

**THE LEGACY OF VIRDUNG: RARE BOOKS ON MUSIC FROM THE COLLECTION OF
FREDERICK R. SELCH**

March 2006 – June 2006

CASE 1 EARLIEST BOOKS ON MUSICAL INSTRUMENTS

1.
Sebastian Virdung (ca. 1465-ca. 1512). *Musica getutscht*. Basel, 1511. Facs. Kassel, Barenreiter, 1931. Quarter morocco binding by Frederick R. Selch.
2.
Ottomar Luscinius (1478/80-1537). *Musurgia seu Praxis Musicae*. First edition. Strassburg, Johannes Schott, 1536.
3.
Martin Agricola (1486-1556). *Musica instrumentalis Deudsch*. Wittenberg, Georg Rhaw, 1529. Full morocco binding by Frederick R. Selch.
4.
Michael Praetorius (1571-1621). *Syntagma Musicum*. Three volumes and supplement. Wittenberg, Johannes Richter and Wolfenbüttel, Elias Holbein, 1614-1620.
5.
Marin Mersenne, Order of Minim (1588-1648). *Harmonie Universelle Contenant la Theorie et la Pratique de la Musique*. Paris, Sebastien Cramoisy, 1636/37.
6.
"Marin Mersenne de l'ordre des peres Minimes", engraving. Claude Duflos (1665-1727), from Marin Mersenne, *Traité de la Harmonie Universelle*, Paris, 1636/7.
7.
Angelo Roccha [Bishop of Tagasti] (1545-1620). *De Campanis Commentarius*. 1st ed. Rome, Guglielmo Facciotti, 1612.

CASE 2 ATHANASIUS KIRCHER (1601-1680) and FILIPPO BUONANNI (1638-1725)

1.
Athanasius Kircher. *Musurgia Universalis Sive Ars Magnæ Consoni et Dissoni in X. Libros Digesta*. 2 vols. in 1. Rome, Hæredum Prancisci Corbelletti, 1650.
2.
Athanasius Kircher. *Musurgia Universalis Sive Ars Magnæ Consoni et Dissoni in X. Libros Digesta*. 2 vols. in 1. Rome: Hæredum Prancisci Corbelletti, 1650.
University of Chicago Library, Special Collections Research Center
Rare Books Collection
3.
Reproduction of a plate from
Georgius de Sepibus (fl. 1678). *Romani collegii Societatus [sic] Jesu musæum celeberrimum*. Amsterdam, Ex officina JanssonioWaesbergiana, 1678.
University of Chicago Library, Special Collections Research Center

Rare Books Collection

4.
Filippo Buonanni (1673-1725). *Gabinetto Armonico, Pieno d'Instrumenti Sonori*. First edition. Rome, Giorgio Placho, 1722.

CASE 3 EARLY SONG

1.-2.

Reproductions about animate sound from Athanasius Kircher (1601-1680). *Musurgia*. Two volumes in one. Rome, Hæredum Francisci Corbelletti, 1650.

3.

Scipione Cerreto (ca. 1551-1633). *Della Prattica Musica*. Naples, Iacomo Carlino, 1601.

4.

John Playford (1623-1687). *Select Ayres and Dialogues for One, Two, and Three Voyces; to the Theorbo-Lute or Basse-Viol*. London, W. Godbid for John Playford, 1659; bound with: Henry Lawes (1596-1662). *Select Ayres and Dialogues to Sing to the Theorbo-Lute or Basse-Viol*. Book II. London, William Godbid for John Playford, 1669; bound with: John Playford (1623-1687). *Choice Ayres, Songs & Dialogues 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*. 2d ed. London, W. Godbid sold by John Playford, 1675.

5.

Thomas Morley (1557 or 1558-1602). *A Plaine and Easie Introduction to Practicall Musicke*. Second edition. London, Humfrey Lownes, 1608.

6.

George Bickham (1706?-1771). *The Musical Entertainer*. Two volumes in one. London, George Bickham, 1737-39.

CASE 4 MUSIC THEORY AND HISTORY

1.

Aurelio Marinati, (d. 1650). *Somma di Tutte le Scienze*, Rome, 1587.

2.

