverſ Treatiſes about the ſame, | and
Several Muſical Inſtruments. | AS ALSO, | Of a ſmall Collection
of Books, in Hi- | ſtory, Divinity, and Phyſick, which will | be
Sold at Dewing's Coffee-Houſe in Popes- | Head Alley near the
Royal Exchange, on | Thurſday, December the 17th, 1691. | [rule]
| Catalogues are Diſtributed at the place | of Sale.

Formula: 8⁰: A⁸; [\$4 signed]; 8 ll., pp. [1-2] 3-16.

Contents: A1, title; A1v, conditions of sale; A2, catalogue;
on A8v, advertisement for one publication sold by Hen. Playford;
below, "FINIS". 468 items.

Notes: The advertisement on A8v is for 1691-1 and this, combined
with internal evidence, strongly suggests that this sale was
largely of Henry Playford's stock.

The auction was advertised in London gazette 2721, 7-10
Dec 1691.

Wing2 C1278.

Copies seen: 1. GB Lbl Harl.5936(147); 2. Lbl 821.i.9(27) (EEB
134).

1691-12 A collection of musick in two parts / G. Finger [1st
book, 2nd book].

1ST BOOK

Title: [In roman, italic and black letter] A | Collection of
 MUSICK | In TWO PARTS. | Consisting of Ayres, Chacones,
Divisions, and Sonata's, | FOR | VIOLINS or FLUTES. | By Mr. G.
FINGER. | [rule] | To which is Added | A Sett of Ayres in Four
 Parts, | By Mr. JOHN BANISTER. | [rule] | The FIRST BOOK. |
 [rule] | LONDON, | Printed by J. Heptinfall, for Mr. John
Banister; and are to be sold at his House in | Brownlow-Street
 in Drury-Lane; Mr. Carr's Shop, near Temple-Barr, Mr.
Playford's | in the Temple, and most of the Musick Shops about
 the Town. 1691.

Formula: Oblong 4⁰: A-E² F1; 11 ll., pp. [1] 2-21 [1]
 (misnumbering 2 as 1).

Contents: A1, title; A1v, music; on F1, "FINIS"; F1v,
 advertisement (i.e. explanatory material). 24 pieces.

2ND BOOK

Title: [In roman, italic and black letter] A | Collection of
 MUSICK | In TWO PARTS. | Consisting of Ayres, Chacones,
Divisions, and Sonata's, | FOR | VIOLINS or FLUTES. | By Mr. G.
FINGER. | [rule] | To which is Added | A Sett of Ayres in Four
 Parts, | By Mr. JOHN BANISTER. | [rule] | The SECOND BOOK. |
 [rule] | LONDON, | Printed by Tho. Moore, for Mr. John Banister;
 and are to be sold at his House in | Brownlow-Street in Drury-
Lane; Mr. Carr's Shop, near Temple-Barr, Mr. Playford's | in
 the Temple, and most of the Musick Shops about the Town. 1691.

Formula: Oblong 4⁰: A-E² F1; 11 ll., pp. [1] 2-21 [1].

Contents: A1, title; A1v, music; on F1, "FINIS"; F1v, advertisement (i.e. explanatory material). 24 pieces.

1ST AND 2ND BOOKS

Type: Heptinstall.

Notes: Advertised in London gazette 2712, 5-9 Nov 1691, "There is now published"; 1692-2; 1697-4, price 3s. 6d.

Wing2 F948A.

Copies seen: 1. GB DRc Mus.C.67.

A new addition to the second book of Apollo's banquet. 1691.

See 1691-1.

1691-13 The vocal and instrumental musick of the prophetess, or the history of Dioclesian / H. Purcell.

Henry Playford's part in this publication is unclear. He is noted in an advertisement as being appointed, with John Carr, to take subscriptions, but the publication itself has no mention of Playford on it. Henry Purcell is known to have paid close attention to the publishing of his own works during the latter part of his life, and the likeliest explanation is that he

appointed Playford and Carr to collect subscriptions on his behalf, but for some reason extended only to Carr, and not to Playford, the right to sell copies.

The imprint of this publication reads: "London, Printed by J. Heptinstall, for the Author, and are to be Sold by John Carr, at his Shop at the Middle-Temple Gate near Temple-Barr. MDCXCI." (Wing P4223; EEB 397; RISM P5927; Day & Murrie 111; Macdonald, John Dryden : a bibliography ..., 1939, 135).

The advertisement referred to is in London gazette 2572, 3-7 Jul 1690: "The Vocal and Instrumental Musick in ... The Prophetess ... is designed to be printed by way of Subscriptions. Proposals may be seen at Mr. John Carr's Shop at the Middle-Temple Gate, and Mr. Henry Playford's Shop near the Inner-Temple Church; who are appointed to take Subscriptions". However, an advertisement in London gazette 2640, 26 Feb-2 Mar 1690 [i.e. 1691] notes only Carr. After Purcell's death his executor, Frances Purcell, allowed Playford to sell this publication as well as others of her husband's works, as an advertisement in 1698-22 indicates.

The six copies seen (GB Lbl Hirsch II.754, Lbl R.M.12.e.10, Lbl Mad.Soc.27, Lbl K.4.i.21, US LAuc *fM1500.P98, Wc {EEB 397 - microfilm only seen}) do not mention Henry Playford.

1692

1692-1 At the West End of Exeter Change [art auction catalogue]
13 Jan [1692].

Only one incomplete copy of this publication has been located; an "ideal" copy has been conjecturally described below.

Head-title, A1: At the West End of | EXETER Change | Above
Stairs in the | STRAND, | Will be expoſed to Sale by way of
Auction, a Curious | Collection of Original Paintings, and other
fine Copies, | by the beſt Maſters of Europe, ſome fit for Ladies
| Cloſets, Stair-Caſes, Chimney-pieces, and for Halls, | &c. On
Wedneſday the 13th. Thurſday the 14th. | Friday the 15th. of this
Inſtant January. Beginning | exactly at Four of the Clock each
Afternoon, and ſo | continue daily until all be Sold. Catalogues
may be | had at Mr. Playford's next the Temple-Church in the |
Temple, and at the place of Sale Gratis. By F. Verryck. | [rule]
|

Formula: [conjectural] 4⁰: A⁴; 4 ll., pp. [1] 2-8. [Copy 1
consists of 2 leaves, 4⁰, unsigned, paged [1] 2-4. A catchword
at the foot of A2v indicates that it is incomplete].

Contents: [conjectural] A1, head-title; below, conditions of
sale; A2, catalogue.

Notes: The auction was advertised in London gazette 2730, 7-11

Jan 1692.

Wing2 C7641.

Copies seen: 1. GB Lbl 1402.g.1(118) (leaves A1 and A2 only).

1692-2 The banquet of musick. 6th book.

STATE A

Title: [Within double rules] THE | Banquet of MUSICK: | OR, | A
Collection of the neweſt and beſt SONGS | ſung at Court and at
Publick Theatres, being moſt | of them within the Compaſs of the
FLUTE. | WITH | A THOROW-BASS for the Theorbo-Lute, | Baſs-Viol,
Harpſichord, or Organ. | [rule] | Compoſed by ſeveral of the Beſt
Maſters. | [rule] | The WORDS by the Ingenious Wits of the Age. |
[rule] | THE SIXTH and LAST BOOK. | [rule | engraving, fig. 10 |
rule] | LICENSED, | February 17. 169¹. Rob. Midgley. | [two
horizontal rules] | In the SAVOY, | Printed by Edw. Jones; and
Sold by John Carr at his Shop at the Middle-Temple Gate, | and by
Henry Playford at his Shop near the Temple Church, 1692.

Formula: 2⁰: A-I²; [\$1 signed (+A2)]; 18 ll., pp. [4] 1-32.

Contents: A1, title; A1v, table of songs; below, advertisement
calling for subscriptions for 1693-5; below, advertisement for
publications sold by John Carr; A2, to the reader, signed by
H.P.; below, advertisement; A2v, music; on I2v, "FINIS". 25
songs.

Copies seen: 1. GB Lbl G.83.a(6); 2. Lcm I.G.30; 3. US LAuc
*fM1623.5.C54.

STATE B

Title: As for State a.

Formula: As for State a.

Contents: As for State a, except that the advertisement for publications sold by John Carr, on A1v, is not present.

Copies seen: 1. GB Lcm I.G.31 (lacks engraving on title-page).
[EIRE Dtc W.d.20.no.6 and US Ws (no shelf-mark given) have not been examined, but are copies of State b with the engraving present on the title-page].

STATES A AND B

Type: Granjon.

Notes: T.C. II.410 (1692 Trin).

Advertised in London gazette 2745, 29 Feb-3 Mar 1692;
1694-2.

For other books see 1688-1,2, 1689-1, 1690-4 and 1691-10.

Day & Murrie 112; Wing P2427; RISM BI 1692⁸.

1692-3 The division violin. 2nd part.

No copy has been located. T.C. II.410 (1692 Trin): "The Division Violin, the Second Part newly printed; with the Addition of several new Grounds and two Solo's: printed on Copper plates ... printed for H. Playford at his shop, near the Temple Church". Perhaps this is the second edition. For further details see 1687-2; for other editions, issues and parts see 1687-2, 1688-3,4, 1689-3, 1690-8, 1693-3,4, 1699-6, 1701-8,9 and 1705-5,6.

1692-4 In the Auction-Room at the West End of Exeter Change [art auction catalogue] 15 Mar 1692.

Only one incomplete copy of this publication has been located; an "ideal" copy has been conjecturally described below.

Head-title, A1: IN THE | Auction-ROOM | At the West End of |
EXETER Change | Above Stairs in the | STRAND, | Will be expoſed
to Sale by way of Auction, a Curious | Collection of Original
Paintings, and other fine Copies, | by the beſt Maſters of
Europe, ſome fit for Halls, Stair- | Cafes, &c. On Tueſday the
15th. of this Inſtant | March, and the two following dayes.
Beginning | at Four of the Clock each Afternoon, and ſo continue
| daily until all be Sold. Catalogues may be had at | Mr.
Playford's next the Temple Church in the Temple, | and at the
place of Sale Gratis. By Ferdinando Verycke. | [rule] |

Formula: [conjectural] 4⁰: A⁴; 4 ll., pp. [1] 2-8. [Copy 1

consists of two leaves, 4⁰, unsigned, paged [1] 2-4. A catchword on the foot of A2v indicates that it is incomplete].

Contents: [conjectural] A1, head-title; below, conditions of sale; A2, catalogue.

Notes: The sale was advertised in London gazette 2748, 10-14 Mar 1692.

Wing2 C7643.

Copies seen: 1. GB Lbl 1402.g.1(129) (leaves A1 and A2 only).

1692-5 Some select songs as they are sung in the fairy queen / H. Purcell.

Title: SOME | SELECT SONGS | As they are Sung in the | FAIRY QUEEN. | [rule] | Set to Muſick, | By Mr. HENRY PURCELL. | [rule | type ornament, fig. 16 | rule] | LONDON, | Printed by J. Heptinf^ttall, for the Author; and are | to be Sold by John Carr, at the Inner-Temple Gate near Tem- | ple-Barr, by Henry Playford at his Shop in the Temple, | and at the Theatre in Dorſet-Garden. 1692.

Formula: 2⁰: A² B-C² 2A-B²; [\$1 signed (+²A2, ²B2)]; 10 ll., pp. [1-2] 3-12 1-8 [=20].

Contents: A1, title (verso blank); A2, music; on ²B2v, "FINIS.". 10 songs.

Type: Heptinstall.

Notes: For the second edition see 1692-6.

Day & Murrie 116; Wing S2718; RISM P5876.

Copies seen: 1. GB Lbl K.4.i.19 (misbound, in the order A1, ²A-B2, A2, B-C2). 2. Lcm I.G.13(1); 3. US SM 131929-30 (EEB 1158 - lacks signature ²B).

1692-6 Some select songs as they are sung in the fairy queen. /
H. Purcell. 2nd ed.

Title: [In roman, italic and black letter] SOME | SELECT SONGS |
As they are Sung in the | FAIRY QUEEN. | [rule] | Set to Muſick,
| By Mr. HENRY PURCELL. | [rule] | The Second Edition, with
Additions. | [rule | type ornament, fig. 16 | rule] | LONDON, |
Printed by J. Heptinstall, for the Author; and are | to be Sold
by John Carr, at the Inner-Temple Gate near Tem- | ple-Barr, by
Henry Playford at his Shop in the Temple, | and at the Theatre in
Dorſet-Garden. 1692.

Formula: 2⁰: A² B-C²; [\$1 signed]; 6 ll., pp. [1-2] 3-12.

Contents: A1, title (verso blank); A2, music. 9 songs.

Type: Heptinstall.

Notes: The contents are the same as for leaves A-C2 of the first edition, 1692-5, here re-set. The "additions" noted on the

title-page are not present in the only extant copy.

RISM P5877.

Copies seen: 1. GB Lbl K.2.i.31.

1692-7 Vocal and instrumental musick / W. Turner.

No copy has been located, and there is doubt about whether this work was ever published. The only notice is an advertisement in London gazette 2743, 22-25 Feb 1692: "Vocal and Instrumental Musick, Composed by Mr. William Turner, and designed to be Printed by way of Subscriptions. Proposals may be seen at Mr. John Carr's Shop at the Middle-Temple-Gate, and at Mr. Playford's Shop near the Temple-Church, who are appointed to take Subscriptions".

1693

1693-1 Apollo's banquet. 1st book. 7th ed.

Title: [Within double rules; in roman, italic and black letter]
 The FIRST BOOK of | Apollo's Banquet: | CONTAINING |
INSTRUCTIONS, and Variety of New Tunes, Ayres, Jiggs, Minuets, |
 and several New Scotch Tunes, for the | TREBLE-VIOLIN. | To which
is added, | The Tunes of the Newest French Dances now in use at
 Court and in Dancing-Schools. | [rule] |

The 7th Edition
 ++++++

Corrected:
 ++++++

[engraving: fig.

15]

With new Addi=
 ++++++

tions:
 ++++++

| [rule] | In the SAVOY: Printed by E. Jones, for Henry Playford
 at his Shop near the Temple Church, and at his Houfe over- |
 againſt the Blue-Ball in Arundel-Street in the Strand; Where alſo
 the Second Book may be had. 1693.

Formula: Oblong 4⁰: A-K⁴; [\$2 signed]; 40 ll., unnumbered
 [80].

Contents: A1, title (verso blank); A2, dedication to all
 ingenious lovers and practitioners of music, signed by H.P.;
 A2v, instructions for beginners; B1, choice new tunes, jiggs, and
 dances (music); on C2, "The End of the Firſt Part."; C2v, the
 second part (music); on F2v, "The End of the Second Part."; F3,
 the third part (music); on K4v, "FINIS."; below, advertisement.

183 tunes.

Type: Granjon, with some Windet tablature in signature A.

Notes: T.C. II.464 (1693 Trin): "The First and Second Books of Apollo's Banquet".

Advertised in 1693-5; the price is consistently given as 1s. 6d. stitched from about 1698 (e.g. 1698-7).

For other editions and parts see 1687-1, 1690-1, 1691-1 and 1701-1.

Wing P2445; RISM BI 1693⁵.

Copies seen: 1. GB Lbl K.4.b.22(1).

1693-2 A consort of musick in three parts / J. Lenton and T. Tollett.

No copy which has any mention on it of Henry Playford has been located. It is advertised frequently in Playford's publications during 1693 and 1694, for example in 1693-3: "A Consort of Musick in 3 Parts, by Mr. J. Lenton, and Mr. T. Tollett". No advertisements for this publication specify definitely that it was printed for Henry Playford: they are usually titled "Vocal and Instrumental Musick most of which are newly Reprinted for H. Playford", and include much stock printed for John Playford and not reprinted. An entry in 1697-4 states "Tollett and Lentell's Setts, in 3 Parts ... 3s. 6d."

The publication advertised may be "A Consort of Musick of Three Parts; Composed By John Lenton & Tho: Tollett 1692 R. Brett Sculpsit." (GB Lbl K.2.c.14 - bass viol part only; Wing2 L1095B), which is totally engraved and has no mention on it of Henry Playford. If this is the case the advertisements, then, refer only to a publication which has no closer connection with Henry Playford than that it was for sale at his premises.

See also 1697-12 and 1698-25.

1693-3 The division violin. 1st part. [3rd ed. re-issue?].

Only one incomplete copy of this publication has been located; an "ideal" copy has been conjecturally described below.

Title: [manuscript] The Division Violin (The first Part) Containing a Choice Collection of Divisions for The Treble Violin To a Ground Bass, all fairly engraven on Copper Plates, being of great benefit and delight for all Practitioners on the Violin, and are the first that ever were printed of this kind of Musick. Sold by Henry Playford at his Shop near the Temple Church. 1688

Formula: [conjectural] Oblong 4⁰: π^2 A-G⁴; [\$3 signed (+B4, D4)]; 30 ll., unnumbered [60]. Sig. π typeset; sigs A-G engraved.

Contents: [conjectural] π^1 , title (verso blank); π^2 , table of the several divisions; π^2v , advertisement; A1, music; on E4v,

"FINIS."; F1, music. 36 tunes.

Engraving details: One plate for each side of a sheet; plate-mark size 29 x 38 cm.

Notes: T.C. II.464 (1693 Trin): "The First and Second Part of the Division Violin ... Printed on Copper Plates".

The dating of 1688 given on the supplied manuscript title-page is too early, as the advertisement on π 2v lists works published during 1693, and one work dated 1694 (1694-2), which was advertised at the end of November 1693. "[1695]" is the date supplied by such authorities as Wing, RISM, and the GB Lbl catalogue; a note in the latter indicates that this date was arrived at from the evidence of the advertisement. However, the same advertisement is present in 1693-4, which has a title-page present, and furthermore there are no T.C. or other notices which indicate a reprint or new edition during 1695. Consequently 1693 is the most likely date, on the basis of the T.C. notice.

Advertised widely in conjunction with the second part, price 2s. 6d. stitched for the first part (e.g. 1695-1). Advertisements make no mention of the specific edition, although as the fourth edition was not advertised until 1699 it is possible that this is a re-issue (re-impression) of the third edition (1688-3).

For other editions, issues and parts see 1687-2, 1688-3,4, 1689-3, 1690-8, 1692-3, 1693-4, 1699-6, 1701-8,9 and 1705-5,6.

Wing2 D1743; RISM BI 1695¹⁵.

Copies seen: 1. GB Lbl K.1.d.21 (lacks title-page; a manuscript title-page has been supplied; misbound, G1 and F4 being transposed).

1693-4 The division violin. 2nd part. 2nd ed.

Title: [Within double rules; in roman, italic and black letter]
 The SECOND PART of | The Diviſion-Violin; | CONTAINING | The
 Neweſt Diviſions to a Ground, and Scotch Tunes of Two Parts for |
 the Treble-Violin, with ſeveral Solo's; by Signior Archangelo
Correlli, and others. | [rule] | The Second Edition Corrected,
 with large Additions. | [rule | engraving, fig. 17 | rule] |
LONDON, Printed on Copper-Plates, and ſold by H. Playford near
 the Temple Church: Where the Firſt Part may be had. 1693.

Head-title, C1: [Engraved] A New additional sheet to the 2^d
 part of the Diviſion Violin.

Formula: Oblong 4⁰: $\pi^2 A^4 B^2 C^4$; [\$2 signed (+A3)]; 12 ll.,
 pp. [4] 1-20. Sig. π typeset; sigs A-C engraved.

Contents: $\pi 1$, title (verso blank); $\pi 2$, table of contents;
 below, advertisement (verso blank); A1, music; on B2v, "Tho:
 Croſs Junior Sculp. Finis."; C1, head-title (engraved); below,
 music; on C4v, "Finis. Tho. Croſs ſculp.". 11 pieces.

Engraving details: One plate for each side of a sheet; plate-
 mark size 29 x 38 cm.

Notes: T.C. II.464 (1693 Trin).

No advertisements for this edition give the price, but it was probably either 1s. or 1s. 6d., the prices of earlier and later editions.

Perhaps a re-issue of 1692-3.

For other editions, issues and parts see 1687-2, 1688-3,4, 1689-3, 1690-8, 1692-3, 1693-3, 1699-6, 1701-8,9 and 1705-5,6.

Copies seen: 1. GB DRC Mus.C.74.

1693-5 Harmonia sacra. 2nd book.

Title: [Within double rules; in black and red] Harmonia Sacra:
 | OR, | DIVINE HYMNS | AND | DIALOGUES. | WITH | A THOROW-BASS
 for the Theorbo-Lute, | Bass-Viol, Harpfichord, or Organ. |
 [rule] | Composed by the Best MASTERS. | [rule] | The WORDS by
several Learned and Pious Persons. | [rule] | THE SECOND BOOK. |
 [rule] | Angels and Men affifted by this Art, | May Sing
together, though they Dwell apart. | Mr. Waller of Divine
Poesie. | [rule] | IMPRIMATUR, Julii 10. 1693. GUIL. LANCASTER.
 | [two horizontal rules] | In the SAVOY: | Printed by Edward
Jones, for Henry Playford at his Shop near the Temple Church, |
 and at his Houfe over-againft the Blue-Ball in Arundel-Street in
 the Strand: | Where alfo the First Book may be had. | M DC XCIII.
 [a rule is printed over the date, at its head].

Formula: 2⁰: π¹ a² A-N² 01 P-V² X1; [\$1 signed]; 43 ll., pp. [6], ff. 1-8, pp. 9-45 48-74 [=72]. Engraved frontispiece.

Contents: Engraved frontispiece facing π¹; π¹, title (verso blank); a¹, dedication to the Reverend Henry Aldrich, signed by Henry Playford; a¹v, poem by H. Sacheverell; a², poem by T. Brown; below, poem by an unknown hand; a²v, table of the divine hymns and dialogues; below, advertisement; A¹, music; on X¹v, "FINIS". Engraved frontispiece: fig. 12. 17 songs.

Type: Granjon.

Notes: T.C. II.464 (1693 Trin); T.C. II.510 (1694 Trin), "will be sold at 3s. 6d. per Book till Michaelmas Term, the former price being 5s.; after which time, they will not be sold under the old rate".

Subscriptions were called for in London gazette 2776, 16-20 Jun 1692, and 1692-2. Advertised in Gentleman's journal Jun 1693, p. 196, "will be shortly printed"; London gazette 2886, 6-10 Jul 1693, on sale; Post boy 709, 21-24 Oct 1699, "Price stitchd 4s.". The price is variously given as 5s. (T.C. II.510); 3s. 6d. (T.C. II.510); 4s. (e.g. in 1697-6); 4s. bound with the "Supplement" [i.e. 1700-19] (e.g. in 1700-4). This work is also noted as sold bound with the first book, "both Bound 15s." (e.g. 1704-7).

For other books and editions see 1688-5, 1703-6, 1706-6, 1714-1 and 1726-1; for the "supplement" see 1700-19.

Wing P2437; RISM BI 1693¹.

Copies seen: 1. GB Lbl G.84(2) (lacks frontispiece); 2. Lbl G.84.a(2); 3. Lcm I.G.26(2) (lacks frontispiece); 4. NZ Wharvey (lacks frontispiece, π 1, A1, A2); 5. Wtepunga (lacks A1).

1693-6 A large sheet ... shewing any note within compass of the
bass viol.

No copy has been located. T.C. II.464 (1693 Trin): "A large sheet engraven on Copper, shewing any Note within compass of the Bass Viol: very beneficial to young Practitioners on that Instrument ... printed for H. Playford at his shop near the Temple Church". This publication was widely advertised between 1693 (in 1693-1) and 1702 (in 1702-10). The price is given as 6d. in several places, e.g. in 1699-20, and 1700-8.

1694

1694-1 A collection of some verses out of the psalms of David /
D. Warner.

Title: [Within double rules; in roman, italic and black letter]
A | COLLECTION | OF SOME | VERSES | OUT OF THE | Psalms of David;
| Suited to several Occasions. | [rule] | Composed in TWO PARTS,
| CANTUS & BASSUS: | BEING | The Common Tunes to the PSALMS in
Metre, | now used in Parish-Churches. | To which is added, | Some
INSTRUCTIONS for Singing of them. | [rule] | Collected by Mr.
DANIEL WARNER, for the | Use of his Scholars, and such as delight
in Psalmody. | [rule] | Revised by Mr. HENRY PURCELL. | [rule] |
Psal. CXXXV. v. 3. | Praise ye the Lord, for the Lord is good:
sing praises unto his | Name, for it is a comely thing. | [two
horizontal rules] | In the Savoy, Printed by E. Jones; and sold
by the Author at | his House at Ewelme in Oxfordshire; by Henry
Playford at his | Shop near the Church in the Inner-Temple,
London; and by | Anthony Boys at his Shop at St. Albans in
Hertfordshire. 1694.

Section-title, B1: [row of type ornaments] | A | COLLECTION | Of
some VERSES out of the | PSALMS, | Suited to several Occasions. |
[rule] | Composed in TWO PARTS, | CANTUS & BASSUS. | Being most
of the Tunes collected out of | Mr. John Playford's Whole Book
of | PSALMS in Three Parts. | [row of type ornaments] |

Formula: 8⁰: A⁴ a⁴ B-N⁴; [\$2 signed (+A3; missigning D2 as C2)]; 56 ll., pp. [8] i-viii 1-96. Engraved frontispiece.

Contents: A1, blank; A1v, engraved frontispiece; A2, title (verso blank); A3, dedication to Thomas Lord Bishop of Lincoln, signed by Daniel Warner; A3v, preface, signed on A4v by Daniel Warner; a1, some instructions for singing the psalms; a4, table of the psalms and hymns; B1, section-title; B1v, music of the psalms; on M4, "The End of the PSALMS."; M4v, music of the hymns; on N4v, "FINIS.". Engraved frontispiece: fig. 18. 52 pieces.

Type: Van Den Keere.

Notes: Two-part settings of the three-part settings in John Playford's Whole book of psalms, as noted in the section-title, B1, and in the preface, A4v.

A second edition "collected for Mr. Henry Hunt" was published in 1698 (1698-4). For a third edition see 1700-3.

Advertised in 1694-2, a2v: "There will be speedily Printed".

Copies seen: 1. GB Ob 8⁰ S.198(1)Art.

1694-2 An introduction to the skill of musick. 12th ed.

Title: [Within double rules; in roman, italic and black letter]
AN | INTRODUCTION | TO THE | Skill of Mu^fick, | IN THREE BOOKS. |

[rule] | THE FIRST CONTAINS | The Grounds and Rules of MUSICK, |
 according to the Gam-ut, and other | Principles thereof. | THE
 SECOND, | INSTRUCTIONS and LESSONS both | for the Baſs-Viol and
Treble-Violin. | THE THIRD, | The ART of DESCANT, or Compoſing |
Muſick in Parts: In a more Plain and Eaſie | Method than any
 heretofore Publiſhed. | [rule] | By JOHN PLAYFORD. | [rule] | ~~The~~
Twelfth Edition. | Corrected and Amended by Mr. Henry Purcell. |
 [two horizontal rules] | In the SAVOY, Printed by E. Jones, for
Henry | Playford at his Shop near the Temple Church. 1694. [Copy
 2 has a comma after "The", in the line "The, Grounds and Rules of
 MUSICK,"].

Formula: 8^0 : $A^8 a^2 B-K^8$; [\$4 signed (-a2, B3)]; 82 ll., pp.
 [20] 1-144. Engraved frontispiece. Engravings on B3, E3v, F4,
 F8. Woodcuts on B7, C4v.

Contents: A1, blank; A1v, engraved frontispiece; A2, title
 (verso blank); A3, preface, signed on A3v by J. Playford; A4, of
 musick in general, signed on A8 by J. Playford; A8v, poem on the
 death of Mr. John Playford; a2, contents; a2v, advertisement;
 B1, book 1 (text and music examples); on E3, advertisement;
 E3v, engraving of bass viol; E4, head-title; below, book 2 (text
 and music examples); F4, head-title; below, violin instructions;
 G3, head-title; below, book 3 (text and music examples); on K8v,
 "FINIS". Engraved frontispiece: fig. 9. Engravings: B3,
 diagram "The Gam-Ut, or Scale of Musick.", plate-mark size 14 x 8
 cm.; E3v, bass viol and bow, plate-mark size 13.5 x 7.5 cm.; on
 F4, treble violin and bow, plate-mark size 4.3 x 8.3 cm.; F8, 6

lines of music "A Table of Graces proper to the Viol or Violin.", plate-mark size 13 x 9 cm. Woodcuts: on B7, diagram "Another Example for Naming the Notes"; on C4v, one line of music "Of the Tying of Notes."

Type: Mainly Granjon, with short examples of Godbid, Haultin/Morley/Windet mixed fount, and Windet tablature.

Notes: T.C. II.510 (1694 Trin): "Price 2s."

Advertised in London gazette 2928, 30 Nov-4 Dec 1693; 1693-5; 1694-4; 1695-8, "price bound 2s."; 1698-7, price bound 2s.

For other editions see 1687-3, 1697-6, 1700-8, 1703-7 and 1706-7.

Wing P2484; RISM BVI² p. 659.

Copies seen: 1. GB Lbl 1042.e.11(1); 2. Lcm I.F.34; 3. US CA (EEB 328 - original not seen); 4. LAuc *MT7.P72.1694.

1694-3 Joyful cuckoldom.

There is apparently only one copy of this work in existence. Evidence strongly suggests that Henry Playford cannot have been associated with it, despite the ascription to him as publisher on the manuscript title-page.

Title: [manuscript] Joyful Cuckoldom, or the Love of Gentlemen, and Gentlewomen. a Collection of New Songs, with ye Musick. for

ye Lute, Violin, Flute, or Harpsichord By Henry Purcell, Dr John Blow, Mr John Eccles, Mr Morgan, Dr John Reading, Mr Baptist, &c. &c. Fairley Engraven on Copper Plates. London Printed by J. Heptinstall for Henry Playford at his Shop in ye Temple Change & for J. Church. Sold by Daniel Dring at ye Harrow & Crown at ye Corner of Cliffords Inn Lane in Fleet Street. 1671

55 ll., unnumbered.

A collection of 50 engraved song-sheets (i.e. $1/2^0$), one extending over four leaves, bound with a manuscript title-page (verso blank) and a manuscript contents list (verso blank). All versos of the song-sheets are blank, except one which continues the music on the recto. The song-sheets show little consistency in paper type and quality, direction of chain-lines, watermarks, or plate-mark sizes (which vary from 14 x 12.5 cm through the most commonly represented size, 16 x 13 cm, to the largest, 19 x 15 cm).

No advertisements for this work have been traced.

Day & Murrie 133; RISM BI [c.1695]¹⁰.

Only one copy, GB Lbl K.5.b.15, appears to be extant.

The manuscript title-page has been written to resemble a printed title-page: the text is enclosed within double rules, and letter sizes approximate what might be expected from a typeset title-page from this period. There are, however, no "f" letter-forms. The hand is perhaps from the nineteenth century. Krummel,

English music printing, 1553-1700, 1975, p. 166 suggests that the collection may be "a hoax, perpetrated perhaps by Dr. Rimbault".

The imprint information is certainly inaccurate. John Heptinstall was a letterpress printer and does not appear to have printed any engraved works. John Church, one of Henry Playford's apprentices, was not freed until 1696, and Daniel Dring was not freed until 1695. This evidence means that the date is manifestly incorrect, and that if these booksellers and printers were associated with this work it could not have been issued as a collection until the mid 1690s.

An examination of the engraved song-sheets themselves strongly indicates that Joyful cuckoldom was never intended as a single entity in publishing terms, but is rather a collection of song-sheets issued at about the same period which were bound up together and supplied - for whatever reason - with a manuscript title-page containing false information. Already noted has been the inconsistency of paper type, quality, watermarks, chain-lines, and plate-mark size. Engraving style, too, differs: this is clearly not the work of one engraver only.

Two of the song-sheets have an indication of publisher/producer on them. "A Dialogue sung by Mr. Dogget and Mrs. Bracegirdle, in the Play call'd the Richmond Heiress" has a colophon "Printed and sold by Tho. Crofs in Katherine Wheel Court near Holbourn-Conduit. And by Mr. Man Book-seller at the Heart and Bible in Cornhill near the Royal Exchange. 1693.". Details of Cross's career are sketchy, but he may have been at this address from

1693 until 1699 (Humphries and Smith, Music publishing in the British Isles, 1954). At least four booksellers with the surname "Man" were freed in the seventeenth century, the latest being John Man in 1687 (McKenzie, Stationers' Company apprentices, 1641-1700, 1974, no. 814). "A Catch for three Voices ... Set by Mr. Richard Loe" was "Engraven by Thomas Crofs Junior.".

Reference in fourteen of the song titles to specific plays allows closer dating by reference to The London stage (Avery, part 2, 1960, and Van Lennep, part 1, 1965). Although these dates are not exact, they show the earliest traceable date of first performance to be about early June 1690 and the latest date of first performance to be about February 1694. The dates are evenly distributed: 1690 - three; 1691 - two; 1692 - three; 1693 - four; 1694 - two. While these dates must be treated with caution (revivals, for instance, confuse the issue) they allow a more narrow earliest date of issue - at least for some of the items - of 1694. Dating of the many Henry Purcell compositions included here, by reference to Zimmerman, Henry Purcell, 1659-1695 : an analytical catalogue of his music, 1963, supports these dates, with one exception which is itself inconclusive: the catch on l. 43 is from Bonduca, first performed in 1695, but it "was probably introduced into the play, not written for its first performance" (Zimmerman, Henry Purcell, 1659-1695 : an analytical catalogue of his music, 1963, p. 249).

Others have attempted to supply a date for this work. The GB Lbl catalogue suggests "a collection ... published probably between

1690 and 1696". Zimmerman, Henry Purcell, 1659-1695 : his life and times, 2nd ed., 1983, p. 224 argues that one Purcell song dates fairly certainly from the spring of 1694. Day & Murrie (no. 133) can do no better than "the early nineties", and RISM has opted for c.1695.

It seems fairly certain that no publication entitled Joyful cuckoldom was ever issued by Henry Playford or by any other publisher. The motivations of the scribe of the title-page will probably remain unknown. This collection must be considered as a unique "made up" assemblage whose contents were first issued between about 1690 and about 1694. It is placed here with other publications of 1694 as being the likely latest date of issue of its component parts.

1694-4 Thesaurus musicus. 2nd book.

STATE A

Title: [Within double rules; in roman, italic and black letter]
 THESAURUS MUSICUS: | BEING, A | COLLECTION of the Newe{t SONGS |
 PERFORMED | At Their Majefties Theatres; and at the Conforts in
 | Viller-{treet in York-Buildings, and in Charles-{treet |
Covent-Garden. | WITH A | Thorow-Ba{fs to each SONG, for the
Harpfichord, Theorbo, or Ba{fs-Viol. | To which is Annexed, | A
Collection of Airs, Compo{fed for two Flutes, by {veral Mafters.
 | [rule] | THE SECOND BOOK. | [rule | engraving, fig. 19 | rule]

| Licened according to Order; | [rule] | LONDON, | Printed by J. Heptinfall for Henry Playford, and are to be fold at his Shop near | the Temple-Church; and John Money, Stationer, at the Mitre in Mitre-Court in | Fleetstreet. And at moſt Muſick-Shops in Town. 1694. [Copy 4 lacks the engraving].

Formula: 2⁰: A² B-L²; [\$1 signed]; 22 ll., pp. [2] 1-14 1-4 19-42. [Copies 3 and 4: pp. [2] 1-42].

Contents: A1, title; A1v, table of contents; below, advertisement; A2, music; on E2v, "FINIS"; F1, music. 20 songs and 13 pieces for two recorders.

Copies seen: 1. GB Lbl K.2.g.16 (lacks A2); 2. Lcm II.J.31(5) (lacks E1 and E2); 3. Ob Harding Mus.E104 (cropped at lower edge, affecting text); 4. US CA *fMUS.9713.692f (lacks engraving on title-page; cropped at lower edge, affecting the text; microfilm only seen).

STATE B

Title: [Within double rules; in roman, italic and black letter]
 THESAURUS MUSICUS: | BEING, A | COLLECTION of the Neweſt SONGS |
 PERFORMED | At Their Majeſties Theatres; and at the Conſorts in
 | Viller-ftreet in York-Buildings, and in Charles-ftreet |
Covent-Garden. | WITH A | Thorow-Baſs to each SONG, for the
Harpſichord, Theorbo, or Baſs-Viol. | To which is Annexed, | A
Collection of Airs, Compoſed for two Flutes, by ſeveral Maſters.
 | [rule] | THE SECOND BOOK. | [rule | engraving, fig. 19 | rule]
 | Licened according to Order; | [rule] | LONDON, | Printed by J.

Heptinstall for John Hudgebutt, and are to be sold by John Money, Stationer, | at the Mitre in Mitre-Court in Fleetstreet, at Henry Playford's Shop near the Temple- | Church, and at most Musick-Shops in Town. 1694.

Formula: 2⁰: A² B-L²; [\$1 signed]; 22 ll., pp. [2] 1-42.

Contents: A1, title; A1v, table of contents; A2, music; on E2v, "FINIS"; F1, music. 20 songs and 13 pieces for two recorders.

Copies seen: 1. GB Ge Euing Music R.x.27 (photocopy of part only seen); 2. Ob Harding Mus.E112.

STATES A AND B

Type: Heptinstall.

Notes: T.C. II.510 (1694 Trin): "Price, sticht, 18d. ... printed for H. Playford".

Advertised in 1697-4, price 6d.

Books 1, 3, 4 and 5 of Thesaurus musicus bear no mention of Henry Playford. The first book has the imprint "Printed by J. Heptinstall for John Hudgebut. And are to be Sold by John Carr ... and by John Money, Stationer at the Miter ... 1693" (Day & Murrie 121); the third book "Printed by J. Heptinstall for John Hudgebutt ... sold by John Carr ... and John Money at the Mitre ... 1695" (Day & Murrie 139; another issue has an engraved imprint "Sold by John Young"); the fourth book "Printed by J. Heptinstall for John Hudgebutt ... sold by John Carr ... and Daniel Dring ... 1695" (Day & Murrie 140); the fifth book

"Printed by J. Heptinstall, for John Hudgebutt, ... sold by Samuel Scott ... and Daniel Dring ... 1696" (Day & Murrie 154).

Day & Murrie 129; Wing2 H3251 (State a), Wing2 H3251A (State b), Wing T871 (State a), Wing T872 (State b); RISM BI 1694⁷ (State b).

1695

1695-1 The dancing-master. 9th ed.

Title: [Within single rules; in roman, italic and black letter]
The Dancing-Ma^ffter: | [rule] | Or, Directions for Dancing COUNTRY
DANCES, with the Tunes to each Dance for the Treble-Violin. |
 [rule] | The Ninth Edition Corrected; with the Addition of
several new Dances and Tunes never before Printed. | [rule |
 engraving, fig. 14 | rule] | Printed by E. Jones, for H. Playford
 at his Shop near the Temple Church, or at his Hou^se in
Arundel-street in the Strand, 1695.

Formula: Oblong 6⁰: A⁴ B-R⁶ 2R²; [\$3 signed (-²R²)]; 102
 ll., pp. [8] [1] 2-196.

Contents: A1, title (verso blank); A2, preface to all lovers of
 musick and dancing, signed by H.P.; A2v, alphabetical table of
 all the dances; A4, table of the explanation of the several
 characters made use of in this book; A4v, advertisement; B1,
 music and dance directions; on ²R²v, "FINIS.". 194 tunes.

Type: Granjon.

Notes: T.C. II.550 (1695 East): "with 36 new Dances never
 printed before. Price, bound, 2s. 6d.".

Advertised in London gazette 3064, 21-25 Mar 1695, on
 sale; 1695-8, price bound 2s. 6d.; 1696-15, price 2s.

For other editions, parts and additions, see 1686-2, 1690-6, 1696-3, 1698-7,8, 1699-18, 1700-16,18, 1701-6, 1702-13, 1703-2,4, 1705-9 and 1706-1.

Wing P2475; RISM AN742.

Copies seen: 1. GB Lbl K.1.a.16(1) (title-page is damaged, affecting the imprint); 2. Lcs QS35.4 Acc.no. 2252.

1695-2 Deliciae musicae. 1st book.

Title: [Within double rules] DELICIAE MUSICAE : | BEING, A | Collection of the neweft and beft SONGS | Sung at Court and at the Publick Theatres, moft | of them within the Compaſs of the FLUTE. | WITH | A Thorow-Baſs, for the Theorbo-Lute, | Baſs-Viol, Harpfichord, or Organ. | [rule] | Compoſed by ſeveral of the Beft Maſters. | [rule] | THE FIRST BOOK. | [rule | engraving, fig. 20 | rule] | LICENCED, | April 23. 1695. D. Poplar. | [rule] | LONDON, | Printed by J. Heptinfall, for Henry Playford near the Temple-Church; | or at his Houſe over-againſt the Blew-Ball in Arundel-ftreet: | Where alſo the New Catch-Book may be had. 1695. [Copy 3 lacks the engraving].

Formula: 2^0 : $A^2 B-I^2$; [\$1 signed]; 18 ll., pp. [4] 1-32 (misnumbering 23 as 33).

Contents: A1, title; A1v, table of the songs; below, advertisement; A2, to the reader, signed by H.P.; below, music; on I2v, "FINIS."; below, advertisement. 11 songs.

Type: Heptinstall.

Notes: T.C. II.549 (1695 East).

Advertised in London gazette 3076, 2-6 May 1695, on sale; 1695-7; 1695-8.

For other books see 1695-3, 1696-4,5,7,8 and 1697-3; for a re-issue with a collective title-leaf see 1696-6.

Day & Murrie 131; Wing P2429; RISM BI 1695⁷.

Copies seen: 1. Lbl Hirsch IV.1680a; 2. Lcm II.J.32(2) (lacks A1); 3. Lcm I.G.40(1) (lacks engraving on title-page); 4. Lcm I.G.39; 5. Ob Harding Mus.E88 (lacks A1).

1695-3 Deliciae musicae. 2nd book.

Title: [Within double rules] DELICIAE MUSICAE : | BEING, A | Collection of the neweſt and beſt SONGS | Sung at Court and at the Publick Theatres, moſt | of them within the Compaſs of the FLUTE. | WITH | A Thorow-Baſs, for the Theorbo-Lute, | Baſs-Viol, Harpſichord, or Organ. | [rule] | Compoſed by ſeveral of the Beſt Maſters. | [rule] | THE SECOND BOOK. | [rule | engraving, fig. 20 | rule | blank space | rule] | LONDON, | Printed by J. Heptinſtall, for Henry Playford near the Temple-Church; | or at his Houſe over-againſt the Blew-Ball in Arundel-ſtreet: | Where alſo the Firſt Book may be had. 1695.

Formula: 2⁰: A² B-F² G1; [\$1 signed]; 13 ll., pp. [2] 1-24 (misnumbering 23 as 24). [Copies 1 and 3 misnumber 24 as 23].

Contents: A1, title; A1v, table of the songs; below, advertisement; A2, music; on G1v, "FINIS". 8 songs.

Type: Heptinstall.

Notes: Advertised in London gazette 3098, 18-22 Jul 1695: on sale.

The Day & Murrie entry, no. 132, notes that some copies lack the engraving, although this is not the case for the copies listed below.

For other books see 1695-2, 1696-4,5,7,8 and 1697-3; for a re-issue with a collective title leaf see 1696-6.

Day & Murrie 132; Wing P2430; RISM BI 1695⁸.

Copies seen: 1. GB Lbl Hirsch IV.1680.a; 2. Lcm I.G.40(1); 3. Lcm I.G.39; 4. US SM 12525 (EEB 772).

1695-4 The new treasury of musick.

Title: [Within double rules] THE | New Treasury of Musick: |
OR, A | COLLECTION | OF THE | Choicest and Best SONG-BOOKS | For
these Twenty Years last past. | The WORDS Compos'd by the most
Ingenious Wits of this Age, | and Sett to MUSICK by the Greatest
Maisters in that Science. | WITH | A Thorow-Bas to most SONGS, |
FOR THE | Theorbo, Lute or Bas-Viol, Harpfichord or Spinnet. |
[rule | row of type ornaments | rule] | LONDON, | Printed for
Henry Playford near the Temple-Church; or at his Houfe | over-
against the Blew-Ball in Arundel-street: Where also the | New

Catch-Book may be had. 1695.

Formula: 1/2⁰: 1 l., unnumbered [2].

Contents: 11, title (verso blank); 1685-13; 1685-14; 1687-5; Choice ayres and songs, 4th book, 1683; Choice ayres and songs, 5th book, 1684.

Notes: T.C. II.550 (1695 East): "Price, bound, 25s."

Advertised in 1695-1, "A Collection of all the Song-Books printed this 20 years ... 25s."; 1705-8, price bound 25s.

A re-issue of 1685-13, 1685-14 and 1687-5, with a collective title leaf and with the addition of the 4th and 5th books of a John Playford publication, Choice ayres and songs. The copies of 1685-13, 1685-14 and 1687-5 in this re-issue correspond in all details to the copies of the individually issued works described above. Choice ayres and songs, 4th and 5th books, correspond to the Day & Murrie entries 59 and 68, reproduced here in part:

Day & Murrie 59. [Not quasi-facsimile] CHOICE AYRES and SONGS TO SING TO THE Theorbo-Lute, or Bass-Viol: BEING most of the Newest Ayres and Songs sung at COURT, And at the Publick THEATRES ... THE FOURTH BOOK ... LONDON, Printed by A. Godbid and J. Playford Junior, and are Sold by John Playford, at his Shop near the Temple Church; and John Carr, at his Shop at the Middle-Temple Gate, 1683. 2⁰. A-Z² (completely signed except Z2). 46 leaves, paged from B1 to Z2 (87).

Day & Murrie 68. [Not quasi-facsimile] CHOICE AYRES and SONGS TO SING TO THE Theorbo-Lute, or Bass-Viol: BEING Most of

the Newest Ayres and Songs sung at COURT ... THE FIFTH BOOK ...
LONDON, Printed by J. Playford Junior, and are sold by John
Playford, at his Shop near the Temple Church; and John Carr, at
his Shop at the Middle-Temple Gate, 1684. 2⁰. A-R² (completely
signed except R2). 34 leaves, paged from B1 to R2 (63).

Day & Murrie 134; Wing2 N788; RISM BI 1695¹⁷.

Copies seen: 1. GB Lbl G.87.

1695-5 The second book of the pleasant musical companion. 3rd
ed.

Title: [Within double rules; in roman, italic and black letter]
The SECOND BOOK of the | Pleasant Musifical Companion: | BEING | A
Choice Collection of Catches, in Three and Four Parts. | To which
is added | Several Songs, for Two Voices, with a Thorow Baſs. |
[rule] | Compoſed lately by Mr. Henry Purcell, and other Eminent
Maſters. | [rule] | The Third Edition, Corrected and much
Enlarged. | [rule | engraving, fig. 7 | rule] | LONDON, Printed
by J. Heptinfall, for Henry Playford near the Temple Church, or
at his | Houſe over againſt the Blue-Ball in Arundel-ftreet.
Where alſo the Firſt Book may be had, | which will bind <wi>th
this. 1695.

Formula: Oblong 4⁰: A⁴ B-N⁴ 01; [\$2 signed (misſigning A3 as
A2)]; 53 ll., unnumbered [106].

Contents: A1, title (verso blank); A2, dedication to all lovers

of musick, signed by Henry Playford; A2v, table of contents; on A3, advertisement; A3v, music; G1, "The Second Part"; below, music; on O1v, "FINIS". 73 songs.

Type: Heptinstall.

Notes: T.C. II.523 (1694 Mich); II.549 (1695 East).

Advertised in London gazette 3034, 10 Dec 1694, on sale; 1695-1, "The new Catch Book ... Price stitch'd 2s."; 1697-6, "stitch'd 2s.".

Perhaps postdated, as indicated by T.C. II.523, and the London gazette notice. Day & Murrie consider that T.C. II.523 refers to a separate work, of which this 1695 work is a re-issue. It seems more likely that the work was given two T.C. entries, which are similar in wording to each other and to the title-page of this work; the lack of advertisements (apart from that in the London gazette) for this work dated 1694 also suggests that only one issue was involved.

For other editions, issues and additions see 1686-5, 1698-23, 1701-14, 1702-12, 1703-9, 1707-4 and 1709-2.

Day & Murrie 126, 136.

Copies seen: 1. GB Lbl K.1.c.31 (lacks G1; A1 is slightly damaged); 2. Lbl K.1.c.28 (lacks A1, A2, A3, O1; A4 is bound after N4).

1695-6 The songs in the tragedy of Bonduca / H. Purcell.

beft Foreign MARCHES, | Now play'd in all CAMPS. | WITH | TWO
FAREWELLS at the Funeral of the late QUEEN, | One of Four Parts,
 by Mr. Peaſible; The other of Three Parts, by | Mr. Tollett;
 And ſeveral other Tunes. | Deſign'd Chiefly for the HAUTBOY; |
 Yet Proper for the FLUTE, VIOLIN, and other Inſtruments: | ALSO
 | Plain and Eaſy DIRECTIONS for Playing on the HAUTBOY. | [rule]
 | The Firſt of this kind Publiſh'd. | [rule] | LONDON, | Printed
 by J. Heptinſtall, for Henry Playford, at his Shop near the
Temple-Church, | or at his Houſe in Arundel-ſtreet in the Strand.
 1695. | [between bottom rules] Price Sixpence.

