
Simon Beattie

New York International
Antiquarian Book Fair



From item 27, Laujon

3–6 April 2025
Park Avenue Armory
Booth B33

THEATRE-ROYAL.

This present THURSDAY, May 23rd, 1811,
Their Majesties' Servants will perform the favorite Play, called

Lovers' Vows.

Baron Wildenhaim - Mr. GRANT	Valet - Mr. POWER
Frederick - Mr. RAE	Farmer - Mr. WOODWARD
Count Cassel - Mr. DOBBS	Servants - Messrs. Wright and Turner
Anhalt - Mr. ELRINGTON	Amelia Wildenhaim - Miss BRISTOW
Verdun - Mr. ROMER	Agatha Friberg - Mrs. WARD
Cottager - Mr. HOLLINGSWORTH	Cottager's Wife - Mrs. TAYLEURE
Landlord - Mr. D. GRANT	Market Girl - Miss M. GRANT

End of the play a new Divertissement composed and produced by Mr. GIROUX called The

MERRY MEETING.

In the course of the Ballet, the following favorite Dances will be introduced,

A Tambourine PAS DE DEUX, by Mr. and Miss GIROUX.
PARISOT'S HORNPIPE, by Miss GIROUX.
A Favorite Pas Seul, by Miss F. Giroux. A comic Dance, Mr. Flexmore.
To conclude with a PERIGOURDINE,
By Mr. and the three Misses GIROUX.
After which, (never acted here) interspersed with songs, the new musical Entertainment of

Twenty Years ago.

As performed upwards of Sixty nights, at the Theatre-Royal, Lyceum, London; with new Scenery and Decorations.

Count D'Essars - Mr. ANDREWS	Jaquez - Mr. SHUTER
Henri - Mr. DOBBS	Julia - Mrs. STIRLING
Fripon - Mr. CALDWELL	Brunette - Miss GRANT
Gualdo - Mr. GRANT	Boys - Masters Howell and Andrews
Carlo - Mr. TAYLEURE	

Villagers and Soldiers Messrs. Woodward, Turner, D. Grant, Wright, and Power.
Lasses Mesdames Moreton, Grant, Andrews, Howell, Parsons, and M. Grant.

Days of performing are Monday, Tuesday, Wednesday, Thursday, and Friday.
Places with Tickets to be taken of Mr. Roberts at the Box-office of the Theatre, from Ten till Three o'clock; also Tickets may be had of E. Smith and Co. Pool-lane, and at the usual places.
Boxes, 4s. 6d.—Upper Boxes, 4s.—Pit, 3s.—Gallery, 1s.

To-morrow FRIDAY, will be performed (for the first time) the new Play of
THE DOUBTFUL SON; or the Secrets of a Palace;
Written by W. Dimond Esq. author of the Foundling of the Forest; Hero of the North, &c.
To which will be added, the musical Farce of ROSINA.
The following New-Pieces will be produced immediately:
The Play of the FREE KNIGHTS; and the PEASANT BOY.

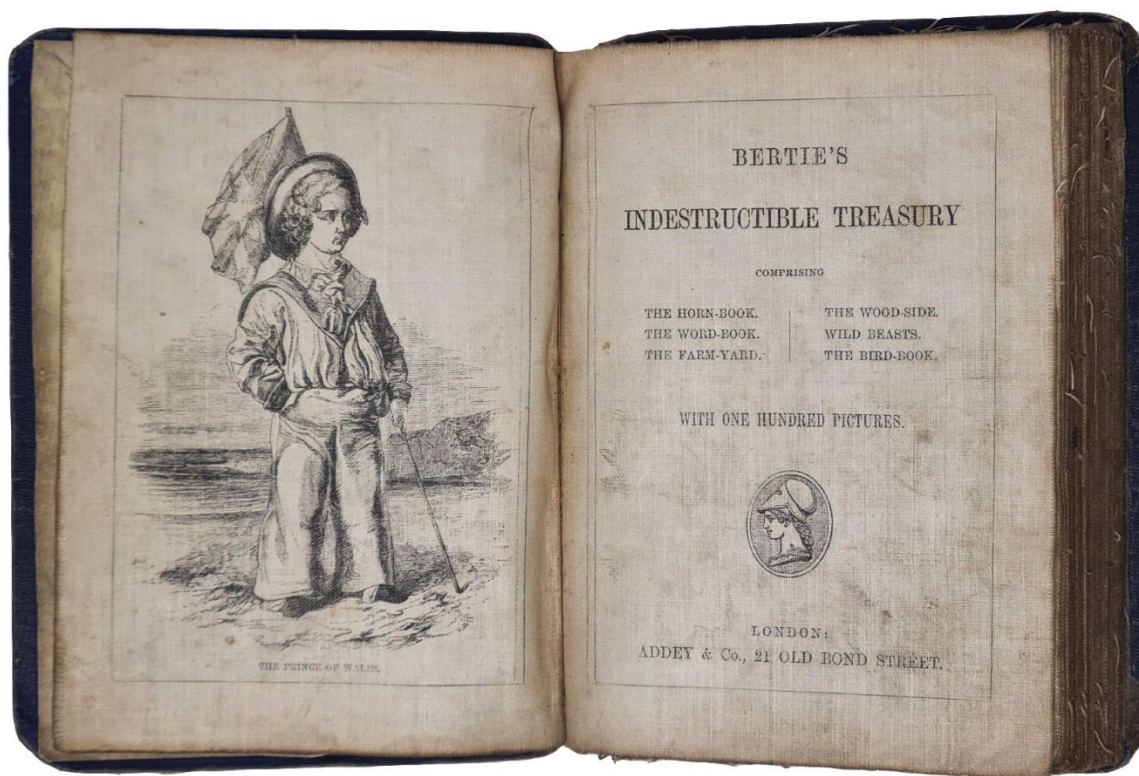
Egerton Smith and Co. Printers, Pool-lane.

THE PLAY IN MANSFIELD PARK

01. [AUSTEN.] Theatre-Royal. This present Thursday, May 23rd, 1811, Their Majesties' Servants will perform the favourite Play, called Lovers' Vows ... End of the play a new Divertissement composed and produced by Mr. Giroux called The Merry Meeting ... To conclude with a Perigourdine, by Mr. and the three Misses Giroux ... [Liverpool:] Egerton Smith and Co. Printers ... [1811].

Handbill (277 × 185 mm), printed on tinted paper; some spotting, but very good. £200

A provincial production of *Lovers' Vows*, best known today as the 'dangerous drama' in *Mansfield Park*. Freely adapted from August von Kotzebue's *Das Kind der Liebe* (1790) by Elizabeth Inchbald, the play had 'opened at the Theatre Royal, Covent Garden on 11 October 1798 and was performed for forty-two nights that season, a success instantly replicated ... at the chief provincial theatres ... Austen attended and apparently enjoyed several performances of Kotzebue adaptations ... She may have seen an amateur performance of *Lovers' Vows* some years before the composition of *Mansfield Park*' (Laura Carroll, introductory note to *Mansfield Park*, Cambridge Edition of the *Works of Jane Austen*, 2005).



ALL BUT UNRECORDED

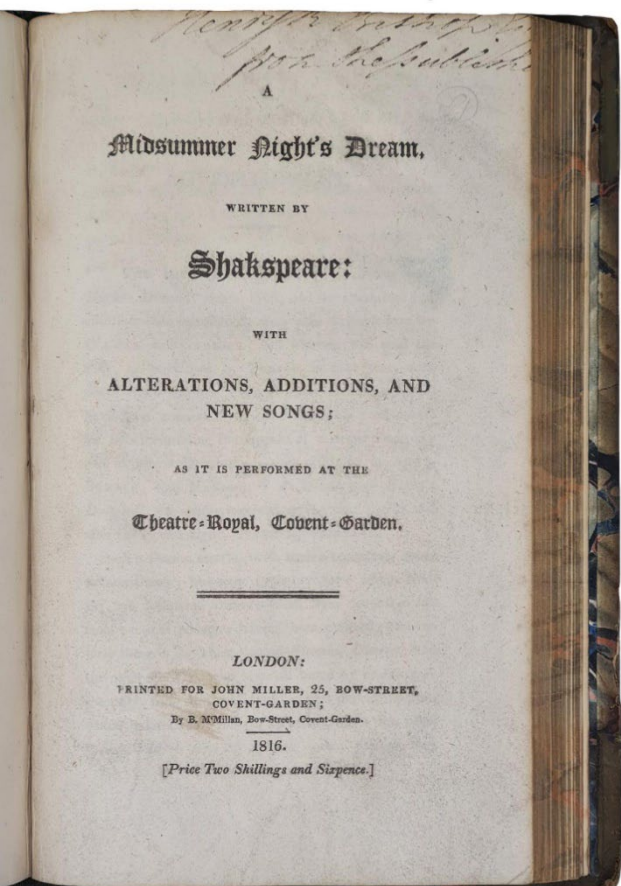
02. BERTIE'S Indestructible Treasury comprising The Horn-book. The Word-book. The Farm-yard. The Wood-side. Wild Beasts. The Bird-book. With One Hundred Pictures. London: Addey & Co. ... [1853].

Square 16mo (146 × 104 mm), pp. [20], 15, [65]; illustrated throughout, printed on linen; some staining or finger-soiling, leaves a little frayed at

the edges in places; original publisher's blue blind-stamped cloth lettered gilt, corners and spine worn, sometime recased(?), wanting free end-papers. £700

First collected edition of an innovative primer (an early children's book to be printed on linen), produced in honour of the Prince of Wales (the future Edward VII), then aged twelve, who features in the frontispiece wearing a sailor suit. The publication date is given by Sampson Low in his *English Catalogue of Books from January, 1835, to January, 1863* (1864, p. 62, '3s 6d'). The British Library has a copy bound up from parts, received March 1852 (the first four parts) and March 1853 (the final two), without the title-page and frontispiece found here.

The book is extremely rare: it not listed in either Library Hub Discover or WorldCat, though the latter finds a similarly titled book published by David Bogue (*Bertie's Treasury, with more than One Hundred Pictures*) in a sole copy, at Toronto Public Library (not in the 1958/66 Osborne Collection catalogue).



THE COMPOSER'S COPY

03. 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. 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).



EARLY PUBLISHER'S BINDING

04. [BORCKE, Heinrich Adrian von]. *Geheime Briefe* über die Preußische Staatsverfassung seit der Thronbesteigung Friedrich Wilhelms des Zweyten. Utrecht [i.e. Ulm], 1787.

8vo (173 × 106 mm), pp. [2], 86; occasional light browning or other marks; original publisher's block-printed boards, central illustrations printed in sanguine (all but worn off), overall a bit worn and marked, a couple of stains to lower cover, but nevertheless a well-preserved example of an early publisher's binding. £500

First edition of an anonymously published account of the early years of the reign of Frederick William II of Prussia (1744–1797). A French translation, *Correspondance secreete, concernant la constitution de la Prusse*, appeared in Potsdam in 1788, with a new German edition, incorporating notes from the French edition, later the same year.

Weller I, 134.



HUGELY INFLUENTIAL:

‘A LANDMARK IN THE HISTORY OF MUSICOLOGY’

05. BOYCE, William. Cathedral Music: being a Collection in Score of the most valuable and useful Compositions for that Service, by the several English Masters of the last Two Hundred Years ... London: Printed for John Ashley, 1788. Second Edition.

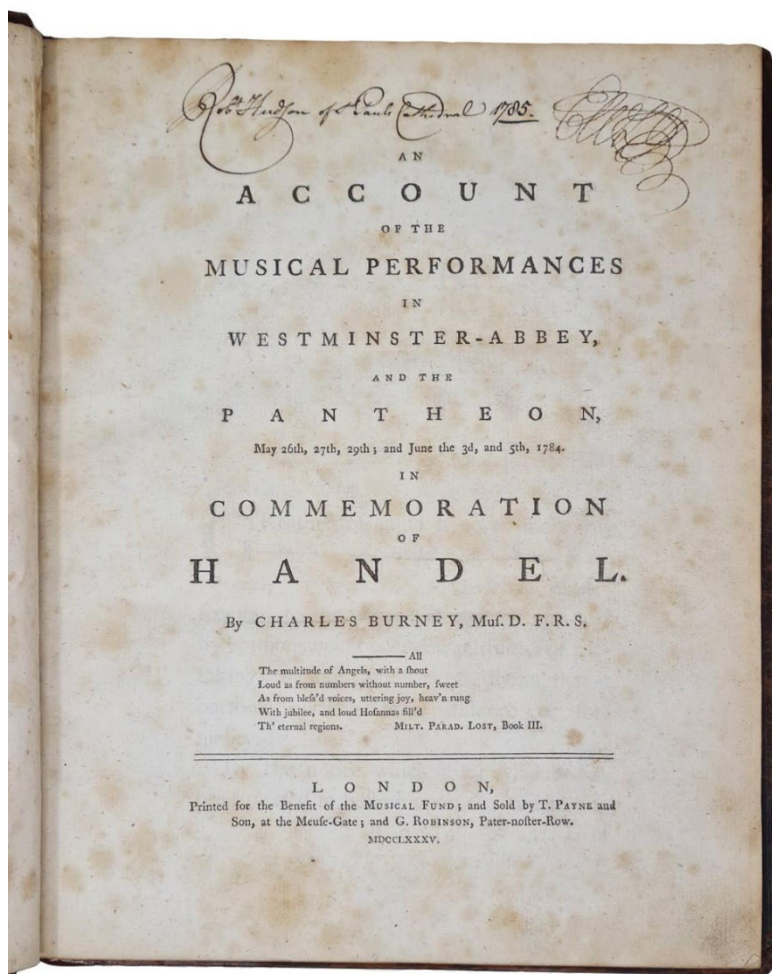
3 vols, folio (398 × 311 mm), pp. [4], iii–iv, xi (‘Memoirs of Dr. William Boyce. Now first published.’), [1], vii–xii, [4] ‘The Subscribers to the Second Edition’, 290, plus an etched and engraved portrait frontispiece ‘Drawn from the Life & Engraved by I. K. Sherwin Engraver to His Majesty and His Royal Highness the Prince of Wales’, the preliminaries printed in letterpress, the title, dedication (to the King, engraved by John Ryland), and the music engraved; [4], vii–xii, 306; vi, ix–xii, 300; some

plate tone; near-contemporary red half morocco, marbled paper sides, rubbed, some wear to the fore-edges; private inkstamp of Charles Hatchett (sold Puttick & Simpson, 12 April 1848, lot 55, 'very fine copy') to blank title verso in each volume. £2500

Second edition: a reprint of the first (1760; 1768; 1773) with a splendid new portrait by John Keyse Sherwin ('No engraver cuts so bold and beautiful a stroke as Sherwin ... He is all fire', William Carey, quoted in Alexander, p. 821) and a new biographical memoir of Boyce by 'J. H.', i.e. Sir John Hawkins (1719–1789; a friend of Boyce), executor, editor, and biographer of Samuel Johnson and the author of *A General History of the Science and Practice of Music* (1776). For this edition, the original subscribers' lists were removed and new ones inserted, which accounts for the jumps in pagination in the prelims.

Provenance: Charles Hatchett (1765–1847) was a leading chemist and a Fellow of the Royal Society but 'had wide cultural interests apart from science. He was a good organist and owned a large collection of rare books, musical scores, pictures, and curios ... and his distinguished appearance, good humour, and lively conversation made him a popular member of London society' (*Oxford DNB*). The set was later in the collections of St Michael's College, Tenbury, and bears the usual ms. pencil shelfmarks to the front pastedowns. 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.

BUCEM, p. 129; RISM *Recueils*, p. 124.



A PERFORMER'S COPY

06. BURNEY, Charles. An Account of the Musical Performances in Westminster-Abbey, and the Pantheon, May 26th, 27th, 29th; and June the 3d, and 5th, 1784. In Commemoration of Handel ... London, Printed for the Benefit of the Musical Fund; and sold by T. Payne and Son ... and G. Robinson ... 1785.

4to (267 × 212 mm), pp. vii, [1], xvi, 8, *8, 9–20, *19–*24, 21–56, 21, [6], 26–41, [6], 46–90, [5], 94–139, [3], with engraved frontispiece and 7 other plates (some foxing, as is often the case with this book, and resultant offsetting onto neighbouring leaves); contemporary calf, rubbed, rebacked; ink ownership inscription to the title of Robert Hudson (see below), dated 1785, another early inscription to title, later book-plates of Herman Rosenthal (1843–1917) and Ernest G. Byng (1887–1944).
£1750

First edition, the copy belonging to Robert Hudson (1730–1815), one of the tenors in the performance. Hudson was a vicar choral at St Paul's Cathedral (from 1756), a member of the Royal Society of Musicians (1757), a Gentleman of the Chapel Royal (1758), and served as Master of the Choristers at St Paul's from 1773 to 1793. He is buried in the Cathedral, having sung there for 60 years.

The Handel Commemoration Concerts of 1784, marking the centenary of the composer's birth, have been described as 'in some ways the most important single event in the history of English music' (Mackerness, *A Social History of English Music*, p. 127). Certainly, the scale of the concerts was unknown at the time, and prepared the way for the large-scale performances of Handel, begun in the nineteenth century, which we all know today.

Burney's published account of the events, which had raised £6000 for the Royal Society of Musicians and £1000 for Westminster Hospital, was published under the supervision of George III himself; it was his suggestions for additional material which led to the large numbers of cancels and, thus, the book's chaotic pagination. The dedication to the King, though signed 'Charles Burney', was actually written by Samuel Johnson, 'probably the last work that [he] prepared for the press' (Hazen).

Rothschild 544; Hazen, pp. 30–33; Chapman & Hazen, p. 161; Fleeman 85.2BH.1a; RISM *Écrits*, p. 191.

BANNED: 'A MAJOR DOCUMENT OF THE ENLIGHTENMENT'

07. CATHERINE, *the Great*. Instructions adressées par Sa Majesté l'Impératrice de Toutes les Russies à la Commission établie pour travailler à l'exécution du projet d'un nouveau Code de Loix. Traduit de l'Allemand ... A Pétersbourg. M. DCC. LXIX [i.e. Yverdon, Société typographique, 1769].

12mo (164 × 94 mm), pp. 286; complete with half-title (*Code de Catherine*); title verso and edges stained black; contemporary quarter vellum, extremities worn, spine label chipped; ink ownership inscription ('Aristide Castaldini') to front cover, bookplate sometime removed from front free endpaper. £1800

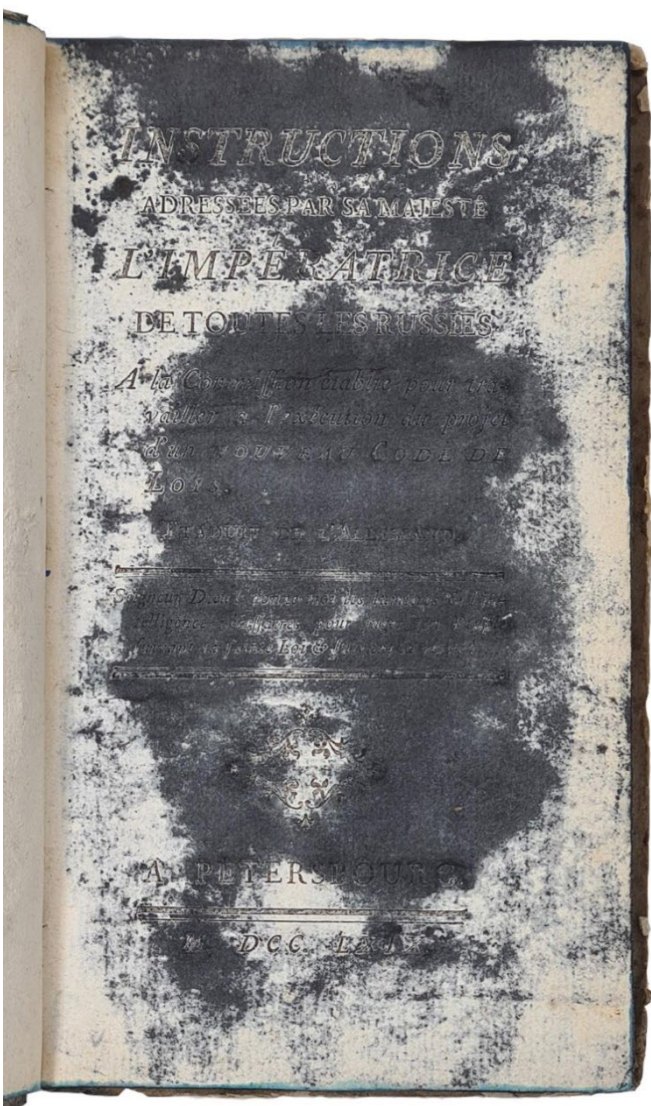
First Swiss edition, the issue with a fictitious Petersburg imprint and with the Approbation incorporated into the pagination on the final page.

‘A major document of the Enlightenment, the Nakaz, or Instruction, composed by Catherine the Great served to guide the assembly summoned in 1766 to draft a new code of laws for the Russian Empire. Drawn from Montesquieu, Rousseau, and other Enlightenment thinkers, the Nakaz condemned torture and capital punishment and endorsed such principles as the equality of all before the law. Published in the principal European tongues, it proved to be a statement to the world as much as a practical legal text’ (Butler & Tomsinov, *The Nakaz of Catherine the Great*, 2010) and was first published (in Russian, then German, from which the present version is translated) in 1767. An English version, *The Grand Instruction to the Commissioners appointed to frame a New Code of Laws*, appeared in 1768.

