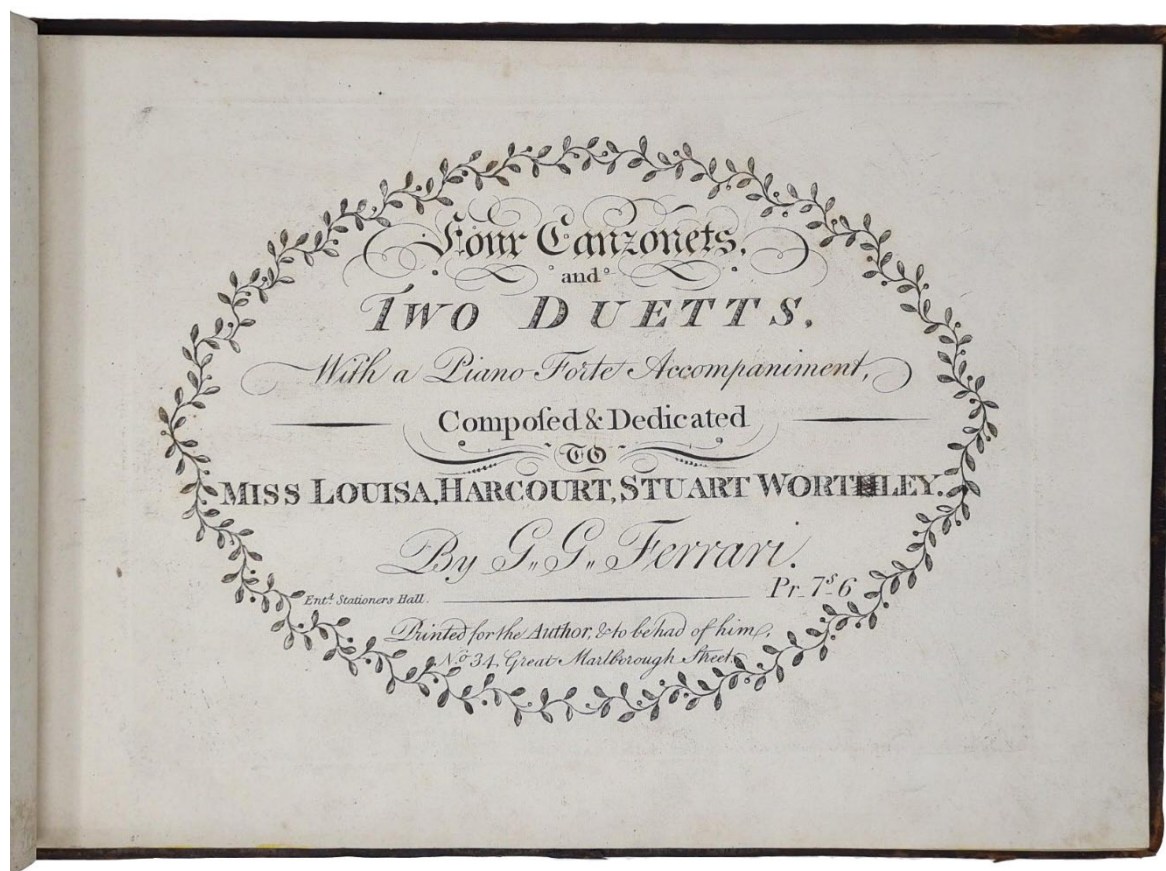


The 19th Century



November 2025



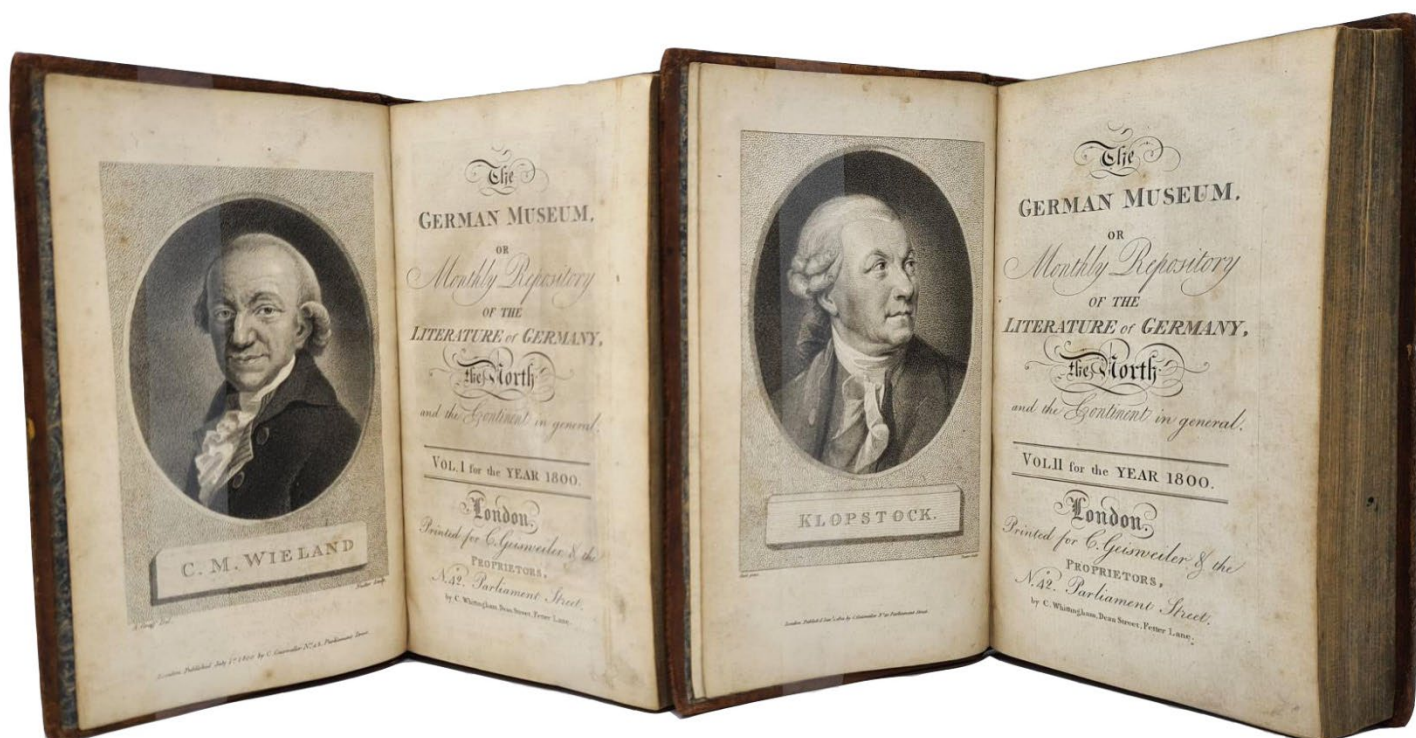
01. FERRARI, Giacomo Gotifredo. Four Canzonets and two Duets, with a Piano Forte Accompaniment ... dedicated to Miss Louisa, Harcourt, Stuart Worthley ... [London:] Printed for the Author ... [c.1800].

Oblong folio (240 × 343 mm), pp. [2], 19, [1]; entirely engraved; some light offsetting; contemporary tree calf, rubbed, spine chipped at extremities. £300

First edition, dedicated to Louisa Harcourt Stuart-Wortley (née Percy, 1781–1848, later Countess of Beverley).

Giacomo Gotifredo Ferrari (1763–1842) had moved to London in 1792, 'where he met Haydn and Clementi and quickly became a leading singing teacher, with the Princess of Wales among his pupils. On 14 May 1799 his one-act opera *I due svizzeri* was successfully performed; this was followed by *Il Rinaldo d'Asti* (1801), *L'eroina di Raab* (1814), a vehicle for Catalani, and *Lo sbaglio fortunato* (1817)' (*New Grove*).

BUCEM, p. 331; RISM F 343.



02. THE GERMAN MUSEUM; or, monthly Repository of the Literature of Germany, the North, and the Continent in general. Vol. I[–II] for the year 1800. London. Printed for C. Geisweiler & the Proprietors ... by C. Whittingham [1800–1].

2 vols, 8vo (209 × 127 mm) in half-sheets, pp. [2], viii, 608, engraved title-page; plus frontispiece (of Wieland) by Nutter after Graff and 6 folding engraved leaves of music (five printed double-sided); [2], xi, [1], 665, [6]; engraved title-page; plus frontispiece (of Klopstock) by Nutter after Juel and 6 folding engraved leaves of music (all printed double-sided); some light offsetting and browning; still a good copy in contemporary diced calf, neatly rebacked preserving the original gilt-decorated spines, scrape to upper board of vol. I and some other surface wear, rear flyleaf in vol. I sometime removed; etched bookplate of Adolf Fischer, signature of Erik Fischer to rear free endpaper. £2000

The first two volumes of an important early, if short-lived literary magazine. Goethe had a copy of vol. I (see Jefcoate, pp. 372–5), sent to him by Geisweiler. Only three were published in total before the journal folded (see below). As well as its translations and reviews of new German books, *The German Museum* also stands as ‘the first work

to deal systematically with German literature', in a series of articles entitled 'An historical account of the rise and progress of German literature' (Michael S. Batts, *A History of Histories of German Literature*, p. 129).

The young Swiss bookseller, Constantin Geisweiler (1769–1817), had come to London in about 1792. 'He combined considerable ambition with great energy, seeking to establish contacts with German booksellers (including Hoffmann in Hamburg) and prominent literary authors (including Wieland, Goethe and Schiller at Weimar). From 1798, his own imprints reflect the growing taste for translations of German plays (particularly those of Kotzebue), often translated by his wife Maria ... Geisweiler's best-known contribution to the reception of German literature in England, however, was to take another form. In 1800 he started the *German Museum*, an ambitious monthly periodical intended to tap the growing interest in German literature among the British ... [It] was edited by Peter Will (1764–1839), the pastor of St Mary's in the Savoy, and Anton Florian Madinger Willich, a German language teacher. The occasional texts in the original German carried by the periodical were printed by Charles Whittingham using authentic *fraktur* types.

'By abandoning the likes of Kotzebue and seeking to promote better German authors, Geisweiler was taking a considerable risk. Despite his best efforts at promoting the title, the *German Museum* proved enormously expensive to produce and ultimately unsustainable. In the middle of 1801, the journalist Johann Christian Hüttner reported that, although the bookshop was becoming more significant, the periodical was no longer appearing monthly. Geisweiler was putting the best gloss on this, arguing that a quarterly publication would be easier to manage, cheaper to produce and easier to market. Nevertheless, he was forced to close the title during 1801 and, with it, his fortunes as a bookseller also began to decline. By 1803 he appears to have given up bookselling entirely' (Graham Jefcoate, 'German printing and bookselling in eighteenth-century London', *Foreign-Language Printing in London 1500–1900*, British Library, 2002, pp. 29–30). This may account for its rarity today. There are 8 locations listed in ESTC, only two of which (Library Company of Philadelphia (vol. II only), Penn) are outside Europe.

Jefcoate 1800.9; Morgan C157.

Twenty Four
ORIGINAL
Scots Songs.
for the
PIANO FORTE AND VOICE.

Pinkie House

Donald

Lord Gregory

Green grow the rushes O

The Wae fu heart

Barbara Allen

The White Cockade

The Blathrie o't

vizt

Fibby Fowler

O say Bonny Lads

The Goddes Woman

Auld Robin Gray

The Soger Saddle

Duncan Gray

The Miller

Cauld blows the Wind

Annie

Take your Auld Cloak about ye

The Shepherds Wife

My Boy Tammy

John Anderson

The Tears I shed

Now westlin Winds

Lads gin ye loe me

Selected & dedicated to

MRS. JOHN GLADSTONE,

By
Samuel Webb Jun.^r

Ent. as Wat. Hall

LIVERPOOL.

Price Six Shillings

Published & Sold by H. Hume, Castle Street

03. WEBBE, Samuel, *the younger*. *Twenty Four original Scots Songs*, for the Piano Forte and Voice ... Selected & dedicated to M^{rs} John Gladstone ... Liverpool. Published & sold by H. Hime ... [c.1802].

Folio (338 × 251 mm), pp. [2], 27, [1]; entirely engraved; a very nice, bright copy in recent wrappers. £200

First edition. 'Webbe [1768–1843] followed in his father's footsteps as a Roman Catholic church musician, and by the time of his election to membership of the Royal Society of Musicians in 1791 he was already organist of the Bavarian Chapel. Like his father he was also a successful composer of glees and catches; his numerous published compositions also include piano and organ music, and church music for both the Roman Catholic and Anglican rites ... About 1798 Webbe moved to Liverpool, where he became organist of the Unitarian chapel, Paradise Street ... Little is known of Samuel Webbe's activities in Liverpool. In 1810 or 1811, for reasons perhaps connected with the advancing years and failing health of his father, he returned to London and resumed his musical career there' (*Oxford DNB*).

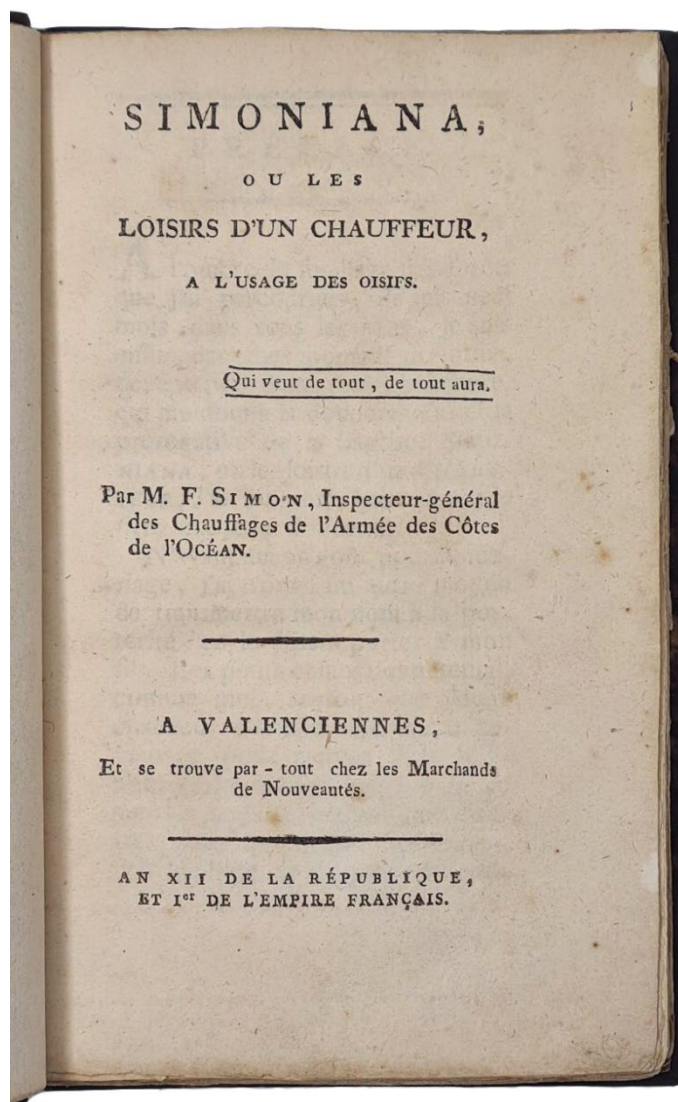
Library Hub Discover locates a sole copy, at the National Library of Scotland. There is another at the British Library.

FRENCH PROVINCIAL PRINTING

04. [?HÉCART, Gabriel-Antoine-Joseph]. *Simoniana, ou les loisirs d'un chauffeur*, à l'usage des oisifs. Par M. F. Simon [*pseud.*], Inspecteur-général des Chauffages de l'Armée des Côtes de l'Océan. A Valenciennes, et se trouve par-tout chez les Marchands de Nouveautés. An XII de la République, et 1^{er} de l'Empire Français [1803/4].

12mo (179 × 107 mm), pp. vi, [2], 218, [2]; some light browning and light occasional spotting, uncut in later nineteenth-century half calf, marbled endpapers, extremities lightly rubbed. £250

First edition. Published under the pseudonym F. Simon, the book has traditionally been attributed to one Robbé (cf. Quérard); however, it has also been linked to Gabriel-Antoine-Joseph Hécart (1755–1838)—as on the binding here—man of letters, naturalist, and lexicographer known best for his *Dictionnaire Rouchi-Français* (Valenciennes, 1834).

