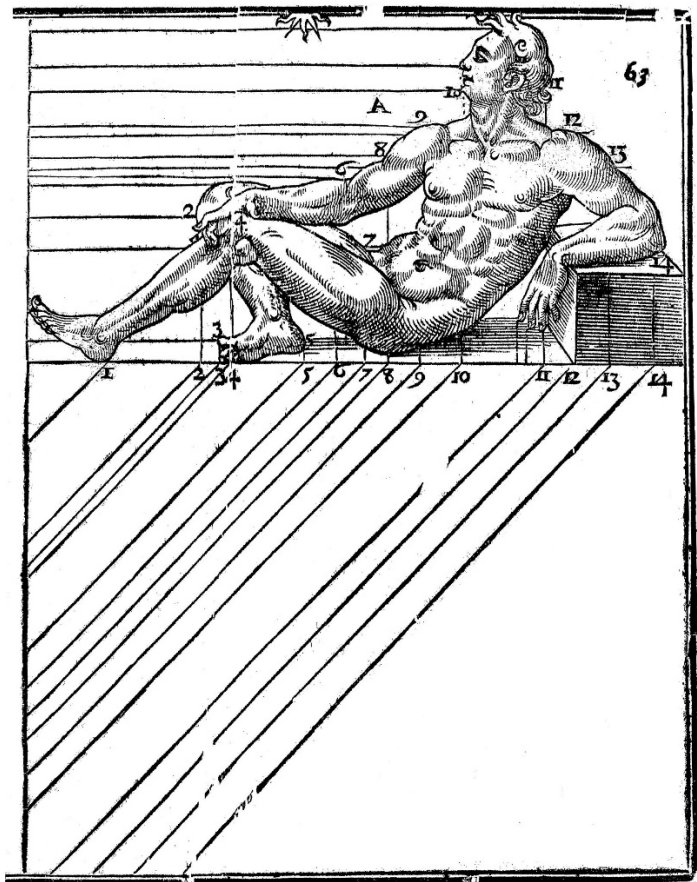

Simon Beattie

The Arts



From item 33

Summer 2025



01. AMSDEN, Dora. Impressions of Ukiyo-ye. The School of the Japanese Colour-Print Artists ... Paul Elder and Company San Francisco and New York [c.1905].

Square 8vo (174 × 142 mm), pp. [12], 84; with 14 photographic plates; title printed in red and black; printed and bound *fukurotoji*-style, some leaves then cut open along the fore-edge; short tear to upper of title and facing plate; original publisher's decorated buckram. [Offered with:]

AMSDEN, Dora, and John Stewart HAPPER. The Heritage of Hiroshige ... Illustrated with Prints from the Happer Collection. Paul Elder and Company Publishers, San Francisco [1912].

8vo (202 × 150 mm), pp. [2], vii, [1], 84, [2]; with 16 plates; printed in red and black; the leaves printed and bound *fukurotoji*-style in the original publisher's boards, decorated paper spine. Together: £200

'Revised edition' of the first work, first edition of the second, both printed by the Tomoyé Press in San Francisco (in the second, the type hand-set by William Albert Johns): two early American guides to Japanese colour woodcut prints, the artistic genre central to forming the Western perception of Japanese art in the late nineteenth century.



02. [ARIETTES.] Recueil d'ariettes. Paris, many published by Frère, passage du Saumon, 1770s–early 1780s.

164 printed *ariettes*, each generally 2 pp., 8vo (180 × 115 mm); engraved throughout save for one printed typographically; stencilled title-page as above within etched passepartout title leaf; some finger-soiling etc. but in good condition overall; contemporary red morocco, all edges gilt, smooth spine decorated gilt, spine label ('Recueil d'ariettes. M. D***'); spine chipped at head, a couple of corners worn, front hinge cracked but holding. £950

A volume of 164 separately printed *ariettes*, compiled in 1784 according to the manuscript index at the end. There must have been hundreds of such ephemeral printed songs, many taken from popular stage productions, produced in Paris at the time, which would not otherwise survive

were it not for contemporary collectors who had them bound together in volumes such as this.

Cf. BUCEM, p. 36, citing a similar bound collection of 106 songs printed by Frere ('c.1785'), at the Royal College of Music. Hopkinson (*Dictionary of Parisian Music Publishers*, p. 45) gives Frère's dates as c.1778–c.1822; he had premises in the passage du Saumon (renamed in 1905 as the passage Ben Aïad), northeast of the Palais-Royal, 1778–1800.

03. [BANCROFT, Marie.] Theatre, Grantham. The last Week. Benefit of Mr. Wilton. On Monday Evening, January 10th, 1842, will be presented Sheridan's Play of Pizarro; or, the Spaniards in Peru ... After which, Miss Wilton, a child of only six years of age, will Recite "Collins' Ode on the Passions" ... To conclude with an Entertainment, written expressly for Miss Wilton, (by Mr. Wilton,) in which she will sustain four different characters, entitled Masquerading in the Indies or, A Week in Barbadoes ... Ridge, Printer, Grantham [1842].

Playbill (371 × 166 mm); a couple of creases, numbered in ms. ink, sometime disbound. £250*

An extremely early performance by the Victorian actress and theatre manager Marie Bancroft, as she became (née Wilton, 1836–1921), aged only six, in a benefit for her father, Robert Pleyell Wilton (1800–1873), a provincial actor. As the playbill announces, *Masquerading in the Indies*, written as a vehicle for her by her father, has her taking four different parts (with increasing numbers of exclamation marks): Mat Marline, an English Sailor; Abra, an Indian Slave Girl; Master Samuel Slick, 'a Yankee Exquisite'; and 'Miss Hero Henrietta Tropic, a Young Lady 6 years of age, possessing great versatility of talent for Masquerading'.

Marie went on to set up the Prince of Wales's Theatre in London in 1865 and married the actor Squire Bancroft in 1867; 'they were certainly a formidable team, combining her theatrical charm with his business acumen' (*Oxford DNB*) and later took over the running of the Haymarket, in 1880. 'The financial acumen with which the Bancrofts exploited their theatres was such that, even having spent £10,000 renovating the Prince of Wales's and £20,000 refurbishing the Haymarket, they were able to retire in 1885, having made a personal profit over twenty years of management of £180,000' (*ibid.*). They became Sir Squire and Lady Marie Bancroft in the Diamond Jubilee honours of 1897.

THEATRE, GRANTHAM.

THE LAST WEEK.

BENEFIT OF MR. WILTON.

On Monday Evening, January 10th, 1842,

Will be presented Sheridan's Play of

Pizarro;

Or, the Spaniards in Peru.

SPANIARDS:

Pizarro,.....Mr. ROGERS Valverde,.....Mr. HUNT
Gomez,.....Mr. J. HYDES Davilla,.....Mr. CULLENFORD
Sentinel, Spanish Soldiers, &c.
Elvira,.....Mrs. W. ROBERTSON

PERUVIANS:

Rolla,.....Mr. RAYNER Alonzo,.....Mr. WILTON
Ataliba,.....Mr. W. ROBERTSON Orozembo,.....Mr. GAY
Cora,.....Miss MELVILLE
Virgins of the Sun, &c.

After which, MISS WILTON, a child only six years of age, will Recite

"Collins' Ode on the Passions,"

Striking the respective Tableaux, and accompanied by the Original Music.

SONG, "The Death of Nelson," Mr. WILTON.

COMIC SONG BY MR. HYDES.

DANCING BY MR. AND MRS. HUNT.

To conclude with an Entertainment, written expressly for Miss WILTON, (by Mr. Wilton,) in which she will sustain four different characters, entitled

MASQUERADING
IN THE INDIES

OR, A WEEK IN BAREBONES.

Ptolemy Tropic, Esq., an English Merchant and Slave Owner.....Mr. ROGERS
Solomon Snarl, his Overseer and Whipperin, gifted with every requisite qualification for his distinguished calling,.....Mr. WILTON
Rosina Readywit, Mr. Tropic's blooming Housekeeper, in want of nothing but a Husband and Fortune, and rashly determined on obtaining both,.....Miss MELVILLE
Mat Marline, an English Sailor,.....Miss WILTON!
Abra, an Indian Slave Girl,.....Miss WILTON!!
Master Samuel Slick, a Yankee Exquisite,.....Miss WILTON!!!
Miss Hero Henrietta Tropic, a Young Lady 6 years of age, possessing great versatility of talent for Masquerading,.....Miss WILTON!!!!

Doors opened at Six o'clock, to commence at Seven.
TICKETS and PLACES for the BOXES to be taken of Mr. CODLING Castlegate,
Lower Boxes, 3s. Half-price, 1s. 6d.—Upper Boxes, 2s. Half-price, 1s. Pit 1s. 6d. Half-price, 1s.
Gallery, 1s. Half-price, 6d.
All Children under Ten years of age, to the Boxes and Pit, 1s. Gallery, 6d.

On WEDNESDAY the 12th, Performances for the Benefit of Mr. HYDES.
A Play every Night during the remainder of the Week.

Budge, Printer, GrantHAM.



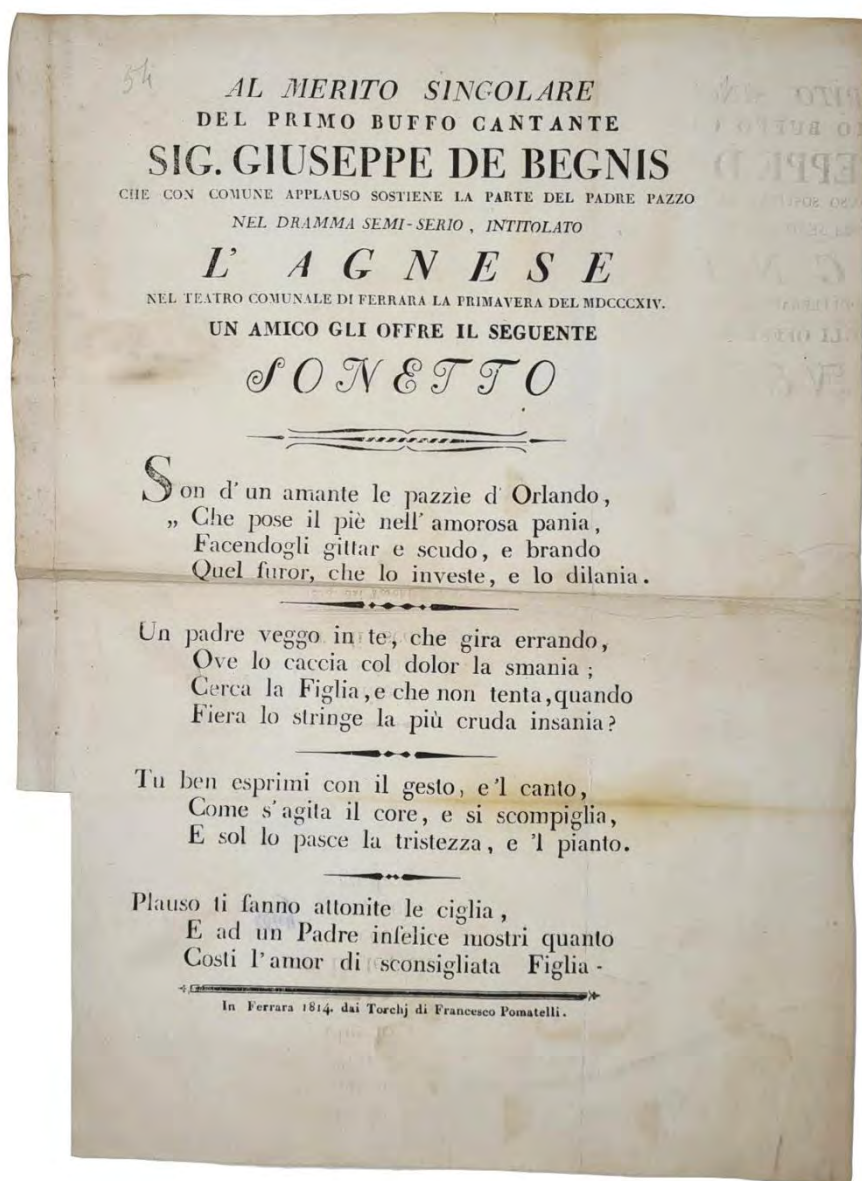
04. BEACH, M. J. Moudon, near Lausanne. 1865.

Lithograph (217 × 306 mm), some spotting, a trifle dusty. £60*

The artists here is possibly Mary Jane Beach (1828–1903), daughter of William Hicks Beach, former MP for Malmesbury.

05. [BEGNIS, Giuseppe de.] Al merito singolare del primo buffo cantante Sig. Giuseppe de Begnis che con comune applause sostiene la parte del padre pazzo nel dramma semi-serio, intitolato L' Agnese nel Teatro comunale di Ferrara la primavera del MDCCCXIV ... In Ferrara 1814. dai Torchj di Francesco Pomatelli.

Folio broadside (439 × 327 mm), printed on a half-sheet; creased where previously folded, sometime disbound, the lower section of the left-hand margin cut away; some browning, old ms. number in coloured pencil to verso. £200*



A sonnet written to commemorate the performance of the young Italian bass Giuseppe de Begnis (1793–1849) as Uberto in Paer's final *opera semiseria*, *Agnese* (1809). He had only made his debut, at Modena, the year before, and went on to perform in Paris, London, Dublin, and New York, where he died after contracting cholera. 'Equally proficient as an actor and as a singer, he was an ideal interpreter of Rossini's comic operas' (*New Grove*).

THE 1885 BIRMINGHAM MUSICAL FESTIVAL

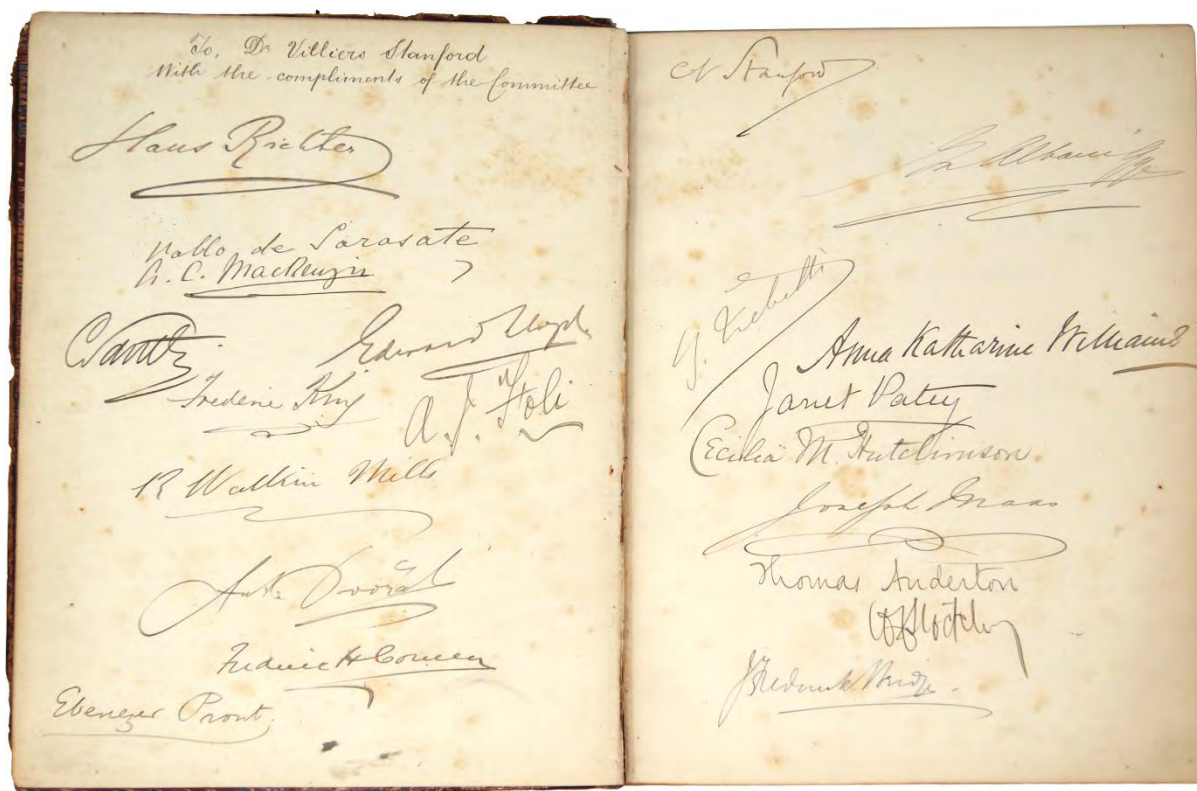
'The success of Gounod's *Redemption* [at the 1882 Birmingham festival] led the organizers to commission another oratorio from him for their next festival in 1885. This new work, *Mors et Vita*, was not as successful as its predecessor, nor was the composer present to conduct the premiere. It was directed instead by Hans Richter, who had been appointed conductor of the Birmingham festival following the death of Sir Michael Costa in 1884. Of the two other large-scale new works performed on this occasion Dvorak's *The Spectre's Bride* (for which the composer received £200) was much applauded, while Stanford's *The Three Holy Children*, although well received, did not attract such favourable reviews and failed to establish itself on the festival circuit. New instrumental items were also performed, and the virtuoso soloist Sarasate (himself a composer) was featured in Mackenzie's demanding violin concerto – a work specially designed to display his virtuosity to the full' (Drummond, p. 119).

STANFORD'S COPY, FROM DVOŘÁK, SARASATE, RICHTER, AND OTHERS

06. BIRMINGHAM Musical Festival, in Aid of the Funds of the General Hospital. Book of the Words. 1885. Thirty-fifth Celebration. Birmingham: Printed by Hall & English ... 1885.

Square 8vo (230 × 180 mm), pp. [2], 12 (a copy of the printed *Programme*), [2], xiii, [1], 13, [1]; [2], 28; [2], 42, plus final blank; 59, [1]; [2], vi, [7]–16; [2], 48; [2], 30, [4], 34; musical extracts in the text; contemporary burgundy roan, chipped, corners worn, front free endpaper coming loose, all edges gilt, spine sometime strengthened. £3000

Comprising seven sections, each with its own divisional title-page, being the words to Mendelssohn's *Elijah*, Cowen's *Sleeping Beauty*, Gounod's *Mors et Vita*, Anderton's *Yule Tide*, Handel's *Messiah*, Dvořák's *The Spectre's Bride*, and Stanford's *The Three Holy Children* (along with Beethoven's 9th Symphony). 'Stanford's *The Three Holy Children* [Op. 22] is an important work produced at an important festival. It is constructed in a fine and masterly manner, and much of its music is quite elevated in outlook. The only fault about it is that it goes the way of most British oratorios of the nineteenth century' (Porte, *Sir Charles Villiers Stanford*, p. 27).



'One of the outstanding figures in the British musical life of his time' (*Oxford DNB*), Charles Villiers Stanford (1852–1924)—the centenary of whose death is being marked this year—was born in Dublin but went to study music at Cambridge, where he was appointed organist of Trinity College. 'Stanford's position as a vigorous and progressive musician of distinction was consolidated in 1883 by his appointment as professor of composition and orchestral playing at the newly opened Royal College of Music, where he was sole conductor of the orchestra for almost thirty years ... Through his teaching posts at the Royal College of Music and Cambridge, Stanford exercised an unparalleled influence on the development of British music. His pupils included Arthur Bliss, Rutland Boughton, Frank Bridge, Samuel Coleridge Taylor, Walford Davies, Eugene Goossens, Herbert Howells, Gustav Holst, John Ireland, and Ralph Vaughan Williams ... In more recent years, Stanford's importance as a composer has been restored and his name is often linked with those of Parry, Mackenzie, and Elgar in studies of the renaissance in British music during the late nineteenth century' (*Oxford DNB*).

The present volume was Stanford's, signed by him on the front flyleaf and inscribed 'To Dr Villiers Stanford with the compliments of the Committee' on the front free endpaper, where twenty of the other composers and performers involved in the Festival have also signed their names: (in alphabetical order) Thomas Anderton (1836–1903),

composer; Emma Albani (1847–1930), Canadian soprano; Frederick Bridge (1844–1924), Organist of Westminster Abbey; Frederic Cowen (1852–1935), composer; Antonín Dvořák (1841–1904), who conducted the premiere of *The Spectre's Bride*; Allan James Foli (1835–1899), Irish bass; Cecilia Hutchinson, soprano; Frederic King (1853–1933), English baritone; Edward Lloyd (1845–1927), English tenor; Joseph Maas (1847–1886), English tenor; Alexander Campbell Mackenzie (1847–1935), Scottish composer, whose Violin Concerto was performed at the Festival by Sarasate; Robert Watkins-Mills, English bass-baritone; Janet Patey (1842–1894), Scottish contralto; Ebenezer Prout (1835–1909), composer, whose Symphony No. 3 was written for the Festival; Hans Richter (1843–1916); Charles Santley (1834–1922), English baritone; Pablo de Sarasate (1844–1908); William Stockley, conductor of the Festival Choral Society; Zelia Trebelli (1838–1892), French contralto; and Anna Katherine Williams, oratorio singer.