Formula: Oblong 4⁰: A-E²; [\$2 signed (-B2,E2)]; 10 ll.,
 unnumbered [20]. Engravings on B1v, B2.

Contents: A1, title (verso blank); A2, to the reader, signed on
 A2v by J.B.; B1, directions for playing on the hautboy; B2v,
 advertisement; C1, music; on E2v, "FINIS." 19 pieces.
Engravings: on B1v, fingering chart, plate-mark size 5 x 17.5
 cm.; on B2, "The Shakes upon the Hautboy.", plate-mark size 15.5
 x 19 cm.

Type: Heptinstall.

Notes: The "J.B." of the preface is John Banister.

T.C. II.558 (1695 Trin): "Octavo".

Advertised in 1695-4: price 6d.

T.C. II.549-550 (1695 East): "Plain and easie directions
 to a young beginner to learn the French Hautboy; with several
 Out-landish Marches and other Tunes, not only proper for that

Instrument, but also for the Violin and Flute: and The Queen's Farewell, in four Parts, by Mr. Peasible; and another by Mr. Tollett, in three Parts ... printed for H. Playford". This notice is almost certainly for The sprightly companion, whose contents correspond to those described in this notice. It is likely that either the title was not finalised at the time of publication of this T.C. notice, or that a title change was decided on later. This work was advertised in 1695-2 as Plaine and easie directions ("will be speedily Publish'd"), but in 1695-4 the title was changed to The sprightly companion.

Wing2 B646; RISM BI 1695¹⁴.

Copies seen: 1. GB Lbl K.4.b.22(3).

1695-8 Three elegies / J. Blow and H. Purcell.

Title: [Within single bold rules; in roman, italic and black letter] THREE | ELEGIES | UPON THE | Much Lamented Loss | OF OUR
| Late MOST GRACIOUS | Queen MARY. | [bold rule] | The WORDS of
the two Firſt by M^r Herbert. | The latter out of the Oxford
Verſe; | And Sett to MUSICK by | D^r Blow and M^r Henry Purcell. |
[bold rule] | LONDON, | Printed by J. Heptinfall, for Henry
Playford, near the | Temple-Church; or at his Houſe over-againſt
| the Blew-Ball in Arundel-ſtreet, 1695.

Formula: 2⁰: A1 B-E²; [\$1 signed]; 9 ll., pp. [1] 2-18.

Contents: A1, title; A1v, text "The Queen's epicedium"; B1,

music; on C1, text "Latine redditum"; C1v, music; on D1v, text "O dive custos"; D2, music; on E2v, advertisement; below, "FINIS".

Type: Heptinstall.

Notes: T.C. II.549 (1695 East).

Advertised in London gazette 3076, 2-6 May 1695, on sale; 1695-2, "will be speedily Published. Two Elegys"; 1695-3, "price 1s."; 1700-4, "stitch'd 1s.".

Copy 5 has on its title-page, in what appears to be a contemporary hand, the date "3 May".

Re-issued with a collective title leaf: see 1696-6.

Day & Murrie 141; Wing2 B3356, H1494; RISM BI 1695⁹.

Copies seen: 1. GB Cu (EEB 1309 - microfilm only seen); 2. Lbl G.107; 3. Lbl R.M.15.c.14; 4. Lcm I.G.40(3); 5. US CA (EEB 1398 - microfilm only seen); 6. LAuc *fM1619.B65t.

1695-9 Vindication of the present practice of musick / M. Locke.

No copy has been located. The only notice appears in A catalogue of books printed in England since ... 1666 to ... 1695, 1696, p. 112: "Lock ... his Vindication of the present practice of Musick against T. Salmon: In a large Sheet on Copper. H. Playford". Note that it is intended to fit onto a "large Sheet": in the 1673 edition, The present practice of musick vindicated ..., "Printed for N. Brooke ... and J. Playford" (Wing2 L2777; EEB

154) the Locke writings are from pages 1-23, and contain about 5,000 words of text and one and a half pages, 8⁰, of music examples. While this quantity of text could be fitted onto a large sheet, the result would be rather crowded in appearance, and difficult to read. This entry in Clavel's catalogue is only one of two there which list the publisher and this, in addition to the comment about "a large Sheet on Copper", indicates that it is not the 1673 publication referred to, but a later edition. It is here conjecturally dated 1695, this being the latest date for which entries are given in Clavel's catalogue.

1695-10 The whole book of psalms / J. Playford. 2nd ed.

Title: [Within double rules; in roman, italic and black letter]
 THE | WHOLE BOOK | OF | PSALMS: | WITH THE | Ufual HYMNS and
Spiritual SONGS. | TOGETHER | With all the Ancient and Proper
TUNES fung | in Churches, with fome of Later Ufe. | [rule] |
 Composed in THREE PARTS, | CANTUS, MEDIUS, & BASSUS: | In a more
 Plain and Ufeful Method than hath | been formerly Published. |
 [rule] | By JOHN PLAYFORD. | [rule] | The Second Edition,
Corrected and Amended. | [rule] | PSAL. xlvii. Verf. 7. | God is
King of all the Earth, fing ye Praises with Understanding. |
 EPHES. v. Verf. 19. | Speaking to your felves in Pfalms and
Hymns, and Spiritual Songs, | finging and making melody in your
hearts unto the Lord. | [two horizontal rules] | In the SAVOY, |
 Printed by Edw. Jones, for the Company of STATIONERS. | And are

to be fold by Henry Playford at his Shop near the Temple Church, and at his Houfe in Arundel-ftreet in the Strand: 1695.

Formula: 8^0 : $\pi^2 A^4 B-T^8$; [$\$4$ signed $(-A3, A4)$]; 150 ll., pp. [12] 1-288. Engraved frontispiece.

Contents: π^1 , blank; π^1v , engraved frontispiece; π^2 , title (verso blank); A1, preface, signed on A2 by John Playford; A2v, of the virtue and efficacy of the psalms; A3, table of first lines of music; B1, the psalms (music); on S3v, "The End of the Pfalms of David in Metre."; S4, the divine hymns (music); on T8v, "FINIS."; below, advertisement. Engraved frontispiece: fig. 21.

Type: Van Den Keere.

Notes: T.C. II.510 (1694 Trin), "The Psalm-book in Three Parts, in Octavo, is reprinting ... the inner parts being added by Mr. Henry Purcell. It will be completed by Michaelmas Term next"; T.C. II.523 (1694 Mich), "Second Edition carefully corrected"; T.C. II.550 (1695 East), "Price, bound, 3s. 6d.".

Advertised in London gazette 3037, 17-20 Dec 1694, on sale; 1695-8, price bound 3s. 6d.; 1697-6, price bound 3s. 6d.

Possibly postdated, as indicated by T.C. II.523 and London gazette 3037.

The first edition is dated 1677: "London, Printed by W. Godbid for the Company of Stationers, and are Sold by John Playford near the Temple-Church. 1677" (Wing2 B2527; EEB 1397).

For later editions see 1697-14, 1698-27, 1699-19,

1700-21, 1701-15, 1702-15 and 1707-6.

Wing2 B2593.

Permission to print 1,000 copies was granted to Playford by the Company of Stationers' on 20 June 1694 on payment of ten pounds (Court book).

Copies seen: 1. GB Lbl C.6.a.

1696

1696-1 A choice collection of lessons / H. Purcell.

Title: [Engraved: fig. 22] A Choice Collection. of Lessons for the Harpsichord or Spinnet Composed by ye late Mr. Henry Purcell Organist of his Majesties Chappel Royal, & of St. Peters Westminster. London. Printed on Copper Plates for Mrs. Frances Purcell, Executrix of the Author, and are to be Sold by Henry Playford at his Shop in the Temple Change Fleet-street. 1696.

Formula: Oblong 6⁰: π^2 A-E⁶; [\$3 signed]; 32 ll., pp. [4] 1-60. Engraved throughout.

Contents: π^1 , title (verso blank); π^2 , dedication to the Princess of Denmark, signed by Frances Purcell (verso blank); A1, music.

Engraving details: Sig. π : one plate per page; plate-mark size 11.5 x 18.5 cm. Sigs A-E: two plates for each side of a sheet; plate-mark size 18.5 x 34.5 cm.

Notes: T.C. II.601 (1696 Mich): "Price, stitch, 3s.".

Advertised in London gazette 3202, 16-20 Jul 1696, on sale; 1697-4 and 1697-6, price 3s.

For later issues see 1697-2 and 1699-2.

Wing P4213; RISM P6080.

The probable "ideal" copy is described by Ferguson in his

edition of Purcell's keyboard music (Eight suites, 1964, pp. 25-26). That the directions to be found in 1697-1 and 1699-2 (i.e. leaves $\pi 3$ to $\pi 6$ of these later publications) did not appear until 1697, and so should not be present in this publication, is also noted by Boxall, "The harpsichord master of 1697 and its relationship to contemporary instruction and playing", English harpsichord magazine, 1981, p. 180, and The harpsichord master 1697, 1980, p. 7.

Copies seen: 1. GB Lbl Hirsch III.472; 2. Lbl K.1.c.5 (bound in also are $\pi 3$ - $\pi 6$ and F1 of 1697-1 or 1699-2; EEB 115).

1696-2 Damon / J.G.

Title: [Within single bold rules] DAMON: { A { PASTORAL, { Lamenting the { DEATH { Of that Incomparable { MASTER of MUSICK, { Mr. Henry Purcell; { Late Organist of his Majesty's Chapel, and St. Peter's Westminster. { [bold rule] { ----- Cui liquidem pater { Vocem cum citharâ dedit. Hor. { Quando ullum invenient parem? Ibid. { [bold rule] { By J.G. M.A. { [bold rule] { LONDON, { Printed by J. Heptintall, for Henry Playford, in the { Middle-Temple Change, in Fleetstreet. 1696.

Formula: 2^0 : $A^2 B^2$; [\$1 signed]; 4 ll., pp. [2] 1-6 (misnumbering 3 as 4).

Contents: A1, title (verso blank); B1, text; on B2v, "FINIS."; below, errata.

Notes: Perhaps by John Glanville.

T.C. II.590 (1696 Trin): "Price 3d.".

Advertised in 1696-16, "price stitch'd 6d"; 1703-7, price stitched 6d.

Wing2 G34.

Copies seen: 1. GB Lbl C.59.h.8; 2. US LAuc *fPR1213.M67. v.2(51).

1696-3 The dancing master. 2nd part.

a. 1696

Title: [Within single rules; in roman, italic and black letter]
 The Second Part of the Dancing Master: | [rule] | Or, Directions
 for Dancing COUNTRY DANCES, with the Tunes to each Dance for the
Violin or Flute. | [rule] | All new DANCES never before Printed.
 | [rule | engraving, fig. 14 | rule] | Printed for Henry Playford
 at his Shop in the Temple-Change over-again^t St. Dunstan's
 Church in Fleetstreet: 1696. | Where both Parts are to be had
 bound together at 3 s. Or this Second Part stitch'd at 1 s.

Formula: Oblong 6⁰: A² B-C⁶; [\$3 signed]; 14 ll., pp. [4]
 1-24.

Contents: A1, title (verso blank); A2, to all ... lovers of
 country dances, signed by H.P.; A2v, table of the dances; B1,
 music and directions; on C6v, "FINIS". 24 tunes.

Type: Granjon.

Notes: T.C. II.589 (1696 Trin): "Sold alone, stitcht, 1s., or bound with other Parts, 3s.".

Advertised in 1696-8: "stitch't 1s or bound with the first Part, 3s".

For other editions, parts and additions see 1686-2, 1690-6, 1695-1, 1698-7,8, 1699-18, 1700-16,18, 1701-6, 1702-13, 1703-2,4, 1705-9 and 1706-1.

Wing P2499A; RISM AN747.

Copies seen: 1. GB Lbl K.1.a.16(2) (EEB 286).

b. RE-ISSUE, 1697

As for a, above, with the addition of "An additional sheet of new dances for the second part of the country-dancing-master":

Head-title, A1: [In roman, italic and black letter; two horizontal rules] An Additional Sheet of New Dances for the Second Part of the Country-Dancing-Mastter. | [rule] |

Formula: Oblong 6⁰: A⁶; [\$3 signed]; 6 ll., pp. 1-12.

Contents: A1, head-title; below, music and dance instructions; on A6v, "FINIS.". 12 tunes.

Type: Granjon.

Notes: The dating is conjectural, and is based on the Post boy advertisement.

The first advertisement noted is with one for The second

part of the dancing-master (a, above) in Post boy 303, 13-15 Apr 1697: "With an Additional Sheet of 12 new Dances more, and a Song of Dunmore Kate ... this Second Part Stich'd, at 1s."

For other editions, parts and additions see 1686-2, 1690-6, 1695-1, 1698-7,8, 1699-18, 1700-16,18, 1701-6, 1702-13, 1703-2,4, 1705-9 and 1706-1.

Copies seen: 1. GB Lcs QS35.4 Acc.no.2252b.

1696-4 Deliciae musicae. 3rd book.

Title: [Within double rules] DELICIAE MUSICAE : | BEING, A | Collection of the neweſt and beſt SONGS | Sung at Court and at the Publick Theatres, moſt | of them within the Compaſs of the FLUTE. | WITH | A Thorow-Baſs, for the Theorbo-Lute, | Baſs-Viol, Harpſichord, or Organ. | [rule] | Compoſed by ſeveral of the Beſt Maſters. | [rule] | THE THIRD BOOK. | [rule | engraving, fig. 20 | rule | blank space | rule] | LONDON, | Printed by J. Heptinſtall, for Henry Playford, and Sold by him at his | Houſe over-againſt the Blew-Ball in Arundel-ſtreet; where the Firſt and Second | Books may be had. The Fourth Book will be Publiſh'd next Term, which will | make the Firſt Volume Compleat. MDCXCVI. | [between bottom rules] Price One Shilling.

Formula: 2⁰: A1 B-F² G1; [\$1 signed]; 12 ll., pp. [2] 1-22.

Contents: A1, title; A1v, table of the songs; below, advertisement; B1, music; on G1v, "FINIS.". 12 songs.

Type: Heptinstall.

Notes: Advertised in 1696-5.

For other books see 1695-2,3, 1696-5,7,8 and 1697-3; for a re-issue with a collective title leaf see 1696-6.

Day & Murrie 146; Wing P2431; RISM BI 1696⁶.

Copies seen: 1. GB Lbl Hirsch IV.1680.a; 2. Lcm I.G.40(1); 3. Lcm I.G.39.

1696-5 Deliciae musicae. 4th book.

Title: [Within double rules] DELICIAE MUSICAE : | BEING, A |
Collection of the neweft and beft SONGS | Sung at Court and at
the Publick Theatres, moft | of them within the Compaſs of the
FLUTE. | WITH | A Thorow-Baſs, for the Theorbo-Lute, | Baſs-Viol,
Harpſichord, or Organ. | [rule] | Compoſed by ſeveral of the Beſt
Maſters. | [rule] | THE FOURTH BOOK. | [rule | engraving, fig. 20
| rule | blank space | rule] | LONDON, | Printed by J.
Heptinſtall, for Henry Playford, and Sold by him at his | Shop in
the Temple-Change, Fleetſtreet. The Four Books, with 3 Elegies
on our Late | Gracious Queen Mary, Sett by Dr. Blow, and the
Late Famous Mr. Henry Purcell, | Compleats the Firſt Volume. The
Firſt Book of the Second Volume will be Pub- | liſh'd next Term.
1696. | [between bottom rules] Price One Shilling.

Formula: 2⁰: A1 B-E² F1; [\$1 signed]; 10 ll., pp. [2] 1-18.

Contents: A1, title; A1v, table of the songs; below, advertisement; B1, music; on F1v, "FINIS.". 6 songs.

Type: Heptinstall.

Notes: Advertised in Post boy 112, 23-25 Jan 1696, on sale.

For other books see 1695-2,3, 1696-4,7,8 and 1697-3; for a re-issue with a collective title leaf see 1696-6.

Day & Murrie 147; Wing P2432; RISM BI 1696⁷.

Copies seen: 1. GB Lbl Hirsch IV.1680.a; 2. Lcm I.G.40(1); 3. Lcm I.G.39.

1696-6 Deliciae musicae. 1st volume compleat.

Title: [Within double rules] DELICIAE MUSICAE : | BEING, A |
Collection of the neweft and beft SONGS | Sung at Court and at
the Publick Theatres, moft | of them within the Compaſs of the
FLUTE. | WITH | A Thorow-Baſs, for the Theorbo-Lute, | Baſs-Viol,
Harpſichord, or Organ. | [rule] | Compoſed by ſeveral of the Beſt
Maſters. | [rule] | The Firſt Volume Compleat. | [rule |
engraving, fig. 20 | rule | blank space | rule] | LONDON, |
Printed by J. Heptinſtall, for Henry Playford, and Sold by him at
his | Shop in the Temple-Change, Fleetſtreet. The Four Books,
with 3 Elegies on our Late | Gracious Queen Mary, Sett by Dr.
Blow, and the Late Famous Mr. Henry Purcell, | Compleats the
Firſt Volume. The Firſt Book of the Second Volume will be Pub- |
liſh'd next Term. 1696.

Formula: 1/2⁰: 1 l., unnumbered [2].

Contents: 11, title (verso blank); 1695-2; 1695-3; 1696-4; 1696-5; 1695-8.

Notes: T.C. II.569 (1696 Hil): "Price, stitch'd, 5s.".

Advertised in 1696-16: price 5s.

A re-issue of 1695-2,3,8 and 1696-4,5 with a collective title leaf. The copies of 1695-2,3,8 and 1696-4,5 correspond in all details to other copies noted.

For other books see 1695-2,3, 1696-4,5,7,8 and 1697-3.

Day & Murrie 148; Wing P2433.

Copies seen: 1. GB Lbl K.7.i.15 (lacks 1695-8); 2. Ob Harding Mus.E88 (lacks A1 of 1695-2).

1696-7 Deliciae musicae. 2nd volume. 1st book.

Title: [Within double rules] DELICIAE MUSICAE : | BEING, A |
Collection of the neweſt and beſt SONGS, | With the Additional
Muſick to the Indian Queen, | by Mr. Daniel Purcell, as it is now
Acted at His | Majeſties Theatre. Moſt of the Songs be- | ing
within the Compaſs of the Flute. | WITH | A Thorow-Baſs, for the
Theorbo-Lute, | Baſs-Viol, Harpſichord, or Organ. | [rule] |
Compoſed by ſeveral of the Beſt Maſters. | [rule] | The Firſt
Book of the Second Volume. | [rule | engraving, fig. 20 | rule] |
LONDON, | Printed by J. Heptinfall, for Henry Playford at his
Shop in the Temple- | Change, Fleetſtreet, and for John Church,

Sold by Daniel Dring at the Harrow and | Crown at the corner of
Cliffords-Inn-Lane in Fleetstreet. And also Sold at Oxford | by
Francis Dollife Book-binder, who Sells all other Muſick-Books.
 1696. | [between bottom rules] Price One Shilling.

Formula: 2⁰: A1 B-E² F1; [\$1 signed]; 10 ll., pp. [2] 1-18.

Contents: A1, title; A1v, table of the songs; below,
 advertisement; B1, music; on F1v, "FINIS". 12 songs.

Type: Heptinstall.

Notes: T.C. II.569 (1696 Hil): "Price 1s.".

Advertised in Post boy 128, 29 Feb-3 Mar 1696: on sale.

For other books see 1695-2,3, 1696-4,5,6,8 and 1697-3.

Day & Murrie 149; Wing P2434; RISM BI 1696⁵.

Copies seen: 1. GB Lbl Hirsch IV.1680.a; 2. Lcm I.G.40(1); 3.
Lcm I.G.39.

1696-8 Deliciae musicae. 2nd volume. 2nd book.

Title: [Within double rules] DELICIAE MUSICAE : | BEING, A |
 Collection of the neweſt and beſt SONGS, | With the Dialogues in
 the laſt New Play call'd | (Love's a Jeſt) Sett by Mr. John
Eccles. Sung at | His Majeſties Theatres. Moſt of the Songs |
 within the Compaſs of the Flute. | WITH | A Thorow-Baſs, for the
Theorbo-Lute, | Baſs-Viol, Harpſichord, or Organ. | [rule] |
Compoſed by ſeveral of the Beſt Maſters. | [rule] | The Second

Book of the Second Volume. | [rule | engraving, fig. 20 | rule] |
LONDON, | Printed by J. Heptinstall, for Henry Playford at his
 Shop in the Temple- | Change, Fleetstreet, where the first Volume
 is to be had; also a New Book for the | Flute, being the Best
 and Easiest Instructions yet Publish'd. And Sold at Oxford | by
Francis Dollife Book-binder, who Sells all other Musick-Books.
 1696. | [between bottom rules] Price One Shilling fix Pence.

Formula: 2⁰: A² B-G²; [\$1 signed]; 14 ll., pp. [2] 1-26.

Contents: A1, title; A1v, table of the songs; below,
 advertisement; A2, music; on G2v, "FINIS". 8 songs.

Type: Heptinstall.

Notes: T.C. II.589 (1696 Trin): "Price, stitch'd, 1s.".

Advertised in 1697-6: price 1s. 6d.

For other books see 1695-2,3, 1696-4,5,6,7 and 1697-3.

Day & Murrie 150; Wing P2435; RISM BI 1696⁵.

Copies seen: 1. GB Lbl Hirsch IV.1680.a; 2. Lcm I.G.39.

1696-9 The delightful companion.

No copy has been located. T.C. II.589 (1696 Trin): "The
 Delightful Companion; being the best Book for the Flute ever yet
 printed: with large Additions of the newest and properest Tunes
 for that Instrument. Price 1s. 6d. Printed for H. Playford, and
 S. Scot, at the Temple Change". This T.C. notice may refer to a

re-issue from the same engraved plates as 1690-7, with the addition of new typeset preliminaries and possibly also of further engraved leaves (i.e. "large Additions"). Advertised on the title-page of 1696-8 ("a New Book for the Flute"), and in 1697-4 ("containing New Lessons for 2 and 3 Flutes ... 1s. 6d."). For further details see 1690-7.

1696-10 A dialogue suppos'd to be between a eunuch boy and a virgin / D. Purcell.

Head-title, 11: A Dialogue suppos'd to be between a Eunuch Boy, and | a Virgin. Sung by Bowen and Mrs. Crofs in a New Play call'd Ibrahim. | Sett to Muſick by Mr. Daniel Purcell. |

Colophon, 12v: London, Printed for Henry Playford, and ſold at his Shop in the Temple-Change, Fleetſtreet. 1696.

Formula: 2⁰: 2 ll., pp. 1-4.

Contents: 11, head-title; below, music; on 12v, colophon. 1 song.

Type: Heptinstall.

Notes: Ibrahim, the thirteenth emperor of the Turks was written by Mary Pix, and probably had its first performance in late May or early June 1696 (Van Lennep, The London stage, 1660-1800, part 1, 1965, p. 462).

RISM P5709.

Copies seen: 1. US CA *fMus.9713.692f (microfilm only seen).

1696-11 The effigies of the late famous Mr. Henry Purcell.

T.C. II.604 (1696 Mich): "The Effigies of the late famous Mr. Henry Purcell, exactly engraved by Mr. White. Price in a frame, 18d.; in sheet, 6d. Sold by H. Playford in the Temple Change, Fleet street". Advertised widely at the prices noted in T.C., for example, in 1697-5 and 1703-7.

This work may be the portrait which was used as the frontispiece to Orpheus Britannicus (1698-22), and in other places (fig. 26). The description in O'Donoghue, Catalogue of engraved British portraits preserved ... in the British Museum, 1908-1925, reads: "Purcell, Henry. ... Aged 37; H-L, looking to r.; oval frame on pedestal with arms. From picture now in National Port. Gallery. Front. to his Orpheus Britannicus, 1698. Line; 9 x 5 3/4 in. Painter J. Closterman, Engraver R. White".

This T.C. notice might also be for the White-engraved portrait issued in 1683 (O'Donoghue, Catalogue of engraved British portraits preserved ... in the British Museum, 1908-1925: Purcell, H. entry 10) or, conceivably, for both, as the plural "Effigies" is used.

1696-12 Lover's luck / T. Dilke.

Title: [In roman, italic and black letter] THE | LOVER's LUCK: |
 A | COMEDY. | As it is Acted at the | Theatre in Little Lincolns-
 Inn-Fields, | BY | His MAJESTY's Servants. | [rule] | Written by
 Mr. DILKE. | [rule] | - Habet Comædia tanto; | Plus Oneris
quanto venio minus. Hor. | [rule] | LONDON: | Printed for Henry
Playford in the Temple-Change. And Benj. Tooke | at the Middle-
Temple-Gate in Fleetstreet. 1696.

Half-title, A1: [Rule] | THE | Lover's LUCK. | [rule] |

Formula: 4⁰: A-G⁴; [\$2 signed (+A3)]; 28 ll., pp. [8] 1-48.

Contents: A1, half-title (verso blank); A2, title (verso blank);
 A3, dedication to Lord Raby, signed on A3v by Tho. Dilke; A4,
 prologue, spoken by Mr. Hodgson; A4v, dramatis personae; B1,
 text; G4v, epilogue, spoke by Miss Howard; below, "FINIS.";
 below, advertisement.

Notes: T.C. II.569 (1696 Hil).

Advertised in London gazette 3151, 20-23 Jan 1696, "This
 present Thursday [23rd] will be Published"; 1696-5, "Next Week
 will be Publish'd ...Price 1s."

Wing2 D1476; Woodward & McManaway 361. Woodward &
 McManaway and Wing2 D1477 refer to a 1696 edition (London: H.
 Newman) held by the Chapin Library, Williams College,
 Williamstown, Massachusetts: this entry resulted from a
 cataloguing error, and the publication never existed.

Copies seen: 1. GB Lbl 644.d.78; 2. Lbl 81.d.19(1) (lacks A1);
 3. US CA (EEB 1355 - microfilm only seen); 4. SM 122388; 5. Wc

(Three centuries - lacks G4; microform only seen).

1696-13 Miscellanea sacra

STATE A

Title: [Within double rules; in roman, italic and black letter]
Mi{cellanea Sacra: | OR, | POEMS | ON | Divine & Moral |
 SUBJECTS. | [rule] | VOL I. | [rule] | Collected by N. Tate,
 Servant to His | MAJESTY. | [rule] | 'Tis not that which Fir{t
we Love, | But what Dying we approve. | Mr. Waller. | [rule] |
LONDON: | Printed for Hen. Playford in the Temple-Change, | in
Fleet{treet. M CD XC VI.

Copies seen: 1. GB Lbl C.69.b.14; 2. Lbl C.71.b.23 (contains
 both cancellans and cancellandums of E5 and E6); 3. US LAuc
 *PR3729.T1.M6.

STATE B

Title: [Within double rules; in roman, italic and black letter]
Mi{cellanea Sacra: | OR, | POEMS | ON | Divine & Moral |
 SUBJECTS. | [rule | blank space | rule] | Collected by N. Tate,
 Servant to His | MAJESTY. | [rule] | 'Tis not that which Fir{t
we Love, | But what Dying we approve. | Mr. Waller. | [rule] |
LONDON: | Printed for Hen. Playford in the Temple-Change, | in
Fleet{treet. M CD XC VI.

Copies seen: 1. US NYts (EEB 370 - microfilm only seen).

STATES A AND B

Formula: s^0 : A-D⁸ E⁸ (+E5,6) F-K⁸; [\$4 signed (-F3)]; 80 ll., pp. [16] 1-140 [4]. Engraved frontispiece.

Contents: Engraved frontispiece facing A1; A1, title (verso blank); A2, dedication to Princess Anne of Denmark, signed on A4 by N. Tate; A4v, blank; A5, preface; B1, text; on K6v, "FINIS"; K7, contents; on K8v, advertisement. Engraved frontispiece, fig. 23.

Notes: T.C. II.590 (1696 Trin), "Vol. I ... Price, bound, 2s."; T.C. II.602 (1696 Mich), "Vol. I ... Price, bound, 18d.".

Advertised in Post boy 186, 14-16 Jul 1696, on sale; 1697-6, price bound 2s.

The cancellation of E5 and E6 appears to have been designed to replace the text on E5v and E6, originally "A Paraphrase on the Third Psalm ... By Mr. Wright", with "Hymn, by H.W.".

Apparently no second or subsequent volumes were issued, despite the Preface which notes "an Annual Miscellany" (A5).

For later issues and parts see 1698-12, 1705-7, 1706-8 and 1707-3.

Wing T195; Case 207 (State a).

1696-14 Musick's handmaid. [re-issue?].

No copy has been located. T.C. II.589 (1696 Trin), "Musick's

Handmaid; containing the easiest Lessons and Instructions for beginners on the Virginals, Harpsicord, Spinnett. The First Part. Price, stitch'd, 2s. 6d ... Printed for H. Playford at the Temple Change in Fleet street."; T.C. II.601 (1696 Mich), "The First Part reprinted. Price 2s. 6d.". Advertised also in other places, for example 1696-5, price stitched 2s. 6d.

The earliest issue located of this work is dated 1663 (Wing P2492, RISM BI 1663⁷), although an earlier issue may have existed (see Munstedt, John Playford, music publisher : a bibliographical catalogue, 1983, no. 30). An edition of 1678 exists, with the imprint "London, Printed for J. Playford, and are sold at his Shop near the Temple-Church. 1678." (GB Lbl K.4.b.10(1), Wing P2493, RISM BI 1678⁶). This work consists of 36 engraved leaves preceded by four typeset leaves. It is likely that the original engraved plates were used for this re-issue, perhaps with the addition of new typeset preliminaries. For the second part see 1689-5, 1690-10 and 1705-1.

1696-15 A new Scotch song / J. Clarke. |

Head-title, 11: A New Scotch Song in the (Fond Husband) Sung by Mrs Willis. (Numb. 2) | Sett to Muſick by Mr. Clarke. |

Colophon, 11: Printed for Henry Playford at the Temple-Change Fleetstreet, and Samuel Scott at the middle Temple Gate. 1696.

Formula: 1/2⁰: 1 l., unnumbered.

Contents: 11, head-title; below, music; below, colophon; 11v, blank?.

Type: Heptinstall.

Notes: Number 2 in Playford's series of typeset song-sheets: for the other numbers see 1696-18, 1697-11,13 and 1698-17.

Day & Murrie 160.

Copies seen: 1. US Wc M1518.A2C (photocopy only seen).

1696-16 An ode on the death of Mr. Henry Purcell / J. Blow.

Title: [Within single bold rules] AN | ODE, | ON THE | DEATH | OF | Mr. Henry Purcell; | Late Servant to his Majesty, and | Organist of the Chapel Royal, | and of St. Peter's Westminster. | [bold rule] | The Words by Mr. Dryden, and Sett to | Musick by Dr. Blow. | [bold rule | blank space | bold rule] | LONDON, | Printed by J. Heptinstall, for Henry Playford, at his Shop | in the Temple Change Fleetstreet, or at his Houfe in | Arundelstreet over againft the Blew Ball. 1696.

Formula: 2⁰: A1 B-H² I1; [\$1 signed]; 16 ll., pp. [2] 1-30.

Contents: A1, title; A1v, text; B1, music; on I1v, "FINIS."; below, advertisement.

Type: Heptinstall.

Notes: T.C. II.589 (1696 Trin): "Price, stitchd, 2d.".

Advertised in Post boy 181, 2-4 Jul 1696: "price stitch 2s.".

Wing2 D2321; RISM B3002; Macdonald, John Dryden : a bibliography, 1939, 32a.

Macdonald's entry notes "A1 and I1 are conjoined and folded around sheets B-H". It has not been possible to determine this point, as the bindings on the copies seen do not allow it.

Copies seen: 1. GB Lbl G.105; 2. Lbl R.M.15.c.11(1); 3. Lbl Ashley 4815; 4. Lcm I.G.14; 5. US SM 123080 (EEB 92).

1696-17 Oroonoko / T. Southerne.

Title: [In roman, italic and black letter] Oroonoko: | A |
 TRAGEDY | As it is Acted at the | Theatre=Royal, | By His
MAJESTY'S SERVANTS. | [rule] | Written by THO. SOUTHERNE. |
 [rule] | ----Quo fata trahunt, virtus secura sequetur. Lucan. |
 [rule] | Virtus recludens immeritis mori | Cœlum, negatâ tentat
iter viâ. | Hor. Od. 2. lib. 3. | [rule] | LONDON: | Printed for
H. Playford in the Temple=Change. B. Tooke | at the
Middle=Temple=Gate. And S. Buckley at the | Dolphin againſt St.
Dunſtan's Church in Fleetſtreet. | M DC XC VI.

Formula: 4⁰: A-L⁴ M3; [\$2 signed]; 47 ll., pp. [8] 1-84 [2].

Contents: A1, title (verso blank); A2, dedication to his Grace William Duke of Devonshire, signed on A3v by Tho. Southerne; A4, prologue, by an unknown hand and spoken by Mr. Powell; on A4v,

persons represented; B1, text; on M2v, "FINIS."; M3, epilogue written by Mr. Congreve and spoken by Mrs. Verbruggen; on M3v, "FINIS."

Notes: Probably postdated: see the London gazette notice, and the probable date of first performance of not later than November 1695 (Van Lennep, The London stage, 1660-1800, part 1, 1965, p. 454).

Advertised in London gazette 3140, 12-16 Dec 1695, "This day is Published"; 1696-5, "stitch'd 1s. 6d."

For later editions see 1699-10,11,12.

Wing S4761; Woodward & McManaway 1167; Dodds, Thomas Southerne, dramatist, 1933, p. 223; Jordan, "Oroonoko : the first fifty years", Bibliographical Society of Australia and New Zealand bulletin, 1982, 1.

Bowers, "Bibliographical evidence from the printers' measure", Essays in bibliography, text, and editing, 1975, pp. 261-262 notes the printing of this publication on two presses, or possibly at two printing houses.

Copies seen: 1. GB Lbl 644.i.56; 2. Lbl C.108.d.30(1); 3. US LAuc *PR3699.S307; 4. SM 64330 (EEB 514); 5. Wc (Three centuries - lacks M3; microform only seen).

1696-18 A Scotch song in the last new play.

Head-title, 11: A Scotch Song in the last New Play, Sung by Mrs.

Crofs. (Numb. 1) |

Colophon, 11: [Rule] | Printed for Henry Playford at the Temple-Change Fleetstreet, and Samuel Scott at the middle Temple-Gate.
1696.

Formula: $1/2^0$: 1 l., unnumbered [2].

Contents: 11, head-title; below, music; below, colophon; 11v, blank?

Type: Heptinstall.

Notes: The music is variously attributed to Jeremiah Clarke (Taylor, Thematic catalogue of the works of Jeremiah Clarke, 1977, no. 338) and to Charles Powell (RISM P5296); the "last New Play" was probably Thomas D'Urfey's A wife for any man (Van Lennep, The London stage, 1660-1800, part 1, 1965, p. 451).

Advertised in 1696-20: "the New Scotch Song (numbered the first").

Number 1 in Playford's series of typeset song-sheets:
for the other numbers see 1696-15, 1697-11,13 and 1698-17.

Wing S965; RISM P5296.

Copies seen: 1. GB Mch Halliwell-Phillipps Broadside 2058
(photocopy only seen).

1696-19 The she-gallants.

Title: [In roman, italic and black letter] THE | She-Gallants: |
 A | COMEDY. | As it is Acted at the | THEATRE | IN | Little-
LINCOLN-INN-FIELDS, | BY | His MAJESTY's Servants. | [two
 horizontal rules] | LONDON: | Printed for Henry Playford in the
Temple-Change. And | Benj. Tooke at the Middle-Temple-Gate in
Fleetstreet. 1696.

Half-title, A1: [Rule] | THE | She-Gallants. | [rule] | [Copy 4
 lacks the first rule]

Formula: 4⁰: A-K⁴ L²; [\$2 signed (+A3; -L2)]; 42 ll., pp.
 [8] 1-75 [1] (misnumbering 72 as 71).

Contents: A1, half-title (verso blank); A2, title (verso blank);
 A3, preface; A4, prologue, spoke by Mr. Betterton; A4v, persons
 names; B1, text; on L2, "FINIS."; L2v, epilogue, spoke by Mrs.
 Bracegirdle; below, "EINIS.".

Notes: By George Granville.

T.C. II.569 (1696 Hil).

Advertised in Post boy 127, 27-29 Feb 1696, "price 1s.
 6d."; 1696-7, price 1s. 6d.

For a re-issue see 1700-14.

Wing2 L423; Woodward & McManaway 607; Handasyde,
Granville the polite, 1933, p. 270.

Copies seen: 1. GB Cu Syn.6.68.49²; 2. Lbl 643.i.20(11) (lacks
 A1; A2 is cropped at the top, affecting the text); 3. US SM
 145349 (EEB 461); 4. Wc (Three centuries - microform only
 seen).

1696-20 The single songs ... in ... Brutus of Alba / D. Purcell.

Title: THE SINGLE | SONGS, | With the | DIALOGUE, | Sung in the
| New OPERA, | Call'd | BRUTUS of ALBA: | OR, | Augusta's
Triumph. | [rule] | Compos'd by Mr. Daniel Purcell. | [rule] |
LONDON, | Printed by J. Heptinstall, for Henry Playford at the
Temple-Change, Fleetstreet, | and Samuel Scott at the Middle-
Temple Gate, where the first Vol. of De- | liciae Muficae, and
the first and second Books of the second Vol. also the | New
Scotch Song (numbered the first) is to be had; where all other
forts | of Vocal and Instrumental Musick is fold. 1696. | Price
one Shilling.

Formula: 2⁰: A² B-D²; [\$1 signed]; 8 ll., pp. [4] 1-12.

Contents: A1, title (verso blank); A2, dedication to Richard
Norton and Anthony Henley, signed by Dan. Purcell (verso blank);
B1, music; on D2v, "FINIS."; below, advertisement. 9 songs.

Type: Heptinstall.

Notes: T.C. II.601 (1696 Mich).

Advertised in 1697-6, price 18d.; 1703-7, 1s. stitch'd.

Day & Murrie 152; Wing P3054; RISM P5672.

Copies seen: 1. GB Lbl G.111; 2. Lcm II.J.31(8); 3. Lcm
I.G.11; 4. Lcm I.G.13(8) (lacks sheet A); 5. US SM 131934 (EEB
820).

1696-21 A song in the play call'd the Cornish comedy / J. Clarke.

Head-title, 11: [engraved, fig. 24] (I) A Song in the Play
Call'd the Cornish Comedy, Set by Mr. Clarke, Sung by Mr.
Leveredge.

Colophon, 11: [engraved, fig. 24] Grav'd and Printed for H.
Playford I. Walsh & I. Hare.>

Formula: 1/2⁰: 1 l., unnumbered [2].

Contents: 11, head-title; below, music; below, colophon; 11v,
blank. Engraved throughout.

Engraving details: One plate; plate-mark size 29.2 x 18 cm.

Notes: The date is conjectural, and is based on the probable
premiere date of Powell's play, in June 1696 (Van Lennep, The
London stage, 1660-1800, part 1, 1965, p. 463, where no revivals
are noted). It is possible that the copies seen are re-
impressions made at a considerably later date: conjecturally,
the plate may have carried Playford's name alone at first, with
the names of Walsh and Hare added later, perhaps after Playford's
death, and then Hare's name deleted several decades later. See
Smith, p. x for details of Walsh and Hare's business association.

The inclusion of the words "and I. Hare." in the colophon
occurs in both copies, although attempts at erasure have been
made; Copy 2 is more distinct than Copy 1. A copy of this song,
probably printed from the same plate but with the colophon
omitted and replaced by a flute part, is known (GB Lbl

G.316.g(71)).

RISM C2581; Smith, no. 7.

Copies seen: 1. GB Lbl G.295.s(3); 2. Lcm II.K.2.31.

1697

An additional sheet of new dances for the second part of the country-dancing-master. 1697.

See 1696-3.

1697-1 A choice collection of lessons / H. Purcell. 2nd ed.
[i.e. re-issue].

No copy has been located. Advertised in London gazette 3342, 18-22 Nov 1697: "the Second Edition of the Harpsichord Book, with Additions of Lessons, and Directions for Young Beginners, will be published the same week, and sold at the same Rate [2s. 6d.?] and Place [Mr. Playford's Shop in the Temple-Change]". Also advertised in 1697-9: "the Second Edition; to which is added Instructions for Beginners, with new Additions for Improving of the Hand on those Instruments. Price 3s. 6d.".

For the first edition see 1696-1; for a later issue see 1699-2.

Although no copy has been located, it is possible to deduce an "ideal" copy from existing copies of other editions and issues. The "Directions" or "Instructions for Beginners" which the advertisements refer to are almost certainly leaves π^3 to π^6 of 1699-2, and the "Additions" leaves F1 to F3 of 1699-2. Sigs A to

E and leaf 2 are probably uncorrected re-impressions from the engraved plates of 1696-1, and leaf π^1 (the title-page) was probably altered to include some indication of the second edition and of the additions and instructions for beginners.

1697-2 A collection of ayres [violino primo, violino secundo, tenor, bassus] / H. Purcell.

STATE A

Titles:

a. Violino primo. [Within double rules] A | COLLECTION | OF |
AYRES, | COMPOS'D | For the Theatre, and upon other Occasions. |
[rule] | By the late Mr. HENRY PURCELL. | [rule] | VIOLINO PRIMO.
| [rule | type ornament, fig. 25 | rule] | LONDON, | Printed by
J. Heptinfall, for Frances Purcell, Executrix of the Author; |
And are to be fold by B. Aylmer at the Three Pigeons againft |
the Royal Exchange, W. Henchman in Westminster-Hall, and Henry |
Playford at his Shop in the Temple-Change, Fleetstreet. 1697.

b. Violino secundo. As for Violino primo, except that the line
"VIOLINO PRIMO." is replaced by "VIOLINO SECUNDO."

c. Tenor. As for Violino primo, except that the line "VIOLINO
PRIMO." is replaced by "TENNOR."

d. Bassus. As for Violino primo, except that the line "VIOLINO
PRIMO." is replaced by "BASSUS."

Formulas:

- a. Violino primo. 2⁰: A-N²; [\$1 signed (+A2)]; 26 ll., pp. [4] 1-36 27-30 41-48.
- b. Violino secundo. 2⁰: A1 B-N²; [\$1 signed]; 25 ll., pp. [2] 1-48.
- c. Tenor. 2⁰: A1 B-L²; [\$1 signed]; 21 ll., pp. [2] 1-40.
- d. Bassus. 2⁰: A1 B-L²; [\$1 signed]; 21 ll., pp. [2] 1-40.

Contents:

- a. Violino primo. A1, title (verso blank); A2, dedication to Charles Duke of Somerset, signed on A2v by Frances Purcell; B1, music; on N2v, "FINIS."; below, advertisement. 127 pieces.
- b. Violino secundo. A1, title (verso blank); B1, music; on N2v, "FINIS.". 127 pieces.
- c. Tenor. A1, title (verso blank); B1, music; on L2v, "FINIS.". 127 pieces.
- d. Bassus. A1, title (verso blank); B1, music; on L2v, "FINIS.". 127 pieces.

Type: Heptinstall.

Copies seen: 1. GB DRc Mus.C.28; 2. Lbl K.4.i.10(1) (EEB 223); 3. Lbl R.M.16.e.17; 4. Lcm II.K.19 (Sig. K of the Tenor part is wrongly imposed, resulting in the order K1v (inverted), K1 (inverted), K2, K2v).

STATE B

One copy has been located, but has not been examined. It is probably identical with State a, with the addition of an errata

leaf. This errata is noted only in London gazette 3347, 6-9 Dec 1697: "an Errata of those new Faults which were committed in the Ayres by the Press are now Printed, and are to be delivered with the Books". A copy at GB Lam has an errata sheet present with the Bassus part, headed "[not quasi-facsimile] ERRATA'S in Mr. Purcell's AYRS: | To be Mended with a Pen". It has not proved possible to see a copy of this.

STATES A AND B

Notes: Subscriptions were called for, with Purcell's Ten sonata's (1697-10), in Post boy 141, 31 Mar-2 Apr 1696: "none taken after the 25th of this Month". Extensions were made, until May 1 (London gazette 3173, 6-9 Apr 1696), and "the First Day of Michaelmas Term next" (London gazette 3185, 18-21 May 1696). By mid May 1697 this publication was reported as "already Printed" but not to be delivered until Trinity Term, with subscriptions accepted up till the first day of Trinity Term (London gazette 3287, 10-13 May 1697). London gazette 3301, 28 Jun-1 Jul 1697 announces that they are now available. It was further advertised, price "15s. a set", in London gazette 3347, 6-9 Dec 1697, and in 1698-22. That proposals were available from Henry Playford is also noted in other places, for example, 1696-8 and 1696-16, and the delivery during Trinity Term is also noted elsewhere, for example, in 1697-4 and 1697-7.

Wing P4215; RISM P5977.

1697-3 Deliciae musicae. 2nd volume. 3rd book.

No copy has been located; it is doubtful that this work was ever published. It is referred to in only one place, in 1697-4, in conjunction with another work to be published by Henry Playford: "the 3d Book of the 2d Volume of Deliciae Musicae will be Publish'd Michaelmas-Term next".

1697-4 A general catalogue of all the choicest musick-books.

Head-title: A General Catalogue of all the Choicest Musick-Books
| in English, Latin, Italian and French, both Vocal and
Instrumental. Compos'd by the Best | MASTERS in Europe, that
have been from these Thirty Years past, to this present Time: |
With all the plainest and easiest Instructions for Beginners on
each particular Instrument. | Sold for HENRY PLAYFORD, at his
Shop in the Temple-Change, Fleetstreet; and are to be had here,
| and in most of the Cities and Publick Places in England,
Ireland, and Scotland.

Formula: 1⁰: printed on one side of the sheet, with a head-
title across one of the shorter sides, and the text in two
columns running parallel to the longer sides. [The only copy
located has been cut up and pasted into a scrapbook; the above is
a conjectural reconstruction].

Contents: Head-title; list of vocal music; list of
instrumental music; advertisements; verso blank. 101 entries.

Notes: T.C. III.25 (1697 Trin).

Advertised in A collection for improvement of husbandry and trade 235, 29 Jan 1697, "by the latter End of the next Term he [Playford] will have Printed a Catalogue"; 1696-8 and 1696-16, "will be speedily published in print"; 1697-7, available; Post boy 426, 25-27 Jan 1698, "a general Catalogue of the best Musick Books is to be had".

The date of publication can be fixed at some time during 1697, from T.C., 1697-7, and from internal evidence, for example from the appearance of entries for 1697-2, 1697-6, 1697-10, 1697-14 and other works.

Copies seen: 1. GB Lbl Harl.5936.422-428 (Bagford).

1697-5 The innocent epicure.

Title: [Within double rules] THE | Innocent Epicure: | OR, THE
| Art of ANGLING. | A | POEM. | [rule] | Tytire amas Rivos,
Rivos tibi, Tytire, dicam. | Rap. | - Si quid novi†ti Rectius
Iftis, | Candidus imperti, †inon, His utere mecum. Hor. | [rule]
| LONDON: | Printed for S. Crouch, H. Playford, and W. Brown: |
Against the Royal-Exchange, Cornhill; in the | Temple-Exchange,
Fleet†street; and in Black- | Horfe Alley near Fleet-Bridge.
1697.

Half-title, A1: [Rule] | THE | Art of ANGLING. | A | POEM. |
[rule] |

Formula: 8⁰: A-E⁸; [\$4 signed]; 40 ll., pp. [16] 1-64.

Contents: A1, half-title (verso blank); A2, title (verso blank); A3, preface, signed on A4v by N. Tate; A5, poem "From J.S. to C.S."; A8, advertisement for publications sold by H. Playford; on A8v, advertisement for fishing tackle sold by William Brown; B1, text; on E8v, "FINIS".

Notes: Variously attributed to its editor, Nahum Tate, and to J.S., author of the poem beginning on A5 (Westwood and Satchell, Bibliotheca piscatoria, 1883, p. 86).

Advertised in London gazette 3296, 10-14 Jun 1697, on sale.

Wing T191.

Copies seen: 1. GB Lbl 992.a.33; 2. US LAuc *PR3291.I58 (lacks A8; sig. A is misbound in the order A2-A7, A1); 3. SM 147672 (EEB 478).

1697-6 An introduction to the skill of musick. 13th ed.

STATE A

Title: [Within double rules; in roman, italic and black letter]
 AN | INTRODUCTION | TO THE | Skill of Musick: | IN THREE BOOKS. |
 [rule] | By JOHN PLAYFORD. | [rule] | CONTAINING, | I. The
Grounds and Principles of MUSICK | according to the Gamut; being
 newly Written, | and made more Easie for Young Practitioners, |

according to the Method now in Practice, | by an Eminent Maſter
 in that Science. | II. Instructions and Leſſons for the Treble,
Tenor, | and Baſs-Viols; and alſo for the Treble-Violin. | III.
 The Art of Deſcant, or Compoſing Muſick | in Parts; made very
 Plain and Eaſie by the | late Mr. HENRY PURCELL. | [rule] | The
Thirteenth Edition. | [two horizontal rules] | In the SAVOY,
 Printed by E. Jones, for Henry Playford, | and ſold by him at his
 Shop in the Temple-Change, over- | againſt St. Dunſtan's Church
 in Fleet-Street; 1697.