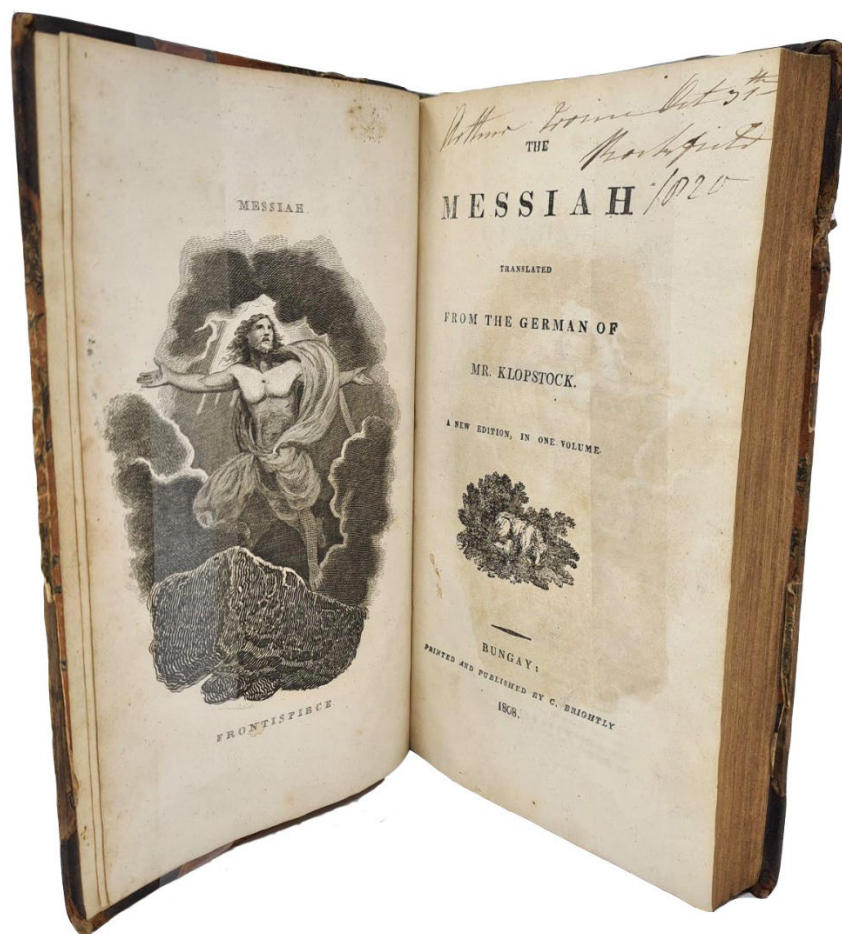


The work itself, satirical in nature, is divided into 43 sections ('La vaccine', 'Courtisans', 'Les rôles de la société', etc), and includes, pp. 39–57, a 'Dictionnaire portatif, ou le guide du bon sens', complete with entries for *reading* and *books*, a forerunner perhaps of Ambrose Bierce's famous *Devil's Dictionary* of a hundred years later.

Quérard VIII, 67. A survey of Library Hub Discover and WorldCat locates 4 copies only (Bodley, Bibliothèque nationale, Illinois, UCLA).

ENGLISH PROVINCIAL PRINTING

05. KLOPSTOCK, Friedrich Gottlieb. *The Messiah* translated from the German ... A new Edition, in one Volume. Bungay [Suffolk]: Printed and published by C. Brightly 1808.



Tall 8vo (211 × 124 mm), pp. [8], 464; with an engraved frontispiece and 5 plates (two signed Wallis after Craig; some light foxing); wood-engraved title vignette and tailpieces; a little light offsetting; contemporary (provincial?) half calf, joints cracking but very firm, some wear along the fore-edge, smooth spine stamped in gilt and blind. £150

First edition thus, with new illustrations. 'No indication who tr. cantos 11–15. Perhaps not Collyer? They seem more accurate than the earlier books' (Morgan).

Morgan 5049.

06. [CAPELLE, Pierre]. La clé du Caveau à l'usage de tous les chasonniers français, des amateurs, auteurs, acteurs du vaudeville & de tous les amis de la chanson. Par C*, du Caveau moderne ... De l'imprimerie de Richomme. A Paris, chez Capelle et Renand, Rue Jean-Jacques Rousseau N^o. 6. 1811.**

Oblong small 8vo (93 × 132 mm), pp. [2], viii, 5–380, 120; half-title, prelims and contents printed in letterpress, the title and music engraved; some light offsetting only; contemporary tree calf, rubbed, a couple of wormholes, corners worn, smooth spine gilt in compartments, gilt morocco lettering-piece, upper covered lettered gilt ('Aug Bernard Delille'). £300

First edition of a popular pocket collection of *timbres* by Capelle (1770–1851), 'inspecteur de la librairie, homme de lettres et membre fondateur du Caveau moderne' (Quérard), a Parisian musical drinking and dining society—the *société du Caveau*, or simply *Caveau* for short—dating back to 1729 which Capelle had revived in 1806. Almost 900 tunes are included.

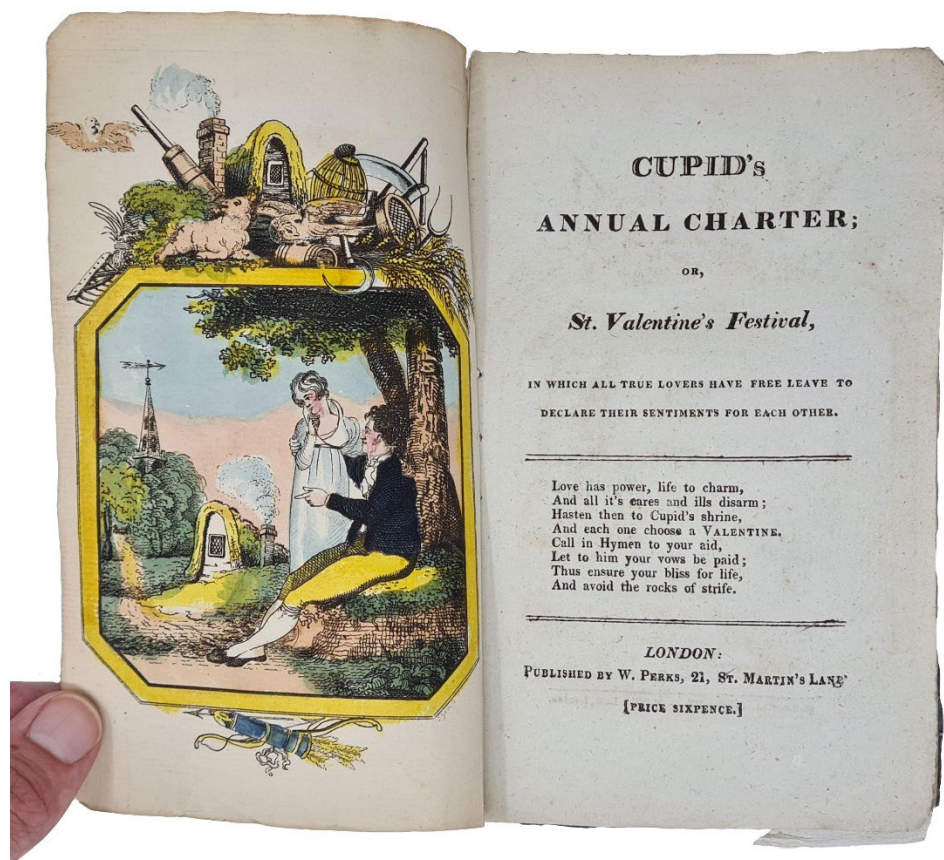
Timbre here is 'a term of late 18th-century French origin widely applied by scholars of folklore and by musicologists to pre-existing *opéra comique* songs, vaudeville tunes, parody songs and 16th- and 17th-

century
chansons ...
A feature
common to the
later classes of
French popular
song was the
adaptation of
new words by
the librettist or
songwriter to
well-known
vocal or
instrumental
melodies; the
"timbre" was
the melody's
label, or
identification
tag ... The
term is closely



associated with the large anthologies of airs, chansons and vaudeville songs edited during the early part of the 19th century by such collectors as Pierre Capelle, *La clé du caveau ...* (New Grove).

WorldCat locates 4 copies outside Europe (Eastman, SUNY Buffalo, Indiana, Michigan).



07. CUPID'S Annual Charter; or, St. Valentine's Festival, in which all true Lovers have free Leave to declare their Sentiments for each other ... London: Published by W. Perks, 21, St. Martin's Lane ... [after 1811].

12mo (179 × 110 mm) in half-sheets, pp. 24, plus hand-coloured etched frontispiece; printed on tinted paper; uncut in the original printed wrappers, tears to spine. £500

First and only edition of an early 'valentine writer': 65 verse Valentines and Answers from which a tongue-tied Regency beau or belle could select to copy onto the reverse of the frontispiece before giving the engraving, as a Valentine's Day card, to the object of his or her affection. Such books were never supposed to remain intact; the idea was for them to be taken apart and used.

Productions like this were undated so that the publisher might try to sell any leftover stock in the future, but the British Book Trade Index gives William Perks as active from 1811, and the printer, George Smeeton (just up the road, at 139 St Martin's Lane), 1811–17. ESTC's suggestion of 1798 would appear inaccurate.



08. BICHI, Giovanni Batista. *Il Trionfo di Pio VII* ... Dedicato al merito singolare del nobile uomo il sig. marchese Pietro Torrigiani. Firenze 1814. Presso Carlo Fabbrini ...

Small 4to (207 × 151 mm), pp. 23, [1]; some light spotting; old private stamp to title (P. Papa); in contemporary pink paper wrappers (the inside reading 'Viva Ferdin[ando] Nostro S[ignore]'; see below), sunned at extremities, torn at head of spine, but sound. £500

First edition of a rare allegorical closet drama (the *dramatis personae* are the Genius of Freedom, Religion, Rome, and Divine Justice), written on the return of Pius VII from prison in France following the defeat of Napoleon. It is bound in half of what was presumably a large block-printed poster celebrating the return to Italy of yet another victim of Napoleonic expansion: Ferdinand III (1769–1824), the newly restored Grand Duke of Tuscany.

Not found Library Hub Discover or WorldCat.



09. PFEIFFER, Frans-Joseph, *the younger*. Study of two trees. [Amsterdam, Imprimerie lithographique de A. Vinkeles & Co.,] 1817.

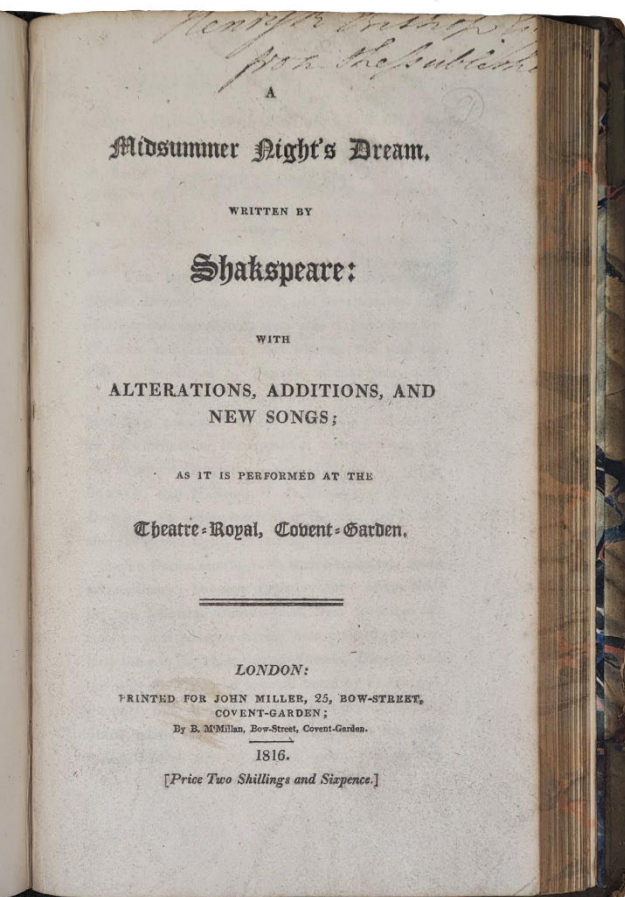
Lithograph (414 × 263 mm), some creasing and dust-soiling; signed by Pfeiffer on verso. £150*

One of six studies of trees which Pfeiffer (1778–1835), a Flemish artist active in Leuven and Amsterdam, produced for *Etudes du dessin, contenant des principes élémentaires de toutes les parties de cet art* (Amsterdam, 1817). 'As a pupil of his father Frans Joseph Pfeiffer I, he worked as a scene painter for the main theatre in Amsterdam, furthermore he executed several landscapes' (BM website).

THE COMPOSER'S COPY

10. BISHOP, Sir Henry Rowley, owner. A volume containing three plays belonging to the English composer, Henry Bishop (1787–1855):

POOLE, John. A Short Reign, and a Merry One. A Petite-Comedy, in two Acts, (taken from the French), first performed at the Theatre Royal, Covent Garden; on Friday, November 19th, 1819. London: Printed for John Miller ... 1819. Pp. [4], 49, [3]; inscribed 'Henry R. Bishop Esq. with the publisher's respectful Compts' (trimmed) at head of title.



SHAKESPEARE, William. A Midsummer Night's Dream ... with Alterations, Additions, and new Songs; as it is performed at the Theatre-Royal, Covent-Garden. London: Printed for John Miller ... by B. M'Millan ... 1816. Pp. iv, [2], [5]–57, [1]; inscribed 'Henry R. Bishop Esq. from the publisher' (trimmed) at head of title.

[JAMESON, Robert Francis]. Living in London; a Comedy, in three Acts; first performed at the Theatre-Royal, Hay-market, on Saturday, August 5, 1815 ... London: Printed for John Miller ... and sold in the Theatre. Printed by B. M'Millan ... 1815. Pp. [4], 83, [1]; inscribed 'Henry R. Bishop 1815' (trimmed) at head of title.

8vo (210 × 129 mm), bound with five other plays in nineteenth-century green half calf, rubbed; with the ink ownership inscription 'Sarah Daniell', dated 1856, to front flyleaf. £900

Three plays formerly in the library of the early nineteenth-century composer Henry Bishop. 'In his day he enjoyed a commanding reputation as the guardian of the best traditions of English song, and for a time he kept English opera alive almost single-handed. Yet he is now remembered for little but the song *Home, Sweet Home*' (*New Grove*). He was the first musician ever to receive a knighthood (1842).

'Bishop had a great admiration for the works of Shakespeare' (Northcott, p. 23); the semi-operatic adaptation of *A Midsummer Night's Dream* was the nineteenth century's first production of the play. In his review, Hazlitt wrote: 'All that is fine in the play was lost in the representation. The spirit was evaporated, the genius was fled; but the spectacle was fine: it was that which saved the play. Oh, ye scene-shifters, ye scene-painters, ye machinists and dressmakers, ye manufacturers of moon and stars that give no light, ye musical composers, ye men in the orchestra, fiddlers and trumpeters and players on the double drum and loud bassoon, rejoice! This is your triumph' (quoted in Richard Northcott, *The Life of Sir Henry R. Bishop*, 1920, p. 24).

Bishop's music library was sold by Puttick & Simpson on 14 June 1855 (a second sale followed in January 1888), his other books in March 1859. 'Those who think of Sir Henry Rowley Bishop as the composer of "Home, sweet home" and as the dastardly adapter of operas by Mozart and others, should reflect that he was also Professor of Music successively at Edinburgh and Oxford. His collection of music, sold soon after his death in 1855, reveals both the practical and the scholarly side of his musicianship' (A. Hyatt King, *Some British Collectors of Music*, Sandars Lectures for 1961, p. 51).

THE ENGLISH CIVIL WAR ON THE GERMAN STAGE

11. ZIEGLER, Friedrich Wilhelm. Mit Hoch-Obrigkeithlicher Erlaubniß ... wird Heute Mittwoch und den 12^{ten} April 1820 aufgeführt: Partheyen-Wuth. Ein Original-Schauspiel in fünf Abtheilungen ... [Apparently Frankfurt, 1820.]

Playbill (366 × 222 mm); a little creased, one small hole. £100*

In a change to the published programme (due to the indisposition of Miss Lindner), an unusual play, by Friedrich Ziegler (1759–1827), prominent actor at the Burgtheater in Vienna and popular playwright, was to be staged. *Partheyenwuth, oder die Kraft des Glaubens* ('Raging Factions, or the Power of Belief', 1817) is set in seventeenth-century Weymouth, at the end of the English Civil War. The play was in the

Burgtheater repertoire until 1839, often including Ziegler himself, in the role of Sir Edward.

For the play, see Goedeke V, 292, 35 (as *Partey-Wuth*).

Mit Hoch-Obrikeitlicher Erlaubniß.

Wegen Unpäßlichkeit der Demois. Lindner kann die angekündigte Vorstellung
nicht gegeben werden. Statt deren
wird Heute Mittwoch den 12^{ten} April 1820 aufgeführt:

Parteyen, Wuth.

Ein Original-Schauspiel in fünf Abtheilungen; von F. W. Ziegler, k. k. Hof-Schauspieler
in Wien.

Personen:

Sir Gottlieb Roke, Parlaments-Mitglied und Oberichter des hohen Criminal-Gerichts	=	Herr Weidner.
Harrison, Oberster in der Armee des Parlaments	=	Herr Otto.
Sir Eduard Hamilton, Sheriff	=	Herr Heigel.
Edrika, seine Wirtschaftlerin	=	Madame Weidner.
Lady Johanna Laud	=	Frau von Busch.
Sir Heinrich Laud, ihr Vetter, Oberster in der königl. Armee	=	Herr Becker.
John, Johanna's Haushofmeister	=	Herr Haas.
Ernham,	=	Herr Habermehl.
Kirsch,	=	Herr Urspruch.
Krebs,	=	Herr Just.
Lisle,	=	Herr Hartig.
Watton,	=	Herr Ehrst.
Eurle,	=	Herr Schnepf.
Emanuel, ein Weber	=	Herr Leikring.
Godwin, Hamiltons Schiffskapitain	=	Herr Hill.
Gerichtsdienner	=	Herr Böres.
Zwey Diener der Johanna Laud	=	Herr Kübr.
	=	Herr Heigel.

Diener und Marroßen des Sir Hamilton.
Diener und Dienereinnen der Johanna Laud.
Wohlf Goldkaren des Parlaments. Mehrere Geschworne.
Bürger und Bürgerinnen der Stadt Weymouth.
Die Handlung geht in Weymouth vor, und fällt in das Jahr 1651.

4^{te} Mittwochs-Vorstellung mit aufgehobenem Jahr-Abonnement.
11^{te} Vorstellung im Weß-Abonnement.

Unpäßlich: Demois. Lindner. Demois. Bamberger. Herr Obermayer.