‘The Nakaz rapidly achieved fame throughout Europe and helped solidify the view of posterity that Catherine was fully deserving of the encomium “the Great.” Of the 45 editions known to date of the Nakaz published in

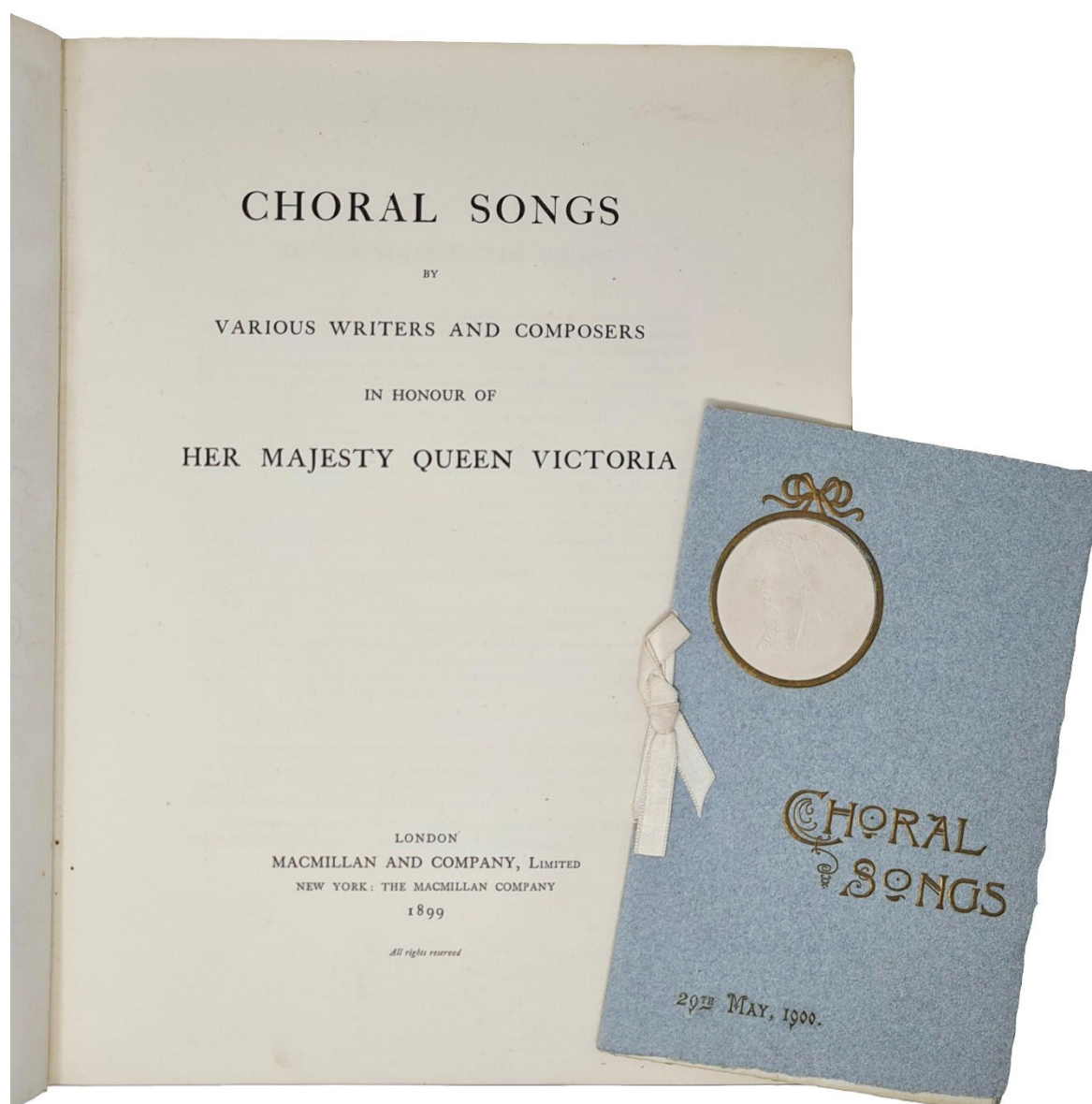
ten languages, twenty-seven appeared between 1767 and 1797. In 1769 Étienne François, Marquis de Stainville, Duc de Choiseul (1719–1785), no doubt as part of his anti-Catherinian policies at the time, had the Nakaz officially prohibited in France as a “libertarian book.” In 1771 the French government stopped 2,000 copies from entering France, the country of its inspiration. Emperor Paul I (1754–1801) later prohibited, during his brief reign, his mother's Nakaz from being read in Russia. Voltaire, on the other hand, greeted the appearance of the Nakaz with unqualified praise in his correspondence with Catherine II’ (William E. Butler, ‘The book that made Catherine II “Great”’, *Fellowship of American Bibliophilic Societies Journal*, Vol. XXV, No. 2, Fall 2021, p. 10).

It is not clear exactly what has happened to this copy, or why. I’ve never seen a book treated in this way and my initial thought



was: is this marking it out as a banned book? My other thought was is it some kind of 'mourning' treatment after Catherine died in 1796, but then why stain the title verso?

Butler & Tomsinov 40 ('Translated by J[ean]. Rodolphe Frey des Landres'); Cat. Russica I-388. Cf. Darnton, *Corpus of Clandestine Literature in France*, no. 335 (Lausanne edition, also 1769).



08. 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 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.



WRITERS ON STAGE: WIELAND, GOETHE, AND THE BOOK TRADE

09. [CONTIUS, Christian Gotthold]. **Wieland und seine Abonnenten.** Ein musikalisches Drama halb in Reimverslein, halb in ungebundner Rede gestellt ... Weimar, auf Kosten der Gesellschaft [i.e. Eisenach, Meyer und Sohn]. 1775.

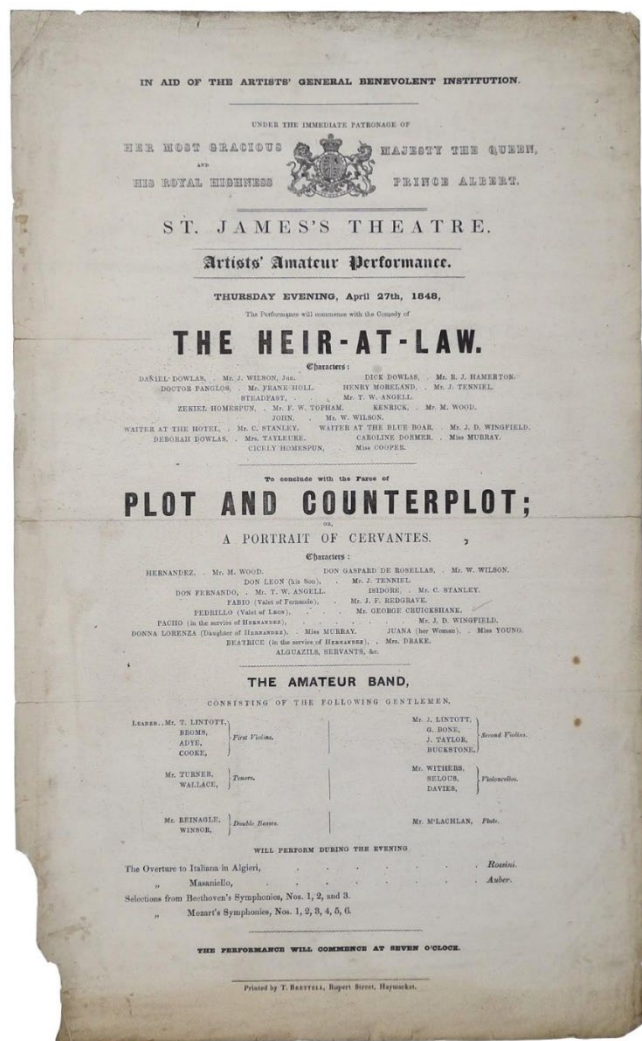
8vo (162 × 93 mm), pp. 40, [4]; some light browning; contemporary boards, spotted and lightly rubbed. £800

First and only edition, very rare. The young poet and engraver Christian Gotthold Contius (1750–1816) enjoyed writing satire. Here he takes aim at Wieland, Goethe, the bookseller Friedrich Nicolai etc., who all feature as characters in the play (although Goethe only has a walk-on part), likewise the influential publisher Engelhard Schwickert and others involved in the book business.

In a recent article, Johannes Saltzwedel has pointed out that the title vignette here was used the year before for the second part of Goethe's *Die Leiden des jungen Werthers* and shows that the printer both of that, and Contius's book, must have been the court printers Georg Andreas Meyer and son in Eisenach ('Der Drucker des »Werther«. Eine

buchgeschichtliche Untersuchung', *Aus dem Antiquariat* 19/1, 2021, pp. 2–6).

Goedeke IV/1, 192, 4, 7; Weller I, 110. WorldCat locates copies at Columbia and Yale only outside Europe.

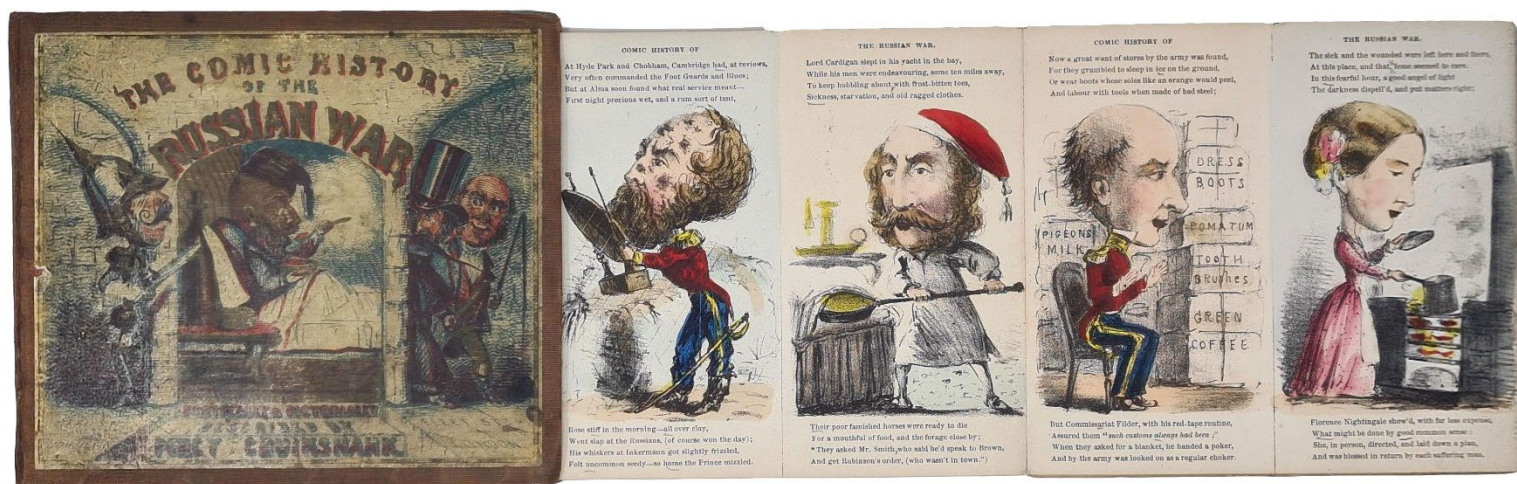


ILLUSTRATORS ON STAGE

10. [CRUIKSHANK, TENNIEL, et al.] In Aid of the Artists' General Benevolent Institution ... St. James's Theatre. Artists' Amateur Performance. Thursday Evening, April 27th, 1848, the Performance will commence with the Comedy of The Heir-at-Law ... To conclude with the Farce of Plot and Counterplot; or, A Portrait of Cervantes ... [London:] Printed by T. Brettell ... [1848].

Playbill (384 × 234 mm), creased where previously folded, some marginal dust-soiling, lower corner torn away, strengthened on verso, traces from when pasted in an album(?) £350

A special charity performance for the Artists' General Benevolent Institution (founded 1814 and still in existence today), with roles being taken by artists and illustrators such as George Cruikshank, the lithographer Robert Jacob Hamerton, the engraver Francis Holl, a young John Tenniel, the landscape painter T. W. Angell, the engraver and watercolourist Francis William Topham, and the painter James Dignam Wingfield. The band also featured artists, e.g. the illustrator Henry Courtney Selous playing cello.



11. CRUIKSHANK, Percy. The Comic History of the Russian War poetically and pictorially described ... [London: Read & Co., 1857.]

Hand-coloured lithograph panorama (125 × 2475 mm, folding down to 132 × 150 mm), consisting of four sheets pasted together, with 36 scenes of various persons (as noted below); some light dust-soiling, one short tear; a few corrections and underlinings in pencil throughout (presumably for reading aloud); concertina-folded into cloth covers, one corner worn, spine neatly repaired, upper board with original publisher's colour-printed label, with a picture of a Turk being fed nourishing soup since he is the 'sick man of Europe', whilst a Russian lurks menacingly and two anxious men (representing Britain and France) are poised to come to the Turk's aid; a list of the publisher's prints and panoramas pasted inside the back cover. £1750

Rare satirical panorama on the Crimean War consisting of 38 large-head portraits of heads of state, politicians, and military commanders involved in the War. Each image has a quatrain above and below, and with a few exceptions, is highly critical of everyone involved. One such exception is Florence Nightingale, 'a good angel of light', at a stove, perhaps cooking up a broth for her patients:

The sick and the wounded were left here and there,
At this place, and that, none seemed to care.
In this fearful hour, a good angel of light
The darkness dispell'd, and put matters right;

Florence Nightingale show'd, with far less expense,
What might be done by good common sense:
She, in person, directed, and laid down a plan,
And was blessed in return by each suffering man.

Percy Cruikshank (1810–1880?) was the son of the caricaturist, illustrator, and portrait miniaturist, Robert Cruikshank (1879–1856). His grandfather was the Scottish painter and caricaturist Isaac Cruikshank (1764–1811), and his uncle the great George Cruikshank (1792–1878).

Abbey, *Life* 605.

12. DELILLE, Jacques, abbé. *Les jardins*, ou l'art d'embellir les paysages, poème ... A Trianon. 1786.

12mo (165 × 100 mm) in eights and fours, pp. viii, [9]–140; uncut (a little marginal browning/dust-soiling) in contemporary block-printed and stencilled wrappers, slightly spotted. £500

A rare early edition of a hugely popular poem, inspired by Pope, Milton, and Thomson, by the *abbé* Delille (1738–1813)—in Brunet's view, a 'versificateur élégant et facile, qui a perdu une grande partie

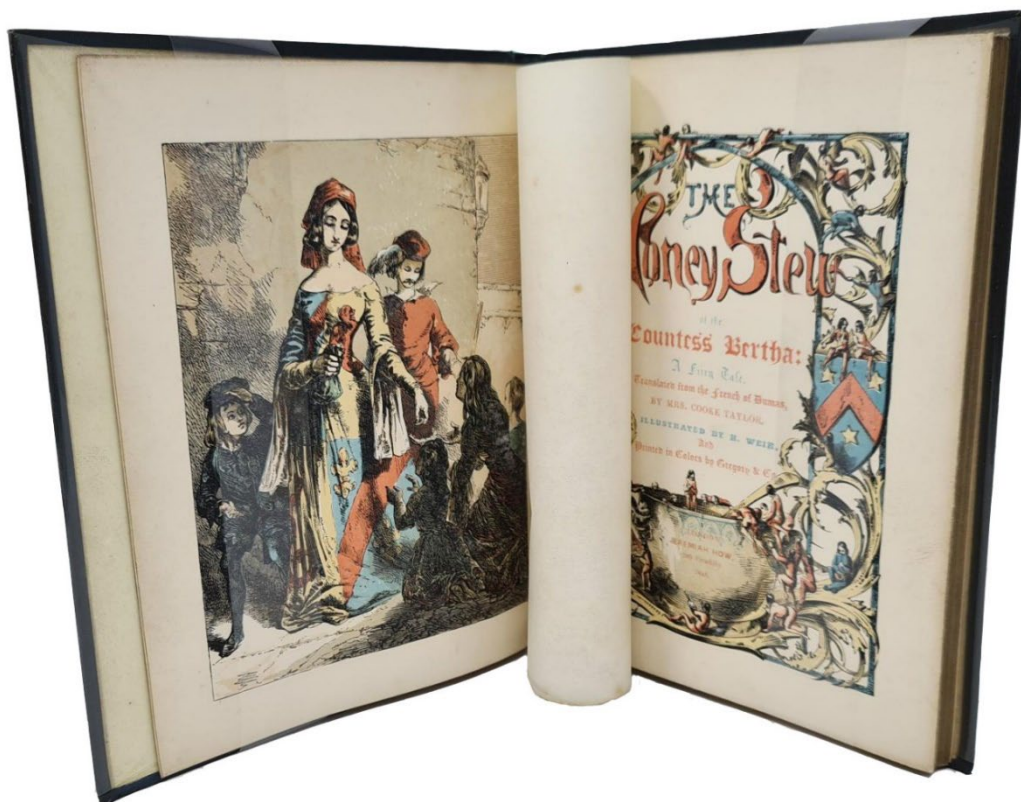


Simon Beattie
Rare books, manuscripts, music, ephemera

de son ancienne réputation' (II, col. 576)—first published in 1782 by Didot aîné, who reprinted it, 'augm. de 1100 vers' (Quérard II, 452), in 1801. English translations appeared in 1789 and 1798. I have been unable to ascertain if the imprint here is real or not and whether there was a press at either of the royal palaces, the Grand or Petit Trianon, at Versailles.

The *papier dominoté* used for the wrappers here is not recorded in any of the usual sources, such as Jammes, Kopylov, or Hubert.

Cioranescu 22596; Ganay, *Bibliographie de l'art des jardins* 527n.
WorldCat locates the Bibliothèque nationale copy only.



COLOUR PRINTING — 'FINEST COPY SEEN'

13. DUMAS, Alexandre, père. The Honey-Stew of the Countess Bertha. Translated from the French ... by Mrs. Cooke Taylor. London: Jeremiah How ... 1846.

Square 12mo (157 × 135 mm), pp. [4], iv, [2], 85, [1]; with additional colour-printed title, frontispiece, and 4 plates; text printed within gold-

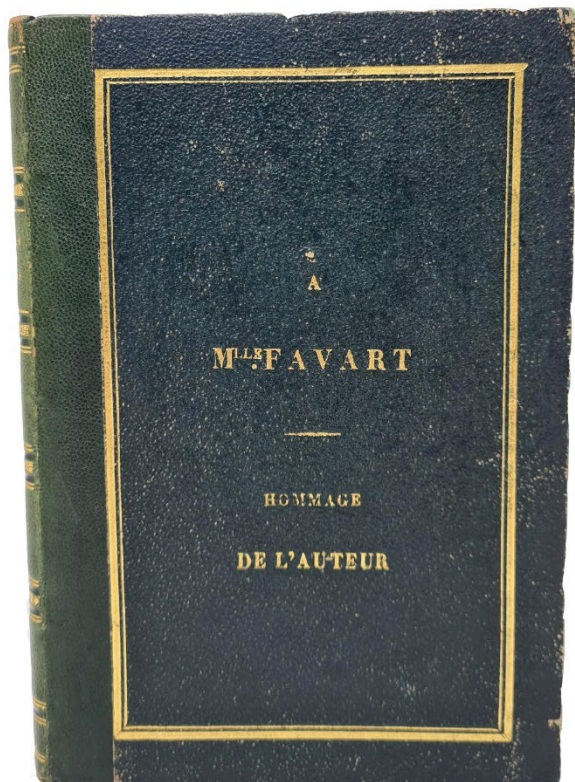
printed borders; original blue publisher's blind-stamped cloth, all edges gilt, spine and upper board lettered and stamped in gilt; from the library of Robin de Beaumont, with his booklabel to front pastedown and pencil notes to front free endpaper (bought from Ken Spelman, Jan. 1992: 'Finest copy seen'). £400

First edition in English of Dumas' *La bouillie de la comtesse Berthe* (1845), one of several fairy tales that Dumas wrote or adapted for children and which the translator explains was 'placed in my hands while spending the bathing season at Boulogne; I read it aloud during the summer evenings to my children, and they were so delighted with the narrative, that they requested me to translate it for their use. Feeling persuaded that it would be an interesting and valuable addition to the juvenile library, I complied with their request, and I now offer the result of my labours to other parents. It is not necessary to defend the placing of works of fancy in the hands of children; they have been stigmatized as vehicles of deception; but what child was ever deceived by them?'

The translator was Marianne Taylor of Youghal, Co. Cork, wife (and first cousin) of the journalist William Cooke Taylor (1800–1849). After the death of her husband, she moved to France and remarried in 1850, after which we lose sight of her. The translation was reviewed favourably, naturally enough perhaps in *The Athenæum* where her husband was a leading contributor, which noted that the pages are 'severally framed in a handsome border in gold, which makes the lesson pleasant to the eye while it is wholesome to the young digestion.'

Some care was taken with this attractive publication, 'the illustrations designed and drawn by Harrison Weir, engraved and printed in colours, by Gregory, Collins, and Reynolds'. Charles Gregory and Alfred Reynolds were former apprentices of George Baxter, who ran the only relief colour printshop active in the 1830s. Although they knew his process, they were forced to work with woodblocks alone, attempting to rival the Baxter patent until 1849, when the firm gradually broke up. See Joan M. Friedman, *Color Printing in England 1486–1870* (Yale Center for British Art exhibition catalogue, 1978), p. 29.

Osborne, pp. 877–8; not in Cotsen (though there is a copy in the Library).



TO HIS LEADING LADY

14. 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^{le} 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.



15. DU TEMS, Hugues, abbé. Le Clergé de France, ou Tableau historique et chronologique des Archevêques, Evêques, Abbés, Abbeses & Chefs des Chapitres principaux du Royaume, depuis la fondation des Eglises jusqu'à nos jours ... Tome premier [– quatrième]. A Paris, chez Delalain ... 1774 [vols III and IV: chez Brunet ... 1775].

4 vols, 8vo (215 × 135 mm), pp. lxiv, 575, [1]; [4], 643, [1]; [4], 175, [1], 430; [4], 683, [1]; short tear to 2D3 in vol. IV; some light toning in vol. IV, but generally printed on good-quality paper; uncut in contemporary boards covered with brocade paper, some surface wear, ms. pencil numbering to spines. £850

First edition of Du Tems' (1745–1811) monumental history of the French clergy. 'On doit regretter que l'auteur n'ait pas eu le loisir de terminer ce travail, qui n'est pas simplement un abrégé de la *Gallia christiana*, quoique fait sur le même plan: les quatre volumes qui ont paru contiennent les métropoles, d'Aix, Alby, Arles, Auch, Avignon, Besançon, Bordeaux, Bourges, Cambrai, Embrun et Lyon' (Quérard).