Copies seen: 1. GB Lbl B.347.1.

STATE B

Title: As for State a, except that the last line is altered to:
 "againſt St. Dunſtan's Church in Fleet-Street; and by | Samuel
Sprint, at the Bell in Little-Britain: 1697."

Copies seen: 1. GB Lbl 1423.b.2.

STATES A AND B

Section-title, D5: [In roman, italic and black letter] AN |
 INTRODUCTION | To the Playing on the | Baſs, Tenor, and Treble-
Viols; | And alſo on the | Treble-Violin. | [rule] | BOOK II. |
 [rule | woodcut, fig. 8 | two horizontal rules] | Printed in the
 Year M DC XCVII.

Section-title, F5: [In roman, italic and black letter] AN |
 INTRODUCTION | TO THE | Art of Deſcant; | OR, | Compoſing MUSICK

| in Parts. | [rule] | BOOK III. | [rule] | With the Additions of
the late | Mr. HENRY PURCELL. | [two horizontal rules] | Printed
 in the Year M DC XCVII.

Formula: 8⁰: A-I⁸ K⁴; [\$4 signed (-K3, K4)]; 76 ll., pp. [6]
 i-ix [1] 1-40 [41-42] 43-72 [73-74] 75-134 [2]. Engraved
 frontispiece. Engravings on D5v, E6, F2. Woodcut on C2v.

Contents: A1, blank; A1v, engraved frontispiece; A2, title
 (verso blank); A3, preface, signed on A3v by J. Playford; A4, of
 musick in general, signed on A8 by J. Playford; A8v, contents;
 B1, book 1 (text and music examples); on D4, advertisement;
 D4v, book 1 continued; below, "The End of the First Book."; D5,
 section-title; D5v, engraving of bass-viol; D6, head-title for
 book 2; below, book 2 (text and music examples); E6, head-title;
 below, text continued; on F1, advertisement; below, text
 continued; on F4v, "The End of the Second Book."; F5, section-
 title for book 3 (verso blank); F6, head-title for book 3;
 below, book 3 (text and music examples); on K3v, "FINIS."; K4,
 advertisement. Engraved frontispiece: fig. 9. Engravings:
 D5v, bass viol and bow, plate mark size 13.5 x 7.5 cm.; on E6,
 treble violin and bow, plate mark size 4.5 x 8.0 cm.; F2, 6 lines
 of music "A Table of Graces proper to the Viol or Violin.", plate
 mark size 13 x 9 cm. Woodcut: on C2v, one line of music of tied
 notes (untitled).

Type: Mainly Granjon, and with short examples of Godbid,
 Haultin/Morley/Windet mixed fount, and Windet tablature.

Notes: Perhaps postdated, as indicated by the advertisement in London gazette 3249.

T.C. II. 606 (1696 Mich).

Advertised in London gazette 3249, 28-31 Dec 1696, on sale (State a); 1697-14 (State a).

For other editions see 1687-3, 1694-2, 1700-8, 1703-7 and 1706-7.

Wing P2485; RISM BVI² p. 659.

1697-7 The single songs in ... the world in the moon / D. Purcell and J. Clarke.

Title: THE SINGLE | SONGS | IN | The New OPERA, | CALL'D, | The World in the Moon. | [rule] | Sett by Mr. Daniel Purcell, and Mr. Clark. | [rule | type ornament, fig. 25 | rule] | LONDON, | Printed by J. Heptinstall, for Henry Playford at his Shop in the Temple- | Change Fleetstreet, where also may be had a General Catalogue of all | the Mufick-Books for this Thirty Years laft paſt down to this pre- | ſent time. 1697. | Price Six Pence.

Formula: 2⁰: A1 B-C²; [\$1 signed]; 5 ll., pp. [2] 1-8.

Contents: A1, title; A1v, music; on C2v, advertisement; below, "FINIS.". 7 songs.

Type: Heptinstall.

Notes: T.C. III.25 (1697 Trin): "price 6d.".

Advertised in 1697-4, price 6d; 1703-7, price stitched 6d.

Day & Murrie 158; Wing P4212C, S2717A; RISM P5767.

Copies seen: 1. GB Lbl G.111.a; 2. Lcm II.J.31(9); 3. US CA *fMUS.9713.692f (lacks sig. B; microfilm only seen); 4. SM 131932 (EEB 1158).

1697-8 The sprightly companion. 2nd part.

No copy has been located; it is doubtful that this work was ever published. It is referred to in only one place, in 1697-4: "The Sprightly Companion ... The 2d Part to be Printed at Michaelmas-Term next". For the first part see 1695-7.

1697-9 Te deum & jubilate / H. Purcell.

Title: [Within double rules] TE DEUM & JUBILATE, | FOR | VOICES
| AND | INSTRUMENTS, | Made for | S⁺. ~~Cæ~~cilia's Day, 1694. |
[rule] | By the late Mr. HENRY PURCELL. | [rule | type ornament,
fig. 16 (here inverted) | two horizontal rules] | LONDON, |
Printed by J. Heptinftall, for the Author's Widow, and are | to
be Sold by Henry Playford, at his Shop in the Temple- | Change in
Fleetfreet, 1697.

Formula: 2⁰: A² B-N²; [\$1 signed]; 26 ll., pp. [4] 1-48

(misnumbering 43 as 34).

Contents: A1, title (verso blank); A2, dedication to Nathaniel Lord Bishop of Durham, signed by F. Purcell (verso blank); B1, music; on N2v, advertisement; below, "FINIS".

Type: Heptinstall.

Notes: Advertised in London gazette 3342, 18-22 Nov 1697, "Price 2s. 6d."; 1698-22, price 2s. 6d.

For a re-issue see 1707-5.

Wing P4220; RISM P5814.

The imprint of Copy 1 has been altered in a contemporary hand, deleting the words "Henry Playford, at his Shop in the Temple- | Change in Fleetstreet." and adding after the date "her at her house in great Deans yard Westminster."

Copies seen: 1. GB DRc Mus.D.30; 2. Lbl Hirsch IV.896 (with an engraved frontispiece, fig. 26, bound in facing A1); 3. Lcm I.A.16(1); 4. US LAuc *FM2020.P98; 5. NH (EEB 223 - microfilm only seen).

1697-10 Ten sonata's in four parts [violino primo, violino secundo, bassus, through bass] / H. Purcell.

Title: [Within double rules] TEN | SONATA'S | IN | FOUR PARTS.
| [rule] | Compos'd by the | Late Mr. Henry Purcell. | [rule |
type ornament, fig. 25 | rule] | LONDON, | Printed by J.

Heptinftall, for Frances Purcell, Executrix of the Author; | And
are to be fold by B. Aylmer at the Three Pigeons againft | the
Royal Exchange, W. Henchman in Westminster-Hall, and Henry |
Playford at his Shop in the Temple-Change, Fleetstreet. 1697.

Section-titles:

- a. Violino primo. [Rule] | Mr. Henry Purcell's | SONATA'S. |
VIOLINO PRIMO. | [rule] |
- b. Violino secundo. [Rule] | Mr. Henry Purcell's | SONATA'S. |
VIOLINO SECUNDO. | [rule] |
- c. Bassus. [Rule] | Mr. Henry Purcell's | SONATA'S. | BASSUS. |
[rule] |
- d. Through bass. [Rule] | Mr. Henry Purcell's | SONATA'S. |
Through Baſs for the Harpſichord, or Organ. | [rule] |

Formulas:

- a. Violino primo. 2^0 : A^2 B-F² G1; [\$1 signed]; 13 ll., pp.
[4] [1] 2-21 [1].
- b. Violino secundo. 2^0 : B-F² G1; [\$1 signed]; 11 ll., pp.
[1] 2-21 [1].
- c. Bassus. 2^0 : B-F² G1; [\$1 signed]; 11 ll., pp. [1] 2-21
[1].
- d. Through bass. 2^0 : B-F² G1; [\$1 signed]; 11 ll., pp. [1]
2-21 [1].

Contents:

- a. Violino primo. A1, title (verso blank); A2, dedication to

Lady Rhodia Cavendish, signed by Frances Purcell (verso blank);
B1, section-title; B1v, music; on G1, "FINIS."; below,
advertisement; G1v, blank.

b. Violino secundo. B1, section-title; B1v, music; on G1,
"FINIS."; G1v, blank.

c. Bassus. B1, section-title; B1v, music; on G1, "FINIS.";
G1v, blank.

d. Through bass. B1, section-title; B1v, music; on G1,
"FINIS."; G1v, blank.

Type: Heptinstall.

Notes: Subscriptions were called for in Post boy 141, 31 Mar-2
Apr 1696: "Proposals by Mrs. PURCELL for Printing a Collection
of Sonata's and other Ayres ... To pay for both 20s. which will
not be Sold (but by Subscriptions) under 30s, and none taken
after the 25th of this Month". The closing date was extended to
May 1 (London gazette 3173, 6-9 Apr 1696) and again to "the First
Day of Michaelmas Term next" (London gazette 3185, 18-21 May
1696), and finally to "the first day of Trinity Term" 1697
(London gazette 3287, 10-13 May 1697). By late June the
publication was "ready to be delivered to the Subscribers"
(London gazette 3301, 28 Jun-1 Jul 1697). London gazette 3347,
6-9 Dec 1697 notes the price as 10s. a set, as does also 1698-22.

Wing P4222; RISM P6085.

Copies seen: 1. GB Lbl K.4.i.10(2) (EEB 223); 2. Lcm II.K.20.

1697-11 This dialogue ... and the two following songs in the musical interlude for the peace / J. Eccles.

Head-title, B1: {Numb. 5 | This Dialogue between Mrs. Willis and Mr. Wiltshire, and | The Two following SONGS in the Musical Interlude for the Peace, | Performed at the Theatre in Little Lincolns-Inn-Fields. Set by Mr. John Eccles. |

Song-title (no. 6), C1v: The Raree Show, by Jemy Laroch. (Numb. 6) |

Song-title (no. 7), C2: The Iri^h SONG, Sung by Mr. Lee. (Numb. 7) |

Colophon, C2v: [Rule] | London Printed for Henry Playford at his Shop in the Temple-Change, where | the other Numbers may be had; with a General Catalogue of the | Mufick-Books Sold by him.

Formula: 2⁰: B-C²; [\$1 signed]; 4 ll., unnumbered [8].

Contents: B1, head-title; below, music; C1v, song-title for no. 6; below, music; on C2, song-title for no. 7; below, music; on C2v, "FINIS."; below, colophon.

Type: Heptinstall.

Notes: T.C. III.54 (1698 Hil): "Europe's Revels. Three new Songs ... Price 6d.".

Advertised in Post boy 402, 30 Nov-2 Dec 1697, "price 6d."; 1698-22, "Europe's Revels ... price 6d.".

Probably published in 1697, rather than the 1698 of the

T.C. notice, as suggested by the advertisement in Post boy 402, by the performance date of 4 November 1697 (Van Lennep, The London stage, 1660-1800, part 1, 1965, p. 488), by the note on the colophon of this work of 1697-4, and by the date of the published libretto ("London ... J. Tonson"; Wing2 H3313, US SM 145765).

Numbers 5, 6 and 7 in Playford's series of typeset song-sheets: for the other numbers see 1696-15, 18, 1697-13 and 1698-17.

Day & Murrie 169; RISM E225.

Copies seen: 1. GB Lcm II.J.32(3); 2. US CA *fMus.9713.692f (microfilm only seen).

1697-12 A three part consort of new musick [first treble] / J. Lenton.

Only one copy of the First treble book has been located; the other two parts were probably the Second treble and the Bass. As the original was not accessible to the author for conservation reasons, the description below is based on a photocopy and is conjectural.

Title: [Within double rules] A | THREE PART CONSORT | OF | New MUSICK; | CONSISTING | Of Overtures, Trio's, and Ayres, &c. with Variety of Fancy; | for Violins, Flutes, Trumpet and Hautboys; with a Figured | Ba|s for the Harpficord, Lute, &c. | [rule] |

Compos'd by John Lenton, one of His Maje^fty's Servants. | [rule]
 | FIRST TREBLE. | [rule] | LONDON, | Printed by J. Heptinftall,
 and are to be Sold at Mr. Playford's in the Temple-Change, at
 the City Mu^fick- | Shop under St. Michael's Cornhill, Mr.
Salter's at the Lute in St. Paul's Church-Yard, Mr. Hare's at the
 Gol- | den Viol in St. Paul's Church Yard, and in Freeman's Court
 near the Royal Exchange, Mr. Crouch's in Princes- | ftreet near
Drury-lane, Mr. Cuthbert's in Ru^ffel-ftreet, Covent-Garden, Mr.
Rawlin's near St. Martins-lane, | Charing-Cro^fs, Mr. Miller's on
London Bridge, Mr. Wal^fh's in Katherine-ftreet near the Strand,
 and by the | Author at the New Theatre in Little Lincoln's-Inn-
Fields, or at the Fountain over again^ft it. 1697.

Formula: [conjectural] Oblong 4⁰: A1 B-E²; [\$1 signed]; 9
 ll., pp. [2] 1-16.

Contents: [conjectural] A1, title; A1v, dedication to Henry,
 Lord Bishop of London, signed by John Lenton; B1, music; on
 E2v, "FINIS.". 24 tunes.

Type: Heptinstall.

Notes: Advertised in 1697-4: price 3s. 6d.

For a possibly related publication see 1693-2; for a
 second edition see 1698-25.

RISM L1948.

Copies seen: 1. J Tn N-5.20 (first treble only; photocopy only
 seen).

1697-13 Two new Scotch songs / J. Clarke.

No copies have been located. The only notice is an advertisement in Post boy 380, 9-12 Oct 1697: "Two new Scotch Songs, Set by Mr. J. Clark, and printed for the Flute under, in a Halfsheet, Number 3 and 4, and will come out Numbred in half sheets. Price Two Pence. Sold by H. Playford, in Temple-Change, Fleetstreet, and at all Musick-shops". Day & Murrie 160.

Numbers 3 and 4 in Playford's series of typeset song-sheets: for the other numbers see 1696-15, 18, 1697-11 and 1698-17.

1697-14 The whole book of psalms / J. Playford. 3rd ed.

Title: [Within double rules; in roman, italic and black letter]
 THE | WHOLE BOOK | OF | PSALMS: | WITH THE | U^fual HYMNS and
Spiritual SONGS. | TOGETHER | With all the Ancient and Proper
TUNES f^ung | in Churches, with f^ome of Later U^fe. | [rule] |
 Compo^fed in THREE PARTS, | CANTUS, MEDIUS, & BASSUS: | In a more
 Plain and U^feful Method than hath | been formerly Publi^fhed. |
 [rule] | By JOHN PLAYFORD. | [rule] | The Third Edition,
Corrected and Amended. | [rule] | PSAL. xlvii. Ver^f. 7. | God is
King of all the Earth, fing ye Prai^fes with Under^ftanding. |
 EPHES. v. Ver^f. 19. | Speaking to your f^{el}ves in P^falms and
Hymns, and Spiritual Songs, | finging and making melody in your
hearts unto the Lord. | [rule] | LONDON, | Printed by J.
Heptinf^ftall, for the Company of STATIONERS: | And are to be fold

by Samuel Sprint at the Bell in Little-Britain; | and Henry Playford at his Shop in the Temple-Change, Fleet-~~street~~; | and at his Houfe in Arundel-~~street~~ in the Strand, 1697.

Formula: S^0 : $\pi^2 A^4 B-T^8$; [S^4 signed $(-A^3, A^4)$]; 150 ll., pp. [12] 1-288 (misnumbering 221 as 121). Engraved frontispiece.

Contents: π^1 , blank; π^1v , engraved frontispiece; π^2 , title (verso blank); A^1 , preface, signed on A^2 by John Playford; A^2v , of the virtue and efficacy of the psalms; A^3 , table of first lines of music; B^1 , the psalms (music); on S^3v , "The End of the P~~f~~alms of David in Metre."; S^4 , divine hymns, on T^8v , "FINIS."; below, advertisement. Engraved frontispiece: fig. 21.

Type: Nightingale.

Notes: T.C. II.606 (1696 Mich): "Price, bound, 3s. 6d.".

Perhaps postdated, as indicated by the T.C. notice and the date on which permission to print was granted.

For other editions see 1695-10, 1698-27, 1699-19, 1700-21, 1701-15, 1702-15 and 1707-6.

Wing2 B2604.

Permission to print 1,500 copies was requested by Henry Playford of the Company of Stationers on 2 November 1696. This was granted in return for payment of fifteen pounds, but not before a fine of ten shillings was paid to the Poor Box, as he had begun to print before leave was obtained (Court book).

Copies seen: 1. GB Lbl C.6.b; 2. US U (EEB 1416 - lacks π^1 ?; microfilm only seen).

1698

An additional sheet to the second part of the dancing-master.

See 1698-8.

1698-1 The a'lamode musician.

Title: [Engraved, fig. 27] The A'lamode Musician Being a new Collection of Songs, Compos'd by some of the most Eminent Masters, & Ingrav'd from the Originalls, with a through Bass for the Harpsichord, or Bass-Violl, and for the easier playing ye Trebles upon the Flute, each Song is transpos'd (where necessary) to a Key proper for that Instrument. Sould by Henry Playford at his Shop in the Temple Chainge Fleet Street, 1698

Formula: 2⁰: 11 11., unnumbered [22].

Contents: 11, title (verso blank); 12, 1698-18; 12v-13, 1698-24; 13v, blank; 14, 1698-14; 14v-15, 1698-15; 15v-16, blank; 16v-17, 1698-21; 17v-18, blank; 18v-19, 1698-20; 19v-110, blank; 110v-111v, 1698-16. 7 songs. [Copy 2: 11, title (verso blank); 11v-12, blank; 12v-13, 1698-21; 13v, blank; 14, 1698-18; 14v-15, 1698-24; 15v, blank; 16, 1698-14; 16v-17, 1698-15; 17v-111v as above].

Engraving details: One plate per page; plate-mark size 26.5 x

15.5 cm.

Notes: T.C. III.79 (1698 Trin), "Price, Sticht, 1s. 6d."; T.C. III.94 (1698 Mich), "Price 1s. 6d.".

Advertised in Post boy 484, 9-11 Jun 1698; Post boy 501, 19-21 Jul 1698, "Price 1s. 6d."; 1700-1, price stitched 1s. 6d.

A re-issue of 1698-14,15,16,18,20,21,24 with a collective title-leaf. In this re-issue some of the songs have been imposed upon pages which were originally blank in the separate issues, for example, 12v - blank in the separate issue - here equals the first leaf of 1698-24.

Day & Murrie 161; Wing2 A41A; RISM BI 1698².

Copies seen: 1. F Pc Rés F.1152; 2. GB Lb1 G.91 (EEB 45; bound in a different order from Copies 1 and 3 - see Contents, above); 3. Ob Mus.Sch. c.97.(10-15) (lacks 11; 12 is damaged, lacking the lower part of the leaf).

1698-2 A choice collection of lessons / J. Blow.

Title: [Engraved, fig. 28] A Choice Collection of Lessons for the Harpsicord, Spinnet. & c. Containing four Sett's, As Grounds, Almands, Corants, Sarabands, Minuets, & Jiggs. By Dr. Iohn Blow. Ingrav'd for: and Sold by Henry Playford, in ye Temple=Change Fleet street.

Formula: Oblong 4⁰; 22 ll., ff. [1] 1-21. Engraved throughout.

Contents: [All versos are blank] f1, title; f2, music.

Engraving details: One plate per page; plate-mark size 13 x 17.5 cm.

Notes: T.C. III.79 (1698 Trin), "Price, sticht, 2s."; T.C. III.94 (1698 Mich), "Price 1s. 6d.".

Advertised in Post boy 505, 28-30 Jul 1698; 1698-3.

For later issues see 1699-1, 1701-2 and 1704-3.

Copies seen: 1. GB DRc Mus.C.14.

1698-3 A collection of new songs / J. C. Gillier.

Title: A | COLLECTION | OF | New SONGS: | With a Thorow-Baſs to
each SONG, | for the Harpſichord, Theorbo, Lute, or Spinett. |
[rule] | Sett to Muſick by Mr. Gillier. | [rule | type ornament,
fig. 25] | LONDON, | Printed by J. Heptinſtall, for Henry
Playford at his Shop in the Temple- | Change, Fleetſtreet. 1698.
| Where may be had the Propoſals of the Muſick-Lottery, as alſo |
Dr. John Blow's New Harpſichord-Book.

Formula: 2⁰: A1 B-E²; [\$1 signed]; 9 ll., pp. [2] 1-16.

Contents: A1, title; A1v, dedication to Captain Wortley, signed
by Gillier; B1, music; on E2v, "FINIS.". 6 songs.

Type: Heptinstall.

Notes: T.C. III.94 (1698 Mich): "Price 1s.".

Advertised in Post boy 522, 6-8 Sep 1698: on sale.

Day & Murrie 163; Wing2 C5148; RISM G2081.

Copies seen: 1. GB Lbl G.110; 2. Lcm II.J.31; 3. US SM 321292
(EEB 1328).

1698-4 A collection of some verses out of the psalms of David /
H. Hunt. 2nd ed.

Title: [Within double rules; in roman, italic and black letter]
A | COLLECTION | OF SOME | VERSES | OUT OF THE | Pfalms of David;
| Suited to fveral Occasions. | [rule] | Composed in TWO PARTS,
| CANTUS & BASSUS: | BEING | The Common Tunes to the PSALMS in
Metre, | now used in Parih-Churches. | To which is added, | Some
INSTRUCTIONS for Singing of them. | [rule] | Collected for Mr.
HENRY HUNT, for the | Use of his Scholars, and such as delight in
Pfalmody. | [rule] | The Second Edition. | [rule] | Pfal. XXXV.
v. 3. | Praise ye the Lord, for the Lord is good: sing praises
unto his | Name, for it is a comely thing. | [rule] | LONDON, |
Printed by J. Heptintall for Henry Playford; and are | to be
Sold by Anthony Boys at his Shop in | St. Albans in
Hertfordshire, 1698. | [between bottom rules] Price ftitch'd 1s.
6d.

Section-title, B1: [Rule] | A | COLLECTION | Of f^{ve} some VERSES out
of the | PSALMS, | Suited to fveral Occasions. | For the USE of
| Young Practitioners. | [rule] |

Formula: 8⁰: π^2 a⁴ B-N⁴; [\$2 signed]; 54 ll., pp. [4] i-viii 1-96. Engraved frontispiece.

Contents: Engraved frontispiece facing π^1 ; π^1 , title (verso blank); π^2 , preface, signed on π^2v by Henry Hunt; a¹, instructions for singing the psalms; a⁴, table of the psalms and hymns; B¹, section-title; B^{1v}, music of the psalms; on M⁴, "The End of the Psalms"; M^{4v}, music of the hymns; on N^{4v}, "FINIS.". 52 pieces. Engraved frontispiece: fig. 52.

Type: Nightingale.

Notes: The first edition was "Collected by Mr. Daniel Warner": see 1694-1. For a third edition see 1700-3.

Wing2 H3729A; RISM H7940.

Copies seen: 1. GB Lbl B.4; 2. Ob Mus.54.f.209 (lacks engraved frontispiece).

1698-5 A consolatory poem to the Right Honourable John Lord Cutts
/ N. Tate.

Title: [In roman, italic and black letter] A | Consolatory Poem
| To the Right Honourable | JOHN Lord Cutts, | UPON THE | DEATH |
OF HIS | Most Accomplish'd LADY. | [rule] | By N. TATE, Servant
to His MAJESTY. | [rule] | Requies quondam Speſq; unica Vitæ, |
Nunc Dolor, æternuſq; imo ſub Pectore Luctus. | Sanaz. Piſc.
Ecl. 1. | [rule] | LONDON: | Printed by R.R. for Henry Playford

in the Temple-Change. | M DC XC VIII.

Formula: 2⁰: A-C²; [\$1 signed (+A2)]; 6 ll., pp. [2] 1-9
[1].

Contents: A1, title (verso blank); A2, text; on C2, "FINIS";
C2v, blank.

Notes: For a second edition see 1698-6.

Wing T179.

Copies seen: 1. GB Lbl 11630.g.28; 2. US LAuc *fPR1213.M67.
v.2(44); 3. SM 82638 (EEB 803).

1698-6 A consolatory poem to the Right Honourable John Lord Cutts
/ N. Tate. 2nd ed.

Title: [In roman, italic and black letter] A | Consolatory Poem
| To the Right Honourable | John Lord Cutts, | UPON THE | DEATH |
OF HIS | Most Accomplish'd LADY. | [rule] | By N. TATE, Servant
to His MAJESTY. | [rule] | Requies quondam Speſq; unica Vitæ, |
Nunc Dolor, æternuſq; imo ſub Pectore Luctus. | Sanaz. Piſc.
Ecl. 1. | [rule] | The Second Edition. | [rule] | LONDON: |
Printed by R.R. for Henry Playford in the Temple-Change. | M DC
XC VIII.

Formula: 2⁰: A-C²; [\$1 signed (+A2)]; 6 ll., pp. [2] 1-9
[1].

Contents: A1, title (verso blank); A2, text; on C2, "FINIS";
below, advertisement for 1698-12; C2v, blank.

Notes: For the first edition see 1698-5.

Wing T179A.

Copies seen: 1. US CA (EEB 1342 - microfilm only seen).

1698-7 The dancing-master. 10th ed.

STATE A

Title: [Within single rules; in roman, italic and black letter]
The Dancing-Maſter: | [rule] | Or, Directions for Dancing COUNTRY
DANCES, with the Tunes to each Dance for the Treble-Violin. |
[rule] | The Tenth Edition Corrected; with the Addition of
ſeveral new Dances and Tunes never before Printed. | [rule |
engraving, fig. 14 | rule] | Printed by J. Heptinftall, for
Samuel Sprint at the Bell in Little-Britain, and H. Playford at
his Shop in the Temple-Change, or | at his Houſe in
Arundel-ftreet in the Strand, 1698.

Copies seen: 1. GB Lbl K.1.a.17; 2. Lcs QS35.4 Acc.no.2211
(lacks sig. U).

STATE B

Title: As for State a as far as the imprint; this state
continues: "Printed by J. Heptinftall, for H. Playford at his

Shop in the Temple-Change, or at his Houſe in Arundel-ftreet in the Strand, 1698."

Copies seen: 1. US LAuc *MT950.D17.1698.

STATES A AND B

Formula: Oblong 6⁰: A⁴ B-R⁶ S² T⁶ U³; [\$3 signed (-A3, S2; missigning G3 as G2]; 111 ll., pp. [8] [1] 2-196 198-215 (misnumbering 9 as 10, 104 as 194). [State a Copy 1: missigning T2 as S2; misnumbering 199 as 194, 200 as 195, 203 as 198, 204 as 199, 207 as 202, 208 as 203].

Contents: A1, title (verso blank); A2, preface to all lovers of musick and dancing, signed by H.P.; A2v, alphabetical table of all the dances; A4, table of the explanation of the several characters; A4v, advertisement; B1, music and dance directions; on U3v, "FINIS.". 212 tunes.

Type: Granjon.

Notes: T.C. III.79 (1698 Trin), "Price 3s. ... printed for H. Playford"; T.C. III.84 (1698 Trin), "REPRINTED ... Printed for S. Sprint ... and H. Playford".

Advertised in Post boy 479, 28-31 May 1698, and in many other places during 1698, 1699 and 1700, bound with the second part, price for both 3s. and for the second part 1s.

For other editions, parts and additions see 1686-2, 1690-6, 1695-1, 1696-3, 1698-8, 1699-18, 1700-16, 18, 1701-6, 1702-13, 1703-2, 4, 1705-9 and 1706-1.

Wing P2476 (State a); RISM AN743.

1698-8 The dancing master. 2nd part. 2nd ed.

a. 1698

No copy has been located. It probably conforms to c, below, without the "An additional sheet", sig. F.

Notes: T.C. III.54 (1698 Hil), "The Second Part ... to which is added a sheet of 12 dances beginning with a new Tune, called, Europe's revels [i.e. sig. ²D]; in all forty-eight new dances. Price, stitched, 1s."; T.C. III.79 (1698 Trin), "Second part, stitched, 1s.". Advertised in Post boy 426, 25-27 Jan 1698, "To which is added 12 more ... beginning with Europe's Revels [i.e. sig. ²D] ... Price stitch'd One shilling"; 1698-22, noting sig. ²D, "price st. 1s."; 1698-10, noting sig. ²D, price stitched 1s.

b. RE-ISSUE, 1698

No copy has been located. It probably conforms to d, below, without the "An additional sheet", sig. F. For advertisements see a, above.

c. RE-ISSUE, 1698

Title: [Within single rules; in roman, italic and black letter]
 The Second Part of the Dancing Master: | [rule] | Or, Directions
 for Dancing COUNTRY DANCES, with the Tunes to each Dance for the

Violin or Flute. | [rule] | The Second Edition, with Additions. |
 [rule | engraving, fig. 14 | rule] | Printed for Henry Playford
 at his Shop in the Temple-Change over-again^t St. Dunstan's
 Church in Fleetstreet: 1698. | Where both Parts are to be had
 bound together at 3 s. Or this Second Part ^ftitch'd at 1 s.

Head-title, ²D1: An Additional Sheet to the Second Part of the
 Dancing-Ma^fter. |

Head-title, F1: [In roman, italic and black letter; rule] | An
 Additional Sheet to the Second Part of the Dancing-Ma^fter. |
 [rule] |

Formula: Oblong 6⁰: A2 B-D⁶ ²D⁶ F⁶; [\$3 signed]; 32 ll., pp.
 [4] 1-36 25-48 (misnumbering 21 as 12).

Contents: A1, title (verso blank); A2, table of the dances; B1,
 music and directions; on D6v, "FINIS."; ²D1, head-title; below,
 music and directions; below, advertisement for 1697-11; ²D1v,
 music and directions; on ²D6v, "FINIS"; F1, head-title; below,
 music and directions; on F6v, "FINIS". 60 tunes.

Type: Granjon.

Notes: Advertised in Post boy 479, 28-31 May 1698: "to the 2d.
 part is added a new Entry and Sarabrand ... Both parts bound
 together three Shillings. The second, stitcht 1s."

It is possible that sigs ²D and F were separately issued,
 but no evidence has been found to support this. The "Table of
 Dances" includes the contents of sig. ²D, but not of sig. F.

For other editions, parts and additions see 1686-2, 1690-6, 1695-1, 1696-3, 1698-7, 1699-18, 1700-16,18, 1701-6, 1702-13, 1703-2,4, 1705-9 and 1706-1.

Wing P2499B.

Copies seen: 1. GB Ckc Rw.104 (lacks B1).

d. RE-ISSUE, 1698

Title: As for c, above. [Copies 1 and 4 lack the engraving].

Head-title, F1: as for c, above.

Formula: as for c, above.

Contents: A1, title (verso blank); A2, table of the dances; B1, music and directions; on D6v, "FINIS."; ²D1, music and directions; F1, head-title; below, music and directions; on F6v, "FINIS.". 60 tunes.

Type: Granjon.

Notes: See c, above.

Copies seen: 1. GB Lbl K.1.a.18 (lacks engraving on title-page); 2. Lcs QS35.4 Acc.no.2211 (lacks sig. A); 3. US LAuc *MT950.D17.1698; 4. Wc MT950.P68 1698 (Case) (lacks engraving on title-page, lacks leaf D6; microfilm only seen).

1698-9 An excellent ballad upon a wedding / M. Snow.

Head-title, 11: An Excellent BALLAD | Upon a VWedding. | By the
Honourable Sir F.F. K^t of the Bath. | Sett to a New Scotch Tune,
by Mofes Snow, B. M. |

Colophon, 12v: [Rule] | LONDON, Printed for H. Playford at the
Temple-Change; | And Sold by E. Whitlock near Stationers-Hall,
1698.

Formula: 2⁰: 2 ll., pp. 1-4.

Contents: 11, head-title; below, 2 braces of engraved music;
below, text; on 12v, colophon.

Engraving details: One plate; plate-mark size 7.6 x 18.8 cm.

Notes: Advertised in Post boy 458, 9-12 Apr 1698, with 1698-17
and 1698-24: "The 3 is Sold for 9d.".

Wing2 F407A.

Copies seen: 1. GB Ob Vet.A3 c.10(13); 2. Ob G. Pamph.2226(9)
(photocopy only seen).

1698-10 Heroick love / G. Granville.

Title: HEROICK LOVE: | A | TRAGEDY. | As it is Acted at | The
THEATRE in | Little Lincolns-Inn-Fields. | [rule] | Written by
the Honourable | GEORGE GRANVILLE, E^fq; | [rule] | Rectius
Iliacum Carmen deducis in Actus, - | Hor. de Arte Poeticâ. | Quam
fi proferres ignota indictaque primus. | [two horizontal rules] |

LONDON: | Printed for F. Saunders, in the New-Exchange in the Strand; | H. Playford in the Temple-Change, and B. Tooke at the Middle- | Temple-Gate, Fleet^ftreet. 1698.

Formula: 4⁰: A⁴ a² B-K⁴ L²; [\$2 signed (-a2)]; 44 ll., pp. [12] 1-73 [3].

Contents: A1, title (verso blank); A2, preface; A4v, poem "To Mr. Granville" signed by John Dryden; a1, prologue, signed by Henry St. Johns; a1v, epilogue, signed by Bevill Higgons; a2v, persons names; B1, text; on L1, "The End."; L1v, advertisement for books printed for Francis Saunders; below, advertisement for books printed for and sold by Hen. Playford; on L2, advertisement for books printed for Benj. Tooke.

Notes: T.C. III.55 (1698 Trin).

Advertised in London gazette 3368, 17-21 Feb 1698, on sale; 1698-22, "price 1s. 6d.".

For a second edition see 1698-11.

Wing2 L422; Woodward & McManaway 606; Macdonald, John Dryden : a bibliography, 1939, 35; Handasyde, Granville the polite, 1933, pp. 271-272.

Copies seen: 1. GB Cu Syn.6.68.49³; 2. Cu Acton.b.sel.45² (lacks L2); 3. Lbl 841.c.5(6); 4. Lbl 841.c.8(7) (lacks A1, L2); 5. US SM 145351 (EEB 387).

1698-11 Heroick love / G. Granville. [2nd ed.]

Title: HEROICK LOVE: | A | TRAGEDY. | As it is Acted at | The
THEATRE in | Little Lincolns-Inn-Fields. | [rule] | Written by
the Honourable | GEORGE GRANVILLE, E{q; | [rule] | Rectius
Iliacum Carmen deducis in Actus, - | Hor. de Arte Poeticâ. | Quam
fi proferres ignota indictaque primus. | [two horizontal rules] |
LONDON: | Printed for F. Saunders, in the New-Exchange in the
Strand; | H. Playford in the Temple-Change, and B. Tooke at the
Middle- | Temple-Gate, Fleetstreet. 1698.

Formula: 4⁰: A⁴ a² B-K⁴; [\$2 signed (-a2)]; 42 ll., pp. [12]
1-72.

Contents: A1, title (verso blank); A2, preface; A4v, poem "To
Mr. Granville" signed by John Dryden; a1, prologue, signed by
Henry St. Johns; a1v, epilogue, signed by Bevill Higgons; a2v,
persons names; B1, text; on K4v, "FINIS".

Notes: T.C. III.55 (1698 Hil).

Advertised in London gazette 3368, 17-21 Feb 1698, on
sale; 1698-22, "price 1.s. 6d."

This second edition has its title-page in the same
setting of type as the first edition (see Bowers, "Purposes of
descriptive bibliography, with some remark on methods", Readings
in descriptive bibliography, 1974, pp. 27-28). It is on Bowers'
evidence that this publication has here been designated as the
"second edition", and not from comparison of copies made by this
compiler.

For the first edition see 1698-10.

Wing2 L422; Woodward & McManaway 606; Macdonald, John

Dryden : a bibliography, 1939, 35; Handasyde, Granville the polite, 1933, pp. 271-272.

Copies seen: 1. US Wc (Three centuries - microform only seen).

1698-12 Miscellanea sacra. 2nd ed. [i.e. re-issue].

Title: [Within double rules; in roman, italic and black letter]
Mi{cellanea Sacra: | OR, | POEMS | ON | Divine & Moral |
 SUBJECTS. | [rule] | Collected by N. Tate, Servant to His |
 MAJESTY | [rule] | The {econd Edition, with Additions of |
 {everal Poems and Meditations in | Profe. | [rule] | LONDON: |
 Printed for Hen. Playford in the Temple-Change, | in Fleet-
street. 1698.

Section-title, L1: [Within double rules] MEDITATIONS | On
 {everal | SUBJECTS, | VIZ, | I. Of the Lord's-Supper. | II. Of
 the Spiritual War-fare. | III. Of Religion. | IV. Of Vice. | V. A
 Reprobate on his Death-Bed. | VI. A Saint on his Death-Bed. |
 [two horizontal rules | group of type ornaments, fig. 29]

Formula: s^0 : A^8 (+A1-A4) a^4 $B-D^8$ E^8 (+E5,6) $F-L^8$; [\$4 signed
 (-A3, A4, a3, a4, F3, L1, L4)]; 92 ll., pp. [24] 1-140 [6] 1-12
 [2] [=184]. Engraved frontispiece.

Contents: Engraved frontispiece facing A1; A1, title (verso
 blank); A2, dedication to the Marchioness of Tavistock, signed on
 A4v by N. Tate; A5, preface; a1, poems; B1, text; on K6v,

"FINIS."; K7, contents; on K8v, advertisement; L1, section-title (verso blank); L2, text; on L7v, "FINIS."; L8 and L8v, blank. Frontispiece: fig. 23.

Notes: A re-issue of 1696-13, with the cancellation of leaves A1-A4, and the addition of sigs a and L.

T.C. III.58 (1698 Hil), "REPRINTED ... Second Edition ... Price, bound, 2s. 6d."; T.C. III.101 (1698 Mich), "Price 2s."; Bibliotheca annua 1699, p. 42, "2s.".

Advertised in London gazette 3376, 17-21 Mar 1698, "Price in Red Calf, 2s. 6d."; Post boy 510, 9-11 Aug 1698, "price 2s."; and frequently until at least 1704.

For other issues see 1696-13, 1705-7, 1706-8 and 1707-3.

Wing T196; Case 207(b).

Copies seen: 1. GB Lbl 1163.b.51 (lacks frontispiece); 2. Lcm XCV.B.44 (lacks frontispiece; includes leaves A2-A4 of 1696-13, bound in after A1); 3. Ob Harding (lacks L8); 4. US SM 1284 (EEB 827).

1698-13 A new sheet of catches / H. Purcell.

No copy has been located. T.C. III.94 (1698 Mich): "A New Sheet of Catches. Set by the late Mr. Henry Purcell. Price 3d. ... printed for H. Playford in the Temple Change, Fleet street". Advertised in Post boy 501, 19-21 Jul 1698, "price 6d"; Post boy 507, 2-4 Aug 1698, "Price 6d."; 1699-3, 3d. It may have also

been issued bound in with 1698-23. Day & Murrie 165.

1698-14 A new song / J. Barrett.

Head-title, 11: [Engraved, fig. 30] A new Song set by Mr. Barrett.

Colophon, 11: [Engraved, fig. 30] Sould by Henry Playford at his Shop in ye Temple=Change Fleet=street (Num 7)

Formula: $1/2^0$: 1 l., unnumbered [2]. Engraved throughout.

Contents: 11, head-title; below, music; below, colophon; 11v, blank?.

Engraving details: One plate; plate-mark size 26.5 x 15.5 cm.

Notes: The publication date of 1698 is conjectural, and is based on the appearance of this work in 1698-1, and on the numbering.

Re-issued with a collective title leaf: see 1698-1.

Number 7 in Playford's series of engraved song-sheets: for the other numbers see 1698-15,16,18,19,20,21,24.

RISM B983.

Copies seen: 1. D-brd Hs (photocopy only seen).

1698-15 A new song / J. Clarke.

Head-title, 11v: [Engraved, fig. 31] A new Song set by Mr. Ieremiah Clark Sung by Ms. Campion at the Theater in Dorcet=Garden

Colophon, 12: [Engraved, fig. 32] Sold by Henry Playford at his Shop in ye Temple=Change Fleet=street (Nũ. 2)

Formula: 2⁰: 2 ll., unnumbered [4]. Engraved throughout.

Contents: 11, blank; 11v, head-title; below, music; on 12v, colophon; 12v, blank.

Engraving details: One plate per page; plate-mark size 26.5 x 15.5 cm.

Notes: The publication date of 1698 is conjectural. This item is also contained in 1698-1; Mary Anne Campion was first noted as performing in March 1698 (Highfill, A biographical dictionary, v. 3, 1975, pp. 31-32); and the text set ("Long has Pastora rul'd") is present in Vanbrugh's The relapse, known to have been performed on 5 January 1698 (Van Lennep, The London stage, 1660-1800, part 1, 1965, p. 470).

Re-issued with a collective title leaf: see 1698-1.

Number 2 in Playford's series of engraved song-sheets: for the other numbers see 1698-14,16,18,19,20,21,24.

RISM C2595.

Copies seen: 1. D-brd Hs (photocopy only seen); 2. GB Lbl G.316.n(16).

1698-16 A new song / R. Courteville.

Head-title, 11v: [Engraved. fig. 33] A New Song the words by
Capt. Walker set by Mr. Courteville,

Colophon, 12v: [Engraved, fig. 34] Sould by Henry Playford at
his Shop in the Temple Change Fleet=street (Num 6)

Formula: 2⁰: 2 ll., unnumbered [4]. Engraved throughout.

Contents: 11, blank; 11v, head-title; below, music; on 12v,
colophon.

Engraving details: One plate per page; plate-mark size 26.5 x 15
cm.

Notes: The publication date of 1698 is conjectural. This item
is also contained in 1698-1, and the text set ("The charms of
bright beauty") is from Dryden's Aureng-Zebe, which may have been
revived during the 1698-99 season (Van Lennep, The London stage,
1660-1800, part 1, 1965, p. 502). The numbering suggests that it
was separately issued before its appearance in 1698-1.

Re-issued with a collective title leaf: see 1698-1.

Number 6 in Playford's series of engraved song-sheets:
for the other numbers see 1698-14,15,18,19,20,21,24.

RISM C4326.

Copies seen: No copy has been located. This description is
based on part of F Pc Rés.F.1152 and on GB Lbl G.91, and on Ob
Mus.Sch. c.97(15): see 1698-1.

1698-17 A new song / J. Eccles.

Head-title, A1: <Numb. 8.> | A New SONG, the Words by Mr. Congreve. Sett Mr. J. Eccles. |

Colophon, A2v: [Rule] | Printed for Henry Playford at his Shop in the Temple-Change, Fleetstreet, where are Publi^hd | the New Songs from the Ma^fters own Copies in fingle Sheets.

Formula: 2⁰: A²; [\$1 signed]; 2 ll., unnumbered [4].

Contents: A1, head-title; below, music; on A2v, colophon.

Type: Heptinstall.

Notes: The publication date of 1698 is conjectural. This publication was advertised in Post boy 448, 17-19 Mar 1698, "Price 3d."; Post boy 458, 9-12 Apr 1698, this song plus 1698-9 and 1698-24, price for the three, 9d.

Perhaps number 8 in Playford's series of typeset song-sheets: for the other numbers see 1696-15, 18 and 1697-11, 13.

RISM E316.

Copies seen: 1. F Pc Rés.F.1155 (photocopy only seen); 2. GB Lcm II.J.32(4).

1698-18 A new song / F. Forcer.

Head-title, 11: [Engraved, fig. 35] A new Song set by Mr. Forcer.

Colophon, 11: [Engraved, fig. 35] Sould by Henry Playford at his Shop in ye Temple=Change Fleet=street (Num 5)

Formula: 1/2⁰: 1 l., unnumbered [2]. Engraved throughout.

Contents: 11, head-title; below, music; below, colophon; 11v, blank?.

Engraving details: One plate; plate-mark size 27 x 15 cm.

Notes: The publication date of 1698 is conjectural. This item is also contained in 1698-1; and Forcer had possibly retired by 1699 (Highfill, A biographical dictionary, v. 5, 1978, pp. 362-364). The numbering suggests that it was separately published before its appearance in 1698-1.

Re-issued with a collective title leaf: see 1698-1.

Number 5 in Playford's series of engraved song-sheets: for the other numbers see 1698-14,15,16,19,20,21,24.

Copies seen: No copy has been located. This description is based on part of F Pc Rés.F.1152 and on GB Lbl G.91, and on Ob Mus.Sch. c.97(10): see 1698b.

1698-19 A new song / R. Leveridge.

Head-title, 11: [Engraved, fig. 36] A new Song set by Mr. Leueridge. [Copy 2: "72" follows "Leueridge."]

Colophon, 11: [Engraved, fig. 36] Sould by Henry Playford at

his Shop in ye Temple-Change Fleet-street.

Formula: 1/2⁰: 1 l., unnumbered [2]. Engraved throughout.

Contents: 11, head-title; below, music; below, colophon (verso blank).

Engraving details: One plate; plate-mark size 26 x 15 cm.

Notes: The publication date of 1698 is conjectural, and is based on the similarities of this item with 1698-14,15,16,18,20,21,24.

Perhaps number 1 in Playford's series of engraved song-sheets: for the other numbers see 1698-14,15,16,18,20,21,24.

RISM L2264.

Copies seen: 1. GB Lbl G.304(149); 2. Lbl G.312(28); 3. Mch Halliwell-Phillipps Broadside 1390 (photocopy only seen); 4. Ob Harding Mus.E119(174).

1698-20 A new song in the fatall devorse / D. Purcell.

Head-title, 11v: [Engraved, fig. 37] A new Song in the Fatall Devorse, set by Mr. Daniel Purcell, Sung by Ms. Linsey.

Colophon, 12: [Engraved, fig. 38] Sould by Henry Playford at his Shop in ye Temple=Change Fleet=street (Num 4)

Formula: 2⁰: 2 ll., unnumbered [4]. Engraved throughout.

Contents: 11, blank; 11v, head-title; below, music; on 12,

colophon; 12v, blank.

Engraving details: One plate per page; plate-mark size 26 x 15.2 cm.

Notes: The publication date of 1698 is conjectural. This item is also contained in 1698-1; and Gildon's Phaeton, or, the fatal divorce was probably premiered in late March 1698 (Van Lennep, The London stage, 1660-1800, part 1, 1965, p. 493). The numbering suggests that it was separately issued before its appearance in 1698-1.

Re-issued with a collective title-leaf: see 1698-1.

Number 4 in Playford's series of engraved song-sheets: for the other numbers see 1698-14,15,16,18,19,21,24.

RISM P5746.

Copies seen: No copy has been located. This description is based on part of F Pc Rés.F.1152 and GB Lbl G.91, and on Ob Mus.Sch.c.97(14): see 1698-1.

1698-21 A new song upon a lost heart / J. Wilford.

Head-title, 11v: [Engraved, fig. 39] A new Song upon a lost Heart, the words by Mrs. Child Set by Mr. Wilford.

Colophon, 12: [Engraved, fig. 40] Sould by Henry Playford at his Shop in the Temple Change Fleet=Street (Num 3)

Formula: 2⁰: 2 ll., unnumbered [4]. Engraved throughout.

Contents: 11, blank; 11v, head-title; below, music; on 12, colophon; 12v, blank.

Engraving details: One plate per page; plate-mark size 26.5 x 15.5 cm.

Notes: The publication date of 1698 is conjectural, and is based on the appearance of this item in 1698-1. The numbering suggests that it was separately issued before its appearance in 1698-1.

Re-issued with a collective title leaf: see 1698-1.

Number 3 in Playford's series of engraved song-sheets: for the other numbers see 1698-14,15,16,18,19,20,24.

RISM W1084.

Copies seen: No copy has been located. This description is based on part of F Pc Rés.F.1152 and GB Lbl G.91, and on Ob Mus.Sch.c.97(13): see 1698-1.

1698-22 Orpheus Britannicus / H. Purcell.

Title: [Within double rules; in roman, italic and black letter; in black and red] ORPHEUS BRITANNICUS. | [rule] | A | COLLECTION
| OF ALL | The Choice^{ft} SONGS | FOR | One, Two, and Three Voices,
| COMPOS'D | By M^r. Henry Purcell. | [rule] | TOGETHER, | With
fuch Symphonies for Violins or Flutes, | As were by Him design'd
for any of them: | AND | A THROUGH-BASS to each Song; | Figur'd
for the Organ, Harpfichord, or Theorbo-Lute. | [rule] | All which
are placed in their f several Keys according to the | Order of the

Gamut. | [rule] | LONDON, | Printed by J. Heptinstall, for Henry Playford, in the Temple-Change, | in Fleet-street, MDCXCVIII.