THE COMPOSER'S COPY

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

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

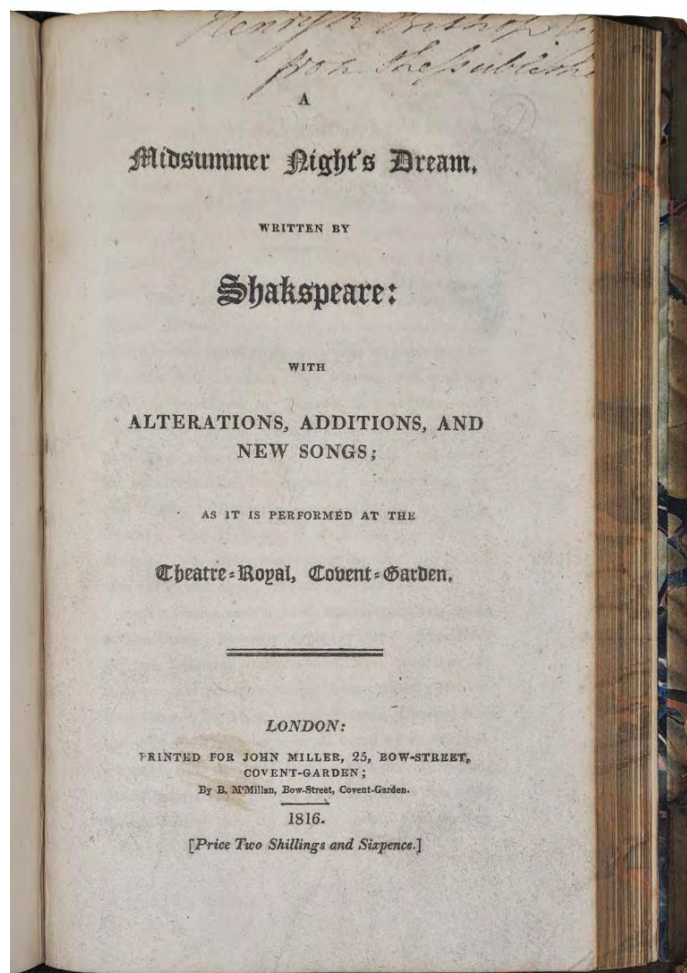
SHAKESPEARE, William. A Midsummer Night's Dream ... with Alterations, Additions, and new Songs; as it is performed at the Theatre-Royal, Covent-Garden. London: Printed for John Miller ... by B. M'Millan ... 1816. Pp. iv, [2], [5]–57, [1]; inscribed 'Henry R. Bishop Esq. from the publisher' (trimmed)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

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

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

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

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



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

Theatre Royal, Covent Garden,
This present MONDAY, June 17, 1816,
Will be revived the Tragick Play of
PIZARRO.
With entirely new Scenes, and Embellishments.

PERUVIANS.
Ataliba by Mr. EGERTON,
Rolla by Mr. YOUNG,
Fernando Miss Norman, Orozimbo Mr CHAPMAN, Huulpa by Mr. MURRAY.
Topac by Master C. P. Roe, Hucach by Mr. Jefferies
Ornno, Mr. McNAGH, Harin, Mr. BRATH, Capul, Mr. SUTTON, Rima Mr. SARJANT
Cora by Mrs. FAUCETT, Zuluga by Mrs. NORMAN.

Priests, Virgins, Matrons, in the
TEMPLE OF THE SUN.
High Priest by Mr. TAYLOR
Priests, &c. Messrs. J. Brown, Everard, Higman, Lee, Linton, Montague, Norris, I. Terry,
Tett, S. & C. Tett, Timney, Treby, Watson, Williams—Messrs. Bishop, Burrell, Carew, Coates,
Corn, Davies, Emery, Findlay, Grimaldi, Heath, Herbert, Hibbert, Hughes, Miss Lefevre, Linton,
Logan, Louis, M. Alpine, Matthews, Norman, Ryall, Sexton, Standen, Sterling, Watts, Whitmore

SPANIARDS.
Pizarro by Mr. CONWAY,
Alonzo by Mr. C. KEMBLE,
Las Casas by Mr. TERRY.
Almagro by Mr. KING, Davila by Mr. BOOTH, Gonzalo by Mr. ATKINS
Valverde, Mr. CLAREMONT, Gomez, Mr. W. Chapman, Pedro Mr. Crumpton
Sancho Mr. Louis, Bernal Mr. Powers, Pablo Mr. Platt, Sentinel, Mr. Hamerton
Lilvira by Miss O'NEILL.
(Being her first appearance in that character)

End of the Play.
A New Divertisement,
(Composed by Mr. Noble.)
Principal Dancers—Mr. NOBLE & Miss LUPPINO—In which they will introduce
a favourite *BOLEHO*.
Assisted by Misses TWAMLEY, MEYERS, NEWTON,
Miss VEDY, B. RIHET, BEGRAND,
Maidames PLOURDEAU, EMILIE, BRADWELL, and the Corps de Ballet.

To which will be added the Melo-Drama of The
Miller & His Men.
The Overture and Music, entirely new, composed by Mr. BISHOP.
Grindoff, (the Miller) by Mr. FARLEY,
Count Frederick Friberg, Mr. HAMERTON, Karl (his servant) Mr. LISTON
Lothair, Mr. ABBOTT,
Kelmor (an old Cottager) Mr. CHAPMAN, Kreutz (his son) Master WILLIAMS
Riber and Golotz (two Banditti) Messrs. Jefferies & King, Zingra by Mr. Norris
Lindoff Mr. Tinney, Coburg Mr. Treby, Michell Mr. Montague
Claudine by Miss S. BOOTH, Laurett, Miss CAREW,
Ravina by Mrs. EGERTON.

A Private Box may be had rightly, on application to Mr. Brandon at the Box-office
20s. 1s. Second Price 3s. 6d.—Pit 3s. 6d. Second Price 2s.
Lower Gallery 2s. Second Price 1s.—Upper Gallery 1s. Second Price 6d.
Places for the Boxes to be taken on Mr. BRANNOX at the Box-office, Hart Street, from Ten till Four.

No Orders can be admitted.
E. MACLEISH, Printer, 2, Bow-Street, Covent-Garden. Vivant Rex et Regina

Miss O'NEILL
WILL PERFORM
On Thursday, (for the last time this season) ISABELLA.

Tomorrow, for the Benefit of Mr. FARLEY, the Comic Opera of INKLE and YARICO—
after which, Madame Sach's Performances—with the Grand Romance of TIMOUR the
TARTAR, (in which the Equestrian Troop will appear, positively for that night only).
On Wednesday, for the Benefit of Mr. BLANCHARD, the Opera of THE FARMER'S WIFE.
With the New Divertisement—and A CHIP of the OLD BLOCK.
On Thursday, the Tragedy of ISABELLA.
Isabella (for the last time this season) by Miss O'NEILL.
With KILLING NO MURDER.
On Friday, for the Benefit of Mr. SINCLAIR, the Musical Play of GUY MANNERING—
with The Festival of Apollo—and the Force of LOVE, LAW and PHYSICK.

THE BEGINNING OF HIS CAREER

08. [BOOTH, Junius Brutus.] Theatre Royal, Covent Garden,
this present Monday, June 17, 1816, will be revived the Tragick
Play of Pizarro. With entirely new Scenes, and Embellishments.
Peruvians. Ataliba by Mr. Egerton, Rolla by Mr. Young ...
Spaniards. Pizarro by Mr. Conway, Alonzo by Mr. C. Kemble ...
Davila by Mr Booth ... [London:] Printed by E. Macleish ... [1816].

Playbill (305 × 183 mm), some light offsetting, lower edge a little rough.
£150*

Junius Brutus Booth (1796–1852) was the first of the Booth family to tread the boards. His father, Richard, 'had left England intending to fight for American independence, and America remained his mecca. Junius was classically educated, and, after trying painting, printing, the navy, law, and sculpture, settled on acting. He first appeared with an amateur company, then ... made his professional début as Campillo in *The Honey Moon* on 13 December 1813 in Deptford' (*Oxford DNB*).

Original DNB states that Booth made his Covent Garden debut, as Silvius in *As You Like It*, on 18 October 1815 (and not 19 February 1816, as given in *Oxford DNB*). He eloped to America in 1821, performing in various theatres there, as well as keeping a farm in Maryland; he is buried at Baltimore.

09. BUNTING, Edward. A General Collection of the Ancient Irish Music, containing a Variety of admired Airs never before published, and also the Compositions of Conolan & Carolan collected from the Harpers &c in the different Provinces of Ireland and adapted for the Piano Forte with a Prefatory Introduction ... Vol. I ... Dublin Published by Gough at his Music & Instrument Warehouse ... [c.1800]. [Bound with:]

LATOUR, T. [*Drop-head title:*] Gary Owen. A Favorite Irish Air arranged as a Rondo ... Dublin Published at Gough's Circulating Library ... [c.1800]. [And:]

JONES, Edward. Never before published. Musical Relicks of the Welsh Bards: preserved by Tradition and authentic Manuscripts, from very remote Antiquity. To the Bardic Tunes are added Variations for the Harp, Harpsichord, Flute or Violin, with English Translations to many of the Songs. Dedicated by Permission to his Royal Highness the Prince of Wales ... A new Edition, doubly augmented and improved ... Dublin: Published at Hime's Musical Circulating Library ... [c.1796]. [And:]

CLEMENTI, Muzio. Twelve Waltzes for the Piano Forte, with an Accompaniment for a Tambourine & Triangle ... London, Printed by Longman, Clementi & C^o. ... [after 1797]. [And:]

A
GENERAL COLLECTION
of the
ANCIENT IRISH MUSIC,

CONTAINING A VARIETY OF
ADMIRABLE AIRS

never before published, and also

THE COMPOSITIONS OF
CONOLAN & CAROLAN
Collected from the HARPERS &c in the different

PROVINCES OF
IRELAND

and adapted for the
PIANO FORTE
with a Prefatory Introduction

Vol: 1.

BY

EDWARD BUNTING.

S & D
Price 11-4h

DUBLIN

Published by GOUGH at his MUSIC & INSTRUMENT WAREHOUSE N^o. 4. Sackville Street where
may be had Musical Relicks of the WELCH BARDS by Edward Jones Price 13. English Edition PT 1-14-1h.

COOKE'S Selection of Irish Music - 3. 3
The Music of Pizzarro by Kelly - 5. 5
Dusse's Grand Military Concerto - 8. 8
D^o - Oak Stick with Variations - 1. 1

Cramer's Sonatas Op 15 & 19 each 8. 8
Grovetz's D^o - Op 22 & 23 each 8. 8
D^o - Notturmo - 4. 4
Clementi's Waltzes - 5. 5

MAZZINGHI, Joseph. [*Drop-head title:*] Steady she goes all well!
A Favorite New Song, sung by, M^r. C. Incledon with Universal
Applause ... Dublin, Published by Gough at his Musical
Circulating Library ... [c.1800?]. [And:]

ROBINSON, T. [*Drop-head title:*] Jenny's Baubee or Jenny put
the Kettle on ... Dublin. Published at McDonnell's Music Shop ...
[c.1790–1810]. [And:]

BOHLIUS, J. F. [*Drop-head title:*] The Favorite Hornpipe as
danc'd by Madam del Caro at the Theatres, with X Variations for
the Piano Forte ... humbly dedicated to Miss Catharina Bolland ...
London Engraved printed & sold by E. Riley ... [c.1798]. [And:]

COOKE, Thomas. [*Drop-head title:*] The favorite new Overture to
Blue Beard as performed at the Theatre Royal Crow Street ...
Dublin Published by Hime at his Musical circulating Library ...
[c.1800]. [And:]

COOKE, Thomas. Lord Hardwick's March and Waltz as per-
formed at the Theatre Royal with universal applause ... Dublin
Published at W^m. Power & C^os Music Warehouse ... [c.1802–10].
[And:]

[*Drop-head title:*] The College Hornpipe, arranged as a Rondo for
the Piano Forte ... London Printed & sold at Bland & Weller's ...
[between 1792 and c.1818]. [And:]

[STERKEL, Johann Franz Xaver]. 14 pages from a volume of
duets printed by Longman & Broderip.

11 works in one vol., folio (334 × 224 mm), pp. 4, 32; 3, [1]; [2], 60; [2],
20, 23–25, [1], apparently missing a leaf; [2], with a leaf of strathspeys
by Nathaniel Gow pasted on verso of second leaf; 4; 6; 5, [1]; 6; [1], 16–
29, [1], with publishers' advertisements on the first and last pages; some
light offsetting; the odd stain or other mark, a few tears in places, some
repaired, but very good overall; contemporary half calf and marbled
boards, rubbed, corners worn, upper joint starting, some worming to rear
pastedown and final few leaves. £500

A nice volume of largely Dublin imprints, bringing together two important
collections of Irish and Welsh music.

‘Bunting [1773–1843] was the first systematic collector of Irish folksongs; of particular significance in his career was the meeting of harpers in Belfast in July 1792. On this occasion he acted as scribe, notating the performances of Hempson, O’Neill, Fanning and seven others who remained from the rapidly declining class of traditional players. He was thus only just in time to preserve the melodies from oblivion, and became virtually the only source for the manners and customs of the ancient tradition, which he described in the preface to his third publication. He embarked upon a systematic collection of further material, and travelled through the countryside where he was assisted by Patrick Lynch, an Irish scholar, who collected the Gaelic texts. Apart from his notebooks, which are extant (in the library of Queen’s University, Belfast), his publication *A General Collection of Ancient Irish Music* appeared in three volumes: the first containing 66 tunes (London, 1797), the second having 75 additional airs (with English words by Campbell and others) and a dissertation on Egyptian, British and Irish harps (London, 1809), and the third with over 150 airs and a 100-page dissertation on the history of music in Ireland (Dublin, 1840)’ (*New Grove*).

Bunting: BUCEM, p. 142 (Glasgow only); not found in Library Hub Discover. Latour: this edition not found in Library Hub Discover. Jones: BUCEM, p. 559 (Cardiff Public Library only). Clementi: BUCEM, p. 199 (Longman & Broderip issue). Mazzinghi: not found in BUCEM or Library Hub Discover. Robinson: not found in Library Hub Discover. Bohlius: BUCEM, p. 119 (Glasgow only). Cooke I: Library Hub Discover locates the British Library copy only. Cooke II: not in Library Hub Discover. *College Hornpipe*: not in Library Hub Discover.

10. CALLENDER, H. R. The Garden Front of M^{rs} Haugh’s House. [N.p., 1820s?]

Lithograph (163 × 252 mm), a few creases in the margins, a couple of marks at head, some light finger-soiling. £100*

This lithograph is of Hall Cross Hill in Doncaster, a school for young ladies set up in 1797 by Ann Haugh (1766–1849). ‘The school, which took boarders, was so successful that Mrs Haugh never needed to advertise and it became one of Doncaster’s foremost institutions’ (Peter Coote, ‘George Haugh: portrait painter’, *Trust Topics: Doncaster Civic Trust Newsletter*, No. 49, June 2013, p. 7). She continued to run the school until her death.



Her husband, George Haugh (1756–1827), was an artist, and taught at his wife's school. 'One of his students was Mary Ellen Best from York, whose watercolours were only discovered in the 1980s. He also gave private lessons. Running the rest of the school was Mrs Haugh's domain. Apart from teaching she also re-landscaped the large garden, based on the Duke of Marlborough's garden at White Knights in Berkshire. An impression of the garden can be gleaned from a letter written by a Caroline Forth from York who was sent to the school in 1816. In 1819 she wrote to her mother: "Mrs Haugh has improved the garden so much that I scarcely knew it when I returned having thrown it all into a pleasure ground"' (*op. cit.*, p. 8).

11. 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

Simon Beattie

Rare books, manuscripts, music, ephemera

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 &

CHORAL SONGS

BY

VARIOUS WRITERS AND COMPOSERS

IN HONOUR OF

HER MAJESTY QUEEN VICTORIA

LONDON

MACMILLAN AND COMPANY, LIMITED

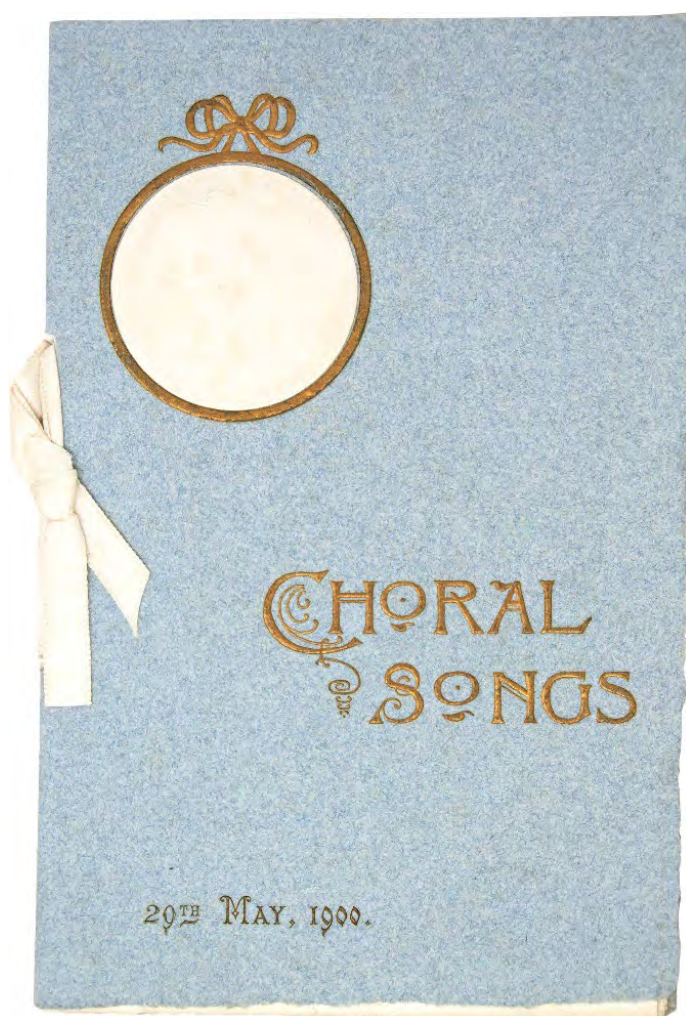
NEW YORK: THE MACMILLAN COMPANY

1899

All rights reserved

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. 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').

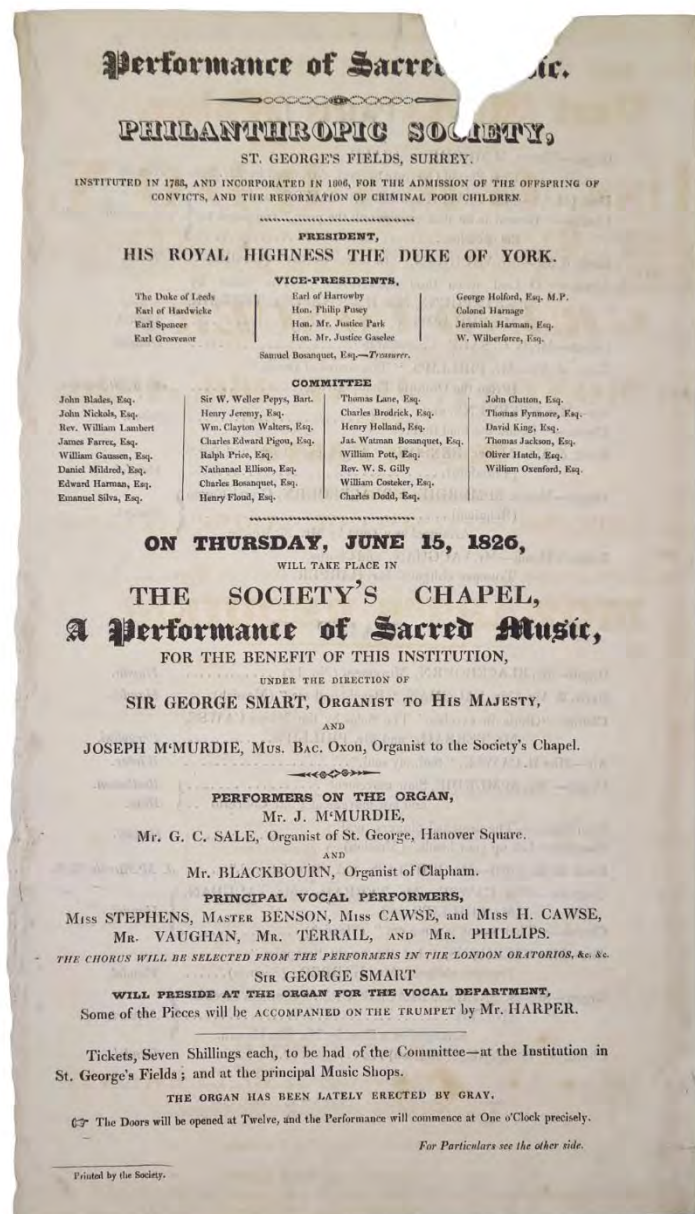
Offered here with a copy of the attractive printed programme from the collection's premiere, which took place in Windsor on 29 May 1900, conducted by Parratt.

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

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

The Royal Philanthropic Society, as it subsequently became, had opened its buildings at St George's Fields, Southwark, in 1792. It later moved to Redhill in the 1840s. Sir George Smart would have recently returned from Europe, where he met both Mendelssohn, Beethoven (who wrote a canon *Ars longa, vita brevis*, 'on the 16th September 1825 in Baden when my dear talented music artist and friend Smart (from England) visited me here', quoted in *Oxford DNB*), and Weber.

Smart 'was greatly in demand as conductor at nearly all the principal music festivals, including Dublin and Norwich (of which cities he was made a freeman), as well as Liverpool, Bath, Newcastle, Edinburgh, Bury St Edmunds, Derby, Cambridge, and Manchester. He conducted with great authority and skill, not using a baton but from the keyboard or organ' (*ibid.*).





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

13. [CONTIUS, Christian Gotthold].
Wieland und seine Abonnenten. Ein
musikalisches Drama halb in Reim-
verslein, 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 char-
acters in the play (although Goethe only has
a walk-on part), likewise the influential pub-

lisher 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 buch-
geschichtliche 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.

A SCOT IN NEW ORLEANS

**14. CRISP'S GAIETY the most elegant theatre in the United
States ...** The Manager has the honor of announcing, for a limited
number of nights, the Great Tragedian of the Day, Mr. James
Anderson being his first appearance in this city since his recent

Brilliant European Engagements. First appearance in this city of the Distinguished Artiste, Miss Agnes Elsworthy. These Eminent Actors will appear in the popular Play of Ingomar! Written for and originally produced by Mr. James Anderson at the Theatre Royal, Drury Lane ... Sunday Evening Feb. 15, 1857 ... [New Orleans:] Steam Job Press of the Picayune [1857].