Pietro Aaron (1480-1545). *Toscanello, Opera dell'Eccellentiss. Musico*. Venice, Domenico Nicolini, 1562.

3.

Gioseffo Zarlino (1517-1590). *Le Istitutioni Harmoniche*. First edition. Venice, con privilegio dell'Illustriss. Signoria di Venetia, 1588.

4.

Colonna, Favio Linceo (1580-1650). *La Sambvca Lincea*. Naples, Constantino Vitale, 1618.

5.

Alexander Malcolm (1685-1763). *A Treatise of Music, Speculative, Practical and Historica*. First edition, second printing. Edinburgh, printed for the author, 1721.

CASE 5 PLUCKED STRINGS

1.

“Auditus”, an engraving by Crispijn de Passe I, a. 1564-1637, Holland, ca. 1590.

2.

Thomas Mace (1612/13-1706). *Musick’s Monument:.... First Part... Singing Psalms Well... Second Part... the Noble Lute... use of the Theorboe... in Consort & Invention... Third Part, the Generous Viol, in Its Rightest Use...* London, T. Ratcliffe and N. Thompson, 1676.

3.

[Juan Carlos Amat] (ca. 1562 or 1572-1642). *Guitarra / Española, y Vandola en dos maneras de Guitarra, Castellana, y Cathalana de cinco Ordenes....* Gerona, Joseph Bró, ca. 1765.

4.

Gaspar Sanz (mid-17th c. early 18th c.). *Instruccion de Musica Sobre la Guitarra Española*. Second edition. Zaragoza, Diego Dormer, 1697.

5.

Manoel da Paixao Ribeiro. *Nova Arte de Viola*. Coimbra, Officina da Universidade, 1789.

CASE 6 HARPS

1.

Joseph Walker (1761-1810). *Historical Memoirs of the Irish Bards.... Also An Historical and Descriptive Account of the Musical Instruments of the Ancient Irish. And... Select Irish Melodies*. Dublin, for the author, 1786.

2.

Edward Jones (1752-1824). *Musical and Poetical Relicks of the Welsh Bards: Preserved by Tradition, and Authentic Manuscripts....* London, for the author, 1784.

3.

John Gunn (ca. 1765-1824). *An Historical Enquiry Respecting the Performance on the Harp in the Highlands of Scotland*. First edition. Edinburgh, J. Ballantyne & Co., 1807.

4.

Xavier Désargus (ca. 1768-1832). *Traité General sur l’Art de Jouer de la Harpe*. Paris, the author, ca. 1825.

5.

Johann Baptist Krumpholtz (1742-1790). *Three favorite sonatas for pedal harp* (Bb major, opus 13, no. 1; F major, opus 15 exhibited; C major, opus 13, no. 3; plus Eb major) *with an accompaniment for violin... selected and humbly dedicated to Mrs. Musters by Philp. Jas. Meyer Junr*. London, ca. 1795. Parts for harp and violin.

CASE 7 THE VIOLIN

1.

“Violinist in blue tails”, ink and watercolor. Signed MHB, United States, ca. 1820.

2.

Septimius Winner. *Winner’s Improved Method for the Violin*. Philadelphia, Lee & Walker, 1854.

3.
The Compleat Tutor for the Violin. London, Messrs. Thompson, ca. 1795.

4.
Bartolommeo Campagnoli (1751-1827). *A New and Progressive method on the Mechanism of Violin Playing* Boston, Oliver Ditson & Co., ca. 1870.

5.
Violin by Samuel Brooks (1792-1872). Ashburnham, Massachusetts, 1854.

CASE 8 LOWER BOWED STRINGED INSTRUMENTS

1.
Christopher Simpson (1602/6-1669). *The Division-Violist: or, an Introduction to the Playing upon a Ground*. First edition. London, William Godbid for John Playford, 1659.

2.
"Christophori Simpson Effigies", engraving. William Faithorne, Sr. (ca. 1616-1691) from Christopher Simpson, *Compendium of Practical Musick*, London, 1667.

3.
Jean Rousseau (1644-1699). *Traité de la Viole*. Paris, Christophe Ballard, 1687.

4.
Hubert LeBlanc (d. ?1728). *Defense de la Basse de Viole Contre les Entréprises du Violon et les Prétensions du Violoncel*. Amsterdam, Pierre Mortier, 1740.

