



The first page of Geminiani's *Sonate a violino, violone e cembalo* (1716) showing Thomas Cross's engraving. Compare with the engraving of the *Overtures* issued by Walsh.

Francesco Geminiani's *Sonate a Violino, Violone, e Cembalo* (Nichol, 29) gives no imprint date but has a dedication dated 1716. The imprint reads 'Printed for and sold by Richard Meares' and the lower right of the titlepage is signed 'Tho: Cross sculpsit'. Richard Meares and his son, also Richard, were active from ca.1669 till the 1720s, and were among the principal rivals to the firms of Playford and Walsh. Thomas Cross, son of a Thomas Cross who engraved portraits, frontispieces, and possibly some music for works issued by John Playford, was the chief music engraver in England, being active from ca.1683 to 1733, and working mainly for other publishers but also issuing some music on his own account.¹⁸ His work is characterised by usually being totally engraved rather than punched (as was the case with the later Walsh editions) and typically gives an impression of regularity and precision. The Geminiani publication is no exception to this. Another holding 'Ingrav'd by T. Cross' is the Basso part of Obadiah Shuttleworth's *Two Concerto's*, 1726 (Nichol, 62), an arrangement of two of Corelli's sonatas. M. C. Festing's *Eight Concerto's in Seven Parts*, 1739 (Nichol, 21) is unusual in that it is a late manifestation of a royal privilege for printing music, a feature more commonly associated with the preceding two centuries: the verso of the titlepage gives the text of a privilege issued by George II which grants 'sole printing and publishing' rights to Festing for his own works for fourteen years.