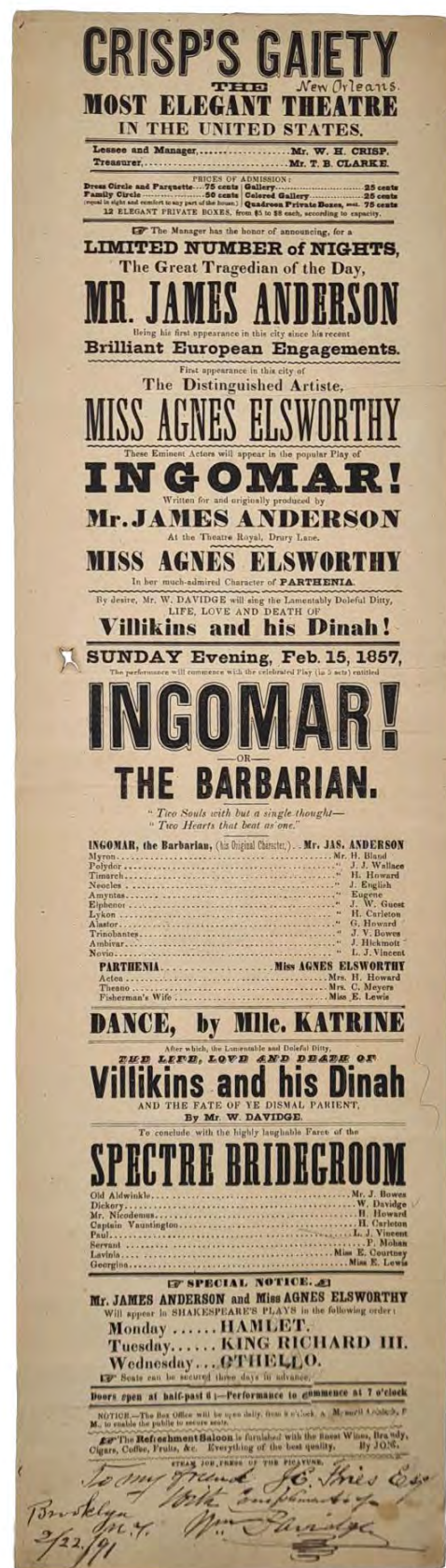
Playbill (543 × 150 mm), some light browning, creased where previously folded; inscription dated Brooklyn, [18]91 at foot. £120*

A performance at Crisp's Gaiety Theatre in New Orleans, 'the most elegant theatre in the United States', featuring the Glasgow-born James Roberston Anderson (1811–1895) in Mary Ann Lovell's *Ingomar, the Barbarian*, a play in which he had taken the title role when it premiered in London in 1851. Anderson had 'made his American début on 2 September 1844 as Othello at the Park Theatre, New York. His popularity with American audiences enabled him to recoup the losses that he incurred as lessee of Drury Lane between 1849 and 1851, and he toured regularly in the United States during the 1840s and 1850s' (*Oxford DNB*).

BREAKING NEW GROUND IN PRINTING AND FORMAT
A SUBSCRIBER'S COPY

15. CROFT, William. Musica sacra: or, select Anthems in Score ... to which is added, the Burial-Service, as it is now occasionally perform'd in Westminster Abbey ... Vol. I [only]. London, Printed for and sold by John Walsh ... and John and Joseph Hare ... [1724].

Folio (366 × 231 mm), pp. [6], 4, [4], 184; plus etched and engraved portrait frontispiece by Vertue after Murray; title printed in red and black; music engraved, the prelims letterpress; some light browning in places,





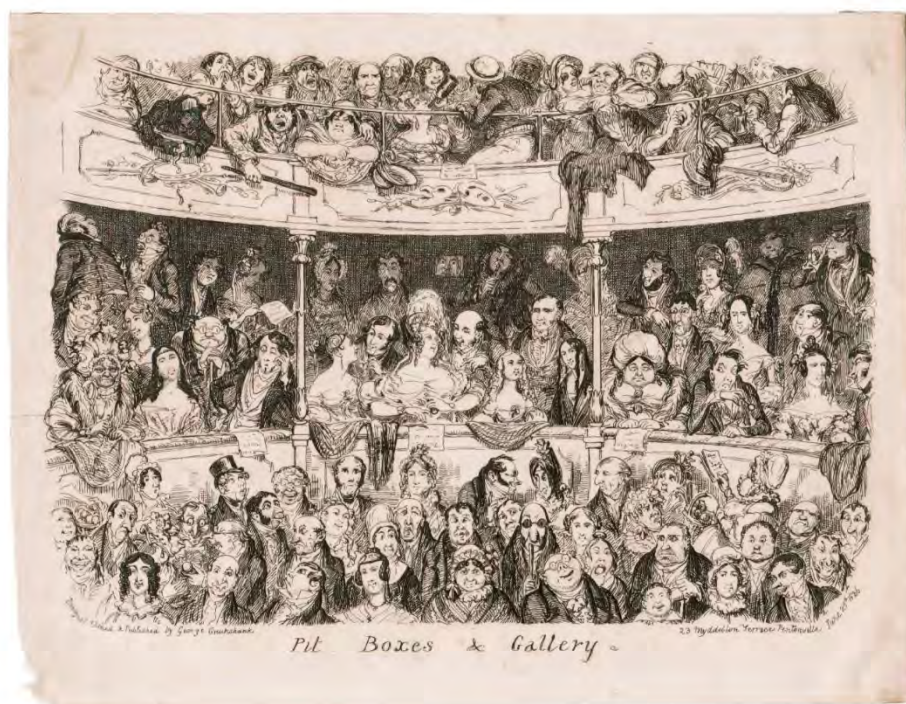
but a handsome copy in contemporary red morocco, rubbed, all edges gilt, ornately gilt with black morocco lettering-piece to spine; the Macclesfield copy, with the usual armorial bookplate and embossed stamp to the title.
£2000

First edition, dedicated to the King, this copy from the library of Thomas Parker (1666–1732), first Earl of Macclesfield and Lord Chancellor (1718–25), who features on the subscribers' list here alongside the likes of William Dingley, Maurice Greene and, over in Dublin, Jonathan Swift. A second volume came out the following year.

Croft (1678–1727) was the leading English composer in the generation following Purcell and Blow, under whom he had been a chorister at the

Chapel Royal and who he succeeded as Organist of Westminster Abbey in 1708. His *Music sacra* 'broke new ground' as it was elegantly 'engraved and in the form of a score rather than in parts, the advantages of which he cogently urged in his preface' (*New Grove*). Croft's Burial Service, announced on the title here and printed on the final pages of the volume, is still used at state funerals.

Smith & Humphries 523; BUCEM, p. 240; RISM C 4505.



16. CRUIKSHANK, George. Pit, Boxes & Gallery. Designed Etched & Published by George Cruikshank. 23 Myddelton Terrace, Pentonville [London], June 25th 1836.

Etching (190 × 247 mm), one corner torn, traces of mounting to verso.

£100*

'A view of a theatre's audience, middle-class audience members in the stalls or pit, aristocratic and upper-class audience members in boxes, and the lower-classes in the gallery above; all engaged in various activities including chatting, reading, fighting and watching the show;

illustration to the ninth volume of Cruikshank's "My Sketchbook" (1836)' (BM).

Cohn 181.



17. DELAMOTTE, William Alfred. Lithograph drawing of a group of trees. [London:] Chemical Printing from Stone by B. King 40 Piccadilly West [c.1819–20].

Lithograph (200 × 247 mm), a few creases and a couple of spots in the upper margin. £100*

'As a boy in Weymouth, Delamotte [1775–1863] was encouraged in his drawing by the attention of George III, a frequent visitor to the town. In 1794 he went to London to study under Benjamin West at the Royal Academy. Soon afterwards he moved to Oxford; many of his drawings of university architecture survive, such as *Christ Church from Hinksey Meadows*. In 1803 he was appointed Drawing-master at the Royal Military College, Great Marlow, Bucks, and he continued to teach there for 40 years. He produced muted but carefully drawn watercolours and a smaller number of oils ... Delamotte exhibited at the Royal Academy from 1793 to 1850 and at the Society of Painters in Water-Colours

from 1806 to 1808; most of his exhibits were topographical views' (Grove Art).

According to Twyman (p. 38), Berkeley King 'was working as a lithographic draughtsman from 40 Piccadilly in 1820'.

THE FIRST SINGER—SONGWRITER

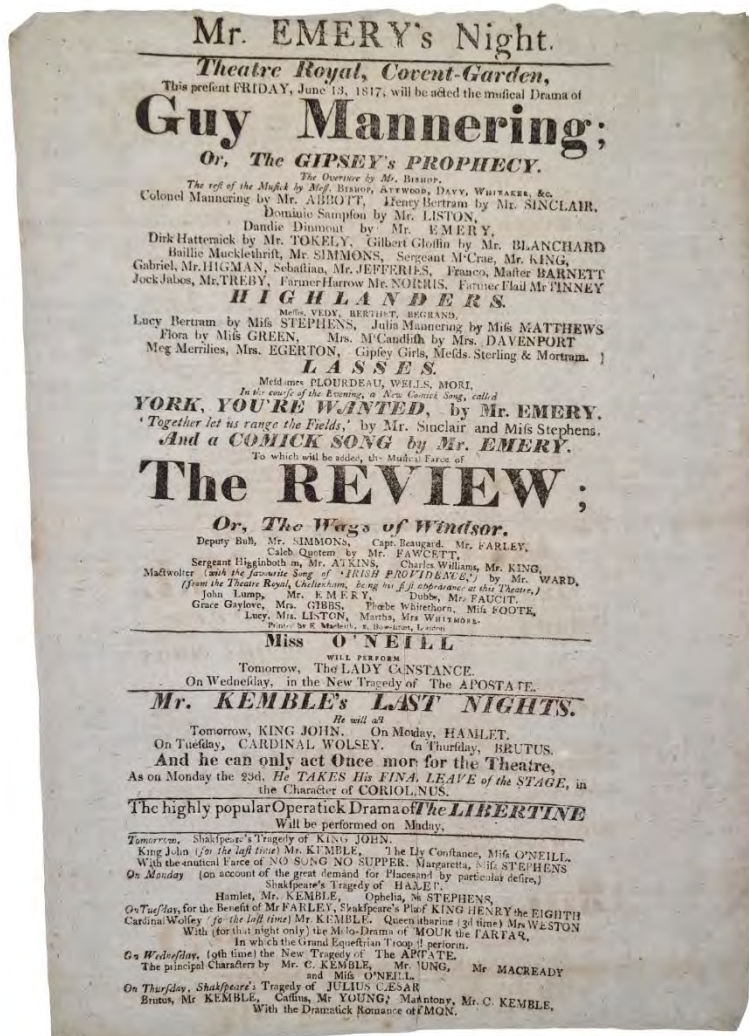
18. DIBDIN'S MONUMENT. Theatre Royal, Covent Garden, this present Tuesday, April 7, 1829, the following Entertainment (consisting entirely of Dibdin's Compositions) will be performed, in aid of the fund for defraying the expenses of erecting a Monument, (complete by Mr. Sieviere, the Sculptor) which is to be placed in Greenwich Hospital, to the Memory of the late Charles Dibdin, Author of England's Naval Ballads ... [London:] Printed by W. Reynolds ... [1829].

Playbill (332 × 177 mm), cut close, numbered in ms. ink. £150*

'Dibdin [1745–1814] was undoubtedly unique in British entertainment in the eighteenth century and was arguably the first singer-songwriter, presenting entertainments consisting of songs without any connecting structures ... His songs greatly expanded the scope of the earlier English ballad, and this—plus the serious, humorous, and dialect songs, introductions, and asides—laid the basis for much of what was to come later in music-halls and other forms of popular music' (Oxford DNB).

Seven years after Dibdin's death, the Duke of Clarence raised a subscription for a monument in his honour but, although a large sum was raised through a dinner and a concert, it did not prove enough. Thanks to the present performance, a further £400 was added and the monument was duly erected. It still stands today, at Trinity Laban Conservatoire of Music and Dance in Greenwich.

Dibdin's Monument.
THEATRE ROYAL, COVENT GARDEN,
This present TUESDAY, APRIL 7, 1829.
The following Entertainments (consisting entirely of DIBDIN's Compositions) will be performed,
IN AID OF THE FUNDS FOR DEFAYING THE EXPENSES
Of erecting a MONUMENT, (completed by Mr. SIEVIERE, the Sculptor) which is to be placed
in GREENWICH HOSPITAL, to the Memory of the late
CHARLES DIBDIN, Author of ENGLAND'S NAVAL BALLADS.
An OVERTURE, (arranged by Mr. PARRY)
Consisting of extracts from Dibdin's Songs—including *Poor Jack*—*Farewell my trim-built Wherry*—*The Greenwich Pensioner*—*Nong tong Pau*—*When the Lads in the Village*—and *The Anchorsmiths*,
The beautiful Story of
TOM BOWLING,
To be sung by a number of Vocalists surrounding the Host of Dibdin, dressed as Seamen on board
of a Man of War,—accompanied on the Organ by Mr. WATSON.
An ADDRESS, written by Mr. T. DIBDIN, delivered by Mr. BARTLEY.
The favourite Operetta of
THE PADLOCK.
Don Diego, Mr. J. ISAACS, Mungo, Mr. BLANCHARD,
Leander, (with the favourite Song of "Love and War,") Madame VESTRIS,
Leonora, (with the popular Song of "Say, little foolish fluttering thing,") Miss PATON,
(Who has also kindly undertaken to perform on this occasion.)
Ursula, Mrs. LAYNEPORT.
After which, the
FEAST OF NEPTUNE.
In which the following Songs, Sec. of Dibdin's, will be performed:
"Poor Jack," — Miss PATON,
"The Soldier's Alien," — Mr. COULDEN,
"Captain Watlie and Miss Roe," — Mr. FITZWILLIAM,
"Blow high, blow low," — Mr. H. PHILLIPS,
"The merry Archers,"—Glee & Chorus: "The little Bark," — Miss BYFIELD,
"True Company," (in Character) — Mr. J. RUSSELL,
"The Lass that loves a Sailor," — Mr. L. SMITH,
"Broken Gold," — Master WATSON,
"All's one to Jack," — Mr. E. TAYLOR,
"Bleak was the morn,"—DUET. Miss HUGHES and Miss H. CAWSE,
"Lonesome Nan," — Mr. COLLIER,
"Gire round the wharf," Glee & Chorus: "The Thrasher," — Mr. L. O. ATKINS,
"Ben Backslap," — Master SMITH,
"A Little," — Mr. J. REEVE,
"Farewell my trim-built Wherry," (in Character) — Mr. G. STANSBURY,
"The jolly young Waterman," (in Character) — Miss GOWARD,
"The Sailor's Journal," — Mr. MURDAY.
Master BAKER will perform a FANTASIA on the VIOLIN,
In which he will introduce "Twins post-meridian," and "The Lumplighter."
Mr. WATSON will preside at the Piano-Forte.—The Musical Arrangements under the direction of Mr. PARRY.
The whole to conclude with the favourite musical Entertainment of
THE QUAKER.
Steady, (with the popular Song of "The Lads in the Village,") Mr. WOOD,
Solomon, Mr. KEELEY, Lubin, (with "I packed up all my treasure,") Mr. B. TAYLOR,
Floretta, Miss FORDE, Cicely, Mrs. WESTON,
Gillian, (with "The Captive Linnet,") Miss HUGHES.
BOOKS of the Songs, Sec. will be published by Mr. Keene, corner of Bow-street, & sold in the Theatre, price 10s.
The Free List will be Suspended, the Public Press excepted.
THE MAID OF JUDAH; or, KNIGHTS TEMPLARS,
continues to be performed with unabated attraction—But in consequence of the nature of
engagement, it can only be acted once more before Easter, viz.—on Saturday next,
after which that Lady will be absent till a fortnight after Easter.
Home, sweet Home! or the Ranz des Vaches
has proved the most popular two-act Opera of the season—it was performed last Thursday for the 5th
time, to an audience filling every part of the Theatre—it can only be acted (before Easter)
on Thursday, and Saturday next—after which
Madame VESTRIS takes a Congé for a fortnight.
Tomorrow, there will be **NO PERFORMANCE.**
On Thursday, 6th time, **HOME, SWEET HOME,** with **THE 100 NOTE.**
In both which Pieces Madame VESTRIS will perform. To conclude with **HONEST THIEVES.**
On Friday, a GRAND PERFORMANCE of **SACRED MUSIC.**
On Saturday, for the Benefit of Mr. FAWCETT, & the LAST NIGHT of Miss PATON & Madame VESTRIS,
acting for three weeks, the **Third Act of THE MAID OF JUDAH.**
Cadrie, of Rotherwood, Mr. H. PHILLIPS, Iancho, his Son, Mr. WOOD, Wanda, Mr. KEELEY,
Garth, Mr. FARLEY, Sir Brian de Boisgubert, Mr. WARDE,
Rebecca, Miss PATON.
After which, 7th time, the new Operatic Entertainment called **HOME, SWEET HOME.**
Capt. la Roche, Mr. FAWCETT, Colonel Henry la Roche, Mr. WARDE, Valere, Mr. WRENCH,
Edward Maise, Mr. WOOD, Song, Mr. KEELEY, Brenda, Mr. MEADOWS,
Florin, Miss FORDE, Lucette, Miss GOWARD,
Madame Germaine, Madame VESTRIS.
With, 8th time, the new Divertissement of **AULD ROBIN GRAY,**
To conclude with (5th time) **THE IRVINGBLES.**
General Version Mr. FAWCETT, Elvick Mr. WOOD, Bouque Mr. BARTLEY, Tactique Mr. MEADOWS
O'Slash, Mr. POWER, Victore, Madame VESTRIS, Juliette, Miss CAWSE,
Being the **LAST NIGHT** of performing till the Holidays.
Printed by W. Reynolds, 40, Piccadilly, Strand. VVAT REN.



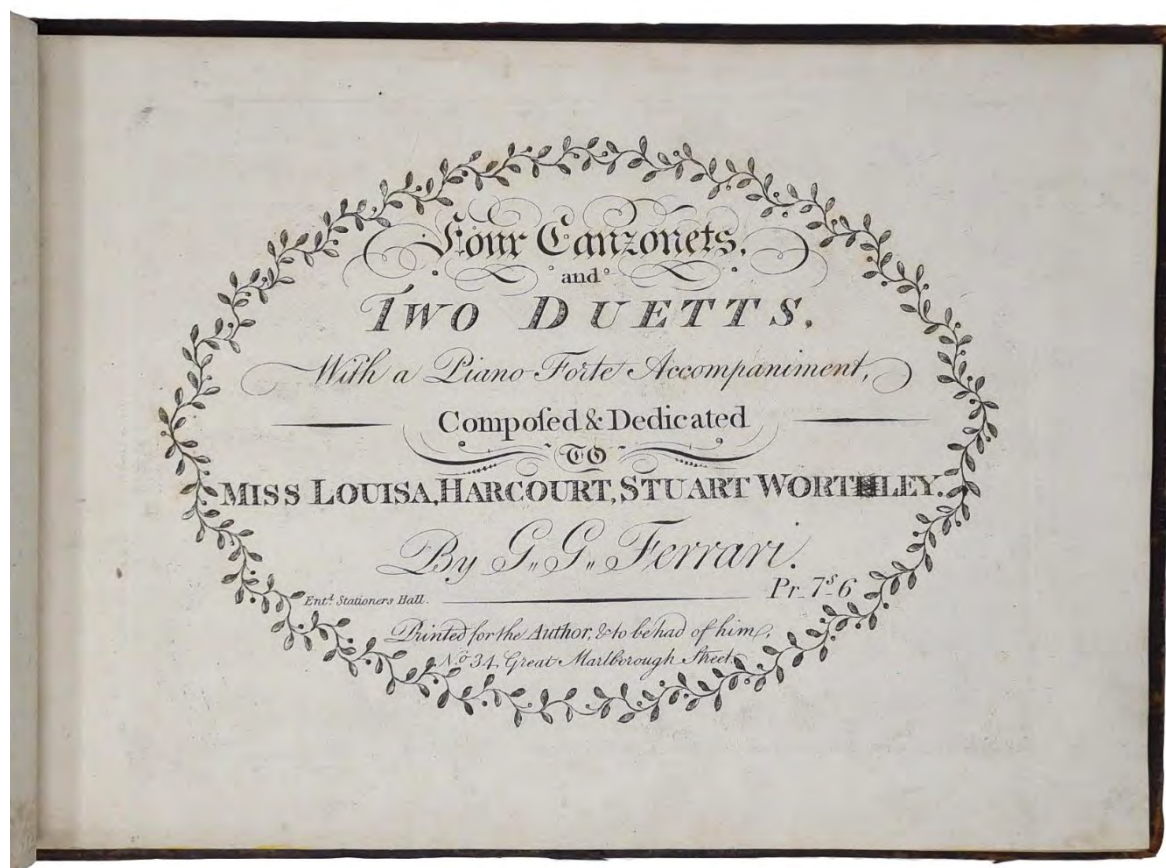
19. [EMERY, John.] Mr. Emery's Night. Theatre Royal, Covent-Garden, this present Friday, June 13, 1817, will be acted the musical Drama of Guy Mannering ... Dandie Dinmont by Mr. Emery ... Printed by E. Macleish ... London [1817].

Playbill (311 × 220 mm), a few spots, but sound.

£100*

A benefit night for the Sunderland-born John Emery (1777–1822), whose 'reputation as an actor had been established by his representation of country characters, parts he continued to play with great success [on the London stage]. He was the original Dan in Colman's *John Bull* (1803), Tyke in Morton's *The School of Reform* (1805), Dandie Dinmont in Daniel Terry's *Guy Mannering* (1816), and Ratcliff in Terry's *The Heart of Midlothian* (1819)' (Oxford DNB).

It also announces the great John Philip Kemble's departure from the stage. 'He will act, Tomorrow, King John. On Monday, Hamlet. On Tuesday, Cardinal Wolsey. On Thursday, Brutus. And he can only act Once more for the Theatre, as on Monday the 23d, he takes his Final Leave of the Stage, in the Character of Coriolanus.' 'No actor is for all time, but Kemble was the supreme actor for an age' (*op. cit.*).



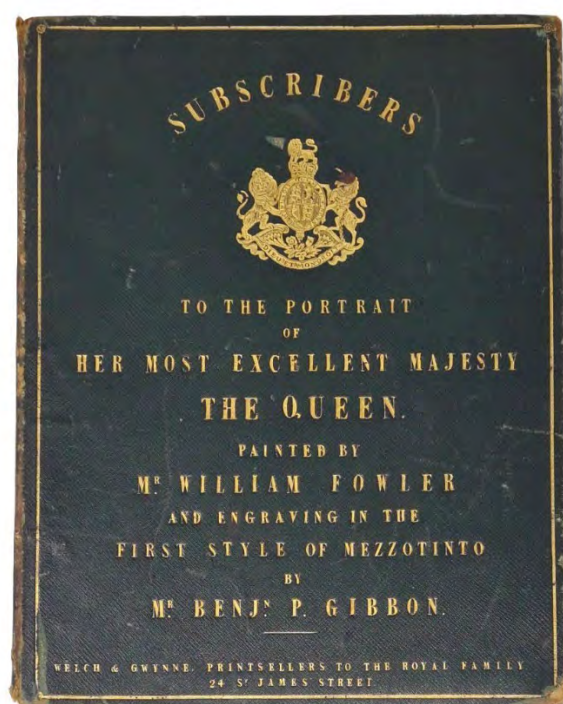
20. FERRARI, Giacomo Gotifredo. Four Canzonets and two Duets, with a Piano Forte Accompaniment ... dedicated to Miss Louisa, Harcourt, Stuart Worthley ... [London:] Printed for the Author ... [c.1800].