Formula: 2^0 : π^2 a^2 c^1 B-3R²; [\$1 signed]; 129 ll., pp. [2]
[i-ii] iiij-vi [2] 1-248 (misnumbering 166 as 165, 167 as 166, 196 as 199). Engraved frontispiece. [c1 is unsigned in Copy 1].

Contents: Engraved frontispiece facing π^1 ; π^1 , title (verso blank); π^2 , dedication to Lady Howard, signed on π^2v by Fr. Purcell; a^1 , the bookseller to the reader, signed by Hen. Playford; a^1v , poem "An Ode on the Death of Mr. Henry Purcell. Written by Mr. Dryden"; below, poem by "a Person of Quality"; below, poem "A Lamentation for the Death of Mr. Henry Purcell" by N. Tate; on a^2 , poem "An Ode for the Consort at York-Buildings" by J. Talbot; below, poem "Memoriae Sacrum", signed on a^2v by Johannes Gilbert; on a^2v , poem "To the Memory of my Dear Friend Mr. Henry Purcell" by H. Hall; below, poem "To the Memory of his much lamented Friend Mr. Henry Purcell. By H.P."; c^1 , table of songs; c^1v , advertisement; B1, music; on 3R²v, "FINIS". 81 songs. Engraved frontispiece: fig. 26.

Type: Heptinstall.

Notes: T.C. III.54 (1698 Hil): "Price, bound, 18s.".

Subscriptions were called for in many places from 1696 onwards (e.g. 1696-5) and the closing date was extended several times. Advertised widely, for example in London gazette 3366, 10-14 Feb 1698, "Price Bound 18s."; Post boy 436, 17-19 Feb 1698, "Price bound 18 shillings". From 1703 the price was advertised

as one pound, for example in 1703-2 and 1703-7.

For a second book see 1702-10.

Day & Murrie 166; Wing P4218; RISM P5979.

Copies seen: 1. GB Lbl G.100; 2. Lbl R.M.15.c.11(2) (lacks all before B1); 3. US CA (EEB 158 - microfilm only seen).

1698-23 The second book of the pleasant musical companion. [3rd ed. re-issue?].

No copy has been located. T.C. III.54 (1698 Hil): "The Second Part of The Musical Companion; containing all Mr. Purcell's new Catches: to which is now added a sheet more, never printed in the former Editions. Price, stitch'd, 2s. 6d. ... printed for H. Playford". Advertised in 1698-10 and 1698-22, "Price stitch'd 2s. 6d."; Post boy 443, 5-8 Mar 1698, on sale, price stitched 2s. 6d. This work is probably a re-issue of 1695-5, with a new sheet (perhaps 1698-13) added. For other editions, issues and additions see 1686-5, 1695-5, 1701-14, 1702-12, 1703-9, 1707-4 and 1709-2. Day & Murrie 167.

1698-24 A song in the comedy call'd The town unmask'd / J. Eccles.

Head-title, 11v: [Engraved, fig. 41] A Song in the Comedy call'd the Town Vnmask'd Set by Mr. Iohn Eccles Sung by Ms. Bowman.

Colophon, 12: [Engraved, fig. 42] Sold by Henry Playford, at his shop in ye Temple=Change Fleet=street

Formula: 2⁰: 2 ll., unnumbered [2]. Engraved throughout.

Contents: 11, blank; 11v, head-title; below, music; on 12v, colophon; 12v, blank.

Engraving details: One plate per page; plate-mark size 27 x 15.5 cm.

Notes: The publication date of 1698 is conjectural. This item is also contained in 1698-1; and the premiere of Dilke's The pretenders, or, the town unmask'd was probably in early March 1698 (Van Lennep, The London stage, 1660-1800, part 1, 1965, p. 492).

Re-issued with a collective title leaf: see 1698-1.

Advertised in Post boy 453, 29-31 Mar 1698, "Price 4d."; Post boy 458, 9-12 Apr 1698, this song plus 1698-9 and 1698-17, price for the three, 9d.

Perhaps number 8 in Playford's series of engraved song-sheets: for the other numbers see 1698-14,15,16,18,19,20,21.

RISM E284.

Copies seen: 1. Lcm II.J.32(15).

1698-25 A three part consort of new musick / J. Lenton. 2nd ed.

No copy has been located. T.C. III.79 (1698 Trin), "A three-part

Consort of new Musick; consisting of Overtures, Trios, and Ayres, etc.: with variety of Fancies for Violins, Flutes, Trumpets, and Haut-boys; with a figured Bass for the Harpsichord, Lute, etc. Composed by John Lenton, one of His Majesties Servants. The Second Edition, with additions ... printed for H. Playford in the Temple Change in Fleet Street"; T.C. III.94 (1698 Mich), "Mr. Lenton's Three Part Consort. The Second Edition; with an additional Sheet for two Trebles and a thorow Bass. Price 2s. 6d. ... printed for H. Playford in the Temple Change, Fleet street". Advertised in 1698-22, "There will be speedily publish'd a Second Edition ... with an Additional Sheet for 2 Flutes, and a Thorough Bass, &c."; 1699-21, price 2s. 6d. For the first edition see 1697-12.

1698-26 The tunes of the psalms.

Title: [Rule] | THE | TUNES | OF THE | PSALMS. | [rule] | LONDON, | Printed by J. Heptinf^tall for Henry | Playford in the Temple-Change in | Fleet-street, 1698. | [rule] |

Formula: 12⁰: A-B⁶; [\$3 signed]; 12 ll., pp. [i] ij-xxiv (misnumbering iii as ii). [Copy 2: A2 missigned as 2A].

Contents: A1, title; A1v, music; on B6v, "The End of the Tunes.". 9 tunes.

Type: Nightingale.

Notes: The tunes are usually to be found bound after Tate and Brady's A new version of the psalms of David, second edition (London: Printed by M. Clark for the Company of Stationers, 1698; Wing2 B2606; EEB 835). This work has on the verso of its final leaf, 02v, "Advertisement. This Version is done in such Measures as may be sung to the best and most useful Tunes of the old Version; a Sett of which Tunes, with the new Words adapted to them, may be had at Mr. Playford's (Book-seller in the Temple-Exchange in Fleetstreet) either by themselves, or bound up with the said New Version".

Copies seen: 1. GB Lbl 3434.b.20 (bound after Tate, N. & N. Brady, A new version of the psalms, 2nd ed., 1698; lacks B1, B6); 2. Lbl 3434.bbb.59 (bound after Tate, N. & N. Brady, A new version of the psalms, 2nd ed., 1698).

1698-27 The whole book of psalms / J. Playford. 4th ed.

Title: [Within double rules; in roman, italic and black letter]
 THE | WHOLE BOOK | OF | PSALMS: | WITH THE | U^fual HYMNS and
Spiritual SONGS. | TOGETHER | Wⁱth all the Ancient and Proper
TUNES {ung | in Churches, with {ome of Later U^fe. | [rule] |
 Compos'd in THREE PARTS, | CANTUS, MEDIUS, & BASSUS: | In a more
 Plain and U^feful Method than hath | been formerly Publish'd. |
 [rule] | By JOHN PLAYFORD. | [rule] | The Fourth Edition,
Corrected and Amended. | [rule] | PSAL. xlvii. Ver^f. 7. | God is
King of all the Earth, fing ye Praifes with Understanding. |

EPHES. v. Verſ. 19. | Speaking to your ſelves in Pſalms and Hymns, and Spiritual Songs, | ſinging and making melody in your hearts unto the Lord. | [rule] | LONDON, | Printed by J. Heptinfall, for the Company of STATIONERS: | And are to be ſold by Samuel Sprint at the Bell in Little-Britain; | and Henry Playford at his Shop in the Temple-Change, Fleet-ſtreet; | and at his Houſe in Arundel-ſtreet in the Strand, 1698.

Formula: s^0 : $\pi^2 A^4 B-T^8$; [\$4 signed (-A3,A4)]; 150 ll., pp. [12] 1-288 (misnumbering 120 as 20; 127 inverted). Engraved frontispiece.

Contents: π^1 , blank; π^{1v} , engraved frontispiece; π^2 , title (verso blank); A1, preface, signed on A2 by John Playford; A2v, of the virtue and efficacy of the psalms; A3, table of first lines of music; B1, the psalms (music); on S3v, "The End of the Pſalms of David in Metre."; S4, divine hymns; on T8v, "FINIS."; below, advertisement. Engraved frontispiece: fig. 21.

Type: Nightingale.

Notes: T.C. III.99 (1698 Mich): "REPRINTED ... Fourth Edition corrected and amended ... Sold by S. and J. Sprint ... and H. Playford".

Advertised in 1698-22, "now in the Press and will be speedily published: price 3s. 6d."; 1698-7.

For other editions see 1695-10, 1697-14, 1699-19, 1700-21, 1701-15, 1702-15 and 1707-6.

Wing2 B2610.

Samuel Sprint asked leave of the Stationers' Company on 7 February 1698 for himself and Henry Playford to print 2000 copies "with Playford's musicall Notes". Permission was granted on payment of twenty pounds (Court book). On 1 August 1698 Samuel Sprint was granted leave to print "an Impression of Playfords musicall Psalmes according to the last Copy corrected ... hee paying ... 10 [pounds] for every One Hundred hee shall so print" (Court book). This latter entry may indicate that there was a re-issue later in 1698.

Copies seen: 1. GB Lbl C.6.c; 2. Lbl C.15.zz; 3. US LAuc
*M2136. B58P7.1698.

1699

1699-1 A choice collection of lessons / J. Blow [re-issue?].

No copy has been located. T.C. III.123 (1699 East), "Dr. Blow's choice collection of Lessons for the Harpsichord or Spinnet. Engraven. Price 18d. ... printed for H. Playford"; Bibliotheca annua 1699, p. 36 lists a similar entry, noting "Reprinted". This is probably a re-issue (re-impression) from the plates of 1698-2. For other issues see 1698-2, 1701-2 and 1704-3.

1699-2 A choice collection of lessons / H. Purcell. 3rd ed. [i.e. re-issue].

Title: [Engraved: fig. 42b] A Choice Collection of Lessons for the Harpsichord or Spinnet Composed by ye late Mr. Henry Purcell Organist of his Majesties Chappel Royal & of St. Peters Westminster The third Edition with Additions & Instructions for beginners Printed on Copper Plates for Mrs. Frances Purcell Executrix of the Author, and are to be Sold at her house in Great Deans Yard Westminster, 1699 [Copy 2 lacks the date]

Formula: Oblong 6⁰: π^6 A-E⁶ F3; [\$3 signed]; 39 ll., pp. [12] 1-60 ff. 61-63 [=78]. Engraved throughout.

Contents: π^1 , title (verso blank); π^2 , dedication to the

Princess of Denmark, signed by Frances Purcell (verso blank); $\pi 3$, rules for playing; below, "A Scale of the Gamut" (verso blank); $\pi 4$, rules for playing (verso blank); $\pi 5$, example of time or length of notes (verso blank); $\pi 6$ (folded), rules for graces (verso blank); A1, music; F1v, blank; F2, music (verso blank); F3, music (verso blank).

Engraving details: Sig. π : one plate per page; plate-mark size approximately 11.5 x 18.5 cm, except for $\pi 6$, which is approximately 16 x 18.5 cm. Sigs A-E: two plates for each side of a sheet; plate-mark size 18.5 x 34.5 cm. Sig. F: one plate per page; plate-mark size approximately 11.5 x 18.5 cm.

Notes: Probably a re-issue of 1697-1 (of which no copy has been located), with the title-page altered to "third Edition", the deletion from the title-page of imprint information relating to Henry Playford, and the substitution of this with Frances Purcell's address and the new date. Sigs A-E have been printed from the same engraved plates, unaltered, as used for 1696-1.

An advertisement in London gazette 3546, 2-6 Nov 1699 notes that "Mrs. Frances Purcell hath taken into her own hands" various publications composed by Henry Purcell, including "Instructions for the Harpsichord ... at 2s. 6d.": they can be had at her house, or from "Mr. Bennet".

US Cn Case.-VMT.252.P98c has not been examined, but appears to be another copy of this 1699 edition, lacking the date on its titlepage. It has been dated "[1705]" in several sources (e.g. NUC, US Cn catalogue): this dating is based on Eitner,

Biographisch-Bibliographisches Quellen-Lexikon, 2. Auflage, 1902.

No copy has been located of what may be another re-issue by J. Walsh and J. Hare, ca. 1716 or earlier, noted in Smith, no. 499.

For earlier issues see 1696-1 and 1697-2.

Wing P4214; RISM P6081.

Copies seen: 1. GB DRC Mus.C.15; 2. Lcm II.c.29 (lacks the date on the title-page; sig. π is misbound, in the order $\pi 1, \pi 2, \pi 3, \pi 5, \pi 4, \pi 6$).

1699-3 A choice collection of new songs and ballads.

Title: A CHOICE | COLLECTION | OF | New Songs and Ballads. | THE
| Words made to fveral Pleafant Tunes, | [rule] | By Mr.
D'urfey. | [rule] | With the TUNES Tranfpos'd for the FLUTE. |
[rule | type ornament, fig. 43 (here inverted) | rule] | LONDON:
| Printed by William Pearson, next door to the Hare and Feathers,
in Alders- | gate-treet, for Henry Playford, and Sold by him at
his Shop in the Temple- | Change Fleet-treet; and at all other
Mufick Shops in Town. 1699. | Price Six-pence.

Formula: 2^0 : A1 B-C² D1; [\$1 signed]; 6 ll., pp. [2] 1-10.

Contents: A1, title; A1v, dedication to the Steward in Being,
signed by T. D'urfey; B1, music; on D1v, advertisement; below,
"FINIS". 6 songs.

Type: Pearson.

Notes: T.C. III.124 (1699 East), "Price 6d."; Bibliotheca annua 1699, p.36, "6d.".

Advertised in Post boy 621, 30 Mar-1 Apr 1699: "Price Six Pence".

For the second collection see 1699-14.

Day & Murrie 170; Wing2 D2708.

Copies seen: 1. GB Lbl H.1601.h(3) (lacks sigs C and D); 2. Mch Halliwell-Phillipps Broadside 1378 (D1 only; photocopy only seen); 3. US CA (EEB 209 - microfilm only seen).

1699-4 A collection of curious paintings.

Title: A | COLLECTION | OF | Curious Paintings, | (Many of which
are Originals) | Painted by the moſt Celebrated Maſters, |
Ancient and Modern. | TOGETHER | With a Choice Collection of
MUSICK- | BOOKS, Vocal and Inſtrumental Printed and | Prick'd,
Publiſhed by the moſt admir'd Italian, | French, and English
Maſters; alſo Choice Score- | Books for Organs, &c. | With
Variety of Italian, French, and other | PRINTS. | Will be Sold by
AUCTION, at the | Temple-Change Coffee-Houſe in Fleet-ſtreet, on
| Thurſday the 4th of May, 1699. from Five to Nine | in the
Evening. | [rule] | By Edward Millington. | [rule] | The
Paintings, Prints, and Muſick-Books, may be ſeen every day at the
place | of Sale, from 9 to 12 in the Morning, and 2 to 6 in the

Evening, for the | better Information of the Gentlemen the
 Buyers. | Catalogues may be had at Powel's Coffee-Houſe in
Cornhil; Olivers Coffee-Houſe at Weſt- | minſter-hall Gate; at
 Mr Hartley's Bookſeller in Holbourn; Mr Playford's in the
 Paſſage | to Temple Change Coffee-Houſe; Mr Scot at the Temple
Gate; Mr Salter a Muſick Shop in | St Paul's Church-yard; Mr
Hare in Freemans Yard in Cornhil; and at the place of | Sale.

Formula: 4⁰: A1 B-C² D1; [\$1 signed]; 6 ll., pp. [2] 1-10.

Contents: A1, title; A1v, to the reader, signed by Edward
 Millington; below, conditions of sale; B1, catalogue of music-
 books, prints and paintings; C2, catalogue of paintings; on D1v,
 "FINIS.". 461 items.

Notes: The sale was advertised in London gazette 3492, 27 Apr-1
 May 1699, in Post man 609, 2-4 May 1699, and in Flying post 621,
 2-4 May 1699. Post man 611, 6-9 May 1699, notes that "this day,
 the remaining part" will be sold.

Wing2 C5123.

Copies seen: 1. GB Lbl S.C.921(1).

1699-5 Country dances / T. Bray.

The original was not available for conservation reasons (February
 1982). This description was made from a photocopy and
 consequently is conjectural. This copy may be incomplete,

wanting leaf I2 (paged 48-49), from the evidence of the numbering of tunes which lacks the basses of nos 34-35 and the treble of no. 37.

Title: [Within double rules; in roman, italic and black letter]
~~Country Dances:~~ | BEING | A Composition Entirely NEW; | AND | The
 whole Cast Different from all that have yet been | Publish'd;
 with Bass and Treble to each Dance. | ALSO, | The Newest French
Dances in use, Entryes, Genteel and Grotesque, | Chacons,
Rigodoons, Minuets, and other Dancing Tunes. | [rule] | By Thomas
Bray. | [rule] | LONDON: | Printed by William Pearson next Door
 to the Hare and Feathers in Alders-gate-street, for the Author;
 and | Sold by Mr. Playford, at the Temple-Change-Fleetstreet,
 Mr. Crouch in Princes-street near Convent-garden, | Mr.
Couthbutt in Russel-street near Convent-garden. And all other
 Musick Shops. 1699.

Formula: [conjectural] Oblong 6⁰: A³ B-H⁶ I³; [\$3 signed]; 48
 ll., pp. [5] ll. 1-20 pp. 1-51.

Contents: [conjectural] A1, title (verso blank); A2, dedication
 to the Duke of Gloucester, signed on A2v by Tho. Bray; A3, table
 to explain the characters; below, to the reader; below, erratum;
 A3v, music. 59 tunes.

Type: Pearson.

Notes: GB Lbl Bagford 5936(376) is a title-page which is set
 almost identically as far as "Alders-gate-street"; it continues
 "and Sold by John Young, Musical-Instrument-Seller, at the

Dolphin and Crown, | at the Weft end of St. Paul's Church-yard
1700." (T.C. III.156, "printed for, and sold by, James Young";
T.C. III.172, "Printed for R. Wellington, and sold by J. Young").
It is conceivable that this 1700 publication may have been a re-
issue of the publication described here.

Wing2 B4291A, B4291B.

Copies seen: 1. GB Lcs QS35.3 (lacks I2?; photocopy only seen).

1699-6 The division violin. [1st part. 4th ed.].

No copy has been located. The fourth edition is advertised from
1699 onwards, for example in 1699-3, "Printed for, and Sold by,
Henry Playford ... in 2 Books ... Price of both 4s. 6d."; 1699-9
(April and May numbers); 1700-1; 1701-3. For other editions,
issues and parts see 1687-2, 1688-3,4, 1689-3, 1690-8, 1692-3,
1693-3,4, 1701-8,9 and 1705-5,6.

1699-7 Elegies / N. Tate.

Title: [Within double rules] ELEGIES | ON | I. Her late Majesty
of bleffed Me- | mory. | II. Late Arch-Bishop of Canterbury. |
III. Illuſtrious Duke of Ormond and | Earl of Offory. | IV.
Counteſs of Dorſet. | V. Conſolatory Poem, &c. | Together with |
A POEM on the PROMOTION of | Several Eminent Perſons, &c. |
[rule] | By N. TATE, Servant to His MAJESTY | [rule] | LONDON: |

Printed for J. Wild, at the Elephant at Charing- | Crofs, 1699.

Section-title, G1: [Within double rules] A | Conſolatory Poem |
To the Right Honorable | JOHN | LORD | CUTTS, | UPON THE | DEATH
| OF HIS | Moſt Accompliſh'd LADY. | [rule] | Requies quondam
Speſq; unica Vitæ, | Nunc Dolor, æternuſq; imofub Pectore
Luctus. | Sanaz. Piſc. Ecl. 1 | [rule] |

Formula: 8⁰: A⁴ B-I⁸; [\$4 signed (-A4, C2, C3, F1, G1, H3;
misnumbering E3 as E5)]; 68 ll., pp. [8] 1-19 [20-26] 27-42
[43-48] 49-64 [65-70] 71-79 [80-86] 87-100 [101-106] 107-125 [3]
(misnumbering 32 as 23).

Contents: A1, title (verso blank); A2, dedication to William
III, signed on A4 by N. Tate; A4v, blank; B1, text (section-
titles, not recorded, are on C3, D6, F1, H3); G1, section-title
(verso blank); G2, dedication to John Lord Cutts, signed on G3v
by N. Tate; G4, text; on I7, "FINIS." (verso blank); I8,
advertisement for books lately printed for, and sold by Joseph
Wild; on I8v, advertisement for one publication printed for H.
Playford.

Notes: This publication is included because it contains an
advertisement on A8v for Miscellanea sacra (1696-13, 1698-12).
Playford's part in this publication is not obvious, but may be
greater than the imprint suggests because of the inclusion of
this advertisement and the fact that he had published part of its
contents only one year earlier (see 1698-5).

For a re-issue see 1700-6.

Wing T183.

Copies seen: 1. GB Lbl 11630.bbb.41; 2. US CA (EEB 516 - microfilm only seen); 3. LAuc *PR3729.T1E3.

1699-8 The famous history and fall of Massainello / T. D'Urfey.
2nd part.

Title: THE FAMOUS | Hi{t}ory and Fall | OF | MASSAINELLO: | OR, A
| FISHERMAN | A | PRINCE. | [rule] | The Second PART. | Written
by Mr. DURFEY. | [rule] | LONDON: | Printed for J. Nutt near
Stationers-Hall, 1699.

Formula: 4⁰: A² B-G⁴ H²; [\$2 signed (-H2)]; 28 ll., pp. [4]
1-50 [2].

Contents: A1, title (verso blank); A2, prologue to the second
part; A2v, dramatis persona; B1, text; H2, epilogue for Miss
Campion; below, "FINIS."; H2v, blank.

Notes: Although there is no mention of Henry Playford on this
publication, it is included here because T.C. and Bibliotheca
annua note his part in it, and because in the first part, with
which it is usually found bound, an advertisement appears for
Playford's publications.

T.C. III.157 (1699 Mich), "In Two Parts ... Printed for
H. Playford at the Temple Change, and B. Tooke"; Bibliotheca
annua 1699, p. 43, "in two parts ... 4to. p. 2s. Printed for H.

Playford at the Temple-Change, and B. Tooke".

Both parts of the play were probably first performed not later than the end of May 1699 (Van Lennep, The London stage, 1660-1800, part 1, 1965, p. 511).

For the first part see 1700-5.

Wing2 D2722; Woodward & McManaway 507.

Bowers, "Purposes of descriptive bibliography, with some remark on methods", Readings in descriptive bibliography, 1974, p. 19 notes that sig. F exists in two settings.

Copies seen: 1. GB Lbl 644.h.26; 2. Lbl G.18953(7); 3. Lbl 81.c.7(2); 4. US NH (Three centuries - microform only seen); 5. SM 123065 (EEB 938).

1699-9 Mercurius mercurius. [Jan, Feb, Mar, Apr, May, Jun, Jul, Aug, Sep-Dec 1699].

JANUARY

Title: [Within double rules; in roman, italic and black letter]
MERCURIUS MUSICUS: | OR, | The Monthly COLLECTION | OF | New
Teaching SONGS, | Compos'd for the Theatres, and other Occasions;
| With a Thorow Baſs for the Harpſichord, or Spinett: | The SONGS
being Transpos'd for the Flute, at the end of the Book. | [rule]
| For January. | [rule] | LONDON: | Printed by William Pearson,
next door to the Hare and Feathers, in Alderſ-gate-ſtreet; for |
Henry Playford, and Sold by him at his Shop in the Temple-Change

Fleet-ſtreet; And J. Hare, at the | Golden Viol in St. Paul's
Church-Yard, and at his Shop in Freeman's-Yard in Corn-Hill; And
at all | other Muſick-Shops in Town. Price Six Pence.

Formula: Oblong 8⁰: A1 (=D4) B-D⁴ (-D4); [\$2 signed (-D2)];
12 ll., pp. [2] 1-21 [1].

Contents: A1, title; A1v, to all lovers of harmony, signed by
Henry Playford; B1, music; on D3v, advertisement; below,
"FINIS". 10 songs.

Notes: Advertised in Post boy 608, 28 Feb-2 Mar 1699: on sale,
price 6d.

Copies seen: 1. GB Lbl K.1.c.6; 2. Microfilm copy, origin
unspecified (ELP 139E).

FEBRUARY

Title: As for January, except, after the first rule: "For
February. | [rule] | LONDON: | Printed by William Pearson, next
~~to the~~ door to the Hare and Feathers, in Alderſ-gate-ſtreet; for | Henry
Playford, and Sold by him at his Shop in the Temple-Change
Fleet-ſtreet; And J. Hare, at the Gol- | den Viol in St. Paul's
Church-Yard, and at his Shop in Freeman's-Yard in Corn-Hill; And
J. Young, at the | Dolphin and Crown in St. Paul's Church-Yard;
And all other Muſick-Shops in Town. Price Six Pence.

Formula: Oblong 8⁰: π1 (=G4) E-G⁴ (-G4); [\$2 signed (-G2)];
12 ll., pp. [2] 23-43 [1].

Contents: π^1 , title (verso blank); E1, music; on G3, "FINIS."; G3v, advertisement. 9 songs.

Notes: Advertised in Post boy 616, 18-21 Mar 1699: on sale, price 6d.

Copies seen: 1. GB Lbl K.1.c.6; 2. Microfilm, origin unspecified (ELP 139E).

MARCH

Title: As for February, except: "For March."; the imprint reads, at the end, "other Mufick-Shops in Town. 1699. | [between bottom rules] Price Six-pence."

Formula: Oblong 8^0 : π^1 (=K4) H-K⁴ (-K4); [\$2 signed (+H3; missing I3 as I2)]; 12 ll., pp. [2] 45-66.

Contents: π^1 , title (verso blank); H1, music; on K3v, "FINIS.". 8 songs.

Notes: Advertised in Post boy 639 [i.e. 636] 4-6 May 1699: on sale, price 6d.

Copies seen: 1. GB Lbl K.1.c.6; 2. Microfilm, origin unspecified (ELP 139E).

APRIL

Title: As for March, except: "For April.".

Formula: Oblong 8^0 : π^1 (=P4) L-0² P⁴ (-P4); [\$1 signed (+L2, M2)]; 12 ll., pp. [2] 67-78 75-82 82-83 [=88].

Contents: $\pi 1$, title (verso blank); L1, music; on P3, advertisement; on P3v, "FINIS". 7 songs.

Notes: Advertised in Post boy 651, 8-10 Jun 1699: on sale, price 6d.

Copies seen: 1. GB Lbl K.1.c.6; 2. Ob Douce HH.203(6); 3. Microfilm, origin unspecified (ELP 139E).

MAY

Title: As for March, except: "For May".

Formula: Oblong 8⁰: $\pi 1$ (=U4) Q-T² U⁴ (-U4); [\$1 signed]; 12 ll., pp. [2] 89-110.

Contents: $\pi 1$, title (verso blank); Q1, music; on U3, advertisement; on U3v, "FINIS". 7 songs.

Notes: Advertised in Post boy 655, Jun 17-20 1699: on sale, price 6d.

Copies seen: 1. GB Lbl K.1.c.6; 2. Ob Douce HH.203(7); 3. Microfilm, origin unspecified (ELP 139E).

JUNE

Title: As for March, except: "For June".

Formula: Oblong 8⁰: $\pi 1$ (=2B4) X-2A² 2B⁴ (-2B4); [\$1 signed]; 12 ll., pp. [2] 111-132.

Contents: $\pi 1$, title (verso blank); X1, music; on 2B3, "FINIS".

5 songs.

Notes: Advertised in Post man 635, 25-27 Jul 1699; Post boy 671, 25-27 Jul 1699, on sale, price 6d.

Copies seen: 1. GB Lbl K.1.c.6; 2. Microfilm, origin unspecified (ELP 139E).

JULY

Title: As for March, except: "For ~~July~~" [Copies 1 and 3: the "E" in "MERCURIUS" has failed to print].

Formula: Oblong 8^0 : $\pi 1$ (=2G4) 2C-F² 2G⁴ (-2G4); [\$1 signed]; 12 ll., pp. [2] 133-154.

Contents: $\pi 1$, title (verso blank); 2C1, music; on 2G3v, advertisement; below, "FINIS". 4 songs.

Notes: Advertised in Post boy 695, 19-21 Sep 1699: on sale, price 6d.

Copies seen: 1. GB Lbl K.1.c.6; 2. Ob Douce HH.203(8); 3. Microfilm, origin unspecified (ELP 139E).

AUGUST

Title: As for March, except: "For ~~August~~".

Formula: Oblong 8^0 : $\pi 1$ (=2M4) 2H-L² 2M⁴ (-2M4); [\$1 signed]; 12 ll., pp. [2] 155-176.

Contents: $\pi 1$, title (verso blank); 2H1, music; on 2M3v,

"FINIS". 8 songs.

Notes: Advertised in Post boy 716, 7-9 Nov 1699: on sale, price 6d.

Copies seen: 1. GB Lbl K.1.c.6; 2. Microfilm, origin unspecified (ELP 139E).

SEPTEMBER-DECEMBER

Title: As for March, except: "For September, Octob. Novem. and December.".
+++++

Formula: Oblong 8⁰: π^1 2N-R²; [\$1 signed]; 11 ll., pp. [2]
178-180 171 131-196. [Copy 2: pp. [2] 178-179 170 181
181-196].

Contents: π^1 , title (verso blank); 2N1, music; on 2R2v, "FINIS"; below, advertisement. 6 songs.

Notes: Advertised in Post boy 746, 18-20 Jan 1700: on sale, price 6d.

Copies seen: 1. GB Lbl K.1.c.6; 2. Microfilm, origin unspecified (ELP 139E).

ALL NUMBERS

Type: Pearson.

Notes: T.C. III.124 (1699 East), "for January, February, March, and April"; T.C. III.140 (1699 Trin), "for May and June"; T.C. III.157 (1699 Mich), "for May, June, July ... August, September,

October, make one Month; as November, and December, another Month. These two last will be published next Term". Prices are consistently recorded at six pence per issue.

For other numbers see 1700-10,22, 1701-12,13 and 1702-4.
For a re-issue with a collective title leaf see 1699-20.

Day & Murrie 174; RISM BI [1699]⁴.

1699-10 Oroonoko / T. Southerne.

STATE A

Title: [In roman, italic and black letter] Oroonoko: | A |
TRAGEDY. | As it is Acted at the | Theatre-Royal, | By His
MAJESTY's SERVANTS. | [rule] | Written by THO. SOUTHERNE. |
[rule] | ----- Quo fata trahunt, virtus secura sequetur.
Lucan. | [rule] | Virtus recludens immeritis mori | Coelum,
negata tentat iter via. Hor. Od.2. lib.3. | [rule] | LONDON, |
Printed for H. Playford in the Temple-Change. B. Tooke at the |
Middle-Temple-Gate. And R. Bettefworth at the Red Lion | on
London-Bridge, M DC XCIX. | [rule] | Newly Published, Examen
Poeticum Duplex five Mufarum Anglicanarum Delectus Alter, | cui
subjicitur Epigrammatum feu Poematum Minorum Specimen Novum. By
Mr. Addifon, | Mr. Friend, Mr. Wallis, Mr. Alfop, Mr. Stepney,
&c. | Of Education, especially of Young Gentlemen. In Two Parts.
By Obadiah Walker. | The Sixth Edition, Enlarged. | The History
of Polybius the Megalopolitan; containing a General Account of
the Tranſ- | actions of the whole World, but principally of the

Roman Wars. Translated by | Sir H. Sheers and Mr. Dryden. In
Three Volumes: The Third Volume never before | Printed. | Sir
Tho. Pope Blunt's Remarks on Poetry. Quarto.| ----- His
Essays on several Important Subjects. Octavo.

Formula: 4⁰: A-L⁴; [\$2 signed]; 44 ll., pp. [8] 1-77 80 [2]
(misnumbering 15 as 14).

Contents: A1, title; A1v, advertisement for plays printed for,
and sold by R. Wellington; A2, dedication to William Duke of
Devonshire, signed on A3v by Tho. Southerne; A4, prologue sent by
an unknown hand, and spoken by Mr. Powel; on A4v, persons
represented; B1, text; on L3v, "FINIS"; L4, epilogue, written
by Mr. Congreve and spoken by Mrs. Verbruggen; L4v, advertisement
for books printed for, and sold by R. Wellington.

Copies seen: 1. GB Lbl 1343.i.39.

STATE B

Title: as for State a.

Formula: as for State a.

Contents: as for State a as far as L4. It then continues: L4v,
advertisement for books printed for, and sold by B. Took; below,
advertisement for books printed for, and sold by R. Wellington.

Copies seen: 1. US PHu EC65.So886.696.oc (photocopy of part only
seen).

STATE C

Title: As for State a as far as "LONDON". It then continues:
"LONDON, | Printed for H. Playford in the Temple-Change. B. Tooke
 at the | Middle-Temple-Gate. And A. Bettefworth at the Red Lion |
 on London-Bridge, M DC XCIX. | [rule] | Newly Publiſhed, A
 Vindication of Two late Comedies, viz. The Relapſe; or, Virtue
in | Danger. And, The Provok d Wife. By the Author of the ſaid
 Plays. | The Art of Knowing Ones Self; or, A Diligent Search
 into the Springs of Morality. | In Two Parts. | Old Troop; or,
Monſieur Ragou. A Comedy. |

City Heireſs; or, Sir Timothy Treat-all.

Roundheads; or, The Good Old Cauſe.

Young King; or, The Miſtake.

Town-Fopp; or, Sir Timothy Tawdrey.

Rover; or, the Baniſh'd Cavaliers.

} Written by Mrs. Behn.

| Where you may be furniſhed with moſt Novels and Plays.

Formula: 4⁰: A-K⁴ L3; [\$2 signed]; 43 ll., pp. [8] 1-77 80
 (misnumbering 15 as 14).

Contents: A1, title (verso blank); A2, dedication to William
 Duke of Devonshire, signed on A3v by Tho. Southerne; A4,
 prologue, sent by an unknown hand, and spoken by Mr. Powel; on
 A4v, persons represented; B1, text; on L3v, "FINIS".

Notes: It is possible that Copies 1 and 2 are imperfect copies,
 lacking L4, of State d, and that State c never existed.

Copies seen: 1. AUS University of Queensland (photocopy of part

only seen); 2. US LAuc *PR3699.S307.1699a.

STATE D

Title: as for State c.

Formula: 4⁰: A-L⁴; [\$2 signed]; 44 ll., pp. [8] 1-77 80 [2]
(misnumbering 15 as 14).

Contents: As for State c. It then continues: L4v,
advertisement for books printed for, and sold by B. Took; below,
advertisement for books printed for, and sold by R. Wellington.

Copies seen: 1. AUS University of Sydney, Fisher Library
(photocopy of part only seen); 2. US PHu EC65.So886.696ob
(photocopy of part only seen).

STATES A, B, C, D

Notes: Jordan, "Oroonoko : the first fifty years",
Bibliographical Society of Australia and New Zealand bulletin,
1982, no. 4, suggests that States a and b were published later
than State d, from evidence of the contents of the
advertisements. He also suggests, from the title-page
advertisements, that this publication was post-dated and appeared
in the second half of 1698. Oroonoko was revived on 7-9 July
1698 (Van Lennep, The London stage, 1660-1800, part 1, 1965, p.
498), so his hypothesis may well be valid.

For other editions see 1696-17 and 1699-11,12.

Wing S4762 (States a and b?); Woodward & MacManaway 1168
(States c and d), 1169 (States a and b); Dodds, Thomas

Southerne, dramatist, 1933, p. 223; Jordan, "Oroonoko : the first fifty years", Bibliographical Society of Australia and New Zealand bulletin, 1982, no. 4.

1699-11 Oroonoko / T. Southerne. 2nd ed.

Title: [In roman, italic and black letter] Oroonoko: | A |
 TRAGEDY, | As it is Acted at the | Theatre=Royal, | By His
MAJESTY'S SERVANTS. | [rule] | Written by THO. SOUTHERNE. |
 [rule] | --- Quo fata trahunt, virtus secura sequetur. Lucan. |
 [rule] | Virtus recludens immeritis mori | Coelum, negata tentat
 iter via. | Hor. Od.2. lib.3. | [rule] | The Second Edition. |
 [rule] | LONDON: | Printed for H. Playford in the Temple=Change.
 And B. Tooke | at the Middle=Temple=Gate in Fleetstreet. M DC
 XCIX.

Formula: 4⁰: π¹ A² B-H⁴ I³; [\$2 signed (-A2)]; 34 ll., pp.
 [6] 1-62.

Contents: π¹, title; π^{1v}, persons represented; A¹, dedication to William Duke of Devonshire, signed on A^{1v} by Tho. Southerne; A², prologue, sent by an unknown hand, and spoken by Mr. Powell; A^{2v}, epilogue, written by Mr. Congreve, and spoken by Mrs. Verbruggen; B¹, text; on I^{3v}, "FINIS.".

Notes: Jordan, "Oroonoko : the first fifty years", Bibliographical Society of Australia and New Zealand bulletin, 1982, no. 4, suggests that both this edition and 1699-12 were

published before 1699-10.

For other editions see 1696-17 and 1699-10,12.

Wing S4763; Woodward & McManaway 1170; Dodds, Thomas Southerne, dramatist, 1933, p. 223; Jordan, "Oroonoko : the first fifty years", Bibliographical Society of Australia and New Zealand bulletin, 1982, 2.

Copies seen: 1. GB Lbl 644.i.55; 2. Lbl 643.k.1(6).

1699-12 Oroonoko / T. Southerne. 2nd ed. [i.e. 3rd ed.].

Title: [In roman, italic and black letter] Oroonoko: | A |
TRAGEDY, | As it is Acted at the | Theatre=Royal, | By His
| MAJESTY'S SERVANTS. | [rule] | Written by THO. SOUTHERNE. |
[rule] | --- Quo fata trahunt, virtus fecura fequeter. Lucan. |
[rule] | Virtus recludens immeritis mori | Coelum, negatâ tentat
iter viâ. | Hor. Od.2. lib.3. | [rule] | The Second Edition. |
[rule] | LONDON: | Printed for H. Playford in the Temple=Change.
And B. Tooke | at the Middle=Temple=Gate in Fleetftreet. M DC
XCIX.

Formula: 4⁰: A-H⁴; [\$2 signed]; 32 ll., pp. [6] 1-58.

Contents: A1, title; A1v, persons represented; A2, dedication to William Duke of Devonshire, signed on A2v by Tho. Southerne; A3, prologue, sent by an unknown hand, and spoken by Mr. Powell; A3v, epilogue, written by Mr. Congreve, and spoken by Mrs. Verbruggen; A4, text; on H4v, "FINIS.".

Notes: Jordan, "Oroonoko : the first fifty years", Bibliographical Society of Australia and New Zealand bulletin, 1982, no. 3, indicates that this is a different edition from 1699-11: the title-page has some minor re-setting, A1v is a new setting of type, A2 and A3 are the same setting as 1699-11, and the rest is a new setting.

For other editions see 1696-17 and 1699-10,11.

Wing S4763; Woodward & McManaway 1170; Dodds, Thomas Southerne, dramatist, 1933, p. 223; Jordan, "Oroonoko : the first fifty years", Bibliographical Society of Australia and New Zealand bulletin, 1982, 3.

Copies seen: 1. GB Cu Acton.b.sel.45⁷ (EEB 1240); 2. US LAuc
*PR3699.S307.1699c.

1699-13 The psalmody.

No copy has been located. T.C. III.139-40 (1699 Trin), "There is published a new Instrument, with a little Book of Directions, invented by Mr. John Playford deceased, called, The Psalmody; and was designed in his Life time for general good. It is fitted by Letters for the meanest capacities; and will be of great use for the singing of Psalms with skill. They are adapted to the Tunes in use at all Churches; and will serve for any Version; or any Divine Hymn composed, that are in the same measure. Price of the Instrument 15s.; and the Book 18d., Engraved. Printed for H. Playford in the Temple Change in Fleet street; and sold by M.

Mears"; T.C. III.156 (1699 Mich), "The Psalmody, or The plainest and easiest Directions to play the Psalm Tunes by Letters, instead of Notes ... Engraven and printed for H. Playford in the Temple Change in Fleet street; and by Mr. Mears ... Price of the Instrument 15s.; the Book 18d."; Bibliotheca annua 1699, p. 37. Advertised in Post boy 658, 24-27 Jun 1699, "There will be speedily publish'd a new Instrument, with a little Book of Directions ... "; Post boy 705, 12-14 Oct 1699, on sale.

Temperley ("John Playford and the metrical psalms", Journal of the American Musicological Society, 1972, p. 378) has asserted that GB Cu MR.240.c.70.1 (formerly MR240.c.65.1) is an incomplete copy of this publication, but it has since been identified by J.D. Shute as part of James Leman's A new method of learning psalm-tunes, with an instrument of musick call'd the psalterer, 1729, which later instrument may have had much in common with Playford's device. GB Lbl 1012.c.30, catalogued as "DIRECTIONS. [Directions for tuning and playing on the Psaltery. ... 1700?]" appears to be lost (June 1984).

Some indication of what the instrument may have been like is given in William Sherwin's An help to the singing psalm-tunes ... With Directions for making an Instrument with one String, by which any Tune may be easily Learn'd, London, 1725 (GB Lbl 1607/2477), where a monochord, but with a fixed bridge, is described. It has string frets, which on Playford's instrument appear to have been labelled with letters indicating pitch.

For a related work see 1705-8.

1699-14 The second collection of new songs and ballads.

No copy has been located. Day & Murrie 177 is an entry for a copy contained in the GB Ob Harding Collection, which is now no longer present in that collection and which appears to have been lost before the 1950s. The Day & Murrie entry 177 is:

THE SECOND | COLLECTION | OF | New Songs and Ballads. |
 WITH | The SONGS and DIALOGUES in the | First and Second
 Part of Ma^{ff}aniello. | [rule] | By Tho. D'urfey. | [rule]
 | The Tunes Tran^spos'd for the FLUTE, at the beginning of
 the Book. | [rule | ornament (fig. 9) {= fig. 43} | rule]
 | LONDON: | Printed by William Pear^son, next door to the
Hare and Feathers, in Alders-gate- | fstreet, for Henry
Playford, and Sold by him at his Shop in the Temple-
Change | Fleet-fstreet; and at all other Mu^sick Shops in
 Town, where the First Book | may be had. 1699. | Price
 Sixpence. [fig. 39] {= fig. 44}

4⁰. [A]² B-F² (B2 signed). 12 leaves, paged from B1 to F2v (20). A1 title-page; A1v blank.

10 songs, by Ackroyde, Leveridge, D. Purcell, and anonymous. ...

Zimmerman, Henry Purcell, 1659-1695 : an analytical catalogue of his music, 1963, p. 495 notes that part of this work is held by US CA with the shelf-mark Mus.512.23F*, ff. 607, 610; this has not been examined.

T.C. III.140 (1699 Trin), "The Second collection of new Songs and

Ballads ... by Tho. D'Urfey ... in which are two famous Ballads, Roger Twandillo, and the famous, Match at Football. ... printed for H. Playford at the Temple Change and at most Musick Shops."; Bibliotheca annua 1699, p. 37, "6d.". Advertised in Post boy 658, 24-27 Jun 1699, on sale; Post man 633, 27-29 Jun 1699, "6d.". For the first book see 1699-3. Wing2 D2775.

1699-15 The second part of the gentleman's tutor to the flute / J. Banister.

No copy has been located. T.C. III.109 (1699 Hil): "The Second Part of The Gentleman's Tutor to the Flute, or, A most plain, short, and easie, Method for the Instruction of young Gentlemen and others in the art of playing on that Instrument: with a choice collection of the newest and best Tunes now in use; and a Scale shewing how to transpose any Tune for the Flute, that is set for the Violin or Voice: together with a Sonata composed on purpose for two Flutes, To which is added, A Prelude or Flowrish in every Key for young Beginners to touch, before they begin to play a Lesson. Done by Mr. John Banister. Sold by J. Hudgebutt ... Mr. Cuthbert ... Mr. Salter ... Mr. Playford in Temple Change ... Mr. Young ... Mr. Coal ... Mr. Scott ... and Mr. Else ... Price 1s. 6d.". No other mention of this work has been noted.

1699-16 The songs in the 1st and 2nd part of Massianello.

No copy has been located. T.C. III.124 (East Trin), "The Songs in the 1st and 2nd Part of Massianello of Naples. The Words by Mr. D'Urfey; most of them set to Musick ... printed for H. Playford in the Temple Change in Fleet street"; T.C. III.140. Playford versus Pearson 10. Day & Murrie have confused, in entry 178, this work with 1699-14; it is this latter work which was advertised in Post boy 658, 24-27 Jun 1699. The possibility that these two works are the same is lessened by the comparison of the entries for 1699-14 with Playford versus Pearson 10 (for this publication): the former is 4⁰ and 12 leaves, the latter 2⁰ (conjecturally) and 7 1/2 sheets.

T.C. III.139 (1699 Trin) notes "Songs in the First and Second Part of Massianello. Set by Mr. [Daniel] Purcell ... printed for J. Walsh": again, no copy has been located (Smith, no.22; Day & Murrie 179).

1699-17 Twelve new songs.

Title: [Within double rules; in roman, italic and black letter]
 TWELVE | New SONGS, | WITH | A Thorow-Baſs to each SONG, |
 Figur'd for the | Organ, Harpfichord, or Theorbo. | Chiefly to
 Encourage | William Pearſon's New London Character. | COMPOS'D BY
 |

<u>Dr. Blow,</u>	}	<u>Mr. Daniel Purcell,</u>
<u>Dr. Turner,</u>		<u>Mr. John Barrett,</u>
<u>Mr. Nicola,</u>		<u>Mr. Williams,</u>
<u>Mr. Ralph Courtivill,</u>		<u>Mr. John Church,</u>
<u>Mr. Samuel Akeroyde,</u>		AND
<u>Mr. John Eccles,</u>		<u>Mr. William Crofts.</u>

| WITH | Two New Dialogues, Sett by Mr. JER. CLARK, | Sung in
the laſt Revived Play, | CALL'D, | The Iſland Princeſs: Or, The
Generous Portigueiſe. | Newly made into an OPERA. | [two
horizontal rules] | LONDON: | Printed by, and for William Pearſon
next Door to the Hare and Feathers, in Alderſe- | Gate-ftreet;
and Sold by Mr. Playford, at the Temple-Change-Fleet-ftreet; Mr.
Scott, | at the Middle Temple-Gate-Fleet-ftreet; Mr. J. Hair
Muſical-Inſtrument-maker, at the | Golden Viol, in St. Paul's
Church-Yard, and at his Shop in Freeman's-Yard in Corn- | hill;
Mr. Hudgebutt, at Mr. Rawlen's Shop near the Gray-Hound Tavern
in the | Strand, near Chearing-Croſs. 1699. Price one Shilling
Sixpence.

Formula: 2⁰: A-F²; [\$1 signed]; 12 ll., pp. [4] 1-20.

Contents: A1, title (verso blank); A2, to all masters and
encouragers of muſick, ſigned by William Pearson (verso blank);
B1, music; on F2v, "FINIS.". 14 ſongs.

Type: Pearson.

Notes: T.C. III.109 (1699 Hil), "Price 1s. 6d."; Bibliotheca
annua 1699, pp. 37-38, "1s. 6d.".

Advertiſed in Post boy 600, 9-11 Feb 1699, on ſale; Post

boy 603, 16-18 Feb 1699, "1s. 6d.".

Day & Murrie 181; Wing2 B3357; RISM BI 1699⁵.

Playford versus Pearson 1.

Copies seen: 1. GB Lcm II.K.1; 2. Ob Harding Mus.E.123; 3. US Wc (EEB 123 - lacks sig. F; microfilm only seen).

1699-18 Twenty-four country dances.

No copy has been located. T.C. III.124 (1699 East), "Twenty-four Country Dances; never before published. Sold by themselves at six pence each; and bound up with, The Compleat Dancing Master, for 3s. as formerly ... printed for H. Playford in the Temple Change in Fleet street"; Bibliotheca annua 1699, p. 37, lists a similar advertisement. Advertised in Post boy 643, 20-23 May 1699: "Stich'd by themselves, at 6d. each and bound up with the first and second Book ... 3s. a piece". Playford versus Pearson 2, 13, 23 indicate that it was two sheets in oblong 6⁰ format, perhaps with a title; either 1000 copies (no. 2, 23) or 2000 copies (no. 13) were printed.

For other editions, parts and additions see 1686-2, 1690-6, 1695-1, 1696-3, 1698-7,8, 1700-16,18, 1701-6, 1702-13, 1703-2,4, 1705-9 and 1706-1.

1699-19 The whole book of psalms / J. Playford. 5th ed.