Der Ordnung wegen kann Niemand, weder bey den Proben, noch während der Vorstellung,
aufs Theater gelassen werden.

Der freye Eingang kann heute nicht Statt haben.

Billets sind L^{te} G. N^{ro}. 43. in der Dönges-Gasse und Abends von 5 Uhr an, an
der Theater-Kasse zu haben. Diese Billets sind nur für denselben Tag gültig, und werden,
wenn sie einmal gelöst sind, nicht wieder zurückgenommen.

Der Eingangs-Preis in die Logen ist fl. 1. 12 Kr. In das Parquet 1 fl.
Auf der Gallerie 24 Kr. Auf den letzten Platz 12 Kr.

Der Anfang ist um 6 Uhr. Das Ende um 9 Uhr.

Morgen, Donnerstag den 13^{ten} April wird aufgeführt: Das Wunder-
glöckchen. Eine Oper in drey Abtheilungen.



12. [NICHOLSON, Francis]. Robin Hood's Bay. [London, Rowney & Forster's Lithographic Press,] 1820.

Lithograph (318 × 420 mm), signed 'F N 1820' in the print; small holes in the left-hand margin, presumably from earlier stitching; corners slightly creased. £100*

One of Nicholson's *Six lithographic Impressions of Sketches from Nature* (1820). Michael Twyman writes: 'One artist who was attracted to lithography at this early stage was the well-known water-colour painter Francis Nicholson (1753–1844). He began working as a painter in oils, but became a frequent exhibitor with the Society of Painters in Water-Colour and was elected its president in 1813. Coming from Yorkshire, he specialised in a type of picturesque landscape readily found around him, and was particularly known for this kind of work. Though not

amongst the greatest of the English water-colour school he was very successful in a commercial sense and also made important contributions to the technique of water-colour painting ...

‘No established artist had yet turned to lithography in England, and certainly no one had let it interfere with the more important occupation to painting; but ... Nicholson virtually gave up “the practice of his own art” and devoted “much time to the advancement of lithography”. The earliest prints of his that can be traced were published in 1820 were printed either by Hullmandel or by Rowney and Forster, a firm whose first productions also date from that year. These two firms were responsible for printing most of Nicholson’s early drawings ... They are views of English scenery, particularly of his native Yorkshire ... Nicholson made lithographs for no major publication but he must have been about the most prolific lithographer of the period; one contemporary writer estimates his output of drawings on the stone as not much under 800’ (pp. 189–190).

Cf. *Abbey*, *Life* 161 (for another part in the series). According to Library Hub Discover, there were 36 ‘plates’ in all.

HUNDREDS OF NOVELS

13. PIGOREAU, Alexandre-Nicolas. *Petite bibliographie biographico-romancière*, ou dictionnaire des romanciers, tant anciens que modernes, tant nationaux qu’étrangers; avec un mot sur chacun d’eux, et la Notice des Romans qu’ils ont donnés, soit comme auteurs, soit comme traducteurs; précédé d’un catalogue des meilleurs romans, publiés depuis plusieurs années ... Paris, Pigoreau, libraire ... Octobre 1821.

8vo (198 × 122 mm) in half-sheets, pp. [4], iv, [141]–346, [5]–140, 347–354; misbound, but complete; some scattered foxing as usual; contemporary green quarter roan, spine lettered gilt, endpapers a little browned, some wear to extremities. £300

First edition of Pigoreau’s mammoth catalogue of novels—though styled ‘petite’, it lists over 1500 novels, together with potted biographies for several hundred authors—a key source to what was being read in France at the time, both original French works and translations. Pigoreau went on to publish the first French translation of *Northanger Abbey*, in 1824 (Gilson C13).

Among the British authors featured here are Byron, Maria Edgeworth, Fielding, 'Monk' Lewis, Johnson, Ann Radcliffe, Richardson, Sir Walter Scott, Charlotte Smith, Sterne, and Jane West.

Vicaire VI, cols 671–2.

BULL

14. CLARK, Richard. *An Account of the National Anthem* entitled *God Save the King!* With Authorities take from Sion College Library, the ancient Records of the Merchant Tailors' Company, the Old Cheque-Book of His Majesty's Chapel, &c. &c. &c. ... London: Printed for W. Wright ... 1822.

8vo (215 × 129 mm), pp. [iii]–xxviii, 208; plus 31 engraved plates (portraits, music examples, some double-sided, occasionally folded); without the half-title; some light offsetting only; contemporary polished calf, smooth spine decorated gilt, head of spine a little worn, light rubbing elsewhere. £250

First edition of the treatise by which musical antiquary Richard Clark (1780–1856) 'proved to his own satisfaction, if to no one else's, that the tune of *God Save the King* was actually by the Elizabethan composer John Bull' (*Oxford DNB*).

With the bookplates of John Poynder (1779–1849, author of the three-volume *Literary Extracts from English and other Works*, 1844–7, the arms here curiously cut round and then affixed; sold Sotheby, 10–12 Jan. 1850, lot 93, 'calf extra') and Robin Myers (1926–2023, Hon. Librarian of the Bibliographical Society), with a note that she bought the book from Richard Hatchwell in November 1987.

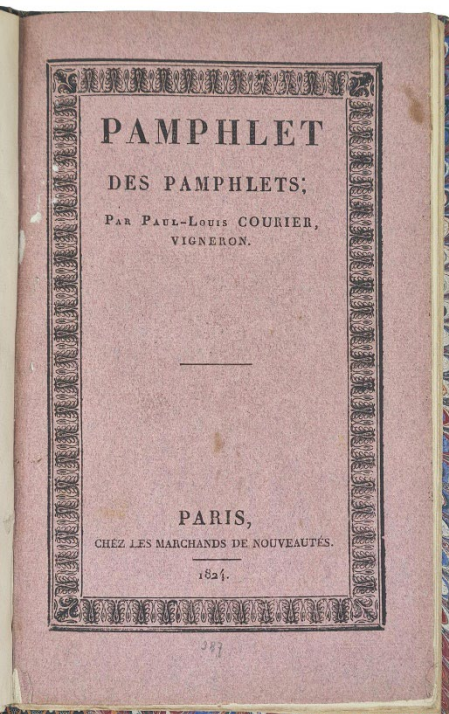


WITH THE ORIGINAL PRINTED WRAPPERS

15. COURIER, Paul-Louis. *Pamphlet des pamphlets* ... Paris, chez les marchands des nouveautés. 1824.

8vo (210 × 126 mm), pp. [4], 31, [1]; some light spotting and offsetting; uncut in modern marbled boards, preserving the original printed wrappers, a few marks. £350

First edition of one of the author's final works. After a career in the army, Courier (1772–1825)—who also translated Longus into French—



retired to his estates in Touraine where 'he became interested in the people, and wrote a series of pamphlets (signed "Paul-Louis, Vigneron" [as here]) and letters to newspapers in which he upheld the rights of the peasants against oppression by the clergy and local government officials ... His most famous pamphlets rank, after the *Provinciales* of Pascal, among the masterpieces of French polemical writing' (*Oxford Companion to French Literature*).

'Styliste impeccable, admirateur des *Provinciales*, disciple de Voltaire, "Paul-Louis, vigneron" a renouvelé la tradition française du pamphlet politique en des formules incisives ... Il a eu de nombreux imitateurs qui ne l'égalèrent point' (*En français dans le texte* 233).

Quérard II, 314; Vicaire II, col. 1041. WorldCat locates no copies outside Europe.

IN THE ORIGINAL BOARDS

16. CROSSE, John. An Account of the Grand Musical Festival, held in September, 1823, in the Cathedral Church of York; for the Benefit of the York County Hospital, and the General Infirmarys at Leeds, Hull, and Sheffield: to which is prefixed, a Sketch of the Rise and Progress of Musical Festivals in Great Britain; with biographical and historical Notes. York: Printed and sold by John Wolstenholme ... also by Baldwin, Cradock, and Joy; Longman, Hurst, Rees, Orme, Brown, and Green ...; Hurst, Robinson, and Co. ...; and Rodwell and Martin ... London. 1825.

Large 4to, pp. vii, [1], 436, xxvi, [2]; with 5 plates (of which two folding, and four coloured); uncut in the original boards, printed spine label; spine chipped in places. £550

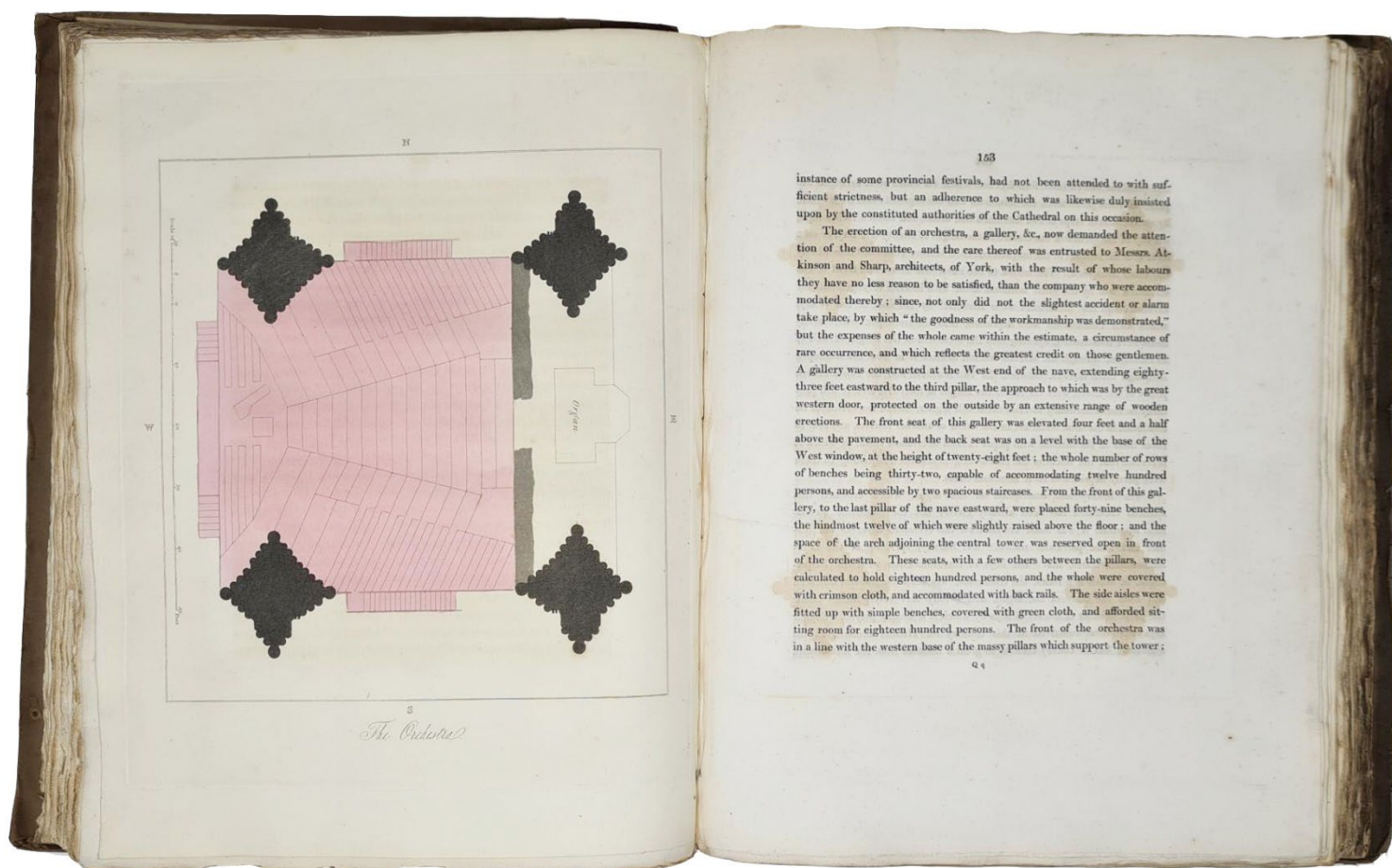
First edition: a standard work on the 1823 York Festival.

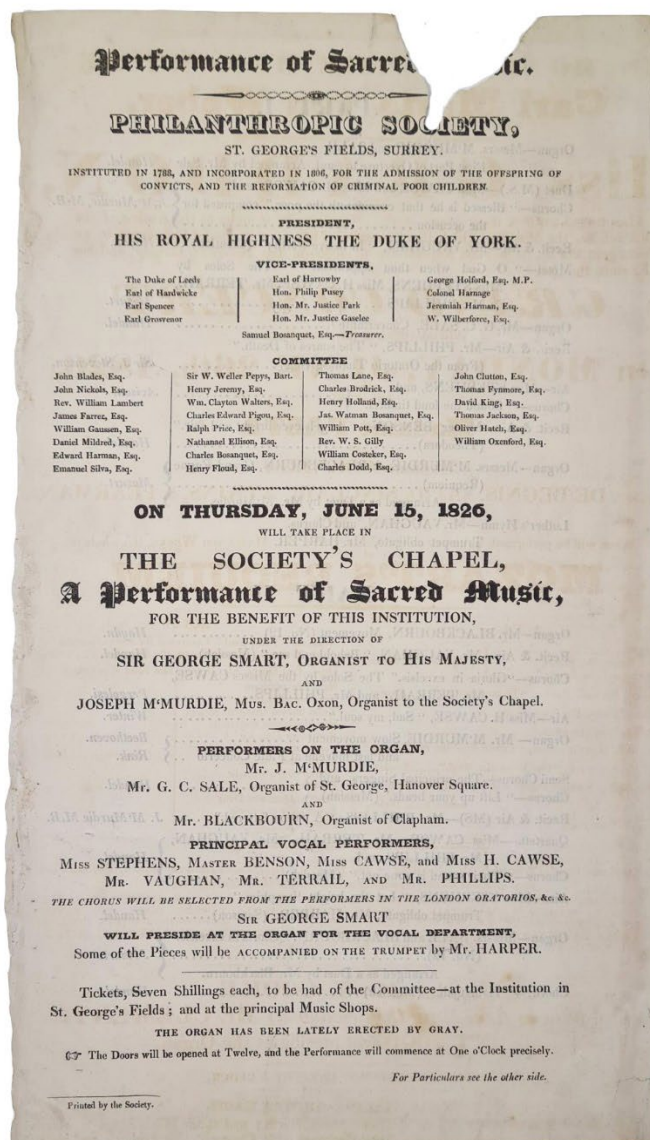
'The music festivals were the most significant cultural events to be held in provincial England during the nineteenth century. Organized on a large scale and lasting for up to four days, they employed the leading singers and instrumentalists of their time. The events were eagerly anticipated, attracting large numbers of visitors to the festival towns and

having beneficial effect on both morale and trade ... At the height of the festival movement – around 1880 to 1914 – there was scarcely a town in England which did not organize its own festival and, while the smaller events could not compete with the prestigious triennial festivals, they enjoyed a considerable local following ...

'The 1823 York festival was one of the most lively and magnificent events in the history of the early nineteenth-century festival. It was on a scale approaching that of the London Commemoration concerts – a parallel which did not go unnoticed in the press – and just as those earlier concerts had inspired a commemorative book (by Charles Burney), so the York festival was described in great detail by John Crosse (a member of the organizing committee)' (Pippa Drummond, *The Provincial Music Festival in England, 1784–1914*, pp. 1, 44).

Abbey, *Scenery* 371.





17. PERFORMANCE of Sacre[d Mus]ic. Philanthropic Society, St. George's Fields, Surrey. Instituted in 1788, and incorporated in 1806, for the Admission of the Offspring of Convicts, and the Reformation of criminal poor Children ... On Thursday, June 15, 1826, will take place in the Society's Chapel, a Performance of Sacred Music, for the Benefit of this Institution, under the Direction of Sir George Smart, Organist to His Majesty ... Printed by the Society [1826].

Slim folio handbill (325 × 183 mm), printed on both sides; torn at head, with some loss (as above); disbound, some browning on verso (from when in an album?). £120

The Royal Philanthropic Society, as it subsequently became, had opened its buildings at St George's Fields, Southwark, in 1792. It later moved to Redhill in the 1840s. Sir George Smart would have recently returned from Europe, where he met both Mendelssohn, Beethoven (who wrote a canon *Ars longa, vita brevis*, 'on the 16th September 1825 in Baden when my dear talented music artist and friend Smart (from England) visited me here', quoted in *Oxford DNB*), and Weber. Smart 'was greatly in demand as conductor at nearly all the principal music festivals, including Dublin and Norwich (of which cities he was made a freeman), as well as Liverpool, Bath, Newcastle, Edinburgh, Bury St Edmunds, Derby, Cambridge, and Manchester. He conducted with great authority and skill, not using a baton but from the keyboard or organ' (*ibid.*).



18. SIMONAU, G. The celebrated Hack, Crab. [London:] Drawn & Printed by G^e Simonau, 24 Maiden Lane [c.1826–7?].

Lithograph (210 × 274 mm), a few marks, traces of mounting to rear.

£100*

Peter Simonau was active as a lithographic printer in the 1820s, and specifically at 24 Maiden Lane, Covent Garden 1826–7 (Twyman, p. 47). Could this lithograph have been done by a family member?



AN ENGLISH LITHOGRAPHER IN RUSSIA?

19. [MADATOV, *Prince Valerian.*] [*In Cyrillic:*] Kniaz' Valerian Grigor'evich Madatov ... Lieutenant Général Prince Madatoff. Painted by order of H.I.M. Alexander 1st. by G. Dawe. [Sankt-Peterburg:] lit. Gel'bakha [between 1827 and 1835].