The paper used to cover the boards here was very popular in France, and was manufactured in Augsburg by Johann Michael Munck (fl.1730–60), whose ‘business ranks among the most significant of the Augsburg firms for the manufacture of brocade paper’ (Haemmerle, p. 126, my translation). I once had another book published by Delalain from the period (Dorat’s *Les prôneurs, ou le tartuffe littéraire*, 1777) which was bound in exactly the same paper.

Quérard II, 736. For the brocade paper, see Haemmerle 250; Kopylov, *Papiers dorés d’Allemagne* 126; Schönborn & Rothe, no. 25.



16. 'E. S. G.' Eight lithographs all relating to Martin Luther, two dated 31 Oct. 1817.

8 lithographs, each c.137 × 173 mm, printed on grey wove paper, traces of former mounting. £300

Simon Beattie

Rare books, manuscripts, music, ephemera

The captions read: 'Luther'; 'University at Erfurth, now a charity school. Luther entered 1502'; 'copied from a German Painting. The marvellous dream of Frederick the Wise, Elector of Saxony'; 'Old doorway at the Convent of Wittemberg, through which Luther first entered. The church door Wittemberg against which Luther nailed his theses'; 'The Convent at Wittemberg'; 'D^r Martin Luther's dwelling-room in the Convent at Wittemberg'; 'The Wartburg'; 'Chapel in the Wartburg where D^r Martin Luther used to preach'.

'AN EXTRAORDINARILY AMBITIOUS PROGRAMME'

17. GEISWEILER, Maria. Three translations, published in London 1799–1800.

KOTZEBUE, August von. Johanna of Montfaucon, a dramatic Romance, in five Acts. Taken from the Fourteenth Century ... The original Translation of the Manuscript from which Mr. Cumberland has formed his Drama, as performed at the Theatre-Royal, Covent-Garden. London: Printed by C. Whittingham ... for C. Geisweiler ... sold also by H. D. Symonds, and West and Hughes ... J. Richardson ... and W. Miller ... Hoffmann, Hamburg; Willmanns, Bremen; and Beygang, Leipzig ... [1800]. [Bound with:]

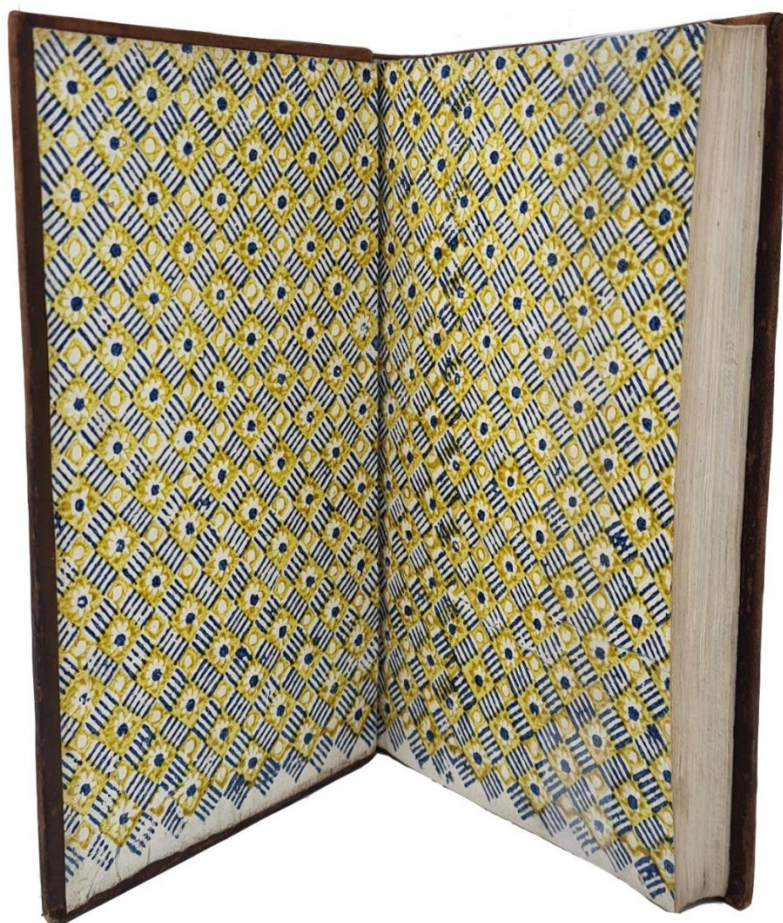
—————. **Poverty and Nobleness of Mind**: a Play. In three Acts. Translated from the German ... Second Edition. By Maria Geisweiler ... London: Printed for C. Geisweiler ... G. G. and J. Robinson, and H. D. Symonds ... J. Richardson ... and Carpenter and Co. ... G. C. Keil, Magdeburg; B. G. Hoffmann, Hamburg, and J. G. Beygany [*sic*], Leipzig. 1799. [And:]

—————. **The Noble Lie**; a Drama, in one Act: being a Continuation of the Play of Misanthropy and Repentance, or The Stranger; now being acted with the greatest Applause, at the Theatre-Royal, Drury-Lane. Translated from the German ... by Maria Geisweiler. The second Edition. London: Printed for C. Geisweiler ... G. G. and J. Robinson ... J. Richardson ... and Carpenter, & Co. ... 1799.

3 works in one vol., 8vo (211 × 128 mm) in half-sheets, pp. [4], 116; [2], 5–126, [2], printed on tinted paper; 43, [1], complete with half-title; a couple of marks to the title of the first work, some light browning

elsewhere; contemporary sprinkled calf, elegantly tooled gilt, smooth spine gilt in compartments, gilt morocco lettering-piece; some surface wear, but very good overall. £2500

First English translations of *Johanna von Montfaucon* (1800), *Armut und Edelsinn* (1795), and *Die edle Lüge* (1792), testament to the time when German plays, in particular those of August von Kotzebue, held the English stage and with it the fascination of English theatregoers. Jane Austen was famously struck by one, *Das Kind der Liebe* (translated as *Lovers' Vows*; see above, item 1), which she incorporated into *Mansfield Park*. 'Of the short but brilliant "Glanzperiode" of the German stage in England (1798–1802), when it dominated all dramatic interests, Kotzebue is the central figure and prime factor. It would be necessary here to devote a chapter to him alone ...' (Stockley, *German Literature as known in England 1750–1830*, p. 181). 'The enthusiasm for Kotzebue and all his works reaches its maniacal climax in 1799, in which year I count twenty-seven translations or adaptations from Kotzebue, and there may well have been more' (Stokoe, *German Influence in the English Romantic Period 1788–1818*, pp. 48–9).



The translator Maria Geisweiler (1763–1840) and ‘her Swiss-born husband Constantine (originally a printseller) had in the years 1799–1801 set up what can only be described as an extraordinarily ambitious programme to promote German literature in England. This comprised a bookshop (latterly in Parliament Street) selling imported German books, a short-lived literary magazine called *The German Museum* [see next item], and a series of translations of contemporary German authors for which both Maria and Constantine were responsible. In 1801 they travelled to Germany to promote their programme at the Leipzig Easter Book Fair and to solicit support from Goethe, Schiller and Wieland at Weimar.

‘The Geisweilers’ literary efforts received what one might politely call “mixed” reviews. The visit to Germany was also a failure and the business folded in 1801 or early 1802. About this time Constantine began to show signs of mental illness (described by one contemporary as a “Paroxysmus”). Although he tried other trades (dealing in wines), within a few years he was entirely unable to work. In April 1805 Maria, now over 40 years old, appears to have given birth to a son named Constantine who died very shortly after.

‘Clearly Maria needed great personal resources (and the help of others) to manage this situation. She had been born in London into a typically bilingual Anglo-German family. Her father was a merchant called Frederick Heinzemann, her mother an Englishwoman called Elizabeth. Maria’s background was therefore well-to-do. When she married the much younger Constantine in 1799 she was 36 years old and had already lost one, aristocratic husband (an unidentified Count von Schulenberg).

‘By 1816 Maria’s situation must have been desperate. Nevertheless she tried to do her best for herself and her husband in possibly the only way she knew how, not merely by lobbying the government for financial support but also but by translating ... Maria Geisweiler died in 1840. Her husband survived her by nine years. Her attempts to secure his future may have been successful. At the time of the 1841 census he was living in a private “madhouse” in Kensington’ (Graham Jefcoate, ‘Maria Geisweiler, translator’, British Library European studies blog, 12 May 2014).

The Noble Lie was Geisweiler’s first translation. In her Advertisement here, she comments that ‘I am sensible perfection of style is not to be expected; though the thorough knowledge I have of the German language, enables me to say with confidence, that I have faithfully given the meaning of the original throughout. To female writers, the British nation

has ever shewn great indulgence ...' The *Monthly Review* noted that 'this is her first literary attempt. The German, we suppose, is her native tongue ... but we find very few defects in her English' and Morgan, in a rare moment of praise, marks the translation with an asterisk ('indicates excellence'), likewise her translation of *Poverty and Nobleness of Mind*.

It is fascinating to see three of Geisweiler's translations bound up together here and treated to a rather smart binding, with striking, and very un-English, block-printed endpapers. (They look to be Italian, or possibly Austrian, but I cannot locate the pattern in any of the usual reference books. As to the binding itself, it is English, but possibly the work of a German binder working in London. My thanks to Professor Nicholas Pickwoad for his thoughts on this.) The editions are certainly all rare. ESTC locates two copies only of *Johanna of Montfaucon* (Huntington and Columbia), three of the present edition ('Apparently a reissue of the sheets of the first edition [also 1799] with a new titlepage') of *Poverty and Nobleness of Mind* (BL, Bodley (wanting the advertisement leaf), Michigan (ditto)), and six of *The Noble Lie* ('a reissue of the first edition published in the same year, with the statement of responsibility reset and edition statement added'): BL (lacking the half-title), Cambridge, Bodley, Sutro, Illinois, Kansas.

Jefcoate 1800.11, 1799.10, and 1799.6; Morgan 5282, 5204, and 5266. For the original versions, see Goedeke V, 280, 61; V, 278, 38; V, 277, 30.

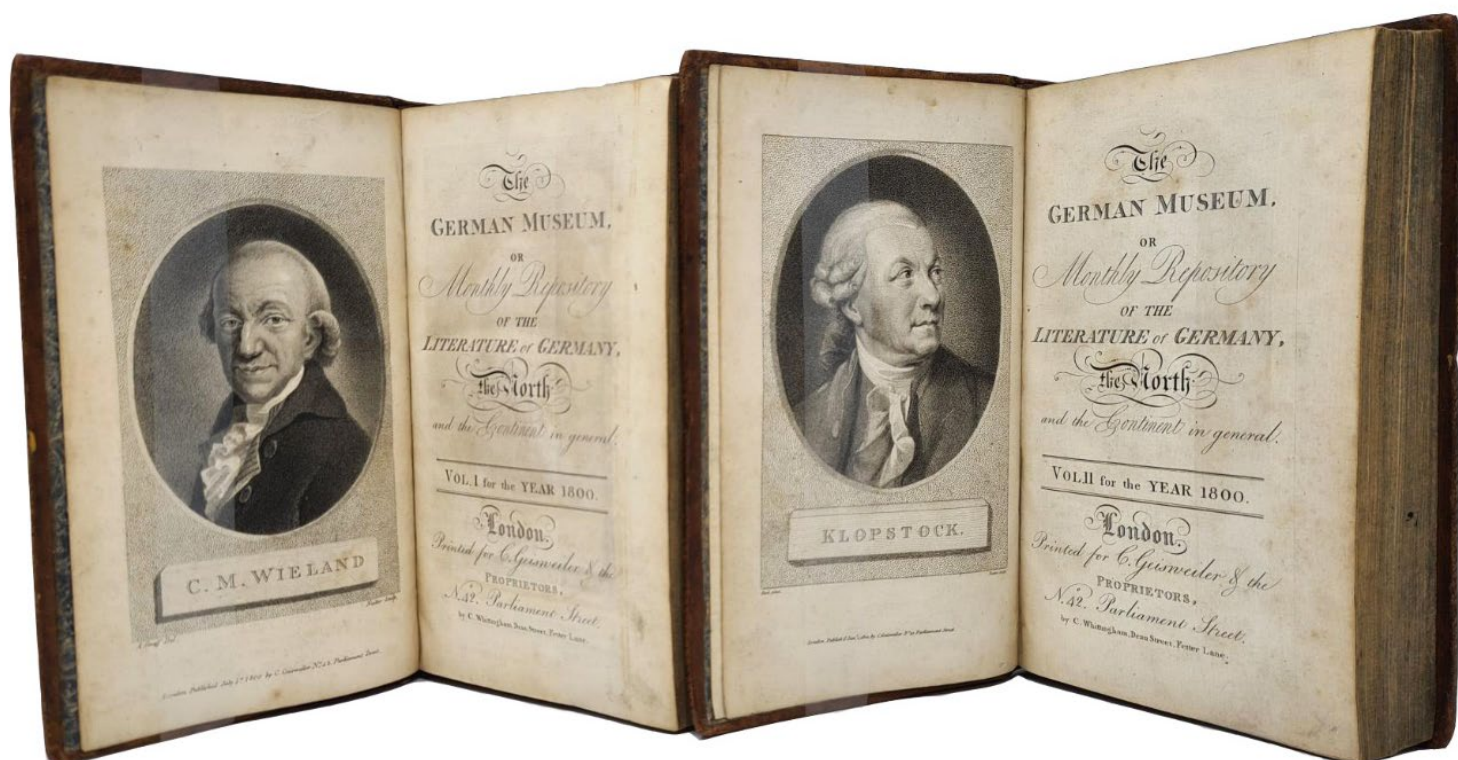
18. THE GERMAN MUSEUM; or, monthly Repository of the Literature of Germany, the North, and the Continent in general. Vol. I[–II] for the year 1800. London. Printed for C. Geisweiler & the Proprietors ... by C. Whittingham [1800–1].

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, Constantine 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.



19. [GOETHE.] Theatre Royal, Drury Lane ... Monday, November 5th, 1866, and during the Week, will be performed by Her Majesty's Servants, an Adaptation, by Bayle Bernard, of Göthe's

Romantic Play ... Faust. With Musical Illustrations selected from the Opera of "Faust," by Spohr; The Musical Drama of "Faust," by Bishop; "The Walpurgis Night" of Mendelssohn; and the Works of Haydn and Weber ... [London:] E. W. Morris & Compy.'s Steam Printing Works ... [1866].

4to (272 × 221 mm), pp. [4]; unbound; creased where previously folded, some dust-soiling. £100

Prospectus for the 1866–7 season at Drury Lane produced by the Theatre's manager, Frederick Balsir Chatterton (1834–1886), as new sole lessee. He had been running the Theatre jointly with the Irish actor–playwright Edmund Falconer since 1862, but various commercial failures on the stage and Falconer's heavy drinking led to a rupture. 'In 1866 they fell out, Falconer was declared bankrupt, and Chatterton took on a new lease for Drury Lane with himself as sole lessee. He issued a prospectus promising "to place his main reliance on a series of Shakespearean performances", opening on 23 September 1866 with Phelps as King John. Shakespearian performances did not make a profit and at the end of the 1866–7 season, faced with the problem of what to put into the theatre during the summer months, Chatterton staged a melodrama of modern life in London, *The Great City*, by the Scottish playwright Andrew Halliday. A sensational story of high and low life that involved burglars escaping over the rooftops of London using telegraph wires and bringing a real horse and cab onto the stage, it ran for over 100 performances. However, Chatterton insisted on returning to Shakespeare and the "legitimate" drama for the new season in the autumn' of 1867 (*Oxford DNB*).

The main item puffed here, the American writer Bayle Bernard's (1807–1875) version of *Faust* (Carré, p. 147; Morgan 2840), according to *The Times*, 'certainly approximates more closely to the great dramatic poem of Germany than any version of the story ever seen on the boards of a London theatre' (22 Oct. 1866, p. 7).



20. GRÄTZERISCHER Schreibkalender, auf das Jahr ... 1798 ...
Grätz, gedruckt bey Andreas Leykam ... zu finden bey Joh.
Michael Kaiser ... [1797/8].

Small 4to (206 × 151 mm), pp. [48]; pictorial woodcut title border, initial
15 pages printed in red and black, the first section interleaved, as
issued, annotated in an early hand with lists of incoming and outgoing
payments; small tax stamp to title; inkblots to some printed leaves;
original colour block-printed wrappers featuring the arms of Francis II
(1768–1835, the last Holy Roman Emperor, r.1792–1806), light wear
only, calculations in ink and pencil to inside covers. £2500

I have seen a 1795 edition of the *Schreibkalender* with the same wrapper design but printed only in brown ink (i.e. the key block), without the additional blue and red from the secondary block(s?) here, which supplies more visual information, such as the flower petals and the stripes on the shield, not simply colour, to the design.

Leykam (c.1752–1826) began his career as a printer in Graz in the early 1780s—only the second press in the town after the Widmanstetters, who had been Graz’s sole printers since the sixteenth century—and his chief activity was the production of almanacs, news-sheets, and pamphlets (Thiel, p. 312). His earliest *Grätzerischer Schreibkalender* was in 1783, although no copy is extant. ‘This may be concluded from the fact that the volume for 1784 preserved in the Leykam archive includes a second instalment in Maria Theresa’s biography. Printing, format, paper, and wrappers are the same as the volume issued by Widmanstetter in 1783, so that one gets the impression of a continuation. Leykam, like Widmanstetter, probably obtained the brightly coloured paper for the wrappers, with its delicate Rococo style, from the Voitsberg paper mill, which was founded by Adolf von Wagensberg in 1763’ (*op. cit.*, p. 313, my translation).

See Viktor Thiel, ‘Andreas Leykam: das Wirken eines deutschen Druckers im südostdeutschen Grenzraum’, *Gutenberg-Jahrbuch*, 1942/43, pp. 310–9.

Offered together with an 1804 edition of the *Schreibkalender*, with a different cover (and printed on silk over boards), to show the changes in design.

A GERMAN STATESMAN
WRITING IN FRENCH, PUBLISHED (AND BOUND) IN ITALY

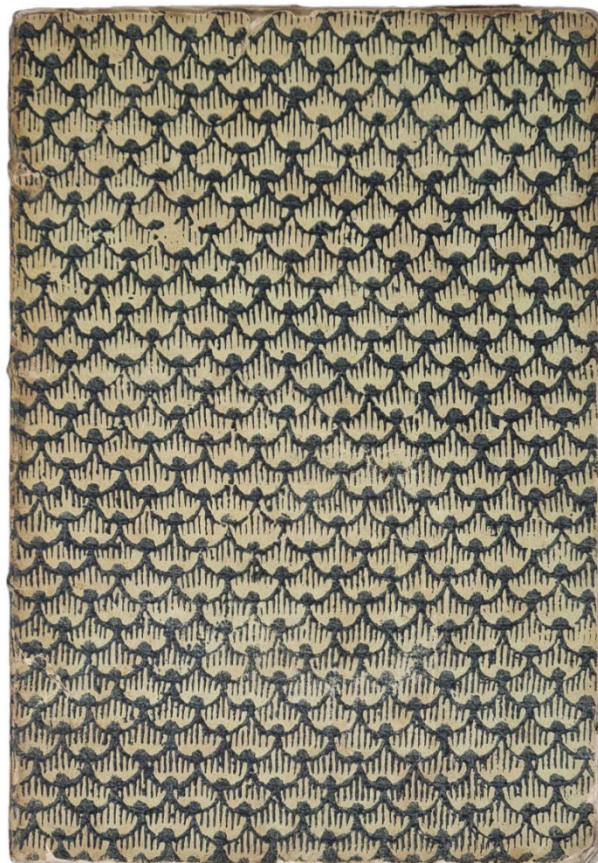
21. HERTZBERG, Ewald Friedrich von. *Dissertations* qui ont été lues dans l’assemblée publique de l’Académie des Sciences et des Belles-Lettres à Berlin les années 1784, 1785, & 1786. pour le jour anniversaire du Roi ... À Bassan MDCCLXXXVII. Chez Remondini [1787].

8vo (217 × 145 mm), pp. [4], 132; printed on thick paper, with generous margins; faint water stain to outer corner of final few leaves; contemporary (presumably original) block-printed wrappers, spine darkened, a few chips; early ink ownership inscription (‘Carlo Giuseppe [??]’) partly effaced. £700

First edition: three birthday essays read by Hertzberg (1725–1795), a Prussian statesman, for Frederick the Great in the final three years of his life, entitled 'Sur le forme des gouvernemens, & quelle en est la meilleure', 'Sur la population des états en général, et sur celle des états prussiens en particulier', and 'Sur la véritable richesse des états, la balance du commerce et celle du pouvoir'.

The book was printed in Bassano by Remondini, a generations-old firm famous for producing prints and decorated paper, as well as letterpress printing. 'La puissance de cette maison va longtemps « étouffer » les ateliers aux productions moins nombreuses, et il fut un temps où en Italie toute *carta decorata* était invariablement attribuée aux ateliers de Bassano' (Kopylov, *Papiers dominotés italiens*, p. 13). Though not signed, the paper here must be a Remondini paper, and therefore a publisher's wrapper. So often one comes across Remondini imprints which have been (re)bound, so I was pleased to find one still in its original decorated paper covers.

Goldsmiths' 13314 (bound with another work by Hertzberg); not in Kress.



FINE (AND RARE) EARLY LITHOGRAPHED MUSIC

22. [HORTENSE de Beauharnais, *formerly Queen of Holland*].

Romances mises en musique par S[a]. M[ajesté]. L[a]. R[eine]. H[ortense]. Romanzen Musikbegleitung von I[hrer]. M[ajestät]. d[er]. K[önigin]. H[ortense]. Bey Breitkopf & Härtel in Leipzig ... [c.1817].