Title: [Within double rules; in roman, italic and black letter]
 THE | WHOLE BOOK | OF | PSALMS: | WITH THE | Ufual HYMNS and
Spiritual SONGS. | TOGETHER | With all the Ancient and Proper
TUNES fung | in Churches, with fome of Later Ufe. | [rule] |
 Composed in THREE PARTS, | CANTUS, MEDIUS, & BASSUS: | In a more
 Plain and Ufeful Method than hath | been formerly Published. |
 [rule] | By JOHN PLAYFORD. | [rule] | The Fifth Edition,
Corrected and Amended. | [rule] | PSAL. xlvii. Verf. 7. | God is
King of all the Earth, fing ye Praises with Understanding. |
 EPHES. v. Verf. 19. | Speaking to your felves in Pfalms and
Hymns, and Spiritual Songs, | finging and making melody in your
hearts unto the Lord. | [rule] | LONDON, | Printed by J.
Heptinftall, for the Company of STATIONERS: | And are to be fold
 by Samuel Sprint at the Bell in Little-Britain; | and Henry
Playford at his Shop in the Temple-Change, Fleet-ftreet; | and at
 his House in Arundel-ftreet in the Strand, 1699.

Formula: 8⁰: A-S⁸; [\$4 signed]; 144 ll., pp. [12] 1-276
 (misnumbering 105 as 101). Engraved frontispiece.

Contents: A1, blank; A1v, engraved frontispiece; A2, title
 (verso blank); A3, preface, signed on A4 by John Playford; A4v,
 of the virtue and efficacy of the psalms; A5, table of first
 lines of music; A7, the psalms (music); on R3v, "The End of the
Pfalms of David in Metre."; R4, divine hymns, on S8v, "FINIS.";
 below, advertisement. Engraved frontispiece: fig. 45.

Type: Nightingale.

Notes: Advertised in 1699-21: "bound 3s. 6d.".

For other editions see 1695-10, 1697-14, 1698-27, 1700-21, 1701-15, 1702-15 and 1707-6.

Wing2 B2617.

The Stationers' Company English Stock book (Warehouse Keeper's book), 18 December 1699, shows a receipt of commission for 3,000 copies, assigned to Sprint and Playford.

Copies seen: 1. GB Lbl C.6.d (lacks leaves N2 to N7); 2. Lbl C.16; 3. Lbl C.16.a.

1699-20 The whole volume of the monthly collections, intituled Mercurius musicus, for ... 1699.

Title: [Within double rules] The Whole VOLUME of | The Monthly COLLECTIONS, | INTITULED, | Mercurius Muſicus, | (For the Year, 1699.) | Compos'd for the THEATRES, and other Occaſions; | With a Thorow Baſs for the Harpſichord, or Spinett: | The SONGS that are not within the Compaſs, being Tranſpos'd for the FLUTE | at the end of each Month. | [rule] | By the Beſt MASTERS of the Age. | [rule] | LONDON: | Printed by William Pearſon, next door to the Hare and Feathers, in Alderſ-gate-ſtreet; for | Henry Playford, and Sold by him at his Shop in the Temple-Change Fleet-ſtreet; And J. Hare, at the Gol- | den Viol in St. Paul's Church-Yard, and at his Shop in Freeman's-Yard in Corn-Hill; And J. Young, at the | Dolphin and Crown in St. Paul's Church-Yard; And all other Muſick-Shops in Town. 1699. | [between bottom rules] The Price

of the Whole Volume, 3 s. 6 d. Bound; and the fingle Books, 6. d. each.

Formula: Oblong 8⁰: 2 ll., unnumbered [4].

Contents: 11, title; 11v, advertisement; 12, table of songs for the whole volume; 12v, advertisement; 1699-9.

Notes: T.C. III.172 (1700 Hil); Bibliotheca annua 1699, p. 36.

Advertised in Post boy 746, 18-20 Jan 1700, "Next week the whole Set may be had Bound"; Post boy 749, 25-27 Jan 1700, "3s. 6d. Bound ... will be published on Wednesday next".

A re-issue of the nine numbers of 1699-9, with a collective title leaf and an added preliminary sheet.

For other numbers see 1699-9, 1700-10, 22, 1701-12, 13 and 1702-4.

Day & Murrie 174.

Copies seen: 1. GB Lcm I.F.5 (bound in the order 11, A1 of 1699-9 {Jan number}, 12, rest of 1699-9. In the title of the July number, the "E" in "MERCURIUS" has failed to print; the Sept-Dec number is paged pp. [2] 178-179 170 181 181-196).

1699-21 Wit and mirth: or, pills to purge melancholy.

Title: [Within double rules; in roman, italic and black letter]
 Wit and Mirth: | OR, | PILLS | TO PURGE | Melancholy; | BEING | A
 Collection of the beft Merry | BALLADS and SONGS, Old and New. |

Fitted to all Humours, having each there | proper TUNE for either
 Voice or Instru- | ment, many of the SONGS being new Set. |
 [rule] | With an Addition of Excellent POEMS. | [rule] | He is
 the best Phyſician you will find, | That thus to pleaſing Mirth
 can fix your mind; | That every Temper, every ſort can pleaſe, |
 With ſuch variety of Songs as theſe. | [rule] | LONDON, | Printed
 by Will. Pearſon, for Henry Playford at his | Shop in the Temple-
Change, 1699. | Price Bound, 2 s. 6 d.

Formula: 12⁰: A⁶ B-P¹² Q⁸; [\$5 signed (-A5, Q4, Q5;
 missing E5 as F5)]; 182 ll., pp. [12] 1-350 [2]. [Copy 2:
 D1 is unsigned].

Contents: A1, title (verso blank); A2, dedication to all the
 honest and merry souls in city or country, signed by H.P.; A2v,
 poem, the stationer on the book, signed by H.P.; A3, table of the
 songs and poems; B1, text and music; on Q7v, "FINIS."; Q8,
 advertisement. 175 songs.

Type: Granjon.

Notes: T.C. III.94 (1698 Mich), "Price 2s. 6d."; T.C. III.123
 (1699 East), "Price, sticht, 2s. 6d."; T.C. III.157 (1699 Mich);
Bibliotheca annua 1699, p. 40 "Reprinted ... printed for Henry
 Playford ... and S. and J. Sprint".

Advertised in Post boy 562, 17-19 Nov 1698, "On Monday
 next [21st] will be published"; Post boy 564, 22-24 Nov 1698,
 "There is now published"; advertised frequently following this
 date, at 2s. 6d. by itself, or bound with the second part.

Postdated: see T.C. III.94; and the Post boy advertisements.

For other parts see 1700-23, 1702-16,17, 1703-1,11,12, 1704-1, 1705-10, 1706-10 and 1707-7,8,9.

Day & Murrie 182; Wing W3134A; RISM BI 1699⁶.

Copies seen: 1. GB Cmc PL654; 2. Lbl C.117.a.19.

1700

1700-1 Amphion Anglicus / J. Blow.

STATE A

Title: [Within double rules; in black and red; in roman, italic and black letter] AMPHION ANGLICUS. | [rule] | A | VVORK | OF MANY | COMPOSITIONS, | For One, Two, Three and Four | VOICES: | With feveral Accompagnements of | Inſtrumental Muſick; | AND | A Thorow=Bafs to each Song: | FIGUR'D for an | Organ, Harpſichord, or Theorboe-Lute. | [rule] | By D^r. JOHN BLOW. | [rule] | LONDON: | Printed by William Pearſon, for the Author; and are to be Sold at his Houſe in the | Broad-Sanctnary, over-againſt Weſtminſter-Abby, and by Henry Playford, at his Shop | in the Temple-Change, Fleet-ſtreet. M DCC.

Formula: 2⁰: a² b² χ² a¹ B-3I²; [\$1 signed (mis signing 2I as 2K)]; 115 ll., pp. [14] 1-216. Engraved frontispiece.

Contents: Engraved frontispiece facing a1; a1, title (verso blank); a2, dedication to the Princess Ann of Denmark, signed on b2v by John Blow; χ¹, verses; ²a1v, table of songs; B1, music; on 3I2v, "FINIS." Engraved frontispiece: fig. 46. 50 songs.

Copies seen: 1. GB Lbl 59.c.17.

STATE B

Title: As for State a.

Formula: 2^0 : $\pi_{a-b^2} a-b^2$ A1 B-3I²; [\$1 signed]; 117 ll., pp. [8] i-viii [2] 1-216. Engraved frontispiece. [Copies 1 and 6 missign 2I as 2K; some copies lack the catchwords "A TABLE" on A1].

Contents: Engraved frontispiece facing π_{a1} ; π_{a1} , title (verso blank); π_{a2} , dedication to the Princess Ann of Denmark, signed on π_{b2v} by John Blow; $a1$, verses; A1, advertisement; A1v, table of songs; B1, music; on 3I2v, "FINIS." Engraved frontispiece: fig. 46. 50 songs.

Copies seen: 1. GB Lbl G.106; 2. Lbl Hirsch III.656; 3. Lcm I.A.13; 4. Ob Mus.2.c.2; 5. Ob [MS] Mus.Sch.c.190 (lacks frontispiece); 6. Ob Harding Mus.E3 (lacks frontispiece); 7. US SM 13561 (EEB 123).

STATES A AND B

Type: Pearson.

Notes: Bibliotheca annua 1700, p. 29: "1l. 1s. 6d.".

Proposals were advertised as available and subscriptions taken at Dr. Blow's house and at Playford's shop, in various notices from about May 1699 (see Chapter 5). Advertised frequently, for example, in Post boy 816, 29 Jun-2 Jul 1700: on sale, price "21s Bound".

GB Ob MS.Rawl.D.1386(74) is a printed receipt: [text enclosed in <> has been added by hand in the original] "Received

this <7th> of <July> 1699. of <Mr. Phil. Hart 8 s> being the first Payment, for a Subscription to the abovemention'd Collection of Songs; and upon Payment of <four> more <1> Book shall be deliver'd by me to the Bearer hereof. Witness my Hand, <Jo: Blow>".

In addition to the copies noted above, eight copies have been briefly noted, although not necessarily personally seen; in all cases they correspond to State b (GB Cu MR290.a.70.105, Cu MR280.a.70.1, DRc Mus.M.85, Ltc (no shelf mark), Mp B.R.f410 Bp6, Och Pr.Mus.792, Och Pr.Mus.793, US LAuc *fM1490.B65).

Copy 1 of State a (which appears to be the only extant copy) has an ornate binding by Robert Steel, who is known to have worked for the court. The apparently unique nature of this copy may result from it having been made up for presentation to Ann of Denmark.

Day & Murrie 183 (State b); Wing2 B3353; RISM B2985.

1700-2 A collection of original Scotch-tunes.

Title: [Within double rules] A COLLECTION of | Original Scotch-Tunes, | (Full of the Highland Humours) for the | VIOLIN: | Being the First of this Kind yet Printed: | Most of them being in the Compa^s of the FLUTE. | [rule] | LONDON: | Printed by William Pear^{son}, in Red-Cro^ss-Alley in Jewin-^ftreet, for Henry Playford, at his | Shop in the Temple-Change, Fleet-^ftreet. 1700.

Formula: Oblong 4⁰: A1 B-E²; [\$1 signed]; 9 ll., pp. [2]

1-16.

Contents: A1, title (verso blank); B1, music; on E2v, "FINIS."; below, advertisement. 40 tunes.

Type: Pearson.

Notes: T.C. III.172 (1700 Hil), "Price 6d."; Bibliotheca annua 1699, pp. 36-37, "6d.".

Advertised in 1699-20, "to be finished by the end of the next Term"; Post boy 761, 21-24 Feb 1700, on sale.

For a re-issue see 1701-5.

Playford versus Pearson 8: 1000 copies were printed.

Copies seen: 1. GB DRc Mus.C.79.

1700-3 A collection of some verses out of the psalms of David /
H. Hunt. 3rd ed.

Title: [Within double rules; in roman, italic and black letter]
A | COLLECTION | OF SOME | VERSES | OUT OF THE | Pfalms of David:
| Suited to f several Occasions. | [rule] | Composed in TWO PARTS,
| CANTUS & BASSUS: | BEING | The Common Tunes to the PSALMS in
Metre, | now used in Parish-Churches. | To which is added, | Some
INSTRUCTIONS for Singing of them. | [rule] | Collected by Mr.
HENRY HUNT, for the | Use of his Scholars, and such as delight in
Pfalmody. | [rule] | The Third Edition. | [rule] | Pfal. XXXV. v.
3. | Praise ye the Lord, for the Lord is good: finging praises unto

his | Name, for it is a comely thing. | [rule] | LONDON, |
 Printed by J. Heptinf^ttall for Anthony Boys, to be fold at | his
 Shop in St. Albans in Hertfordshire; and by | J. Hare at the
 Golden Viol in St. Paul's Church-Yard, | and at his Shop in
 Freeman's-Yard in Cornhill, 1700. | [between bottom rules] Price
 Bound 2 s.

Section-title, B1: [Rule] | A | COLLECTION | Of some VERSES out
 of the | PSALMS, | Suited to several Occasions. | For the USE of
 | Young Practitioners. | [rule] |

Formula: s^0 : $\pi^2 a^4 B-T^4 U^2$; [\$2 signed (-U2)]; 80 ll., pp.
 [4] i-vi [vii] viii 1-147 [1].

Contents: π^1 , title (verso blank); π^2 , preface, signed on π^{2v}
 by Henry Hunt; a1, instructions for singing the psalms; a4, table
 of the psalms; B1, section-title; B1v, music; on U1v, "FINIS.";
 U2, music; below, "FINIS."; U2v, blank. 73 pieces.

Type: Nightingale.

Notes: Although Playford is not named on the work, an entry in
 the documents of the Playford versus Pearson law suit suggests
 that he had a financial interest in it: see Appendix 4, nos 4,
 15.

The first edition was "Collected by Mr. Daniel Warner":
 see 1694-1. The second edition, 1698-4, was attributed to Henry
 Hunt.

Wing2 H3729A; RISM H7940.

Playford versus Pearson 4, 15: 1500 copies may have been

printed.

Copies seen: 1. US U 783.9/H9126/1700 (EEB 538 - microfilm only seen).

1700-4 The consecration of Marcellus.

Title, A2: [Within double rules] THE | CONSECRATION | OF | MARCELLUS. | AN | ODE, | In Memory of the Illu{trious PRINCE | WILLIAM, | Duke of GLOUCESTER. | [rule] | O{tendunt Terris hunc tantum Fata, neq; ultra | E{ffe finunt. Virg. ~~A~~En. 6. | [rule] | LONDON, | Printed for H. Playford at the Temple-Change, | A. Roper at the Black Boy in Fleet{treet; and | are to be Sold by John Nutt near Stationers- | Hall, 1700.

Half-title, A1: [Rule] | THE | Con{ecration of MARCELLUS. | [rule] |

Formula: 2⁰: A² B-F²; [\$1 signed]; 12 ll., pp. [4] 1-19 [1].

Contents: A1, half-title (verso blank); A2, title (verso blank); B1, text; on F2, "FINIS."; F2v, advertisement for books printed for H. Playford; below, advertisement for books printed for A. Roper.

Notes: Bibliotheca annua 1700, p. 32: "Printed for H. Playford ... and R. [sic] Roper".

Advertised in Post boy 852, 21-24 Sep 1700: "This day is published".

Wing2 C5900A.

Copies seen: 1. US LAuc *fPR1213.M67.v.2(35).

1700-5 The famous history of the rise and fall of Massaniello /
T. D'Urfey [1st part].

Title: The Famous | HISTORY | OF THE | RISE and FALL | OF |
MASSANIELLO. | [rule] | In Two Parts. | [rule] | WRITTEN | By Mr.
THO. D'URFEY. | [rule] | LONDON: | Printed for John Nutt, near
Stationers-Hall. 1700.

Formula: 4⁰: A-G⁴ H²; [\$2 signed (-H2)]; 30 ll., pp. [8]
1-52.

Contents: A1, title; A1v, dramatis personae; A2, dedication to
Thomas Lord Leigh, signed on A3 by Tho. D'urfey; A3v, prologue
by Mr. Pinkethman; A4v, epilogue by Mrs. Rogers; B1, text (Part
1); on H2v, "The End of the Firft Part."; below, advertisement
for works printed for Henry Playford.

Notes: T.C. III.157 (1699 Mich), "In Two Parts ... Printed by
H. Playford at the Temple Change, and B. Tooke"; Bibliotheca
annua 1699, p. 43, "p. 2s. Printed for H. Playford ... and B.
Tooke".

Both parts of the play were probably first performed not
later than the end of May 1699 (Van Lennep, The London stage,
1660-1800, part 1, 1965, p. 511).

Postdated: see the T.C. notice, date of first performance, and the imprint date of 1699 on the title-page of the second part (1699-8).

For the second part see 1699-8.

Wing2 D2722; Woodward & McManaway 507.

Playford versus Pearson 10: 750 copies were printed.

Copies seen: 1. GB Lbl 644.h.26; 2. Lbl 81.c.7(1); 3. US NH (Three centuries - microform only seen); 4. SM 123065 (EEB 938).

1700-6 Funeral poems / N. Tate.

Title: [Within double rules; in roman, italic and black letter]
Funeral Poems | ON | I. Her late Majesty of bleffed Me- | mory.
 | II. Late Arch-Biſhop of Canterbury. | III. Illuſtrious Duke of
Ormond and | Earl of Offory. | IV. Counteſs of Dorſet. | V.
Confolatory Poem, &c. | Together with | A POEM on the PROMOTION
 of | Several Eminent Perſons, &c. | [rule] | By N. TATE, Servant
 to His MAJESTY. | [rule] | LONDON: | Printed by J. Gardynner, and
 Sold by J. Nutt | near Stationers-Hall, 1700.

Section-title, G1: [Within double rules] A | Confolatory Poem |
 To the Right Honorable | JOHN | LORD | CUTTS, | UPON THE | DEATH
 | OF HIS | Moſt Accompliſh'd LADY. | [rule] | Requies quondam
Speſq; unica Vitæ, | Nunc Dolor, æternuſq; imoſub Pectore
Luctus. | Sanaz. Piſc. Ecl. 1 | [rule] |

Formula: 8⁰: A⁴ (+A¹) B-I⁸; [\$4 signed (-A⁴, C², C³, F¹, G¹, H³; missing E³ as E⁵)]; 68 ll., pp. [8] 1-19 [20-26] 27-42 [43-48] 49-64 [65-70] 71-79 [80-86] 87-100 [101-106] 107-125 [3] (misnumbering 32 as 23).

Contents: A¹, title (verso blank); A², dedication to William III, signed on A⁴ by N. Tate; A^{4v}, blank; B¹, text (section-titles, not recorded, are on C³, D⁶, F¹, H³); G¹, section-title (verso blank); G², dedication to John Lord Cutts, signed on G^{3v} by N. Tate; G⁴, text; on I⁷, "FINIS." (verso blank); I⁸, advertisement for books lately printed for, and sold by Joseph Wild; on I^{8v}, advertisement for one publication printed for H. Playford.

Notes: A re-issue of 1699-7.

Wing T188.

Copies seen: 1. GB Lbl 11632.d.51; 2. US LAuc *PR3729.
T1E3.1700.

1700-7 A guide to parish clerks.

No copy has been located. There is some uncertainty about the extent of Henry Playford's involvement, as expressed in the various notices and advertisements for this work. T.C. III.198 (1700 Trin) does not mention Playford: "A Guide to Parish Clerks; being the Treble and Bass of the singing Psalms, fitted and contrived to common use; and may be bound up with the old or

new version, or single: with Rules for Singing or playing, useful for all Learners. Twelves. Sold by W. Marshall at the Bible in Newgate street; where you may be supplied with Mr. Playford's Psalms, and Introductions. Price 1s."

Post boy 853, 24-26 Sep 1700 notes this work as "Printed for Will. Marshal, and Sold by him ... and by most Booksellers in London and Westminster. Price 1s.", and here Playford is noted in an authorial role: "with plain Rules and Directions for Learners, by Mr. Henry Playford". Post boy 862, 15-17 Oct 1700 ascribes both authorial and publication roles: "By Henry Playford, and printed by his Assigns, and Sold by William Marshal ... and by most Booksellers in London and Westminster". Bibliotheca annua 1700, pp. 30-31 adds that the format is 12⁰. The term "Assigns" in the Post boy advertisement may refer to William Pearson. In the contract between Playford and Pearson, dated 1699 (see Chapter 10 and Appendix 2), Pearson agreed to obtain permission from Playford before printing music for others. The use of this term cannot be verified until a copy of this work is located.

Advertised in 1700-8, in a list of "Musick-Books, and Others, lately Printed and Re-printed ... for H. Playford", as "Sold by W. Marshall ... Price 1s."

For other editions and related works see 1701-11, 1702-2, 1706-5, 1707-2 and 1708-1. See also Playford versus Pearson 3.

1700-8 An introduction to the skill of musick. 14th ed.

Title: [Within double rules; in roman, italic and black letter] AN | INTRODUCTION | TO THE | Skill of Musick: | In THREE BOOKS: | [rule] | By JOHN PLAYFORD. | [rule] | CONTAINING | I. The Grounds and Principles of MUSICK, | according to the Gamut: In the moſt Eaſie Method, for Young Practitioners. | II. Inſtructions and Leſſons for the Treble, | Tenor and Baſs-Viols; and alſo for the | Treble-Violin. | III. The Art of Deſcant, or Compoſing Muſick | in Parts: Made very Plain and Eaſie by the | late Mr. HENRY PURCELL. | [rule] | The Fourteenth Edition. | Corrected and Enlarged. | [rule] | LONDON: printed by William Pearſon, at the Hare and | Feathers in Alderſgate-ſtreet, for Henry Playford, at his | Shop in the Temple-Change, Fleet-ſtreet. 1700.

Section-title, E7: [In roman, italic and black letter] AN | INTRODUCTION | To the Playing on the | Baſs, Tenor, and Treble-Viols; | And alſo on the | Treble=Violin, | [rule] | BOOK II. | [rule | type ornament | two horizontal rules] | Printed in the Year M DCC.

Section-title, H3: [In roman, italic and black letter] AN | INTRODUCTION | TO THE | Art of Deſcant: | Or, Compoſing | MUSICK | in PARTS. | [rule] | BOOK III. | [rule] | With the Additions of the Late | Mr. HENRY PURCELL. | [rule] | Printed in the Year M DCC.

Formula: 8⁰: A⁸ X¹ B-L⁸ M⁴ N²; [\$4 signed (-D4, H3, M3, M4, N2)]; 95 ll., pp. [18] 1-60 [61-62] 63-80 91-110 [111-112]

113-180 [2] [=170] (misnumbering 108 as 109, 109 as 108).
Engraved frontispiece. Engravings on E7v, G1, G5v. Woodcut on
B4.

Contents: Engraved frontispiece facing A1; A1, title (verso
blank); A2, preface, signed on A2v by J. Playford; A3, of musick
in general, signed on A7 by J. Playford; A7v, poem on the death
of Mr. John Playford; A8v, pastoral elegy on the death of Mr.
John Playford, by N. Tate; χ 1, contents; B1, book 1 (text and
music examples); on E2v, "The End of the First Part"; below,
advertisement; E3, order of performing the divine service; E7,
section-title for Book 2; E8, book 2 (text and music examples);
on H2v, "The End of the Second Book"; H3, section-title for book
3 (verso blank); H4, book 3 (text and music examples); on N1v,
"FINIS."; N2, advertisement. Engraved frontispiece: fig. 9.
Engravings: E7v, bass viol and bow, plate mark size 13.3 x 7.3
cm.; on G1, treble violin and bow, plate mark size 4.3 x 8.5 cm.;
G5v, 6 lines of music "A Table of Graces", plate mark size 13 x
8.5 cm. [Copies 3 and 4 have, on G5v, the engraving also present
on E7v, with the "Table of Graces" pasted over]. Woodcut: on
B4, diagram illustrating the notes of music.

Type: Mainly Pearson, with Nightingale well represented, and
with short examples of Godbid, Haultin/Morley/Windet mixed fount,
and Windet tablature.

Notes: T.C. III.156 (1699 Mich), "Price 2s."; T.C. III.177 (1700
Hil), "REPRINTED ... for H. Playford ... and J. Sprint";
Bibliotheca annua 1699, p. 40, "2s. 6d. ... printed for Henry

Playford ... and S. and J. Sprint".

Advertised in Post boy 749, 25-27 Jan 1700, "published on Wednesday next [31st]"; Flying post 739, 1-3 Feb 1700, "Sold by Henry Playford ... and John Sprint"; 1699-20, "Bound 2s.".

For other editions see 1687-3, 1694-2, 1697-6, 1703-7 and 1706-7.

Day & Murrie 185; Wing P2486; RISM BVI² p. 659.

Copies seen: 1. GB Cu MR574.d.70⁶ (EEB 1040 - microfilm only seen; lacks frontispiece, N2); 2. Lbl B.347.m; 3. Lcm I.F.35; 4. US LAuc *MT7.P72.1700.

1700-9 Luctus Britannici.

Title: [Within double rules] LUCTUS BRITANNICI: | [rule] | OR
THE | TEARS | OF THE | Briti^h Mufes; | FOR THE | DEATH | OF |
JOHN DRYDEN, E^fq; | LATE | Poet Laureat to Their Maje^fties, K.
Charles | and K. James the Second. | WRITTEN | By the mo^ft
Eminent Hands in the two Famous Univer- | fities, and by feveral
Others. | [rule] |

For ev'n when Death di^ffolve's our Humane Frame,
The Soul return's to Heav'n, from whence it came,
Earth keep's the Body, Ver^fe pre^ferves the Fame. }

| Mr. Dryden, in his Epi^ftle to his Kin^fman, in his Fables
Ancient and Modern. | [rule] | LONDON: | Printed for Henry
Playford, in the Temple-Change, and Abel Roper, at | the Black-

Boy in Fleet-street: And Sold by John Nutt, near Stationer's-Hall. 1700.

Formula: 2^0 : A^2 B-P² 2A-D² 2E-F²; [\$1 signed (+B2, K2, L2, 2A2)]; 42 ll., pp. [4] 1-55 [1] 1-24 (misnumbering 42 as 43, 43 as 42). Engraved frontispiece.

Contents: Engraved frontispiece facing A1; A1, title (verso blank); A2, dedication to William Stephens, signed by Henry Playford and Abel Roper; A2v, the booksellers to the reader, signed by H.P. and A.R.; B1, English text; on P2, "FINIS."; P2v, blank; 2A1, Latin text; on ²F2 v, "FINIS.". Engraved frontispiece: fig. 47.

Notes: Bibliotheca annua 1700, p. 32: "2s. 6d.".

Copy was called for in Post boy 792, 4-7 May 1700, "This is to desire the Gentlemen of the two famous Universities, and others ... to send what Copies they please"; a good response was noted in Post boy 794, 9-11 May 1700; and copy was called for in following issues of Post boy. A final call for copy appeared in Post boy 804, 1-4 Jun 1700, noting that "it is actually in the Press, and no Letters whatsoever, will be receiv'd ... after this day Seven-Night [11th]". Post boy 809, 13-15 Jun 1700 noted that it would be published "On Tuesday next [19th]", and sold by J. Nutt; Post boy 810, 15-18 Jun 1700 stated "To Morrow will be Published" and added A. Roper's name to the imprint. Flying post 797, 15-18 Jun 1700 gave the price as 2s. 6d. Post boy 811, 18-20 Jun 1700 noted "Yesterday was Published".

Wing2 L3451; Case 119; Macdonald, John Dryden : a

bibliography, 1939, 301.

Copies seen: 1. GB Lbl 11630.g.18(1); 2. US LAuc *fPR3423.L94 (lacks frontispiece); 3. SM 81006 (EEB 216).

1700-10 Mercurius musicus. [Jan-Feb, Mar-Apr, May, Jun-Jul, Aug, Sep-Oct, Nov-Dec 1700].

JANUARY-FEBRUARY

Title: [Within double rules; in roman, italic and black letter]
MERCURIUS MUSICUS: | [rule] | OR, THE | Monthly Collection | of
 New TEACHING | SONGS, | (For the YEAR, 1700.) | Compos'd for, and
 Sung at the THEATRES, | and other Publick Places. | WITH | An
 addition of Two Part SONGS; and a Thorough | BASS to each Song,
 for the Harpfichord, Spinett, | or BASS-VIOL. | Such Tunes as are
 not in the Compaſs of the FLUTE, are Tranſ- | pos'd at the End of
 the Book. | [rule] | For January and February. | [rule] | Theſe
Collections for the Future, will be duly Publiſhed: Where you
may be ſure to meet with | the Neweſt and Beſt in each Month.
 Price 6 d. | [rule] | LONDON: | Printed by W. Pearſon, in Red-
Croſs-Alley in Jewin-ſtreet, for D. Browne, | at the Black-Swan
 and Bible without Temple-Bar, and Henry Play- | ford, at his Shop
 in the Temple-Change Fleet-ſtreet; or at his Houſe in |
Arundel-ſtreet in the Strand, (where the Collections for the Year
 99, | are to be had, Bound, at 3 s. 6d. or Stitch'd, at 6 d.
 each.) and at | moſt Bookſellers and Muſick-Shops in Town. 1700.

| March and April will {peedily come forth.

Formula: 2⁰: A² B-C²; [\$1 signed]; 6 ll., pp. [1-2] 3-12.

Contents: A1, title; A1v, music; on C2v, "FINIS."; below, advertisement. 5 songs.

Notes: Advertised in Post boy 789, 27-30 Apr 1700: on sale, price 6d.

Copies seen: 1. GB Gu (photocopy only seen); 2. Lbl G.92; 3. Lcm II.J.14; 4. Ob Harding Mus.E123; 5. US CA *fMus.P9713.692f (microfilm only seen); 6. Microfilm, origin unspecified (ELP 139E).

MARCH-APRIL

Title: As for January-February, except: "For March and April."; at foot, "May will {peedily come forth." [Copy 4: the hyphen in "Arundel-f{treet" has failed to print].

Formula: 2⁰: D² E-F²; [\$1 signed]; 6 ll., pp. [13] 14-24.

Contents: D1, title; D1v, music; on F2v, "FINIS". 5 songs.

Notes: Advertised in Post boy 802, 28-30 May 1700: "ToMorrow will be published", price 6d.

Copies seen: 1. GB Lbl G.92; 2. Lcm II.J.14; 3. Ob Mus.9.c.10 (lacks sigs. E-F); 4. Ob Harding Mus.E123; 5. US CA*fMus.P9713.692f (microfilm only seen); 6. Microfilm, origin unspecified (ELP 139E).

MAY

Title: As for January-February, except: "For ~~May~~"; at foot, "June will {peedily come forth."; the colon after "LONDON" is here not italic.

Formula: 2^0 : π^2 G-H²; [\$1 signed]; 6 ll., pp. [25] 26-36.

Contents: π^1 , title; π^1 v, music; on H2v, "FINIS." 6 songs.

Notes: Advertised in Post boy 817, 2-4 Jul 1700: on sale, price 6d.

Copies seen: 1. GB Lbl G.92; 2. Lcm II.J.14; 3. Ob Mus.9.c.10; 4. Ob Harding Mus.E123; 5. US CA *fMus.P9713.692f (microfilm only seen); 6. Microfilm, origin unspecified (ELP 139E).

JUNE-JULY

Title: As for January-February, except: "For ~~June and July~~"; at foot, "August will {peedily come forth"; the colon after "LONDON" is here not italic.

Formula: 2^0 : K^2 L-M²; [\$1 signed]; 6 ll., pp. [37] 38-48.

Contents: K1, title; K1v, music; on M2v, "FINIS."; below, advertisement. 5 songs.

Notes: Advertised in Post boy 837, 17-20 Aug 1700: on sale, price 6d..

Copies seen: 1. GB Lbl G.92; 2. Lcm II.J.14; 3. Ob Harding

Mus.E123; 4. US CA *fMus.P9713.692f (microfilm only seen); 5. Microfilm, origin unspecified (ELP 139E).

AUGUST

Title: As for January-February, except: "For August^t."; at foot, "September will ^fspeedily come forth."; the colon after "LONDON" is here not italic.

Formula: 2^0 : $\underline{N}^2$ O-P²; [\$1 signed]; 6 ll., pp. [49] 50-60.

Contents: N1, title; N1v, music; on P2v, "FINIS.". 4 songs.

Notes: Advertised in Post boy 860, 10-12 Oct 1700: on sale, price 6d.

Copies seen: 1. GB Lbl G.92; 2. Lcm II.J.14; 3. Ob Mus.9.c.10; 4. Ob Harding Mus.E104; 5. Ob Harding Mus.E123; 6. US CA *fMus.P9713.692f (microfilm only seen); 7. Microfilm, origin unspecified (ELP 139E).

SEPTEMBER-OCTOBER

Title: As for January-February, except: lacks the rule after "MERCURIUS MUSICUS"; "For September and October."; the imprint ends at "1700."; the colon after "LONDON" is here not italic.

Formula: 2^0 : $\underline{Q}^2$ R-S²; [\$1 signed]; 6 ll., pp. [61] 62-72.

Contents: Q1, title; Q1v, music; on S2v, "FINIS.". 5 songs.

Notes: Advertised in Post boy 878, 21-23 Nov 1700: on sale, price 6d.

Copies seen: 1. GB Cu MR290.a.70.101¹¹; 2. Lbl G.92; 3. Lcm II.J.14; 4. Ob Mus.9.c.10; 5. Ob Harding Mus.E123; 6. US CA *fMus.P9713.692f (microfilm only seen); 7. Microfilm, origin unspecified (ELP 139E).

NOVEMBER-DECEMBER

Title: As for January-February, except: lacks the rule after "MERCURIUS MUSICUS:"; "For November and December:"; after "Temple-Change Fleet-street;" it continues "(where the Collect- | ions for the Year 99, are to be had, Bound, at 3 s. 6d. or Stitch'd, | at 6d. each.) Sold by John Nut, near Stationes-Hall, and at moſt { Book-fellers and Muſick-Shops in Town. 1700."; the colon after "LONDON" is here not italic.

Formula: 2⁰: T² U-X²; [\$1 signed]; 6 ll., pp. [73] 74-84.

Contents: T1, title; T1v, music; on X2v, a table of songs contain'd in this volume, for the year 1700; below, "FINIS.". 4 songs.

Notes: Advertised in Post boy 899, 20-22 Feb 1701: on sale, price 6d.

Copies seen: 1. GB Cu MR290.a.70.101¹¹; 2. Lbl G.92; 3. Ob Mus.9.c.10; 4. Ob Harding Mus.E123; 5. US CA *fMus.P9713.692f (sig. X misbound, in the order X2, X1; microfilm only seen); 6. Microfilm, origin unspecified (ELP 139E).

ALL NUMBERS

Type: Pearson.

Notes: For other numbers see 1699-9,20, 1700-22, 1701-12,13 and 1702-4.

Day & Murrie 186; RISM BI 1700⁶.

Playford versus Pearson 5: 500 copies were printed.

1700-11 The mourning swain / R. Gould.

Title: [Within single bold rules] THE | Mourning Swain: | A
FUNERAL | ECLOGUE, | HUMBLY | Offer'd to the MEMORY | Of the
Right Honourable | JAMES, | EARL of ABINGDON. | [bold rule] |
Written by Mr. ROBERT GOULD. | AND | Dedicated to His Grace the
Duke of Leeds. | [bold rule] | LONDON: | Printed for the Author,
and Sold by John Nutt, near | Stationer's-Hall. 1700.

Formula: 2^0 : A^2 B-G²; [\$1 signed]; 14 ll., pp. [8] 1-16 13
17-18 [1] [=20].

Contents: A1, title (verso blank); A2, dedication to the Duke
of Leeds; C1, text; on G2, "FINIS"; G2v, blank.

Notes: Although this work does not contain any mention of
Playford, it appears that his part in its production was
substantial, as shown by the entry in the Playford versus Pearson
lawsuit and by the advertisement in 1700-4.

Bibliotheca annua 1699, p. 75, "Printed for the Author,
and Sold by John Nutt ... 1s."; Bibliotheca annua 1700, p. 35.

Advertised in 1700-4: "Books Printed for H. Playford ...
The Mourning Swain".

Copy 2 has on its title-page "23. May." and "6d." in
what appears to be a contemporary hand.

Wing2 G1428.

Playford versus Pearson 17: 500 copies were printed.

Copies seen: 1. GB Ob Pamp.235(11); 2. US SM 30318 (EEB 1011).

1700-12 Musical Societies. Orders and articles.

No copies have been located. Advertised in Post boy 851, 19-21
Sep 1700, "Printed for Henry Playford at his shop ... Where may
be had the Orders of the said intended Clubs, with the Names of
the Masters, and the Places where the Societies are to hold their
Meeting"; Post boy 854, 26-28 Sep 1700, "The Catch Book
[1701-14], which is designed for the Entertainment of the
aforesaid Societies, with the Orders, are to be had likewise of
Henry Playford, at his Shop". It seems likely the the Orders
referred to in the two advertisements were printed, although
there is no clear evidence.

The Articles are referred to in the preface to 1701-14: Playford
"has provided several Articles to be Drawn, Printed, and put in
handsom Frames". These Articles may well be the same as the
Orders.

1700-13 An ode, for the anniversary feast made in honour of St. Caecilia / T. D'Urfey.

Head-title, A1: AN | ODE, | For the Anniversary Feast made in Honour of | St. CAECILIA. | Nov. 22. Anno Domini, 1700. | Set to Musick by Dr. John Blow. The Words made by Mr. D'urfey. |

Colophon, Alv: LONDON: Printed for Henry Playford at the Temple Change in | Fleetstreet, where are to be had the 1st. and 2d. Part of the Book | of PILLS, with the Catch Book, and the Orders for the Musical | Society, 1700.

Formula: 1/2⁰: A1; 1 l., pp. 1 [2].

Contents: A1, head-title; below, text; on A1v, colophon.

Notes: Advertised in Post boy 877, 19-21 Nov 1700: price 2d.

Wing2 D2758.

Copies seen: 1. US Cn Case 6A.159 no. 32 (photocopy only seen).

1700-14 The she-gallants / G. Granville [re-issue].

Title: THE | She-Gallants: | A | COMEDY. | As it is Acted at the | THEATRE | IN | Little LINCOLN's-INN Fields, | BY | His MAJESTIES Servants. | [rule] | By the Honourable George Granville, Esq; | [rule] | LONDON: | Printed for J. Conyers at the Bible and Anchor in Cornhill. | 1700.

Half-title, A1: [Rule] | THE | She-Gallants. | [rule] |

Formula: 4⁰: A-K⁴ L²; [\$2 signed (+A3; -L2)]; 42 ll., pp.
[8] 1-75 [1] (misnumbering 72 as 71).

Contents: A1, half-title (verso blank); A2, title (verso blank);
A3, preface; A4, prologue, spoke by Mr. Betterton; A4v, persons
names; B1, text; on L2, "FINIS."; L2v, epilogue, spoke by Mrs.
Bracegirdle; below, "EINIS.".

Notes: A re-issue of 1696-19; the title-page is probably a
cancel, but this was not determined as a microfilm copy only was
seen.

Wing2 L424; Handasyde, Granville the polite, 1933, p.
270.

Copies seen: 1. GB Ob 12.9.953 (EEB 638; microfilm only seen).

1700-15 A song on the jubile.

Head-title, 11: [Two horizontal rules] | A SONG on the JUBILE. |

Colophon, 11v: LONDON, Printed for Henry Playford, and Sold by
him at his Shop in the Temple-Change Fleet-street. | Where is
likewife to be hand, a Collection of Original Scotch Tunes Price
Sixpence. A Collection of | Twenty Four New Country Dances.
Price fingle Sixpence, or Bound up with the Dancing-Mafter, at
3 s.

Formula: 1/2⁰; 1 l., unpagged [2].

Contents: 11, head-title; below, music; 11v, verse; below, "FINIS."; below, colophon. 1 song.

Type: Pearson.

Notes: The date assigned of 1700 is based on the advertisement in Post boy 777, and on the mention of 1700-2 and 1700-18 in the colophon.

Advertised in Post boy 777, 30 Mar-2 Apr 1700.

The Constant couple, or, a trip to the jubilee was by George Farquhar. It was performed on 28 November 1699, but this may not have been its first performance (Van Lennep, The London stage, 1660-1800, part 1, 1965, pp. 517-518).

RISM AN2670.

Playford versus Pearson 11.

Copies seen: 1. US CA fMus.9713.692f (microfilm only seen); 2. CA fMus.9713.692f (microfilm only seen).

1700-16 Thirty six new country dances.

No copy has been located. Advertised in Post boy 872, 7-9 Nov 1700, and following issues: "Thirty Six New Country-Dances: Being Directions for Dancing, with the Tunes to each Dance. Printed for Henry Playford, at his Shop in the Temple Change, Fleet-street. Price 1s.".

For other editions and parts of, and additions to The dancing-

master see 1686-2, 1690-6, 1695-1, 1696-3, 1698-7,8, 1699-18, 1700-18, 1701-6, 1702-13, 1703-2,4, 1705-9 and 1706-1.

1700-17 Tunes to the psalms of David / S.S. and J.H.

Title: [Within double rules] TUNES | TO THE | PSALMS of DAVID, | IN | FOUR PARTS: | With an INTRODUCTION, fitted for the meanest Capacities. | The like never before Published. | [rule] | By S.S. and J.H. | [rule] | LONDON: Printed by William Pearson, for Henry Playford, at his Shop in the | Temple-Change Fleet-street, and Sold by John Richardson, Bookfeller in Leeds, | or at his Shop in Wakefield. 1700.

Formula: Oblong 8⁰: A-G⁸; [S4 signed (-B3; missigning F3 as E3, G4 as G3)]; 56 ll., pp. [32] 1-77 [3].

Contents: A1, title (verso blank); A2, preface; A7, introduction; A8, engraving (verso blank); B1, continuation of the introduction; B8v, blank; C1, section-title for the second part; C1v, music; on G7, "FINIS."; G7v, blank; G8, table of contents; on G8v, advertisement. Engraving, A8: "THE GAM=VT, OR SCALE OF MUSICK.", plate-mark size 8.2 x 13.8 cm.

Type: Pearson.

Notes: By Samuel Shenton and John Hall (Temperley, The music of the English parish church, 1979, p. 368).

Postdated, as indicated by the Post boy advertisement and

the Bibliotheca annua notice.

T.C. III.172 (1700 Hil); Bibliotheca annua 1699, p. 37, "1s."

Advertised in Post boy 709, 21-24 Oct 1699: "Price stich'd 1s.".

Copies seen: 1. GB DRc Mus.B.42; 2. Ge G.d.34 (microfilm only seen).

1700-18 Twenty four country dances.

No copy has been located. T.C. III.172 (1700 Hil): "A Collection of 24 of the newest Country dances at Court, or elsewhere: never before printed. Price 6d.; or bound with the former, 3s. ... printed for H. Playford at the Temple Change in Fleet Street; and at the Musick Shops in Town". Advertised in Post boy 772, 19-21 Mar 1700, "This day is Published Twenty Four Country Dances, to be sold by themselves at 6d. or Bound up with the Old Country Dance Book, Price 3s. as formerly"; 1700-15; 1699-20, "to be finished by the end of the next Term".

For other editions, parts and additions see 1686-2, 1690-6, 1695-1, 1696-3, 1698-7,8, 1699-18, 1700-16, 1701-6, 1702-13, 1703-2,4, 1705-9 and 1706-1.

Playford versus Pearson 2, 13, 23 indicate that it was two sheets, perhaps with a title, in oblong 6⁰ format; either 1000 copies (nos 2, 23) or 2000 copies (no. 13) were printed.

1700-19 Two divine hymns.

Title: Two DIVINE | HYMNS: | BEING A | SUPPLIMENT | To the
Second BOOK of | Harmonia~~e~~ Sacra. | [rule | type ornament, fig.
43 | rule] | LONDON: | Printed by W. Pearſon, in Red-Croſs-Alley
in Jewin-ſtreet, | for Henry Playford, at his Shop in the Temple-
Change | Fleet-ſtreet. Price 6d. Or Stitch'd up with the Second
| Book of Harmonia~~e~~ Sacra, 4s. 1700. [Copies 1 and 4 lack date
on title].

Formula: 2⁰: A² B²; [\$1 signed]; 4 ll., pp. [1-2] 3-8.

Contents: A1, title; A1v, music; on B2v, "FINIS". 2 hymns.

Type: Pearson.

Notes: T.C. III.172 (1700 Hil), "An addition of three divine
Hymns or Anthems to the Second Part of Harmonia Sacra ... Price
6d."; Bibliotheca annua 1699, p. 37, "Two Divine Hymns";
Bibliotheca annua 1700, p. 30.

Advertised in Post boy 775, 28-30 Mar 1700, on sale price
6d.; 1699-20, "to be finished by the end of the next Term ...
Three divine Hymns". The advertisements in 1706-3 and 1706-4 are
probably for this publication.

Wing P2442, T3436 (where the date given, "[1690?]", is
incorrect); RISM BI 1700¹,

Playford versus Pearson 12: 500 copies were printed.

Copies seen: 1. GB A TRf2.703 (photocopy only seen); 2. Lb1
G.84.a; 3. Lcm I.G.26(3); 4. Lcm I.G.26(4); 5. NZ Wharvey;

6. Wtepunga.1700-20 Two new songs / H. Hall.

No copies have been located. It is advertised in 1700-1, in a list entitled "Books lately Printed and Re-printed for Henry Playford": "Two New Songs of Mr Henry Hall's of Hereford Engraven. Price 6d.". A similar advertisement appears in 1699-21.

For an engraved song which may be related to this publication see 1702-11.

1700-21 The whole book of psalms / J. Playford. 6th ed.

Title: [Within double rules; in roman, italic and black letter]
 THE | WHOLE BOOK | OF | PSALMS: | WITH THE | Ufual HYMNS and
Spiritual SONGS. | TOGETHER | With all the Ancient and Proper
TUNES fung | in Churches, with fome of Later Ufe. | [rule] |
 Compofed in THREE PARTS, | CANTUS, MEDIUS, & BASSUS: | In a more
 Plain and Ufeful Method than hath | been formerly Publifhed. |
 [rule] | By JOHN PLAYFORD. | [rule] | The Sixth Edition,
Corrected and Amended: | [rule] | PSAL. xlvii. Verf. 7. | God is
King of all the Earth, fing ye Praises with Underfstanding. |
 EPHES. v. Verf. 19. | Speaking to your felves in Pfalms and
Hymns, and Spiritual Songs, | finging and making melody in your

hearts unto the Lord. | [rule] | LONDON, | Printed by J. Heptinfall, for the Company of STATIONERS: | And are to be sold by Samuel and John Sprint at the Bell in Little- | Britain; and Henry Playford at his Shop in the Temple-Change, Fleet- | street; and at his Houfe in Arundel- | street in the Strand, 1700.

Formula: 8⁰: A-S⁸; [\$4 signed]; 144 ll., pp. [12] 1-276 (misnumbering 128 as 28). Engraved frontispiece.

Contents: A1, blank; A1v, engraved frontispiece; A2, title (verso blank); A3, preface, signed on A4 by John Playford; A4v, of the virtue and efficacy of the psalms; A5, table of first lines of music; A7, the psalms (music); on R3v, "The End of the Pfalms of David in Metre."; R4, divine hymns; on S8v, "FINIS."; below, advertisement. Engraved frontispiece: fig. 45.

Type: Nightingale.

Notes: Bibliotheca annua 1699, p. 40: "Reprinted ... 6th Edition ... 3s. 6d.".

Advertised in 1700-1, "Price Bound, 3s. 6d."; 1700-17, price 3s.

For other editions see 1695-10, 1697-14, 1698-27, 1699-19, 1701-15, 1702-15 and 1707-6.

Wing2 B2623.

The Stationers' Company English Stock book (Warehouse Keeper's book) 27 May 1700 contains a receipt for payment by Sprint of 30 pounds for 3,000 copies.

Copies seen: 1. GB Lbl C.6.e (frontispiece has been remounted

and leaf A1 is reversed); 2. US SM 315458.

1700-22 The whole volume of ... Mercurius musicus ... for the year 1700.

No copy has been located, and there is no clear evidence that the 1700 numbers of Mercurius musicus were ever published with a collective title-leaf, as were those for 1699 (see 1699-20). Post boy 911, 20-22 Mar 1701 notes that the "Collections for 99, and 700, may be had"; Post boy 932, 8-10 May 1701 that "the whole Collection for 1699 and 1700, or single ones" may be had, the implication being that the 1700 numbers were available bound together, perhaps with a collective title-leaf, as distinct from the separate single issues. The price is noted at 3s. 6d. on the title-page of the Jan-Feb 1701 issue, and elsewhere.

For other numbers see 1699-9,20, 1700-10, 1701-12,13 and 1702-4.

1700-23 Wit and mirth: or, pills to purge melancholy. 2nd part.

Title: [Within double rules; in roman, italic and black letter]
 Wit and Mirth: | OR, | PILLS | TO PURGE | Melancholy; | BEING | A
 Collection of the beſt Merry BALLADS | and SONGS, Old and New. |
 Fitted to all Humours, having each their | proper TUNE for either
 Voice or Inſtru- | ment, many of the SONGS being new Set. | With
 ſeveral New SONGS by Mr. D'Urfey. | Alſo, an Addition of

Excellent POEMS. | [rule] | The Second PART. | [rule] | The firſt
 kind Doſe may purge off Dregs impure, | And fit the ſickning Body
 for a Cure; | But ſhould no Second Pills the Cure compleat, |
 Diſeaſe would rally, and regain its Seat, | Deriding the
 Phyſician's thoughtleſs Care, | Who could not perfect what he
 could Prepare. | [rule] | LONDON, | Printed by William Pearson,
 for Henry Playford at his | Shop in the Temple-Change, 1700. |
 Price Bound, 2s. 6d.