Lithograph portrait (505 × 409 mm), some spotting, one larger stain, but the image itself still very good. £500*

A dashing portrait of the Russian–Armenian prince Valerian Madatov (1782–1829), after the famous painting by George Dawe (1781–1829), one of over 300 portraits of Russian military men who had distinguished themselves against Napoleon which Dawe painted for Alexander I's Military Gallery in the Winter Palace (now part of the Hermitage Museum), which opened in 1826.

'Staying in Russia for about ten years (from spring 1819 to May 1828, and again briefly in spring 1829) Dawe founded a "portrait factory", confirming his reputation as an international painter who was prolific and

rapid in production. For five years, until the completion of most of the *Military Gallery* ... Dawe's studio, including his brother Henry [1790–1848] and brother-in-law Thomas Wright [1792–1849] (who married Mary Margaret Dawe in St Petersburg in 1825), issued many engravings after the originals which were painted by Dawe himself with the assistance of two Russian apprentices, A. Polyakov and V.-A. Golicke. The engravings were protected by copyright, granted to Dawe by the emperor ... The artist had an unparalleled success in Russia: in the winter of 1826 he held a solo exhibition in Moscow; Nicholas I chose him as court painter for the coronation ceremony of the same year; in 1820 Dawe was elected an honorary member of the Academy of Fine Arts in St Petersburg, where in 1827 he was allowed to exhibit 150 portraits. The next year he was appointed the first portrait painter at court and in 1829 accompanied Grand Duke Constantine to Warsaw. Among his admirers was the poet Aleksandr Pushkin, who wrote a poem entitled "*To Dawe Esq.*" (*Oxford DNB*).

Aleksandr Gelbakh (1800–1835) was active as a lithographic printer in St Petersburg between 1827 and his death in 1835. What strikes me as interesting here is the English caption, where one would have expected one in French or Russian (as in the title). Does this show Dawe himself at work? Or perhaps his brother or brother-in-law, both of whom engraved for him in St Petersburg? Did they also turn their hand to lithography?

'A CAUTIONARY TALE ON THE PERILS OF FAME'

20. [KEAN, Edmund.] Nine playbills advertising London Shakespeare productions (*Richard III*, *Merchant of Venice*, *Henry V*, *Othello*, *Hamlet*) starring Edmund Kean at the end of his career. London, 1828–31. Together: £950*

'Unchallenged as king of tragedy' in 1817, in the decade that followed Edmund Kean 'lived like a cautionary tale on the perils of fame' (*Oxford DNB*), suffering the consequences of heavy drinking and venereal disease. 'His income, unprecedented for an actor, was matched by his expenditure, and he no longer bothered to conceal his philandering. The number of missed performances increased and, although reliable in his old parts, he found new ones difficult to master.' By 1827, 'he was living with a formidable Irish prostitute called Ophelia Benjamin, whom he feared and needed. In the early summer of 1828 he was fit enough to fulfil an engagement in Paris, but his reception was lukewarm and he retreated to his Scottish property, returning refreshed to Covent Garden in October 1828. In January 1829 his health collapsed and he had to

Simon Beattie
Rare books, manuscripts, music, ephemera

take three months' rest. A tour of Irish theatres with his son had to be abandoned in Cork in April 1829, when he collapsed again. It was restarted a month later, and again interrupted for reasons of Kean's health. After recuperating in Scotland, he returned to London, only to quarrel with Charles Kemble, the manager of Covent Garden. From December 1829 to March 1830 Kean was back at Drury Lane, where he found his reception encouraging. Foolishly, he attempted another new part, Shakespeare's Henry V, but at its opening on 8 March 1830 [the playbill for the premiere is below, item iv] his memory failed again. In despair, he announced his retirement for a second time and played a second round of farewells in the summer of 1830. The problem was that he could not afford to retire so early. He had squandered money, not least in fits of drunken generosity, so that, too ill to make the intended trip to America, he was forced to return to Drury Lane in January 1831. The newspapers mocked him in anticipation of a third retirement ...



'Kean's repertory of great roles was small and his range narrow, but he remains the English theatre's supreme example of the charismatic actor. Three years after his death, Alexandre Dumas *père* chose him as the subject of a play, *Kean* (later reworked by Jean-Paul Sartre), seeing in Kean an embodiment of the rebellious spirit of Romanticism. The image has been historically persuasive' (*op. cit.*).

i) [RICHARD III.] Theatre Royal, Covent-Garden. This present Monday, March 3, 1828, will be acted, Shakspeare's Tragedy of King Richard the Third ... Richard, Duke of Gloster, Mr. Kean ... [London:] Printed by W. Reynolds ... [1828]. Playbill (325 × 198 mm), cut a little close, a few spots.

ii) [MERCHANT OF VENICE.] Theatre Royal, Covent-Garden. The Public is respectfully informed that Mr. Kean's Second performance will be this evening, in the character of Shylock ... This present Thursday, October 16, 1828, will be acted, Shakspeare's Play of The Merchant of Venice ... [London:] Printed by W. Reynolds ... [1828]. Playbill (338 × 163 mm), a few creases.

iii) [RICHARD III.] Theatre Royal, Drury Lane. This Evening Monday, February 1, 1830, His Majesty's Servants will act the Tragedy of King Richard III. ... [London:] J. Tabby, Printer, Theatre Royal, Drury Lane [1830]. Double bill (360 × 415 mm), some offset, dust-soiled at head.

iv) [HENRY V.] Theatre Royal, Drury Lane. This Evening, Monday, March 8, 1830, His Majesty's Servants will act Shakspeare's Historical Play of King Henry Vth ... [London:] J. Tabby, Printer, Theatre Royal, Drury Lane [1830]. Playbill (324 × 201 mm), a little browned and chipped at extremities.

v) [MERCHANT OF VENICE.] Theatre Royal, Drury Lane. This Evening, Friday, April 16, 1830, His Majesty's Servants will act Shakspeare's Comedy of The Merchant of Venice ... [London:] J. Tabby, Printer, Theatre Royal, Drury Lane [1830]. Playbill (332 × 208 mm), a little dust-soiled, shaved at foot.

vi) [MERCHANT OF VENICE.] Theatre Royal, Drury Lane. This Evening, Wednesday, February 2, 1831, Their Majesties Servants will act Shakspeare's Comedy of The Merchant of Venice ... [London:] J. Tabby, Printer, Theatre Royal, Drury Lane [1831]. Double bill (337 × 420 mm), printed on tinted paper, some light offsetting.

vii) [RICHARD III.] Theatre Royal, Drury Lane. This Evening, Monday, February 7, 1831, Their Majesties' Servants will act the Tragedy of King Richard III. ... Previous to the Tragedy, the Band will perform (First Time in this Country.) Freidrich [*sic*] Kuhlau's Overture to the Opera called William Shakespeare ... [London:] J. Tabby, Printer, Theatre Royal, Drury Lane [1831]. Double bill (337 × 425 mm), printed on tinted paper, slight discoloration along fold.

viii) [OTHELLO.] Theatre Royal, Drury Lane. To-morrow, Saturday, February 19, 1831, Their Majesties' Servants will act Shakspeare's Tragedy of Othello ...

[London:] J. Tabby, Printer, Theatre Royal, Drury Lane [1831]. Playbill (318 × 181 mm), printed on tinted paper, stain to upper corner.

ix) [HAMLET.] Theatre Royal, Hay-Market. Mr. Kean will perform the characters of Hamlet (first time at this Theatre,) This Evening, and King Lear on Friday Next. This Evening, Monday, Sept. 12, 1831, will be performed, Shakspeare's Tragedy of Hamlet ... [London:] Printed by S. Johnson ... Printer to the Theatre [1831]. Playbill (314 × 170 mm), a little dust-soiling.

DOWN AND OUT IN PARIS

21. [ELIÇAGARAY, Edouard, & Auguste AMIC].
L'homme à longue barbe. Précis sur la vie et les aventures de Chodruc Duclos; suivi de ses lettres; orné du portrait de ce personnage mystérieux et d'un fac-simile de son écriture ... Par MM. E. et A. Paris, au Palais-Royal, chez les marchands de nouveautés. 1829.

8vo (185 × 125 mm), pp. [4], vi, 63, [1], with a lithograph frontispiece (lightly browned, as usual, a little offset onto the title, repaired in the inner margin) and folding reproduction of a letter, both printed by Fonrouge; contemporary marbled boards, rubbed, ms. paper title label to front cover. £200

First edition of this account of the celebrated French tramp and eccentric, whose story inspired various memoirs and even works for the theatre.

Quérard V, 134.



22. GORDIGIANI, Luigi. [Drop-head title:] Preghiera al sole.
Arietta N° 10 dell' Eco Armonico ... dedicate al signore Edgcumbe ... Lit. C. in S. Cat. [?Florence, 1830s].

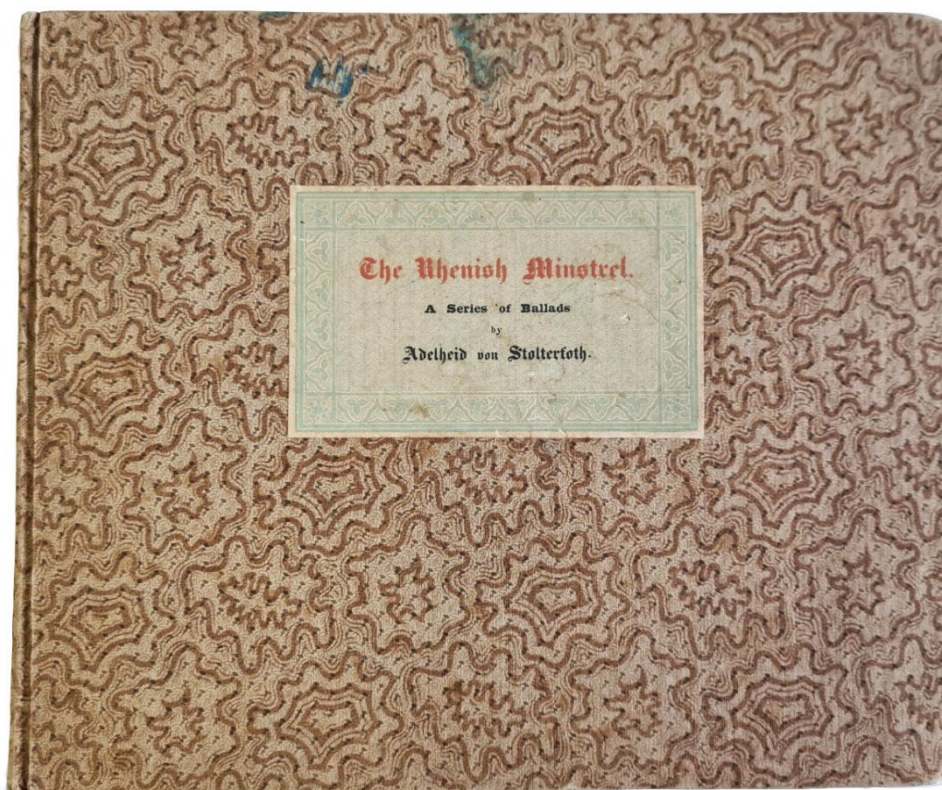
Folio (325 × 243 mm), pp. 3, [1]; lithographed; some light spotting; disbound. £60

First edition. Gordigiani (1806–1860) 'is best remembered today for a collection of Tuscan popular songs and for his vocal chamber music, which earned him the nickname "the Italian Schubert". After 1836 his principal activity was the composition of works for the public and private stages of the aristocracy in Florence' (*New Grove*). Here he dedicates a

song to, one presumes, the English opera enthusiast Richard Mount Edgumbe (1764–1839).



Not found in Library Hub Discover or WorldCat. Twyman (*Early Lithographed Music*, p. 431) lists another work of Gordigiani's for *L'Eco Armonico*, from the first half of the 1830s.



IN A CURIOUS PUBLISHER'S BINDING

23. STOLTERFOTH, Adelheid von. The Rhenish Minstrel. A Series of Ballads, traditional and legendary, of the Rhine ... Embellished with twenty-one lithographic sketches, by Dielmann, from the designs of A. Rethel, of Düsseldorf. Frankfurt o/M. Published by Charles Jugel, Bookseller. 1835.

Oblong 4to (218 × 262 mm), pp. [4], 19, [3], 65, [1]; lithographed frontispiece (spotted) and 20 tinted plates; title printed in red and black; staining to a few pages, with light foxing elsewhere, bookblock broken at p. 24, but sound; (publisher's?) patterned cloth binding, with printed label to upper cover, printed in red, black, and blue; a few marks; with a long presentation inscription, in German, dated 1937, to the front free endpaper. £250

First edition, though to judge from the binding perhaps reissued sixty years later (Düsseldorf has the German-only edition in an almost identical fancy cloth binding). It is a version of the book *Rheinischer Sagen-Kreis* which Jugel brought out the same year, prefixed with English summaries of the plates. Adelheid von Stolterfoth (1800–1875) was best known for her Rhenish poems; Goedeke called her 'the true poet of the Rhine'. Morgan 9164; Rümman 1822.



24. THE LANCER'S QUADRILLE, or Duval (of Dublin)'s Second Set. Twelfth Edition ... to which is added A New Waltz by Sig^r Spagnoletti and the Stop Waltz respectfully dedicated to the Countess of Farnham ... London, Published by J. Willis & C^o. ... & ... Dublin ... [c.1835].

Folio (329 × 240 mm), pp. 9, [1]; illustrated lithographed title by Weigall, the music engraved (plate no. 40), the final page of ads letterpress; Willis's stamp at foot of title ('The Public are particularly cautioned against spurious Copies of this Work & are requested to observe that no other set can contain the whole of the Original Tunes but those bearing the Signature of [Willis]'); some soiling to last page; disbound.

Library Hub Discover lists a 17th edition by Willis only, at Exeter.

[With:]

LANCERS' QUADRILLES, Or Duval (of Dublin)'s Second Set. A New Edition, greatly improved ... as danced at Almack's, London, and at the Rotunda, Dublin. The whole re-arranged, and adapted to the capabilities of modern instruments, by J. Harroway ... London T. Broome ... [between 1859 and 1884].

Folio (342 × 255 mm), pp. 3, [1]; wood-engraved title illustration, the music printed typographically; disbound, short tear to final leaf; ink ownership inscription of a Miss Lawrence.

Library Hub Discover locates the Bodleian Library copy only.

A nice pairing to illustrate the different kinds of printing used for music at the time. Together: £80

A 'STRANGE WILD BOOK', TRANSLATED BY THE AUTHOR HERSELF

25. [ARNIM, Bettina von]. [Cover title:] Goethe's Correspondence with a Child. For his Monument. First Volume. [Colophon:] Printed by Trowitzsch & Son, Berlin [1837]. [With:]

[—————]. **The Diary of a Child.** [Colophon: Printed by Trowitzsch & Son, Berlin] 1838.

2 vols (of three), large 12mo (197 × 120 and 191 × 116 mm), pp. [10], iv, 390, with an engraved frontispiece of Goethe's mother by Funke; [4], x, 325, [1], with 2 engraved plates by Funke, one after the author; uncut and partly unopened in later cloth with glazed paper over, preserving the original printed wrappers of the *Correspondence*, and the rear wrapper only of the *Diary*; the front wrapper of the *Correspondence* inscribed 'Spiero, Geschenk von H. Grimm'; Spiero bookplate in each volume.

£600

First edition in English of Arnim's first book, translated in part by the author herself and privately printed in Berlin. 'The printing had almost come to end [*sic*], when by a variance between the printer and the translator, it was interrupted; then by the inspiration of despair, I ventured to continue translating ... Had Byron still lived, he would have praised my attempt, praised and loved me for the book's sake ...' (*Diary*, pp. iv, ix). These volumes, the first and third of three, were subsequently presented to the literary historian Heinrich Spiero (1876–1947) by Arnim's son-in-law, Herman Grimm (1828–1901; son of Wilhelm Grimm, of fairy-tale fame, and one of the editors of the Weimar edition of Goethe's works).

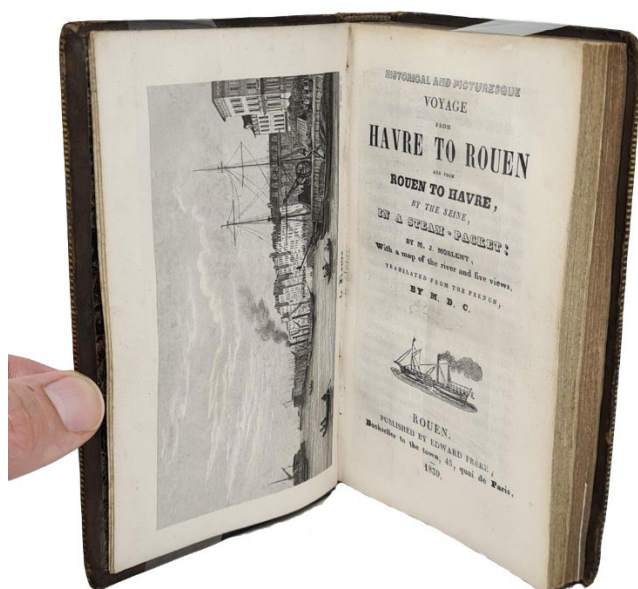


Bettina Brentano (1785–1859), as she then was—granddaughter of the novelist Sophie de La Roche, sister of the poet Clemens Brentano, and later the wife of her brother's friend, the writer Achim von Arnim—became friendly with Goethe's mother on a visit to Frankfurt in 1806; she met Goethe himself the following year and remained in close contact with him until 1811 when, provoked by her behaviour towards his wife, he severed all connection. After her husband's death in 1831, Bettina settled in Berlin, where she enjoyed moving in literary circles with the likes of Tieck, the Grimms, and the Humboldts.