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

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

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

BUCEM, p. 331; RISM F 343.



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

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

The original manuscript subscribers list for a new mezzotint of the young Queen by Gibbon (1802–1851), a Welsh engraver whose 'plates, some of which are engraved in line and others in a mixed style, are distinguished by a delicacy of touch and an economy of line ... [He] took

more interest in portraits than in subject pictures, although he did not engrave many. Some of his portraits appear in the 1827 edition of Horace Walpole's *Anecdotes on Painting*, and he also produced a half-length portrait of Queen Victoria, after William Fowler (1840)' (*Oxford DNB*), 'a more correct likeness than any that has yet been painted' (*The Times*, 22 Nov. 1838).



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

HRH The Duchess of Kent (Victoria of Saxe-Coburg-Saalfeld, the Queen's mother).

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

A CELEBRATED SET DESIGNER

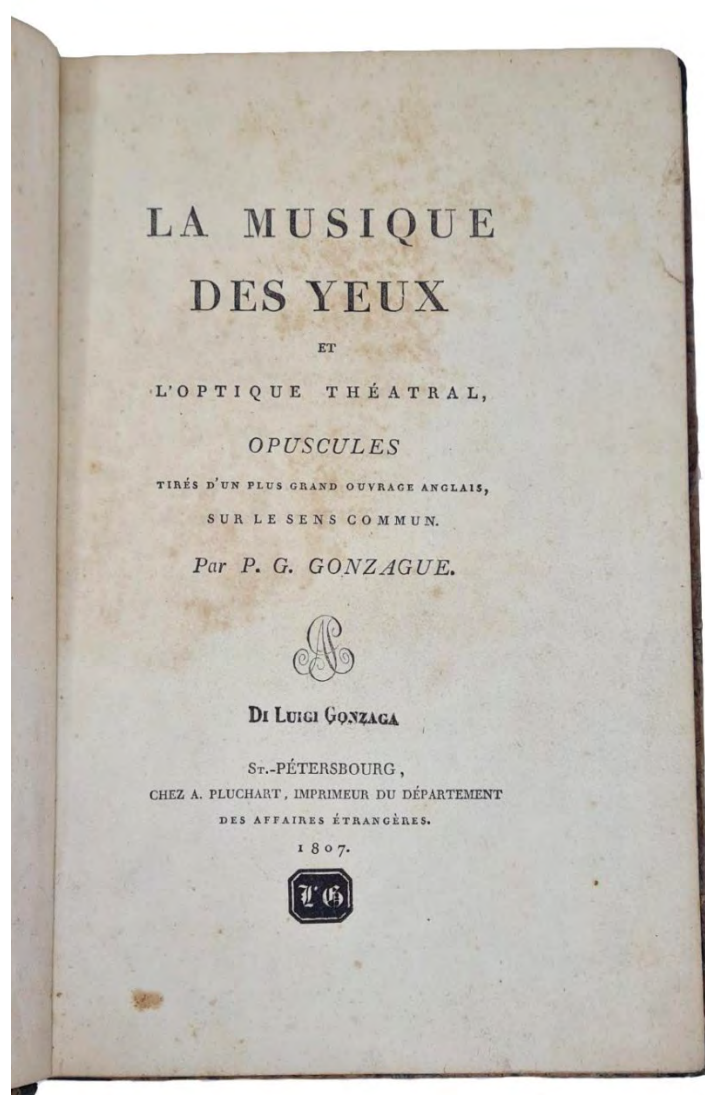
22. GONZAGA, Pietro di Gottardo. La musique des yeux et l'optique théâtral, opuscules tirés d'un plus grand ouvrage anglais, sur le sens commun. St.-Pétersbourg, chez A. Pluchart ... 1807.

Large 8vo (242 × 159 mm) in half-sheets, pp. viii, 102; printed on thick paper, with generous margins; pp. 13/14 a cancel, as in the British Library copy; lower corner of pp. 31/32 torn away (perhaps from natural paper flaw); some scattered browning, more so to the title, but still very good; contemporary green half morocco, corners worn, spine lettered gilt; private ownership stamps of Luigi Gonzaga, 'figlio dell' Autore' (ms. ink note to front pastedown), to title. £2500

Unacknowledged second edition (large-paper copy?) of the author's first book, a summary of his theories in stagecraft, originally published in 1800. The title of the first edition, which appeared anonymously, stated that the 'plus grand ouvrage anglais' was by Sir Thomas Witth (presumably a pseudonym, or fictitious).

Famous for his *trompe l'œil* effects, the celebrated set designer Pietro Gonzaga (1751–1831) had moved from Italy to Russia in 1792, where he was appointed painter-in-chief of the St Petersburg royal theatres by Catherine the Great. 'During his successful career in Russia he

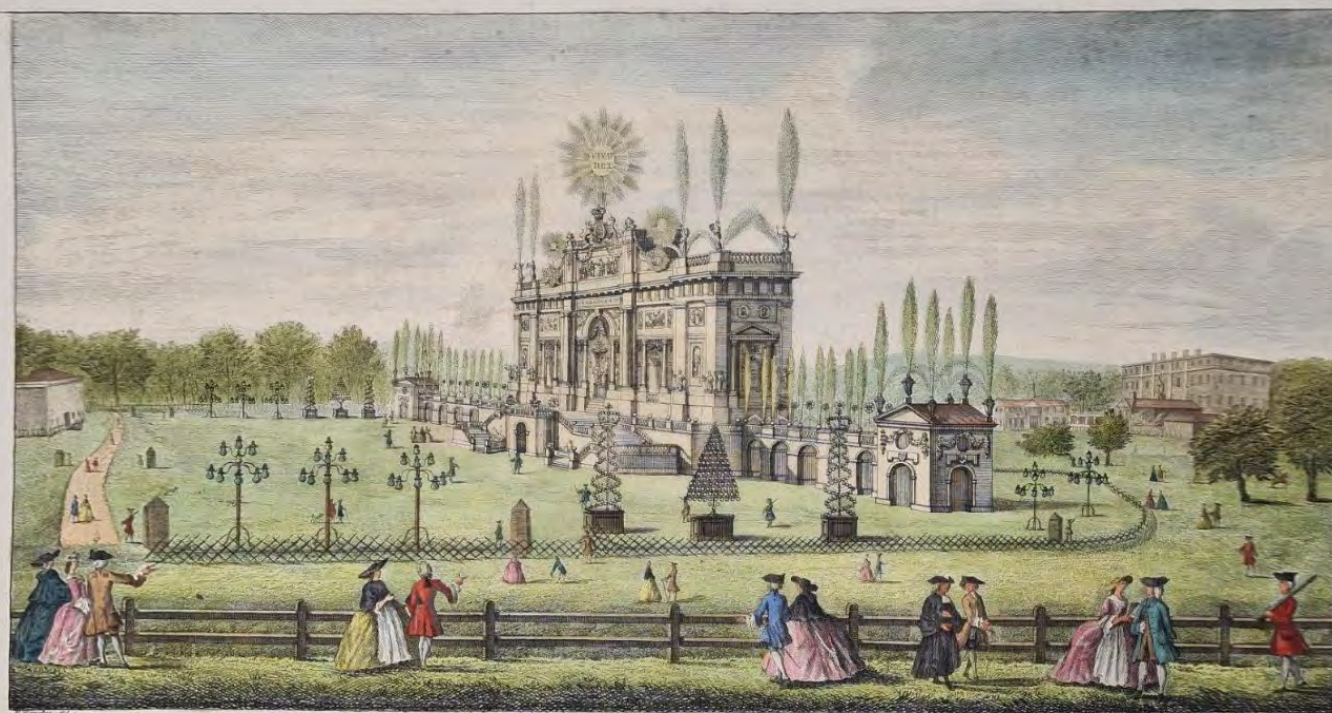
designed many operas and ballets, including Cimarosa's *Il matrimonio segreto* (1794), Sarti's *Andromeda* (1798), Spontini's *La vestale* (1811) and Cimarosa's *Gli Orazi ed i Curiazi* (1815); he also designed interiors, and was commissioned by Prince Yusupov to plan and provide scenery for the theatre in Arkhangelskoye. He published important theoretical works on the problems of scenography (which he understood as an art concerned with expressing states of mind and dramatic situations). His books include *La musique des yeux et l'optique théâtrale* (St Petersburg, 1800) and *Remarques sur la construction des théâtres* (St Petersburg, 1817)' (*New Grove*).



In Percy Muir's *Talks on Book-collecting* (1952), Ifan Kyrle Fletcher writes that 'it would be easy to mention many other valuable works in this field [i.e., the theatre] but I will content myself with a reference to another unrecorded author. This is Pietro Gonzaga ... He was a

Venetian, a student of Canaletto, ... [who] was summoned to Russia to take up an appointment as artist to the Empress, Catherine II. There he designed remarkable scenery for the Imperial theatres and for the Empress's private theatre at Gatchina [and where he also created the landscape gardens at Pavlovsk]. His work, which brought into the theatre or the open-air charm of Canaletto, created a sensation. The only records now left are a few original designs and two delightful little books on the theory of scenic art' ('The Theatre for Collectors', p. 97).

Svodnyi katalog knig na inostrannykh iazykakh 3103n (sub 'Witth'). Both editions are very rare. WorldCat locates copies at the Bibliothèque nationale, Bibliothèque de Genève, and the National Library of Poland only.



*A Perspective View of the Building for the Fireworks in the Green Park,
taken from the Reservoir.*

Printed according to Act of Parliament & Sold by P. Brookes Jacobs, Southampton Street in the Strand, & R. Sayer opposite Fetter Lane Fleet Street

23. [HANDEL.] A Perspective View of the Building for the Fireworks in the Green Park, taken from the Reservoir. Printed according to Act of Parliament & Sold by P. Brookes ... & R. Sayer ... [1749].

Etching and line engraving (293 × 464 mm) by Angier after Brookes,
hand-coloured. £600*

An attractive print by Paul Angier (c.1723–1757): ‘his working life was short and his prints are not common’ (*Oxford DNB*). The event it records are the celebrations in London on 27 April 1749 following the Treaty of Aix-la-Chapelle, which ended the War of the Austrian Succession.

‘The huge temporary structure was erected in the northern part of ... Green Park for the firework display, organised by the famous Italian pyrotechnist Giovanni Niccolo Servandoni in collaboration with the Royal Laboratory at Woolwich. Large numbers of souvenir prints were produced and the event is now best known for Handel’s specially composed “Music for the Royal Fireworks”’ (London Museum).

‘IN SOME WAYS THE MOST IMPORTANT SINGLE EVENT
IN THE HISTORY OF ENGLISH MUSIC’

A PERFORMER’S COPY

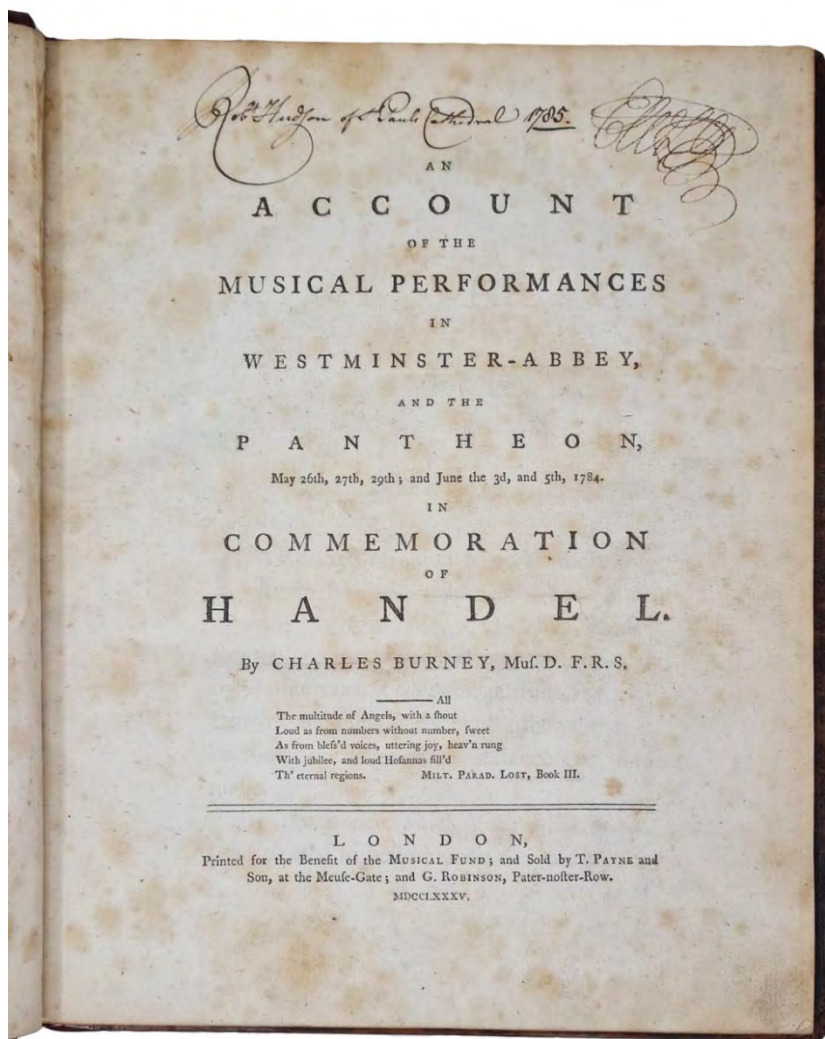
24. [HANDEL.] BURNEY, Charles. *An Account of the Musical Performances in Westminster-Abbey*, and the Pantheon, May 26th, 27th, 29th; and June the 3d, and 5th, 1784. In Commemoration of Handel ... London, Printed for the Benefit of the Musical Fund; and sold by T. Payne and Son ... and G. Robinson ...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

25. [HANDEL.] 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 ...* Dublin: Printed for Messrs. Moncrieffe, Jenkin, White, H. Whitestone, Burton, and Byrne. 1785.

8vo (210 × 124 mm), pp. vii, [1], xvi, 74, 24, [25]–[26], [2], [27]–145, [1]; early ms. ink note at foot of p. xvi: 'The life of Handel in this Work is one of the best Memoirs to be found in our language ...'; occasional marginalia; some light marginal browning; contemporary calf, rebaked and recorned, the original spine laid down, some offsetting from the turn-

ins; ink ownership inscription ('L. W. 1823') to title, another ('J. D. Horwood. Hull. 15th July 1844') to front free endpaper. £750

First and only Dublin edition (a piracy), the first in octavo. From the library of Joshua D. Horwood, organist. 'A pupil of Dr. Gauntlett and a friend of Dr. S. S. Wesley, he had been the organist of Hessle Church since 1840, regularly walking to and fro [from Hull], a distance of nine miles, every Sunday. Though by no means a skilful performer, he was a zealous devotee of Church music ... He acquired an interesting musical library, and made a hobby of collecting autographs and photographs of musicians' (Smith, *A History of Hull Organs and Organists*, p. 120).

RISM *Écrits*, p. 191.



26. [HANDEL.] Crystal Palace Grand Handel Festival 1857.

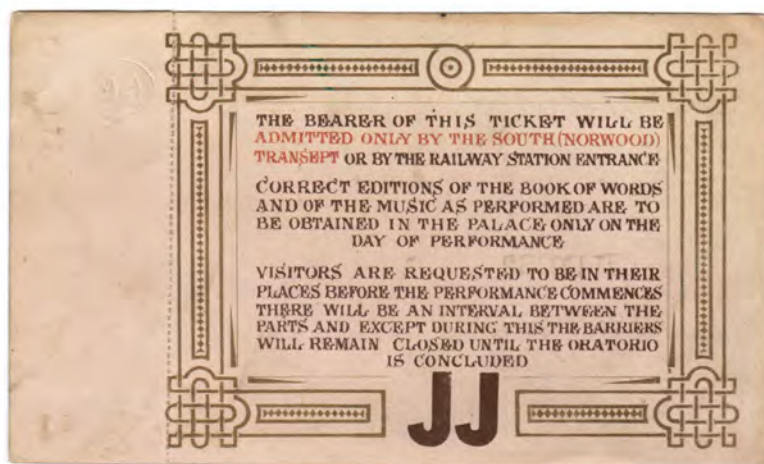
Second Day Wednesday June 17th. Judas Maccabæus ...
[London, 1857.]

Printed ticket (104 × 177 mm).

£200*

'The Handel Festival is undoubtedly one of the great events of the age. It is the homage of a people to the genius of a man, and it indicates the existence, on the part of the British public, of a love of music to a much greater extent than it has hitherto been supposed to possess ... The effect of so many as 2000 trained vocalists singing together, with the accompaniment of so immense a band, and an organ of such great power, was a point upon which many doubts were expressed. All uncertainty is now at an end, and, in a musical point of view, the Handel Festival must be considered as a great and triumphant success. Numerous large meetings of musicians have been held at various periods; but never yet in the world's history has choral music been sung to greater

perfection, or its vast powers in affecting the human mind been more strongly felt' (*The Musical Times*, 1 July 1857).



27. [HANDEL.] [Obverse:] Handel [Reverse:] Crystal Palace Handel Festival June 1857 [Outer edge:] E. Millner. Performer. [London, 1857.] [With:]

[Obverse:] George Frederic Handel [Reverse:] Centenary Commemoration Crystal Palace MDCCCLIX [Outer edge:] Miss E. A. Miller [sic]. Performer. [London, 1859.]

Two bronze medals (diameter 41 and 50 mm respectively). £375

Medals were struck for each of the three thousand participants in the Festival performances, featuring a bust of Handel on the obverse based on Roubiliac's statue commissioned by the impresario Jonathan Tyers for his pleasure gardens at Vauxhall in 1738 (now at the V&A). The present two examples were both presented to a Miss E. A. Millner, a soprano from Birmingham.



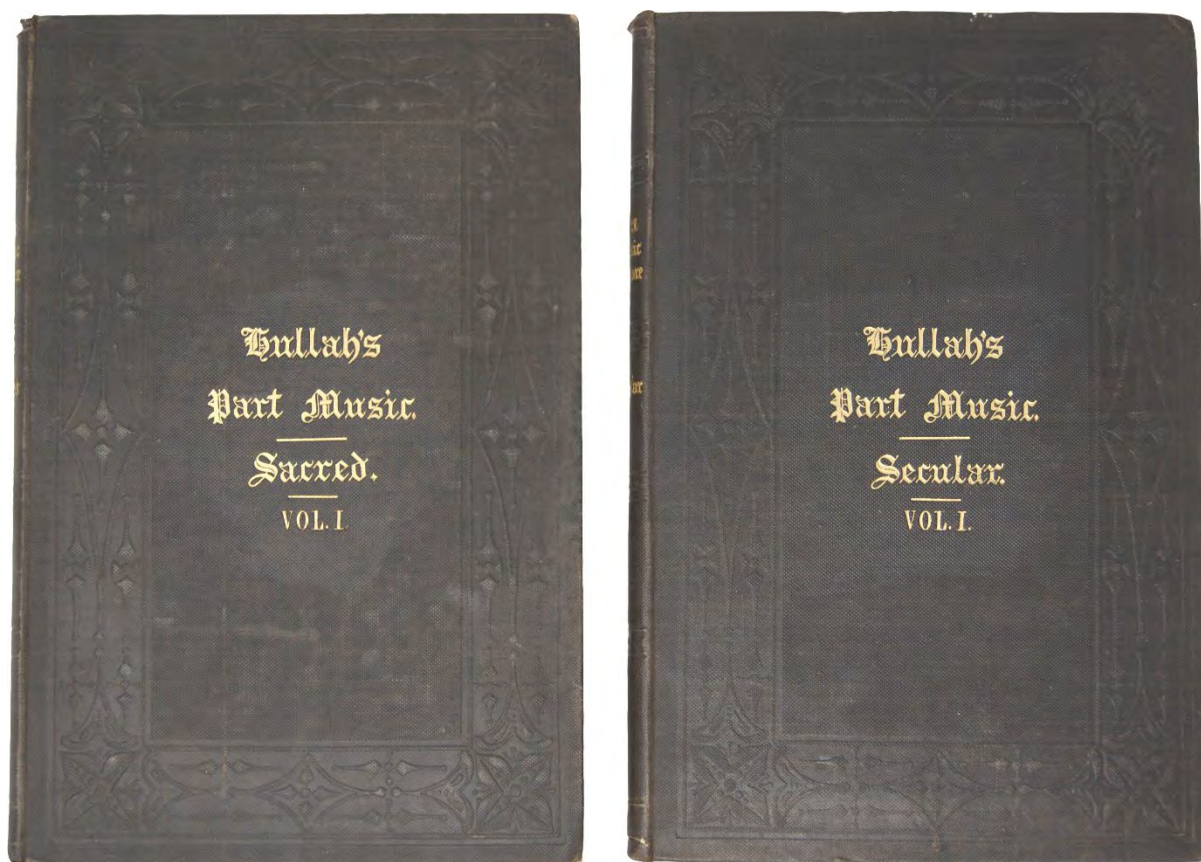


28. [HANDEL.] Triennial Handel Festival. Crystal Palace 1865.
First Day Monday June 26th. Messiah ...

Printed ticket (107 × 140 mm).

£100*

‘The “Hallelujah” Chorus was given with extraordinary vigour and precision; and, indeed, the choral forces were thoroughly efficient throughout the entire work, every point being taken up with a firmness which could only be obtained by a perfect system of training, and a resolution to yield implicit obedience to the conductor [(later Sir) Michael Costa] ... A demonstration on so gigantic a scale as this Festival is not to be judged solely in a musical point of view. Looking from the vast orchestra, filled with the most talented executants from all parts of the kingdom, we behold an immense area, in which every available space is occupied by an audience, whose attention is as much rivetted on the music as those whose duty it is to interpret it ... there is every reason to believe that the Handel Festival of 1865 will be, both in an artistic and pecuniary sense, one of the most brilliant that has yet been given’ (*The Musical Times*, 1 July 1865).