Oblong 4to (233 × 324 mm), pp. 29, [1]; plate number 2503; some light offsetting or spotting; bound with three other works in contemporary green half morocco, marbled-paper sides, inscription 'S.v.S.' to front free endpaper. £2000

First published edition of the twelve romances Hortense de Beauharnais (1783–1837) wrote for her brother, Eugène, originally privately printed (with French text only), in limited numbers for presentation while she was still Queen of Holland, after which the plates were destroyed. What



may be a proof copy, inscribed to the duchesse de Bassano, is in the Rothschild collection at Waddesdon (Barber 331). Later commercial editions were published in London in 1824 and 1832. While the first edition was engraved, with aquatint illustrations, the present (unillustrated) version is lithographed. 'The music writing of Breitkopf & Härtel's best lithographed publications displays a sense of style not matched by any contemporary publisher using lithography. Whereas André's early music is heavy and cramped in appearance, Breitkopf & Härtel's is light in spirit and generously spaced along the staff. With a few exceptions, Breitkopf & Härtel's staff lines are finer than those found in André's early work and, because their note stems are also thin, their noteheads stand out particularly clearly. Naturally, there is a wide range of quality in [Breitkopf & Härtel's publications], but among them are to be seen in some of the finest lithographed music pages of the first quarter of the nineteenth century' (Twyman, *Early Lithographed Music*, p. 309).

'The daughter of Viscount Alexandre de Beauharnais, guillotined during the French Revolution, and Joséphine Tascher de La Pagerie, whose second husband was Napoleon Bonaparte, Hortense married Louis Bonaparte in 1802. When he was made King of Holland in 1806, she became queen. After separating from her husband in 1810, she returned to Joséphine at Malmaison, and acquired the title of Duchess of

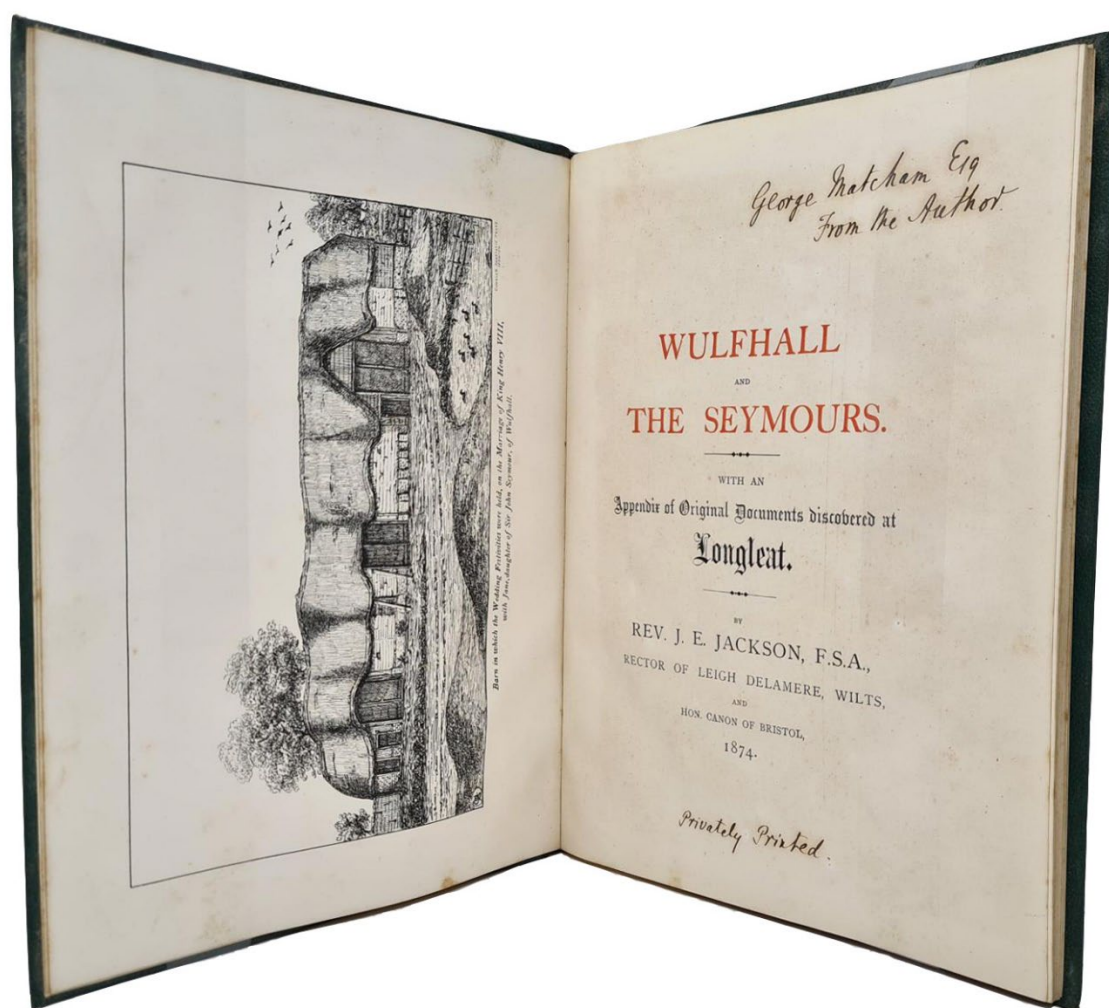
Saint-Leu in 1814 after Napoleon's abdication. In 1817 she bought a property at Arenenberg in Switzerland [Liszt, Dumas, and Byron were among her visitors], where she lived from 1832 until her death.

'Hortense's musical output consists of romances composed at Malmaison and Arenenberg. In 1867 the complete collection of 124 romances, published by Vialon, was exhibited by Napoleon III at Malmaison. The best known of them, *Partant pour la Syrie* (originally entitled *Le beau Dunois* [and No. 1 in the collection here]), became a national anthem under the Second Empire, and provided the subject for many piano variations, including those of Hummel (1811) and Schubert (1818). Her romances are generally in the troubadour or pastoral genre, the voice supported by a simple piano or harp accompaniment. Most of the texts were written by Count Laborde, and the queen's melody was then developed by a professional such as Dalvimare, harp master to Empress Joséphine, the composer Plantade, or the singing master J. F. N. Carbonel. This unpretentious music exemplifies the taste of contemporary society for light, pastoral, sentimental subjects. Although simple and naive, they are expressive and elegantly written, thanks to the skill of her musical colleagues' (*New Grove*).

Simon Beattie
Rare books, manuscripts, music, ephemera

Both editions are very rare: WorldCat locates copies of the first at the Morgan, Clark Art Institute, and Duke only. Of the present version, apart from the copy cited by Twyman, I found only those at the Staatsbibliothek zu Berlin, the Bayerische Staatsbibliothek, and in the Euing Collection at Glasgow.

Twyman, p. 317 (no. 13); Goedeke VII, 280, 11 (for some reason, attributing the work to the politician–poet Gottlob Adolf Ernst von Nostitz und Jänkendorf, 1765–1836).



WOLF HALL

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

Simon Beattie

Rare books, manuscripts, music, ephemera

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.

MOZART'S IRISH TENOR

24. [KELLY, Michael.] Michael Kelly, of the King's Theatre & the Theatre Royal Drury Lane. From an Original Picture in the Possession of Rowland Stephenson Esq^r. London, Pub^d June 1825 by M^r Sams, Royal Library, S^t James's Street.

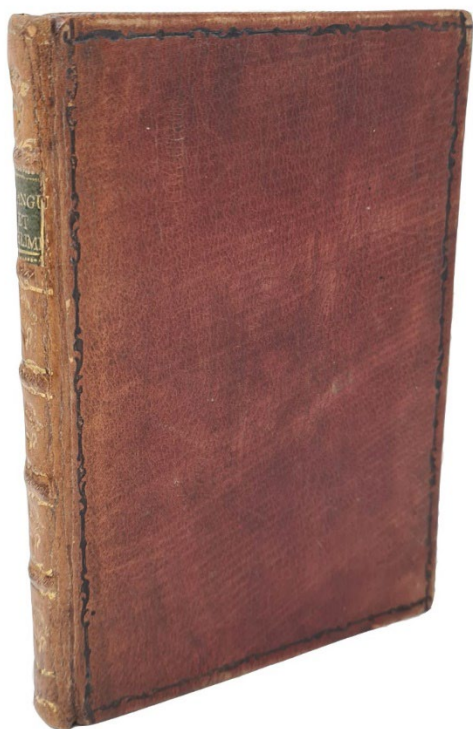
Mezzotint (366 × 274 mm); some light spotting, browning (from earlier glue) to corners on verso. £300

A fine image, engraved by Charles Turner (1773–1857), 'Mezzotinto Engraver in Ordinary to His Majesty', after a portrait by the fashionable painter James Lonsdale, of the Irish tenor Michael Kelly (1762–1826), 'a popular performer, and ... a very personable character: in Boaden's words, "a very kind and friendly man", popular for his good humour and cheerful spirit' (*Oxford DNB*). A feature of the London stage for some twenty years



before he retired into theatre management, in the 1780s he had worked in Vienna with Mozart, who wrote the roles of Don Basilio and Don Curzio in *Le nozze di Figaro* for him.

Inscribed 'From his old Friend Michael Kelly to Alexander Pope June 21st 1825'. This is the Irish tragedian Alexander Pope (1763–1835). 'In Shakespeare alone he played Antonio, Banquo, King Henry in *Richard III*, Bassanio, Iachimo, Leontes, Romeo, Hotspur, Wolsey, Richmond, Macduff, Lear, Hamlet, Ford, Posthumus, Tullus Aufidius, the Ghost in *Hamlet*, Henry VIII, Polixenes, Macbeth, Proteus, Antipholus of Syracuse, Antonio, Iago, John of Gaunt, Henry VI, Hubert, Friar Lawrence, and Kent. Except for the Kembles, Pope had at the outset few formidable rivals' (*Oxford DNB*).



REAL RUSSIA LEATHER

25. LA HARPE, Jean-François de. Tangu et Félimé, poème en IV Chants ... Paris chez Pissot ... [1780].

12mo (165 × 111 mm) in half-sheets, pp. 64; with an engraved illustrated title-page by Marillier and 4 plates by Dambrun, de Ghendt, Halbou and Ponce after Marillier; with generous margins; some light marginal browning and spotting; early ink ownership inscription (see below), trimmed, at

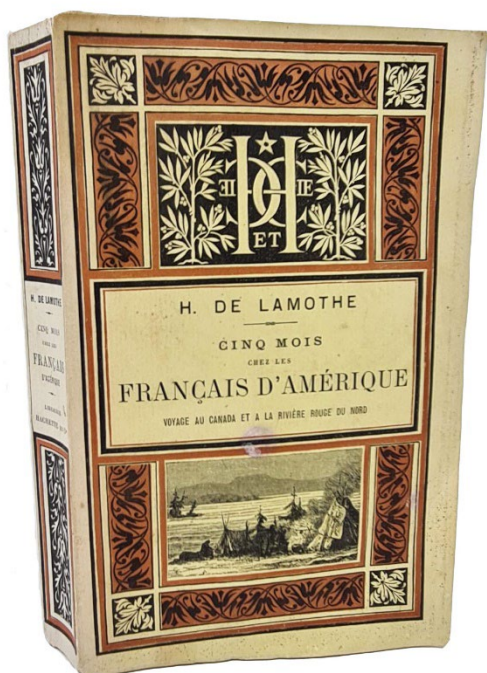
head of title; contemporary full russia, spine gilt in compartments, spine and extremities sunned, but very good; bookplate sometime removed, old booksellers' catalogue snippets pasted to verso of front free end-paper. £1200

First edition. 'Part of the adventures of Fortunatus, this story was popularised by the abbé Bignon in 1713 and here put into verse by the literary critic La Harpe (1739–1803)' (Giles Barber, *The James A. de Rothschild Bequest*, no. 373), a disciple and friend of Voltaire.

This copy bears the ink ownership inscription of Harriet Mary Harris (1761–1830, later Countess of Malmesbury). The youngest daughter of Sir George Amyand, she had married the diplomat James Harris (the son of James 'Hermes' Harris) in 1777, the same year he was sent as envoy-extraordinary to Russia. Sadly, Harriet's health deteriorated whilst in St Petersburg and her brother-in-law, Sir Gilbert Elliot, came out to escort her and her two young daughters back to Britain. 'In one of his entertaining letters to his wife Elliot describes their leave-taking of the empress, who was, incidentally, godmother to young Catherine Harris (b.1780), and how they were invited into her barge for a cruise on the Great Pond at Tsarskoe Selo. "Her whole behaviour on the occasion of Harriet's *congé* was infinitely gracious; and as a humble retainer in her suite, I had the advantage of receiving a share of that civility which was addressed to her"' (Anthony Cross, *By the Banks of the Neva: Chapters from the Lives and Careers of the British in Eighteenth-century Russia*, p. 368).

The OED defines *russia leather* as 'a durable leather made of skins impregnated with oil distilled from birchbark, extensively used in book-binding'. The online Language of Bindings Thesaurus expands this thus: 'It is usually coloured a dark reddish brown, and was made from the skins of a variety of animals, including horse, bovine calves and reindeer calves ... They were certainly used in the Low Countries by the mid-17th century and in England from c.1700, and possibly earlier in eastern Europe, but were used throughout Europe for the rest of the century. They have generally proven to be extremely durable ... In the later eighteenth century, some European tanneries produced an inferior quality imitation russia leather that reveals itself by its rapid deterioration, in contrast to the greater durability of the genuine russia leather.'

Cioranescu 35899; Cohen–de Ricci, col. 589; Quérard IV, 441.



26. LAMOTHE, Henri-Félix de. Cinq mois chez les français d'Amérique. Voyage au Canada et à la rivière Rouge du nord ... Paris Librairie Hachette et C^{ie} ... 1879.

8vo (187 × 119 mm), pp. [4], iv, 373, [1], plus final blank; with 4 maps printed by Dufrenoy (of which three folding; lightly browned due to paper stock) and 24 wood-engraved plates; uncut in the original publisher's illustrated wrappers, slightly skewed, spine a little sunned, small mark to front cover, slight soiling in places to rear cover, but a very well-preserved copy overall. £100

First edition. Lamothe (1843–1926) had a military career, in Europe and Africa, before he took up his pen as a journalist. In 1873–4, he undertook a tour of Canada on behalf of the Canadian government, his account of which originally appeared in the weekly *Le Tour du monde* to try to encourage emigration from France to Canada. In the present work, he revises and expands that original text.

Peel 673.

'PARMI LES MEILLEURES DE MOREAU'

27. [LAUJON, Pierre]. *Les à propos de société* ou Chansons de M. L**. [Paris,] 1776.**

3 vols, 8vo (197 × 122 mm), pp. x, 302; [2], 316; vi, 319, [1]; engraved titles by Moreau le jeune; with an engraved plate, head- and tailpieces in each vol. by de Launay, Duclos, Martini, and Simonet after Moreau; typographic music throughout; a different title (*Les à propos de folie ou Chansons grotesques, grivoises et annonces de parade*) to vol. III; some light spotting, but a very nice, crisp copy in near-contemporary tree calf, all edges gilt, some offsetting from the turn-ins, smooth spines decorated gilt in compartments, contrasting labels lettered gilt, one corner bumped. £950

First edition. 'Laujon (1727–1811), secretary to the comte de Clermont and, later, to the prince de Condé, was responsible for many court entertainments, especially at Chantilly. The author of operettas and songs, he was a leading light in the Ancien Caveau and the Caveau moderne, and a *protégé* of Madame de Pompadour. He survived the Revolution with difficulty but was elected to the Académie française in 1807, being the first songwriter to receive this honour. Moreau's

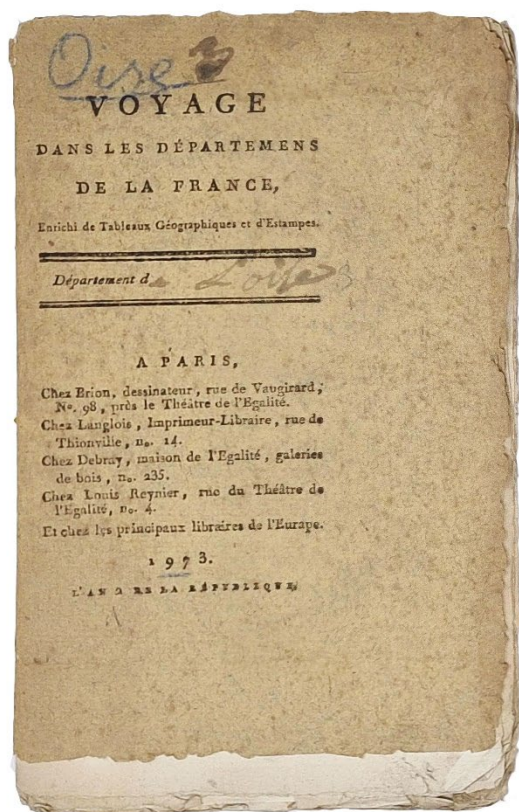


Simon Beattie

Rare books, manuscripts, music, ephemera

illustrations give a good picture of court entertainments, including a magic lantern show and other revels. The Songs follow simple harmonics and appear to have been written to previously known tunes; many are moreover in triple time and therefore suitable for dancing. There are songs for specific occasions (e.g. the return from the hunt) as well as traditional ballads' (Giles Barber, *The James A. de Rothschild Bequest at Waddesdon Manor*, no. 384).

Cioranescu 37506; Cohen-de Ricci, col. 604 ('Les illustrations sont d'une grâce ravissante et comptent parmi les meilleures de Moreau'); Quérard IV, 614; RISM *Recueils*, p. 97.



BY WAY OF COMPARISON

28. [LAVALLÉE, Joseph]. Voyage dans les départements de la France, par une société d'artistes et de gens de lettres; enrichi de Tableaux Géographiques et d'Estampes ... A Paris, chez Brion, dessinateur ... Chez Buisson, libraire ... Chez Desenne, libraire ... Chez les Directeurs de l'Imprimerie du Cerle Social ... 1792. L'an quatrième de la liberté. [Cover: A Paris, chez Brion, dessin-

ateur ... Chez Langlois, Imprimeur-Libraire ... Chez Debray ...
Chez Louis Reynier ... Et chez les principaux libraires de
l'Europe. 1973 (*sic*.) [With:]

[—————]. **Reis door de departementen van Frankryk**; door
een gezelschap van kunstenaars en geleerden, [met kaarten en
platen] ... Te Parys, bij Brion, Buisson, L'Esclapart, Desenne, en
de Directeurs der Drukkerije du Cercle Social. Te Gouda, bij H. L.
van Buma en Comp. 1795.

2 numbers; *Voyage*: 8vo (232 × 144 mm), pp. 32; with a folded engraved
map 'Département de l'Oise' (coloured) and 4 etched aquatint plates;
uncut in the original printed wrappers, lettered in ms. ink and later blue
pencil, short tear at head of spine; *Reis*: 8vo (221 × 140 mm), pp. pp. [2],
ix, [1], 36, with an additional etched and engraved (French) title-page
(some water-staining at foot), a folding engraved map of France
(coloured), a folding explanation of the map in Dutch, another folding
map (also coloured), of Paris, printed on tinted paper, likewise with a
folding explanation, and 4 coloured aquatint plates (one with a light
water stain), plus an 8-page publisher's description (by Buma) inserted
at the beginning; the text printed on good-quality paper; uncut in the
original publisher's printed wrappers, stencilled in colour, a little chipped
in places, some light soiling. £1200

First editions: the French number for Oise, the Dutch number for Paris.
Voyage dans les départemens de la France was the first methodical
attempt to describe France department by department, the new territorial
units brought in after the Revolution and still used today. The French
version of the text, 'rédigé avec précipitation et publié par cahiers' and
containing 'plusieurs erreurs materielles' (Quérard), eventually ran to
thirteen volumes, 1792–1800, the Dutch version only six, 1795–6.

The contrast between the two publishers' wrappers here is particularly
striking. The Dutch one, with its attractive stencilling to achieve a
shadow effect, is unusual.

Cohen–de Ricci, col. 606; Quérard IV, 632.

IT WAS THE BICESTER TIMES, IT WAS THE WORST OF TIMES...

29. [LIBRARY.] Bicester. Useful Household Furniture, Feather
Beds and Miscellaneous Effects ... also a Library of Books,
containing upwards of 460 Volumes, Desks, Tables, Maps, &c.,
&c., late the property of the Bicester Literary Institution, to be sold

Simon Beattie
Rare books, manuscripts, music, ephemera

by Auction, by Mr. John Paxton at the Cross Keys Inn, Bicester ... on Thursday, February 7th, 1861, at One o'clock ... E. Smith and Son, Printers, Bicester [1861].

Broadside (430 × 340 mm), some offsetting, creased where previously folded, a couple of paper repairs/strengthening to verso; docketed in ms. ink. £200

The sale of an Oxfordshire library. Set up in c.1853, the Bicester Literary Institution loaned books but also held meetings, lectures, etc., and an annual rural festival. Sadly, there appears to have been some division amongst members and bad management, which led to the present auction to pay creditors.

BICESTER.
USEFUL HOUSEHOLD
FURNITURE,
Feather Beds and Miscellaneous Effects,
(Late the property of Mr. J. TAYLOR, deceased.)
ALSO A LIBRARY OF BOOKS,
Containing upwards of 400 Volumes,
Desks, Tables, Maps, &c., &c., late the property of the Bicester Literary Institution,
TO BE SOLD BY AUCTION, BY
MR. JONAS PAXTON

At the Cross Keys Inn, Bicester, (to which place they are removed for convenience of Sale.)
On Thursday, February 7th, 1861, at One o'clock,

CATALOGUE.

(Late the Property of Mr. J. Taylor.)