Goethes Briefwechsel mit einem Kinde (1835) has sometimes been condemned as literary forgery, but the work is really an imaginative novel in epistolary form, rather than a documentary collection of putative letters. The subtitle 'For his monument' means exactly that: the book was to help raise funds to erect a monument in Goethe's memory; Arnim's line drawing of it is reproduced here as a frontispiece to vol. III.

The translation was published commercially by Longmans in London, 1837–9, using the Berlin sheets. When it was reprinted by Trübner & Co. in 1860 the editors noted that the book had become ‘too celebrated in German literature to need any recommendation to the English public’, calling it a ‘strange wild book’; ‘it should be borne in mind that the authoress herself was the translator ... if it plays strange pranks with the English language, this is only one more singularity to the many in which the work abounds’.

Goedeke VI, 83, 3, d; Morgan 88 and 89; Oswald, p. 17 (London ed.).
For the first edition, see Borst 1741 etc.



26. MORLENT, Joseph. Historical and picturesque Voyage from Havre to Rouen, and from Rouen to Havre, by the Seine, in a Steam-Packet ... With a map of the river and five views. Translated from the French, by M. D. C. Rouen: Published by Edward Frère, Bookseller to the town ... 1839. [Bound with:]

[FRÈRE, Edouard]. An historical and picturesque Excursion from Rouen to Paris, by the Seine, in a Steam-Boat; by an inhabitant of Rouen, with five views and a map of the banks of the Seine. Translated from the French, by M. D. C. Rouen: Published by Edward Frère, Bookseller to the City ... 1838.

Two works, both 18mo (138 × 87 mm) in sixes; Morlent: pp. xi, [1], 168; with 5 engraved plates and a folding engraved map; Frère: pp. [4], 139, [1]; with 5 engraved plates and a folding engraved map; wood

engravings in the text; some light finger-soiling in places; contemporary marbled calf, slightly rubbed, one corner bumped, spine gilt in compartments, engraved bookplate and ink ownership inscription of C. F. Wilton. Together £300

A nice pairing (second and first editions in English respectively) of two popular pocket guides for English tourists travelling along the Seine between the English Channel and Paris. Both were written by book-sellers. Frère's book went through at least three editions in French, 1837–42, and two in English, 1838–41, and Morlent's even more: six in French, 1826–36, and four in English, 1837–43.

'Nobody can behold with indifference the banks of the Seine. Whoever the traveller may be that surveys them, he meets objects worthy of his attention. If he be a landscape painter, they offer him admirable scenery; if a poet, he finds inspiration; an historian, illustrious reminiscences; an observer, pictures of morals which might borrow from an elegant pen an inexpressible charm ...' (Morlent, Introduction).

One writer who drew inspiration from the river was Flaubert. The opening of *L'Éducation sentimentale* (set in 1840, just a couple of years after the present books were published), when Frédéric Moreau meets Mme Arnoux for the first time, takes place on a steam packet on the Seine heading for Normandy.

Quérard, *Littérature française contemporaine*, V, 473 and III, 570 (French-language editions).

27. [GIBBON, Benjamin Phelps.] [Cover title:] Subscribers to the Portrait of Her Most Excellent Majesty The Queen painted by M^r William Fowler and Engraving in the First Style of Mezzotinto by M^r Benjⁿ P. Gibbon. [London:] Welch & Gwynne, Print-sellers to the Royal Family ... [1839].

Small 4to (233 × 185 mm), pp. [8], plus 9 blank leaves; light finger-soiling only; contemporary green roan, rubbed, corners worn, spine slightly chipped at extremities, upper board lettered gilt. £700

The original manuscript subscribers list for a new mezzotint of the young Queen by Gibbon (1802–1851), a Welsh engraver whose 'plates, some of which are engraved in line and others in a mixed style, are distinguished by a delicacy of touch and an economy of line ... [He] took more interest in portraits than in subject pictures, although he did not engrave many. Some of his portraits appear in the 1827 edition of Horace Walpole's *Anecdotes on Painting*, and he also produced a

half-length portrait of Queen Victoria, after William Fowler (1840)' (*Oxford DNB*), 'a more correct likeness than any that has yet been painted' (*The Times*, 22 Nov. 1838).

Three versions of the print were available, at three different prices: standard prints for 15s.; proofs for £1 11s. 6d.; and proofs before letters for £2 2s. The list records 77 subscribers overall, beginning with Her Majesty The Queen Dowager (i.e. Adelaide, the wife of William IV) and HRH The Duchess of Kent (Victoria of Saxe-Coburg-Saalfeld, the Queen's mother).



Offered together with a copy of the print (platemark 402 × 300 mm, on a leaf measuring 675 × 495 mm; some spotting, a couple of tears, light browning along lower margin, slightly creased). The two examples in the Royal Collection (RCIN 605654 and 605655) are lettered quite differently: the first 'W. Fowler. Pinx^t', 'B. P. Gibbon. Sculp^t', and 'London Feb^y 10th 1840. Published by Welch & Gwynne, 24 S^t James's Street' in small, neat script along the bottom edge of the image, the second as the first but the addition of the following title beneath: 'Her Gracious Majesty The Queen. To Her Royal Highness the Duchess of Kent This Engraving, from the original Picture in the possession of Lt. Col. Sir R^t Gardiner KCB Painted by W. Fowler at Buckingham Palace is by special permission most respectfully dedicated by Her Royal Highnesses [*sic*] devoted & humble servants Welch & Gwynne' and marked 'Proof'. The present print is captioned, in elegant larger lettering, 'Painted by W^m Fowler', 'Engraved by Benjⁿ Phelps Gibbon', 'London Published Jun 1st 1840 by Welch and Gwynne S^{nt} James's S^t'. I have been unable to locate another copy in this state.

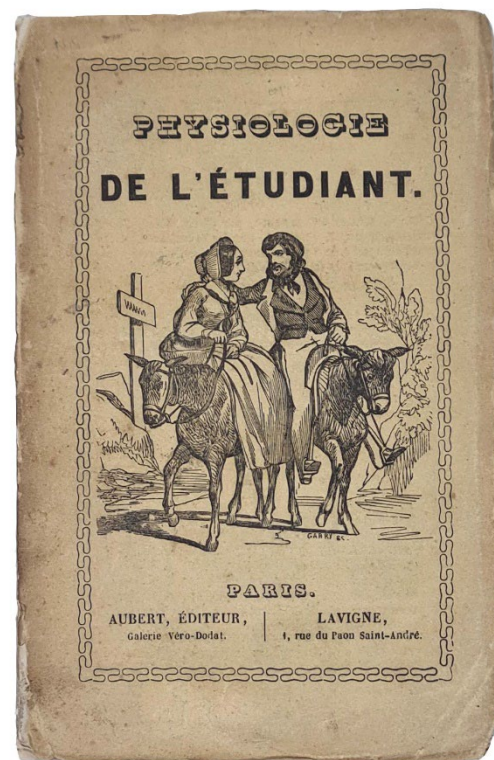
28. HUART, Louis. *Physiologie de l'étudiant* ...

Vignettes de MM. Trimolet et Maurisset. Paris, Aubert et C^{ie} ... Lavigne ... [1841].

16mo (139 × 88 mm), pp. [4], 122, [2]; some light spotting in the margins; uncut in the original illustrated wrappers, a little dusty, spine largely perished. £50

A satire on contemporary student life, one of the many such little books illustrative of 'the craze that swept Paris in the early 1840s for a series of small illustrated volumes marketed under the general title of *physiologies* [looking back, perhaps, to Brillat-Savarin's bestselling *Physiologie du goût* (1826) and Balzac's *Physiologie du mariage* (1830)]. Some 120 different *physiologies* were issued by various Parisian publishers between 1840 and 1842 (ranging alphabetically from the *Physiologie de l'amant* to the *Physiologie du voyageur*), and it is estimated that approximately half a million copies of these pocket-sized books were printed during the same two-year span' (Sieburth, p. 163).

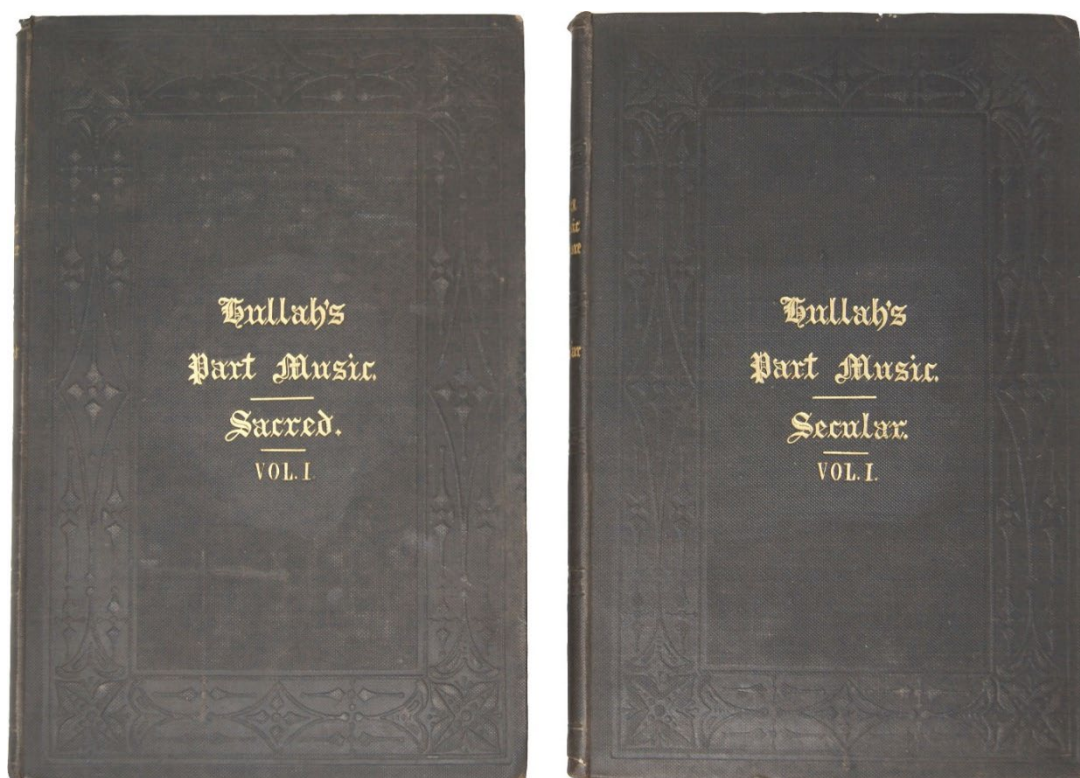
Designed for mass consumption, these satirical guides to particular social types were based on 'the witty interaction of image and text, drawing and caption, seeing and reading ... Byproducts of the recent technological advances in printing and paper manufacturing which had



made illustrated books more commercially feasible and analogous to the various dioramas and panoramas which enjoyed a considerable popularity during the period, these illustrated anthologies of urban sites and mores catered to the public's desire to see its social space as a stage or gallery whose intelligibility was guaranteed both by its visibility as image and its legibility as text ...

'Quickly produced and marketed, consumed and discarded, ... the *physiologies* (like the sensational tabloids or *canards* hawked on Paris streetcorners of the period) are early instances of the cheap, throwaway "instant book" whose appeal lies in its very topicality and ephemerality' (*op. cit.*, pp. 165–7).

Richard Sieburth, 'Same difference: the French Physiologies, 1840–1842', *Notebooks in Cultural Analysis* (Duke UP, 1984), pp. 163–200.



GETTING THOUSANDS OF PEOPLE SINGING

29. HULLAH, John, editor. Part Music for Soprano, Alto, Tenor, & Bass ... Secular [– Sacred] Pieces in Score. London: John W. Parker ... 1842.

2 vols, 8vo (244 × 158 mm), each pp. vi, [2], 144, with an errata slip after the prelims and an 8-page publisher's catalogue at the end; title to the Sacred volume printed in red and black; the music printed typographically; spines a little rubbed at head, otherwise very well-preserved original publisher's embossed cloth, upper covers and spines lettered gilt. £120

First edition (in score; the music was also issued in parts), with pieces by, among others, Anerio, Arne, Boyce, Cherubini, Croft, Dowland, Gibbons, Gluck, Haydn, Marenzio, Morley, Palestrina, Pearsall, Purcell, Rossini, and Tallis. Further volumes followed. The collection was produced to support the 'immensely successful singing school for "school masters and school mistresses"' which Hullah (1812–1884) had set up in London in 1841. 'The widespread popularity of the classes, with 400 teachers attending weekly, resulted in classes for the general public. In July 1842 the number of persons attending was calculated to be fifty thousand' (*Oxford DNB*). 'Much vocal music, easy enough to be practicable, and good enough to be worth practice, was locked up in expensive collections; much was in manuscript; some accessible pieces were associated with words that rendered their performance objectionable ... Above all, the price was, in all cases, such as to put anything like an adequate supply entirely out of the reach of the new class who had become able to use it. In these causes originated Hullah's *Part Music*' (Preface).

30. THE FITZWILLIAM MUSIC being a Collection of sacred Pieces, selected from Manuscripts of Italian Composers in the Fitzwilliam Museum, now for the first Time published by permission of the University of Cambridge, by Vincent Novello, Organist to the Portuguese Embassy ... London, Jos. Alfred Novello ... [c.1840s/50s].

5 vols in one, as issued, folio (394 × 281 mm), pp. [4], 324; engraved throughout; some light browning and spotting; original publisher's blind-stamped cloth, spine direct-lettered gilt, rubbed and lightly dust-soiled, front hinge skilfully repaired. £300

The 'new and cheap' (i.e. second) edition of the ambitious *Fitzwilliam Music* publishing project, in which the Fitzwilliam Museum made parts of its important music manuscript collection, bequeathed to the University by Viscount Fitzwilliam in 1816, available for editing and publishing for the first time.

In 1824, when Cambridge asked the music publisher Vincent Novello to come and select a small group of manuscripts from the collection to be

published, he chose sacred music by Continental composers that he knew were unpublished and of which he did not already have manuscript copies (Olleson & Palmer, p. 46), including Lassus, Palestrina, and Pergolesi. The result was a five-volume work, the first of which was published 'either in December 1825 or very early in 1826' (*ibid.*, p. 50); the final volume was out by the end of 1827. The final work was universally acclaimed: 'Novello's achievement in transcribing, editing and publishing the five volumes of *The Fitzwilliam Music* in the space of little more than two years was considerable, and an example of his legendary assiduity' (*ibid.*, p. 53).

Provenance: from St Michael's College, Tenbury, with the usual ms. pencil shelfmarks to the front pastedown. The College had been founded in 1856 as a model for the performance of Anglican music by the great collector and composer Sir Frederick Ouseley (1825–1889), whose own 'magnificent assemblage of music and musical literature' (Hyatt King, *Some British Collectors of Music*, Sandars Lectures for 1961, p. 67) passed to the College on his death, where it remained until its dispersal at Sotheby's in 1990.

Library Hub Discover lists 2 copies of this edition only (BL, Bodley), to which WorldCat adds 2 more (NYPL, Paul Sacher Stiftung, Basel). On the background, see Philip Olleson & Fiona Palmer, 'Publishing Music from the Fitzwilliam Museum, Cambridge: the work of Vincent Novello and Samuel Wesley in the 1820s', *Journal of the Royal Musical Association*, 130 (1), Jan. 2005, pp. 38–73.

A TEENAGE LITHOGRAPHER

31. PITT, Thomas. An attractive view of a lake, dated 15 May, 1844.

Lithograph (160 × 280 mm), a few spots. £120*

According to the signature on the print itself, Pitt was only sixteen years old.



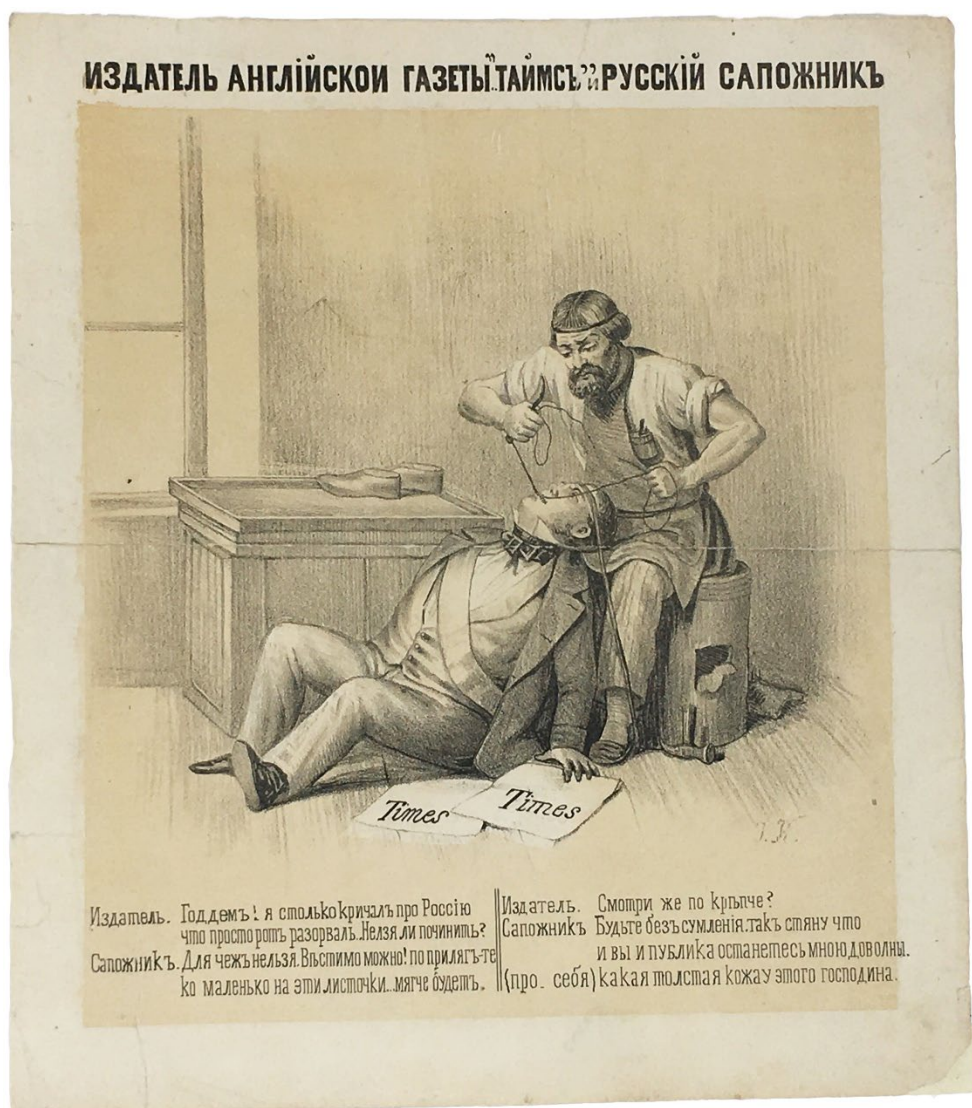
A THICK-SKINNED ENGLISH JOURNALIST

32. [CRIMEAN WAR.] Izdatel' angliiskoi gazety "Taims" i russkii sapozhnik [The editor of the English newspaper "The Times" and the Russian bootmaker]. [Russia, 1850s.]