Formula: 12⁰: $\pi^1 A^6 \chi^1 B-0^{12} P^6$; [\$5 signed (-A5, P3, P4, P5)]; 170 ll., pp. [14] 1-2 1-324.

Contents: π^1 , title (verso blank); A1, dedication to Mr. Benjamin Ruffhead, signed by Henry Playford; A1v, The publisher to the reader; A2v, verse, signed on A3 by T.B.; A3v, verse, signed on A4 by William Pittis; A4v, table of contents; on A6v, advertisement; χ^1 , text and music; on P6v, "FINIS". 151 songs.

Type: Pearson.

Notes: Bibliotheca annua 1699, p. 74, "is now in the Press, and will soon be Publish'd"; Bibliotheca annua 1700, p. 30, "2s. 6d.".

Advertised in Post boy 816, 29 Jun-2 Jul 1700, "Next Week will be Published"; Post boy 826, 23-25 Jul 1700, "Next Saturday [27th] will be Published"; Post boy 827, 25-27 Jul 1700, "This Day is Published ... Bound 2s. 6d."; 1700-10 (Jan-Feb), "will soon be Published"; 1700-1, "will soon be Publish'd".

For other parts see 1699-21, 1702-16,17, 1703-1,11,12,

1704-1, 1705-10, 1706-10 and 1707-7,8,9.

Day & Murrie 188; Wing W3134B; RISM BI 1700⁴.

Copies seen: 1. GB Lb1 C.117.a.19.

1701

1701-1 Apollo's banquet. 8th ed.

Title: [Within double rules; in roman, italic and black letter]
 Apollo's Banquet, | Newly REVIV'D: | Containing New and Easie
 Inſtructions for the | TREBLE-VIOLIN. | WITH | Variety of the
 Beſt and Choiceſt Ayres, Tunes, Jiggs, Minuets, Sara- | brands,
Chacones and Cybells, that have been Perform'd at both |
 THEATRES, and other Publick Places. | To which are added, | The
 Neweſt French Dances, now in uſe at Court, and in Dancing- |
 Schools. | Several of the Tunes being in the Compaſs of the
FLUTE. | [rule] | (The Eighth Edition:) entirely New. | [rule] |
LONDON, Printed by W. Pearſon, for Henry Playford, at his Shop in
 the Temple-Change, Fleet- | ſtreet; where the Book of Scotch-
Tunes, as alſo the Two Books of Pills, with the Country Dancing |
Maſter, are to be had. 1701.

Formula: Oblong 4^0 : $\pi^1 A^2 a^2 B-P^2$; [\$1 signed]; 33 ll.,
 unnumbered [66].

Contents: π^1 , title (verso blank); A¹, to the reader, signed by
 H.P.; A¹v, instructions for the violin; on a²v, advertisement;
 B¹, music; on P²v, "FINIS."; below, errata. 143 tunes.

Type: Pearson.

Notes: a²v: "This Collection being Carefully Corrected by Mr.

Teenoe Musick-Master".

T.C. III.273 (1701 Mich), "stitch't, Price, 18d";
Bibliotheca annua 1701, p. 14.

Advertised in Post boy 979, 23-26 Aug 1701, "This day is
publish'd ... Price 1s. 6d. Stich'd"; 1700-5; 1701-6, "is now
in the Press and will be speedily Publish'd".

For other editions and parts see 1687-1, 1690-1, 1691-1
and 1693-1.

RISM BII, p. 96.

Playford versus Pearson 27: 500 copies were printed.

Copies seen: 1. GB DRc Mus.C.75; 2. Lcm I.F.7 (lacks leaf π ,
sigs A, a and P).

1701-2 A choice collection of lessons / J. Blow [re-issue?].

No copy has been located. T.C. III.273 (1701 Mich), "Dr. Blow's
choice Collection of Harpsichord-Lessons, fairly engraven.
Price, sticht, 18d. ... printed for H. Playford in the Temple
Change in Fleet street"; Bibliotheca annua 1701, p. 14,
"Reprinted". This 1701 publication is probably a re-issue of
1698-2, printed from the same engraved plates. Advertised in
1701-6, "sticht 1s. 6d."; 1701-12 (May-Jun), "sticht 1s. 6d."; Post boy 1108, 20-23 Jun 1702.

For other issues see 1698-2, 1699-1 and 1704-3.

1701-3 A collection of ayres [1st trebles, <2nd trebles>, bass] /
R. Motley.

Only one copy, which lacks the Second trebles part, has been located. The First trebles and Bass parts only are described.

Titles:

a. First trebles. [Within double rules] A | COLLECTION | OF |
AYRES, | In Three PARTS, | Containing Forty Six TUNES, in Eight
Setts. | [rule] | Compos'd by Richard Motley Dancing-Maſter. |
[rule] | Firſt TREBLES. | [rule] | LONDON, Printed by William
Pearſon, for the Author, and Sold by Henry Playford, at his Shop
in | the Temple-Change Fleet-ſtreet, and at all Muſick-Shops in
Town and Country. 1701.

b. Bass. As for First trebles, except that the line "Firſt
TREBLES." is replaced by "The BASS."

Formulas:

a. First trebles. Oblong 4^0 : $A^2 B-F^2$; [\$1 signed]; 12 ll.,
unnumbered [24].

b. Bass. [conjectural] Oblong 4^0 : $A^1 B-F^2$; [\$1 signed]; 11
ll., unnumbered [22]. [Copy 1 lacks sig. F, but it is probable
that two more leaves were present, as the last tune on E2v is no.
37, leaving nine more; there are about three tunes per page. F2v
could perhaps have been blank].

Contents:

a. First trebles. A1, title (verso blank); A2, dedication to

the gentlemen of Shropshire, signed by Richard Motley; A2v, advertisement; B1, music; on F2v, "FINIS". 46 tunes.

b. Bass. [conjectural] A1, title (verso blank); B1, music.

Type: Pearson.

Notes: Advertised in Post boy 938, 22-24 May 1701: "in three Parts, containing 46 Tunes in 8 Sets ... Price 2s. and 6d. stitch'd".

RISM M3813.

Playford versus Pearson 31.

Copies seen: 1. GB Lbl a.20 (First trebles lacks E2, and F1 is mutilated, affecting the lower half; <Second trebles> lacking; Bass lacks sig. F).

1701-4 A collection of new songs / V. Richardson.

Title: [Within double rules] A | COLLECTION | OF NEW | SONGS, |
For One, Two, and Three | VOICES, | Accompany'd vvith
Inſtruments. | [rule] | Compos'd by Vaughan Richardson Organift
of | the Cathedral-Church of Wincheſter. | [rule] | Several of
the SONGS that are not in the Compaſs, are Tranſpos'd | for the
FLUTE, at the end of the Book. | [rule | type ornament, fig. 43 |
rule] | LONDON: | Printed by William Pearſon, for the Author, and
Sold by Mr. Playford | at his Shop in the Temple-Change
Fleet-ſtreet; Mr. Hare at the Gold- | den Viol in St. Paul's
Church-Yard, and at his Shop, in Freeman's | Yard in Cornhill;

and all other Muſick-Shops in Town 1701.

Formula: 2⁰: A1 B-I²; [\$1 signed]; 17 ll., pp. [2] 1-32.

Contents: A1, title (verso blank); B1, music; on I2v, "FINIS."
11 songs.

Type: Pearson.

Notes: Advertised in Post boy 944, 3-5 Jun 1701, "This Day will
be publish'd"; Post boy 948, 12-14 Jun 1701, "Price 2s. 6d.".

Day & Murrie 189; RISM R1314.

Copies seen: 1. GB Lbl G.299; 2. Lcm II.J.25; 3. Ob Harding
Mus.E56; 4. US CA *fMus.9713.692f (microfilm only seen).

1701-5 A collection of original Scotch-tunes. 2nd ed. [i.e. re-
issue].

Title: [Within double rules] A COLLECTION of | Original Scotch-
Tunes, | (Full of the Highland Humours) for the | VIOLIN: | Being
the Firſt of this Kind yet Printed: | Several being in the
Compaſs of the FLUTE. | [rule] | The ſecond Edition with
Additions. | [rule] | LONDON: | Printed by William Pearſon, in
Red-Croſs-Alley in Jewen-ſtreet, for Henry Playford, at his |
Shop in the Temple-Change, Fleet-ſtreet; and Sold by moſt
Muſick-Shops in Town. 1701. | [between bottom rules] Price 6 d.

Formula: Oblong 4⁰: A1 B-F²; [\$1 signed]; 11 ll., pp. [2]

1-20.

Contents: A1, title (verso blank); B1, music; on F2v, "FINIS."; below, advertisement. 43 tunes.

Type: Pearson.

Notes: Advertised in Post boy 963, 17-19 Jul 1701, "There are lately publish'd"; 1701-3, price 6d.; Diverting post 7, 2-9 Dec 1704, "Price Sticht Six Pence" (this advertisement may refer to the first edition).

For the first edition see 1700-2.

This second edition (i.e. re-issue) consists of sigs B to E of the first edition (1700-2) with the addition of a new title leaf, A1, and a new half-sheet, sig. F.

Playford versus Pearson 9: 500 copies were printed.

Copies seen: 1. GB Lbl K.4.b.18.

1701-6 The dancing-master. 11th ed.

Title: [Within single rules; in roman, italic and black letter]
~~The Dancing-Maſter;~~ | [rule] | Or, Directions for Dancing COUNTRY
DANCES, with the Tunes to each Dance for the Treble-Violin. |
 [rule] | The Eleventh Edition Corrected; with all the Additions
of New Dances and Tunes, the whole Printed in the New Character.
 | [rule | engraving, fig. 14 | rule] | Printed by W. Pearson for
H. Playford at his Shop in the Temple-Change, or at his Houſe in

Arundel-treet in the Strand, 1701.

Formula: Oblong 6⁰: A-2D⁶; [\$4 signed (missigning G3 as G2, H3 as H2, Z2 as X2, 2C1 as 2B1, 2C3 as 2B3)]; 162 ll., pp. [12] [1] 2-312.

Contents: A1, title (verso blank); A2, preface to all lovers of musick and dancing, signed by H.P.; A2v, advertisement to all lovers of country-dancing; A3, table of the explanation of the several characters; A3v, alphabetical table of all the dances; on A5v, advertisement; B1, music and dance directions; on 2D6v, "FINIS". 312 tunes.

Type: Pearson.

Notes: Bibliotheca annua 1700, p. 75.

Advertised in Post boy 899, 20-22 Feb 1701, "On Tuesday the 25th. Instant will be Publish'd ... bound 3s."; Post boy 901, 25-27 Feb 1701, "There is now publish'd".

For other editions, parts and additions see 1686-2, 1690-6, 1695-1, 1696-3, 1698-7,8, 1699-18, 1700-16,18, 1702-13, 1703-2,4, 1705-9 and 1706-1.

Playford versus Pearson 16: 1000 copies were printed.

Copies seen: 1. GB Lbl K.1.b.1.

1701-7 The divine companion.

Title: [Within double rules; in roman, italic and black letter]

THE | Divine Companion: | BEING A | COLLECTION | OF NEW AND EASIE
 | ~~+++++~~ ~~+++++~~
 | HYMNS and ANTHEMS, | For one, two and three Voices | Compos'd
 by the best Masters, and fitted for the use of | Those who
 already understand Mr JOHN | PLAYFORD'S Psalms in three parts. |
 To be used in Churches or Private Families, for their | Greater
 Advancement in Divine Musick. | [rule] | Psalm CXLVI. 1. Praise
the Lord oh my Soul, while I live will | I Praise the Lord, yea,
so long as I have any being I will sing Praises unto | my God. |
 [rule] | LONDON, | Printed by William Pearson, in Red-Cross Alley
 in Jewin-Street, | for Henry Playford, at his Shop in the Temple-
Change; and | are to be Sold there, and at His House in Arundel-
Street | Single, or Bound up with the Psalms in three Parts.
 1701.

Formula: 8⁰: A-N⁴; [\$2 signed (+C3)]; 52 ll., pp. [8] 1-96.

Contents: A1, title (verso blank); A2, dedication to John, Primate of England, signed by Henry Playford; A2v, preface, signed on A3v by H.P.; on A3v, poem "Upon the Publication of Mr Playford's Divine Hymns and Anthems"; A4, poem to all the masters of musick, by Henry Playford; A4v, advertisement; B1, music; on N4v, "FINIS". 37 pieces.

Type: Pearson.

Notes: Bibliotheca annua 1700, pp. 29-30, "price bound 2s."; Bibliotheca annua 1702-3, p. 18, "1s. 6d.".

Advertised in Post boy 882, 30 Nov-3 Dec 1700, "On the 10th Instant will be Published ... Price Stich'd 1s. 6d. or

Bound up with the Psalm of 3 Parts, at 5s."; Post boy 890, 19-21 Dec 1700, "On Tuesday next will be publish'd"; Post boy 891, 21-24 Dec 1700, on sale; 1701-6, 1s. 6d.

Possibly post-dated, as evidenced by the Post boy advertisements.

For other editions and issues see 1705-4, 1707-1 and 1709-1.

RISM BII, p. 155.

Copies seen: 1. GB DRc Mus.A.8; 2. DRc Mus.A.11; 3. Lbl C.15.tt; 4. Lbl B.655.

1701-8 The division violin. 1st part. 5th ed. [i.e. re-issue].

Title: [Within double rules; in roman, italic and black letter]
The FIRST PART of | The Division-Violin; | CONTAINING | A
Collection of DIVISIONS upon several Grounds for the | TREBLE-
VIOLIN. | [rule] | The Fift Edition Corrected with Additions. |
[rule | blank space | rule] | LONDON, Printed on Copper-
Plates, and fold by H. Playford at the Temple-Change, where the
second Part may be had 1701

Formula: Oblong 4⁰: π^2 A-G⁴; [\$3 signed (+A4, B4, D4; -A2; missing A4 as A2)]; 30 ll., unnumbered [60]. Sig. π typeset; sigs A-G engraved.

Contents: $\pi 1$, title (verso blank); $\pi 2$, table of contents; $\pi 2v$, advertisement; A1, music; on E4v, "FINIS."; F1, music. 36

tunes.

Engraving details: One plate for each side of a sheet; plate-mark size 29 x 38 cm.

Notes: The blank space on the title of Copy 1 was obviously intended to receive an engraving.

This 1701 work is a re-issue (re-impression) from the same engraved plates as 1693-3, with the substitution of two new letterpress preliminary leaves, and with the tunes in sig. A in a different order.

Bibliotheca annua 1701, pp. 13-14: "Reprinted".

Advertised widely, usually in conjunction with the second part and without referring to a specific edition, e.g. in Post boy 979, 23-26 Aug 1701; the edition is specifically noted in 1701-12 (May-Jun), "in 2 Books ... 5th. Edition. Price of both 4s. 6d.". 1701-1 does not specify edition, but notes prices as "first two Shillings and Six-pence ... second 1s. 6d.".

For other editions, issues and parts see 1687-2, 1688-3,4, 1689-3, 1690-8, 1692-3, 1693-3,4, 1699-6, 1701-9 and 1705-5,6.

RISM BII, p. 158.

Playford versus Pearson 18.

Copies seen: 1. GB DRc Mus.C.74.

1701-9 The division violin. 2nd part. 3rd ed.

No copy has been located. Bibliotheca annua 1701, p. 14: "The Second Part of the Division Violin, containing the newest Divisions to a Ground, and Scotch Tunes of 2 Parts for the Treble Violin, with several Solo's. By Signior Archangelo Correlli, and others. The 3d Edition, corrected with large Additions ... printed for H. Playford in Temple Change in Fleetstreet". Widely advertised, but without specifying edition and in conjunction with the first part, price of both 4s. 6d., the second 1s. 6d. For further details of these advertisements see 1701-8.

This publication was probably a re-issue (re-impression) from the engraved plates used for 1693-4, with new typeset preliminaries.

For other editions, issues and parts see 1687-2, 1688-3,4, 1689-3, 1690-8, 1692-3, 1693-3,4, 1699-6, 1701-8 and 1705-5,6.

Playford versus Pearson 21.

1701-10 First directions by way of sol-fa / Mr. Cutler.

First lines of text:

11: [Engraved: fig. 49] The Gamut, or Scale of Musick.

12: [Engraved: fig. 50] Example how to name your Notes in any of ye Keys by Mr. James Cutler

13: [Engraved: fig. 51] Thirds

Formula: Bound with 8⁰; 3 ll., unnumbered [6]. Engraved throughout. Chain-lines are either horizontal or vertical.

There is no evidence of water-marks.

Contents: [All versos are blank] 11, the gamut; below, names of notes; 12, names of notes in keys; 13, thirds; below, names of your notes.

Engraving details: One plate per page; plate-mark sizes 16 x 10 cm.

Notes: The identification is not wholly certain, and the date is conjectural and is based on the advertisements noted below.

Advertised in 1701-7 and 1702-15: "Cutler's first directions by way of Sol Fa, price 3d."

Text at the foot of 13 reads: "These are the most usefull Instructions I think necessary for a young Beginner (being confin'd to so little room) but for a further knowledge in this excellent Science I refer you to Mr. Playfords Introduction".

Copies seen: 1. GB DRc Mus.A.8 (bound between A4v and A5 of 1701-15, Copy 1, in the order 12, 11, 13); 2. Lbl C.16 (bound between A4v and A5 of 1699-19, Copy 2); 3. Lbl C.16.b (bound between A4v and A5 of 1701-15, Copy 3); 4. Lbl C.6.g (bound between A6v and A7 of 1702-15, Copy 1).

1701-11 A guide to parish clerks. 2nd ed.

No copy has been located. T.C. III.235 (1701 Hil), "REPRINTED

... Second Edition. Twelves. Price 1s. Sold by William Marshall"; Bibliotheca annua 1700, p. 63, "2d Edition. Price 1s. ... Printed for W. Marshal".

For an examination of Playford's role in this publication see 1700-7. For other editions and related works see 1700-7, 1702-2, 1706-5, 1707-2 and 1708-1.

1701-12 Mercurius musicus. [Jan-Feb, Mar-Apr, May-Jun, Jul-Aug, Sep-Dec 1701].

JANUARY-FEBRUARY

Title: [Within double rules; in roman, italic and black letter]
MERCURIUS MUSICUS: | OR, THE | Monthly Collection | Of New
 TEACHING | SONGS, | BEING | The fingle SONGS in the New OPERA,
 call'd | (The Mad Lover) at the Theatre in Little Lincoln's-Inn |
 Fields. Compos'd by Mr. John Eccles Maſter of His | Majeſty's
 Muſick. | WITH | A Thorough BASS to each Song, for the Harp- |
fichord, Spinett, or BASS-VIOL. | Such Tunes as are not in the
 Compaſs of the FLUTE, are Tranſ- | pos'd at the End of the Book.
 | [rule] | For January and February. | [rule] | Theſe Collections
 for the Future, will be duly Publiſhed: Where you may be ſure to
 meet with | the Neweſt and Beſt in each Month. | Price 6 d. |
 [rule] | LONDON: | Printed by W. Pearſon, in Red-Croſs-Alley in
Jewin-ſtreet, for Henry Play- | ford, at his Shop in the Temple-
Change Fleet-ſtreet; (where the Collect- | ions for the Year 99,

and 1700 are to be had, at 3 s. 6d. or Stitch'd, | at 6d. each.)
 Sold by John Nutt, near Stationers-Hall, and at moſt |
 Book-ſellers and Muſick-Shops in Town. 1701. [Copy 1 lacks the
 "r" in "Stationers-Hall"].

Formula: 2⁰: A1 B-D²; [\$1 signed]; 7 ll., pp. [2] 1-12.

Contents: A1, title (verso blank); B1, music; on D2v,
 "FINIS.". 8 songs.

Notes: Advertised in Post boy 911, 20-22 Mar 1701: on sale,
 price 6d.

Copies seen: 1. GB Gu (photocopy only seen); 2. Lbl G.92; 3.
US CA *fMus.P9713.692f (microfilm only seen); 4. Microfilm,
 origin unspecified (ELP 139E).

MARCH-APRIL

Head-title, E1: [Two horizontal rules] | MERCURIUS MUSICUS: |
 OR, THE | Monthly Collection | of New TEACHING | SONGS. | [rule]
 | For March and April. | [rule] |

Formula: 2⁰: E-G²; [\$1 signed]; 6 ll., pp. 13-20 17-20 [=24].

Contents: E1, head-title; below, music; on G2v, "FINIS". 3
 songs.

Notes: Advertised in Post boy 932, 8-10 May 1701: "On Monday
 next [12th] will be published".

Copies seen: 1. GB Ge Euing Music R.x.17 (microfilm only seen);

2. Lb1 G.92; 3. US CA *fMus.P9713.692f (microfilm only seen);
 4. Microfilm, origin unspecified (ELP 139E).

MAY-JUNE

Head-title, H1: As for March-April, except: "For May and June."

Formula: 2⁰: H-K²; [\$1 signed]; 6 ll., pp. 25-36.

Contents: H1, head-title; below, music; on K2v, "FINIS";
 below, advertisement. 6 songs.

Notes: Advertised in Post boy 952, 21-24 Jun 1701: on sale,
 price 6d.

Copies seen: 1. GB Lb1 G.92; 2. US CA *fMus.P9713.692f
 (microfilm only seen); 3. Microfilm, origin unspecified (ELP
 139E).

JULY-AUGUST

Head-title, L1: As for March-April, except: "For July and Auguft."

Formula: 2⁰: L-N²; [\$1 signed]; 6 ll., pp. 37-48.

Contents: L1, head-title; below, music; on N2v, "FINIS". 5
 songs.

Notes: Advertised in Post boy 986, 9-11 Sep 1701: "This day is
 published", price 6d.

Copies seen: 1. GB Lbl G.92; 2. US CA *fMus.P9713.692f
(microfilm only seen); 3. Microfilm, origin unspecified (ELP
139E).

SEPTEMBER-DECEMBER

Head-title, 01: [Two horizontal rules] | MERCURIUS MUSICUS: |
OR, THE | Monthly Collection | Of New TEACHING. | SONGS. | [rule]
| For September, October, November, and December. | [rule] |

Formula: 2⁰: 0-Q²; [\$1 signed]; 6 ll., pp. 49-53 58 57 56-60.

Contents: 01, head-title; below, music; on Q2v, advertisement;
below, "FINIS". 5 songs.

Notes: Advertised in Post boy 1050, 5-7 Feb 1702: "This day is
Published", price 6d.

Copies seen: 1. GB Lbl G.92; 2. US CA *fMus.P9713.692f
(microfilm only seen); 3. Microfilm, origin unspecified (ELP
139E).

ALL NUMBERS

Type: Pearson.

Notes: Bibliotheca annua 1701, p. 69.

Also issued bound together, perhaps with a collective
title-leaf: advertised in Post boy 1050, 5-7 Feb 1702, price
"all sticht together 2s. 6d.", and elsewhere.

For other numbers see 1699-9,20, 1700-10,22, 1701-13 and
1702-4.

Day & Murrie 193; RISM BII pp. 231-232.

Playford versus Pearson 6: 500 copies were printed.

1701-13 Mercurius musicus. Jan-Feb 1701. [re-issue (re-impression)?].

No copies have been located. The only reference noted is Playford versus Pearson 7, which lists this as "2d Edition". It was probably either a re-impression from the standing type of 1701-12 (Jan-Feb number), printed because of an unprecedented demand at some time during 1701, or a new edition printed to make up a complete set of all the numbers for 1701, printed in late 1701 or early 1702. 300 copies were printed.

The title-page of Copy 1 of 1701-12 (Jan-Feb) has some minor re-setting of its last two lines, but the rest of this copy is of the same impression as other copies seen.

For other numbers see 1699-9,20, 1700-10,22, 1701-12 and 1702-4.

1701-14 The second book of the pleasant musical companion. 4th ed.

Title: [Within double rules; in roman, italic and black letter]
The Second BOOK of the | Pleasant Musical Companion: | Being a
Choice Collection of | CATCHES, | For Three and Four VOICES. |

Publiſhed chiefly for the Encouragement of the Muſical Societies,
 | which will be ſpeedily ſet up in all the Chief Cities and Towns
 in | ENGLAND. | [rule] | Compos'd by Dr. John Blow, the late Mr.
Henry Purcell, and other Eminent Maſters. | [rule] | The Fourth
Edition, Corrected and much Enlarged. | [rule] | LONDON, Printed
 by W. Pearſon, for Henry Playford, at his Shop in the Temple- |
Change Fleet-ſtreet, or at his Houſe over againſt the Blue-Ball
 in Arundel-ſtreet in the | Strand; where the Firſt and Second
 Books of Pills are to be had. 1701.

Formula: Oblong 4⁰: $\pi A-B^2 A-Q^2 S-T^2$; [\$1 signed (+C2;
 miſſigning E1 as F1)]; 40 ll., unnumbered [80].

Contents: πA_1 , title (verso blank); πA_2 , dedication to Hugh
 Bonfoy, ſigned by Henry Playford; πA_{2v} , table of contents; πB_1 ,
 preface; πB_2 , verſe, ſigned by W.P.; πB_{2v} , verſe, ſigned by T.B.;
 A1, music; on T2v, "FINIS". 98 tunes.

Type: Pearson.

Notes: Postdated, as ſhown by the advertisement in Post boy 852.

Bibliotheca annua 1700, p. 75.

Advertiſed in Post boy 844, 5-7 Sep 1700, "Next week will
 be publiſh'd"; Post boy 851, 19-21 Sep 1700, "On Tuesday next
 [24th] will be publiſhed ... Price 2s."; Post boy 852, 21-24 Sep
 1700, "This Day is publiſhed".

For other editions, iſſues and additions ſee 1686-5,
 1695-5, 1698-23, 1702-12, 1703-9, 1707-4 and 1709-2.

Day & Murrie 194; RISM BII p. 291.

Playford versus Pearson 14: 500 copies were printed.

Copies seen: 1. GB DRc Mus.B.43; 2. Lbl A.412.e.

1701-15 The whole book of psalms / J. Playford. 7th ed.

Title: [Within double rules; in roman, italic and black letter]
 THE | WHOLE BOOK | OF | PSALMS: | WITH THE | [the initial letters
 of "Ufual" and "Spiritual" are roman caps] Ufual HYMNS and
Spiritual SONGS. | TOGETHER | With all the Ancient and Proper
TUNES fung | in Churches, with fome of Later Ufe. | [rule] |
 Composed in THREE PARTS, | CANTUS, MEDIUS, & BASSUS: | In a more
 Plain and Ufeful Method than hath | been formerly Published. |
 [rule] | By JOHN PLAYFORD. | [rule] | The Seventh Edition,
Corrected and Amended. | [rule] | PSAL. xlvii. Verf. 7. | God is
King of all the Earth, fing ye Praises with Understanding. |
 EPHES. v. Verf. 19. | Speaking to your felves in Psalms and
Hymns, and Spiritual Songs, | finging and making melody in your
hearts unto the Lord. | [rule] | LONDON, | Printed by J.
Heptinftall, for the Company of STATIONERS: | And are to be fold
 by Henry Playford at his Shop in the Temple- | Change,
Fleet-freet; and at his House in Arundel-freet in the | Strand,
 1701.

Formula: 8⁰: A-S⁸; [\$4 signed]; 144 ll., pp. [12] 1-276.
 Engraved frontispiece.

Contents: A1, blank; A1v, engraved frontispiece; A2, title

(verso blank); A3, preface, signed on A4 by John Playford; A4v, of the virtue and efficacy of the psalms; A5, table of the first lines of the trebles; A7, the psalms (music); on R3v, "The End of the P^lalms of David in Metre."; R4, divine hymns (music); on S8v, "FINIS."; below, advertisement. Engraved frontispiece: fig. 52.

Type: Nightingale.

Notes: Bibliotheca annua 1700, p. 75: "Reprinted ... p. 3s. 6d.".

Advertised in 1701-7: "newly reprinted upon much better Paper than any of the former ... price bound single 3s. and 6d. and with the Common Prayer 6s.".

For other editions see 1695-10, 1697-14, 1698-27, 1699-19, 1700-21, 1702-15 and 1707-6.

An entry in the Stationers' Company Court book for 2 November 1702 may refer to this publication. Heptinstall (who printed this edition), Playford and Pearson were ordered to attend, and Heptinstall stated that he had "printed two Impressions of two thousand two hundred each" (probably 1702-15 and this edition), whereupon Sprint informed the Company that he had already paid the Company for one edition and was willing to pay for the other.

Copies seen: 1. GB DRc Mus.A.8; 2. Lbl C.6.f; 3. Lbl C.16.b; 4. NZ Wt R.Eng.BIBL.1701.

17021702-1 The effigies of four protestant princes.

T.C. III.336 (1703 Hil): "The Effigies of Four Protestant Princes viz. King Edward VIth; Henry, Prince of Wales, Son of King James Ist.; Henry, Duke of Gloucester, Son of King Charles Ist.; William, Duke of Gloucester, Son to her Present Majesty, Queen Anne. Finely Engraven by S. Gribeline. Printed for H. Playford in the Temple Change". Advertised in Post boy 1136, 22-25 Aug 1702, "The true Effigies of the following four Illustrious Princes ... Sold by Henry Playford ... and at all the Picture Shops in Town, price 1s. or 2s. in a Frame"; Post boy 1195, 9-12 Jan 1703, "Printed on a half Sheet for H. Playford ... and Sold by J. Nutt ... Price 1s."; Diverting post Feb 1706.

A description in O'Donoghue, Catalogue of engraved British portraits preserved ... in the British Museum, 1908-1925, Groups vol., p. 67, is almost certainly for this publication: "Edward VI, after Holbein; Henry, Prince of Wales, s. of James I, after C. Jonson; Henry, Duke of Gloucester, s. of Charles I, after S. Luttichuys; and William, Duke of Gloucester, s. of Queen Anne, after Kneller. Four ovals, arranged on a panel, with ornaments. Line; (plate) 9 3/4 x 6 5/8 in. Engraver S. Gribelin".

Playford's part in this publication is not clear: the T.C. notice says "Printed for", whereas other notices state that he is

a selling agent.

1702-2 A guide to parish clerks. 3rd ed.

No copy has been located. T.C. III.290 (1702 Hil), "REPRINTED ... Third Edition ... Sold by W. Marshall"; Bibliotheca annua 1701, p. 10, "3d ed. Printed for W. Marshal". Advertised in Post boy 1057, 21-24 Feb 1702, "This day is Publish'd"; Post man 939, 3-5 Mar 1702, "There is now published, and Sold by most Booksellers in London and Westminster, a Guide to Parish Clerks ... This being done by H. Playford, to prevent confusion in Learning, that none may impos'd upon by ignorant pretenders to Teaching ... Printed for W. Marshal, and sold by him ... price 1s.".

For an examination of Playford's role in this publication see 1700-7. For other editions and related works see 1700-7, 1701-11, 1706-5, 1707-2 and 1708-1.

1702-3 A list of the Royall Navy of England.

a. 1702

Head-title: [Engraved, fig. 53] A List of the Royall Navy of England in the year 1702

Colophon: [Engraved. Obscured by a pasted-on slip] Sold Here < >

Formula: 1⁰: 1 l. Printed on one side in four columns, text running parallel to the long edge. Engraved throughout.

Contents: 11, four columns giving head-title, details of ships, and colophon; 11v, blank.

Engraving details: One plate; plate-mark size 32 x 39.5 cm.

Notes: T.C. III.359 (Trin 1703), "Printed for H. Playford at the Temple Change in Fleet street. "Price 3d"; Bibliotheca annua 1701, p. 36.

Advertised in Post boy 1059, 26-28 Feb 1702, "Price 3d"; Post boy 1108, 20-23 Jun 1702, sold by Playford "as also at Mr. Hares".

Copies seen: No copy has been located. This description is based on part of GB National Maritime Museum 623.82(42) "1702":094: see b, below.

b. RE-ISSUE, 1702

As for a, above, with the addition of a slip pasted on at the bottom right of the main sheet; the slip is described here.

Head-title: [Engraved, fig. 54] The French Ships taken & destroy'd at Vigo

Colophon: [Engraved, fig. 54] Sold by H. Playford in ye Temple Change Fleet=st<reet>

Formula: 1 slip of paper, 11.5 x 9.5 cm. Engraved throughout.

Contents: Head-title; list of ships; colophon; verso blank.

Engraving details: One plate; plate-mark size not discernible.

Notes: Advertised in Post boy 1174, 19-21 Nov 1702: "A List ... as also of the French and Spanish Fleet and Galleons, that were taken or destroy'd at Vigo. Printed for H. Playford ... and sold by J. Nutt".

Copies seen: 1. GB National Maritime Museum 623.82(42)
"1702":094.

1702-4 Mercurius musicus. [Jan, Feb, Mar, Apr-May, Jun, Sep, Oct 1702].

JANUARY

Running- and head-titles, B1: [Rule] | For JANUARY, 1702.
{Numb. 1.} | [rule] | MERCURIUS MUSICUS. | The Rival: A SONG for
Two Voices, Sett by Mr. John Weldon. |

Colophon, C2v: London, Printed for Henry Playford, and Sold by him at his Shop in the Temple-Change, Fleet-street; and | Mr. John Hare, at the Golden Viol in St. Paul's Church-Yard, and at his Shop, in Freeman's-Yard in Cornhill.

Formula: 2⁰: B-C²; [\$1 signed]; 4 ll., unnumbered [8].

Contents: B1, head-title; below, music; on C2v, "FINIS.";
below, advertisement; below, colophon. 1 song.

Copies seen: 1. GB Lbl G.92.a; 2. Lcm II.J.14; 3. Ob
Mus.Sch.c.97(22); 4. US CA *fMus.P9713.692f (microfilm only
seen); 5. Microfilm, origin unspecified (ELP 139E).

FEBRUARY

Running- and head-titles, D1: [Rule] | For FEBRUARY, 1702.
{Numb. 2.} | [rule] | A SONG by a Person of Honour: Sett to
Mufick by Mr. John Weldon. |

Colophon, D2v: as for January.

Formula: 2⁰: D²; [\$1 signed]; 2 ll., unnumbered [4].

Contents: D1, head-title; below, music; on D2v, "FINIS.";
below, advertisement; below, colophon. 2 songs.

Notes: The "{Numb. 2}" given in the running-title on D1 is
replaced by "{Numb. 3}" on the other three pages, thereby
corresponding with the second and third songs for the year.

Advertised in Post boy 1078, 11-14 Apr 1702: "Mercurious
Musicus for the three former months" on sale.

Copies seen: 1. US CA *fMus.P9713.692f (microfilm only seen).

MARCH

Running- and head-titles, E1: [Rule] | For MARCH, 1702. {Numb.
4.} | [rule] | A SONG Sung by Mr. Bowen at the Confort in York-

Buildings. | Sett to Mufick by Mr. William Croft. |

Colophon, E2v: London, Printed for Henry Playford, and Sold by him at his Shop in the Temple-Change, Fleet-ſtreet; and | Mr. John Hare, at the Golden Viol in St. Paul's Church-Yard, and at his Shop, in Freeman's-Yard in Cornhill; | and all other Mufick Shops in Town: Where are to be had the Monthly Collections for three Years paſt.

Formula: 2⁰: E²; [\$1 signed]; 2 ll., unnumbered [4].

Contents: E1, head-title; below, music; on E2v, "FINIS."; below, colophon. 1 song.

Notes: Advertised in Post boy 1078, 11-14 Apr 1702: "Mercurius Musicus for the three former Months" on sale.

Copies seen: 1. US CA *fMus.P9713.692f (microfilm only seen).

APRIL-MAY

Running- and head-titles, F1: [Rule] | For APRIL. 1702. {Numb. 5.} | [rule] | Words by Mr. Manning. Sett by Mr. Jer. Clark. |

Running- and head-titles, F2: [Rule] | For MAY. 1702. {Numb 6.} | [rule] | A SONG Sett by Mr. William Croft. |

Colophon, F2v: London: Printed by William Pearson, for Henry Playford, and Sold by him at his Shop in | the Temple-Change Fleet-ſtreet; where the former Numbers^m are to be had. | Mercurius Muficus, for the Year 1699, 1700, 1701.

Formula: 2⁰: F²; [\$1 signed]; 2 ll., unnumbered [4].

Contents: F1, head-title; below, music; F2, head-title; below, music; on F2v, colophon. 2 songs.

Notes: Advertised in Post boy 1133, 15-18 Aug 1702: "newest Songs for April, May and June".

Copies seen: 1. GB Ob Harding Mus.E128 (lacks F2); 2. US CA *fMus.P9713.692f (microfilm only seen).

JUNE

Running- and head-titles, G1: [Rule] | For JUNE. 1702. {Numb. 7.} | [rule] | A SONG Sett by Mr. John Weldon. |

Colophon, G2v: as for Apr-May 1702.

Formula: 2⁰: G²; [\$1 signed]; 2 ll., unnumbered [4].

Contents: G1, head-title; below, music; on G2v, colophon. 1 song.

Notes: Advertised in Post boy 1133, 15-18 Aug 1702: "newest Songs for April, May and June".

Copies seen: 1. GB Ob Harding Mus.E128; 2. US CA *fMus.P9713.692f (microfilm only seen).

JULY & AUGUST

No copies have been located.

SEPTEMBER

Running- and head-titles, G1: [Rule] | For SEPTEMBER. 1702.
 {Numb. 10.} | [rule] | A | SONG | Sung before the QUEEN, at
Guild-Hall. | [rule] | The Words and Tune by Mr. Berenclow. |
 [rule] |

Colophon, G2v: As for Apr-May 1702.

Formula: 2⁰: G²; [\$1 signed]; 2 ll., unnumbered [4].

Contents: G1, head-title; below, music; on G2v, colophon. 1
 song.

Copies seen: 1. GB Ob Harding Mus.E128; 2. Ob Harding Mus.E128;
 3. US CA *fMus.P9713.692f (microfilm only seen).

OCTOBER

Running- and head-titles, H1: [Rule] | For OCTOBER 1702. {Numb.
 11.} | [rule] | A New SONG, The Words by a Lady; Compos'd by Mr.
Leveridge. | Sung by Mrs. Shaw. |

Colophon, H2v: As for Apr-May 1702.

Formula: 2⁰: H²; [\$1 signed]; 2 ll., unnumbered [4].

Contents: H1, head-title; below, music; on H2v, colophon. 1
 song.

Notes: Advertised in Post boy 1174, 19-21 Nov 1702: "There is
 now Published ... for September and October".

Copies seen: 1. GB Ob Harding Mus.E128; 2. Ob Harding Mus.E118;
 3. US CA *fMus.P9713.692f (microfilm only seen); 4. SM 474197.

ALL NUMBERS

Type: Pearson.

Notes: For other numbers see 1699-9,20, 1700-10,22 and 1701-12,13.

The October 1702 number was probably the last. In November 1702 J. Walsh and J. Hare published the first number of The monthly mask of vocal musick, (Smith, no. 103), which probably superceded Mercurius musicus.

Day & Murrie 199; RISM BII pp. 231-232.

1702-5 A new set of ayres in four parts / J. Eccles.

No copy has been located. Bibliotheca annua 1701, p. 68: "A New Set of Ayres. In Four Parts. With a Trumpet for the Coronation of Her most Sacred Majesty Queen Anne was perform'd at the New Theatre. Compos'd by Mr. John Eccles, Master of Her Majesty's Musick, Price 1s. Printed for H. Playford at the Temple Change, and J. Hare at the Golden Viol". Advertised in Post boy 1101, 4-6 Jun 1702: "This day is publish'd". John Walsh also published "A Sett of Aires Made for the Queen's Coronation by Mr. I. Eccles", according to Smith, no. 8, who notes an advertisement in Post man, 6-9 Jun 1702.

Playford versus Pearson 24: 500 copies were printed.

1702-6 The oration and poem ... 6th of Jan. 1702.

Title: [Within double rules; in roman, italic and black letter]
 THE | ORATION | AND | POEM, | Spoken at the | ENTERTAINMENT | OF
 | Divine Mufick. | [rule] | Perform'd at Stationers-Hall on
Tue{day | the 6th of Jan. 1702. | [rule] | Angels and We,
In{structed by this Art, | May Sing together tho' we dwell Apart.
 Mr. Waller. | [rule] | LONDON: | Printed; and Sold by John Nutt
 near Stationers-Hall. | M DCC II.

Half-title, A1: [In roman and black letter; rule] | THE |
 ORATION and POEM, | AT | Mr. Weedon's | Entertainment of | Divine
Mufick, | [rule] |

Formula: 4⁰: A⁴ B-C⁴; [\$2 signed]; 12 ll., pp. [10] [1-6]
 7-13 [1].

Contents: A1, half-title (verso blank); A2, title (verso blank);
 A3, dedication, signed on B1 by Cavendish Weedon; B1v, blank;
 B2, the oration; B4, note of the anthems performed (verso blank);
 C1, "The Poem For Mr. Weeden's First Entertainment ... Mr. Tate";
 on C4, "FINIS."; C4v, blank.

Notes: Copy 1 has a manuscript note on the title: "7.
 Januar."

Although Playford is nowhere mentioned in this publication it is probable that he published it, as he did the others for Weedon's concerts. An advertisement in Flying post 1030, 11-13 Dec 1701 notes that Playford will receive copy for these programmes of the concerts, and will "gratifie the

Authors".

The concert was advertised in Post man 910, 13-16 Dec 1701, and in following issues of various newspapers.

For other publications relating to Weedon's concerts of divine music see 1702-7,8,9.

Copies seen: 1. GB Ob Gough London 42(2).

1702-7 The oration, anthems and poems ... May the 21st.

A copy has been located, but has not been seen. The NUC entry (NW 0147382) is:

Weedon, Cavendish, fl. 1700, ed. The oration, anthems and poem, spoken and sung at the performance of divine musick. For the entertainment of the Lords spiritual and temporal, and the Honourable House of commons. At Chelsea-colledge-hall, May the 21st, and intended for the month of June following, 1702. Undertaken by Cavendish Weedon, esq; London, Printed for Henry Playford, in Temple-Change in Fleet-street, and are to be sold by John Nutt near Stationers-hall. MDCCII. 4 p.l., 5, [3]p. 21 cm. ... MH" [i.e. US CA].

This performance was advertised in London gazette 3810, 14-18 May 1702.

For other publications relating to Weedon's concerts of divine music see 1702-6,8,9.

1702-8 The oration, anthems and poems ... January the 31st 1701.

Title: [Within double rules; in roman, italic and black letter]
 THE | ORATION, | Anthems and Poems, | Spoken and Sung at the |
 PERFORMANCE | OF | Divine Musick. | For the Entertainment of the
 | Lords Spiritual & Temporal, | And the Honourable | House of
 Commons. | At Stationers-Hall, January the 31st 1701. | [rule] |
 Undertaken by CAVENDISH WEEDON, Esq; | [rule] | LONDON: | Printed
 for Henry Playford in Temple Change in Fleet-street, and are to
 be | Sold by John Nutt near Stationers-Hall, M DCII.

Formula: 4⁰: A-C⁴; [\$2 signed]; 12 ll., pp. [1-4] 5-10
 [11-16] 17-21 [3].

Contents: A1, title (verso blank); A2, dedication to the Lords
 spiritual & temporal, and the House of Commons, signed on A2v by
 Cavendish Weedon; A3, "Introductory Poem Upon Musick ... by Mr.
 Tate"; B2, text of the first anthem, composed by Dr. William
 Turner; B2v, the oration; B4, text of the second anthem,
 composed by Dr. John Blow; C1, "The Second Poem ... by Mr.
 Tate"; C3v, text of the third anthem, composed by Dr. William
 Turner; on C4, "FINIS."; C4v, blank.

Notes: For other publications relating to Weedon's concerts of
 divine music see 1702-6,7,9.

Copies seen: 1. GB Lbl 840.h.2(3); 2. Lcm XXII.E.3(ii); 3. Ob
 4⁰ C.7(13)Jur.

1702-9 The oration, anthems & poems ... May, 1702.

Title: [Within double rules; in roman, italic and black letter]
 THE | ORATION, | Anthems & Poems, | Spoken and Sung at the |
 PERFORMANCE | OF | Divine Musick, | AT | STATIONERS-HALL, | FOR
 THE | Month of May, 1702. | [rule] | Undertaken by CAVENDISH
WEEDON, Esq;. | [rule] | Angels and We, instructed by this Art, |
May sing together, though we dwell apart. Mr. Waller. | [rule]
 | LONDON: | Printed by John Matthews, for Henry Playford in the |
Temple-Change in Fleet-street; and Sold by John Nutt | near
Stationers-Hall, 1702.

Formula: 4⁰: π_{B^4} B-C⁴; [\$2 signed]; 12 ll., pp. [1-12]
 13-24.

Contents: π_{B1} , title (verso blank); π_{B2} , dedication to the
 assembly who were auditors of this entertainment, signed on π_{B3v}
 by Cavendish Weedon; π_{B4} , letter to Cavendish Weedon; B2, verse
 "To Mr. Weedon On His Entertainment of Divine Musick", signed on
 B2v by Edward Welchman; B3, "The Introductory Poem Upon The
 Reformation of Poetry ... by Mr. Tate"; B4, text of the first
 anthem, composed by Dr. Blow; B4v, the oration, signed on C2v by
 J. Collier; C3, text of the second anthem, composed by Dr. Blow;
 C4, "A Poem In Praise of Virtue ... by Mr. Tate"; on C4v,
 "FINIS".

Notes: Copy 4 has a manuscript note on its title-page:
 "gratis", and "29. Apr.".

For other publications relating to Weedon's concerts of

divine music see 1702-6,7,8.

Copies seen: 1. GB Lbl 840.h.2(2); 2. Ob 4⁰ P.19(3); 3. Ob Gough London 150(10) (bottom edge trimmed, affecting the text); 4. Ob Gough London 42(1); 5. US SM 315112.

1702-10 Orpheus Britannicus / H. Purcell. 2nd book.

Title: [Within double rules; in roman, italic and black letter; in black and red] ORPHEUS BRITANNICUS. | [rule] | A | COLLECTION
| OF | The Choiceſt SONGS, | FOR | One, Two, and Three Voices. |
COMPOS'D | By M^r. Henry Purcell. | [rule] | TOGETHER, | With ſuch
Symphonies for Violins or Flutes, | As were by Him deſign'd for
any of them: | AND | A THROUGH-BASS to each SONG. | Figur'd for
the Organ, Harpſichord, or Theorbo-Lute. | [rule] | The Second
BOOK, which renders the Firſt Compleat. | [rule] | - Primo Avulſo
non deficit Alter | Aureus, et ſimili frondeſcit Virga Metallo. |
Virg. Lib. Æn. 6. | [rule] | LONDON: | Printed by William
Pearſon, for Henry Playford, at His Shop in the | Temple-Change,
Fleet-ſtreet. 1702.

Formula: 2⁰: π^2 a² B-2X² 2Y1; [\$1 signed (misnumbering 2X as 20)]; 91 ll., pp. [4] i-ii [2] 1-32 35-170 143-146 175-176 [=174] (misnumbering 84 as 80, 85 as 81) [Copy 4: misnumbering 100 as 140, 101 as 141].

Contents: π 1, title (verso blank); π 2, dedication to Charles, Lord Hallifax, signed by H. Playford; π 2v, the bookseller to

the reader, signed by H.P.; a1, poem "On the Death of the late Famous Mr. Henry Purcell", signed on a1v by R.G.; on a1v, poem "To my Friend, Mr. Henry Playford, on his Publication of Mr. Henry Purcell's Orpheus Britannicus", signed by P.K.; below, "To Mr. Henry Playford, on his Publishing the Second Part of Orpheus Britannicus", signed by H. Hall; a2, advertisement; a2v, table of songs; below, advertisement; B1, music; on 2Y1v, "FINIS.". 72 songs.

Type: Pearson.

Notes: T.C. III.273 (1701 Mich), "First Vol. one Pound; the Second Vol. 12s.; or bound together, One Pound ten Shillings"; Bibliotheca annua 1701, p. 69.

Subscriptions were called for in Post boy 791, 2-4 May 1700, Bibliotheca annua 1699, p. 76, and 1700-1 for 10 June next; the period was extended by a week (Post boy 806, 6-8 Jun 1700) and again extended (Post boy 809, 13-15 Jun 1700).

Advertised in Post boy 1017, 20-22 Nov 1701, "On Monday next [24th] will be Published"; Post boy 1018, 22-25 Nov 1701, "On Monday last [24th] was Published ... Price Bound 12s.".

Postdated: see Post boy 1017 and following issues.

An engraved frontispiece, as for the first book (1698-22; fig. 26), is present facing the title in some copies, but is not usually present before the second book when both books are bound together.

For the first book see 1698-22.

Day & Murrie 200; RISM P5983.

Playford versus Pearson 22: probably 500 copies were printed.

Copies seen: 1. GB Lbl Hirsch III.1000; 2. Lbl G.100; 3. Lbl R.M.15.c.10(2) (lacks 2X1); 4. Lbl R.M.15.c.11(3) (lacks sig. 2X, and leaf 2Y1); 5. US CA (EEB 158; microfilm only seen).