GETTING THOUSANDS OF PEOPLE SINGING

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

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

First edition (in score; the music was also issued in parts), with pieces by, among others, Anerio, Arne, Boyce, Cherubini, Croft, Dowland, Gibbons, Gluck, Haydn, Marenzio, Morley, Palestrina, Pearsall, Purcell, Rossini, and Tallis. Further volumes followed. The collection was produced to support the 'immensely successful singing school for "school masters and school mistresses"' which Hullah (1812–1884) had set up in London in 1841. 'The widespread popularity of the classes, with 400 teachers attending weekly, resulted in classes for the general

public. In July 1842 the number of persons attending was calculated to be fifty thousand' (*Oxford DNB*). 'Much vocal music, easy enough to be practicable, and good enough to be worth practice, was locked up in expensive collections; much was in manuscript; some accessible pieces were associated with words that rendered their performance objectionable ... Above all, the price was, in all cases, such as to put anything like an adequate supply entirely out of the reach of the new class who had become able to use it. In these causes originated Hullah's *Part Music*' (Preface).

30. HULLAH, John, *editor*. Vocal Scores ... Secular [– Sacred].
London: John W. Parker ... 1847.

2 vols, folio (316 × 217 mm), each pp. vi, [2], 192; title to the Sacred volume printed in red and black; the music printed typographically; contemporary polished half roan and marbled boards, rubbed, gilt-lettered label ('Vocal Scores ... M^r W. Higgs' – perhaps William Higgs, who founded Gloucester Choral Society in 1848?) to upper board of each volume. £100

First edition: a follow-up publication to the series *Part Music* (1842) which has 'extended itself to four volumes of Sacred, and four of Sacred Music, in score, and to sixteen separate part books ... [In this new collection,] the Volume of Sacred Music contains, in all, fifty-four compositions; that of Secular Music, sixty-five. Of these, ten in the one volume, and six in the other, have never before been printed; and the remainder are extracted from Foreign and English Collections, so expensive or so rare as to be inaccessible to all but the wealthy and curious' (Preface).



31. [HUNTER, Anne, née HOME]. [*Drop-head title:*] **The celebrated Death Song of the Cherokee Indians** ... [London:] Printed by Longman, Clementi & Co. ... [between 1798 and 1801].

4to (325 × 237 mm), pp. 4; bound with 26 other items (see below) in contemporary half calf and marbled boards, green morocco label to upper board, corners strengthened with vellum, spine rubbed and dry, worn at extremities, upper joint split, two cords holding. £475

'Few eighteenth-century songs on American Indian resistance subjects had the extended impact of "The Death Song of the Cherokee Indians". It was first published anonymously, ca. 1780 [also by Longman & Broderip, for the author, at the end of Hunter's *Nine Canzonetts for two voices*], but the text is by the Scottish-born poet Anne Home Hunter [wife of John Hunter, the surgeon], who later included it in her published collection of poems in 1802 ... It is not difficult to see why this song became so popular. The rhythms are snappy. The melody has logic, drive, and purpose ... A feature that stands out in Hunter's version is the elegant bass line. It is so beautifully tailored ... that it's almost a singable melody in itself ... By 1785 the song had already been published in the United States', and two years later it appeared in Royall Tyler's *The Contrast*, the first play by an American-born writer known to have been produced onstage. 'Musicologist John Koegel has found fifty-seven separate printed and manuscript sources of "The Death Song of the Cherokee Indians" in England and the United States dated between 1780 and 1855 (and suggests that there are likely more to be found)' (Michael V. Pisani, *Imagining Native America in Music*, Yale UP, 2005, pp. 53, 57–9).

This edition not found in RISM, or Library Hub Discover. The volume also contains works by Margaret Casson (the daughter of the organist of St George's, Liverpool) and the soprano Harriett Abrams (c.1758–1821).

Contents:

i) FERRARI, Giacomo Gotifredo. African Song, the Words by Her Grace the Duch^{ess}. of Devonshire ... [London:] Printed for the Author ... [1799?]. Pp. [2], 4, plus final blank; with an engraved title vignette by Foster after Wortley. RISM FF 398a.

ii) CASSON, Margaret. [*Drop-head title:*] The Cuckoo a favorite Song with an Accompaniment for the Piano Forte or Pedal Harp ... London: Printed for G. Goulding ... [c.1790]. Pp. 4. First (and only?) edition of apparently the composer's first publication. BUCEM lists only three works by Casson, who was the daughter of the organist of St George's, Liverpool. BUCEM, p. 170; RISM C 1451.

iii) HANDEL, George Frideric. [*Drop-head title:*] Pious Orgies. [N.p., n.d.] Pp. [4], the first and last pages blank.

iv) The Highland Queen ... Praises of Jockey a favourite Scotch Ballad sung by M^{rs} Warrel at Vauxhall ... [London, Samuel & Ann Thompson, c.1777–9.] Pp. [2], '41', [1].

v) ARNE, Michael. [*Drop-head title:*] Sweet Poll of Plymouth sung by M^{rs} Kennedy in the Positive Man ... The Words by M^r O'Keefe ... London Printed by Muzio Clementi ... [c.1805?]. Pp. 4.

vi) Logie of Buchan, a favorite Scotch Song, sung at the Theatres. [London:] Printed by Muzio Clementi & Co. ... [after 1801]. Pp. [4], the first and last pages blank.

vii) RAUZZINI, Venanzio. [*Drop-head title:*] Why my Julia why this care ... sung with the utmost applause, at the Bath Concerts ... London & sold by Preston & Son ... [1794]. Pp. 4. BUCEM, p. 875; RISM R 414.

viii) KELLY, Michael. [*Drop-head title:*] The Baby's Hush a Bye ... Sung by Miss Davis at the Theatre Royal Covent Garden, with universal Approbation in the New Comedy of the Blind Bargain or Hear him out ... [London:] Printed & published by M. Kelly ... [c.1801?]. Pp. 3, [1].

ix) PLEYEL, Ignaz. [*Drop-head title:*] Pleyel's Celebrated German Hymn ... London, Printed by Muzio Clementi & Co. ... [after 1801]. Pp. 3, [1].

x) REEVE, William. [*Drop-head title:*] The Favorite Fishing Duet, sung by M^{rs} Martyr & M^{rs} Mountain at Covent Garden Theatre in the Pantomime of Don Juan ... London, Printed for G. Goulding ... [c.1790]. Pp. 3, [1]. BUCEM, p. 878.

xi) CALLCOTT, John Wall. [*Drop-head title:*] The Friar of Orders Gray, a Glee for two Trebles & a Bass ... The words from D^r Percy's Reliques of Antient Poetry ... London Printed for the Author by Lavenue & Mitchell ... [c.1800]. Pp. 4. BUCEM, p. 150; RISM C 158.

xii) DIBDIN, Charles. [*Drop-head title:*] Lovely Nan ... in his new Entertainment called Great News or A Trip to the Antipodes. London Printed & sold by the Author ... [1794]. Pp. 4. BUCEM, p. 274; RISM D 2399.

xiii) [*Drop-head title:*] The Favorite Song, Date Obolum Bellisario, as sung with great Applause by M^r Collins ... London Printed for S. A. & P. Thompson ... [c.1790]. Pp. 2, [2].

xiv) DIBDIN, Charles. [*Drop-head title:*] Jack at the Windlass ... for his Entertainment called The Quizes, or A Trip to Elysium. London Printed & sold by the Author ... [1793]. Pp. 4. BUCEM, p. 277; RISM D 2650.

xv) REEVE, William. [*Drop-head title:*] I'm a Jolly Roving Tar, a favorite Song, sung by M^r Townsend, at Vauxhall-Gardens ... London Printed by G. Goulding ... [n.d.]. Pp. 4.

xvi) BINGLEY, William. [*Drop-head title:*] The Strawberry Leaves make Maidens fair. A Cornish Ballad ... London Printed & sold by Preston ... [n.d.]. Pp. 3, [1]. Not found in Library Hub Discover.

xvii) HUNTER

xviii) [BIGGS, Edward Smith]. [*Drop-head title:*] Come my bonny Love. A Duett ... [London:] Printed by R^t. Birchall ... [c.1798]. Pp. 3, [1]. BUCEM, p. 208.

xix) KELLY, Michael. [*Drop-head title:*] Yes! Yes! Be merciless! thou Tempest dire as sung by M^{rs} Jordan, in the Play of Pizarro ... at the Theatre Royal Drury Lane, written by R^d Brinsley Sheridan ... [London:] Published for M. Kelly ... [1799?]. Pp. [1], 26–28.

xx) HAIGH, Thomas. [*Drop-head title:*] The Orphan Boy. The Words from Fox's Poems ... Dublin, Published at Rhames's ... [n.d.]. Pp. [3], the final page blank.

xxi) WEBBE, Samuel. [*Drop-head title:*] The Mansion of Peace sung by M^r Harrison. The Poetry by a Lady ... London, Printed for R^t Birchall ... [1790s?]. Pp. 4. This edition not found in Library Hub Discover.

xxii) RICHARDS, David. [*Drop-head title:*] The Beauty of Buttermere sung by Miss Daniels at the Theatre Royal Bath ... dedicated to the R^t Hon^{ble} Lady Aylmer ... London Printed by Broderip and Wilkinson ... [c.1801]. Pp. 3, [1].

xxiii) GILBERT, George. [*Drop-head title:*] Britain's True Glory, or Passing the Sound. Inscribed to Admiral Lord Nelson, and Bronte, and the other Brave Tars, on their Galliant Victory off Copenhagen ... To the favorite Air of the Anacreontic Song ... Printed by J. Longman ... London [c.1801]. Not in Library Hub Discover.

xxiv) HOOK, James. [*Drop-head title:*] Sweet Kath'lane ma Cree. The Celebrated Irish Song ... London Printed & sold at Bland & Weller's ... [between 1775 and 1800]. Pp. 3, [1].

xxv) HOOK, James. [*Drop-head title:*] The Turtle Dove Coo's Round my Cot ... London Printed & sold at Bland & Weller's ... [c.1800]. Pp. 3, [1]. BUCEM, p. 502; RISM H 7218.

xxvi) ABRAMS, Harriett. [*Drop-head title:*] The White Man ... Dublin. Published by Hime ... [c.1800]. Pp. [2], the first and last pages blank. BUCEM, p. 5; RISM A 215.

xxvii) SHIELD, William. The Thorn sung by M^r Incledon, at the Theatre Royal Covent Garden and in his New Entertainment call'd Variety ... The Words by Rob^t Burns ... London Printed by Goulding, Phipps & D'Almaine ... Likewise may be had of Goulding, Krevett & C^o ... Dublin [c.1804]. Pp. 4; upper blank corner of first leaf torn away.



32. [JAPANESE THEATRE.] Meiji-za Shin Kyōgen Ishikawa Goemon Kumiage Go-mai-tsuzuki [*Five continuous leaves for a diorama of the new Ishikawa Goemon kyōgen drama at the Meiji-za theatre*]. Tōkyō: Maki Kinnosuke, Meiji 30 [1897].

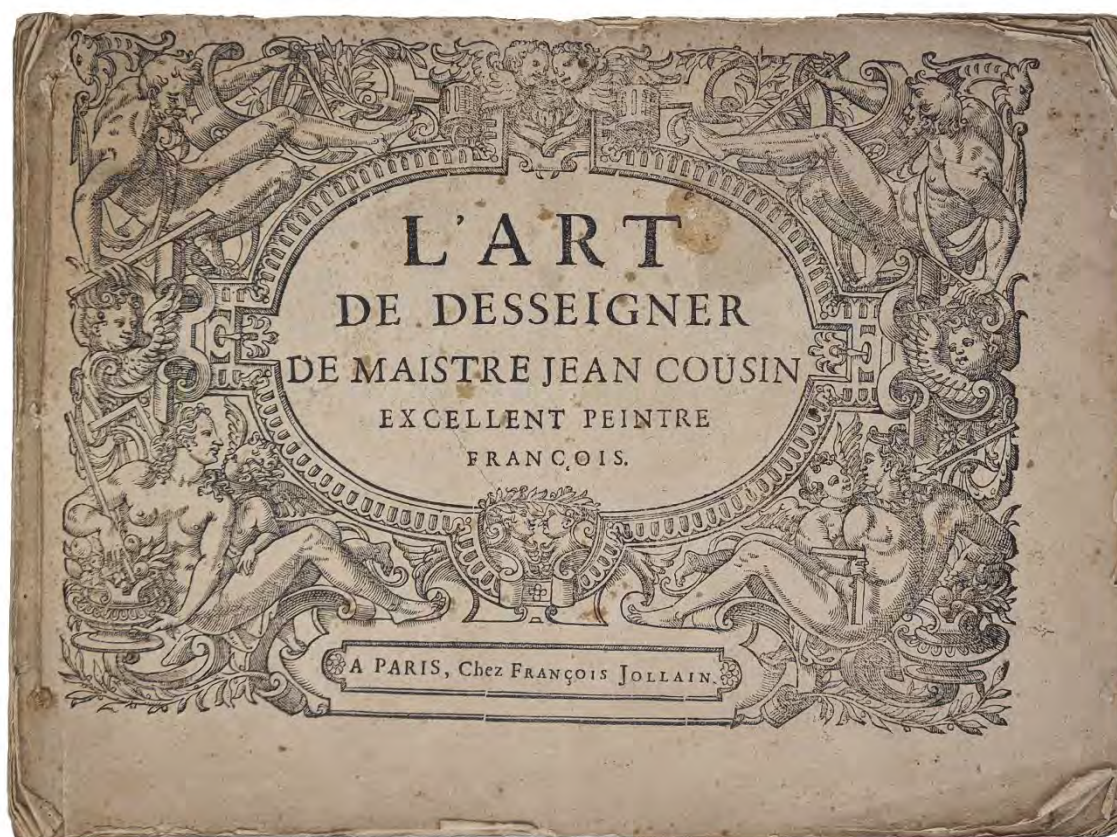
5 *ōban* leaves (each 368 × 247 mm), colour-printed on one side; some light wear and the odd mark, pinhole at the head of each leaf, but in very good condition overall. £1200*

A complete set of five cut-out-and-assemble *omocha-e* toy prints to construct a scene, in 3D, from a new *kyogen* play about the legendary outlaw hero, the ninja Ishikawa Goemon (1558–1594; a kind of Japanese Robin Hood), being staged at Tokyo's Meiji-za theatre.

Tatebanko is the Japanese art of making dioramas out of paper; this is more complicated example, with five leaves. But they should never have survived intact at all: they were designed to be cut up and then used to construct a diorama of a scene in the play, where Goemon is captured at Fuji-no-mori Shrine in southern Kyoto. An image at the top of the first leaf acts as a guide as to what the scene should look like. The names of the main characters and their actors (Ichikawa Sadanji (as Ishikawa Goemon), Ichikawa Kodanji, Ichikawa Sumizō, etc.) are included on the prints.

33. JOLLAIN, François. L'art de dessein de Maistre Jean Cousin, revue, corrigé et augmenté ... de plusieurs Morceaux d'après l'Antique, avec leurs mesures & proportions: d'une Description exacte des Os & Muscles du Corps Humain, & de leurs offices & usages: et d'une Instruction facile pour apprendre à dessein toutes ces Figures, selon les differens Aspects qu'elles peuvent avoir. Se vend à Paris, chez ledit Jollain ... [after 1685].

Oblong 4to (180 × 240 mm), pp. 70, [2]; illustrated title with woodcut border (*L'art de dessein de Maistre Jean Cousin excellent peintre françois*); woodcut illustrations throughout; border to p. 37 trimmed at



head; stitched as issued; a few marks, some browning to first and final pages, edges a little ragged. £450

Jollain's edition of Cousin's famous *Livre de pourtraicture* (1571) first appeared in 1685 (see Firmin Didot, *Étude sur Jean Cousin*, 1872, p. 122), 'avec privilège du Roy'. However, the present printing contains no such privilege.

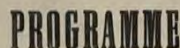
I bought the book partly as an interesting example of a seventeenth-century book still stitched as issued. A rare survival.

Cf. Bridson & White, *Plant, Animal & Anatomical Illustration in Art & Science*, E502; Graesse II, 288n.

34. [JULLIEN.] Programme of M. Jullien's second Concert Monstre, at Exeter Hall, Friday, June 15th, 1849. Meyerbeer's Opera, 'The Prophete' ... [London:] R. S. Francis, Printer ... [1849].

Concert bill (880 × 135 mm), creased where previously folded. £200*

Rare books, manuscripts, music, ephemera



**M. JULLIEN'S
SECOND
CONCERT MONSTRE,
EXETER HALL.**

FRIDAY, JUNE 15th, 1849.

Meyerbeer's Opera, 'THE PROPHET.'
 Mr. COLLIER says he believes that he has succeeded in obtaining the rights of Meyerbeer's chief drama, "THE PROPHET," now performing at the Grand Opera in Paris with unprecedented success. Mr. COLLIER has had the honor of his introduction to the British public several weeks of preparation, (copyright taken, Sunday's "British Music"), in 1855, in grand

First Part.
GRAND SELECTION AND VAUDEVILLE FROM MEYERBEER'S OPERA.
THE PROPHETE.

GRAND INTRODUCTION FOR ORCHESTRA.
THE CHORUS.
La Bona del giorno.
THE ANAPASTIC CANTO TERMO.
THE PSALM.
Hymns of Salomon's times.
THE ROMANCE.

MADAME ANNA TRILLON
THE CELEBRATED DUTCHING,
PERFORMED BY
MARY KENNEDY AND MRS. ARMAN,
During the First Year of their successful theatrical performance.

AIR E BALLET AND ENTERTAINMENT
 LA VALSE DESCRIPTIVE DES PATINEURS,
 (The Skating Rink)
 LA MATURE A SON VAS DE DEUX.
 THE CAVATINA,
 (The Song)
 Madame ANNA YEMLOW.
 MATRONS IN CONCOMITMENT

THE MISTY NAME OF THE QUARD,
 DOMINE SALVUM FAC REGEM NOSTRUM PROPHEIAM
 AT
 THE THREE CHANGES,
 OF THE DEEP APOCALYPSE,
 BEN DU CEL ET DES ANGE,

Mr. SIMS DEWEES;
THE GRAND FINALE,
MADAME JENNY TREFFLE, MADAME ANNA THILLER
Madame MAY, Mr. WITHWORTH, and MISS FRICKER
ALL THE PRINCIPALS THE GRAND ORCHESTRA
THE THREE CHORUSES, and the MILITARY BAND

MISCELLANEOUS.

ARIA. "Tudor Corio." *Musart*
Madameville JETTY VAPPA. *Megham*
Song of the Fairy. "The Tale."
From the "Gleanings."
MR. WHITWATH.

M. HALLÉ.
Madame ANNA THILLON. *Stiller*
(The French actress who has been the favorite of Queen Victoria)
 M. HALLÉ: Madame ANNA THILLON will appear at the Grand Theatre of the
 Performance during the present season, being engaged exclusively by M. Fournier
 Comacine, Brussels.

JOHN FRANK HOLT, .. California, inventing a .. Finger
 Machine, with new effects of Harmony, in several ..
 parts, composed and executed, by ..
 M. WIVIER.
 BIRMINGHAM, CHALMERS, GUTHRIE & CO.'S celebrated Patent, *Endless*
 MADE IN
 GREAT BRITAIN.
 (For the First Time in England.)
 Manufactured and sold by Messrs. J. & W. GUTHRIE, 10, Abchurch Lane, London, E.C. 4.

[illegible]

MEET ERNST AND M. HALL.

"GOD SAVE THE QUEEN."

SECOND PART.
THE DESERT.
ONE SYMPHONY, IN THREE PARTS. *Felix Mend.*

First Part of "The Desert."
ASPECT OF THE DESERT.
Narration by
MR. VANDERHOFF.
Sold Mighty Desert!—Earth's great wonder, laid in
ORCHESTRA.
Narration.

The song and response were the following in their names, &c.

2 SONG OF THE DESERT.
 CHORUS AND VERSE.

3 AFFAIRS OF THE CARAVAN.
 RESPONSE.

 What object dwells dark, &c.

4 MARCH OF THE CARAVAN.

THE DESERT TEMPEST.
 RAINFALL.
 Heavy and continuous the urgent air, &c.
 Thunder, and gusts.
 Crouch down, and call upon your God, &c.
 A CALM OR THE CALM.

THE CARAVAN RESUMES ITS MARCH.
DICKENS AND COOPER.
Life is here a struggle, rude, &c.
Second Part.
NIGHT IN THE HEART.
Dickens.

2. *Down the unshadowed sky the weary Sun. No.*
HOME TO NIGHT.
POEM BY
MR. RINA ALVES.
Hail, Night!—oh, lovely Night!
LIBERTY OF THE DESERT.
CHORUS AND ORCHESTRA.

2. **ARABIAN FANTASIA**
Performed by the Orchestra.

3. **DANCE OF THE ALMEK**
(With Solo for Oboe, Clarinet, and Trombone.) by
M. BARREY, MR. LEXARUS, and M. BAUMAN
PERFORMING SEVERAL

Ms. SIMS REVIEW.
Fair Queen of Night (by Curran, containing, in
Third Part,
SUSPENSE,
Excitement (with Orchestral Accompaniment.)

2. SONG OF THE MUEZZIN,
(Original Arabic Song.)
22 Salameh stork, also known as Salameh, etc.

3. THE CARAVAN RESUMES ITS MARCH.
Cameos and Dances.
On, and let us on, Ladies.

4. THE CARAVAN DISAPPEARS IN THE DISTANCE.
Recess.

Seating the heroes of their travel bill, &c.
GLOREFICATION OF ALLAH.
 Tunes composed, DAWOOD, and others.
ALLAH! ALLAH!
FINALE.
 DROPPED THE FLAG.
 THE HONORABLE HUSBANDMAN TREASURY

THE HUNGARIAN NATIONAL AIR
Third Part.

LES HUGUENOTS
 Adapted by M. JERARD.
 1. OVERTURE—THE CHORAL OF LUTHER.
 It is the spirit in your soul
 that...