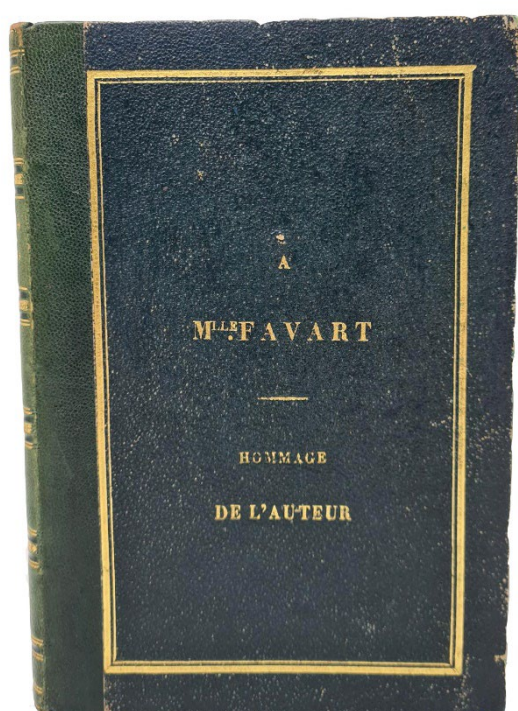
Tinted lithograph (268 × 234 mm), creased where previously folded, sometime torn along the central fold and repaired, other paper repairs in places (affecting one character only), but in very good condition overall.

£450*

An unusual image, published during the time of the Crimean War, highlighting *The Times'* position during the hostilities. The editor complains to the bootmaker that he has torn his mouth through shouting on behalf of Russia, which the bootmaker has set about to repair, remarking (to himself) 'what thick skin this man has'.



John Thadeus Delane (1817–1879) was editor of *The Times* for thirty-six years, 1841–77. ‘Under Delane’s editorship *The Times* was loosely identified with Liberalism ... [and] the power of *The Times* in opposition to government was seen very clearly during the Crimean War, when Delane felt it was his duty to condemn those directing the war ... In his lifetime Delane was widely regarded as the unquestioned head of the journalistic profession, who had done much to raise the tone of journalism. Some of his innovative methods of reporting news, which included the use of interviews, and his Crimean and other “crusades”, foreshadowed the “new journalism” of the later nineteenth century’ (*Oxford DNB*).



TO HIS LEADING LADY

33. DUMAS, Alexandre, père. *Romulus* comédie en un acte, en prose ... Paris à la Librairie théâtrale ... 1854.

Squarish 12mo (172 × 118 mm) in half-sheets, pp. 59, [1]; printed on stiff paper; some, largely marginal foxing; contemporary green quarter roan, lightly rubbed, vellum tips, green paper sides textured to resemble morocco panelled gilt and lettered ‘A M^{lle} Favart homage de l’auteur’.

£375

First edition, this copy presented by Dumas to the actress Marie Favart (1833–1908), who took the role of Marthe in the play. After the premiere, Dumas wrote: 'La pièce dure une heure; mais du premier au dernier mot, la réussite de l'ouvrage n'a pas été un seul instant douteuse. J'ai eu des succès plus bruyans, jamais de plus complets' (*Le Mousquetaire*, 15 Jan.).

Vicaire III, col. 400.

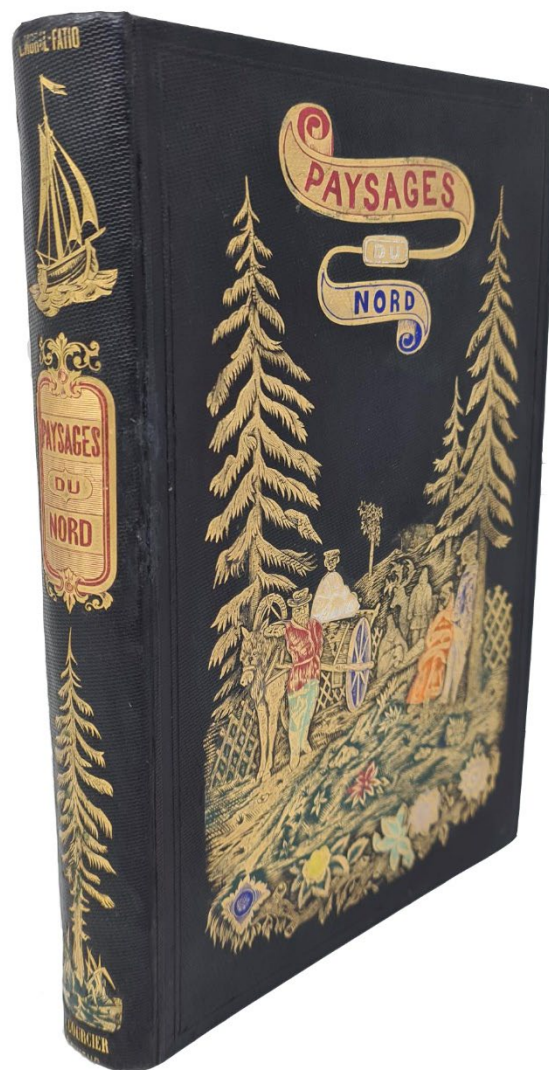
34. MOREL-FATIO, Léon. Paysages du Nord:

Belgique, Hollande, Baltique, golfes de Bothnie et de Finlande, Laponie, Océan glacial, îles d'Aland, Norvège, Suède, Cattégat, villes hanséatiques, etc, etc. Illustré de douze dessins d'après nature ... Paris Librairie de A. Courcier ... [1856].

Large 8vo (261 × 170 mm), pp. [4], iv (leaves misbound), 388; with a tinted lithographed frontispiece and 11 plates, tissue guards; some light foxing/spotting; well-preserved original publisher's cloth, stamped in gilt with coloured onlays, all edges gilt. £950

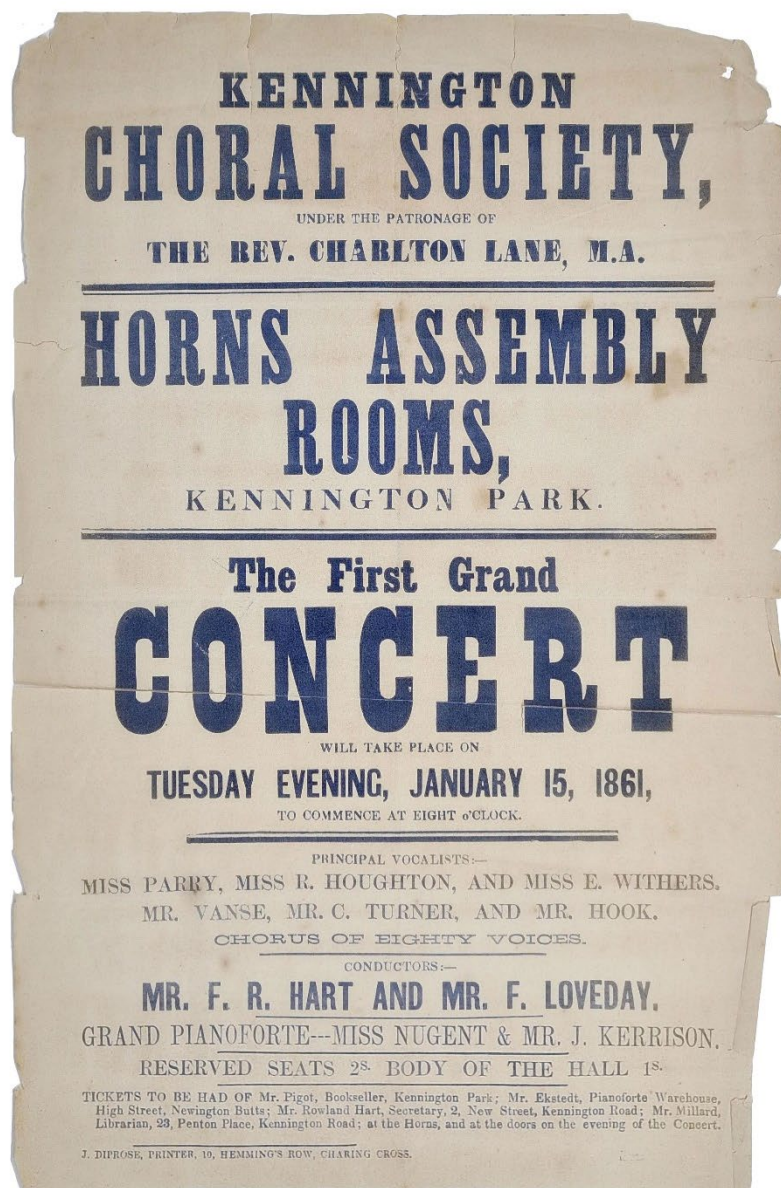
First edition: a fine example of *percaline dorée*, the ornate mid-nineteenth-century French publishers' bindings 'with elaborate polychrome onlays and gilt stamping' (Ellen K. Morris & Edward S. Levin, *The Art of Publishers; Bookbindings 1815–1915*, Grolier Club exhibition catalogue, 2000, p. 94).

Morel-Fatio (1810–1871) was a painter, particularly of marine art, and later curator of the Naval Museum at the Louvre. The illustrations here were made after his own drawings.



35. KENNINGTON CHORAL SOCIETY ... Horns Assembly Rooms, Kennington Park. The First Grand Concert will take place on Tuesday Evening, January 15, 1861 ... J. Diprose, Printer ... [London, 1861].

Concert bill (383 × 250 mm), printed in blue; some light spotting, creased where previously folded, chipped and torn. £75*

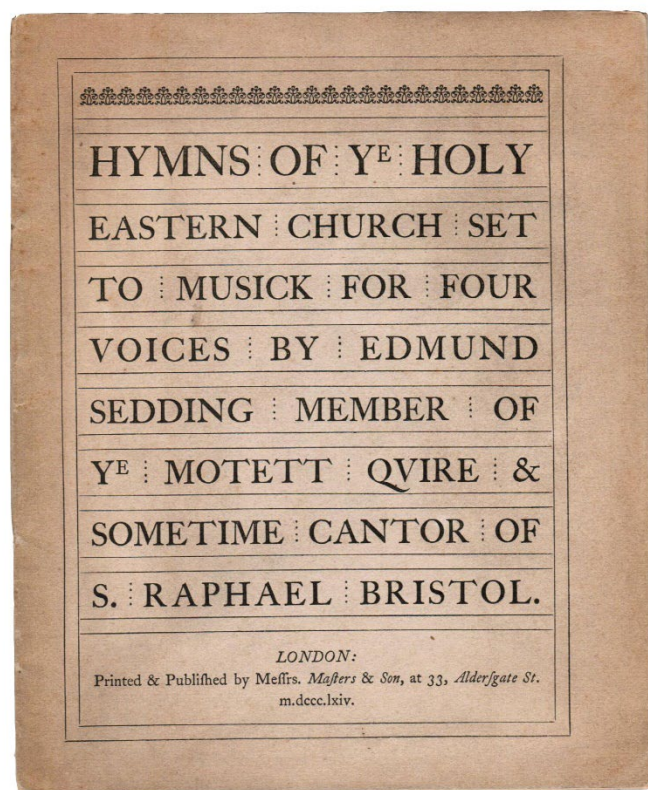


The inaugural concert of a new choral society in south London.

36. SEDDING, Edmund. [Cover title:] Hymns of ye Holy Eastern Church set to Musick for four Voices ... London: Printed & Published by Messrs. Masters & Son ... 1864.

Small 4to (201 × 162 mm), pp. 15, [1]; self-wrappers, a little browned; label of Robin de Beaumont. £80

First edition. Sedding (1836–1868), a West Country architect, was also a keen musician: ‘a performer on the harmonium and organ, and an



admirer of ancient church music. He was closely involved with two leading ritualistic churches, being for a time cantor of the church of St Raphael, Bristol, and organist of St Mary the Virgin, Soho. He greatly exerted himself in the revival of carol singing, and his books of Christmas carols were very popular' (*Oxford DNB*).

Library Hub Discover locates 2 copies only (BL and Bodley).

COMPANY AND CONVIVIALITY

37. ORPHEUS. A Collection of Glees, of the most admired German Composers ... London, Novello, Ewer & C^o. ... [after 1867].

42 vols, oblong 8vo (142 × 198 mm), each comprising four part-books, lettered A–D, and a piano reduction, loose as issued in the original printed wrappers; entirely uncut and unopened; wrappers to vol. 1 dust-soiled, loose and ragged, tear along spine of vol. 2, to vols 3 and 41 missing, to vols 4, 16, 20, 22, 33, 40, and 42 loose, section of lower cover of the final volume torn away, some dust-soiling, rubbing, and tears elsewhere. £700



A remarkable survival: a complete run, in the original printed wrappers, of all four series of this popular Victorian collection, 'long known and appreciated as the only Collection of German Part-Songs in England' (inside front wrapper). The run totals over 200 four-part songs; composers include Beethoven, Mendelssohn, Mozart, Schubert, Schumann, and Weber. The collection is born out of the German tradition of the *Liedertafel* (lit. 'song-table'), 'originally a small group of poets, singers and composers that came together to perform partsongs in an informal setting' (*New Grove*) at the beginning of the nineteenth century.

The publishing programme was originally Ewer's (c.1835–58). When Novello acquired the business in 1867, and with it the copyright to Mendelssohn's works, they decided to reissue the series, at a new price: 'Moderate as the price has hitherto been, the new Proprietors have resolved to place these admired Compositions still further within the reach of all who love Choral Part-Music; and it will in future be issued therefore as 2s. instead of 3s. 6d. a Book' (*ibid.*).

Of the Novello edition, Library Hub Discover locates copies at Sheffield (Books 1–12) and Bodley (a complete run of 42 books, as here). WorldCat adds those at UCLA (Books 1–21), Illinois (details unknown), Melbourne (Books 1–36), and the Newberry (Books 1–16).

38. NARY, Rev. James. Our Church Music ... London: Burns, Oates and Co. ... [1868].

8vo (204 × 132 mm), pp. 80; some light marginal browning; recent wrappers. £95

Scarce first edition, written in response to *A Few Words on Church Choirs and Church Music* by the Oxford Movement liturgist Frederick Oakeley, in which Nary sees ‘two evils now obtaining in our churches: the one relating to the component elements of the choir, in the selection of which regard is not had either to sex or to creed; the other consisting in the admission for theatrical style of music into Divine Worship’ (p. 8).

Yeats-Edwards 666. WorldCat lists 3 institutional holdings only (BL, NLS, Bodley); Library Hub Discover adds Trinity College, Dublin.

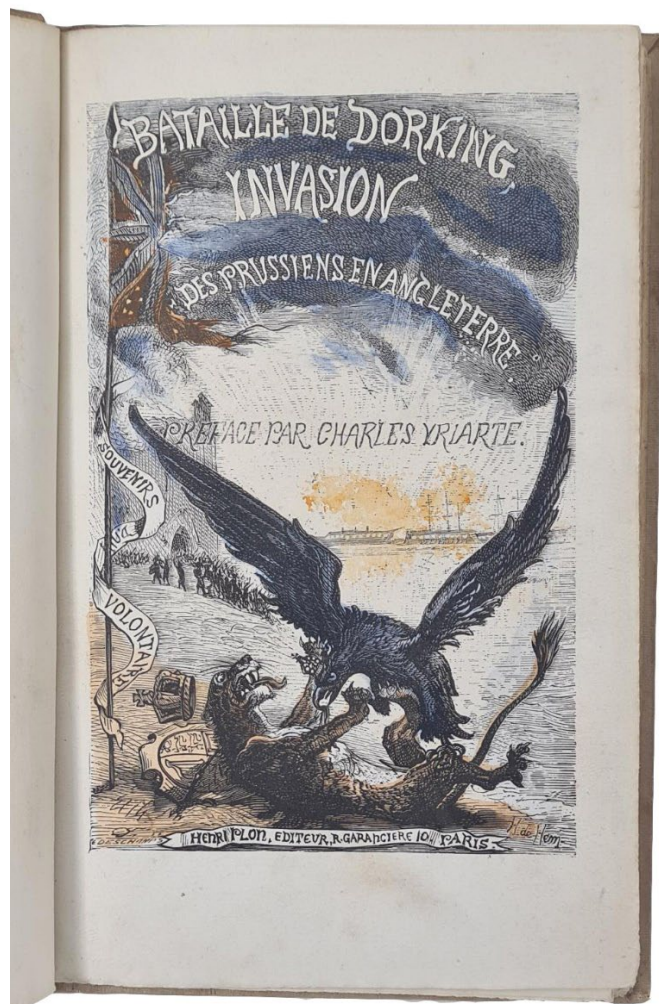
FUTURE-WAR FICTION

39. [CHESNEY, Sir George Tomkyns]. Bataille de Dorking. Invasion des prussiens en Angleterre. Préface de Charles Yriarte. Paris Henri Plon, imprimeur-éditeur ... 1871.