5.
John Gunn (ca. 1765-1824). *Theory and Practice of Fingering the Violoncello*. Second edition, later printing. London, for the author, ca. 1817.

6.
"A Sketch of [Domenico] Dragonetti Taken at the Music Festival in Edingburgh [sic] Novr. 5th 1815", pencil and ink drawing with ms. memoir. By Joseph Gear, double-bass player. bound in: Archangelo Corelli. *Sonate a Violino e Violono o Cimbalo*. London, Preston and Son, ca. 1795.

7.
Double-bass viol bow, Dragonetti-type, by T. Shaw, early 19th c.

CASE 9 STRINGED KEYBOARD INSTRUMENTS

1.
"A Prospective View of the Lyrichord", engraving of a later version of the *Geigenwerk*, designed by Roger Plenius, harpsichord maker, London, patented 1741.

2.
Denis Diderot (1713-1784) and Jean le Rond d'Alembert (1717-1783). "Lutherie Contenant Trente-Quatre Planches, Dont une Double", extract from *Encyclopédie, ou Dictionnaire Raisonné des Sciences, des Arts, et des Métiers*. Paris, ca. 1762.

3.

Carl Philipp Emanuel Bach (1714-1788). *Versuch über die wahre Art das Clavier zu spielen*. Two volumes in one. Leipzig, Schwickert Verlage, 1780.

4.

Scipione Maffei (Verona 1675-1755). “Descrizione d’un Gravicembalo col Piano, e Forte” in *Rime e Prose del Sig. Marchese Scipione Maffei*. Venice, Sebastiano Coleti, 1719, pp. 309-315.

5.

“Piano Recital”, watercolor and ink. Unknown artist, United States, ca. 1825.

6.

“Music Lesson at a Square Piano”, watercolor, ink and collage. Unknown artist, United States, ca. 1835.

7.

Claude Montal (1805-ca. 1865). *L’Art d’accorder soi-même son piano....* Second edition? Paris, J. Meissonnier, 1836.

CASE 10 WIND KEYBOARD INSTRUMENTS

1.

François Bedos de Celles (1709-1779). *L’Art du Facteur d’Orgues*. Three volumes. [Paris] 1766-1778.

2.

[Marie-Dominique Joseph] Engramelle (1727-1805). *La Tonotechnie ou l’Art de Noter les Cylindres*. Paris, P.M. Delaguet, 1775.

3.

Johann Christophe Weigel (1661-ca. 1700). *Neu Faconirte Orgel-Verkleidungen*, designs by Johann Jacob Weigel. [N.p., n.d.]

4.

Adolphe Adam and L.F.A. Frelon. *Les Orgues-Méloodium d’Alexandre Père & Fils. Exposition universelle de 1855*. Paris, Alexandre Père et Fils, 1855.

5.

Handbill: “Don’t Forget the Vocal and Instrumental Concert by Maj. Alfred Little, Celebrated American Melodeonist”. Boston, ca. 1855.

6.

“Alfred Little (1823-1880) Playing Lap Organ or Rocking Melodeon,” lithograph. Artist unknown, Concord, New Hampshire or Boston, ca. 1850.

CASE 11 FASHIONABLE INSTRUMENTS

1.

Edward Light (ca. 1747-ca. 1832). *The Art of Playing on the Dital Harp*. Second edition. London, for the author, [1819].

2.

Harp-lute by Edward Light, London, first quarter of the 19th c.

3.

Vielle à roué, or hurdy-gurdy, maker unknown, France, early 19th c.

4.

“Woman Playing Hurdy-Gurdy in Pastoral Setting”, embroidery and watercolor. Unknown artist, France, ca. 1775.

CASE 12 POPULAR INSTRUMENTS: FREE REED

1.

“J. Jacobs, the Celebrated Accordionist”, lithograph. By F. Michelin, N.Y., Accordion Depot, 102 Chatham St., n.d.

2.

“A Very Thoughtless Girl with a French Accordion”, watercolor and ink. Attributed to R.D. Bennett, Northeastern United States, 1843.