1 Iron kettle, tin fish kettle, and coffee pot
2 Copper stew pan and pair of brass candlesticks
3 Two Dutch ovens, baking tin, and four smoking irons
4 Three tin tea caddies and 2 tin trays
5 Light dishes and wooden cheese press
6 Quantity of wire bottles
7 Dishes preserving jars
8 Saler keep and small night ditto
9 Two metal tea pots and 1 China ditto
10 Salting pan and 3 others
11 Tin-lined iron tub
12 Two Windsor chairs and pair wire blinds
13 Sturdy tin ware
14 Piece of osen matting
15 Trimming stove and trypsin
16 Small bench and sawing horse
17 Sturdy pieces of carpet and matting
18 Two slatbed horses and clothes basket
19 Sturdy boxes and hamper
20 Dressing table, stove, and wash rule
21 A 16-round hollow
22 Sturdy boards
23 Washstand
24 Ditto
25 A beghland rock
26 Two ditto
27 Three wire ditto
28 Two ditto
29 Two laurel stils
30 Malagasy chest of 3 drawers
31 Swing glass
32 Ditto and towel soap
33 Four-part bedstead in white lined furniture
34 Straw mattress
35 Wood mattress
36 Feather bed, bolster, and pillow
37 Malagasy osen washstand and ware
38 Four glass
39 Pair of brass screens and tin caddy
40 Tent bedstead in white furniture
41 Straw mattress
42 Wood mattress
43 Leather bed and bolster
44 Chimney glass
45 Large iron press
46 Two leather trunks
47 Child's chair, table, and side bed
48 One rush and chairs
49 Dressing table
50 Child's cot
51 Round table
52 Doll's house
53 Sturdy, white furniture and piece of oil cloth
54 Braided carpet
55 Ditto
56 Porous fender
57 Six rush seat chairs
58 Two half malagasy dining table
59 Malagasy writing desk
60 Family table and paper book
61 Pair osen
62 Sturdy press
63 Pair of osen, water bottle, and soap for jelly glass
64 Nine pieces of osen
65 Pair of painted combisticks and washers and key
66 Towel and set of painted tin iron
67 New printed druggist with figured border, 4 yards by 3 yards
68 Ditto, 4 yards by 4 1/2 yards
69 Ditto, 6 yards by 1 1/2 yards
70 Large white cotton counterpane
71 Ditto
72 Ditto
73 Ditto
74 Ditto
75 Ditto
76 Ditto
77 Ditto
78 Ditto
79 Piece of black cloth, (double width) 2 1/2 yards
80 Ditto
81 Ditto
82 Ditto
83 Piece of grey broad, as per yard
84
85
86
87
88

Late the Property of the Bicester Literary Institution.

89 Deal table, 8 1/2 by 2 1/2, fine
90 Two deal boxes
91 Round desk, round and oval
92 A map of the World, mounted on roller
93 Ditto of the British Isles
94 Ditto of Europe
95 Iron book
96 Round oak table
97 Six osen seat chairs
98 Six ditto
99 Piece of osen matting, 17 1/2 by 8 1/2

100 Chest board and set of osen
101 Two straight boards and draughts
102 Deal board 8 1/2 by 2 1/2, with trestles
103 Square oak oiler table, with drawers and leather top
104 Malagasy desk
105 Poshall gas burner
106 A Fair sized bookshelf 7 1/2 by 1 1/2 by 18, fine
107 Ditto to match
108

BOOKS.
Upwards of 400 Volumes including the following—

Biographical Dictionary
Barrett's Life of Johnson
Bulwer's Tom Jones
Lives of British Reformers
Chronicle History of the Rebellions
Dryden's Poetical Works
Dutton's Treatise
Franklin's Journal in the Arctic Sea
Goldsmith's History
Johnson's Lives of the Poets
Lambert's Works
Layard's Discoveries
Milton's Works
Pope's Works
Ruskin's History of the Pope
Robinson's Works
And many other Standard Works of History, Romance, Science, Theology, and Philosophy, by distinguished Authors.

To be viewed on the morning of sale, and Catalogues may be had at Smith and Son's Printing Office, or of the Auctioneer, Bicester.
E. SMITH AND SON, PRINTERS, BICESTER.



THE OLDEST CIVIC PROCESSION IN THE WORLD

30. [LORD MAYOR'S SHOW.] Three chapbook panoramas published by Thomas Goode in London to commemorate the annual Lord Mayor's Show, 1859–61. Together: £1500

i) Panorama of the Lord Mayor's Show. London: T. Goode, Printer & Publisher, Clerkenwell Green [1859]. Panorama, consisting of four sheets pasted together (110 × 2190 mm), with woodcut scene of the procession, crudely hand-coloured in sweeps and dabs, folding down to 110 × 80 mm; small chip to top edge and cropped close in one place at foot, just affecting one caption; some light creasing and dust-soiling, but still very good.

ii) Procession of Lord Mayor Cubitt November 9th, 1860. London:– T. Goode, Lion Steam Printing Office, Clerkenwell Green [1860]. Panorama, consisting of five sheets pasted together (122 × 2300 mm; two joins coming away slightly), with woodcut scene of the procession, crudely hand-coloured in sweeps and dabs, folding into printed paper covers (110 × 80 mm); some creasing, but still in very good condition.

iii) The Procession of the Lord Mayor's Show, 1861. London: T. Goode, Lion Steam Printing Office, Clerkenwell Green [1861]. Panorama, consisting of four sheets pasted together (110 × 2200 mm), with woodcut scene of the procession, crudely hand-coloured in sweeps and dabs, folding into printed paper covers (95 × 87 mm); some creasing, but in remarkable condition for such an ephemeral item.

Rare survival of three Victorian chapbook panoramas produced to commemorate the Lord Mayor's Show, one of the best-known annual events in London. Dating back to the thirteenth century, it is the oldest civic procession in the world.

Thomas Goode, printer, and subsequently the firm of Goode Brothers, printers and publishers, began their business issuing children's literature but generally in a cheaper form than by the likes of Dean and Son and the Dartons. The company soon moved into other areas of production, including valentines and decorative stationery when competitiveness between rivals began to make inroads into this lucrative market. It is interesting to note that each of the images used for the present panoramas are different, Goode evidently seeing fit to change them year on year, unusual insofar as most chapbook publishers tended to reuse the same blocks.

31. MERCURE DE FRANCE, dédié au Roi, par une société de gens de lettres, contenant Le Journal Politique des principaux événemens de toutes les Cours; les Pièces fugitives nouvelles en vers & en prose; l'Annonce & l'Analyse des Ouvrages nouveaux; les Inventions & Découvertes dans les Sciences & les Arts; les Spectacles, les Causes célèbres; les Académies de Paris & de Provinces; la Notice des Édits, Arrêts; les Avis particuliers, &c. &c. ... A Paris, chez Panckoucke [*from 1786 onwards*: Au Bureau du Mercure] ... 1784[–7].

40 numbers, 12mo (185 × 110 mm), each mostly 96 pp.; entirely uncut in the original printed wrappers, some marked or torn (in some cases, a little ragged, or soiled), horizontal tear to c9–10 in the number for 14

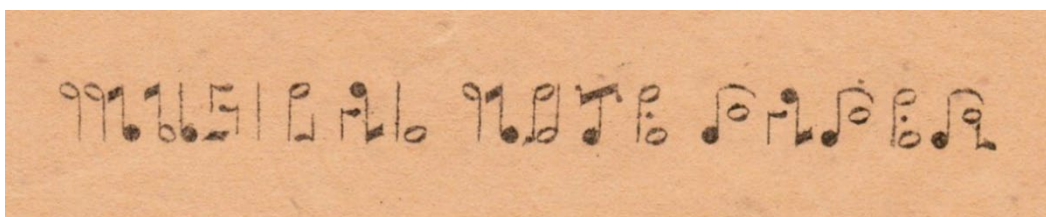
Jan. 1786, the number for 18 Mar. 1786 lacking the final seven leaves,
but largely in very good condition overall. £1500

Le Mercure galant, as it was originally called when it was first established in 1672, 'contained news of court and literary circles, literary criticism, sonnets, madrigals, &c., combining politics and literature in a light and agreeable form suited to a wide public. It appeared irregularly, then monthly from 1678, and was highly popular, enjoying the favour of Louis XIV, though attacked from certain literary quarters ... In 1724 it became the *Mercure de France*, with a greater literary scope, and assumed a semi-official character. Its editor was now appointed by the Government and its profits were devoted to pensions for men of letters. Its distinguished contributors included Thomas Corneille, Raynal, and Marmontel (editors), and La Harpe [see above, item 25], Chamfort, and Voltaire (who contributed some light pieces). Immediately before the Revolution the management was in the hands of the publisher Panckoucke. Its literary features continued during the Revolutionary era, when its name was changed for a time to the *Le Mercure français*, but it was little molested. It was suppressed by Napoleon in 1811 but reappeared after his fall and was a favourite periodical with the constitutional party during the early Restoration years. Publication ceased in 1820' (*Oxford Companion to French Literature*).



The collection comprises: from 1784, nos. 4, 7, 11, 26, 29, 31, 35, 39–40, 46–47, and 52; from 1786, nos. 2–3, 6, 9–11, 15, 19, 32, 36, 39, 43, 47, 49, and 51; and from 1787, nos. 2, 4, 6–7, 16, 24, 35, 37, 39, 41–42, 46, and 52.

Hatin, p. 24: 'Le prototype des petits journaux ... il est certain cependant qu'il vaut mieux que sa reputation, et il serait difficile de méconnaître le grand rôle qu'a joué dans l'histoire littéraire du dix-huitième siècle ce recueil célèbre.'



WITH THE ORIGINAL WRAPPER (AND A FANCY FONT)

32. MUSICAL NOTE PAPER (Irish Melodies) London Rock Brothers & Payne [presumably mid 1840s].

8vo (185 × 124 mm), comprising illustrated paper wrapper (a few short tears) and 5 bifolium leaves of notepaper, the first page of which has a song printed at head within an embossed border, 'Rock & C^o.' imprint, two watermarked 'T. Nash'. £250

The songs comprise: 'The Liffy flows gently', 'Shepherds, I have lost my love', 'I'm o'er young to marry yet', 'Ae fond kiss, &c', and 'Had I a heart'.

William and Henry Rock, later with their younger brother Richard, 'embossers, card makers, and fancy stationers', traded for ten years before becoming Rock Brothers & Payne in 1844. Ralph Hyde has called William Frederick Rock (1802–1890) 'the most prolific British print publisher that ever lived' (p. 341) and his fortune came from pictorial writing paper.

'Pictorial writing paper first came on the market in the 1780s in France and Italy. It was used by the well-to-do. In Britain it became available in two forms. Pictorial letter-paper had come into vogue about 1820. It consisted of a doubled sheet, quarto in shape and measuring 230 × 185 mm. Then there was pictorial notepaper which was introduced and became hugely popular after the introduction of the penny post in 1840. It consisted of a doubled sheet, octavo in shape and measuring 190 × 115 mm. At the top of the front page on both letter-paper and note-



paper was a vignetted steel-engraved view ... In a few instances, as an alternative to engraved views, music and poetry was positioned at the head of the sheet as normal, but set within a blind embossed border. In advertisements, Rock referred to the music designs as “musical note-paper” (melodies) and “lyrical note-paper” (sacred lyrics and lyrics on love)’ (Hyde, p. 345).

See Ralph Hyde, ‘A year for celebrating W. F. Rock’, *Print Quarterly*, Vol. 19, No. 4 (Dec. 2002), pp. 341–352.

‘ONE OF THE MOST ENTERTAINING, SPIRITED ACTRESSES EVER SEEN
ON THE LONDON STAGE’

33. [NISBETT.] Louisa Cranstoun Nisbett as The Young King.
Drawn & Lithographed by J. Deffett Francis. London. Published
Nov^r 1st 1837 by Welch & Gwynne, Printsellers and Publishers
(from Colnaghi’s, Cockspur Street) 24, S^t James’s Street. J. Graf,
Printer to the Queen.

Tinted lithograph (553 × 380 mm), marked ‘Proof’; a little dusty, one
short tear. £200



Louise Françoise Mottet.
AN
THE YOUNG KING.

Drawn & Engraved by J. Boffet Paris.
London, Published No. 17, 1817, by W. and A. Paine, Printers and Publishers (then Christoph. Dreyer Street), 26 St. James's Street.

And there is the Queen's Edition.

Simon Beattie

Rare books, manuscripts, music, ephemera

A striking image of Nisbett (1812–1858), ‘one of the most entertaining, spirited actresses ever seen on the London stage’ (*Oxford DNB*), as Philip, Duke of Anjou in a ‘new musical drama’ at the Haymarket, *The Young King*. ‘There was applause at the fall of the curtain, which was somewhat liberally qualified by an admixture of hisses. The dialogue was in many places exceedingly smart, there was some skill shown in the sketching of character, the plot though not very original was treated in a novel manner and rendered tolerably interesting, and the cast was as powerful as possible. These seem good qualifications, but yet we are convinced that the very moderate success of the piece was owing to the author’s mistake in endeavouring to render it a vehicle for the talents of so many good performers. In the first act all the characters promised wonders. They were all sketched with a bold outline, and the audience were delighted. But in the second, the author found himself encumbered by the numerous prominent personages he had called into being; and, therefore, with the exception of Aloyse and Philip, all the characters sank into comparative nullities ...’ (*The Times*, 31 July 1837, p. 5).

34. [PARIS.] PROVOST, A. Panorama de la rue de Rivoli, des Tuileries et des Champs Élysées. Paris, M^{on} Martinet, édit^r r. de Rivoli 172 ... Impr. Lemercier ... [1850s].

Hand-coloured tinted lithograph strip panorama (143 × 5750 mm), consisting of 8 sheets pasted together, folding into paper board covers (153 × 258 mm); title cropped from when inserted into covers; tears to a couple of folds (old tape repair to one), some chaffing to others; original cloth-backed orange pebble-grain paper boards, rubbed, corners worn, upper cover lettered gilt. £1750



A wonderful panorama, over 18 feet long, representing a walk from the Place de la Bastille in the east, past the Louvre and the Tuileries, to the Arc de Triomphe in the west, just under four miles in all. When we reach the Champs Élysées, we see the Palais de l'Industrie, erected for the Exposition Universelle in 1855, France's first international exhibition, which gives us an idea as to date.

The lithograph is populated by dozens and dozens of figures out for a walk. It is no wonder that it was around this time that Baudelaire coined the term *flâneur*, an urban stroller, as a literary type.

WorldCat locates 3 copies (The Met, NYPL, Harvard).

FIGURE HUMAINE

35. POULENC, Francis. In het groot Concertauditorium van het Belgisch Nationaal Instituut voor Radio-Omroep wordt op Maandag 2 December 1946 uitgevoerd: *Figure humaine*. Cantate voor dubbel gemengd a capella-koor op gedichten van Paul Eluard ... Creatie in de oorspronkelijke versie door het Versterkt Vlaamsch Koor van den Belgischen nationalen radio-omroep onder leiding van Paul Collaer ... [Presumably Belgium, 1946].

8vo (266 × 173 mm), pp. 8; printed in black and green in the original printed wrappers, some spotting to the first page, otherwise in very good condition. £150

Wordbook for the French-language premiere of Poulenc's monumental *Figure humaine*, setting Éluard's famous poem 'Liberté'. The piece was first performed in London, in English, by the BBC Singers, on Palm Sunday (25 March) 1945 and was only finally performed in Paris in May 1947.

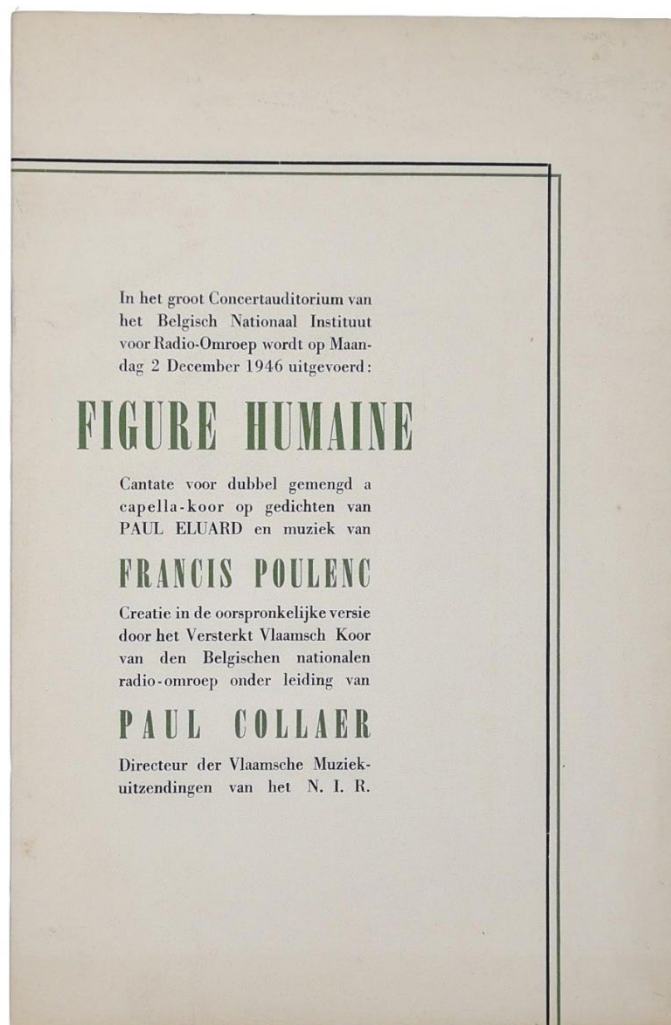
Originally titled 'Une seule pensée', Éluard wrote the poem during the Nazi Occupation, publishing it in the clandestine *Poésie et vérité* 1942. Poulenc set the text the following year. He 'was one of a select few who received the works of Eluard under plain cover during the Second World War, including the collection *Poésie et vérité* 42. One of the poems from this collection, *Liberté*, was dropped in leaflet form over occupied France by the British Royal Air Force so as to boost morale among the civilian population and within the French Resistance. Poulenc was so captivated by this particular volume, and so intent on setting it to music right

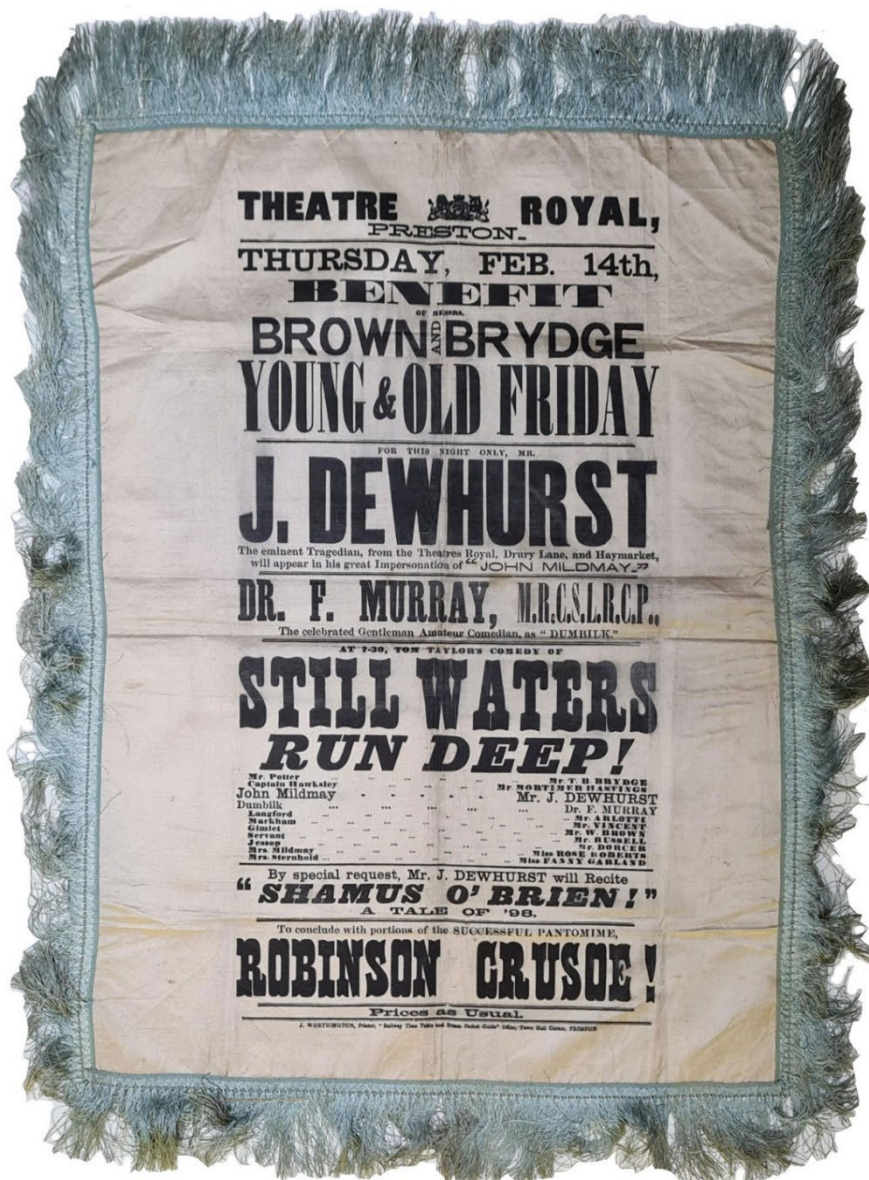
Simon Beattie

Rare books, manuscripts, music, ephemera

away, that he abandoned (and never revisited) the violin concerto he was working on, and instead set about composing his great choral cantata *Figure humaine* in 1943 ... His initial plan was for the work to be clandestinely rehearsed and premiered on the day of liberation in Paris. However, Parisian liberation came quicker (in 1944) than he had been expecting, so after the score was complete he gave agreement for a first performance to be given by the BBC Singers in London (in an English translation) after the BBC expressed great interest in the unpublished score ...