12mo (185 × 116 mm) in half-sheets, pp. [4], 149, [1], plus final blank; uncut and partially unopened in contemporary glazed cloth, a little discoloured, roan spine label lettered gilt, preserving the original illustrated wrappers; armorial bookplate of the comte de Lanjuinais (presumably Paul-Henri, 1834–1916, who fought in the Franco-Prussian War). £300

First edition in French of *The Battle of Dorking* (1871), a seminal work of future-war fiction. Chesney (1830–1895), a military man who had served in India, ‘was fortunate enough to have found the right moment for discharging his frightening forecast upon the British people, since most of the year 1871 was passed in a mood of foreboding and anxiety for the future [in the wake of the Franco-Prussian War]. In fact, Chesney’s success owed everything to the moment and to his capacity for showing contemporary fears fully realized in an imaginary future. The accident of an effective style and the fact that the *Battle of Dorking*

had appeared in a widely read magazine [*Blackwood's*] make Chesney the true begetter of the new fiction of imaginary warfare ...



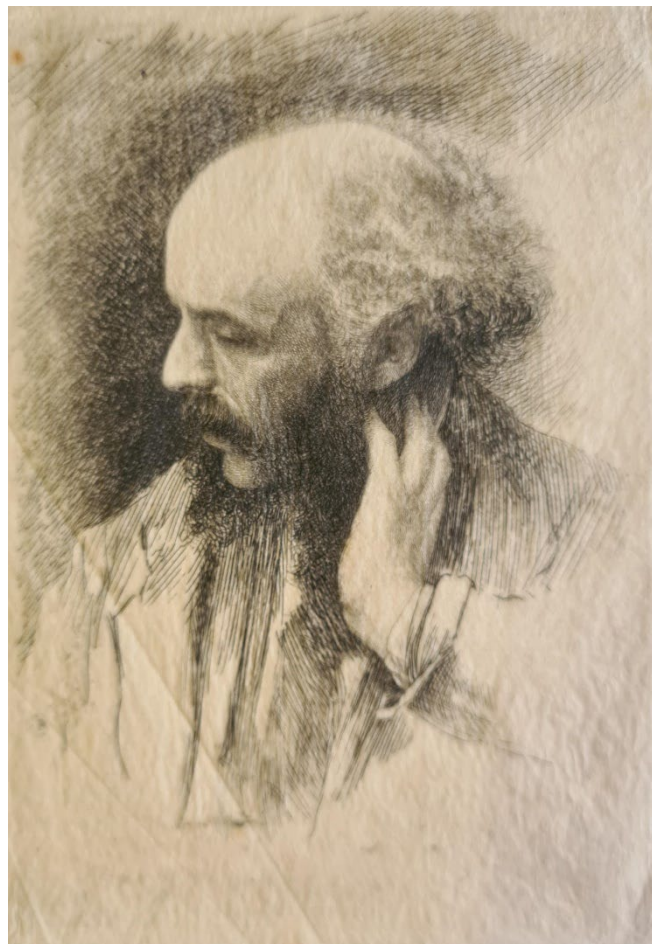
'There was the same interest in France. In the August of 1871 Charles Yriarte wrote his long preface to the translation, *Bataille de Dorking*, in which he made a detailed study of the reasons for the effectiveness of Chesney's story. He was so impressed by the vigour and ingenuity of the narrative that he wondered "if such a book, published here in 1869, might not have had an influence on our future". And, again in 1871, another Frenchman [Édouard Danguin] produced the first foreign imitation of Chesney when he recounted his comforting vision of a defeated Germany in *La Bataille de Berlin en 1875*, the first of many French fantasies of a war of national revenge for the humiliations of 1870' (I. F. Clarke, *Voices Prophesying War 1763–1984*, pp. 31–2, 42–3, reproducing the dramatic front wrapper here).

For the original, see Bleiler, p. 42; Sadleir, p. 87; Wolff 1191.

40. RAJON, Paul-Adolphe. A striking image of the Scottish portrait and landscape painter, George Paul Chalmers (1836–1878). [Paris, 1872?]

Etching (plate: 150 × 110 mm; paper: 270 × 200 mm), unsigned, printed on Japanese paper, a few creases and spots, but still good; mounted. £350*

Rajon (1842/3–1888) 'first exhibited at the Paris Salon of 1868 and received medals in 1869, 1870, 1873 and 1878. His widowed mother placed him with her brother-in-law, a photographer, and there Rajon learned how to touch up negatives. When he was older he went to Paris, and after leading a rather Bohemian existence colouring photographs and drawing portraits, he joined the École des Beaux-Arts and studied under Pils. He remained there only a month. It was his acquaintance with Léopold Flameng and Gaucherel that determined his future career – he became a successful etcher and was a supplier to the print firm Maison Goupil. During the war of 1870 he enrolled in a battalion of francs-tireurs. After the war he went to London where he made some interesting connections. He also made the acquaintance of the eminent New York art publisher Frederick Keppel, who brought his work to the attention of the American public. In 1880 he went to live with his friend Daubigny and remained with him until the end of his life' (Benezit).

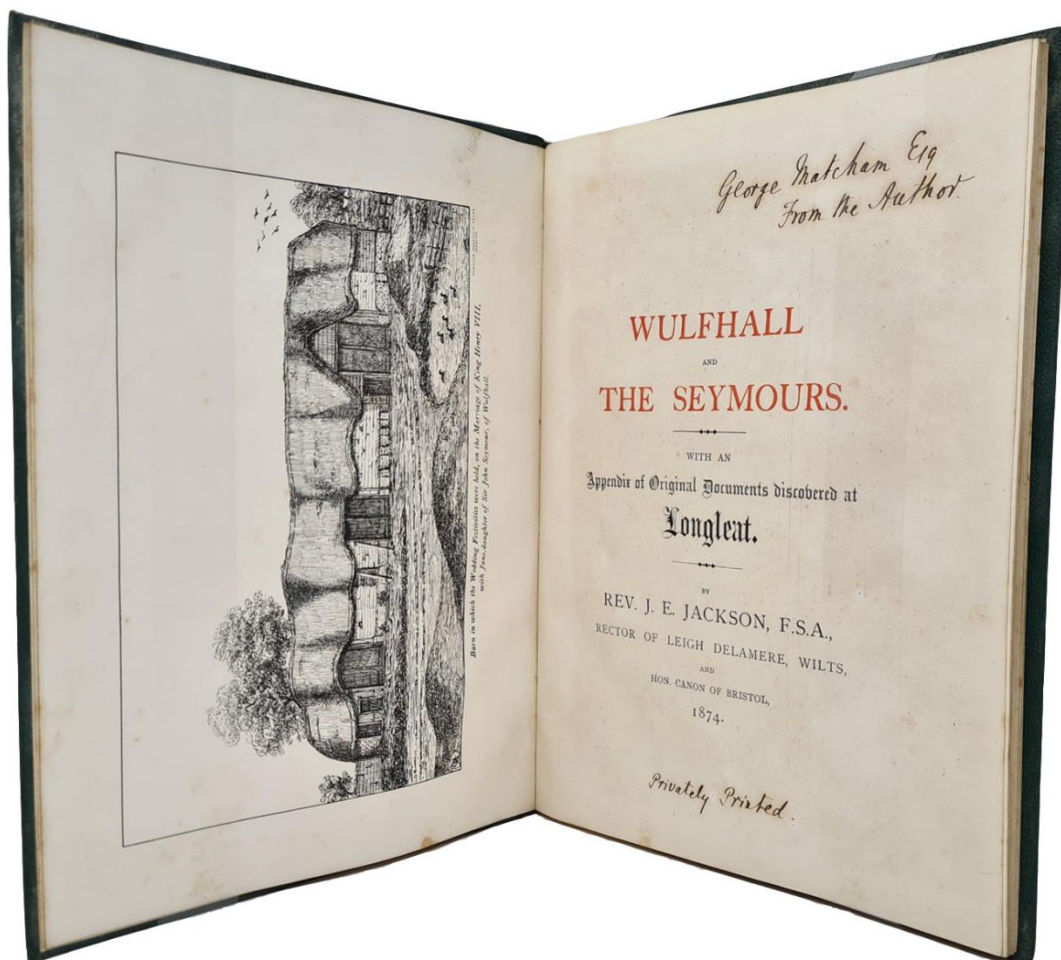


Chalmers visited Paris in 1872, though it is possible the two met on one of Rajon's visits to London.

Béraldi, *Les graveurs du XIX^e siècle*, vol. XI, no. 151: 'de trois quarts à droite, cheveux rares et longs, moustaches, favoris longs, in-8.'

WOLF HALL

41. JACKSON, Rev. John Edward. Wulfhall and the Seymours. With an Appendix of Original Documents discovered at Longleat ... [N.p.,] 1874.

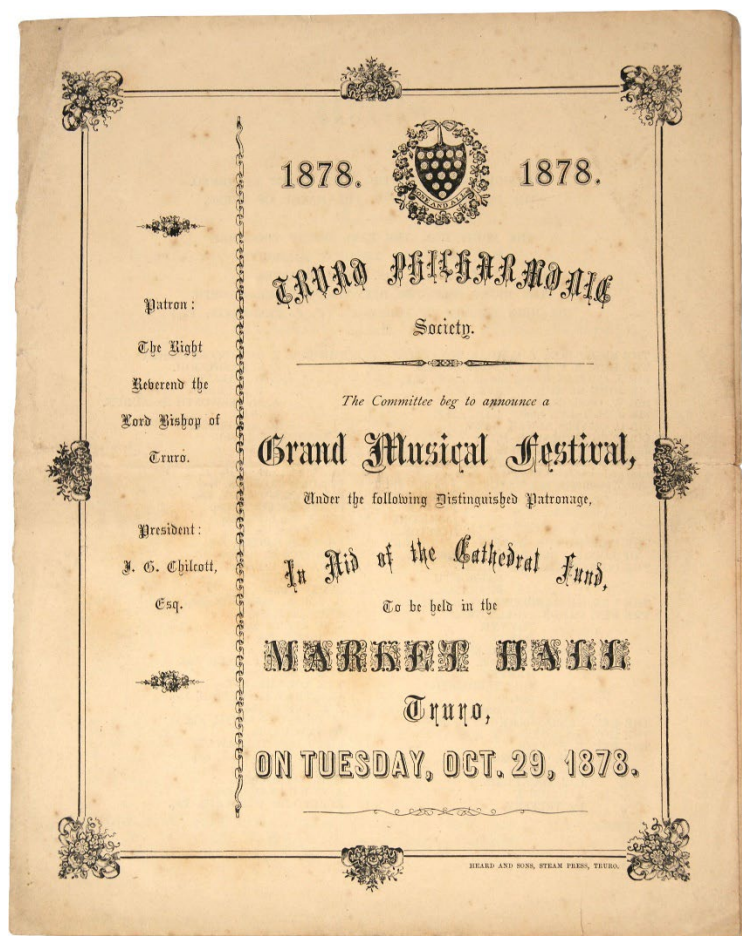


4to (240 × 180 mm), pp. [4], 24, 53, [1]; with 2 lithographed plates, printed by Cowell's Anastatic Press, Ipswich; title printed in red and black; some light browning to the title, occasional spotting elsewhere; contemporary green quarter roan, rubbed, spine lettered gilt. £375

Rare first edition, privately printed, of a paper on Wolf Hall, the Seymour family seat, made famous to modern readers thanks to Hilary Mantel's 2009 novel.

Jackson (1805–1891) read his paper 'before the Wiltshire Archæological Society [of which he was a founder member] at Devizes, Tuesday September 8th, 1874, when the original documents from Longleat, out of which it was chiefly composed, were exhibited by the kind permission of the Marquis of Bath' (p. [1]), to whom Jackson acted as archivist. He presented the present copy of his paper to George Matcham (1789–1877), erstwhile local JP and deputy lieutenant of Wiltshire.

WorldCat locates the Johns Hopkins copy only outside the UK.



RAISING FUNDS FOR A NEW CATHEDRAL

42. TRURO Philharmonic Society. The Committee beg to announce a Grand Musical Festival ... in Aid of the Cathedral Fund, to be held in the Market Hall Truro, on Tuesday, Oct. 29, 1878. Heard and Sons, Steam Press, Truro [1878].

4to (267 × 210 mm), pp. 8; a little soiled, creased where previously folded, short tears; disbound. £150

The Diocese of Truro had been established in 1876 and work on its cathedral, the first Anglican cathedral to be built on a new site in England since Salisbury in 1220, began in 1880. The music festival advertised (Handel's *Messiah* in the morning, with a 'miscellaneous concert' in the afternoon) was to feature 'about four hundred performers' from the Choral Societies of Truro, Penzance, and Camborne.

Not in Library Hub Discover.



43. KINGSTON, William Henry Giles. *My First Cruise* ... and other Stories. Cassell, Petter, Galpin & Co.: London, Paris & New York [c.1880?].

Small 8vo (164 × 104 mm), pp. 88 + 4 pp. publishers' advertisements; with wood-engraved frontispiece; some spotting; original publisher's chromolithograph-illustrated boards; inscribed 'James Orbell from Miss Currie[?] Christmas 1882' on the front free endpaper. £250

Published in the series 'Cassell's Sixpenny Story Books': an attractive example of a Victorian all-over binding design.

This edition not found in Library Hub Discover.

44. LECOCQ, Charles. *Skorospelki*. (Le petit Duc.)
Komicheskaia opera v trekh deistviakh. Slova Genrikha Mel'iaka i Liudviga Galevi ... S frantsuzskago A. Ia. Fon-Asheberg [*The*

adolescents ... A comic opera in three acts. Libretto by Henri Meilhac and Ludovic Halévy ... Translated from the French by Aleksei von Asheberg]. S.-Peterburg. Tipografiia v Khromolitografii A. Transhelia ... 1881.

Square 8vo (173 × 132 mm), pp. 112; a little dog-eared, some light largely marginal browning; original printed wrappers, soiled and creased in places, skilfully rebacked. £250

First edition in Russian of the libretto for Lecocq's *Le petit duc* (1878), the work which confirmed his international reputation, with performances in London, Vienna, Berlin, Prague, Brussels, Amsterdam, Stockholm, Madrid, Turin, Budapest, New York, and Mexico.

Not listed in WorldCat.

45. [LOUVRE.] Musée national du Louvre. Catalogue des planches gravées composant le fonds de la Chalcographie et dont les épreuves se vendent au Musée. Paris. Imprimerie nationale. 1881. [With:]

Supplément au catalogue de 1881 des planches gravées composant le fonds de la Chalcographie et dont les épreuves se vendent dans cet établissement au Musée du Louvre. Paris. Imprimerie nationale. 1891.

2 vols, 8vo (215 × 134 mm), pp. xxi, [1], 427, [1]; 8; some spotting; original printed wrappers. £120

Catalogue of the collection of engraved plates held by the Louvre. A very nice copy.

‘Since 1797, the Chalcographie du Louvre [*chalcography*: “the art of engraving on copper”, OED] has conserved and printed from a collection of several thousand engraved copperplates, with the prints destined for sale. The collection was originally made up of the plates from the Cabinet du Roi, les Menus Plaisirs and the Académie Royale de Peinture et de Sculpture. Throughout the nineteenth century, new plates were added to the Chalcographie, including commissions and old matrices purchased on the art market. Outstanding ensembles, such as the 900 plates of the Description of Egypt [listed here on pp. 309–69], joined the collection during this time. Through this commissions policy, the Chalcographie champions the art of traditional printmaking’ (ateliers.grandpalaisrmn.fr).

46. ARNOLD, Matthew. Higher Schools & Universities in Germany ... London Macmillan and Co. 1882.

8vo (190 × 125 mm), pp. xxvii, [1], 245, [3]; with a 40-page publisher's catalogue (dated December 1882) at the end; a little spotted towards the beginning, blue pencil ownership inscription of Herbert Beatty (dated 1883), with some underling and side-ruling throughout; uncut in the original publisher's cloth, slightly skewed; pencil note on the preceding editions at the head of p. [v]. £50

Second edition, first published in 1874 (itself based on the section on Germany in Arnold's earlier *Schools and Universities on the Continent*, 1868). 'That supremacy of German scholarship and educational methods was foremost among the ways in which British authors of [the second half of the nineteenth century] represented Germany. Matthew Arnold (1822–88) was in no doubt as to the efficacy of adopting German methods in the very conduct of educational institutions when he published his report into *Schools and Universities on the Continent* in 1868. Indeed, in succeeding decades the interest in German models for education at all levels were so pervasive that he republished selected parts of that original report as *Higher Schools & Universities in Germany* in 1874 and again in 1882 (in the latter instance declining the attempt to update and "bring the account down to the present time", owing to the already advanced nature of German schooling when he first investigated their worth as a model, almost 15 years earlier). So highly regarded was a German education that around 9000 British students enrolled at German universities between 1844 and 1914, and a very large proportion of Oxbridge academia had some form of German educational background' (Richard Scully, *British Images of Germany: Admiration, Antagonism & Ambivalence, 1860–1914*, p. 88).