3.

Gumbo Chaff. *The Ethiopian Accordeon Instructor, Containing New and Complete Instructions for the French Accordeon with All the Popular Ethiopian Melodies.* Boston, Elias Howe, 1848.

4.

Keith, Prowse & Co. *Instructions for the Accordion.* London, Keith, Prowse & Co., ca. 1840.

5.

Instructions for the Aeolina. New York, 1830.

6.

Accordion, 19 diatonic and two bass keys, by Besson, Paris, mid-nineteenth century.

CASE 13 WOODWINDS: FLUTE AND CLARINET

1.

John Simpson (d. ca. 1749). *The Compleat Tutor for the Flute...* London, John Simpson, 1746.

2.

Jacques Hotteterre le-Romain (1673-1763). *Principes de la Flute Traversiere, ou Flute d'Allemagne; de la Flute a Bec, ou Flute Douce; et d'Haut-Bois; Divisez en differents Traitez.* Sixth edition. Paris, J-B-Christophe Ballard, Seul Imprimeur du Roy pour la Musique, 1722.

3.

Alfred G. Badger (1815-1892). *An Illustrated History of the Flute... with a Description of the New or Boehm Flute.* New York: Firth, Pond & Co., Shaffenburg & Lewis, C. Bruesing, 1861

4.

Transverse flute, Boehm system by Alfred G. Badger, New York, made from 1865-1892. Gold nameplate on head joint: “A.G. Badger & Co. | Maker, | NEW YORK”.

5.

Clarinet in C, 5 round keys, by William Whiteley (fl. 1810-1854), Utica, New York, ca. 1830. Boxwood, brass and ivory.

6.

Thomas Lindsay Willman (1784-1840). *A Complete Instruction Book for the Clarinet*. London, ca. 1825.

7.

George E. Blake (1775-1871). *A New and Complete Preceptor for the Clarinet... a Selection of the Newest & Most Favorite Airs, Song Tunes, Marches &c.* Philadelphia, for the author, 1810.

8.

Francesco Antolini (b. 1771). *La Retta Maniera de Scrivere per il Clarinetto*. Milan, Candido Buccinelli, 1813.

CASE 14 WOODWINDS: DOUBLE REED

1.

Engraved trade card, ca. 1705, for wind-instrument maker Coenraad Rýkel, 1664-1726.

2.

“Gentleman playing a bassoon”, ink, watercolor, fabric, matelasse, and embroidery, France, mid-eighteenth century.

3.

Peter Prelleur (1705-1741). *The Modern Music-Master.... In which is Included a Large Collection of Airs, and Lessons... Extracted from... Handel, Bononcini, Albinoni and other[s]*. London, 1731.

4.

Peter Prelleur (1705-1741). *Instructions upon the Hautboy* from *The Modern Music-Master*. London, 1731.

5.

Etienne Ozi (1754-1813). *Nouvelle Méthode de Basson*. Later ed. Paris, l’Imprimerie du Conservatoire de Musique [1802-03].

6.

Benjamin de la Borde (1734-1794). *Essai sur la Musique*. Volume one of four volumes. Paris, Eugene Onfroy, 1780.

CASE 15 BRASS WIND

1.

Denis Diderot (1713-1784) and Jean le Rond d’Alembert (1717-1783). “Lutherie Contenant Trente-Quatre Planches, Dont une Double”, extract from *Encyclopédie, ou Dictionnaire Raisonné des Sciences, des Arts, et des Métiers*. Paris, ca. 1762.

2.

New Instructions for the French-Horn... To which Are Added, All the Hunting Notes, and a Collection of Tunes, Marches, Minuets &c.... London: Longman & Broderip, ca. 1785.

3.

L.F. Dauprat (1781-1868). *Partition des Trios, Quatuors & Sextuors pour Cors en differens Tons... Précédée de Tableaux et Instructions sur les deux genres du Cor, l’Entendue de ses dix Tons, leur amalgame, et les différentes manières d’ écrire pour cet Instrument*. Paris, ca. 1835.

4.
Foldout plate from Duprat, *Partition* (no. 3).

5.
Louis François Dauprat (1781-1868). *Méthode de cor-alto et cor-basse (premier & second cor)*. Paris, Schonenberger [1824].