'The eight movements of *Figure humaine* are scored for double SMATBB choir, with frequent divisi, so that up to 14 parts are often heard. Poulenc himself recommended a large choir of 84 for the premiere, with seven singers to a part. In a large body of frequently very difficult choral works, it is undoubtedly the most challenging of all his works in the genre—not inappropriate given the terrible struggle which Europe was engaged in for *Liberté*. Even though it is only 20 minutes in length, the work is a supreme test of stamina, technical agility, range, aural skill and musicianship ... Elizabeth Poston, European Music Supervisor at the BBC during the 1940s, advised her commissioning editor that the work symbolized French fortitude and suffering during the war, and was thus an important work for the BBC to disseminate; and today, its reputation has grown (despite the relative infrequency of performances) to the point where it is universally acknowledged as Poulenc's crowning achievement in the realm of unaccompanied choral music' (Hyperion Records sleeve notes).





36. [PRINTING: SILK.] THEATRE ROYAL, Preston. Thursday, Feb. 14th, Benefit of Messrs. Brown and Brydge Young & Old Friday. For this Night only, Mr. J. Dewhurst the eminent Tragedian, from the Theatres Royal, Drury Lane and Haymarket, will appear in his great Impersonation of "John Mildmay" ... J. Worthington, Printer, "Railway Time Table and Steam Packet Guide" Office ... Preston [1878].

Large playbill (550 × 385 mm) printed on silk with blue silk fringe; in very good condition overall. £300

A sumptuous provincial Victorian playbill, printed on silk, featuring the Lancashire-born actor Jonathan Dewhurst (1837–1913).



WOMEN IN THE WORKSHOP

37. [PRINTING: WOODBLOCK.] Imayō Mitate Hori Suri Ryōkō no Zu [A modern-day adaptation depicting carving and printing]. [Japan, Taishō era, i.e. between 1912 and 1926.]

Woodblock print (240 × 358 mm), fixed at head onto a piece of card, some light dust-soiling, corners a little creased. £850

A Japanese woodblock print depicting a woodblock-printing workshop, with all the roles taken by women. It is a simplified version of the 1857 triptych 'Shokunin' ('Artisans') from the series *Imayō mitate shi-nō-kō-shō* ('A modern-day adaptation of the four classes') by Utagawa Kunisada (1786–1864).

'To represent artisans, one of the four classes (along with warriors, farmers, and merchants) of the Edo period, Kunisada replaced the men more typical of the social category with women, and illustrated the interior of a woodblock printer's studio. The figure at a table on the right carves fine lines into a woodblock through a sheet of paper bearing an

artist's preparatory drawing' (The Met). Below her, another woman sharpens her knives. Elsewhere in the print, we see a woman cutting out the less intricate parts of a block with a hammer and chisel while another brushes sheets of paper with *nikawa* (traditional glue made from animal hide) in preparation for printing and two others hang up sheets of paper to dry. The printer sits to one side, smoking a pipe.



38. THE QUEEN'S VISIT to St. Paul's, Feb. 27th, 1872. London: Printed at the "Catnach Press" by W. S. Fortey, Monmouth Court ... The Oldest and Cheapest House in the World for Ballads (4,000 sorts) ... [1872].

Wood-engraved panorama (110 × 2220 mm, folding down to 120 × 116 mm) on four sheets pasted together, crudely hand-coloured in sweeps and dabs; original illustrated yellow wrappers with a front-cover full-length portrait of Victoria with crown and sceptre; the odd small hole, some creasing and light soiling, but very good overall. £650

Scarce panorama depicting the royal procession to St Paul's Cathedral on the day appointed for the General Thanksgiving for the Recovery of Edward, Prince of Wales, who four months earlier had fallen gravely ill with typhoid (the disease which had killed his father, Prince Albert, in 1861). Contemporary ink inscriptions along the bottom margin identify various participants: 'Footmen'; 'Sheriff Bennett' (Sir John Bennett [1814–1897], the flamboyant clock- and watchmaker, who served as Sheriff of the City of London, 1871–2); 'Recorder'; 'City Marshal'; 'Standard Bearers'; 'City Rifle Band'; 'Lord Mayor'; 'Life Guards Band'; 'Watermen'; 'Duke of Edingborough' (*sic*); 'Life Guards'; and 'The Queen in her Carriage and Prince of Wales with her.'

'The heart of the Victorian ballad trade was the Seven Dials area of London ... Here, among the seediest of second-hand dealers and gin

shops, there flourished for over half a century a “neighbourhood” of street-literature production ... Chief among Seven Dials practitioners were John Pitts [1765–1844], James Catnach [1792–1841], and William Fortey. Together with their associates, competitors, and successors, these firms generated the bulk of London’s street literature’ (*Encyclopedia of Ephemera, sub ‘Ballad’*).

Not found in Library Hub Discover or WorldCat.

WITH THE PAPER-SELLER’S STAMP

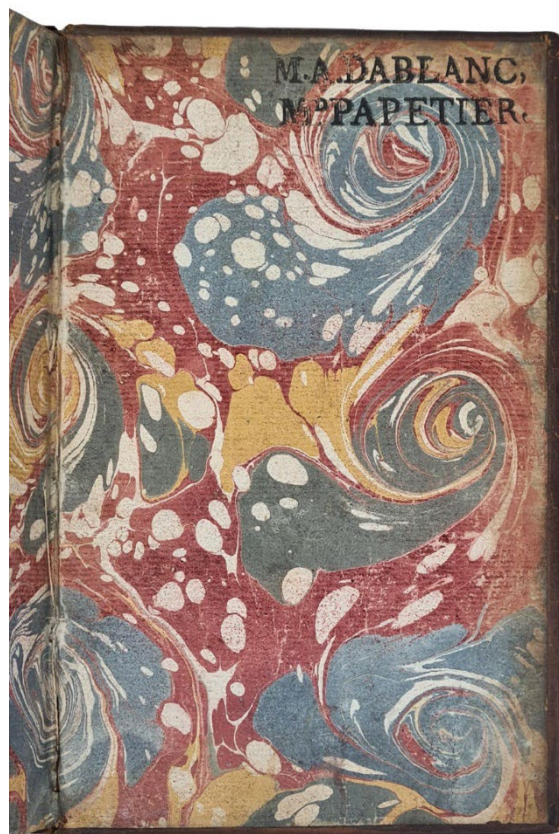
39. REYRAC, François-Philippe de Laurens, *abbé de*. Hymne au soleil, suivi de plusieurs morceaux du même genre qui n’ont point encore paru ... Sixi-ème édition. A Paris, chez Debure l’ainé ... 1782.

8vo (195 × 121 mm) in half-sheets, pp. 259, [3]; complete with half-title; a little discoloration to the margins at the beginning and end of the volume; contemporary mottled calf, rubbed, short crack to upper joint at head, small chip to headcap, triple gilt fillet, all edges gilt, smooth spine decorated gilt in compartments, gilt morocco lettering-piece, marbled endpapers (see below); nineteenth-century ownership label (‘A. Bignan’). £600

Sixth edition of a popular prose poem in the manner of Gessner, first published in 1770 and expanded by Rey rac (1734–1781) here with much new material, but only published after his death.

The curl-marbled paper used for the endpapers is stamped ‘M. A. Da-blanc, M^{[archan]d} papetier’. This is possibly Marc-Antoine Dablanc, born Toulouse 1745, who moved to Paris c.1763, where he is recorded as a *papetier* in the rue Saint-Jacques in 1791. I have never seen marbled paper stamped in this way.

Cioranescu 52892; Quérard VII, 571.





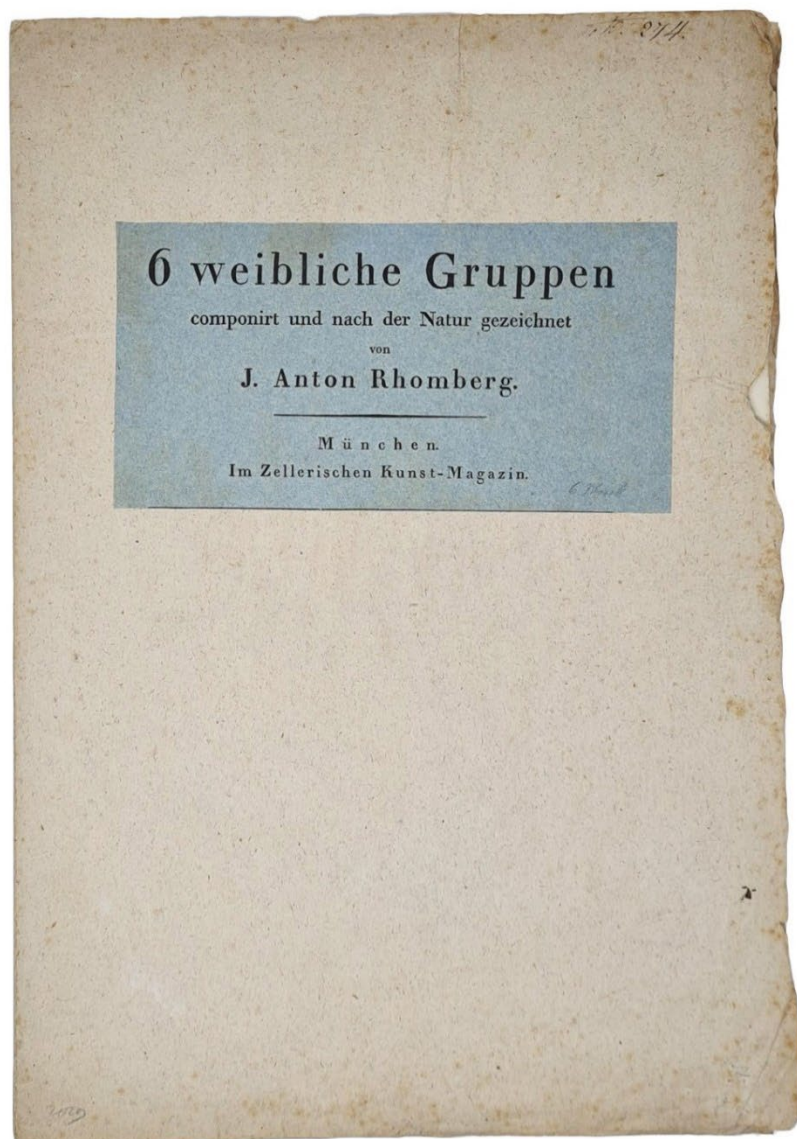
IN THE ORIGINAL WRAPPER

40. RHOMBERG, Joseph Anton. 6 weibliche Gruppen
componirt und nach der Natur gezeichnet ... München. Im
Zellerischen Kunst-Magazin [1818].

Folio (418 × 286 mm): six lithograph prints, the occasional spot, marked 'J[ohann]. G[eorg]. Z[eller].' in the lower margin, loose in the original wrapper, printed paper cover label, early ms. ink number at head. £2500

A rare survival: six early lithograph prints by Rhombert (1786–1855), still loose in their original wrapper. Munich was the centre for lithography at the beginning of the nineteenth century. Senefelder's original lithographic press in the city was taken over by his brothers, Theobald and Georg, but then passed in 1804 to Hermann Joseph Mitterer, who 'played a leading role in Munich as a popularizer of the art and a sponsor of artists ... The other important lithographic establishment in Munich was the one Senefelder himself managed, trading under the style "A. Senefelder, Fr. Gleissner & Comp.". This was founded in 1806 and undertook a great deal of jobbing work besides two important publi-

cations: *Albrecht Dürers christlich-mythologische Handzeichnungen* (1808) and the *Musterbuch über alle lithographischen Kunstmanieren* (1808). The first of these ... proved the value of the process for reproducing works of art' (Twyman, *Lithography 1800–1850*, p. 19, 21) and served as the sourcebook for the first lithographed book from Ackermann's press in London in 1817. 'Soon after Senefelder began working



for the Steuer-Kataster-Kommission, however, he was forced to sell his own lithographic business, and in 1810 it passed to J[ohann]. G[eorg]. Zeller [1764–1822, responsible for the printing here] and J[ohann]. C[hristian]. von Mannlich ... Court Painter, Director of the Royal Museums and Galleries, and an important figure in Munich' (*ibid.*).

ROMAN CHARITY; Or, An Example of a VIRTUOUS WIFE.

I N Rome I read a Nobleman
The Emperor did offend,
And for that Fault he was adjudg'd
Unto a cruel End.
That he should be in prison cast
With seven many a one;
And there he famish'd unto Death,
And brought to Skin and Bone,
And more, if any one were known,
By Night, or eke by Day,
To be taken any Kind of Food
His hunger to stay.
The Emperor foot a mighty Oath,
Without Remorse, quoth he,
They shall sustain the cruellest Death
That can be devis'd.
This cruel sentence thus pronounc'd,
The Nobleman was cast
Into a Dungeon deep and dark,
With iron fetter'd fast.
Where when he had with hunger great
Remained ten Days space;
And tast'd neither Meat nor Drink,
In a most woeful Case.
The Tears along his aged Face,
Most piteously did fall,
And grievously he did begin
Complaining thus to call:
O Lord, quoth he, what ill I do?
So hungry am I;
For want of Bread, one bit of Bread,
I perish, Starve, and die.
How precious is one grain of wheat
Unto a hungry soul?
One crumb, or crumb, or little piece
My hunger to controul.
Had I this Dungeon head'd with Gold,
I now would give it all,
To buy and purchase one small Loaf,
Yes were it e'er so small.
O that I had but every Day
One bit of Bread to eat,
Tho' ne'er so mouldy, black, or brown
My Comfort would be great.
Yes, tho' I did take it up
Tro'd down in Dirt and Mire,
It would be pleasing to my taste,
And sweet to my Desire.
O Lord, quoth happy the blind,
That labors all the Day;
The drudging Mule, the Peasant poor,
That at Command do they;
They have their ordinary Meale,
They take no heed at all,
Of those crumbs and crulls that they
Do carelessly let fall.
How happy is the little Chick,
Who without Fear doth go,
And pick up those precious Crumbs
Which they away do throw.
O that some pretty small Mouse,
So much my Friend would be,
To bring some old forsaken Crust
Into this Place to me.
But O my heart, it is in vain,
Nofuccour can I have;
No Meat, no Drink, nor Water eke,
My loathed Life to save.
O bring some bread for Christ's sake,
Some bread, some bread to me;
I die, I die for want of Food,
None but Stone walls I see.
Thus Night and Day he cry'd,
In such outrageous sort;
That all the People far and near
Were griev'd at his Report.
Tho' great and many Friends he had
And Daughters in the Town;
Yet none durst come to succour him,
Fearing the Emperor's Frown.
Yet now behold one Daughter dear,
Who had, as we do find;
Who liv'd in his displeasur great
For not wedding to his Mind:
Altho' the liv'd in mean estate,
She was a virtuous Wife,
And far to help her Father dear
She ventur'd thus her Life:
She quickly to her sisters went,
And of her did entreat,
That by some secret Means they would
Convey their Father Meat:
Our Father doth starve, said she,
The Emperor's wrath is such,
Hesker all, for want of Food,
My sisters therefore use some means
Pris His Life for to preserve;
You suffer not our Father dear
In Prison for to starve.
Mox, said they, what shall we do,
His hunger to sustain?
You know his Death for any one
That would his Life maintain
And tho' we with him well did they,
We never will agree
To spoil ourselves, we had as lief
That he should die as we:
And Sister, if you love yourself,
Let this attempt alone;
Tho' you do ne'er to secret work,
In Time it will be known.
O hath our Father brought us up,
And nourish'd us, quoth she,
And should we now forsake him quite,
In his Extremity?
No, I will venture Life and Limb
To do my Father Good;
The work that I'll do, he but die,
To save him I'll shed my blood.



With that in haste away she flies,
And to the Prison goes;
But with her dismal Father dear,
She might not speak, God knows,
Except the Emperor would grant
Her Father in that case
The Keeper would admit no one
To enter in that place.
Then unto the Emperor hies,
And falling on her Knees,
With wringing hands and bitter cries,
These words pronounced she:
My helpless Father, Governour Liege,
Offending of your Grace;

It judg'd unto a pining Death,
Within a dismal Place;
Which I confess he has deserv'd,
Yet mighty Prince, bid she,
Vouchsafe in gracious sort to grant
One simple boon to me:
I charge'd to I match'd myself
Against my Father's Mind,
Whereby I did procure his wrath,
As Fortune had assign'd;
And fenny now the Time is come,
He must resign his Breath,
Vouchsafe that I may speak to him
Before the hour of Death

And reconcile myself to him,
His Favor so obtain,
That when he dies, I may not then
Under his Curse remain.
The Emperor granted her Request,
Conditionally that she,
Each Day unto her Father went
Should thoroughly garbed be
No meat nor drink the wish her brought
To help him there distressed,
But every Day she mouth'd him
With Milk from her own Breast,
Thus by her Milk he was preserv'd
A twelvemonth and a Day;

And was so fair and fit to love,
Yet none could tell which way.
The Emperor musing much thereon,
At length did understand,
How he was fed, and not his Law
Was broke at any hand.
And much admir'd at the same,
And her great Virtues found,
He pardon'd him, and honour'd her
With great preferments known.
Her Father ever after that
Lov'd her as his Life;
And bless'd the Day that she was made
A virtuous loving Wife.

41. ROMAN CHARITY; or, an Example of a Virtuous Wife.
[Presumably London, eighteenth century.]

Broadside ballad (525 × 420 mm), printed on laid paper, with a large coloured composite woodcut; creased in places, some marginal dust-soiling, but sound. £1800

The ancient tale of Cimon and Pero as Georgian popular print. The immediate visual source is Rubens' *Roman Charity*, now in the Hermitage, of which John Smith (1652–1743) made a mezzotint. The ballad which accompanies it, recounting the exemplary story of filial piety, 'was highly successful for around two hundred years following its first appearance in the late sixteenth century. In 1723, the editor of *A collection of old ballads* described it as "very popular", and during the eighteenth century it was also known in America ... By 1738, images of "Roman charity" were so well known that Ephraim Chambers defined the term as "a picture of a woman suckling an old man"' (100ballads.org).

The Roud Broadside Index lists 21 examples of 'Roman Charity', but none quite seems to match to this one, and the title is not listed in ESTC, Library Hub Discover, or WorldCat.

EARLY (AMERICAN) CHILDREN'S BOOKLABEL

42. SAINT-PIERRE, Jacques-Henri Bernardin de. Beauties of Saint Pierre: selected from his *Studies of Nature* ... By Edward Augustus Kendall. London: Printed for Vernor and Hood ... James Scatcherd ... and Darton & Harvey ... 1799.

12mo (169 × 96 mm), pp. [2], xxxiii, [1], 203, [1]; with an engraved frontispiece by Armstrong after Thurston (dated 1798); wood-engraved title vignette; some browning and the odd other mark; contemporary sheep, worn and a little darkened in places, upper joint cracked but holding. £600

First edition. A New York reprint (as *Beauties of the Studies of Nature*) followed later in the year.

With the printed label 'Joseph & Elizabeth Cooper's Book' to the front cover and at the head of p. i, their ownership inscription at the head of the title, and a four-line inscription to the front endpapers:

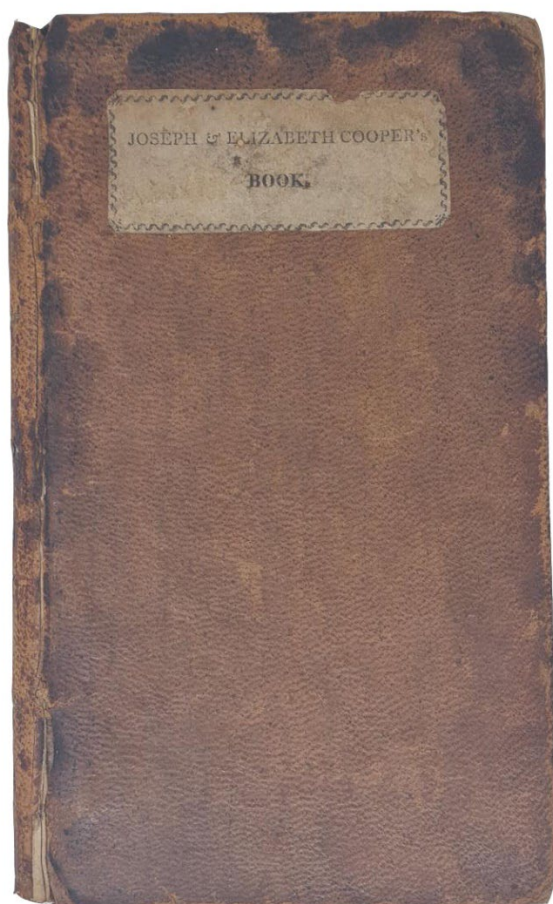
If anyone should Borrow this Book,

Think on the owner when in it ye look:
Be diligent and read it through,
Then return it to them who lent it to you.

Another children's book belonging to the Coopers, Mason Locke Weems' *The Life of George Washington* (Philadelphia, 1808), is preserved at the American Antiquarian Society, which makes me think Joseph and Elizabeth were siblings rather than husband and wife.

It is interesting to see a British book belonging to American children at this time. Whilst children's books were regularly exported to the American colonies, according to M. O. Grenby, after the Revolution 'the importance of this market seems to have declined. One or two British-published children's books were inscribed in America in the last decades of the century and after. But it seems that British publishers were increasingly unable to penetrate the American market' (*The Child Reader 1700–1840*, p. 66).

Darton G832.



Simon Beattie
Rare books, manuscripts, music, ephemera



43. [SHAKESPEARE.] Miss Wallis in the Character of Juliet.

[London:] Published as the Act directs Jany 7 1796 by W. Atkins
N° 35 Leicester Square.

Mezzotint (625 × 382 mm), cut close, some horizontal creases where
previously folded, sometime laid down. £475

A large print by Joseph Grozer (1753/5–1798) after the Scottish painter
John Graham (1754–1817). One of Grozer's final plates, it is used to
illustrate Wallis's entry in *Oxford DNB*.