1702-11 A song, the words by Dr. Garth / H. Hall.

Head-title, 11: [Engraved, fig. 48] A Song, The Words by Dr Garth & Set by Mr Henry Hall Organist of Hereford.

Colophon, 11: [Engraved, fig. 48] Printed for & Sold by Hen: Playford in the Temple Change, & Jno. Cullen at the Buck between the two Temple Gates Fleet-Street.

Formula: $1/2^0$; 1 l., unnumbered [2]. Engraved throughout.

Contents: 11, head-title; below, music; below, "T. Crofs junr. Sculp."; below, music; below, colophon; 11v, blank.

Engraving details: One plate; plate-mark size 31.5 x 18.5 cm.

Notes: The dating of this work is uncertain. John Cullen, one of Playford's apprentices, was freed on 2 March 1702, and it is unlikely that his name would appear on a publication before Playford had freed him. 1702 is, therefore, the earliest year in which this work could probably have been issued. However, given the nature of publications printed from engraved plates, with

their relative ease of alteration, it is possible that the plate for this work was originally issued with only Playford's name on it: it may have been one of those advertised in 1700 (see 1700-20). Cullen's name could have been added to the plate, and the plate printed from, in 1702, perhaps as a gift from Playford to assist his former apprentice to establish his own business. Playford is known to have made this gesture for another of his apprentices (see Chapter 9).

RISM H1908.

Copies seen: 1. GB Ckc Rw.110.22.

1702-12 Supplement of new catches.

Title: SUPPLEMENT | OF | New CATCHES, | TO | The Second Book of the Pleafant Mufical Companion. | Containing the Choiceft CATCHES by Dr. John Blow, and the late | Mr. Henry Purcell, and other Eminent Mafters. | [rule] | Short's a Catch United in its Parts, | And leav's a Lafting Pleafure in our Hearts; | As it difpells our Sorrows, and deftroys | Th' impediment to Friendfhip's lawful Joys. | While Bacchus with Apollo jointly Reigns, | And Rapture fills our Soul, and Wine our Veins. | [rule] | London, Printed by William Pearfon, for Henry Playford, and Sold by him at his Shop in the | Temple-Change Fleet-ftreet; And J. Hare, at the Golden Viol in St. Paul's Church-Yard, and at his | Shop in Freeman's-Yard in Corn-hill. Price 6 d. or ftitcht up with the Second Book 2 s. 6d. 1702.

Formula: Oblong 4⁰: A1 B-C²; [\$1 signed]; 5 ll., unnumbered [10].

Contents: A1, title (verso blank); B1, music; on C2v, "FINIS". 11 songs.

Type: Pearson.

Notes: Bibliotheca annua 1701, p. 69.

Advertised in Post boy 1089, 7-9 May 1702: "Price 6d. or stitch'd up with the second Book 2s. 6d.".

For other editions, issues and parts see 1686-5, 1695-5, 1698-23, 1701-14, 1703-9, 1707-4 and 1709-2.

Day & Murrie 202; RISM BII p. 378.

Notes: 1. GB Lbl A.412.g (lacks B2).

1702-13 Twenty four new country dances.

A copy has been located, but has not been seen. The BUCEM entry (p. 227) is:

"COUNTRY DANCES ... Twenty four new country dances. pp. 24. Printed by William Pearson for Henry Playford: London, 1702. obl. 8⁰ Bound up with H. Playford's Dancing Master, 11th edition, 1701. Du" [i.e. GB DU].

Bibliotheca annua 1701, p. 69: "price 6d..".

Advertised in Post boy 1045, 24-27 Jan 1702, "There are now

published"; Post man 929, 31 Jan-3 Feb 1702, "price 6d. or bound up with the former Book, 3s. 6d.".

Playford versus Pearson 2, 13, 23 indicate that it was two sheets, perhaps with a title, in oblong 6⁰ format: either 1000 copies (nos 2, 23) or 2000 copies (no. 13) were printed.

For other editions and parts of, and additions to The dancing-master see 1686-2, 1690-6, 1695-1, 1696-3, 1698-7,8, 1699-18, 1700-16,18, 1701-6, 1703-2,4, 1705-9 and 1706-1.

1702-14 The useful instructor to the violin / J. Lenton.

No copy has been located. Bibliotheca annua 1701, pp. 68-9: "The useful Instructor to the Violin, being suited to all Capacities. Very useful for the Country, by the Approbation of most of the Eminent Masters; with an approv'd Appendix, containing General Rules for Shakes, and other Graces, necessary to be observ'd by such as are desirous to avoid Offence in Consort Performance, or otherwise. By John Lenton, one of His Majesty's Servants. price 2s. Printed for J. [sic] Playford in the Temple Change, Mr. Salter ... and Mr. Cuthbert".

Advertised in Post boy 1061, 3-5 Mar 1702: "This day is publish'd ... are to be Sold by Mr. Playford in the Temple Change; Mr. Salter ... Mr. Crouch ... and by Mr. Cuthbert or any other Musick Shop. Price 2s.". This publication has been stated to be a second edition of The gentleman's diversion or ye

violin explain'd (Boyden, "A postscript to 'Geminiani and the first violin tutor'", Acta musicologica, 1960, p. 46 - the attribution is from Hawkins, A general history of the science and practice of music, 1776; S.R. III.433, 27 Jan 1694, entered by James Blackwell). An incomplete copy of this 1693 work has recently been identified at GB CDp. A copy of The useful instructor was listed in the library of the Swedish violinist J.H. Roman (1694-1758), but was no longer present by 1955 (Bengtsson, J.H. Roman och hans instrumentalmusick, 1955, p. 66).

1702-15 The whole book of psalms / J. Playford. 8th ed.

Title: [Within double rules; in roman, italic and black letter]
 THE | WHOLE BOOK | OF | PSALMS: | WITH THE | [the initial letters
 of "Ufual" and "Spiritual" are roman caps] Ufual HYMNS and
Spiritual SONGS. | TOGETHER | With all the Ancient and Proper
TUNES {ung | in Churches, with {ome of Later Ufe. | [rule] |
 Composed in THREE PARTS, | CANTUS, MEDIUS, & BASSUS: | In a more
 Plain and Ufeful Method than hath | been formerly Publihed. |
 [rule] | By JOHN PLAYFORD. | [rule] | The Eighth Edition,
Corrected and Amended. | [rule] | PSAL. xlvii. Verf. 7. | God is
King of all the Earth, fing ye Praifes with Underftanding. |
 EPHES. v. Verf. 19. | Speaking to your felves in Pfalms and
Hymns, and Spiritual Songs, | finging and making melody in your
hearts unto the Lord. | [rule] | LONDON, | Printed by J.
Heptinfall, for the Company of STATIONERS: | And are to be fold

by Henry Playford at his Shop in the Temple- | Change,
Fleet-|treet; and at his Houfe in Arundel-|treet in the | Strand,
 and John Sprint at the Bell in Little Britain, 1702. [Copy 2:
 the colon after "BASSUS" is italic].

Formula: 8⁰: A⁸ (+A2) B-S⁸; [\$4 signed]; 144 ll., pp. [12]
 1-276. Engraved frontispiece.

Contents: A1, blank; A1v, engraved frontispiece; A2, title
 (verso blank); A3, preface, signed on A4 by John Playford; A4v,
 of the virtue and efficacy of the psalms; A5, table of first
 lines of music; A7, the psalms (music); on R3v, "The End of the
Pfalms of David in Metre."; R4, divine hymns; on S8v, "FINIS.";
 below, advertisement. Engraved frontispiece: fig. 52.

Type: Nightingale.

Notes: Bibliotheca annua 1701, p. 14: "price 4s.".

The cancel title suggests that at least sig. A of this
 eighth edition was printed earlier, perhaps at the same time as
 the seventh edition (1701-15). Copies of the seventh and eighth
 editions have not been compared to ascertain how much of this
 eighth edition was reset.

For other editions see 1695-10, 1697-14, 1698-27,
 1699-19, 1700-21, 1701-15 and 1707-6.

An entry in the Stationers' Company Court book for 2
 November 1702 probably refers to this publication. Heptinstall,
 Playford and Pearson were ordered to attend, and Heptinstall
 stated that he had "printed two Impressions of two thousand two

hundred each" (probably 1701-15 and this edition), whereupon Sprint informed the Court that he had already paid the Company for one edition and was willing to pay for the other.

Copies seen: 1. GB Lbl C.6.g; 2. Lbl C.16.c.

1702-16 Wit and mirth: or, pills to purge melancholy. 1st part.
2nd ed.

No copy has been located. Bibliotheca annua 1701, p. 14, "Reprinted ... Wit and Mirth: Or, Pills ... 2d Edition, corrected, with Additions. To which is also added a Collection of excellent Poems, price bound 2s. 6d. ... printed for H. Playford"; T.C. III.340 (1703 Hil), "REPRINTED ... Wit and Mirth, Or Pills to Purge Melancholy. Being a Collection of the best Merry Ballads and Songs, Old and New ... Second Edition. Corrected with Additions, and Printed on the New Tyed Note. To which is also added, A Collection of Excellent Poems. Twelves. Price, bound, Half a Crown. Printed for H. Playford ... and Sold by J. Nutt"; Bibliotheca annua 1702-3, p. 76, "Printed for H. Playford". Advertised in Post boy 1114, 2-4 Jul 1702, "Next Week will be publish'd"; Post boy 1122, 21-23 Jul 1702, "There is now publish'd ... Where is also to be had the 2d. Part".

For a possible re-issue see 1705-10; for other parts see 1699-21, 1700-23, 1702-17, 1703-1,11,12, 1704-1, 1705-10, 1706-10 and 1707-7,8,9.

Day & Murrie 203.

Playford versus Pearson 26: 1500 copies were printed.

1702-17 Wit and mirth: or, pills to purge melancholy. 3rd part.
1st instalment.

No copy has been located. T.C. III.273 (1701 Mich), "There will be published next Term, the Third Book of, Wit and Mirth, or Pills to purge Melancholy ... Price, bound, 18d. ... printed for H. Playford"; Bibliotheca annua 1701, p. 69, "price 6d.". Advertised in Post boy 1060, 28 Feb-3 Mar 1702: "This day is publish'd ... The first part of this third Book ... Price 6d.".

For other parts see 1699-21, 1700-23, 1702-16, 1703-1,11,12, 1704-1, 1705-10, 1706-10 and 1707-7,8,9.

Day & Murrie 204.

Playford versus Pearson 25: 1500 copies were printed.

17031703-1 Apollo's feast.

Title: [Within double rules] APOLLO's Feast: | OR, | Wits
Entertainment. | Consisting of | Pleasant Intrigues, delightful
 Stories, | ingenious Poems, witty Repartees, | merry Bulls, old
 Tales, Novels, and | Prologues and Epilogues Spoke and | Writ by
Jo. Haynes and Mr. Pinkeman, | and others the most diverting
Comedians. | All Collected from the most Ingenious | of the Age,
 and now Published by the Au- | thor of the PILLS to purge
Melancholy. | [rule] | With Pills I've try'd your Stomachs to
 prepare, | And whet your Appetites to like your Fare. | Fall on
 my welcome Guests, and eat your fill, | None can dislike your
 Entertainer's Bill. | If comick Verse, or comick Prose can
 please, | United to contribute to your Ease, | Both in One
 Purpose their Assistance join, | And shew the Pleasure yours, the
 Trouble mine, | Dr. Merryman. | [rule] | LONDON, | Printed for
H. Playford: And Sold by | J. Nutt near Stationers-Hall, 1703.

Formula: 12⁰: A⁴ B-H¹² I1; [\$5 signed (-A3, A4)]; 89 ll., pp.
 [8] 1-170.

Contents: A1, title (verso blank); A2, preface, signed on A3v
 by Dr. Merryman; A4, text; B1, text (No. 1 on); on I1v,
 "FINIS.".

Notes: T.C. III.359 (1703 Trin), "sold by H. Playford"; T.C.

III.337 (1703 Hil). Bibliotheca annua 1702-3, p. 55, "p. 1s. 6d. Printed for H. Playford".

Advertised in Post boy 1191, 31 Dec-2 Jan 1702 [i.e. 1703]. In 1703-3 this publication is advertised as a fourth book of Wit and mirth: or, pills to purge melancholy (see 1699-21, 1700-23, 1702-16,17, 1703-11,12, 1705-10, 1706-10 and 1707-7,8,9): "Pills to Purge Melancholly ... in Four Books; The last Intituled, Apollo's Feast: Or, Wits Entertainment ... The price of these Four Books Eight Shillings and Six Pence Bound".

For a second edition see 1704-1.

Case 230.

Copies seen: 1. GB Lbl C.71.bb.5; 2. Ob Harding (lacks A1-A3).

1703-2 The dancing-master. 12th ed.

Title: [Within single rules; in roman, italic and black letter]
The Dancing-Maſter: | [rule] | Or, Directions for Dancing COUNTRY
DANCES, with the Tunes to each Dance for the Treble-Violin. |
 [rule] | The Twelfth Edition, containing above 350 of the
choicest Old and New Tunes now uſed at Court, and other Publick
Places. | [rule] | The whole Work Reviſed and much more Correct
than any former Editions. | rule | engraving, fig. 14 | rule] |
 Printed by J. Heptinſtall for H. Playford at his Shop in the
Temple-Change, or at his Houſe in Arundel-ſtreet in the Strand,
 1703. | [below bottom rule] Price Bound 3 s. 6d.

Formula: Oblong 6⁰: A-2G⁶ 2H³; [\$4 signed (-2H³)]; 183 ll., pp. [12] [1] 2-354.

Contents: A1, title (verso blank); A2, preface to all lovers of musick and dancing, signed by H. Playford; A2v, advertisement; A3, table of the explanation of the several characters; A3v, alphabetical table of all the dances; on A5v, advertisement; B1, music and dance directions; on 2H3v, "FINIS". 354 tunes.

Type: Granjon.

Notes: T.C. III.358-9 (1703 Trin): "Price, bound, 3s. 6d.".

Advertised in Post man 1108, 23-25 Mar 1703: "This day is Publish'd ... Printed for Henry Playford ... price bound 3s. 6d.".

For other editions, parts and additions see 1686-2, 1690-6, 1695-1, 1696-3, 1698-7,8, 1699-18, 1700-16,18, 1701-6, 1702-13, 1703-4, 1705-9 and 1706-1.

RISM AN744.

Copies seen: 1. GB Lbl K.1.b.2; 2. Lcs QS35.4 Acc.no. 2255 (lacks F3 and F4); 3. Ob Don.e.118.

1703-3 The different widows / M. Pix.

Title: THE | Different Widows: | OR, | Intrigue All-A-Mode. | A Comedy. | As it is Acted at the New Theatre in Little | Lincolns-Inn-Fields. | By Her Maje^{ty}'s Servants. | [rule] | Vade, fed

incultus qualem decet Exulis esse. | Ovid de Trift. | [rule] |
 LONDON: | Printed for Henry Playford in the Temple-Change, and
Bernard Lintott at the Middle-Temple-Gate, Fleetstreet. |
 Price 1 s. 6 d.

Formula: 4⁰: A-I⁴; [S2 signed]; 36 ll., pp. [8] 1-62 [2].

Contents: A1, title (verso blank); A2, dedication to the
 Countess of Salisbury; A3, prologue, spoken by Mr. Booth; A4,
 advertisement; A4v, dramatis personae; B1, text; on I3v,
 "FINIS."; I4, epilogue, spoken by Mrs. Porter; on I4v,
 advertisement for books printed for Bernard Lintott.

Notes: Bibliotheca annua 1702-3, p. 44: "p. 1s."

This play appears to have been performed in November 1703
 (Avery, The London stage, 1660-1800, part 2, 1960, p. 47).

Copies seen: 1. GB Lbl 841.d.3; 2. Lbl 11775.g.26; 3. Lbl
 161.d.29; 4. US NH (Three centuries - lacks I4; microform only
 seen).

1703-4 Eighteen new country dances.

No copy has been located. T.C. III.358-9 (1703 Trin), "18 New
 Country Dances, with Directions to each Dance ... The First Book
 of the Second Volume ... printed for H. Playford"; Bibliotheca
annua 1702-3, p. 80. Advertised in Post boy 1226, 23-25 Mar
 1703: "being the first Book of the second Volume, the 12th.

Edition".

The reference in the T.C. notice to the "First Book of the Second Volume" suggests that Henry Playford, not John Young as suggested by Dean-Smith and Nicol, "The dancing master : 1651-1728", Journal of the English Folk Dance and Music Society, 1943, p. 143, was responsible for the concept and the compilation of at least this initial book of the second volume of The dancing-master. It is not the second part which is there referred to, as no editions of this were published after 1698 (see 1698-8) and the contents of the second part appear in the 11th edition of the first part (1701-6).

For other editions, parts and additions see 1686-2, 1690-6, 1695-1, 1696-3, 1698-7,8, 1699-18, 1700-16,18, 1701-6, 1702-13, 1703-2, 1705-9 and 1706-1.

1703-5 England's black tribunal. 4th ed.

Title: [Within double rules; in roman, italic and black letter]
England's Black Tribunal. | [rule] | Set forth in the | TRYAL |
 OF | King CHARLES I. | By the pretended High Court of Justice in
 | Westminster-Hall, Jan 20. 1648. Toged- | ther with His Majesties
 Speech, on the | Scaffold Erected at White-Hall-Gate, Tues- |
day, Jan. 30. 1648. | [rule] | Also a Perfect Relation of the
 Sufferings, and | Death of divers of the Nobility and Gentry, |
 who were Inhumanly Murther'd for their Con- | stant Loyalty to

their Sovereign Lord the King: | Together with their {several
Dying Speeches: | From the Year 1642 to 1658. | viz. |

Earl of Strafford.
 Arch-Bi{hop of Canter-
bury.

Duke Hamilton.

Earl of Holland.

Arthur Lord Capel.

James Earl of Derby.

Marque{s of Montrofs.

Col. William Sybbald.

Col. Eufebius Andrews.

Col. John Penruddock.

Col. Gerrard.

Sir Henry Hyde.

Sir Henry Slingsby.

Col. John Morris.

Cor. Blackburne.

Cor. Hugh Grove.

Dr. John Hewyt.

| [rule] | The Fourth Edition. | [rule] | To which is added, An
Hi{storical Preface, | By a True Churchman. | [rule] | London,
 Printed for H. Playford in the Temple- | Change, and G. Sawbridge
 in Little Britain 1703.

Formula: s⁰: A⁸ b⁸ B-M⁸ N²; [\$4 signed (-H4)]; 106 ll., pp.
 [32] 1-180. Engraved frontispiece.

Contents: Engraved frontispiece facing A1; A1, title (verso
 blank); A2, preface; b7v, table of contents; b8, advertisement;
 B1, text; on N2v, "FINIS." Engraved frontispiece: fig. 55.

Notes: T.C. III.361 (1703 Trin); Bibliotheca annua 1702-3, p.
 89.

Advertised in 1703-3: "price Bound 2s.".

For an earlier edition see 1682-1.

Copies seen: 1. GB Lbl 06496.a.20; 2. Lbl 6495.a.18.

1703-6 Harmonia sacra. 1st book. 2nd ed.

Title: [Within double rules; in black and red] Harmonia Sacra:
 | OR, | DIVINE HYMNS | AND | DIALOGUES; | WITH | A THROUGH-BASS
 for the Theorbo-Lute, | Bafs-Viol, Harpfichord, or Organ. |
 [rule] | Composed by the Best Masters of the Last and Present
Age. | [rule] | The WORDS by several Learned and Pious Persons. |
 [rule] | The first BOOK. The 2d. Edition very much Enlarged and
 Corrected; also four | Excellent Anthems of the late Mr. H.
Purcell's never before Printed. | [rule] | Cannon a 3, in the
Fifth and Eighth below, rising a Note every Time. | [Music:
 fig. 56] | Laudate Dominum de Cae-lis, lau-da-te eum in
ex---cel-fis. | [rule] |

Where Musick and Devotion joyn,
 The way to Canaan pleasant is;

We travel on with Songs Divine,

Raviſh'd with Sacred Extasies.

No longer do we paſs,

Through a dry Barren

Wilderneſs;

But through a land where

Milk and Honey flow,

The Paths to Heav'n above,

lead thro' a Heav'n be-

(low.

[one
line]

[one
line]

[one
line]

| [rule] | LONDON: | Printed by William Pearson, for Henry
Playford, at his Shop in the Temple-Change Fleet-ftreet, | or at

his Houſe in Arundel-ſtreet in the Strand; and John Sprint at the Bell in Little- | Britain, where the ſecond Book is to be had. 1703. [Copy 1 lacks the hyphen in "Baſs-Viol"].

Formula: 2^0 : $\pi^1 A^2 B-2K^2 2L1$; [\$1 signed]; 68 ll., pp. [6] 1-130 (misnumbering 100 as 180). Engraved frontispiece.

Contents: Engraved frontispiece facing π^1 ; π^1 , title (verso blank); A1, dedication to the Queen, signed by Henry Playford (verso blank); a2, to the reader, signed by Henry Playford; A2v, table of the divine hymns and dialogues; below, advertisement; B1, music; on 2L1v, "FINIS." Engraved frontispiece: fig. 12. 31 songs.

Type: Pearson.

Notes: T.C. III.360 (1703 Trin); Bibliotheca annua 1702-3, p. 88.

Advertised in London gazette 3924, 17-21 Jun 1703; 1704-7, "both [1st and 2nd books] Bound 15s."

For other books and editions see 1688-5, 1693-5, 1700-19, 1706-6, 1714-1 and 1726-1.

RISM BII, p. 196.

Playford versus Pearson 30: 1000 copies were printed.

Copies seen: 1. GB Lbl G.84.a(1); 2. Lcm I.G.26(1).

1703-7 An introduction to the skill of musick. 15th ed.

Title: [Within double rules; in roman, italic and black letter] AN | INTRODUCTION | TO THE | Skill of Musick: | In THREE BOOKS: | [rule] | By JOHN PLAYFORD. | [rule] | CONTAINING | I. The Grounds and Principles of MUSICK, | according to the Gamut: In the moſt Eaſie Method, for Young Practitioners. | II. Inſtructions and Leſſons for the Treble, | Tenor and Baſs-Viols; and alſo for the | Treble-Violin. | III. The Art of Deſcant, or Compoſing Muſick | in Parts: Made very Plain and Eaſie by the | late Mr. HENRY PURCELL. | [rule] | The Fifteenth Edition, | Corrected, and done on the New Ty'd-NOTE. | [rule] | LONDON: | Printed by W. Pearſon, for Henry Playford, at his Shop in | the Temple-Change, Fleet-ſtreet; and John Sprint at the | Bell in Little-Britain. 1703.

Section-title, E7: [In roman, italic and black letter] AN | INTRODUCTION. | To the playing on the | Baſs, Tenor, and Treble-Viols; | And alſo on the | Treble-Violin, | [two horizontal rules] | BOOK II. | [type ornament | two horizontal rules] | Printed in the Year 1703.

Section-title, H3: [In roman, italic and black letter] AN | INTRODUCTION. | TO THE | Art of Deſcant: | Or, Compoſing | MUSICK | in PARTS. | [rule] | BOOK III. | [rule] | With the Additions of the late | Mr. HENRY PURCELL. | [rule] | Printed in the Year 1703.

Formula: 8⁰: A⁸ X¹ B-L⁸ M⁴ N²; [\$4 signed (-D4, H3, M3, M4, N2)]; 95 ll., pp. [18] 1-34 [35] 36-60 [61-62] 63-80 91-110 [111-112] 113-180 [2] [=170]. Engraved frontispiece. Engravings

on E7v, G1. Woodcut on B4.

Contents: Engraved frontispiece facing A1; A1, title (verso blank); A2, preface, signed on verso by J. Playford; A3, of musick in general, signed on A7 by J. Playford; A7v, poem on the death of Mr. John Playford; A8v, pastoral elegy on the death of Mr. John Playford, by N. Tate; χ 1, contents; B1, book 1 (text and music examples); on E2v, "The End of the First Book."; below, advertisement; E3, order of performing the divine service; E7, section-title for Book 2; E7v, engraving; E8, book 2 (text and music examples); on H2v, "The End of the Second Book."; H3, section-title for book 3 (verso blank); H4, book 3 (text and music examples); on N1v, "FINIS."; N2, advertisement. Engraved frontispiece: fig. 57. Engravings: E7v, bass viol and bow, plate mark size 13.2 x 7.1 cm.; on G1, treble violin and bow, plate mark size 4.4 x 7.5 cm. Woodcut: on B4, diagram illustrating the notes of music.

Type: Mainly Pearson, with Nightingale well represented, and with short examples of Godbid, Haultin/Morley/Windet mixed fount, and Windet tablature.

Notes: T.C. III.361 (1703 Trin), "Printed for J. Sprint"; Bibliotheca annua 1702-3, p. 92, "Printed for J. Sprint".

For other editions see 1687-3, 1694-2, 1697-6, 1700-8 and 1706-7.

Day & Murrie 206; RISM BVI² p. 659.

Copies seen: 1. GB Lbl Hirsch I.463; 2. Lbl 785.b.8.

1703-8 The ladies banquet.

No copy has been located. T.C. III.335-6 (1703 Hil), "The Ladies Banquet. Being a Choice Collection of the Newest and most Airy Lessons for the Harsichord or Spinett; very useful for Beginners, and all others that are Lovers of these Instruments. To be annually continu'd: this for the Year 1702. Engraved on Copper. Price, Sticht, 2s. Printed for H. Playford in the Temple Change"; Bibliotheca annua 1702-3, p. 41. Advertised in 1703-2, "price Sticht'd, 1s. 6d."; 1703-7, "Set by our Best Masters"; 1703-10, "sticht, 2s.".

A Walsh and Hare publication of 1704 with the same title is known: "[Engraved] The Ladys Banquet. Being A Choice Collection of the newest & most Airy Lessons ... To be Annually continued. Price sticht 2 shillings, engrav'd on Copper Plates ... I. Walsh ... Iohn Hare ... 1704" (GB DRC Mus.C.16; Smith, no. 151). A "Second Book", Walsh and Hare 1706, is also extant (GB Lbl c.60.a; Smith, no. 187). The relationship between these and the T.C. notice for Playford's publication is unclear.

1703-9 The second book of the pleasant musical companion. 4th ed. [re-issue?].

No copy has been located. T.C. III.358 (1703 Trin), "The Second Book of, The Pleasant Musical Companion ... published chiefly for the Encouragement of the Musical Societies which will be speedily

set up in all the chief Cities and Towns in England ... Fourth Edition corrected and much enlarged. Price 2s. 6d. ... printed for H. Playford"; Bibliotheca annua 1702-3, p. 88, "Reprinted ... fourth Edition. p. 2s. 6d.". This is probably a re-issue of 1700-16. The price of 2s. 6d. is 6d. more than the price for the 4th edition of 1701 (see 1701-14), perhaps indicating that some additional material was added.

For other editions, issues and additions see 1686-5, 1695-5, 1698-23, 1701-14, 1702-12, 1707-4 and 1709-2.

Day & Murrie 207.

1703-10 The tragedy of King Saul.

Title: THE | TRAGEDY | OF | KING SAUL. | [rule] | Written by a |
Deceas'd Perſon of HONOUR, | And now made Publick at the Requeſt
of | Several Men of Quality who have highly | Approv'd of it. |
[rule] | Quantò rectius hoc, quam triſti Lædere Verſu, |
Pantolabum Scurram, Nomentanumq; Nepotem? Hor. Satyr. | [rule]
| LONDON, | Printed for Henry Playford at his Shop in the |
Temple-Change, and ſold by John Nutt near | Stationers-Hall.
1703. Price 1 s. 6 d.

Formula: 4⁰: A-I⁴ K²; [\$2 signed (+A3; -K2)]; 38 ll., pp.
[8] 1-67 [1].

Contents: A1, title (verso blank); A2, epistle dedicatory, to

the Countess of Burlington, signed on A2v by Henry Playford; A3, preface; A4, prologue, spoken by King David; A4v, epilogue, spoken by Jonathan; B1, text; on K2, "FINIS."; K2v, advertisement.

Notes: Attributed to Joseph Trapp (e.g. by Arber, in T.C.) and also to Roger Boyle (e.g. Price, Music in the Restoration theatre, 1979). The Preface notes, on A3v, "the Noble Author ... a Deceas'd Man of Qualit[y]".

T.C. III.336 (1703 Hil), "Written by a Deceas'd Person of Honour ... Price 1s. 6d."; Bibliotheca annua 1702-3, p. 43.

Advertised in Post boy 1209, 11-13 Feb 1703: "This day is published".

For a second edition see 1706-9.

Copies seen: 1. GB Lbl 162.1.6; 2. US SM 148065.

1703-11 Wit and mirth: or, pills to purge melancholy. 3rd part. 2nd instalment.

No copy has been located. T.C. III.359 (1703 Trin), "Wit and Mirth, or Pills ... The First Part of the Third Book. Price 6d. The Second and Third Parts will be out in a Week's time. Price 6d. each: or all three bound together, 2s. ... printed for H. Playford"; Bibliotheca annua 1702-3, p. 44, "12⁰, p. 2s.".

For other parts see 1699-21, 1700-23, 1702-16,17, 1703-1,12, 1704-1, 1705-10, 1706-10 and 1707-7,8,9.

Playford versus Pearson 29: 1000 copies were printed.

1703-12 Wit and mirth: or, pills to purge melancholy. 3rd part.
3rd instalment.

No copy has been located. Advertised in conjunction with the 2nd instalment of Part 3: see 1703-11 for further details.

For other parts see 1699-21, 1700-23, 1702-16,17, 1703-1,11, 1704-1, 1705-10, 1706-10 and 1707-7,8,9.

17041704-1 Apollo's feast. 2nd ed.

No copy has been located. Advertised in Diverting post 5, 18-25 Nov 1704, "On the same Day [1 Dec] will be Published Apollo's Feast; or Wit's Entertainment, the second Edition. Sold by B. Bragg: Price Bound 1s. 6d."; Diverting post 6, 25 Nov-2 Dec 1704, "The latter end of next Week will be Published"; Diverting post 7, 2-9 Dec 1704, "This Day is Published". It is likely that this publication was printed for Henry Playford, as were others advertised in the Diverting post at this period, and that Bragg was only a selling agent.

For the first edition see 1703-1.

1704-2 A catalogue of vocal and instrumental musick.

Head-title, 11: A CATALOGUE | Of Vocal and Instrumental | MUSICK, | Printed and Written. | Being a Choice Collection of the greateſt Italian Maſters; brought over from | Italy, by Mr. FINGER. As alſo ſeveral Excellent Pieces of his own Com- | poſition. Note, That all the Printed Pieces of Muſick, both Vocal and In- | ſtrumental, being Italian Originals, excepting three of them, are to be Sold by | Mr. Playford, at the Temple-Change in Fleetſtreet, and the Written Pieces by | Mr. Baniſter,

in Brownlow-street, in Drury-Lane. | [rule] |

Formula: 1/2⁰: 1 l., unnumbered [2].

Contents: 11, head-title; below, entries. 86 items.

Notes: Advertised in Diverting post 6, 25 Nov-2 Dec 1704:
"Catalogues ... gratis".

Copies seen: 1. GB Lbl C.127.i.1(4).

1704-3 A choice collection of lessons / J. Blow [re-issue].

Title: [Engraved] A Choice Collection of Lessons for the Harpsicord, Spinnet. & c. Containing four Sett's, As Grounds, Almands, Corants, Sarabands, Minuets, & Jiggs By Dr. Iohn Blow. London Printed for I. Walsh Servt. to Her Matie. at the Harp and Hoboy in Katherine Street near Somerset House in ye Strand and I. Hare at the Golden Viol in St. Pauls Churchyard, and at his Shop in Freemans yard near ye Royall Exchange

Formula: Oblong 4⁰; 22 ll., ff. [1] 1-21. Engraved throughout.

Contents: [All versos are blank] f1, title; f2, music.

Engraving details: One plate per page; plate-mark size 13 x 17.5 cm.

Notes: A re-issue of 1698-2, with the imprint on the title-page re-engraved: see fig. 28.

Advertised in Post man 1309, 19-22 Aug 1704: "pr. 2s. 6d."

For other issues see 1698-2, 1699-1 and 1701-2.

Smith, no. 162.

Copies seen: 1. GB Lcm I.F.50(2).

1704-4 Choice lessons for the harpsicord or spinnet / J. Clarke.

No copy published during Henry Playford's lifetime has been located, and it is possible that it was not published until 1711. The only notice seen is in Post man 1264, 20-22 Apr 1704: "Proposals by J. Clark: For Printing a Collection of Entire new Lessons for the Harpsicord or Spinnet. To be Engrav'd and Printed on the same Paper as the Proposals are and sold to the Subscribers for 5s. half down, the other upon the delivery of the Book; and not to be sold under 8s. to any but Subscribers, who subscribing for 6 shall have a 7th Gratis. Subscriptions are taken in till the First of July, and the Books deliver'd the beginning of September following, or their Money return'd, at Mr Playford's Shop in the Temple Change, Fleet-street, Mr Salters at the Lute <St.> Paul's Church-yard, and by the Author".

This publication does not appear to have been published before 1711, as no advertisements appear for it. In 1711 an engraved work appeared with the title "Choice Lessons for the Harpsichord or Spinett Being The Works of the late Famous Mr. Jeremiah Clarke

Carefully Corrected by Himself Being what he Design'd to Publish
 London Printed for & Sould by Charles King ... Jn. Young ... Jn.
 Hare" (GB Lbl K.10.a.16; RISM C2617). It appears that the call
 for subscriptions was unsuccessful, as Clarke died late in 1707
 and - if the title-page of the 1711 publication is to be believed
 - had ready and corrected the copy for publication before his
 death.

1704-5 Coopers-Hill / Sir J. Denham. Latin version.

No copy has been located, and it is uncertain that Henry Playford
 had any connection with this publication other than to stock it
 for sale. It is advertised on A2v of 1704-7: "And in a very
 short time will be published a Latin Version of that so much
 Esteemed Poem of Coopers-Hill, by Sir John Denham. Translated by
 the late Mr. Moses Pengry, Fellow of Brazen-Nose Colledge in
 Oxon. And never Publish'd before for Sale". This advertisement
 lists six publications which can be directly linked to Playford
 (1701-7, 1703-6, 1693-5, 1700-19, probably 1698-12, and 1703-10)
 and states at the end "All Sold by Henry Playford". The imprint
 of 1704-7 reads "Printed by J. Gardyner, and Sold by John Nutt".

1704-6 Diverting post. [vol. 1, nos 1-24, 1704-1705].

No. 1. Head-title, 11: A | Numb. 1 | The Diverting Po{t. |

[rule] | Saturday, October 28th 1704. | [rule] |

Colophon, 11v: London, Printed, and fold by B. Bragg, at the Blue-Ball in Ave Marie-Lane, 1704.

Formula: $1/2^0$: 1 l., unnumbered [2].

No. 2. Head-title, 11: B | Numb. 2 | The Diverting Poft. |

[rule] | From Saturday October 28, to Saturday November 4, 1704. | [rule] |

Colophon, 11v: as for Number 1.

Formula: $1/2^0$: 1 l., unnumbered [2].

No. 3. Head-title, 11: C | Numb. 3 | The Diverting Poft. |

[rule] | From Saturday November 4, to Saturday November 11, 1704. | [rule] |

Colophon, 11v: as for Number 1.

Formula: $1/2^0$: 1 l., unnumbered [2].

No. 4. Head-title, 11: D | Numb. 4 | The Diverting Poft. |

[rule] | From Saturday Nov. 11, to Saturday Nov. 18. 1704. | [rule] |

Colophon, 11v: London, Printed: And Sold by B. Bragg, at the Blue-Ball in Avemary-Lane. 1704.

Formula: $1/2^0$: 1 l., unnumbered [2].

No. 5. Head-title, 11: E | Numb. 5 | The Diverting Poft. |

[rule] | From Saturday Nov. 18, to Saturday Nov. 25. 1704. | [rule] |

Colophon, 11v: as for Number 4.

Formula: $1/2^0$: 1 l., unnumbered [2].

No. 6. Head-title, 11: F | Numb. 6 | The Diverting Poft. |
 [rule] | From Saturday Nov. 25, to Saturday Dec. 2. 1704.
 | [rule] |

Colophon, 11v: as for Number 4.

Formula: $1/2^0$: 1 l., unnumbered [2].

No. 7. Head-title, 11: G | Numb. 7 | The Diverting Poft. |
 [rule] | From Saturday Dec. 2, to Saturday Dec. 9. 1704.
 | [rule] |

Colophon, 11v: as for Number 4.

Formula: $1/2^0$: 1 l., unnumbered [2].

No. 8. Head-title, 11: H | Numb. 8 | The Diverting Poft. |
 [rule] | From Saturday Dec. 9, to Saturday Dec. 16. 1704.
 | [rule] |

Colophon, 11v: as for Number 4.

Formula: $1/2^0$: 1 l., unnumbered [2].

No. 9. Head-title, 11: I | Numb. 9 | The Diverting Poft. |
 [rule] | From Saturday Dec. 16, to Saturday Dec. 23.
 1704. | [rule] |

Colophon, 11v: as for Number 4.

Formula: $1/2^0$: 1 l., unnumbered [2].

No. 10. Head-title, 11: K | Numb. 10 | The Diverting Poft. |
 [rule] | From Saturday Dec. 23, to Saturday Dec. 30.
 1704. | [rule] |

Colophon, 11v: as for Number 4.

Formula: $1/2^0$: 1 l., unnumbered [2].

No. 11. Head-title, 11: L | Numb. 11 | The Diverting Poft. |
 [rule] | From Saturday Dec. 30, to Saturday Jan. 6. 1704.
 | [rule] |

Colophon, 11v: London, Printed: And Sold by B. Bragg, at
 th e Blue-Ball in Avenary-Lane. 1704.

Formula: $1/2^0$: 1 l., unnumbered [2].

No. 12. Head-title, 11: M | Numb. 12 | The Diverting Poft. |
 [rule] | From Saturday Jan. 6. to Saturday Jan. 13. 1704.
 | [rule] |

Colophon, 11v: as for Number 4.

Formula: $1/2^0$: 1 l., unnumbered [2].

No. 13. Head-title, 11: N | Numb. 13 | The Diverting Poft. |
 [rule] | From Saturday Jan. 13, to Saturday Jan. 20.
 1704. | [rule] |

Colophon, 11v: as for Number 4.

Formula: $1/2^0$: 1 l., unnumbered [2].

No. 14. Head-title, 11: O | Numb. 14 | The Diverting Poft. |
 [rule] | From Saturday Jan. 20, to Saturday Jan. 27.
 1704. | [rule] |

Colophon, 11v: as for Number 4.

Formula: $1/2^0$: 1 l., unnumbered [2].

No. 15. Head-title, 11: P | Numb. 15 | The Diverting Poft. |
 [rule] | From Saturday Jan. 27, to Saturday Feb. 3. 1704.
 | [rule] |

Colophon, 11v: as for Number 4.

Formula: $1/2^0$: 1 l., unnumbered [2].

No. 16. Head-title, l1: O | Numb. 16 | The Diverting Poft. |
[rule] | From Saturday Feb. 3, to Saturday Feb. 10. 1704.
| [rule] |

Colophon, l1v: as for Number 4.

Formula: $1/2^0$: 1 l., unnumbered [2].

No. 17. Head-title, l1: R | Numb. 17 | The Diverting Poft. |
[rule] | From Saturday Feb. 10, to Saturday Feb. 17.
1705. | [rule] |

Colophon, l1v: LONDON, Printed by H. Meere, at the
Black-Fryar in Black-Fryars: And Sold by | B. Bragg, at
the Blue Ball in Avenary-Lane. 1705.

Formula: $1/2^0$: 1 l., unnumbered [2].

No. 18. Head-title, l1: S | Numb. 18 | The Diverting Poft. |
[rule] | From Saturday Feb. 17, to Saturday Feb. 24.
1705. | [rule] |

Colophon, l1v: as for Number 17.

Formula: $1/2^0$: 1 l., unnumbered [2].

No. 19. Head-title, l1: T | Numb. 19 | The Diverting Poft. |
[rule] | From Saturday Feb. 24, to Saturday March 3.
1705. | [rule] |

Colophon, l1v: as for Number 17.

Formula: $1/2^0$: 1 l., unnumbered [2].

No. 20. Head-title, l1: U | Numb. 20 | The Diverting Poft. |
[rule] | From Saturday March 3. to Saturday March 10.

1705. | [rule] |

Colophon, 11v: as for Number 17.

Formula: $1/2^0$: 1 l., unnumbered [2].

No. 21. Head-title, 11: W | Numb. 21 | The Diverting Poft. |
[rule] | From Saturday March 10. to Saturday March 17.

1705. | [rule] |

Colophon, 11v: as for Number 17.

Formula: $1/2^0$: 1 l., unnumbered [2].

No. 22. Head-title, 11: X | Numb. 22 | The Diverting Poft. |
[rule] | From Saturday March 17, to Saturday March 24.

1705. | [rule] |

Colophon, 11v: as for Number 17.

Formula: $1/2^0$: 1 l., unnumbered [2].

No. 23. Head-title, 11: Y | Numb. 23 | The Diverting Poft. |
[rule] | From Saturday March 24, to Saturday March 31.

1705. | [rule] |

Colophon, 11v: LONDON, Printed by H. Meere, at the
Black-Fryar in Black-Fryars, for the Under- | takers:
And Sold by B. Bragg, at the Blue Ball in Avenary-Lane.
1705.

Formula: $1/2^0$: 1 l., unnumbered [2].

No. 24. Head-title, 11: Z | Numb. 24 | The Diverting Poft. |
[rule] | From Saturday March 31, to Saturday April 7.

1705. | [rule] |

Colophon, 11v: as for Number 23.

Formula: $1/2^0$: 1 l., unnumbered [2].

ALL NUMBERS

Contents: 11, head-title; below, text; on 11v, colophon.

Notes: For other numbers see 1705-3 and 1706-3,4. For a re-issue with a collective title leaf see 1706-2.

Copies seen: 1. GB Lbl Burney 131b (microfilm only seen); 2. Ob Hope fol.102; 3. US SM 110774 (Number 7 only); 4. Microfilm, origin unspecified (ELP 46E).

1704-7 A prospect of death / Earl of Roscommon.

Title: [Within double rules] A | PROSPECT | OF | DEATH: | A | Pindarique Essay. | [rule] | Written by the Right Honourable the late Earl | of ROSCOMMON. | [rule] | - Omneis vna manet nox, | Et Calcanda femel via Leti. | Hor. | [rule] | LONDON: | Printed by J. Gardyner, and Sold by John Nutt, near | Stationers-Hall, MD CCIV.

Formula: 2^0 : A^2 B-C²; [\$1 signed]; 6 ll., pp. [4] 1-8.

Contents: A1, title (verso blank); A2, preface; on A2v, advertisement of publications of H. Playford; B1, text; on C2v, "FINIS.".

Notes: Foxon, English verse, 1701-1750, 1975, considers this should be ascribed to J. Pomfret rather than Roscommon.

Bibliotheca annua 1702-3, p. 44: "p. 6d. Printed for H. Playford".

Advertised in Diverting post 17-24 Feb 1705: "price 6d.".

Foxon, English verse, 1701-1750, 1975, P733.

Copies seen: 1. GB Lbl 1347.m.26; 2. US LAuc *fPR1213.
M67.v.2.(34).

1705

1705-1 A choice collection of lessons / J. Blow and H. Purcell
[re-issue].

Title: [Within double rules] A | Choice COLLECTION of LESSONS, |
BEING | Excellently Sett to the HARPSICHORD, | By the two Great
Mafters | DR. JOHN BLOW, | And the late | MR. HENRY PURCELL, |

(Viz.) { Old Simon the King.
Moteley's Maggot.
Mortlack's Ground, and feveral others.

| LONDON. | Printed for Henry Playford, and are to be fold at his
Shop in the Temple-Change, | Fleet-Street, and at all Muſick
Shops in Town. 1705.

Formula: Oblong 4⁰: π¹ A-G⁴; [\$3 signed (+A4, B4, C4)]; 29
ll., pp. [2] 1-56 (misnumbering 10 as 12, 15 as 13). Leaf π
typeset; sigs A-G engraved.

Contents: π¹, title (verso blank); A¹, music.

Engraving details: One plate for each side of each sheet; plate-
mark size 24 x 34 cm. (+2 cm.).

Notes: A re-issue of The second part of musick's hand-maid,
1689-5, with new typeset preliminaries, and with the order of the
pieces in sigs F and G corrected.

Possibly postdated, as shown by the advertisement in

Diverting post.

Advertised in Diverting post 3, 4-11 Nov 1704: "Price 2s.".

For earlier issues see 1689-5, 1690-10 and 1696-14.

RISM BII, p. 60.

Copies seen: 1. GB Lcm I.F.50(1).

1705-2 A collection of original Lancashire hornpipes / T. Marsden.

Title: [Within double rules] A | COLLECTION | OF ORIGINAL |
Lancashire Hornpipes, | OLD and NEW. | CONTAINING, | DIVISIONS
upon each. | [rule] | For the Treble VIOLIN. Being the Firſt of
this Kind. | [rule] | By Thomas Marſden. | [rule] | LONDON: |
Printed by William Pearſon, for Henry Playford at his Shop in the
Temple-Change, and ſold by | John Cullen at the Buck between the
Two Temple-Gates, Fleet-ſtreet. 1705. Price One Shilling. |
Where Original Scotch Tunes are to be had, Price Sticht 6 d.

Formula: Oblong 4⁰: A1 B-H² I1; [\$1 signed]; 16 ll., pp. [2]
1-30.

Contents: A1, title (verso blank); B1, music; on I1v, "FINIS."
25 tunes.

Type: Pearson.

Notes: Advertised in Diverting post 7, 2-9 Dec 1704, "The latter

end of the next Week will be Printed"; Diverting post 8, 9-16 Dec 1704, "There is now Published".

RISM M729.

Copies seen: 1. GB Lbl K.1.c.24.

Diverting post. [vol. 1, nos 11-24, 1705].

See 1704-6.

1705-3 Diverting post. [vol. II, nos 25-36, 1705].

No. 25. Head-title, 11: Vol. II. (Aa) Numb. 25 | The Diverting
Poft. | [rule] | From Saturday April 7, to Saturday April
14. 1705. | [rule] |

Colophon, 11v: LONDON, Printed by H. Meere, at the
Black-Fryar in Black-Fryars, for the Under- | takers:
And Sold by B. Bragg, at the Blue Ball in Avemary-Lane.
1705.

Formula: $1/2^0$: 1 l., unnumbered [2].

No. 26. Head-title, 11: Vol. II. (Bb) Numb. 26 | The Diverting
Poft. | [rule] | From Saturday April 14, to Saturday
April 21. 1705. | [rule] |

Colophon, 11v: as for Number 25.

Formula: $1/2^0$: 1 l., unnumbered [2].

No. 27. Head-title, 11: Vol. II. (Cc) Numb. 27. | The Diverting
Poft. | [rule] | From Saturday April 21, to Saturday
April 28. 1705. | [rule] |

Colophon, 11v: LONDON, Printed by Tho. Warren, for the
Undertakers: And Sold by | Hugh Montgomery, at the
Golden Anchor in Cornhil: Tho. Hudfon, over- | againft
Grays-Inn-Gate, in Holbourn, Bookfellers: And B. Bragg,
at the | Blue Ball in Avemary-Lane. 1705.

Formula: $1/2^0$: 1 l., unnumbered [2].

No. 28. Head-title, 11: Vol. II. (Dd) Numb. 28. | The Diverting
Poft. | [rule] | From Saturday April 28. to Saturday May
5. 1705. | [rule] |

Colophon, 11v: LONDON, Printed by Tho. Warren, for the
Undertakers: And Sold by | Hugh Montgomery, at the
Golden Anchor in Cornhil: Tho. Hodgfon, over- | againft
Gray's-Inn-Gate, in Holbourn, Bookfellers: And B. Bragg,
at the | Blue Ball in Avemary-Lane. 1705.

Formula: $1/2^0$: 1 l., unnumbered [2].

No. 29. Head-title, 11: Vol. II. (Ee) Numb. 29. | The Diverting
Poft. | [rule] | From Saturday May 5. to Saturday May.
12. 1705. | [rule] |

Colophon, 11v: LONDON, Printed by Tho. Warren, for the
Undertakers: And Sold by | Hugh Montgomery, at the
Golden Anchor in Cornhil: Tho. Hodgfon, over- | againft
Gray's-Inn-Gate, in Holbourn: H. Playford, at the
Temple-Change, in | Fleet-ftreet, Bookfellers: And B.

Bragg, at the Blue Ball in Avemary-Lane, | 1705.

Formula: $1/2^0$: 1 l., unnumbered [2].

No. 30. Head-title, 11: Vol. II. (Ff) Numb. 30. | The Diverting
Poft. | [rule] | From Saturday May 12. to Saturday May
19. 1705. | [rule] |

Colophon, 11v: as for Number 29.

Formula: $1/2^0$: 1 l., unnumbered [2].