THE ROMANCE
OF
MR. BARRY.
Ah! il Mio Zio! il Mio Zio!
Wah Vah Oooooo, by
MR. BARRY.
THE SONG OF THE FIGHT-FIFT, FIFT,

THE CHANT DES SOLDATS—THE SATAPLAN,
THE TRON.

2. **W. S. BARNETT, JR., MAYNOR, and W. F. FROST**
 TU AMMI,
 Tu m'hai!—Oh quel bel
 Baggio d' amore celato!
 W. S. BARNETT, JR.

14 BEYTON DE NOTRE DAME EN PARIS ET CALAIS
with Accompaniment for the Mousquetaires.
THE BENEDICTION OF THE POIGNARDS.
No guests at table.
Forcé sends Regis.

THE GRAND FINALE.

GRAND ORCHESTRA, THE THREE MILITARY BARS
and the CHARVIER.

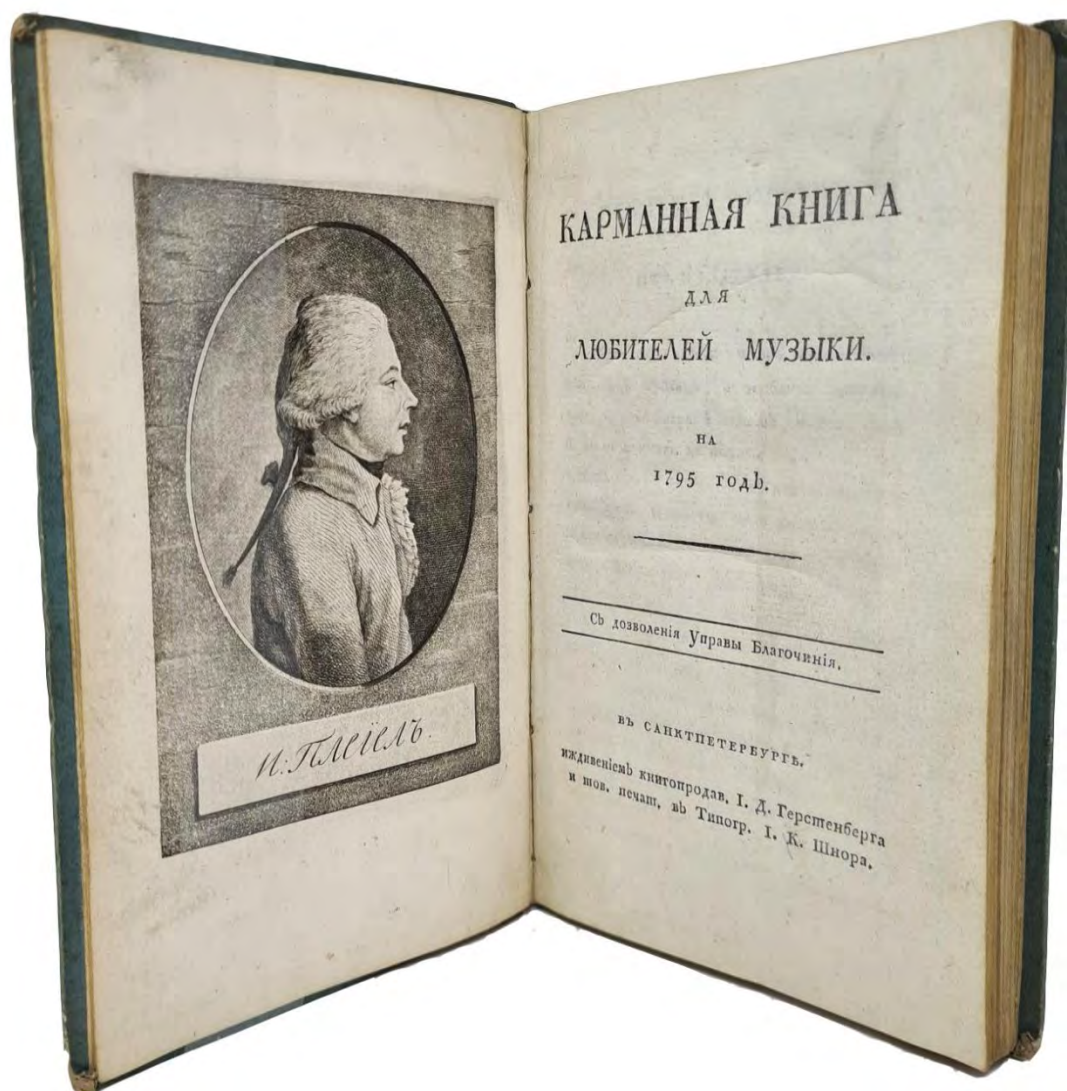
Mr. W. VINCENT WALLACE will provide all
Piano-forte.

Conductor - W. JULIEN

Stalls, 10c. 6d.—Entrance to Race Course.
Reserved Seats, 5c.—Grand Entrance and Assembly, 5c.
Western Gallery, 2c. 6d.—Western Tribune, 2c. 6d.
Western Area, 1c.—Western Tribune, 2c. 6d.

There are open for the Western Valley and Western Slope, at Half past
Three open for the Middle and Southern Slopes at Seven o'clock.
SUNDAY THOROUGHLY AT HALF PAST SEVEN, AND THEREAFTER AT EIGHT
In the Middle and Southern Slopes, Evening Sermon is required
E. S. FORTY, Pastor, M. Church, Broadway.

The French composer–conductor Louis Jullien (1812–1860)—baptised George Maurice Adolphe Roch Albert Abel Antonio Alexandre Noé Jean Lucien Daniel Eugène Joseph-le-brun Joseph-Barême Thomas Thomas Thomas–Thomas Pierre Arbon Pierre-Maurel Barthélemi Artus Alphonse Bertrand Dieudonné Emanuel Josué Vincent Luc Michel Jules-de-la-plane Jules-Bazin Julio César—seems never to have done things by halves. He began his career in Paris conducting a large-scale orchestra in performances ‘accompanied by gas flares, alarm bells, and musketry’ (*Oxford DNB*), before fleeing to Britain in 1839 to escape imprisonment for debt. ‘Low-priced Promenade Concerts mixing “classical” and popular music and lasting four or five hours were not new to London, but Jullien gave them new appeal and found a new audience. From June 1840 to early 1859 he conducted winter and summer seasons of such concerts, mainly in leading theatres (most often Drury Lane), interspersed with tours of the main British and Irish cities. From 1845 to 1857 most of the summer seasons were held at the Surrey Zoological Gardens; at the first “monster concert” there, 12,000 people heard Bellini’s “*Suoni la tromba*” played by twenty each of cornets, trumpets, trombones, ophicleides, and serpents, as well as “*God Save the Queen*” with each bar punctuated by cannon’ (*ibid.*).



THE FIRST RUSSIAN MUSIC ALMANAC

35. KARMANNAIA KNIGA dlia liubitelei muzyki. Na 1795 god
[A pocket book for music lovers. For 1795] ... V Sanktpeterburge,
izhdiveniem knigoprodav. I. D. Gerstenberga i tov. pechat. v
Tipogr. I. K. Shnora [1795].

8vo (173 × 106 mm), pp. [18], 57, [1], 44 (a mix of engraved music and
letterpress text), [2] publisher's advertisements; with an engraved
portrait of Pleyel, a folding letterpress table, and 4 leaves of engraved
music (two printed double-sided); printed on tinted paper; original blue
boards, printed paper spine label, extremities worn, but still very good.

£2500

The first number of the first Russian music almanac, published by Johann Daniel Gerstenberg (1758–1841), ‘a German pianist and composer from Gotha who went to St Petersburg in 1791. He opened a music shop there and in 1793 began to publish music ... In 1795 he founded his own music press (“a shop of learning and inventions of general utility, with the addition of a fashionable journal, coloured drawings and musical scores”) and entered into partnership with an engraver, F. A. Dittmar, the firm becoming Gerstenberg & Dittmar in 1796. Amongst other works may be singled out their annual “Pocket Books for Music Lovers” which started in 1795 and their music journal *Magazin de Musique*’ (Hopkinson, *Notes on Russian Music Publishers*, p. 4).

‘The volume for 1795, in addition to “advance information” at the beginning [asking readers to send in original Russian music for possible publication], a general calendar, and an engraved portrait of Pleyel by Nabholz, contains: 1) a historical description of the lives of famous musicians [J. S. and C. P. E. Bach, Mozart, Pleyel, Haydn]; 2) a musical dictionary [pp. 22–45]; 3) musical inventions [Benjamin Franklin’s glass armonica and Chladni’s *Euphon*]; 4) anecdotes; 5) a musical game [from England] using dice and musical tables [reproduced on the folding letterpress table and 20 pages of engraved musical examples]. The section of printed music contains: 1) two Russian folk songs with variations for the pianoforte ... by Ivan Khandoshkin and ... Wilhelm Palschau; 2) six Russian songs by Fyodor Dubyansky ... At the end there is a catalogue of musical books published by Gerstenberg ... The main value ... lies the publication of the Russian songs by Dubyansky, whose work appeared here in print for the first and last time (the composer tragically died in 1796)’ (Vol’man, *Russkie pechatnye noty XVIII veka*, pp. 104–5, my translation).

Gerstenberg’s almanac was short-lived and in the end only two numbers were published (the second under the title *Karmannaia knizhka*). Both are very rare: WorldCat locates a sole copy of the 1795 volume, at the Bibliothèque de Genève, and one of the volume for 1796 at the Library of Congress.

Bitovt 2468; Smirnov-Sokol’skii 1411; Sopikov 5083; *Svodnyi katalog* IV, no. 169 (‘The first Russian music almanac’, tr., locating 4 copies only: Russian State Library, Russian Academy of Sciences, National Library of Russia, State Public Historical Library of Russia); Vereshchagin 374 (‘Both these editions are extremely rare ... printed in a very elegant manner for the period’, tr.); Vol’man p. 218 (who records another music almanac for 1795, printed in Moscow: *Magazin muzykal’nykh uveselenii*, described by the *Svodnyi katalog*, item 176, as a music journal, published in August 1795).



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

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

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

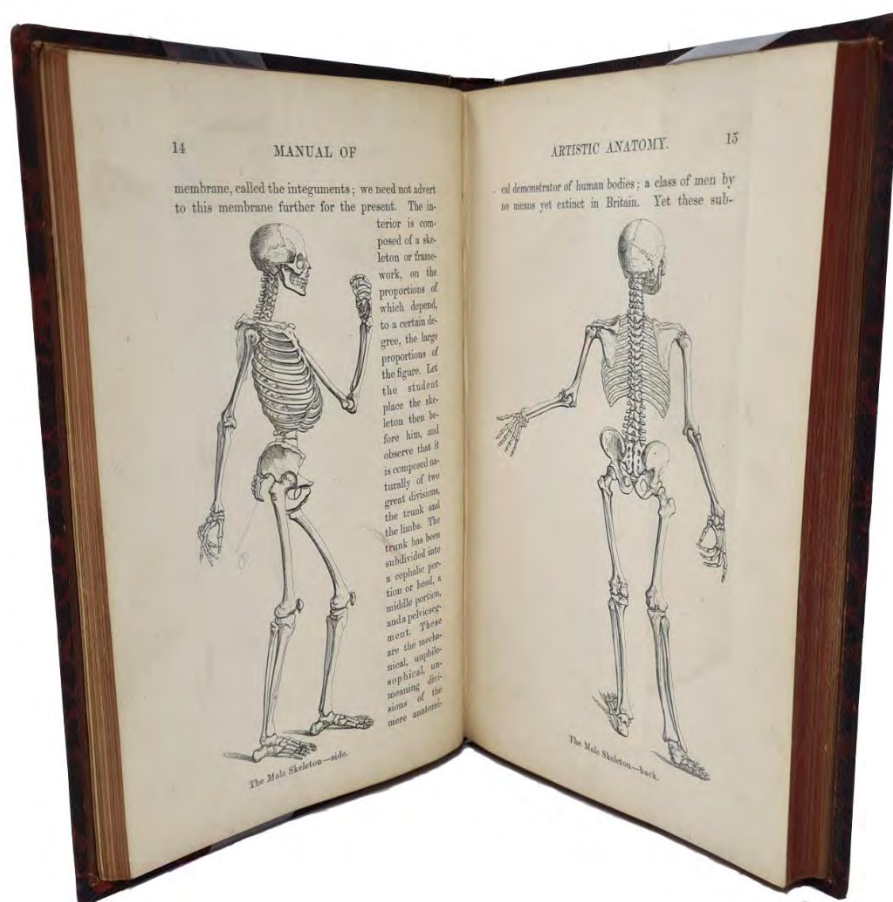


37. [KIND, Friedrich.] Bei festlicher Beleuchtung des äußeren Schauplatzes. Theater zu Ischl. Zur allerhöchsten Namensfeier Seiner Majestät, unsers allergnädigsten Kaisers Franz Joseph I. wird Donnerstag, den 4. Oktober 1849 von hiesigen Dilettanten aufgeführt: Das Nacht-Lager in Granada ... [Ischl?, 1849].

Silk playbill (382 × 430 mm), creased where previously folded. £175*

Playbill printed in gold on silk for an illuminated performance of Friedrich Kind's *Das Nachtlager in Granada* to mark the name-day of the nineteen-year-old Franz Joseph I in the Austrian spa town of Ischl (where the Emperor later had his summer residence, the Kaiservilla).

Friedrich Kind (1768–1843) is remembered today, if at all, as Weber's librettist for *Der Freischütz* (1821). His 1818 play, *Das Nachtlager in Granada*, later served as the basis for Kreutzer's opera of the same name (1834).



38. KNOX, Robert. A Manual of Artistic Anatomy, for the Use of Sculptors, Painters, and Amateurs ... London: Henry Renshaw ... 1852.

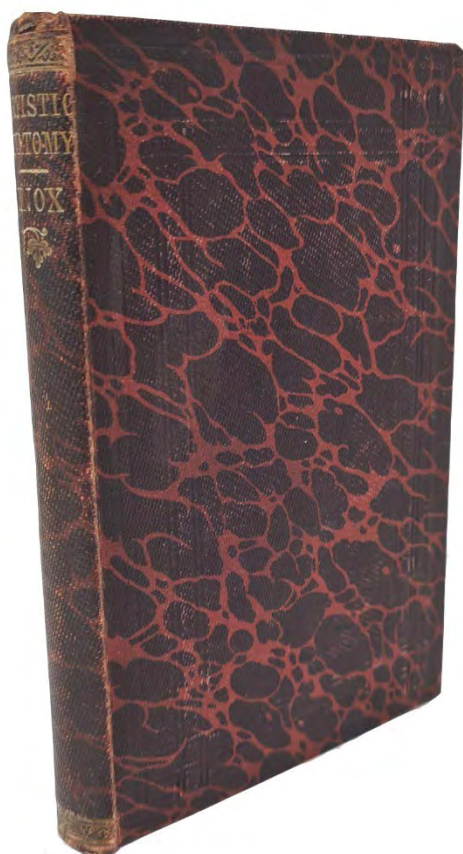
8vo (179 × 116 mm), pp. xxv, [3], 175, [1], with 4 pp. publisher's advertisements at the end; numerous wood-engraved illustrations in the text by Westmacott, 'whose name is a sufficient guarantee for their correctness' (p. vii); some light marginal browning; original publisher's marbled cloth, spine lettered gilt, light wear at extremities; early ink ownership inscription ('H. Merritt') to verso of front free endpaper. £375

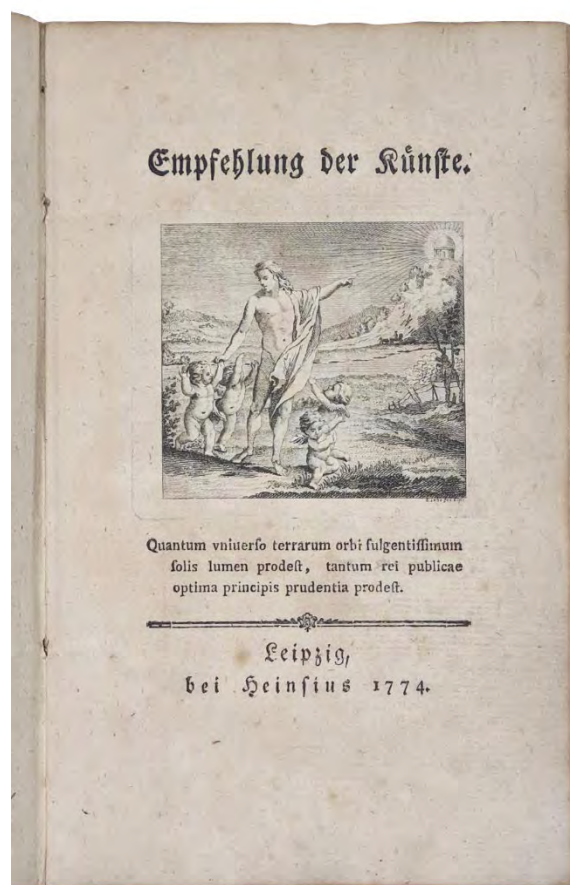
First edition of a 'very useful pocket-book' (Röhl, p. 243), by the leading Scottish anatomist, Robert Knox (1791–1862), 'probably one of the most skilled teachers Edinburgh had ever known' and without whom 'British surgery might not have advanced in the way that it did' (*Oxford DNB*).

The book is also a very nice example of marbled cloth. By the 1850s, publishers satisfied the buying public's desire for more elaborate

coloured binding designs 'by devising mottled, marbled and otherwise variegated cloths, which unfortunately never became anything other than unusual, probably because they were more costly than the normal [but] experimental bindings in variegated colouring produced some of the most attractive books which have survived from mid-nineteenth century times. Perhaps because examples are not common, the amateur of nineteenth-century book-making is now and again tempted to buy a book just for the quaintness of its mottled clothing' (Sadleir, *The Evolution of Publishers' Binding Styles*, pp. 63, 65).

Choulant, p. 357 ('the workmanship is excellent'); Garrison-Morton 415; Röhl, p. 404.





THE BENEFITS OF THE ARTS

39. [LIPPE-WEISSENFELD, Carl Christian zur]. *Empfehlung der Künste* ... Leipzig, bei Heinsius 1774.

Small 8vo (160 × 99 mm), pp. [48]; etched title vignette, head- and tailpiece by Gottlob August Liebe (1746–1819); some light spotting/offsetting; near-contemporary block-printed wrappers, some wear to spine. £475

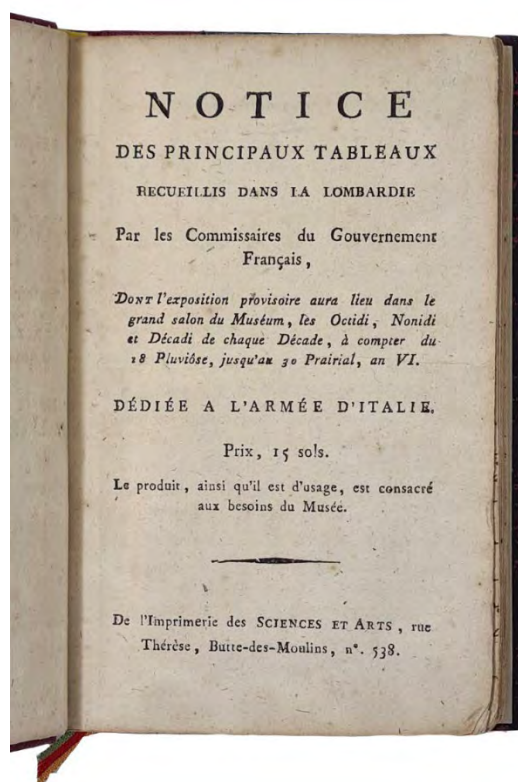
First edition of a rare work highlighting the benefits of the arts to both rulers and their subjects, written by the Count zur Lippe-Weißenfeld (1740–1808), a member of the Aulic Council in Vienna. It is dedicated to the princes of Germany, who are exhorted to show good taste by presenting the people with the art of poetry and oratory, with the works of painters and sculptors, music and the fine arts.

‘A creative spirit brings order to chaos, light arises where once there was darkness; for nature shows us that plants bear greater fruit in well-enriched soil than neglected earth. Abundance reigns where else there

was scarcity and misery raged; conviviality, joy, comfort, and diligence lend happiness and wealth to that same people who, until recently, erred through the forests, crude, poor, and wretched, or at least, for the most part, enjoyed a life no happier than that of the savage American.

‘Refining the nation, fathers of the Fatherland, is a duty, in your best interest, and a certain consequence of sheer will, if you would but will it. For anything is possible, anything effected if the one who makes the decisions has taste himself and rewards the artist with applause’ (A4^r–A5^r, translated).

WorldCat locates no copies outside Europe.



WAR LOOT IN THE LOUVRE

40. [LOUVRE.] Notice des principaux tableaux recueillis dans la Lombardie par les Commissaires du Gouvernement Français, dont l'exposition provisoire aura lieu dans le grand salon du Muséum, les Octidi, Nonidi et Décadi de chaque Décade, à compter du 18 Pluviôse, jusqu'au 30 Prairial, an VI ... Dédiée à l'Armée d'Italie. [Paris:] De l'Imprimerie des Sciences et Arts ... [1798].

12mo (151 × 95 mm), pp. [4], viii, 118, plus final blank; some light browning and finger-soiling; early ms. ink annotations in the margins; quarter morocco by Didier Montécot. £950

First edition: an early catalogue of art exhibited during the infancy of the Louvre (as it was later called), privately printed for the museum and sold to raise money for it.

Opened in 1793, the Louvre's core collection was comprised of artwork brought from the Musée du Luxembourg, Versailles, and the Académie royale de peinture et de sculpture, along with property confiscated from churches or left behind by aristocrats fleeing the Revolution. The French policy of looting art from other countries began in 1794, 'when Belgium was immediately picked clean of all its most celebrated works—at that time mostly paintings by Rubens and van Dyck. While, therefore, Napoleon did not invent the looting policy, he continued to implement it with passionate enthusiasm during his Italian campaign beginning in 1796 [the present catalogue is duly dedicated to the Armée d'Italie] ... By 1802 the Louvre's Grande Galerie (then 30% longer than now) contained a high proportion of the most celebrated 16th- and 17th-century paintings from north and central Italy, Belgium, and Munich, as well as the masterpieces of the French royal collection' (*Oxford Companion to Western Art*).