Smart 57.

PRESENTATION COPY

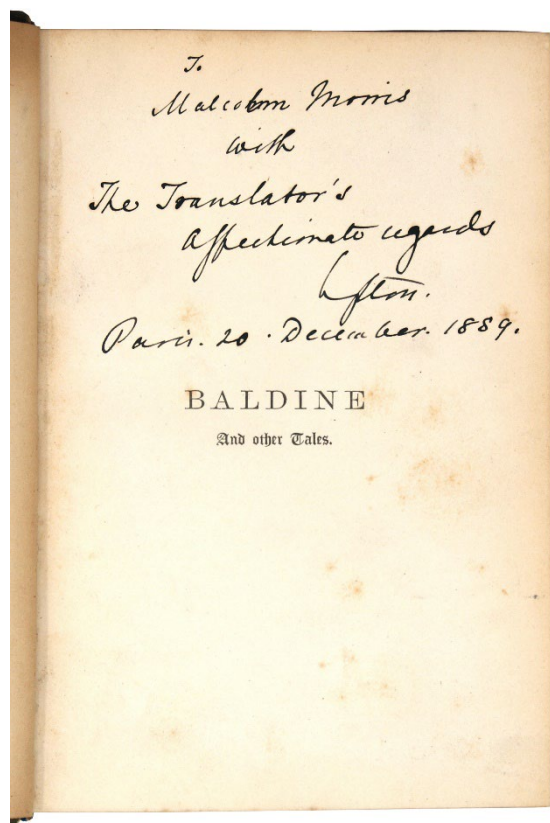
47. EDLER, Karl Erdmann. Baldine and other Tales ...

Translated from the German by the Earl of Lytton ... London: Richard Bentley and Son, Publishers in Ordinary to Her Majesty the Queen. 1886.

2 vols, 8vo (183 × 123 mm), pp. xlv, 289, [1]; [4], 291, [1]; titles printed in red and black; complete with half-titles; contemporary French green

half morocco by Dodé, extremities rubbed, a little darkened, top edge gilt, marbled endpapers, flyleaves browned due to paper stock. £250

First edition in English, inscribed 'To Malcolm Morris with The Translator's Affectionate regards Lytton. Paris. 20. December. 1889' on the half-title to vol. I.



Edler (1844–1931) was Professor of Poetry, Mythology and Theatre History at the Vienna Conservatoire. His 'genius is psychological and dramatic. All his works, whatever the form or the subject of them, are dramas of the inner life. But ... he works by synthesis, rather than by analysis, and builds up his characters, instead of taking them to pieces. In his style there is no flourish of the anatomist's scalpel, in his work no odour of the dissecting-room. His characters are alive, and we hear the beating of their hearts ... He has been justly praised as a colourist, but he does not aim at startling spectacular effects, and the peculiar merit of his colouring is in a subtle harmony between the pervading tone of the picture and the central idea of its design. That idea, moreover, is always beautiful, always graceful, and intellectually high-born. For Edler is not a literary photographer, but an ideal artist ...' (Translator's Preface).

Wolff 4236; Sadleir 1464; Morgan 1418.

A PERFORMER'S LIFE, INSCRIBED

48. REEVES, John Sims. My Jubilee or Fifty Years of artistic Life ... With six Plates, and a Preface by Thomas Ward ... London The London Music Publishing Company, Limited and Simpkin, Marshall & Co., and Hamilton, Adams & Co. [1889].

8vo (218 × 137 mm), pp. viii, 280, [4] advertisements; with a portrait frontispiece ('Printed by C. G. Röder, Leipzig', a well-known lithographic printer for music) and 6 plates; occasional light spotting; original publisher's decorated cloth, upper cover and spine lettered gilt; a little rubbed; inscribed 'Yours faithfully J. Sims Reeves 1890' on the verso of the frontispiece, to T. H. Peirce. £150

First edition. Sims Reeves (1818–1900) was one of the leading English tenors of the nineteenth century. 'He made his début at La Scala in 1846 as Edgardo in *Lucia di Lammermoor* [featured in one of the plates here, opposite p. 74] and in 1847 he appeared as Zamoro in Verdi's *Alzira*. Returning to London in December that year he sang Edgardo at Drury Lane, where on 20 December 1847 he created the role of Lyonnel in Balfe's *The Maid of Honour*. In February 1848 he sang Faust in the first performance in England of Berlioz's *La damnation de Faust* under the composer. From 1848 he sang at Her Majesty's Theatre, first under Lumley's and then Mapleson's managements. In 1851 he was briefly engaged at the Théâtre Italien, Paris. In London he sang the title role in *Faust* in the opera's first performance in English in 1864, and Huon in the revival of *Oberon* in 1866. In 1848 he appeared at the Norwich Festival and sang in Handel's *Messiah* at the Sacred Harmonic Society, and thereafter he appeared regularly at the various choral festivals. He was particularly admired in Handel oratorios and for his performance of the Evangelist in Bach's *St Matthew Passion*, which he sang under Sterndale Bennett in 1862 ... He made his formal farewell appearance at the Royal Albert Hall in 1891, but reappeared in a concert in 1893, and made a tour of South Africa in 1896 with his pupil Maud Richard, whom he had married the previous year' (*New Grove*).

FOR QUEEN VICTORIA'S 80TH BIRTHDAY

49. CHORAL SONGS by various Writers and Composers in honour of Her Majesty Queen Victoria. London Macmillan and Company, Limited. New York: The Macmillan Company 1899.

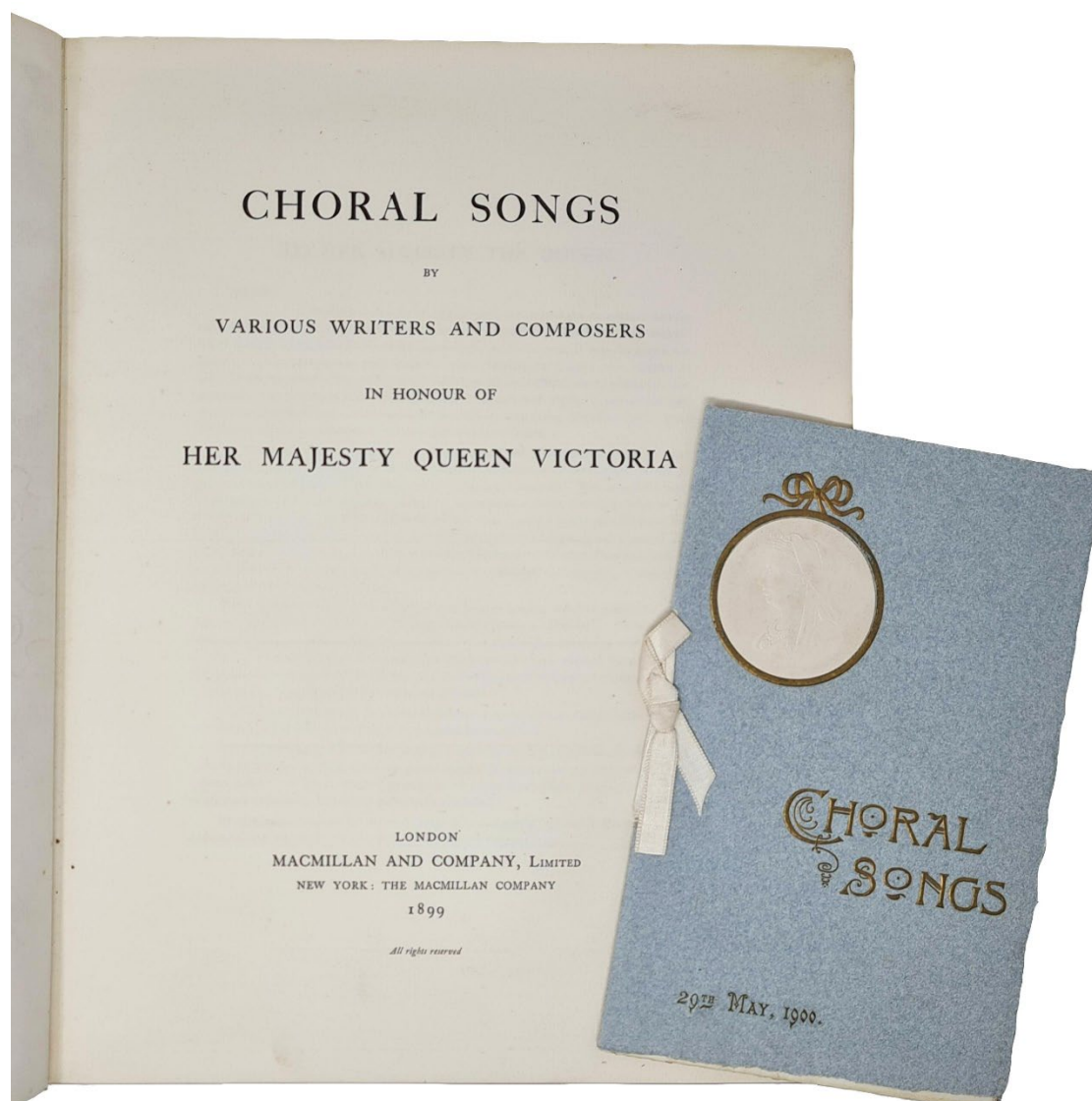
Large 4to (357 × 273 mm), pp. [8], 143, [1]; printed on laid paper; some browning to the first and last pages, else clean; original publisher's

Simon Beattie

Rare books, manuscripts, music, ephemera

vellum, stamped and lettered gilt, all edges gilt, a little marked and soiled, small masonic stamp to front cover, old water stain to upper corner, affecting the endpapers, the boards slightly bowed, a few scratches, some spotting to endpapers; early ownership inscription of John Dawson Hands (1878–1963; Associate of the Royal College of Organists, organist at St Paul's Wesleyan Chapel, Bedford) to front free endpaper recto, later inscription of Mary Scott to front pastedown. [With:]

WINDOR AND ETON Amateur Madrigal Society. Thirty-second Season, 1899–1900. Programme of the Choral Songs written & composed in Honour of Her Most Gracious Majesty, Queen Victoria, and sung for the first time on Tuesday, 29th May, 1900, at the Royal Albert Institute, Windsor. [London: Printed by the Swan Electric Engraving Company ... 1900.]



8vo (222 × 140 mm), pp. 21, [1]; title printed in red and black; uncut in the original gilt-embossed paper wrappers, some browning to the rear cover, stitched with a silk ribbon; the embossed cartouche on the rear cover surrounds the name of 'M^{rs} Broadbent' (written in manuscript ink), one of the singers in the performance. Together: £950

First editions, rare. In 1899, Sir Walter Parratt (1841–1924), Organist of St George's Chapel, Windsor and Master of the Queen's Musick, and A. C. Benson, then a housemaster at Eton (a friend of Elgar, he was later the author of 'Land of Hope and Glory' and subsequently became Master of Magdalene College, Cambridge), conceived the idea of a collection of new part-songs after the manner of *The Triumphs of Oriana*, the famous book of madrigals by various Elizabethan composers compiled by Thomas Morley in 1601 in honour of Elizabeth I, to mark Queen Victoria's eightieth birthday. *Choral Songs written by various Writers and Composers* was the result, printed in a limited edition of only 100 copies. Among the pieces are works by Somervell, Stanford, Bridge, Wood, Stainer, Parry, Walford Davies (setting Robert Bridges), and Elgar ('To her beneath whose steadfast star').

Offered here with a copy of the attractive printed programme from the collection's premiere, which took place in Windsor on 29 May 1900, conducted by Parratt.

PRINTED ON SILK

50. KIPLING, Rudyard. The Absent-Minded Beggar ...

Copyright in England and the United States by the Daily Mail Publishing Co., 1899.

Folding cream silk 'triptych' (287 × 588 mm; 287 × 200 mm when folded), printed in green, the poem in manuscript facsimile, portrait of Kipling on the front and Richard Caton Woodville's 'A gentleman in kharki' inside printed in sanguine; the silk stitched over three pieces of card, as issued; in very good condition. £275

'This souvenir is presented by M^{rs}. Langtry on the occasion of the 100th performance of the "Degenerates" at the Garrick Theatre. For permission to use M^r. Kipling's poem M^{rs}. Langtry has made to the "Daily Mail" a contribution of £100 for the benefit of the wives and children of the Reservists fighting in South Africa.'

Kipling wrote 'The Absent-Minded Beggar' to assist the *Daily Mail's* 'Soldiers' Families Fund', established to raise money for comforts such

Simon Beattie

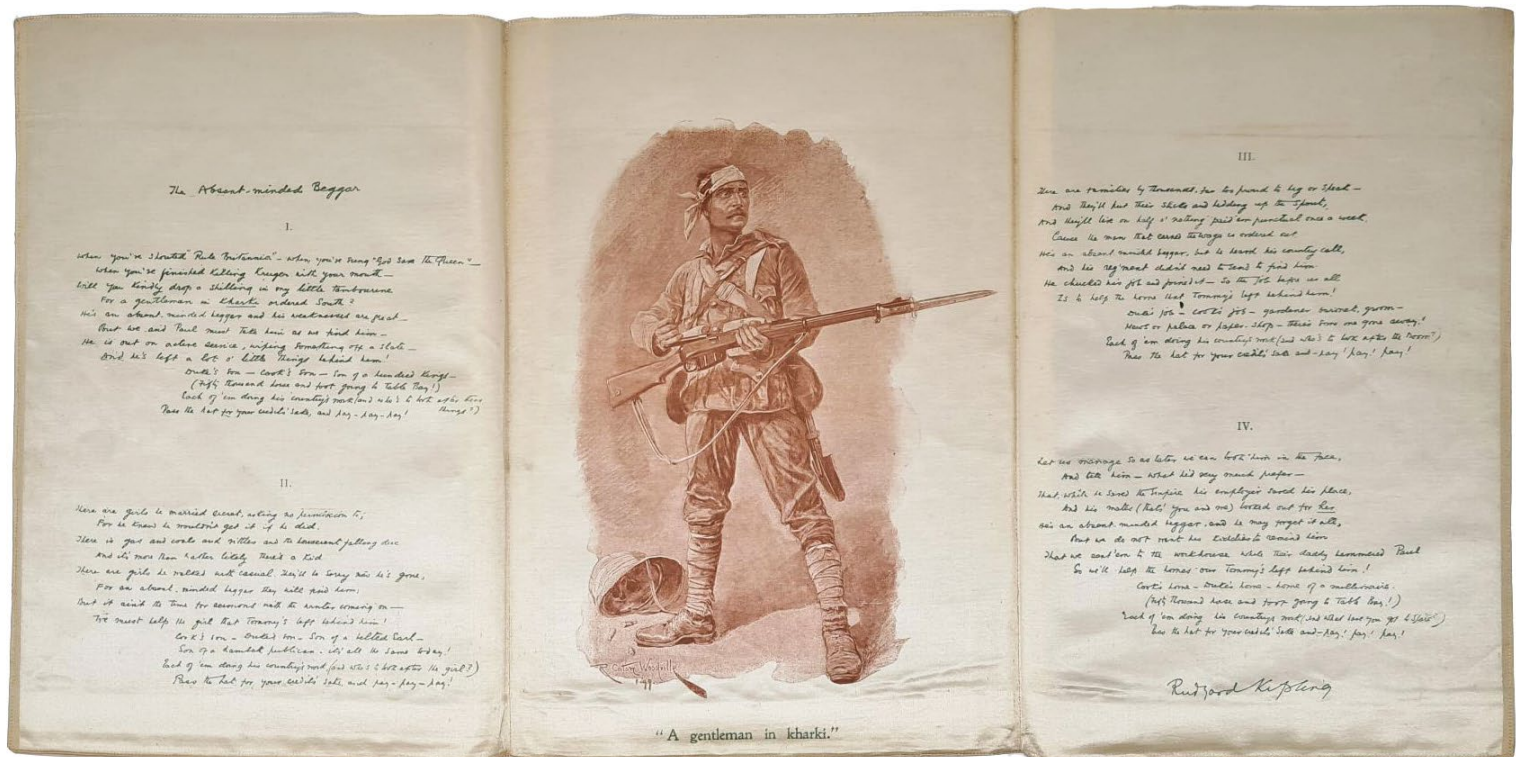
Rare books, manuscripts, music, ephemera

as tobacco, cocoa, and soap for the troops, and clothing and postage for parcels from home for their families. Many of the men mobilised were ex-soldiers in permanent employment for whom returning to military duty meant a significant cut in their income, and there was no legislation to protect Reservists' employment. Poverty hit many families when the lifestyle maintained comfortably on a workman's wage of twenty shillings could not be kept up on the infantryman's 'shilling a day':

When you've shouted "Rule Britannia" – when you've sung
"God Save the Queen"

When you've finished killing Kruger with your mouth
Will you kindly drop a shilling in my little tambourine
For a gentleman in kharki ordered South?

The poem was first published in the *Daily Mail* on 31 October 1899; both Kipling and the artist Richard Caton Woodville—the image of a defiant Tommy was commissioned to accompany Kipling's poem, and endlessly reproduced—contributed their fees, and the Fund raised £100,000 in three months.



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