6.
V. Caussin, *Méthode de cornet ou bugle à trois pistons*. Paris: Launer, ca. 1836.

CASE 16 MILITARY INSTRUMENTS FOR COMMANDERS AND ENLISTED

1.
“Ensemble of Royal Mounted Trumpeters” from the first festival book:
The Procession of Emperor Maximilian I, woodcut. Augsburg, 1526.
On loan from Jason Selch.

2.
Johann Ernst Altenburg (1734-1801). *Versuch einer Anleitung zur heroisch-musicalischen trumpeter- und pauker-Kunst*. Halle: Johann Chrif. Hendel, 1795.

3.
J.L. Rumrille and H. Holton. *The Drummer’s Instructor; or, Martial Musician*. Albany, Packard & Van Benthuisen, 1817.

4.
Alvan Robinson, Jr. (1802-1865). *Massachusetts Collection of Martial Musick*. Second edition. Exeter, N.H., J.J. Williams, 1820.

5.
Aashel Seward. *A New and Complete Preceptor for the Fife*.
Utica, N.Y., Seward & Williams, 1816.

6.
Fife by William Whiteley (fl. 1810-1854), Utica, ca. 1830.

CASE 17 MILITARY MUSIC ENSEMBLES

1.
A View of the Court Yard, and Part of St. James’s Palace London, -- With the Relief of the Guard”, hand-colored engraving. Laurie & Whittle, London, 10th May 1798.

2.
“North Stratford Brass Band,” photograph. Unknown photographer, Vermont, ca. 1875.

3.
Georges Kastner (1810-1867). *Manuel Général du Musique Militaire a l’Usage des Armées Françaises*. Paris, Firmin Didot Frères, 1848.

CASE 18 BRITISH MUSICAL THEATER

1.
“Interior of the New Theatre Royal Haymarket, as it appeared on the Night of its opening 4th July 1821.” Robert Wilkinson, engraver, 125 Fenchurch Street, London, 1823.

2.

[Interior of the] “Theatre Royal Covent Garden, as altered previous to the opening of 15th Sept. 1794. Destroyed by Fire. Sepr. 20th 1808” [and] “The Original Entrance from the Piazza to the late Covent Garden Theatre destroyed by Fire Sepr. 20th 1808”, handcolored engraving. By Springsguth; Robert Wilkinson, publisher, London, ca. 1810.

3.

“A Scene from the Beggars Opera”, etching by William Hogarth, 1697-1764, London, ca. 1730.

4.

“The Last Scene of the Triumph of Reform or the Fall of the Boro’ mongers, National Theatre, St. Stephens, 1832.” C. Grant, lithographer; T. MacLean, publisher, Haymarket, London, August 1832.

5.

Handbill: “Friday October 15, 1730 at the Theatre Royal, Covent Garden....” London, 1830.

6.

The Duenna or double Elopement, a Comic-Opera as performed at the Theatre Royal in Covent Garden for voice, harpsichord, or violin. Music selected and by Thomas Linley Sr. (1733-1795), and Thomas Linley Jr. (1756-1778). Libretto by Richard Brinsley Sheridan (1751-1816). First edition. London, C & S Thompson, [1775].

7.

Program: *The Duenna*, performed by the Federal Music Society, Frederick R. Selch artistic director.

CASE 19 Mrs. Elizabeth Billington (?1768-1818)

1.

“Mrs. Billington as St. Cecilia”, mezzotint (proof). Jonathan Ward, London, 1803, after her portrait by Joshua Reynolds, London, 1789.

2.

“A Bravura Air Mandane”, portrait of Mrs. Billington in the role of Mandane, hand-colored etching and stipple engraving. James Gillray, published by Hannah Humphrey, London 22 December 1801.

3.

Artaxerxes, full score by Thomas Arne (1710-1778); libretto by Pietro Metastasio (1698-1782). First edition. London, S., A. & P. Thompson, 1762.

4.

Handbill: “Theatre Royal, Drury-Lane... April 10, 1802” Mrs. Billington’s performance of her stellar role as Mandane in *Artaxerxes*, with her father, Mr. Weichsell, playing violin obligato.