No. 31. Head-title, 11: Vol. II. (Gg) Numb. 31. | The Diverting
Poft. | [rule] | From Saturday May 19. to Saturday May
26. 1705. | [rule] |

Colophon, 11v: LONDON, Printed by Tho. Warren, for the
Undertakers: And Sold by Hugh | Montgommery, at the
Golden Anchor in Cornhil: Tho. Hodgfon, over-againft |
Gray's-Inn-Gate, in Holbourn: H. Playford, at the
Temple-Change, in Fleet-ftreet, | Bookfellers: And B.
Bragg, at the Blue Ball in Avemary-Lane, 1705.

Formula: $1/2^0$: 1 l., unnumbered [2].

No. 32. Head-title, 11: Vol. II. (Hh) Numb. 32. | The Diverting
Poft. | [rule] | From Saturday May 26. to Saturday June
2. 1705. | [rule] |

Colophon, 11v: as for Number 31.

Formula: $1/2^0$: 1 l., unnumbered [2].

No. 33. Head-title, 11: Vol. II. (Ii) Numb. 33. | The Diverting
Poft. | [rule] | From Saturday June 2. to Saturday June
9. 1705. | [rule] |

Colophon, 11v: LONDON, Printed by Tho. Warren, for the Undertakers: And Sold by Hugh | Montgomery, at the Golden Anchor in Cornhil: Tho. Hodgson, over-againft | Gray's-Inn-Gate, in Holbourn: Bookfellers: And B. Bragg, at the Blue Ball in | Avenary-Lane, 1705.

Formula: $1/2^0$: 1 l., unnumbered [2].

No. 34. Head-title, 11: Vol. II. (Kk) Numb. 34. | The Diverting Poft. | [rule] | From Saturday June 9. to Saturday June 16. 1705. | [rule] |

Colophon, 11v: as for Number 33.

Formula: $1/2^0$: 1 l., unnumbered [2].

No. 35. Head-title, 11: Vol. II. (Ll) Numb. 35. | The Diverting Poft. | [rule] | From Saturday June 16. to Saturday June 23. 1705. | [rule] |

Colophon, 11v: LONDON, Printed by Tho. Warren, for the Undertakers: And Sold by H. | Playford at the Temple-Exchange, Fleetftreet, Tho. Hodgson, over-againft Gray's- | Inn-Gate, in Holbourn, Hugh Montgomery, at the Golden Anchor in Cornhil, | Bookfellers: And B. Bragg, at the Blue Ball in Avenary-Lane, 1705.

Formula: $1/2^0$: 1 l., unnumbered [2].

No. 36. Head-title, 11: Vol. II. (Mm) Numb. 36. | The Diverting Poft. | [rule] | From Saturday June 23. to Saturday June 30. 1705. | [rule] |

Colophon, 11v: LONDON, Printed by T.W. for the Undertakers: And Sold by H. Playford, | in the Temple-

Change, Fleetstreet, Tho. Hodgson, over-against Gray's Inn-Gate, in | Holbourn, Hugh Montgomery, at the Golden Anchor in Cornhil, Bookfellers: | And B. Bragg, at the Blue Ball in Avemary-Lane, 1705.

Formula: 1/2⁰: 1 l., unnumbered [2].

ALL NUMBERS

Contents: 11, head-title; below, contents; on 11v, colophon.

Notes: For other numbers see 1704-6 and 1706-3,4. For a re-issue with a collective title leaf see 1706-2.

Copies seen: 1. GB Lbl Burney 131b (microfilm only seen); 2. GB Ob Hope fol.102; 3. Microfilm, origin unspecified (ELP 46E).

1705-4 The divine companion.

Title: [Within double rules; in roman, italic and black letter]
 THE | Divine Companion: | Being a Collection of New and Eaſie |
 HYMNS | AND | ANTHEMS, | For one, two and three Voices. |
 COMPOS'D | By the beſt MASTERS, | And fitted for the uſe of thoſe
 who already underſtand | Mr. JOHN PLAYFORD's Pſalms in three |
 Parts. | To be uſed in Churches or Private Families, for their |
 Greater Advancement in Divine Muſick. | [rule] | Pſalm CXLVI. I.
Praiſe the Lord oh my Soul, while I live | will I Praiſe the
Lord, yea, ſo long as I have any being I will | ſing Praiſes unto
my God. | [rule] | LONDON: | Printed by William Pearſon, for

Henry Playford, and fold by | John Cullen at the Buck between the two Temple-Gates, | Fleet-treet. 1705.

Formula: 8⁰: A-N⁴; [\$2 signed (+C3)]; 52 ll., pp. [8] 1-96.

Contents: A1, title (verso blank); A2, dedication to John, Archbishop of York, signed by Henry Playford; A2v, preface, signed on A3v by H.P.; on A3v, poem "Upon the Publication of Mr. Playford's Divine Hymns and Anthems"; A4, poem to all the masters of musick, by Henry Playford; A4v, advertisement; B1, music; on N4v, "FINIS". 37 pieces.

Type: Pearson.

Notes: Advertised in 1705-10: "stitch'd 1s. 6d.".

For other editions and issues see 1701-7, 1707-1 and 1709-1.

RISM BII, p. 155.

Copies seen: 1. C Tu (microfilm only seen).

1705-5 The division violin. 1st part. 6th ed. [i.e. re-issue?].

No copies have been thoroughly examined. This work is noted in Smith, no. 167. This entry is:

"The First Part of the Division Violin Containing A Collection of Divisions upon Several-Excellent Grounds for the Violin The Sixth Edition Corected and enlarged with Aditions of the newest Divisions upon Grounds and Chacones by

the most Eminent Masters. London Printed for I. Walsh Servt
to her Matie ... and I Hare at ye Golden Viol ... and ... in
Fremans yard ... price 2s. 6d. ...".

This "Sixth Edition" is probably a re-issue (re-impression) from
the engraved plates of the fifth edition issued by Henry Playford
(1701-8), perhaps with the addition of some new material. It was
re-issued again in about 1730: see Smith and Humphries, A
bibliography of the musical works published by the firm of John
Walsh ... 1721-1766, 1968, no. 581.

Advertised in Post man 1366, 20-23 Jan 1705.

For other editions, issues and parts see 1687-2, 1688-3,4,
1689-3, 1690-8, 1692-3, 1693-3,4, 1699-6, 1701-8,9 and 1705-6.

One copy, GB Lcm I.F.9.(1), has been briefly examined.

1705-6 The division violin. 2nd part. 4th ed. [i.e. re-issue?].

No copies have been thoroughly examined. This work is noted in
Smith, no. 174. This entry is:

"The Second Part of the Division Violin Containing the
newest Divisions upon Grounds for the Violin as also seuerall
solos by Arcangello Corelli and others the Fourth Edition
Corected and enlarged with Additions of the newest Chacons
Allmands Preludes and Choice Cibells Composed by the best
Masters The whole Fairly Engraven. London Printed for I

Walsh Servt. to her Maitie ... and I Hare at ye. Golden Viol
... & ... in Freemans Yard ... price 2s. 6d."

This "Fourth Edition" is probably a re-issue (re-impression) from the engraved plates of the third edition issued by Henry Playford (1701-9), perhaps with the addition of some new material. The preliminaries are engraved. It was re-issued again in about 1730: see Smith and Humphries, A bibliography of the musical works published by the firm of John Walsh ... 1721-1766, 1968, no. 582.

Advertised in Post man 1394, 14-17 Apr 1705.

For other editions, issues and parts see 1687-2, 1688-3,4, 1689-3, 1690-8, 1692-3, 1693-3,4, 1699-6, 1701-8,9 and 1705-5.

1705-7 Miscellanea sacra.

Title: [Within double rules] Mi{cellanea Sacra: | OR, | A
Curious Collection of | ORIGINAL | POEMS, | UPON | Divine and
Moral Subjects. | Collected from the Works of | Several Pious
Per{ons. | To which is Annex'd, | A SCHEME of a PROPOSAL for |
the Relief of our POOR, and En- | couragment of TRADE, humbly |
recommended to all Charitable Per- | {ons. | [rule] | If once our
Minds were fix'd on Joys above, | The Troubles of this World
wou'd ea{ie prove; | But if Contentment be a Stranger, then |
We'll ne'er feek for it but in Heav'n agen. | [rule] | LONDON:
Printed for H. Playford, and is to be | {old by him at his Shop

at the Temple-Change, | Fleetstreet: And Ben. Bragg, in Ave-Mary Lane. | 1705. Pr. Sticht Sixpence.

Formula: 8^0 : $A^2 B-F^4 G^2$; [\$2 signed (+B3)]; 24 ll., pp. [4] 1-44.

Contents: A1, title (verso blank); A2, dedication to the Countess of Burlington; B1, text; F4, head-title; below, text of the proposals; on G2v, "FINIS."

Notes: The editor was Samuel Phillips (Case 236(I)(a)).

Advertised in Diverting post 19, 24 Feb-3 Mar 1705, "There will speedily be published, Miscellanea Sacra, the Second Part"; Diverting post 23, 24-31 Mar 1705, "This Day will be published".

For other editions, issues and parts see 1696-13, 1698-12, 1706-8 and 1707-3.

Case 236(I)(a).

Copies seen: 1. GB Lbl 1489.ff.62.

1705-8 The most new and compendious method of singing psalms.

No copy has been located. Advertised in Diverting post 11, 30 Dec-6 Jan 1704 [i.e. 1704-1705], "On Tuesday next will be published the most new and Compendious Method of Singing Psalms ever yet extent, suited to all Capacities; fit to be Bound up with the Common Prayer and Psalms in Octavo Price 3d. Also the

Instrument to it, price 6s. Printed for H. Playford, and Sold by B. Bragg in Avemary-Lane."; Diverting post 15, 27 Jan-3 Feb 1705, "Just publish'd".

This appears to be a re-issue of 1699-13, but the discrepancy in prices between the 1699 and 1705 publications (1699: book 18d., instrument 15s.; 1705: book 3d., instrument 6s.) is puzzling.

1705-9 Twenty two new country dances.

No copy has been located. Advertised in Post man 1363, 6-9 Jan 1705: "This day is publish'd, Twenty two new Country Dances; with Directions to each Dance. Being used at Court, and at all publick and private Dancing-Schools. For the Treble Violin. Printed for and Sold by Henry Playford at his Shop in the Temple Change, and John Cullen at the Buck between the two Temple Gates, Fleetstreet".

For other editions and parts of, and additions to The dancing-master see 1686-2, 1690-6, 1695-1, 1696-3, 1698-7,8, 1699-18, 1700-16,18, 1701-6, 1702-13, 1703-2,4 and 1706-1.

1705-10 Wit and mirth: or, pills to purge melancholy. 2nd ed. [re-issue].

Title: [Within double rules; in roman, italic and black letter]

Wit and Mirth: | OR | PILLS | TO PURGE | Melancholy; | BEING | A
 Collection of the beſt Merry BALLADS | and SONGS, Old and New. |
 Fitted to all Humours, having each their | proper TUNE for either
 Voice, or Inſtrument: | Many of the SONGS being new Sett. |
 [rule] | The 2^d. Edition Corrected, with Additions, and Print- |
 ed on the New Tyed Note. | To which is alſo added a Collection of
 | Excellent POEMS. | [rule] | He is the beſt Phyſician you will
 find, | That thus to pleaſing Mirth can fix your mind; | That
 every Temper, every ſort can pleaſe, | With ſuch Variety of Songs
 as theſe. | [rule] | LONDON. Printed by W. Pearson, for H. P. |
 and Sold by John Cullen at the Buck between the | two Temple
 Gates Fleet-ſtreet. | Price Bound 2 s. 6d. 1705.

Formula: 12⁰: A⁶ B-Q¹²; [\$5 signed (-A4, A5)]; 186 ll., pp.
 [12] 1-93 [94] 95-336 330-351 [2] [=360].

Contents: A1, title (verso blank); A2, dedication to all the
 honest and merry souls in city or country, signed by H.P.; A2v,
 poem, The stationer on the book, signed by H.P.; A3, table of
 songs and poems; B1, text and music; on Q11v, "FINIS."; Q12,
 advertisement. 179 songs.

Type: Pearson.

Notes: Probably a re-issue of 1702-16: the advertisement on Q12
 lists many works published in 1702, and none published later than
 that date. The possibility of re-issue (re-impression) suggested
 by Legman, "Pills to purge melancholy : a bibliographical note",
Midwest folklore, 1959, p. 93, seems likely, as Pearson was the

printer of most of the editions and issues until at least 1720 (see Day & Murrie) and this title was very popular and therefore may have been considered for retaining in standing type.

For other parts see 1699-21, 1700-23, 1702-16,17, 1703-1,11,12, 1704-1, 1706-10 and 1707-7,8,9.

Day & Murrie 208.

Copies seen: 1. GB Ob Harding.

1706

1706-1 The dancing-master. 13th ed.

The imprint of this edition omits Playford: "Printed by W.P. and sold by J. Young ... and J. Cullen ... 1706.". Despite its advertisement in 1707-4, a work which does bear Playford's name, it was only sold by Playford rather than produced in any way by him. Playford signed over this copy to Heptinstall on 15 August 1704, according to an entry in the Stationers' Company Entry book of copies, 19 July 1710.

For other editions, parts and additions see 1686-2, 1690-6, 1695-1, 1696-3, 1698-7,8, 1699-18, 1700-16,18, 1701-6, 1702-13, 1703-2,4 and 1705-9.

1706-2 Diverting post. [vol. 1].

Title: [Within double rules] The Diverting-Poſt, | FOR THE |
ENTERTAINMENT | OF | TOWN and COUNTRY. | [rule] | VOL. 1. |
[rule] | For the YEAR 1705. | [rule] | ----- Dulces ante
omnia Muſæ , | Omne tulit punctum qui miſcuit Utile dulci. |
[rule] | LONDON: | Printed for H. Playford, and Sold for him by
John Nutt, near Statio- | ners-Hall, and at moſt Bookſellers
Shops in London and Weſtminſter, | 1706. Price Stitch'd 3 s. |
Where the Firſt Packet of Diverting-Poſts, for January, is to be

had at 6 d. each | Month, or Subſcribe for at 5 s. the Year, and
to any Perſon or Coffee-Houſe | the 7 Sub Gratis, and what County
in England. They which take Seven, | or a greater Number, ſhall
have them ſent every Month to them without any | Charge.

Formula: 2⁰: A²; [A2 signed]; 2 ll., unnumbered [4].

Contents: A1, title (verso blank); A2, preface, signed on A2v
by H.P.; 1704-6; 1705-3.

Notes: A re-issue, with collective title leaf and an added
preliminary leaf, of the 36 numbers of 1704-6 and 1705-3.

For other numbers see 1704-6, 1705-3 and 1706-3,4.

Copies seen: 1. GB Lbl Burney 131b (microfilm only seen); 2. Ob
Hope fol.102; 3. Microfilm, origin unspecified (ELP 46E).

1706-3 Diverting post. [Jan 1706].

Title: [Within double rules; in roman, italic and black letter]
The Diverting-Poſt, | Made up into a | PACKET | FOR THE |
ENTERTAINMENT | OF THE | Court, City, and Country. | To be
continued MONTHLY. | [rule] | For JANUARY, 1706. | [rule] |
Carmen amat quiſquis carmine digna gerit. | [rule] | LONDON: |
Printed for H. Playford, and Sold for him by John Nutt, near
Statio-ners-Hall, and at moſt Bookſellers Shops in London and
Weſtminſter, | 1706.

Formula: 2⁰: A1 B-C² D1; [\$1 signed]; 6 ll., pp. [2] 1-9

[1].

Contents: A1, title (verso blank); B1, text; on D1, "FINIS.";
D1v, advertisement.

Notes: For other numbers see 1704-6, 1705-3 and 1706-2,4.

Copies seen: 1. GB Lbl Burney 131b (microfilm only seen); 2.
Microfilm, origin unspecified (ELP 46E).

1706-4 Diverting post. [Feb 1706].

Title: [Within double rules; in roman, italic and black letter]
The Diverting Post, | Made up into a | PACKET | FOR THE |
ENTERTAINMENT | OF THE | Court, City, and Country. | To be
continued MONTHLY. | [rule] | For FEBRUARY, 1706. | [rule | blank
space | rule] | LONDON: | Printed for H. Playford, and Sold by
him at his Houſe in | Arundel Street in the Strand, where the
Firſt Vol. is to be | had Stitcht, Price 3s. and alſo the Packet
for Jan. 1706. | And by John Nutt, near Stationers-Hall, and at
moſt Book- | ſellers in London and Weſtminſter, and the Country.
1706.

Formula: 2⁰: A1 B-C² D1; [\$1 signed]; 6 ll., pp. [2] 1-10.

Contents: A1, title (verso blank); B1, text; on D1v, "FINIS.";
below, advertisement.

Notes: Advertised in Post man 1625, 11-13 Jun 1706: "Sold by J.

Nutt".

For other numbers see 1704-6, 1705-3 and 1706-2,3.

Copies seen: 1. GB Lbl Burney 131b (microfilm only seen); 2. Microfilm, origin unspecified (ELP 46E).

1706-5 A further guide to parish clerks.

No copy has been located. T.C. III.512 (1706 Trin): "A Further Guide to Parish Clerks ... Price 6d. Printed for W. and J. Marshall".

For an examination of Playford's role in this publication see 1700-7. For other editions and related works see 1700-7, 1701-11, 1702-2, 1707-2 and 1708-1.

1706-6 Harmonia sacra. 1st book. 2nd ed. [re-issue?].

No copy has been located. T.C. III.528 (1706 Mich): "REPRINTED ... Harmonia Sacra ... First Book, the Second Edition; very much Enlarged and Corrected. Also Four excellent Anthems of the late Mr. H. Purcell's; never before printed. Folio. Printed for H. Playford at his House in Arundel street; and J. Sprint ... where the Second Book is to be had".

This is probably a re-issue of 1703-6. How this T.C. notice is related to an advertisement in Diverting post Jan 1706 is

unclear: "Harmonia Sacra. The First Book, in Folio, newly Reprinted with large Additions of Five Excellent Anthems. By Mr. Henry Purcell. Price Stitch'd 5s.". The same advertisement was repeated in Diverting post Feb 1706, with the price altered to "6s.". These advertisements may, despite the discrepancy in dates, refer to the work noted in T.C., or may refer to unsold copies of 1703-6.

For other books and editions see 1688-5, 1693-5, 1700-19, 1703-6, 1714-1 and 1726-1.

1706-7 An introduction to the skill of musick. 15th ed. [re-issue?].

No copy has been located. T.C. III.529 (1706 Mich), "REPRINTED ... An Introduction to the Skill of Musick ... The 15th. Edition Corrected; and done to the new Ty'd-Note. Octavo ... printed for H. Playford at his House in Arundel street; and J. Sprint"; 1707-6, "Printed for and Sold by John Sprint".

Probably a re-issue of 1703-7.

For other editions see 1687-3, 1694-2, 1697-6, 1700-8 and 1703-7.

Day & Murrie 209.

1706-8 Miscellanea sacra. [2nd part?].

No copy has been located. Advertised in Diverting post Jan 1706: "There is now Published, Miscellanea Sacra ... Price Stitch'd 6d, or Bound up with the former [1705-7]," 3s.". Copy was called for in Diverting post 23, 24-31 Mar 1705: "if any Gentlemen, &c. has any Original Poems upon Divine and Moral Subjects, they are desired to send them to H. Playford ... who designs very speedily to make a Choice Collection of them, as second Part to the Miscellanea Sacra, above-advertised" [1705-7]. It is possible that these advertisements for the "second part" refer to 1707-3.

For other editions and parts see 1696-13, 1698-12, 1705-7 and 1707-3.

1706-9 The tragedy of King Saul. 2nd ed.

No copy has been located. The only notice seen is in Diverting post Jan 1706: "The Tragedy of King Saul. The Second Edition. To which is added, The Character of the Persons represented in it. Price Stitch'd 1s. 6d.". This is possibly a re-issue of 1703-10.

For the first edition see 1703-10.

1706-10 Wit and mirth: or, pills to purge melancholy. 4th part.

Although the title-page has no mention on it of Henry Playford, other evidence suggests that he may have been responsible for part of its initial compilation. Its title-page notes: "Wit and Mirth: Or Pills To Purge Melancholy ... Being carefully Corrected by Mr. J. Lenton. Vol. IV. ... London: Printed by W. Pearson, and Sold by the Booksellers of London and Westminster. 1706. Price Bound 2s. 6d.". One copy, GB Ob Harding, has been briefly examined.

Advertised in Post man 1654, 3-6 Aug 1706. Day & Murrie 210A.

An advertisement in the February 1706 number of the Diverting post notes "The 4th and last Dose of the Pills, which will make the First Vol. compleat, will be speedily Published. Price Bound 6d.". By this final number the Diverting post was under the sole editorship of Henry Playford, and contained advertisements solely for Playford publications. This advertisement, therefore, suggests that a fourth volume was in preparation in early 1706. The exact extent of Playford's involvement with it before it was finally printed by Pearson is not now able to be determined.

For other parts see 1699-21, 1700-23, 1702-16,17, 1703-1,11,12, 1704-1, 1705-10 and 1707-7,8,9.

1707

1707-1 The divine companion. 2nd ed.

Title: [Within double rules; in roman, italic and black letter]
 THE | Divine Companion: | OR, | David's HARP New Tun'd. | BEING |
 A Choice Collection of New and Eaſy | Pſalms, Hymns and Anthems.
 The Words of the | Pſalms being Collected from the Neweſt
 Verſions. | Compos'd by the beſt Maſters, and fitted | for the
 Uſe of thoſe, who already Underſtand Mr. | John Playford's Pſalms
 in Three Parts. | To be uſed in Churches or Private Fami- | lies,
 for their greater Advancement of Divine Muſic. | [rule] | Pſalm.
 CXLVI. 1. Praiſe the Lord, On my Soul, while I | live will I
Praiſe the Lord, yea, ſo long as I have any Being | I will ſing
Praiſes unto my God. | [rule] | And that Above, we may be ſure to
 know | Our Parts, theſe Hymns, we Practice here below: | And
 while we Sing, we Conſecrate our Art, | And offer up with every
 Tongue a Heart. | [rule] | The Second Edition, with large
Additions. | [rule] | LONDON: Printed by William Pearſon, for
Henry Playford, at his | Rooms in Queen's-Head-Tavern Paſſage,
 over againſt the Middle- | Temple-Gate, Fleet-ſtreet. MDCCVII.
 Price Bound 3 s.

Formula: S⁰: A-2A⁴; [\$2 signed (-M2; missing N2 as M2)]; 96
 ll., pp. [8] 1-180 [4].

Contents: A1, title (verso blank); A2, dedication to the

Reverend William Wickins, signed by Henry Playford; A2v, preface, signed on A3v by H.P.; on A3v, poem upon the publication of Mr. Playford's divine hymns and anthems; A4, poem to all the masters of music, by Henry Playford; A4v, poem to Mr. Henry Playford on the publication of his second edition of The divine companion; B1, music; on 2A2v, "FINIS."; 2A3, alphabetical table of contents; on 2A4v, advertisement. 84 tunes.

Type: Pearson.

Notes: Advertised in Daily courant 1647, 26 May 1707: "On Friday next [30th] will be publish'd ... Price bound 3s.".

For other editions and issues see 1701-7, 1705-4 and 1709-1.

Copies seen: 1. GB Ckc Rw.116.51; 2. US RI M2136.P7.D6.1707 (microfilm only seen).

1707-2 A further guide to parish clerks.

No copy has been located. T.C. III.554 (1707 Trin): "A Further Guide to Parish Clerks ... Printed for W. and J. Marshall".

For an examination of Playford's role in this publication see 1700-7. For other editions and related works see 1700-7, 1701-11, 1702-2, 1706-5 and 1708-1.

1707-3 Miscellanea sacra. [re-issue].

This publication is in two parts, part two being a re-issue of 1705-7. No copies have been examined. The ESTC entry for this work is:

Miscellanea sacra: or, a curious collection of poems, chiefly original, upon divine and moral subjects, by the most celebrated modern authors. Vol. I. Collected by Sam. Phillips. ... - London: Printed by Tho. Warren, for Tho. Hodgson, and B. Bragg, publisher, 1707. - [2], 91, [1], 44 p., plate; 8⁰.

In fact in two parts. - Pt. 2 is a re-issue of the 1705 edition, with the addition of pt. 1, a frontispiece and new t-p, replacing the original t-p and dedication.

Copy was called for during 1705 for a second part of Miscellanea sacra (see 1706-8), and may refer to this re-issue. Case 236(I)(c) notes a copy with "The Third Edition" on its title-page at US CA, which appears from his entry to be a re-issue of 1705-7 without the addition of part 1. No copies of this have been examined.

For other editions and parts see 1696-13, 1698-12, 1705-7 and 1706-8.

1707-4 The second book of the pleasant musical companion. 5th ed.

STATE A

Title: [Within double rules; in roman, italic and black letter]
 The Second BOOK of the | Pleasant Musical Companion; | Being a
 Choice Collection of | CATCHES, | For Three and Four VOICES. |
 [rule] | Compos'd by Dr. John Blow, the late Mr. Henry Purcell,
 and other Eminent Masters. | [rule] | The Fifth Edition,
Corrected and much Enlarged. | [rule] | LONDON: | Printed by
William Pearson for Henry Playford, and sold by him at his House
 in Arundel- | street in the Strand; and J. Hare at the Golden
 Viol and Flute in Cornhill. 1707.

Formula: Oblong 4⁰: π^2 a² B-Z²; [\$1 signed]; 48 ll.,
 unnumbered [96].

Contents: π^1 , title (verso blank); π^2 , dedication to all
 gentlemen ... who encourage ... musical meetings ... signed by
 Henry Playford; π^2v , preface; a¹, verse by W.P.; a^{1v}, verse by
 T.B.; a², table of contents; on a^{2v}, advertisement; B¹, music;
 on Z^{2v}, "FINIS.". 120 songs.

Copies seen: 1. GB Lbl A.412.f.

STATE B

Title: as for State a as far as "Strand";. It then continues:
 "and all Muſick-Shops in Town and Country. 1707.".

Formula: as for State a.

Contents: as for State a.

Copies seen: 1. GB Ob Douce P.686.

STATES A AND B

Type: Pearson.

Notes: For other editions, issues and additions see 1686-5, 1695-5, 1698-23, 1701-14, 1702-12, 1703-9 and 1709-2.

Day & Murrie 212; RISM BII, p. 290.

1707-5 Te deum & jubilate / H. Purcell. 2nd ed. [i.e. re-issue].

Title: [Within double rules; in black and red] TE DEUM | ET | JUBILATE, | FOR | VOICES and INSTRUMENTS, | Perform'd before the
.....
| QUEEN, | LORDS, and COMMONS, at the | Cathedral-Church of St.
PAUL, | ON THE | THANKSGIVING-DAY, | FOR THE | Glorious SUCCESSES
of Her MAJESTY'S | Army the last CAMPAIGN. | [rule] | COMPOS'D |
By the late Famous Mr. HENRY PURCEL. | [rule] | THE SECOND
EDITION. | [rule] | LONDON. | Sold by J. WALSH, Servant to Her
MAJESTY, at the Harp and Hoboy in | Katherine-Street, near
Somerſet-Houſe in the Strand; J. HARE, Inſtrument- | Maker, at
the Golden Viol and Flute in Cornhill, near the Royal Exchange;
and | P. RANDALL, Inſtrument-Seller, at the Violin and Lute, by
Paulſgrave-Head | Court, without Temple-Bar, in the Strand.

A re-issue of 1697-9, with an extra title leaf (transcribed above; verso blank) preceding 1697-9.

The publication date of 1707 is ascribed from an advertisement in

Daily courant 1623, 28 Apr 1707: "price 2s. ... Sold by J. Walsh ... J. Hare ... P. Randal ... and J. Young". Smith, no. 108 notes what was possibly a re-issue of this work in December 1702. For the first edition see 1697-9. Smith, no. 248; RISM P5815.

Copies seen: 1. GB Lbl G.99; 2. Lbl R.M.15.c.13(1) (lacks sig. A); 3. US LAuc *fM2020.P98.1707.

1707-6 The whole book of psalms / J. Playford. 9th ed.

Although T.C. III.529 (1706 Mich) notes this as "REPRINTED ... printed for H. Playford at his House in Arundel street; and J. Sprint" the imprints of copies seen do not mention Playford. They note "Printed by J. Heptinstall, for the Company of STATIONERS: And are to be sold by John Sprint ... M DCC VII" (e.g. GB Lbl C.6.h). There is no other indication that Playford was involved. The last edition in which Playford played an active part was probably 1702-15.

For other editions see 1695-10, 1697-14, 1698-27, 1699-19, 1700-21, 1701-15 and 1702-15.

1707-7 Wit and mirth: or, pills to purge melancholy. 1st part. 3rd ed. [re-issue?].

It is possible that this 1707 publication is a re-issue, or re-issue (re-impression) of the second edition, 1702-16. It has on the title-page "The Third Edition. Vol. I.", and exists in two states, one with the imprint "London: Printed by William Pearson, and Sold by John Cullen ... 1707", the other with the imprint "London: Printed by W. Pearson and Sold by John Young ... 1707". Day & Murrie 213 gives further details.

One copy, GB Lbl 1346.a.28 ("Printed by W. Pearson and Sold by John Young") has been briefly seen, but its relationship to 1702-16 was not examined. See 1705-10 for a discussion of the possibility of re-issue (re-impression) from standing type.

For other parts see 1699-21, 1700-23, 1702-16,17, 1703-1,11,12, 1704-1, 1705-10, 1706-10 and 1707-8,9. Details of later editions and issues are given in Day & Murrie.

1707-8 Wit and mirth: or, pills to purge melancholy. 2nd part. 2nd ed. [re-issue?].

It is possible that this 1707 publication is a re-issue, or re-issue (re-impression) of the first edition of the second part, 1700-23. It has on the title-page "The Second Edition Carefully Corrected"; the imprint is "London: Printed by William Pearson, and Sold by John Young ... 1707". Day & Murrie 214 gives further details.

Two copies, GB Lbl 1346.a.29 and Ob Harding, have been briefly

seen, but their relationship to 1700-23 was not examined. See 1705-10 for a discussion of the possibility of re-issue (re-impression) from standing type.

For other parts see 1699-21, 1700-23, 1702-16,17, 1703-1,11,12, 1704-1, 1705-10, 1706-10 and 1707-7,9. Details of later editions and issues are given in Day & Murrie.

1707-9 Wit and mirth: or, pills to purge melancholy. 3rd part. 2nd ed. [re-issue?].

It is possible that this 1707 publication is a re-issue, or re-issue (re-impression) of the first editions of the third part, which were issued in three instalments (see 1702-17, 1703-11,12). It has on the title-page "The Second Edition with large Additions"; the imprint is "London: Printed by William Pearson, and Sold by John Young ... 1707". Day & Murrie 215 gives further details.

Two copies, GB Lbl 1346.a.30 and Ob Harding, have been briefly seen but, lacking copies of the 1702-1703 publications to examine, no conclusion about their relationship to this 1707 publication can be reached. See 1705-10 for a discussion of the possibility of re-issue (re-impression) from standing type.

For other parts see 1699-21, 1700-23, 1702-16,17, 1703-1,11,12, 1704-1, 1705-10, 1706-10 and 1707-7,8. Details of later editions and issues are given in Day & Murrie.

1708

A consolatory poem to the Right Honourable John Lord Cutts / N. Tate. 1708.

Foxon, English verse, 1701-1750, 1975, T59 gives a publication date of 1708 to a copy of this publication, held "CSmH" (i.e. US SM). The Huntington Library has confirmed that this date is incorrect; Foxon's entry refers to Copy 3 of 1698-5.

1708-1 A new guide to parish clerks.

No copy has been located. T.C. III.598 (1708 East & Trin): "A new Guide to Parish Clerks ... an Addition added to the further Guide ... sold by W. and J. Marshall".

For an examination of Playford's role in this publication see 1700-7. For other editions and related works see 1700-7, 1701-11, 1702-2, 1706-5 and 1707-2.

1708-2 Roscus Anglicanus.

Title: [Within double rules] Rofcius Anglicanus, | OR AN |
HISTORICAL | REVIEW OF THE | STAGE: | After it had been Suppres'd
by means | of the late Unhappy Civil War, be- | gun in 1641, till

the Time of King | Charles the II^d. Reftoration in May | 1660.
 Giving an Account of its Riſe | again; of the Time and Places the
 | Governours of both the Companies | firſt Erected their
 Theatres. | The Names of the Principal Actors and | Actreſſes,
 who Perform'd in the Chiefeſt | Plays in each Houſe. With the
 Names | of the moſt taking Plays; and Modern | Poets. For the
 ſpace of 46 Years, and | during the Reign of Three Kings, and |
 part of our preſent Sovereign Lady | Queen ANNE, from 1660, to
 1706. | [rule] | Non Audita narro, ſed Comperta. | [rule] |
London, Printed and ſold by H. Playford, at his Houſe in |
Arundel-ſtreet, near the Water-ſide, 1708.

Formula: S^0 : $A^2 B-D^8 E^2$; [\$4 signed]; 28 ll., pp. [4] 1-52.

Contents: A1, title; A1v, errata; A2, to the reader, signed on
 A2v by John Downes; B1, text; on E2v, "FINIS".

Notes: By John Downes.

Copies seen: 1. GB Lbl C.27.d.14; 2. Lbl C.31.h.41.

1709

1709-1 The divine companion. 3rd ed. [i.e. re-issue].

Title: [Within double rules; in roman, italic and black letter]
 THE | Divine Companion; | OR, | David's HARP New Tun'd. | BEING |
 A Choice Collection of New and Easy | Pſalms, Hymns and Anthems.
 The Words of the | Pſalms being Collected from the Neweſt
 Verſions. | Compos'd by the beſt Maſters. | To be uſed in
 Churches or Private Fami- | lies, for their greater Advancement
 of Divine Muſic. | [rule] | Pſalm CXLVI. 1. Praife the Lord, O
my Soul, while I live | will I Praife the Lord, yea, ſo long as I
have any Being I | will ſing Praiſes unto my God. | [rule] | And
 that Above, we may be ſure to know | Our Parts, theſe Hymns, we
 Practice here below: | And while we Sing, we Conſecrate our Art,
 | And offer up with every Tongue a Heart. | [rule] | The Third
Edition, with large Additions. | [rule] | LONDON: Printed by W.
Pearſon, and Sold by John Young, Muſical | Inſtrument Seller, at
 the Dolphin and Crown at the Weſt end of St. Paul's | Church,
 and John Hare, Inſtrument-maker, at the Viol and Flute in |
Cornhill, near the Royal Exchange. 1709. Price Bound 3 s.

Formula: 8⁰: A-2A⁴; [\$2 signed (-M2; missigning N2 as M2)];
 96 ll., pp. [8] 1-180 [4].

Contents: A1, title (verso blank); A2, dedication to the
 Reverend William Wickins, signed by Henry Playford; A2v, preface,

signed on A3v by H.P.; on A3v, poem upon the publication of Mr. Playford's divine hymns and anthems; A4, poem to all the masters of music, by Henry Playford; A4v, poem to Mr. Henry Playford on the publication of his second edition of The divine companion; B1, music; on 2A2v, "FINIS."; 2A3, alphabetical table of contents; on 2A4v, advertisement. 84 tunes.

Type: Pearson.

Notes: A re-issue of 1707-1, with sig. A re-set but closely following 1707-1 textually.

T.C. III.652 (1709 East & Trin): "Third Edition, with large Additions. Sold by J. Young ... and J. Hare".

RISM BII, p. 155.

For other editions and issues see 1701-7, 1705-4 and 1707-1.

Copies seen: 1. GB Lbl B.655.a; 2. Lbl C.15.uu.

1709-2 The pleasant musical companion. 5th ed. [i.e. re-issue].

No copies have been examined. Day & Murrie 217 note that this re-issue "consists of the sheets of no. 212 [1707-4, The second book of the pleasant musical companion, 5th ed.] with a new title-page". Their entry no. 217 is reproduced, in part, below:

{Not quasi-facsimile} [within a double rule] THE | Plea{ant
Mu{fical Companion; | Being a choice Collection of |

CATCHES, | For Three and Four VOICES. | [rule] | Compos'd by
 Dr. John Blow, the late Mr. Henry Purcell, and other Eminent
 Ma{sters. | [rule] | The Fifth Edition, Corrected and much
 Enlarged. | [rule] | LONDON: | Printed by William Pearſon,
 and Sold by John Young Muſical-Inſtrument-Maker at the |
 Dolphin and Crown at the Weſt End of St. Paul's Church,
 London, 1709. Price 2s. 6d.

Oblong 4⁰. π^2 a² B-Z², 48 leaves, unpagged. π^1 title-page;
 π^1 v blank; π^2 dedication; π^2 v preface; a¹-a¹v verses;
 a²-a²v contents and advertisements.

119 songs, as in no. 212.

RISM BII, p. 289.

For other editions, issues and additions see 1686-5, 1695-5,
 1698-23, 1701-14, 1702-12, 1703-9 and 1707-4.

1714

1714-1 Harmonia sacra. 1st book. 3rd ed. [i.e. re-issue].

This 1714 publication is a re-issue, with a cancel title-page, of the second edition, 1703-6. It has on its title-page "The 3d. Edition very much Enlarg'd and Corrected; also Four Excellent Anthems of the late Mr. H. Purcell's never before Printed"; the imprint reads "London: Printed by William Pearson, for S.H. and Sold by John Young ... MDCCXIV. Where may be had Mr. Henry Purcell's Orpheus Britannicus, Compleat".

For other books and editions see 1688-5, 1693-5, 1700-19, 1703-6, 1706-6 and 1726-1.

One copy, GB Lbl G.84.b.(1), has been briefly examined.

1726

1726-1 Harmonia sacra. 1st book. 3rd ed. [i.e. re-issue].

This 1726 publication is a re-issue, with a cancel title-page, of the second edition, 1703-6. It has on its title-page "The 3d. Edition very much Enlarg'd and Corrected; also Four Excellent Anthems of the late Mr. H. Purcell's, never before Printed"; the imprint reads "London: Printed by William Pearson, for S.H. and Sold by John Young ... 1726. Where may be had, Simpson's Compendium".

For other books and editions see 1688-5, 1693-5, 1700-19, 1703-6, 1706-6 and 1714-1.

One copy, GB Lbl G.84.c.(1), has been briefly examined.

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In addition to the normal members of the book trade such as booksellers, printers and publishers, this index includes entries for authors who sold their own publications from their premises, auctioneers, and engravers. The designations of responsibility after each name follow as closely as possible those which are present on the works indexed.

The following abbreviations have been used:

advert	advertiser in a publication. Advertisements for Henry Playford's publications are not normally listed here
jnr	junior
ptd	printed

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GODBID, Ann (ptd by) 1682-2,3; 1695-4

GOULD, Robert (ptd for) 1700-11

GRIBELIN, S (engraved by) 1702-1
 --. (sculp) 1688-5; 1693-5; 1696-13; 1698-12; 1703-6

H.P. See PLAYFORD, Henry

H.,S. See S.H.

HAIR, J See HARE, John

HARE, John (catalogue had at) 1699-4
 --. (grav'd for and printed for) 1696-21
 --. (ptd for) 1702-5; 1704-3; 1705-5,6
 --. (ptd for and sold by) 1703-8; 1704-4
 --. (sold at) 1697-12; 1702-3
 --. (sold by) 1699-2,9,17,20; 1700-3; 1701-4; 1702-4,12;
 1707-4,5; 1709-1

HARTLEY, Mr (catalogue available from) 1699-4

HENCHMAN, W See HENSEMAN, William

HENSEMAN, William (sold by) 1697-2,10

HEPTINSTALL, John (ptd by) 1691-12,13; 1692-5,6; 1694-4; 1695-
 2,3,5,7,8; 1696-2,4,5,6,7,8,16,20; 1697-2,7,9,10,12,14;
 1698-3,4,7,22,26,27; 1699-19; 1700-3,21; 1701-15; 1702-15;
 1703-2; 1707-6
 --. (ptd by?) 1694-3

HINDMARSH, Joseph (catalogue available from) 1690-5

HODGSON, Thomas (ptd for) 1707-3
 --. (sold by) 1705-3

HUDGEBUTT, John (ptd for) 1694-4b
 --. (sold by) 1699-15,17

 HUDSON, Tho See HODGSON, Thomas

 J.P. See PLAYFORD, John; PLAYFORD, John, jnr

 JONES, Edward (ptd by) 1688-1,2,5; 1689-1; 1690-1,4,6; 1691-1,10; 1692-2; 1693-1,5; 1694-1,2; 1695-1,10; 1697-6

 KING, Charles (ptd for and sold by) 1704-4

 KNIGHT, Joseph (catalogue had at) 1690-5

 LENTON, John (sold by) 1697-12

 LINTOTT, Bernard (ptd for) 1703-3

 LOGGAN, D (sculp) 1687-3; 1694-2; 1697-6; 1700-8

 MAN, James (sold by) 1694-3

 MARSHALL, Joseph (ptd for) 1706-5; 1707-2
 --. (sold by) 1708-1

 MARSHALL, William (ptd for) 1702-2; 1706-5; 1707-2
 --. (sold by) 1700-7; 1701-11; 1702-2; 1708-1

 MATTHEWS, John (ptd by) 1702-9

 MEARS, Richard (sold by) 1699-13

 MEERE, H (ptd by) 1704-6; 1705-3

 MILLER, John (sold at) 1697-12

 MILLINGTON, Edward (auctioneer) 1699-4

 MONEY, John (sold by) 1694-4

 MONTGOMMERY, Hugh (sold by) 1705-3

 MOORE, Thomas (ptd by) 1691-12

 MOTLEY, Richard (ptd for) 1701-3

 MOTTE, Benjamin (ptd by) 1687-5

 NOTT, William (catalogue available from) 1691-6

 NUTT, John (ptd; and sold by) 1702-6
 --. (ptd for) 1699-8; 1700-5
 --. (sold by) 1700-4,6,9,10,11; 1701-12; 1702-1,3,7,8,9,16;
 1703-1,10; 1704-7; 1706-4
 --. (sold for H. Playford by) 1706-2,3

OLIVER'S Coffee-house (catalogue available from) 1699-4

P., H. See PLAYFORD, Henry

P., J. See PLAYFORD, John; PLAYFORD, John, jnr

P., W. See PEARSON, William

PASSINGER, T (advert) 1680-1

PEARSON, William (ptd by) 1699-3,5,9,14,20,21; 1700-1,2,8,10,17,
19,23; 1701-1,3,4,5,6,7,12,14; 1702-10,12,13; 1703-6,7;
1705-2,4,10; 1706-1,10; 1707-1,4,7,8,9; 1709-1,2; 1714-1;
1726-1

--. (ptd by and for) 1699-17

PEREGRINE, Charles (ptd by) 1687-3

PLAYFORD, Henry (advert) 1686-5; 1695-6; 1699-7; 1700-6; 1704-7
--. (catalogue available from) 1690-2,3,5; 1691-2,3,4,5,6,7,8,9;
1692-1,4,7; 1697-4; 1699-4

--. (collection sold by) 1690-5; 1704-2

--. (engraved for and sold by) 1698-2

--. (grav'd for and printed for) 1696-21

--. (ptd and sold by) 1689-3; 1708-2

--. (ptd for) 1680-1; 1681-1; 1682-1,2; 1683-1; 1684-1; 1685-1,
2,3,4,5,6,7,8,9,10,12,13,15,16; 1686-2b,3,4,5c; 1687-1,2,3,
4,5; 1688-1,2,5,6; 1689-1,4,5; 1690-1,4,6,8,9,10; 1691-1,3;
1693-1,5,6; 1694-2; 1695-1,2,3,4,5,7,8; 1696-2,3,7,8,9,12,
13,14,15,16,17,18,19,20; 1697-5,7,11; 1698-3,4,5,6,7,8,9,10,
11,12,13,17,22,23,25,26; 1699-1,10,11,12,13,16,18,21; 1700-
2,4,8,9,10,12,13,15,16,17,18,19,20,23; 1701-1,2,5,6,7,9,12,
14; 1702-1,3,7,8,9,10,13,14,16,17; 1703-1,2,3,4,5,6,7,8,9,
10,11,12; 1705-2,4,8,10; 1706-2,3,6,7; 1707-1

--. (ptd for?) 1693-2; 1694-3; 1699-8; 1707-6

--. (ptd for and sold at his shop) 1694-4; 1696-10; 1700-15

--. (ptd for and sold by) 1685-14; 1686-6; 1696-4,5,6; 1697-6;
1699-3,6,9,14,20; 1701-8; 1702-4,11,12; 1705-1,7,9; 1706-4;
1707-4

--. (proposals from) 1691-13; 1704-4

--. (sold at his shop) 1688-6; 1694-4; 1697-12

--. (sold by) 1682-3; 1684-2; 1686-1; 1688-4; 1689-2,3,6; 1690-
7; 1691-10,12; 1692-2,5,6; 1693-3,4; 1694-1; 1695-10; 1696-
1,11; 1697-2,9,10,13,14; 1698-1,14,15,16,18,19,20,21,24,27;
1699-5,15,17,19; 1700-1,21; 1701-3,4,8,15; 1702-1,3,14,15;
1704-1,5; 1705-3

PLAYFORD, John (ptd for) 1680-1; 1681-1; 1682-2; 1683-1; 1684-1;
1686-5

--. (sold at John Playford's shop) 1685-11

--. (sold by) 1686-1,2a; 1695-4

PLAYFORD, John, jnr (ptd by) 1682-2,3; 1684-2; 1685-2,3,4,5,6,7,
8,9,10,11,12,13,14,15,16; 1686-2; 1695-4

--. (ptd by?) 1686-1

--. (ptd for?) 1683-1

POWEL'S Coffee-house (catalogue available from) 1699-4
 PURCELL, Frances (ptd for) 1696-1; 1697-2,9,10
 --. (ptd for and sold by) 1699-2
 PURCELL, Henry (ptd for) 1691-13; 1692-5,6
 R.C. See CARR, Robert
 R.R. (ptd by) 1698-5,6
 RANDALL, Peter (sold by) 1707-5
 RAWLENS, Mr See RAWLINS, Mickepher
 RAWLINS, Mickepher (sold at his shop) 1697-12; 1699-17
 RICHARDSON, John (sold by) 1700-17
 RICHARDSON, Vaughan (ptd for) 1701-4
 ROPER, Abel (ptd for) 1700-4,9
 S.H. (ptd for) 1714-1; 1726-1
 SALTER, Humphrey (catalogue available from) 1690-5; 1699-4
 --. (ptd for) 1702-14
 --. (proposals from) 1704-4
 --. (sold at) 1697-12
 --. (sold by) 1699-15; 1702-14
 SAUNDERS, Francis (ptd for) 1698-10,11
 SAWBRIDGE, Geo (ptd for) 1703-5
 SCOTT, Samuel (advert) 1691-10
 --. (catalogue available from) 1699-4
 --. (ptd for) 1696-9,15,18,20
 --. (sold by) 1699-15,17
 --. (sold by at Mr. Carr's shop) 1691-10
 SPRINT, John (ptd for) 1700-8; 1703-6,7; 1706-6,7
 --. (ptd for and sold by) 1706-7
 --. (sold by) 1700-21; 1702-15; 1707-6
 SPRINT, Samuel (ptd for) 1698-7; 1700-8
 --. (sold by) 1697-6,14; 1698-27; 1699-19; 1700-21
 STATIONERS' Company (ptd for) 1695-10; 1697-14; 1698-27; 1699-
 19; 1700-21; 1701-15; 1702-15; 1707-6
 T.W. See WARREN, Tho
 TOOKE, Benjamin (ptd for) 1696-12,17,19; 1698-10,11; 1699-10,11,
 12
 --. (ptd for?) 1699-8; 1700-5

VAN GUCHT, M (sculp) 1698-4; 1701-15; 1702-15

VAN HOVE, F.H. (sculp) 1695-2,3; 1696-4,5,6,7,8; 1703-7

VAUGHAN, Gui. (sculp) 1688-1,2; 1689-1,5; 1690-4; 1691-10;
1692-2

VERRYCK, Ferdinando (auctioneer) 1690-3; 1692-1,4

VERYCKE, Ferdinando See VERRYCK, Ferdinando

W.P. See PEARSON, William

W., T. See WARREN, Tho

WALSH, John (engraven and printed for) 1702-5
--. (grav'd for and printed for) 1696-21
--. (ptd for) 1704-3; 1705-5,6
--. (ptd for and sold by) 1703-8
--. (sold at) 1697-12
--. (sold by) 1699-2; 1707-5

WARNER, Daniel (sold by) 1694-1

WARREN, Tho (ptd by) 1705-3; 1707-3

WELLINGTON, R (advert) 1699-10
--. (ptd for) 1699-5

WHITE, R (engraved by) 1696-11; 1698-22; 1700-1

WHITLOCK, E (sold by) 1698-9

WILD, Joseph (ptd for) 1699-7

WRIGHT, Mr, jnr (auctioneer) 1691-6

YOUNG, John (ptd for and sold by) 1704-4
--. (sold by) 1699-5,9,15,20; 1706-1; 1707-7,8,9; 1709-1,2;
~~1714-1; 1726-1~~