Marquet de Vasselot, *Répertoire des catalogues du Musée du Louvre* (1793–1926), no. 107.

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

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

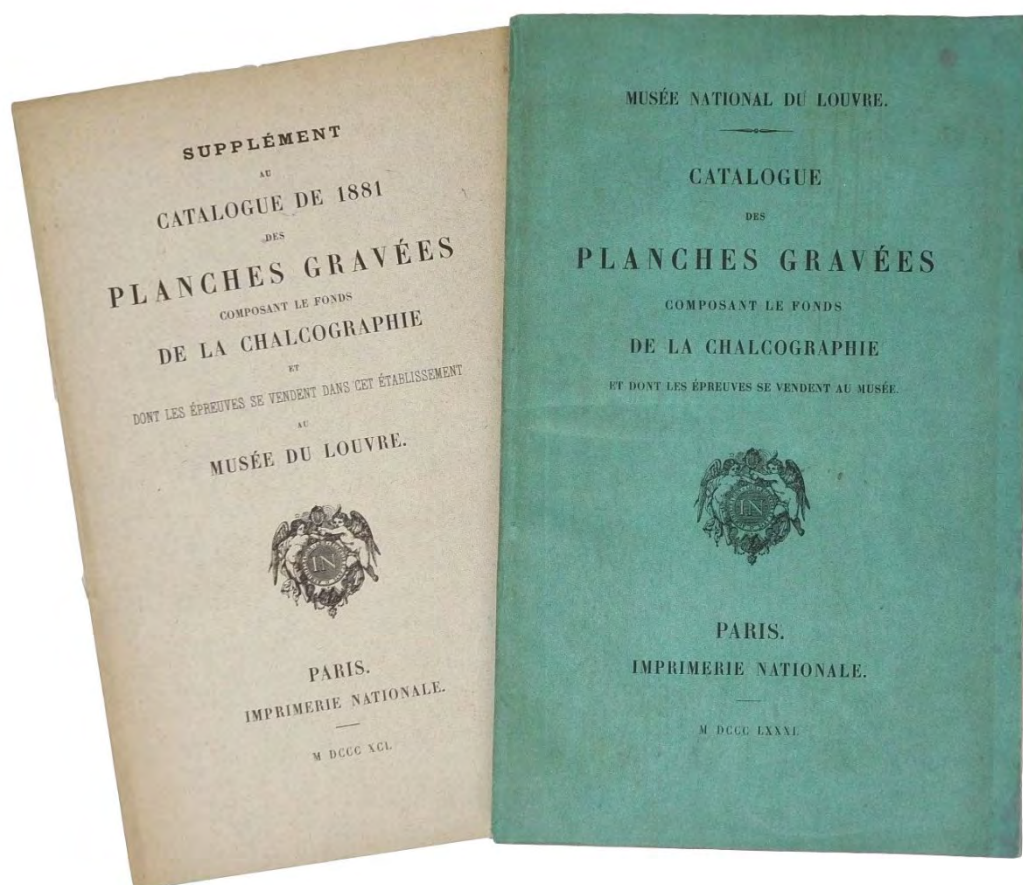
2 vols, 8vo (215 × 134 mm), pp. xxi, [1], 427, [1]; 8; some spotting; original printed wrappers. £120

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

Simon Beattie

Rare books, manuscripts, music, ephemera

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





42. MARLET, Jean-Henri. Lithograph of a soldier having a wound dressed by a nun. [Paris:] de la Litho^{ie} de C. de Lasteyrie [c.1817].

Lithograph (366 × 270 mm), some marginal browning/spotting, a few short tears. £120*

The print is also found captioned 'Religieuse hospitalière'.

'Charles Philibert de Lasteyrie (1759–1849) had taken an interest in lithography almost from the beginning and was one of the most persistent in his attempts to get it established in France. As early as 1803 he bought some lithographic stones from Frédéric André when this first Paris press closed down ... [Later,] Lasteyrie made two journeys to the Bavarian capital, one in 1812 and the other in 1814. On the first of these he spent a month in one of the lithographic studios there, studying the process with a view to setting up a press of his own. When he had made himself sufficiently familiar with the process, he bought the necessary materials and engaged workmen to return with him to Paris. He had even started on his return journey when he heard of the disasters in Russia and realized that he would have to come to Munich again as he could count on neither the workmen nor the materials following him to France. The political events which followed delayed his second visit till 1814 but this time he was much more thorough, and in order to get a complete understanding of the process he tried everything himself, from the preparation of the stones to the printing. Even then his plan for getting one of Senefelder's brothers to direct a press in Paris was thwarted by the unsettled state of the capital, and it was not until the close of 1815 that he finally reached his goal and set up a lithographic press in France' (Twyman, pp. 50–1).

43. MARTIN, Charles. *Sous les pots de fleurs*. Recueil de dessins à la plume accompagnés de prose rythmée composés au front ... 1914 –1917. Préface de Mac Orlan. Jules Meynial libraire à Paris ... [1917].

Small folio (294 × 188 mm), pp. [4], 53, [7]; leaves loose, as issued, in limp green hessian, the insides stiffened with illustrated pieces of card printed in red, printed label to front cover; labelled dulled, and some wear to the covers, but in very good condition overall. £700

First edition, one of 300 copies. The French illustrator Charles Martin (1884–1934) is best known for his Cubist-influenced work for magazines such as the *Gazette du Bon Ton*, *Harper's Bazar* (as it then was), and *Vanity Fair*, or his collaborations with, for example, Erik Satie (*Sports et Divertissements*, 1914) or Georges Montorgueil (*Monseigneur le vin*, 1924–7). Here we have his view of the trenches, beautifully executed and presented in black-and-white illustrations (some full-page) and rhythmic text. The hessian cover is presumably also taken from army life. The whole is dedicated to his friends at the *Bon Ton*.

The 'flowerpots' of the title was slang for the helmets worn by French soldiers.



LE CAFARD .

AUX ARMEES
NOV-16

Century

44. [MATHEWS, Charles.] For the Benefit of Mr. Mathews.

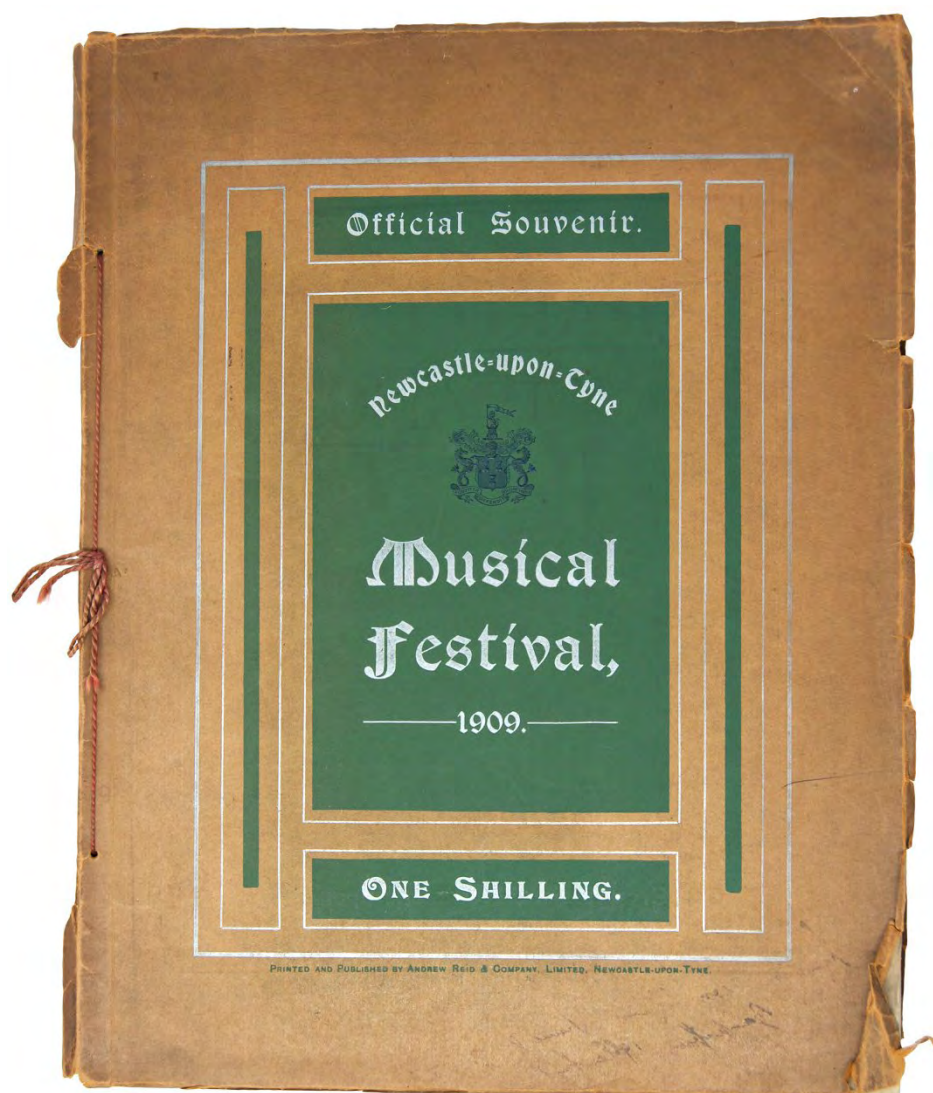
Theatre Royal, Covent-Garden, this present Wednesday, June 8, 1814, will be acted Macklin's Love a-la Mode. Sir Archy M'Sarcasm (for that night only) by Mr. Mathews (after the manner of the late Mr. Cooke) ... After which, the musical Entertainment of Catch Him Who Can ... Philip by Mr. Mathews, (in which he will introduce the Comick Song of "Fisherman All.") ... At the End of the Piece, Mr. Mathews will recite part of Hamlet's Advice to the Players, in Imitation of several celebrated Performers ... Printed by E. Macleish ... [1814].

Playbill (318 × 205 mm), printed on tinted paper; closed tear in left-hand margin; contemporary ms. note ('Money Taken at Extra Pit Door') to verso. £120*

A benefit performance for the celebrated comic Charles Mathews (1776–1835), well known for his impersonations of famous actors: it was said that he had 'the faculty of putting on another man's thoughts with his clothes, and many plays written for him were skeletons left for his elaboration' (*Oxford DNB*).

The Grand Alliance, mentioned at the bottom of the bill, 'an Allegorical Festival ... which has been long in preparation', was a specially created entertainment, with music by Henry Bishop, to mark the visit of the sovereigns and generals of the Coalition Allies (notably Alexander I, Frederick William III of Prussia, Metternich, Blücher, etc.) who were taking part in a state visit to London before moving on to the Congress of Vienna.

For the Benefit of Mr. MATHEWS.
THEATRE ROYAL, COVENT-GARDEN,
This present WEDNESDAY, June 8, 1814, will be acted MACKLIN'S
Love a-la Mode.
Sir Archy M'Sarcasm (for that night only) by Mr. MATHEWS
(After the manner of the late Mr. COOKE)
Sir Callaghan O'Brallaghan by Mr. JOINSTONE,
(By Permission of the Proprietors of the Theatre Royal, Haymarket) in which character he will introduce the SONGS of
"You never did hear of an Irishman's fear,"
and, by desire, the favourite Song of "The Bold Dragoon."
Beau Mordecai, Mr. SIMMONS, Sir Theodore Goodchild, Mr. Chapman
Squire Groom by Mr. JONES,
Charlotte by Miss LOGAN.
After which, the musical Entertainment of
Catch Him Who Can.
Alphonso, Mr. CRESWELL, Count Theodore, Mr. HAMERTON,
Philip by Mr. MATHEWS, (in which he will introduce the Comick Song of
"Fishermen All.")
Pedrillos, Mr. LISTON, Thomas, Mr. BROADHURST, Sentinel Mr. Norris
Countess, Miss LOGAN, Sophia, Miss MATTHEWS,
Janet, Mrs. GIBBS, Annie, Mrs. LISTON.
In act 1. a DANCE incidental to the Piece,
In which will be introduced
A grand Pas de Deux by Mons. Soissons and Mrs Parker,
and a Pas de Trois by Mr. LE CLERCQ, Miss BRADWELL, & Miss WORGMAN.
Mr. MATHEWS
Will recite part of HAMLET'S Advice to the Players, in
Imitation of several celebrated Performers.
To conclude with (by permission of the Proprietors of the Theatre Royal, Haymarket) the Comick Farce of
DEAD ALIVE.
Sir Walter Weathercock, Mr. BLANCHARD, Dennis, Mr. JEFFERIES,
Degage, Mr. MENAGE, Coachman, Mr. ATKINS, Hannibal, Master PARSON,
Edward by Mr. SINCLAIR, in which character he will introduce some
Favourite Songs.
Mottos, Mr. MATHEWS, in which he will introduce the favourite Comick Songs of
"MANAGER STRUTT was FOUR FEET HIGH,"
"The Humours of a Play-House," and "Barilemy Fair,"
Miss Hebe Winterport, Mrs DAVENPORT, Conitt, Mrs GIBBS, Caroline, Miss MATTHEWS.
P. M. 1814.
In compliment to our Illustrious Visitors,
Will be produced, An ALLEGORICAL FESTIVAL, called
The GRAND ALLIANCE.
Which has been long in preparation
With appropriate Music, New Scenery, Dresses and Decorations.
After which, the revived HISTORICAL ROMANCE of RICHARD CŒUR DE LION.
With a favourite Farce,
To which will be added, SADAK and KALASRAD: or the Waters of Oblivion.
On Friday, for the Benefit of Mr. E. V. E. the Comedy of The SCHOOL for PRJUDICE;
Or, The Jew and Yorkshireman—with the musical Farce of the BEE HIVE.
On Saturday, (at 10 o'clock) the Comick Opera of The CASTLE of ANDALUSIA.
On Monday, Shakspeare's Tragedy of OTHELLO.
Othello, Mr. KIMBLE, Iago, Mr. YOUNG,
Deftensoon, Miss STEPHENS,
On Tuesday, for the Benefit of Miss STEPHENS, the Opera of The CABINET.
Floretta (first time) by Miss STEPHENS.
With other Entertainments.
On Wednesday, for the Benefit of Mrs & Mrs LISTON, the Comedy of WHO WANTS a GUINEA?
Previous to which (for the first time) a New Comick Extravaganza, called
BROAD BUT NOT LONG; or, How to Drown a New Piece.
With a favourite Farce.



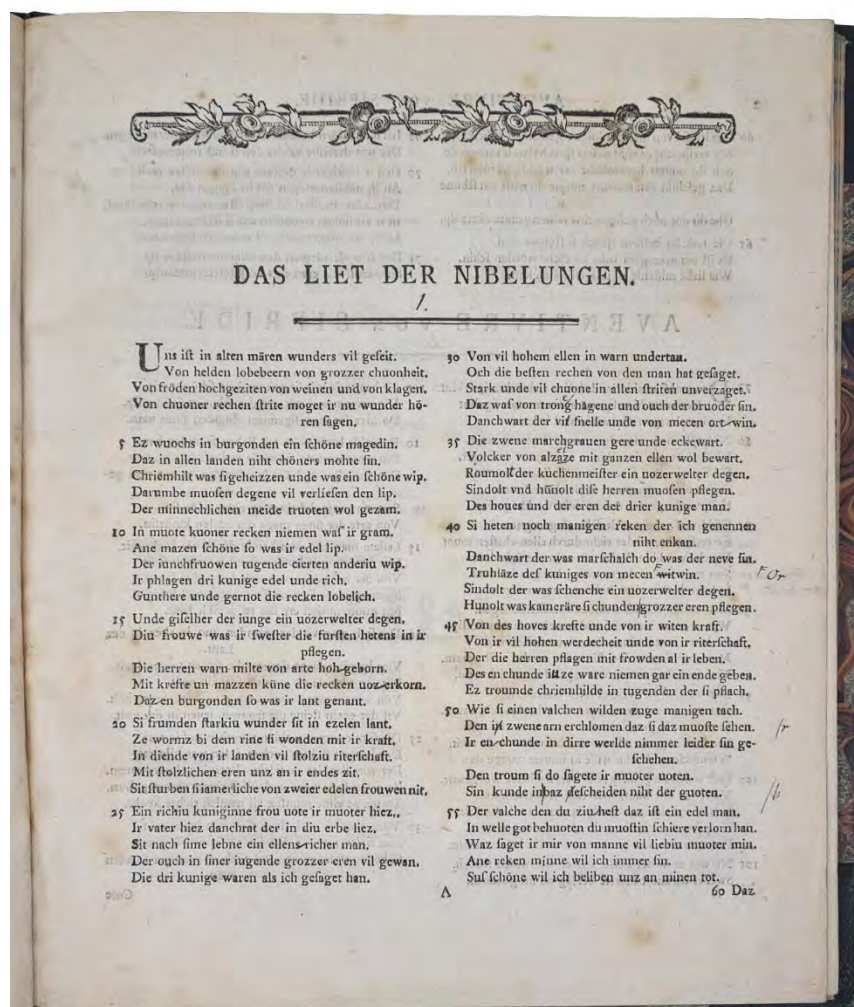
45. [NEWCASTLE.] Official Souvenir. Newcastle-upon-Tyne Musical Festival, 1909 ... Printed and published by Andrew Reid & Company, Limited, Newcastle-upon-Tyne.

4to (283 × 215 mm), pp. [68]; numerous black-and-white illustrations throughout; original printed wrappers, printed in green and silver, a little fragile, chipped in places, spine torn. £100

'It is hoped that the Musical Festival will be the first of a regular series of Triennial Festivals to be held in Newcastle-upon-Tyne. It may be said to be the outcome of the good work accomplished during recent years by the numerous musical societies in the city and district, whose labours in the cause of music of the highest class have not only been greatly appreciated, but have served the purpose of spreading a love for good music among the people, and thus preparing the way for the greater

undertaking which will culminate in the holding of the present Festival' (p. [5]).

The festival featured Elgar's *The Kingdom*, conducted by the composer; Bainton's *Overture Phantasy 'Prometheus'*, which was written for the Festival; the premiere of Rutland Boughton's *The Invincible Armada*, conducted by the composer; and the British premieres of Rimsky-Korsakov's *Ballad of the Doom of Oleg*, Haydn's *The Return of Tobias*, and Busoni's Piano Concerto (soloist: Egon Petri), conducted by the composer. Performers included Agnes Nicholls and Clara Butt.



46. [NIBELUNGENLIED.] Der Nibelungen Liet. Ein Rittergedicht aus dem XIII. oder XIV. Jahrhundert. Zum ersten Male aus der Handschrift ganz abgedruckt. [Colophon:] Gedruckt in Berlin bei Christian Sigismund Spener, im Jahr 1782. geendigt im September.

4to (236 × 198 mm), pp. [8], 64, 57–152 (complete); some spotting, heavier to the title, light offsetting elsewhere; nineteenth-century half roan, marbled-paper sides, rubbed, a little wear to the spine, initialed sealing wax stamped to front pastedown; small official copyright stamp and a cutting from the sale catalogue of Lachmann's library (*Catalogus Mss. et Bibliothecam amplectens Caroli Lachmanni*, Berlin, 26 April 1852) to title. £1200

First edition, printed by subscription in 500 copies. In 2009, the *Nibelungenlied*, perhaps the greatest work of medieval German epic poetry (and the inspiration for Wagner's Ring Cycle), was included on UNESCO's Memory of the World Register. Just over two hundred years before, in 1782, the poem was prepared for publication by Christoph Heinrich Myller (1740–1807). Although extracts had been printed before, this was to be the first complete edition of the text. It was dedicated to Frederick the Great, but he was not impressed: he famously threw it out of his library, saying it was 'not worth a round of powder'.

This copy of Myller's landmark edition belonged to Karl Lachmann (1793–1851), 'one of the pioneers of the study of Germanic philology' (*Oxford Companion to German Literature*), whose own edition of the *Nibelungenlied* was published in 1826. Further editions followed. Lachmann evidently read the book carefully, and the margins here are peppered with marks and corrections.

Borst 442; Goedeke I, 184, IV. WorldCat locates only 2 copies outside Europe, at Penn State and Harvard. For a printed circular sent out by Myller to subscribers as a progress report on the edition, see my Short List 1 (2010), item 18.

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

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

One of Nicholson's *Six lithographic Impressions of Sketches from Nature* (1820). Michael Twyman writes: 'One artist who was attracted to lithography at this early stage was the well-known water-colour painter Francis Nicholson (1753–1844). He began working as a painter in oils, but became a frequent exhibitor with the Society of Painters in Water-Colour and was elected its president in 1813. Coming from Yorkshire,

Simon Beattie

Rare books, manuscripts, music, ephemera

he specialised in a type of picturesque landscape readily found around him, and was particularly known for this kind of work. Though not amongst the greatest of the English water-colour school he was very successful in a commercial sense and also made important contributions to the technique of water-colour painting ...

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

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





48. [NICHOLSON, Francis]. Corie Lin, a fall of the Clyde near Lanerk [sic]. [London:] Printed by C. Hullmandel [1821]. [With:]

[—————]. Ruins of Corie Castle, on the Clyde: a seat of William Wallace. [London:] Printed by C. Hullmandel [1822].

2 lithographs (345 × 492 mm), the second signed 'F N 1822' in the print; a little creased and torn in the margins. £120*

'Nicholson's technique of drawing on the stone was quite different from Hullmandel's. Whereas the latter usually built up his tones with chalk hatchings Nicholson often made use of Engelmann's *lavis lithographique*, the process that Hullmandel adopted and called the dabbing style. This method was ideally suited to a water-colour painter who was used to building up his tones stage by stage, and it was especially suited to Nicholson because the method of reserving lights which Engelmann advocated was very similar to the process he had been using in his water-colours to preserve the light areas from dark washes. The dabbing style was a much surer way of obtaining tonal unity than Hullmandel's chalk shading ... It was also a more successful method for producing softer greys in skies and distances, but it lacked the crispness of good chalk work. Nicholson often employed the two together,

combining the advantages of both methods, but he rarely employed a rigid shading technique, preferring the chalk to caress the stone as if it were paper' (Twyman, p. 191).