5.

Libretto: *Artaxerxes, an English Opera. As it is Performed at the Theatres Royal in Drury-Lane, and Covent-Garden, the Musick Composed by Tho. Aug. Arne. A new edition.* London: G. Kearsley and W. Griffin, [1780].

6. – 7.

“A Bravura Dedication to Mrs. Billington”, hand-colored satirical etchings. Roberts after Woodward, London, early 19th c.

CASE 20 AMERICAN THEATER

1.
“View of Park Row, New York, including the Park Street Theatre”, hand-colored engraving by William D. Smith, after a drawing by C. Burton, New York, 1830.
2.
Playbill. Park Street Theatre, N.Y., September 21, 1832.
3.
Handbill: The Chestnut Street Theatre, Philadelphia, March 27, 1820.
4.
“The New Theatre in Chestnut Street, Philadelphia”, hand-colored engraving.
William Birch, engraver, Philadelphia, 1823.
5.
A New Edition of Love in a Village, a Comic Opera as performed at the Theatres Royal Drury Lane & Covent Garden... To which is added the Celebrated Bravura Song introduced by Mrs. Billington, Composed by Sig.r Giordani. Score: Thomas Arne (1710-1778), libretto: Isaac Bickerstaff (1733-1808). London, R. Birchall [ca. 1801].
6.
The Padlock a Comic Opera, music by Charles Dibdin (1745-1814), libretto by Isaac Bickerstaff (1733-1808). First edition. London: J. Johnston at his Music Shop...Covent Garden [1768].

CASE 21 FANNY KEMBLE (1809-1893) ACTRESS and ABOLITIONIST, WRITER and SINGER

1.
“Miss Fanny Kemble”, hand-colored lithograph. After a drawing by E.F. Lambert, T. Gillard, publisher, London, 1830.
2.
Playbill: Park Street Theatre, New York, 7 February 1833.
3.
Playbill: Fanny Kemble Reading Shakespeare, Edinburgh, 1852/53.
4.
“Fanny Kemble’s Readings of Shakespeare at the St. James Theatre, London, ” photo of a wood engraving from the *Illustrated London News*, 1850.
5.
Frances Anne Kemble, *Record of a Girlhood*, first of three volumes.
London, Richard Bentley and Son, 1878.
6.
*Outlines Illustrative of the Journal of F***** A*** K******, Boston, D[avid] C[laypoole] Johnston, 1835. Eight plates.
Plate 2. “A London Audience Getting up in Compliment to ‘My Dear Father’.”

7.
Invitation to “The Terrific Kemble”, an exhibition at the Grolier Club, New York, 1988, organized by Dr. Selch.

8.
Frances Anne Kemble, *Journal of a Residence on a Georgia Plantation in 1838-1839*, New York, Harper & Brothers, 1863.

9.
Henry James, *Essays in London and Elsewhere*. New York, Harper & Brothers, 1893.

CASE 22 ENSEMBLE INSTRUMENTATION

1.
“The Germania Musical Society”, lithograph. By P. Kraemer, published by Sinclair’s Lithography, Philadelphia, 1850.

2.
Hector Berlioz (1803—1869). *Grand Traité d’Instrumentation et d’Orchestration Modernes*. First edition. Paris: Schonenberger, [1843].

3.
Ophicleide fingering chart , France, ca. 1830.

4.
Keyed bugle player, artist unknown, American, ca. 1820.

CASE 23 USE OF MUSICAL INSTRUMENTS IN EARLY NEW ENGLAND PROTESTANT CHURCHES

1.
‘Yankee’ bass viol or violoncello, maker unknown, New England, 1780-1840.

2.
William Billings (1746-1800). *Continental Harmony*. Boston, Isaiah Thomas & Ebenezer T. Andrews, 1794

3.
Samuel Holyoke (1762-1820). *The Columbian Repository of Sacred Harmony*. Exeter, N.H., Henry Ranlet [1802].

4.
William Billings (1746-1800). *Singing Master’s Assistant*, Boston, self published, 1778.

5.
John Newte (1655-1716). *The Lawfulness and Use of Organs*. Pamphlet. London, Freeman Collins, 1696.

CASE 24 USE OF MUSICAL INSTRUMENTS IN EARLY NEW ENGLAND PROTESTANT CHURCHES

1.