Tryphosa Jane Wallis (1774–1848) was 'a great favourite' at Bath and
Bristol in the early 1790s. 'On 7 October 1794, as "Miss Wallis" from
Bath, she reappeared at Covent Garden, where she was engaged for
three years at £18 a week, and played Imogen in *Cymbeline*. She
repeated many of the prominent characters in which she had been seen
in Bath, including Juliet, Calista, Beatrice, and Cordelia' (*Oxford DNB*).

'THE HEROINE OF THE IRISH STAGE'

44. [SHAKESPEARE.] The late M^{rs} Pope as Juliet ... London

Published April 1st 1804 by James Burn. N. 1, Catharine Street,
Strand.

Mezzotint (400 × 257 mm), cut close and a little dusty, two small marks
at foot, paper a little bowed, traces of old adhesive to verso. £300

A fine print by the prolific mezzotint engraver William Ward (1762–1826)
after a portrait by the Irish painter (Sir) Martin Archer Shee (1769–1850).

Waterford-born Maria Ann Campion (1777–1803), 'the heroine of the
Irish stage' (*Oxford DNB*), made her London debut in October 1797, 'to
great acclaim. She was slender, pretty, expressive in face and voice,
and was praised by *The Times*, the *Briton*, the *European Magazine*, and
the *Monthly Mirror*, who all singled out the unaffected simplicity of her
performance' (*Dictionary of Irish Biography*). She married the well-
known Irish actor, Alexander Pope [see above, item 24], in January
1798, 'was engaged with her husband by Covent Garden at a salary of
£8, and over the next five years appeared in a variety of roles running
from light comedy to tragedy, always in Covent Garden except for a brief
run as Juliet in Drury Lane in 1801. While playing Desdemona on 10
June 1803 she took ill in the third act and suffered a stroke a week later,

Simon Beattie
Rare books, manuscripts, music, ephemera

leading to her early death on 18 June ... She was buried on 25 June in Westminster Abbey' (*ibid.*).





'AN IMMEDIATE TRIUMPH', 'DEFINITIVE'

45. [SHAKESPEARE.] Miss O'Neill in the Character of Juliet
... Published May 1816 by M^r Dawe 22 Newman S^t London.

Mezzotint (698 × 476 mm), cut close along lower edge, some neat repairs to verso.

£475

Simon Beattie

Rare books, manuscripts, music, ephemera

A 'very large plate' (Alexander), engraved by George Maile (c.1786–1842) after George Dawe, a portrait which 'was a great public success. In the summer of 1815 Dawe had briefly employed John Constable, with whom he had been acquainted since 1806, to paint in the background, and this theatrical scene, full of romantic atmosphere achieved by the effect of glittering lamplight, stirred public opinion when exhibited both in London (1816) and later in St Petersburg (1827), where it was taken by Dawe with other good examples of his professional skill' (*Oxford DNB*).

The Irish actress Eliza O'Neill (1791–1872) made her Covent Garden debut, as Juliet, in 1814 'and had an immediate triumph. She was hailed as Sarah Siddons's successor as a tragedienne, and stories were told of men borne fainting from the theatre after witnessing her performances. W. C. Macready considered her Juliet to be definitive and praised her for the "artlessness" of her "look, voice and manner". The musicality of her voice was widely admired, as was her "classical" beauty. Hazlitt commented that her acting was "smooth, round, polished, and classical, like a marble statue"' (*Oxford DNB*). Her final appearance on the stage was in 1819, after which she married William Wrixon-Becher, MP for Mallow, Co. Cork.

46. [SHAKESPEARE.] [Miss O'Neill as Juliet. London, Published May 20 1816, by M^r Dawe.]

Engraving (479 × 364 mm), one short tear to right-hand edge. £375

Another image by Dawe of O'Neill as Juliet, this time engraved by Frederick Christian Lewis Sr (1779–1856), and here before lettering.



IN RESPONSE TO THE SALE OF SHAKESPEARE'S BIRTHPLACE

47. [SHAKESPEARE.] Never acted. Theatre Royal Adelphi ... Under the Direction of Madame Celeste. First Night of a New and Original Drama ... the last production of the late R. B. Peake, Esq., called Gabrielli: or, The Bequeathed Heart ... After which, (49th 50th 51st & Last Times) a New Original Musical Extravaganza by the author of "How to Settle Accounts with your Laundress," called This House to be Sold (The Property of the late William Shakspeare) Inquire Within ... [London:] W. S. Johnson, 'Nassau Steam Press' ... [1847].

Playbill (508 × 477 mm), in two sections, one tear, some marginal browning, a few small holes, including from when it was sometime bound in a volume. £120

This House to be Sold was written, and staged, in response to the imminent sale of Shakespeare's birthplace in September 1847, opening a week before the auction was due to take place. The author was Joseph Stirling Coyne (1803–1868), 'an Irish playwright best known in the Victorian era for his highly successful one-act comedies. These were written for English theatre companies using a form of drama popular in France at the time, the farce. They involved physical comedy and bad puns. Coyne's work usually had a comical title, such as *How to Settle Accounts with your Laundress*, also written in 1847. The popularity of this form of drama can be seen in the number of performances of *This House to be Sold* at the Adelphi Theatre: 87 shows between 9 September 1847 and 25 January 1848 ...

'Most of the humour in the play derives from the fact that the main character, Chatterton Chopkins, has bought the house because he thinks it will make him respectable. He does not really know much about Shakespeare. He is surprised to find that the house is in a poor state of repair, is not impressed with the state of the famous birthroom and does not even recognise Shakespeare himself when the playwright appears to him in a dream ... Coyne also comments on the way people like Chopkins wanted to own a piece of the Bard ...

Simon Beattie
Rare books, manuscripts, music, ephemera

'The only people who do not make any money out of Shakespeare in Coyne's play are the actors. Some of the characters that are brought to life by him discuss the widely accepted view that Shakespeare on stage was not all that profitable. Henry Irving, that great Shakespearian actor, had to earn his living from his memorable turns in melodramas and in Coyne's burlesques, as well as in Shakespeare plays. Since they cannot earn a decent enough living working in the legitimate theatre, the characters feel they would be better off being at Astleys, acting in more commercial plays. Such as the one they are currently starring in!' (Shakespeare Birthplace Trust blog, 9 Sep. 2017).

NEVER ACTED.
Theatre Royal Adelphi.
London, Mr. B. WEBSTER, Old Drury Lane.
Under the Direction of Madame CELESTE.

FIRST NIGHT
Of a New and Original Drama, in Two Acts,
THE LAST PRODUCTION OF THE LATE R. B. PEAKE, Esq.,
CALLED
**GABRIELLI:
BEQUEATHED HEART.**

49th 50th 51st and LAST NIGHTS of
THIS HOUSE TO BE SOLD
(The Property of the late William Shakespeare)
INQUIRE WITHIN!

89th 89th 90th and LAST NIGHTS of
**HOW TO SETTLE ACCOUNTS
WITH YOUR LAUNDRESS!**

THE FREE LIST IS ENTIRELY SUSPENDED, THE PUBLIC PRESS EXCEPTED.
This Evening, Thursday, Nov. 19th, Friday, 19th, & Saturday, 20th.
Will be presented, (NEVER ACTED) a New and Original Drama, in Two Acts,
THE LAST PRODUCTION OF THE LATE R. B. PEAKE, ESQ.,
Author of "The Sheriff of the County," "Till Death," "The Climbing Boy," &c. &c. entitled
**GABRIELLI
OR, THE
BEQUEATHED
HEART.**

WITH ENTIRELY
New Scenery, Dresses, & Appointments.

The New Scenery by Messrs. PITT and JOHNSTONE.
Dresses by Messrs. GODDIE, PALMER, Miss RAYNE, and Anticosts. Properties by Mr. T. IRELAND, and Mr. G. FOSTER.
The New Music composed by Mr. ALFRED HELLON.

The First Act is in Naples; the Second in Ireland; and Twelve Months are supposed to elapse between the First and Second Acts.

ACT I
Period 1760.---NAPLES.

Fitzgerald O'Carrol, (a young Irish Gentleman on his Travels) Mr. BOYCE.
Major Dumore, (an English Officer) Mr. WORRELL.
Marsino, (an old Italian Pop) Mr. PAUL BEDFORD.
Captain Charming, (a French Officer) Mr. LAMBERT. Finisters, (a Biscayan) Mr. G. J. SMITH.
Balthazar Valdarno, (a Lawyer of Milan) M. O. SMITH.
Bob Bit, (English Green to O'Carrol) Mr. WRIGHT.
Giscomelli, (Page to O'Carrol) Mr. M'UNYARD.
Gabielli, (Domestique) Mr. BUTLER.
(a celebrated Italian Prime Dancer) MADAME CELESTE.
Signora D'Ossano, (a Neapolitan Lady) Miss BROOKS.

SPLENDID APARTMENT IN THE VILLA OF FITZGERALD
Overlooking the BAY OF NAPLES.

**THE GRAND FETE
AND
CARNIVAL OF NAPLES.**

Characters.—Punch, Mr. MITCHENSON, Cupid, Master SYDNEY, Harlequin, Mr. SANDERS,
The Sultan, The Devil, Mr. GLENNAIRE, The Grand Sultan, Mr. FREEBORN, Turkeys, Miss LOUISE,
Dancers.—Mesdames SIMPSON, JOHNSON, ALDRIDGE, LELACHEUR, C. LELACHEUR, LOUISE, FENSON,
GLENNAIRE, BENNETT, FRITCHETT, LELACHEUR, &c.
Musicians.—Messrs. HUNT, EMLEY, HARRISON, TAYLOR, AUBREY, &c.
Fishermen.—Messrs. BRAITHWAITE, HAMBLIN, GENG, CONORAN, ALDRIDGE, MOBGAS, THOMAS, JONES, &c.

A Burlesque Pas, (FUNCH) Mr. MITCHENSON.
Pas de Chasse, by Madame CELESTE, & Attendant Nymphs.
TABANTELLA Carnival Dance.
Anti-Chamber in the Villa.
A VIEW OF SORENTO, IN THE SUBURBS OF NAPLES.
The Fountain of the Saint.
ROOM IN THE VILLA.
ANOTHER PART OF SORENTO.
THE DUEL!

ACT II.
IRELAND,---1761.

Balthazar Valdarno, Mr. O. SMITH, Major Dumore, Mr. WORRELL.
Bob Bit, Mr. WRIGHT, Giscomelli, Mr. M'UNYARD.
Dancers, (Steward of the O'Carrol Arms,) Mr. WAVE, Tim, Mr. LINDON, Farmer, Mr. GLENNAIRE.
Hooligan, (Landlord of the O'Carrol Arms,) Mr. WAVE, Tim, Mr. LINDON, Farmer, Mr. GLENNAIRE.
Honrietta, (Sister of O'Carrol), Miss W. A. T. S.
Neph, Miss EMMA HARDING, Katty, Miss MARIAN TAYLOR.

CASTLE O'CARROL.
EXTERIOR OF THE CHAPEL.
Outside of an IRISH INN. The Servants' Hall.
DRAWING ROOM IN THE CASTLE.
The Chapel and Tomb of O'Carrol.

After which, (49th 50th 51st & LAST TIMES) a New Original Musical Extravaganza by the author of "How to Settle Accounts with your Landress," called
THIS HOUSE TO BE SOLD
(The Property of the late WILLIAM SHAKESPEARE)
INQUIRE WITHIN.

Mr. Chatterton Chopkins, (Proprietor of Shakespeare's Inn) Mr. WRIGHT,
Grimshaw, (his legal adviser) Mr. GULLENFORD, (his Friend) Mr. WORRELL,
Mrs. Jarrett, (the Lady of the Mansion) Mrs. FRANK MATTHEWS,
William Shakespeare, Mr. O. SMITH.

With the popular Ethiopian Melodians, "THERE'S SOME ONE IN THE HOUSE WITH DINAH" and "WHO IS DAT KNOCKING AT DE DOOR."

Hamlet, Mr. M'UNYARD, Falstaff, Mr. GLENNAIRE
Macbeth, Mr. ALDRIDGE, Polonius, Mr. WAYS, Ghost, Mr. SANDERS.
Francis, Mr. MITCHENSON, Romeo, Miss HARRISON, Master Steiner, Mr. LINDON.
Prospero, Mr. MORGAN, Richard the Third, Mr. CONLAN, King John, Mr. FREEBORN.
Prince Arthur, Master SYDNEY, Caliban, Mr. THOMAS, Touchstone, Mr. BUTLER.
Dance Quicks, Miss BROOKS, Dandemona, Miss CHAPLIN, Lady Macbeth, Mrs. LAWS.
Mrs. Ford, Miss C. LELACHEUR, Miss HUNT, Mrs. HUNT, Mrs. EMSLEY.
Anders, Miss ALDRIDGE, Tanglely, Mrs. GLENNAIRE, Comedy, Miss JOHNSON.

To be followed by, (for the 89th 90th 90th and LAST TIMES) a New Original Farce, by J. S. COYNE, Author of "Did you ever send your Wife to Comberwell?" called
**HOW TO SETTLE ACCOUNTS
WITH
YOUR LAUNDRESS.**

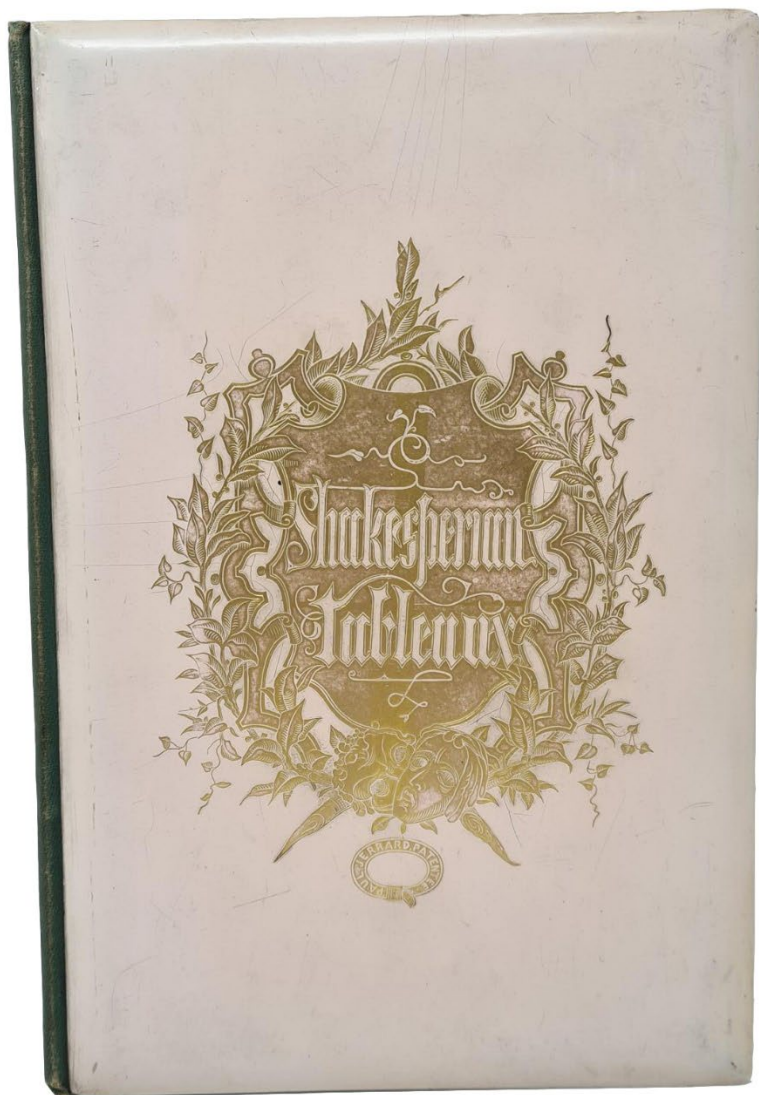
Whittington Widgets, (a West End Tailor) Mr. WRIGHT,
Jacob Brown, Barney Twill, (Judge's Page and Light Porter) Mr. M'UNYARD,
Postman, Mr. COX, Miss LINDON, Mr. MITCHENSON,
Mademoiselle Cheri Boucous, (a young Landress) Miss WOODGATE, Waiter, Mr. MITCHENSON,
(an Opera Dancer) Miss EMMA HARDING, Miss EMMA HARDING.

To conclude with the Farce of
**SHOCKING
EVENTS!**

Grimshaw, Mr. LAMBERT, Captain Spool, Mr. WORRELL,
Dorothy, Miss EMMA HARDING, Mr. M'UNYARD, Kitty, Miss ELLEN CHAPLIN.

"Shocking Events," "This House to be Sold," and "How to Settle Accounts," are published in Webster's National Acting Drama may be had at 60 St. Martin's Lane and of all Booksellers. Price 6d. each.

First Price.—Drama, 1s. 6d. Second Price.—Drama, 1s. 6d.
Drama open at Half-past Six, the Performance to commence at Seven. Second Price at Nine o'clock.
Press begins to be had at the Box-office from 11 till 9, at the Library of Messrs. Mitchell, Egerton, Hanbury, Andrews, Bailey & Aldrich.
All Applications respecting the Bill, to be addressed (post paid) to Mr. T. IRELAND, Green Buildings, Drury Lane W. & LANCEN, 4, Nassau Street, W. St. Martin's Lane.



WITH ILLUSTRATIONS BY PHIZ
IN A PATENT 'ENAMEL' BINDING

48. SHAKESPERIAN Tableaux. London Paul Jerrard ... [1855].

Large 8vo (269 × 180 mm), pp. [28], plus advertisements leaf ('Paul Jerrard's Drawing-Room Books'); text and picture borders printed in gold, the illustrations coloured by hand and heightened with gum arabic; some spotting; original publisher's patent binding of glazed papier mâché stamped gilt, green cloth spine, decorated gilt endpapers, all edges gilt; some light wear, but very good overall, the leaves still firm in the binding; inscribed on the printed presentation leaf 'Alan Potter to Maria Dootson[?] Christmas 1861', small scrape at head of page. £2500

First edition of 'Paul Jerrard's new Christmas book ... A Series of Pictures illustrative of Passages in the Plays of Shakspeare; consisting of Twelve highly-finished Compositions, richly coloured in facsimile of the Original Drawings. Each Picture is accompanied, on the opposite page, by the passage from the Play, printed in Gold, and enriched with appropriate Ornamentation, in which miniature Vignettes from the leading Scenes of the Plays are interwoven. The Work is bound in a rich and novel binding, forming a compact and magnificent Present Book for all seasons' (advertisement).

The book was in fact available in two different bindings: decorative cloth, for 25s., and an 'enamel richly embossed patent binding', as here, for 31s. 6d. 'The covers seem to be made from glazed or lacquered papier mâché, and are stamped on the front "Paul Jerrard patentee" ... This is a reference to Jerrard's patent, registered in 1852, entitled "Certain improvements in ornamenting japanned and papier machée surfaces, as also the surfaces of varnished and polished woods." The patent does not deal with the method of manufacture, but seems intended to prevent others from adopting a logical extension of existing practices: "My improvements in ornamenting these surfaces consist in the application of gilding to these surfaces. This I effect by the application of such tools as are usually used by bookbinders and embossers. The intended design is engraved upon the surface of the tool as usual, and the gold leaf, bronze, or other medium of ornament placed between the tool and the article to be ornamented; considerable pressure is then applied, and impression is indented or embossed upon the surface ..." Some titles appeared in cloth or "enamel" bindings, with a similar decorative treatment applied to the front covers of both versions. An example is the escutcheon-like, gold title-piece wreathed with laurel and incorporating masks of comedy and tragedy, used for *Shakesperian Tableaux*' (Leathlean, p. 184).

The publisher Paul Jerrard (1810–1888) 'is primarily associated with lavishly produced gift books featuring elaborately hand-coloured lithographs, with text and ornament lithographed in gold' (Leathlean, p. 169), for which he often worked with the book designer Henry Noel Humphreys (1807–1879). 'So far as it known, [Jerrard] is not distinguished by the scale of his operations; the introduction of innovative printing techniques or publishing procedures; initiatives to create and capture new markets; or the forging of international business arrangements. Nor can he be credited with promoting the work of a significant literary figure. Nevertheless, many of his gift books share a distinctive house style which contributed to the manner in which they were marketed. Their lavish decoration, use of bright colours, stylistic eclecticism, and simulation of exotic materials render them more characteristic of their period as a whole than most other books of the time. For these reasons, and

despite the limited number of titles and their short print runs, Paul Jerrard's "Special Presents" deserve to be remembered' (*op. cit.*, p.196).

Whilst the decorative borders framing the coloured illustrations are by Humphreys (who used his son as a model when composing the designs), the illustrations themselves are by Phiz, i.e. Dickens' great illustrator, Hablot Knight Browne.

WorldCat records 4 copies (BL, Nottingham ('All pages are loose'), Harvard, Penn). On the background, see Howard Leathlean, 'Paul Jerrard, Publisher of "Special Presents"', *The Book Collector*, Vol. 40, No. 2 (Summer 1991), pp. 169–196.



ENERGY-EFFICIENT, HEALTHY HEATING
WITH AN ELEGANT SPIRAL STOVE

49. STEINER, Johann Friedrich Rudolph. Der Schnecken-Ofen in seiner größten Vollkommenheit zur Holzersparniß und gesunden Wärme ... Mit 2 illuminirten Kupfern. Weimar, im Verlage der Hoffmannischen Buchhandlung. 1802.