Hans Gram (1754-1804); Samuel Holyoke (1762-1820); Oliver Holden (1765-1844). *The Massachusetts Compiler of ... Sacred Vocal Music... Selected or Adapted from Modern European Publications*. Boston, Isaiah Thomas and Ebenezer T. Andrews, 1795.

2.

“Oliver Holden”, wax polychrome relief portrait
by John Christian Rauschner (fl. 1799-1810), Boston, ca. 1805.

3.

Tenor violin, maker unknown, Northeastern United States, 19th c.

4.

Ezekial Goodale (b. 1780). *The Instrumental Director, Rules for All Musical Instruments in Common Use*. 4th ed. Hallowell, Me., Glazier, Masters and Smith, 1836.

5.

Bartholomew Brown (1772-1854). *Columbian and European Harmony; or Bridgewater Collection of Sacred Music*. 2d ed. Boston, Isaiah Thomas and Ebenezer T. Andrews, 1804.

6.

Samuel Holyoke (1762-1820). *The Instrumental Assistant. Containing Instructions for the Violin, German-Flute, Clarionett, Bass-Viol, and Hautboy. Compiled from Late European Publications. Also a Selection of Favorite Airs, Marches &c.* Exeter, N.H., Henry Ranlet [1800].

7.

Bass viol, 5-string, by Cornelius Dillingham, Freeport, Maine, 1833.

CASE 25 BILLINGS, BROWNSON and PITCH PIPE

1.

William Billings (1746-1800). *Psalm-Singer's Amusement*, J[ohn] Norman, engraver.
Boston, self published, 1781.

2.

Pitchpipe, round cross-section, maker unknown,
Northeastern U.S., ca. 1800.

3.

Pitchpipe, tunebook-shaped, maker unknown,
Northeastern U.S., ca. 1790.

4.

Pitchpipe, tunebook-shaped, maker unknown, Northeastern U.S., ca. 1820.

5.

Pitchpipe, square cross-section, organ-pipe-shaped, maker unknown, Northeastern U.S., late eighteenth-century.

6.
Oliver Brownson (1746-1815). *Select Harmony*. T. Sanford [engraver], 1783. Second edition. [?Hartford, ?1784].

CASE 26 THE KEMBLE CLAN

1.
“Fanny Kemble”, idealized bust portrait with facsimile of her signature, lithograph. By Henry Bryan Hall & Sons, New York, ca. 1835.

2.
“Mr. Roger Kemble. Engrav’d from an Original Painting in the possession of Mrs. Siddons”, stipple engraving by Ridley, London, ca. 1775.

3.
Mrs. Roger Kemble, née Sarah Ward, steel engraving, by Freeman after a painting by Sir Thomas Lawrence, London, n.d.

4.
[Mrs.] “J. Siddons [signature facsimile], stipple engraving after a painting by Gainsborough. Johnson, Wilson & Co. publishers, New York.

5.
John Philip Kemble, stipple engraving, “proof copy” in pencil. Artist unknown, London, n.d.

6.
Charles Kemble announcing his benefit: “Theatre Royal. Benefit C. Kemble”, ink on paper. Artist unknown, London, ca. 1820.

7.
Handbill featuring a performance of von Weber’s *Oberon*, and Charles Kemble, actor, and manager of Covent Garden, 8 December 1826.

8.
Playbill. For the Benefit of Mrs. C. Kemble, Monday, Jan. 20, 1812.

CASE 27 GLASS MUSICAL INSTRUMENTS

1.
Benjamin Franklin (1706-1790). “L’Armonica del Signor Beniamino Franklin,” in *Scelta di Opuscoli Interessanti*, volume XI, pp. 72-77. Torino: Giammichele Briolo, 1775.

2.
Franz Konrad Bartl (1750-1813). *Abhandlung von der Tastenharmonika*. Brünn: Leopold Haller, 1798.

3.
Francis Hopkinson Smith (1797-1872). *Preceptor for the Grand Harmonicon, or Musical Glasses*. Baltimore: John D. Toy, 1831.

4.
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