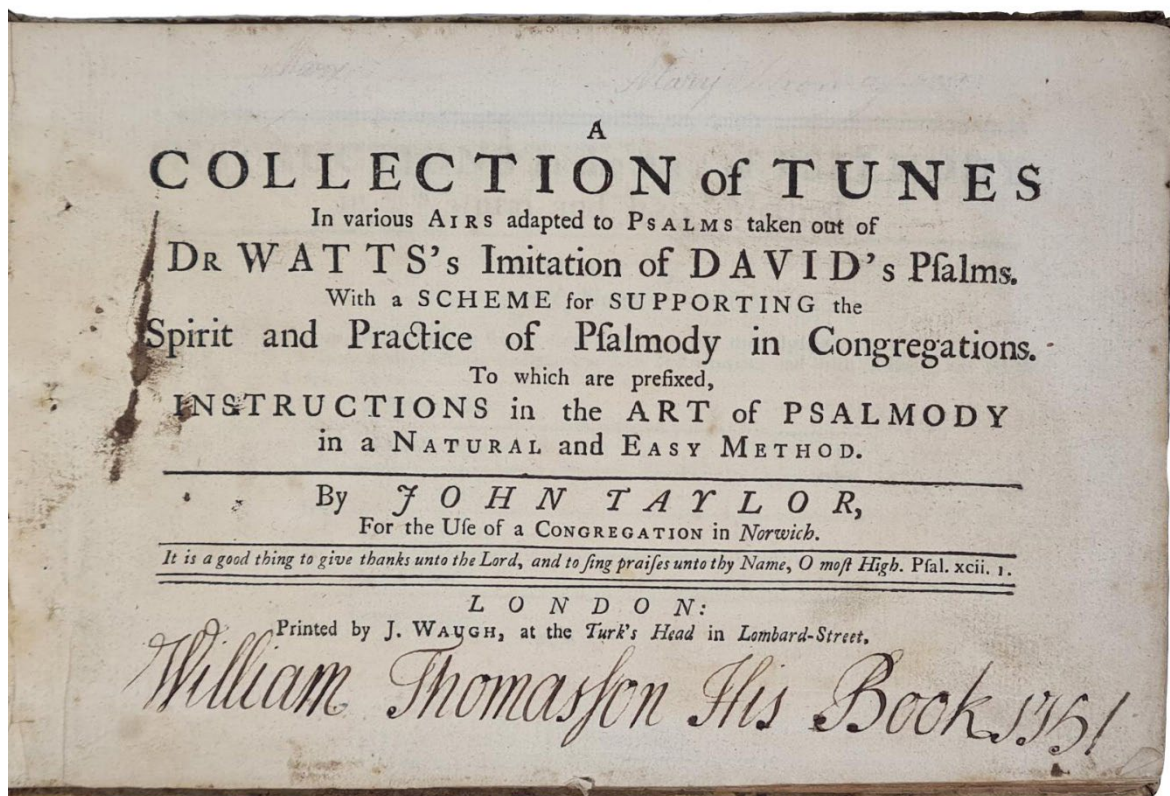
4to (255 × 215 mm), pp. [16], 30 + final blank; with 2 engraved, hand-coloured folding plates; entirely uncut and unopened in the original wrappers, a few marks, spine defective in places; etched bookplate ('Moll. Kamer Director') to inside front cover; in a cloth portfolio. £1100

First edition: a rare work describing an innovative, and elegant, energy-saving stove, designed by Rudolph Steiner (1742–1804), court architect to the Duchy of Saxe-Weimar, where he knew Goethe. With the striking bookplate of Karl Ehrenbert von Moll (1760–1838), naturalist, statesman, and collector, who amassed a library of 80,000 books. The British Museum bought 20,000 from him in 1815; three years later, he presented his collection of almost 11,000 engraved portraits to the Museum.



According to Steiner, the idea of a stove with a spiral-shaped flue goes back to an article in the *Journal des Luxus und der Moden* (Germany's first fashion magazine) in 1791. However, inept potters, who tried and failed to build such a stove, brought the idea into disrepute. Steiner, who also ran a pottery, had earlier built a spiral stove, but it did not function well as the craftsmen who set the tiles had overlooked some details in the original design. Steiner then had such a stove built in his own home by skilled craftsmen, meticulously supervising the work.

WorldCat locates no copies outside Europe.



50. TAYLOR, John. A Collection of Tunes in various Airs adapted to Psalms taken out of Dr Watts's Imitation of David's Psalms. With a Scheme for Supporting the Spirit and Practice of Psalmody in Congregations. To which are prefixed, Instructions in the Art of Psalmody in a Natural and Easy Method ... London: Printed by J. Waugh ... [1750].

Oblong 8vo (131 × 199 mm), pp. 82, comprising letterpress text and typographic music (pp. 1–46) followed by engraved music (pp. 47–80) and two pages of engraved blank staves (pp. 81–82); with c.50 pages of ms. music at the end; pp. 68–9 a little ragged at head; contemporary reversed calf, now smooth through rubbing, front free endpaper wanting; ink ownership inscription of William Thomasson (dated 1751) at foot of title. £1500

First edition, published 'for the Use of a Congregation in Norwich', where Taylor (1691–1761), a Presbyterian minister originally from Lancashire, had relocated in 1733. *Oxford DNB* confirms that 'he used the [present] book when training his choir of young people at Norwich', which must account for its rarity. His choice of printer is also interesting. As far as I can tell, James Waugh (*fl.*1747–57) produced very little music. This is

the only book of his mentioned by Humphries & Smith in their *Music Publishing in the British Isles*.

Not found in BUCEM or RISM. ESTC, which does not mention the final two pages found here, locates 2 copies only, at the British Library and Harris Manchester College, Oxford.

OF 'CONSIDERABLE INTEREST': THE FIRST PRINTED COLLECTION OF
RUSSIAN FOLKSONGS WITH MELODIES

51. TRUTOVSKY, Vasiliï Fedorovich. *Sobranie ruskikh prostykh pesen s notami*. Chast' tretia [A Collection of simple Russian songs with music. Third part]. V Sanktpeterburge [Tipografiia Akademii nauk], 1779 goda.

4to (265 × 212 mm), pp. 23, [1]; music printed typographically; dust-soiled and some staining, the paper rather limp; disbound, short tear in the gutter, creased in places and a few tears to the final leaf, remains of old stitching, publisher's stamp to title verso. £1500

First edition, the third part, of the first printed collection of Russian folk-songs with music, 'unquestionably the first example of national musical ethnography' (Marina Ritzarev, *Eighteenth-Century Russian Music*, p. 152).

Trutovsky (c.1740–c.1810) came from Ukraine. 'In 1761 he entered the Russian Imperial court as a singer and *gusli* player. Apparently by 1792 he left the court and continued to pursue his musical activities under the patronage of the Russian aristocracy. His *Sobraniye russkikh prostikh pesen s notami* ("Collection of Simple Russian Songs with Music") was the first printed collection of Russian folksongs with melodies. Parts i–iii were published anonymously with texted melodies and a single bass line. In part iv and the 1796 edition of part i, Trutovsky added a fuller harmonic texture. The collection contained songs popular in St Petersburg at the time; parts iii–iv also contained Ukrainian songs' (*New Grove*).

Andantino. 18

Что да ма-лушки - - - на во - лгѣ ис чер-нильа - - - за-черь-ня - - - догѣ
ис чернильа за-че-рѣ - - - лоскѣ - - - бламмаа - - - за - - - блѣв - - - догѣ

Зачерилася на Волгѣ Черноярскіе стружечки;
Заблѣлася на мачтахъ шовкѣа бѣлая парусочка.
Что не черной воронѣ гаркнула, что возговорилъ Стенька Разинъ.
Охъ вы той еси козачье наше воляное собрание,
Вы грѣшите не рабейте бѣлымъ ручекъ не жалѣйте,
Намъ бы Астрахань городъ ополноче бы пробѣжати,
Черноярской городочикъ что на утренней на зорѣ,
Чтобъ никто насъ не увидѣлъ и никтобы не усмѣшалъ,
Какъ одинъ бранцы увидѣлъ и одинъ бранцы усмѣшалъ
Господилъ большой бояринъ Черноярской воевода,
Шолъ отъ рання отъ обѣдни, велѣлъ ебъ колоколъ звонити,
Велѣлъ ебъ колоколъ звонити во большой во набатной,
Чтобъ спрѣлцы да собирались, пушкари бы снаряжались,
Они пушки бы заряжали и по Стенькѣ бы спрѣлали.
Што возговорилъ стенька разинъ городскому да воеводѣ,
И вы пороуху не шеряйте и снарядоу не домайте,
Меня пулечка не пронетѣ, меня ядрышко не возьметѣ,
Что метался Стенька Разинъ на угольвую на башню,
Со великова раскашу воеводу долой збросилъ,
Ево малевкиныхъ дѣшокъ отъ всѣхъ за ноги повѣсилъ.

Б 2 На

The four parts were published over nineteen years: 1776 (no copy extant; any surviving copies of the first part, e.g. at the British Library, are either the 1782 or 1796 reprint), 1778, 1779, and 1795 and are all extremely rare: RISM gives only two locations—Santini Collection, Münster (parts 1, 3, and 4) and British Library (parts 1–4)—and the *Svodnyi katalog* but three (Russian State Library, Moscow (parts 2–4); Academy of Sciences, St Petersburg (part 4 only), State Public Historical Library, Moscow (parts 2–3 only)). No locations are given by WorldCat, which only lists a 1953 reprint.

‘The melodies were mostly transcribed by Trutovsky himself although he used some materials from manuscript songbooks, previously published collections of songs texts, [and] music by Russian composers ... Trutov-

sky did not organize the songs into categories; the ordering is based only on alternation between fast and slow songs ... The collection has considerable interest as a document of musical practices and repertory of the time. L'vov and Pratsch published 46 of the songs in their collection [*Sobranie narodnykh russkikh pesen*, 1790] and several were used by the Russian composers Pashkevich, Serov, Musorgsky and Rimsky-Korsakov' (*ibid.*).

RISM T 1300; *Svodnyi katalog* 7384; Vol'man, p. 210.

HER FINAL APPEARANCE ON THE LONDON STAGE

52. [VESTRIS, Lucia Elizabeth.] Lyceum Theatre under the Management of Madame Vestris ... Mr. Charles Mathews has the pleasure to state, that, thanks to the great kindness of his Brother Managers and the good will of his Brother Actors he is enabled to announce his Benefit for Wednesday, July 26th ... [London:] F. G. Fairbrother, Printer ... [1854].

Playbill (500 × 500 mm), some offsetting, creased where previously folded, dated and docketed in ms. ink. £300

A wonderful double bill, with the early ms. ink annotation: 'This proved to be Madame Vestris' last appearance on the Stage. She died 8th August 1856'.

Granddaughter of the engraver Francesco Bartolozzi, Lucia Vestris (1797–1856) 'made a name for herself in the period 1820–30 as a scandalous beauty, a career launched by the *succès de scandale* of her famous breeches performance, the lead role in the musical burlesque *Giovanni in London* at Drury Lane in May 1820. The role had been created by Mrs Joe Gould in a very masculine style; Madame Vestris's appearances in breeches, while asserting her freedom, always also emphasized her femininity, showing off her fabulously perfect legs. For ten years she was ogled on stage and whispered about off, entertaining a series of lovers with whom she had profitable arrangements that supplemented her rising stage earnings to finance an extravagant lifestyle' (*Oxford DNB*). She became a manager (of the Olympic Theatre) as well as a performer, with notable success through the 1830s. In 1835, she hired the actor and playwright Charles Mathews (they married three years later), but began to rack up debts, and Mathews declared bankruptcy in 1842. 'The couple entered into a period of unremitting work, between the Haymarket and provincial touring, to try to meet their debts. Then in 1847 they undertook a lease

twentieth century, who have presented her as a theatrical innovator while suggesting that she was reliant on the talents of male assistants. She is now beginning to be recognized, in scholarly work ranging from the gender politics of the theatre to Shakespearian production, as one of the most important practitioners of her generation in her own right' (*ibid*).

'A NEW STANDARD'

53. [WAGNER.] Theatre Royal Drury Lane ... H. Franke & B. Pollini's Grand German Opera (First Season.) May and June 1882 ... Tannhäuser ... Fidelio ... Lohengrin ... Conductor, Herr Hans Richter ... [London:] Printed by Miles and Co. ... [1882].

Slim folio broadside (420 × 133 mm), creased where previously folded, some dust-soiling, short tear at foot. £120

'The Drury Lane German opera season ... had Hans Richter as its leading attraction ... In the course of six weeks from mid-May to the end of June 1882, [he] conducted twenty-nine opera performances with six Richter concerts interspersed among them (including Brahms' *German Requiem*, Beethoven's *Missa Solemnis* and his *Choral Symphony*), a taxing schedule of staggering proportions for a conductor who memorised his scores ... Karl Armbruster was in charge of the one hundred-strong chorus imported from various German opera houses and the orchestra was that of the London Richter concerts. Richter's supreme achievement was to weld together an ensemble of singers and players from the disparate sources whence they came within two weeks ... Hermann Klein summarised the achievements of this enterprise: "They created a new standard, a new mental perspective, not only for the rising generation of opera-goers, but for those whose insular experiences had been confined exclusively to the lyric art of the Italian and French schools. Henceforward we were to understand what was signified by Wagnerian declamation and diction superimposed upon a correct vocal method, as distinguished from mere shouting ..."

'*Lohengrin* was sung for the first time in German – hitherto it had been either in Italian or, when Carl Rosa's company performed it, in English. Unfortunately Richter hardly merited a mention in the reviews, for by now it was taken for granted that he would give an exemplary performance and inspire everyone to do their best. As Louis Engel put it in *The World*, "To praise Richter as *chef d'orchestre* would be carrying coals to Newcastle"' (Christopher Fifield, *Hans Richter*, 2016, pp. 183–4).

THEATRE ROYAL
DRURY LANE.
Mr. AUGUSTUS HARRIS, Lessee.

H. FRANKE & B. POLLINI'S
Grand German Opera
(FIRST SEASON.)
MAY AND JUNE 1882.

TUESDAY, MAY 23rd,
TANNHÄUSER.
(WAGNER)

Tannhäuser, - -	Herr H. WINKELMANN
Elisabeth, - -	Frau ROSA SUCHER
Venus, - -	Fräulein ELISE WIEDERMANN
Wolfram, - -	Herr E. GURA
Landgraf, - -	Herr J. KOEGEL
Walther, - -	Herr L. LANDAU
Heinrich, - -	Herr J. WOLFF
Biterolf, - -	Herr P. EHRKE
Reinmar, - -	Herr J. RITTER
Hirte, - -	Fräulein M. HARTMANN

WEDNESDAY, MAY 24th,
FIDELIO.
(BEETHOVEN)

Leonore, - -	Fräulein TH. MALTEN
Florestan, - -	Herr J. WOLFF
Minister, - -	Herr E. GURA
Pizarro, - -	Herr Dr. KRAUS
Rocco, - -	Herr P. EHRKE
Marzellino, - -	Fräulein E. WIEDERMANN
Jacquino, - -	Herr L. LANDAU
Gefangene, - -	{ Herr SCHWARZBACH Herr J. RITTER

THURSDAY, MAY 25th,
LOHENGRIN.
(WAGNER)

Lohengrin, - -	Herr WINKELMANN
Elsa, - -	Frau ROSA SUCHER
Ortrud, - -	Frau GABSO-DÉLY
Telramund, - -	Herr Dr. KRAUS
König, - -	Herr J. KOEGEL
Heerrufer, - -	Herr P. EHRKE

SATURDAY, MAY 27th,
LOHENGRIN.
(WAGNER)

Elsa, - -	Fräulein THERESA MALTEN
Ortrud, - -	Fräulein SCHEFSKY

Others as above.

CONDUCTOR,
Herr HANS RICHTER.
Herr W. HOCK, Stage Director.

Doors open at 7.30; Commence at 8 o'clock.

Private Boxes, 2½ to 10 Guineas. Orchestra Stalls, £1 1s.
Grand Circle, 15s. Dress Circle, 10s. 6d. Balcony, 5s.
Pit, 4s. Lower Gallery, 3s. Gallery, 2s.

Places may be booked at

Messrs. CHAPPELL & Co., 50, New Bond Street, and 15, Postery, E.C.;
Messrs. NOVello, Pears & Co., 1, Brompton Street, Oxford Street;
Messrs. STANLEY LUCAS, WILSON & Co., 84, New Bond Street, W.;
Mr. MITCHELL, Royal Library, 23, Old Bond Street;
Mr. OLIVER, 30, Old Bond Street;
Messrs. LLOYD & OLLIER, 160, New Bond Street;
Messrs. J. B. CLARKE & Co., 53, New Bond Street, W. and 201, Regent Street, W.;
GROSVENOR GALLERY LIBRARY TICKET OFFICE, New Bond Street, W.;
Messrs. KEITH, FLOWER & Co., 43, Chancery, and Grand Hotel Buildings;
Mr. ALFRED HAYS, 4, Royal Exchange Buildings, E.C.; and 24, Old Bond Street;
The BALLET TICKET OFFICE, 21, Threadneedle Street;
Messrs. E. ANDERSON & Co., 10, Baker Street, W., and 71, Queen Street, Chancery;
Mr. M. BARR, 5, Queen Victoria Street, and Bow Lane, E.C.;
Mr. AUSTIN'S Ticket Office, St. James's Hall, W.;
Box Office at the Theatre, from 11 to 4.

Or from Herr HERMANN FRANKE, Director,
At the Office, 2, VERE STREET, London, W.
ACTING MANAGERS, - Mr. N. VERT, 52, New Bond Street, W.

PRINTED BY HILES AND CO., WARDOUR STREET, W.



PRINTED IN COLOUR

54. WALKER, James, engraver. [In Cyrillic:] Aleksandr pervyi ... Alexander the First Emperor and Autocrater of all the Russias. Dedicated to his Imperial Majesty by his much obliged and most devoted Servant James Walker. Published May 1, 1803 by Ja^s Walker N^o 8, Conway Street, Fitzroy Square, and at Mess^{rs} John & Josiah Boydell, Shakspear Gallery, Pall Mall ... London.

Mezzotint with etching, printed in colour (401 × 296 mm); in very good condition. £850

A fine example of Walker's first portrait of Alexander as Tsar, after a painting by Gerhard von Kügelgen. It was also issued in an uncoloured version.

James Walker (1759–1822) had been recruited to go to Russia in 1784, where he was appointed engraver to Catherine the Great. 'Walker's principal task was to engrave important pictures by old and contemporary masters in the imperial collection, but he also produced some forty-three portraits of the imperial family and the Russian aristocracy. On 30 December 1786 he was made an associate of the Academy of Arts at St Petersburg, and in September 1794 a full academician. His appointment as imperial engraver was renewed by Emperor Alexander I. Walker returned to England from time to time to arrange publication of his engravings. During one such visit, in 1792, when he also took out the freedom of the Russia Company, he published two parts of *A collection of prints, from the most celebrated pictures in the gallery of her imperial majesty Catherine II, empress and autocratix of all the Russias*. These were retailed for him by the landscape painter William Hodges and the bookseller R. Blamire. Back in Russia, Walker's other duties included showing distinguished British and other foreign visitors round the Hermitage, and the training of pupils. He returned to England with a pension in 1802, but twenty-four of his plates were lost in a shipwreck off Yarmouth' (*Oxford DNB*). See also Anthony Cross, *Engraved in the Memory: James Walker, Engraver to the Empress Catherine the Great* (1993).

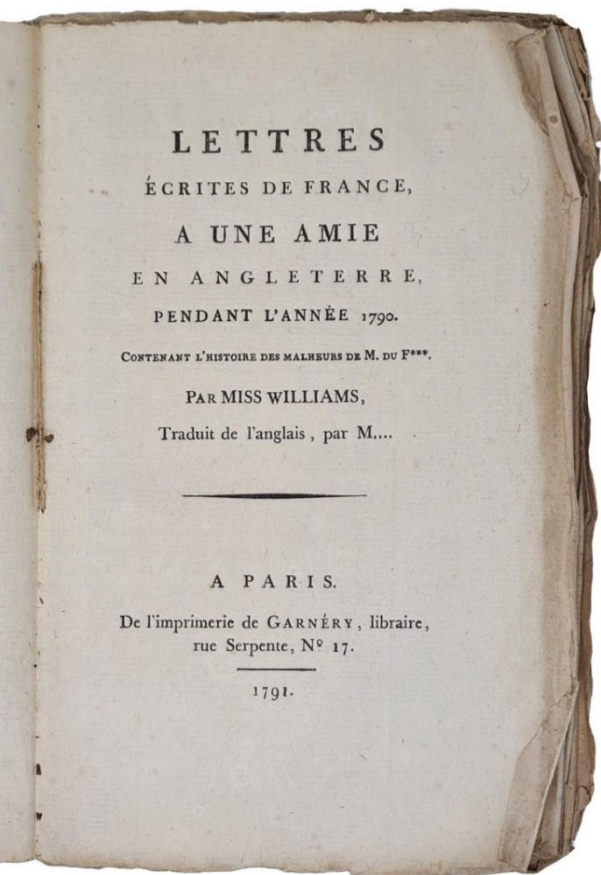
Cross 80.

ENGLISH EYEWITNESS TO THE FRENCH REVOLUTION

55. WILLIAMS, Helen Maria. *Lettres écrites de France à une amie en Angleterre, pendant l'année 1790.* Contenant l'histoire des malheurs de M. du F*** [Augustin-François du Fossé] ... traduit de l'anglais, par M.... [Pierre de La Montagne]. A Paris. De l'imprimerie de Garnéry ... 1791.

8vo (215 × 135 mm), pp. [4], 200; the odd spot; entirely uncut in contemporary paper wrappers (lined with pages from Burke's *Réflexions sur la Révolution de France*), spine partially defective, cover lettered in early ms. ink. £475

First edition in French of *Letters written in France to a Friend in England* (1790), Williams' 'enthusiastic' account of the French Revolution, what 'would become the first of eight volumes of eyewitness accounts, later



known as the *Letters from France* (1790–96). She explained in her first book that the historic Bastille day celebration in Paris was “not a time in which distinctions of country were remembered. It was the triumph of human kind ... and it required but the common feelings of humanity to become in that moment a citizen of the world” ...

‘The series earned her the appellation “English historian of the French Revolution”, but reviews were characteristically divided along party lines, with some finding her “a misguided female” (*British Critic*, 1796) and others a “friend of liberty” (*Critical Review*, 1795). One reviewer stated that her *Letters from France* “will form a valuable, authentic, and entertaining history of the most astonishing event of modern times” (*Critical Review*, 1796)’ (*Oxford DNB*).

Quérard X, 519; Rochedieu, p. 356.

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