These two Scottish scenes come from one of the volumes of *Lithographic Impressions of Sketches from Nature* which Nicholson did for Rodwell & Martin (some printed by Hullmandel, some by Rowney & Forster), 1820–2. Cf. Abbey, *Life* 161 (for another part in the series). According to Library Hub Discover, there were 36 'plates' in all.

ROYAL OLYMPIC THEATRE
WYCH STREET, STRAND.
LICENSED BY THE LORD CHAMBERLAIN TO
MR. HORACE WIGAN
(Actual and Responsible Manager), 206, Euston Road.

SATURDAY, JUNE 2nd, MONDAY, JUNE 4th, 1866,
AND DURING THE WEEK.
The Performances will commence at HALF-PAST SEVEN, with the DOMESTIC DRAMA, by
TOM TAYLOR, Esq., called A

**SHEEP
IN WOLF'S CLOTHING.**

Colonel Percy Kirke (of Kirke's Lancers) Mr. G. VINCENT
Colonel Lord Churchill (of the Life Guards) Mr. H. J. MONTAGUE
Master Jasper Carew Mr. H. NEVILLE
Master Chedsoy Mr. H. SOUTAR
Corporal Flintoff { Mr. H. COOPER
Hackett { Mr. COWDERY
John Zoyland (a Lookalike) Mr. H. RIVERS
Anne Carew (Wife of Jasper Carew) Miss KATH TERRY
Dams Carew (Mother of Jasper Carew) Mrs. STEPHENS
Sibyl (Daughter of Jasper Carew) Miss FLORENCE TERRY
Kestiah Maplettoft (Servant to Anne) Miss SCHAVEY

Also which, AN OPERATIC EXTRAVAGANZA, by H. TELLINGHAM, called

**BLUE
BEARD
RE-PAIRED.**

A Worn-Out Story Done-Up Anew.

The Music Composed by J. OFFENBACH,
And Selected and Arranged by J. H. TULLY.
The NEW SCENERY by Mr. HAWES CRAVEN.
Dresses by Mrs. HARRIS and Mr. E. MAY.
Properties by Mr. LIGHTFOOT. Machinery by Mr. CHAPMAN.
The Piece Produced under the Direction of Mr. HORACE WIGAN.

King Martyr (in Minerva's dress—the Son of his Father—Jas. W.) Mr. W. H. STEPHENS
Blue Beard (Head Centre—a high-born Highland, who arrives on his style in endeavouring to carry out the old adage: "Duke or doorman at my FATE, every I: A man to be kept in sight, although out of sight") Mr. W. H. STEPHENS
Prince Sapphire (the Ladies' Darling—the apple of their eyes; in fact, a regular gigolo) Miss SHERIDAN
Popinai (an Alchemist, who puts an end to Blue Beard's wives, and gives a finish to the story) Mr. E. ATKINS
Robert (a Footman of the period, with a head very much above the common stock) Miss E. FARREN
Numball ("Drop into thyself and be a fool," said the poet. Numball is dropped into by others, with the same result) Mr. H. COOPER
Stiffback (a Courtier, too inflexible to move in the highest circles) Mr. BOLOGNA
James (a Footman, whose prodigious calves are continually grating) Mr. COWDERY
Queen Grey mare (the divinity that edges the King, and brings him to the gate: as sure as she comes) Miss H. EVERARD
Princess Periwinkle (see last night, and our magnificence appears. She is—) Miss WILSON
Hopes (a Shepherdess, with a will of her own, and an "when there's a will there's a way," she will be found to have a way, and a winning one) Miss GALTON
Rosellie { Miss CRAVEN
Blanche { Miss HANLEY
Jeanne { Miss SCHAVEY
Bertha { Miss CORWAY
Ned { Miss LORRAINE

To conclude with the FAIR of

N O !

Sir George Doubtful Mr. H. SOUTAR
Commodore Hurricane Mr. W. H. STEPHENS
Fredrick Mr. H. VINCENT
Andrew Mr. FRANKS Sharp Mr. COWDERY
Thomas Mr. BOLOGNA
Lady Doubtful Miss SHERIDAN
Deborah Mrs. STEPHENS
Maria Miss WILSON

Doors Open at SEVEN
Performance commencing at Half-past 7.

Stage Manager, Mr. HORACE WIGAN.
Treasurer, Mr. CORWAY. Prompter, Mr. HASTINGS.

Stalls, 6s.; Dress Circle, 4s.; Pit, 2s.; Gallery, 1s.
Amphitheatre Stalls, Armed and Cushioned, 2s.—these may be retained the whole Evening on payment of a Booking Fee of 6d., from One to Three Seats.
SECOND PRICE: Dress Circle, 2s.; Pit, 1s.; Gallery, 6d.
PRIVATE BOXES, £2 2s. & £1 1s. FAMILY BOXES, £2 2s.

Box-office open from 10 to 5, under the Direction of Mr. HUCKLEY.
All applications from Bill Exhibitors to be addressed, enclosing stamp, to Mr. EDMUNDS, at the Stage Door.
"Dresses from Harris, W. & Co. 20, Euston Road, W.C."

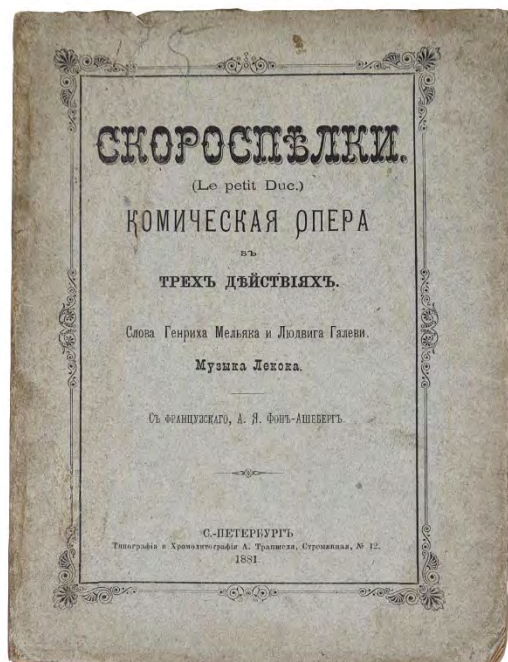
49. [OFFENBACH.] Royal Olympic Theatre ... Saturday, June 2nd, Monday, June, 4th, 1866, and during the Week ... an Operatic Extravaganza ... entitled Blue Beard re-paired. A Worn-Out Story Done-Up Anew. The Music Composed by J. Offenbach,

and Selected and Arranged by J. H. Tully ... [London:] "Nassau Steam Press," W. S. Johnson, ... [1866].

Playbill (500 × 515 mm), creased where previously folded, some small holes and tears, strengthening to verso. £150*

Large double bill featuring the London premiere of 'a compressed version of *Barbe-bleue*, one of the most popular works of the ever popular M. Offenbach. The task of adaptation has been speedily performed, inasmuch as the opera first saw lamplight at the Variétés in the course of February last ... The French book, which is the work of Messrs. H. Meilhac and L. Halevy, has been skilfully adapted by Mr. H. Bellingham, who might, however, have been a little less lavish with the cockneyisms bestowed on the policeman. The music has been arranged by Mr. J. H. Tully, a well-known master in operations of the kind' (*The Times*, 4 June 1866, p. 9).

The other entertainment staged that evening, Tom Taylor's *A Sheep in Wolf's Clothing*, featured two of Ellen Terry's sisters, Kate (1844–1924; John Gielgud's grandmother, no less) and Florence (aged only nine).



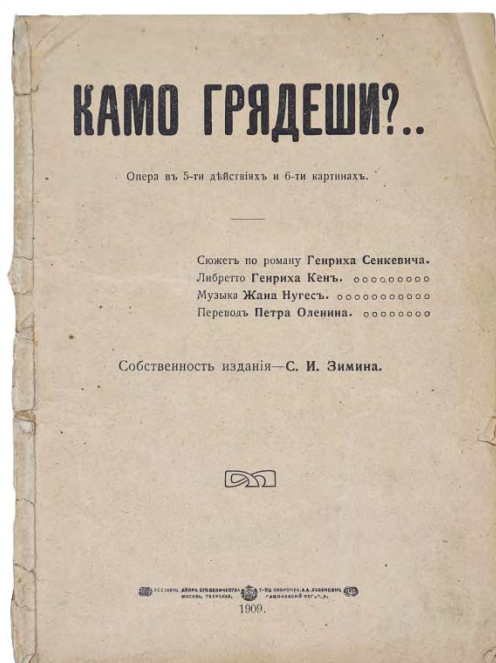
50. [OPERA.] LECOCQ, Charles. Skorospelki. (Le petit Duc.) Komicheskaja opera v trekh deistviakh. Slova Genrikha Mel'iaka i Liudviga Galevi ... S frantsuzskago A. Ia. Fon-Asheberg [*The adolescents* ... *A comic opera in three acts. Libretto by Henri*

Meilhac and Ludovic Halévy ... Translated from the French by Aleksei von Asheberg]. S.-Peterburg. Tipografiia v Khromolitografii A. Transhelia ... 1881.

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

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

Not listed in WorldCat.



51. [OPERA.] NOUGUÈS, Jean. Kamo griadeshi? ... Perevod Petra Olenina [*Quo vadis? ... Translated by Pyotr Olenin*]. Sobstvennost' izdaniia—S. I. Zimina ... T-vo A. A. Livenson Moskva ... 1909.

8vo (169 × 125 mm), pp. 56; a few short marginal tears, a little soiling to pp. 36–7, finger-marks elsewhere, some creasing to corners; wanting front cover, rear cover present, tears to spine. £275

First edition in Russian: Henri Cain's libretto for *Quo vadis?* (1909), Nougues' 'most celebrated work' (*New Grove*), based on the 1896 novel by Henryk Sienkiewicz, 'a large-scale affair dealing with the plight of Christian martyrs in Rome' (*ibid.*). The Russian premiere took place at Moscow's Solodovnikov Theatre in September 1910, performed by members of the Zimin Opera.

Sergei Zimin (1875–1942), the publisher here, was the founder of a private opera company in Moscow which ran from 1904 until the Revolution, staging the premieres of works such as Rimsky-Korsakov's *Golden Cockerel* (1909), as well as the Russian premieres of various Western operas. The translator is the baritone Pyotr Olenin (1871–1922), a singer at the Bolshoi who between 1907 and 1915 was Zimin's director-in-chief.

Not listed in WorldCat.

52. PFEIFFER, Frans-Joseph, the younger. Study of two trees.

[Amsterdam, Imprimerie lithographique de A. Vinkeles & Co.,] 1817.

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

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





53. LES PHYSIOLOGIES PARISIENNES [cover title]. L'étudiant, par L. Huart. — Le débaucheur, par M. Alhoy. — Le bal Musard, par L. Huart. — La lorette, par Maurice Alhoy. — Le médecin, par Louis Huart. — La femme la flus [sic] malheureuse du monde, par Éd. Lemoine. — La portière, par J. Rousseau. — L'écolier, par Éd. Ourliac. — La grisette, par L. Huart. — Le flâneur, par L. Huart. — L'employé, par H. de Balzac. — Le provincial à Paris, par P. Durand. — Le bourgeois, par H. Monnier. — L'homme à bonne fortune, par Éd. Lemoine. — Le voyageur, par Maurice Alhoy. — La parisienne, par T. Delord. — Le musicien, par A. Clerc. — L'homme de loi, par un homme de plume. — Le créancier et le débiteur, par Maurice Alhoy. Le floueur, par Charles Philippon. Aubert, éditeur. Paris Gennequin aîné, libraire ... [1850].

20 parts in one vol., as issued, large 8vo (311 × 212 mm), each pp. 16; some misbinding in *La portiere*; wood-engraved illustrations throughout, text printed in double columns; a nice clean copy in contemporary quarter watered silk, some wear to spine and corners, preserving the original printed wrappers lined with printer's waste (browned). £500

First collected edition, Gennequin issue, bringing together all twenty parts produced in this format (February – August 1850), published in the 'Bibliothèque pour rire'. With illustrations by Alophe, Maurisset, Gavarni, Cham, Trimolet, Valentin, Daumier, Monnier, Janet-Lange, and Vernier.

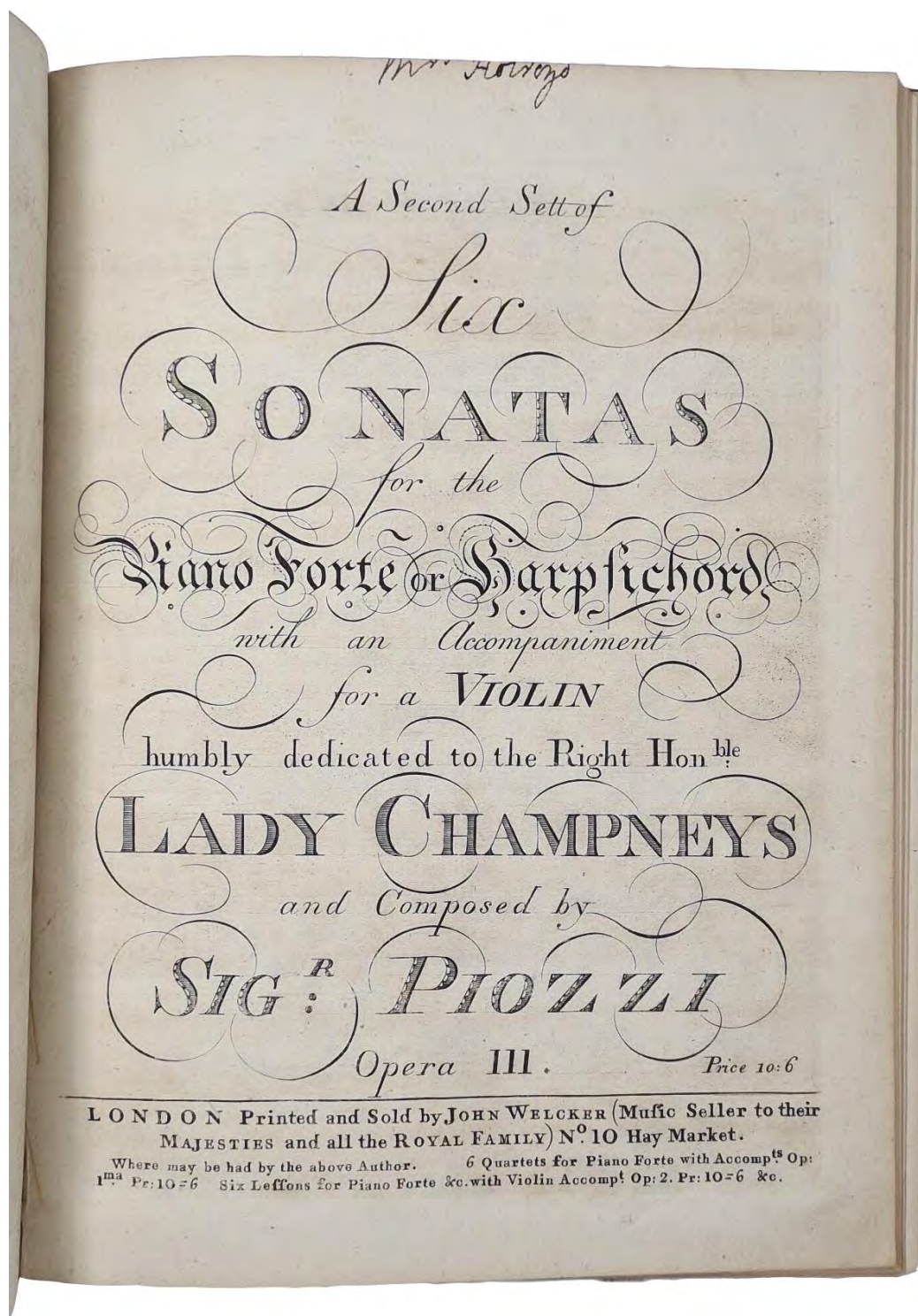
In the 1840s, there was a publishing for craze little pocket-sized illustrated volumes 'marketed under the general title of *physiologies* [looking back, perhaps, to Brillat-Savarin's bestselling *Physiologie du goût* (1826) and Balzac's *Physiologie du mariage* (1830)]. Some 120 different *physiologies* were issued by various Parisian publishers between 1840 and 1842 (ranging alphabetically from the *Physiologie de l'amant* to the *Physiologie du voyageur*), and it is estimated that approximately half a million copies of these pocket-sized books were printed during the same two-year span' (Sieburth, p. 163).

Designed for mass consumption, these satirical guides to particular social types were based on 'the witty interaction of image and text, drawing and caption, seeing and reading ... Byproducts of the recent technological advances in printing and paper manufacturing which had made illustrated books more commercially feasible and analogous to the various dioramas and panoramas which enjoyed a considerable popularity during the period, these illustrated anthologies of urban sites and mores catered to the public's desire to see its social space as a stage or gallery whose intelligibility was guaranteed both by its visibility as image and its legibility as text ...

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

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

Vicaire VI, cols. 621–2 (Aubert/Barba issue).



54. PIOZZI, Gabriele Mario. Six Sonatas for the Harpsichord or Piano Forte with an Accompaniment for a Violin humbly Dedicated to the Right Hon^{ble}. Lady Caroline Waldegrave ... Opera II^d. London Printed & Sold by John Welcker ... [c.1780]. [Bound with:]

—————. **A Second Sett of Six Sonatas** for the Piano Forte or Harpsichord, with an Accompaniment for a Violin humbly dedicated to the Right Hon^{ble}. Lady Champneys ... Opera III. London Printed and sold by John Welcker (Music Seller to Their Majesties and all the Royal Family) ... [c.1780]. [And:]

—————. **Six Sonatas**, for the Harpsicord or Piano Forte, with an Accompanymnt for a Violin humbly dedicated to Miss Child ... Opera V. London Printed for the Author ... [1781]. [And offered together with:]

—————. **Three Duets and three Canzonets** ... Opera VI. London. Printed for the Author ... [1783].

4 works in two vols, 4to (320 × 234 and 336 × 235 mm), pp. [2], 45; [2], 51, [1]; [2], 50; 21; early ink inscription ('M^{rs} Holroyd', cropped) at head of titles of first two works, the third and fourth signed by Piozzi at foot; some light offsetting, spotting to the third work; the first three in contemporary half calf, worn, spine cracked but firm, gilt lettering-piece (chipped); with the distinctive Caxtonian bookplate of W. H. Cummings (see below) and his ms. notes to front free endpaper; a cutting from an auction catalogue notes that the volume was earlier in the first Earl of Sheffield's library; the *Three Duets* in modern marbled boards.

Together £1200

First editions: Gabriele Piozzi (1740–1809) only published six pieces of music; all are rare. He had left Italy for England 'about 1776–7, where he made a great impression as a concert singer ... For several years he was active in England as a singer, teacher and pianist, publishing during that period six collections, mostly for keyboard with accompaniments. Through his friendship with Burney, Piozzi gained access to Dr Johnson's circle where he met the family of Henry Thrale, a wealthy brewer. Piozzi then taught singing to Thrale's daughters and became a regular at social events. After Thrale's death in 1781 Piozzi became increasingly intimate with Mrs Thrale, a woman not only of wealth but also of literary accomplishments; eventually, in 1784, despite resistance from both family and friends, the two were married. Piozzi had amassed a substantial fortune in England, and with this advantageous marriage he was able to discontinue his career as a professional musician, though he occasionally performed in private concerts. After an extended wedding trip (1784–7) that included a visit to Italy, the happy couple settled in London and then at the Thrale mansion at Streatham. In 1795 they retired to their new villa "Brynbella" in Wales' (*New Grove*).

The first volume formerly belonged to Abigail Holroyd (née Way, 1746–1793, later Countess of Sheffield). It was subsequently in the library of William Hayman Cummings (1831–1915), tenor, organist, antiquary, and the creator of the carol *Hark! the Herald Angels sing*. *Oxford DNB* draws attention to Cummings' 'superb library of some 4500 pieces, the last of the great Victorian collections'. The Piozzi was sold by Sotheby, Wilkinson & Hodge on 23 May 1917, the fifth day of the Cummings sale, lot 1249.

BUCEM, p. 785; RISM P 2427, 2429, 2431, and 2432.



A TEENAGE LITHOGRAPHER

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

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

£120*

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

A YORKSHIREWOMAN ON THE AMERICAN STAGE

56. [POPE, Mrs Coleman.] National Theatre ... Grand Dramatic Entertainment for the Benefit of Mrs. Coleman Pope who respectfully announces to her friends and the public, the revival for the 1st time in 11 years, of Adelgitha! An act from Romeo and Juliet, and the celebrated National Drama of The Black Rangers ... On Monday Evening, Dec. 16th, 1850 ... [Boston:] Hooton's Press ... [1850].

Playbill (474 × 204 mm), some light offsetting.

£150*

From her obituary, Indianapolis, 16 March 1880:
'Mrs. Coleman Pope, at one time a distinguished actress, died to-day at her residence, in this

city, at the age of 71 years, from general debility. She was born at West Riding, Yorkshire, in 1809, and made her first appearance on the stage as Mrs. Haller, in "The Stranger," at Hastings, from which time her success was assured, and she soon became a leading actress in Birmingham, Bristol, and other places in England. In 1846 she came to America, and opened at the Bowery Theatre as Margaret Elmore [in *Love's Sacrifice* by George Lovell]. Subsequently she made a successful tour in the South and West. Mrs. Pope was the Lady Macbeth at the Astor-Place Opera-house at the time of the Macready-Forrest riots in New-York [10 May 1849]. During the first scene or two, after Macready had made his entrance, amid the whirlwind of passion and indignation which seemed to shake the house, the actors were in great terror, through the occasional falling on the stage of some missile intended for Macready's head. Then the time came for Mrs. Pope to make her entrance. It was with some hesitation that she appeared on the stage reading the letter from Macbeth. The disorder, however, suddenly stopped, and no longer frightened, Mrs. Pope went through her part without faltering to the end. She was in Chicago in 1852, and did not return to New-York until Jan. 16, 1857, when she appeared at the Academy of Music as Romeo to Mrs.



MacMahon's Juliet. She subsequently played for several years in this city, and only retired from the stage when her husband, he was insane, committed suicide' (*New York Times*, 17 Mar. 1880).

Also performing was Junius Brutus Booth Jr (1821–1883), elder brother of actors Edwin and John Wilkes Booth (who of course went on to assassinate Abraham Lincoln).

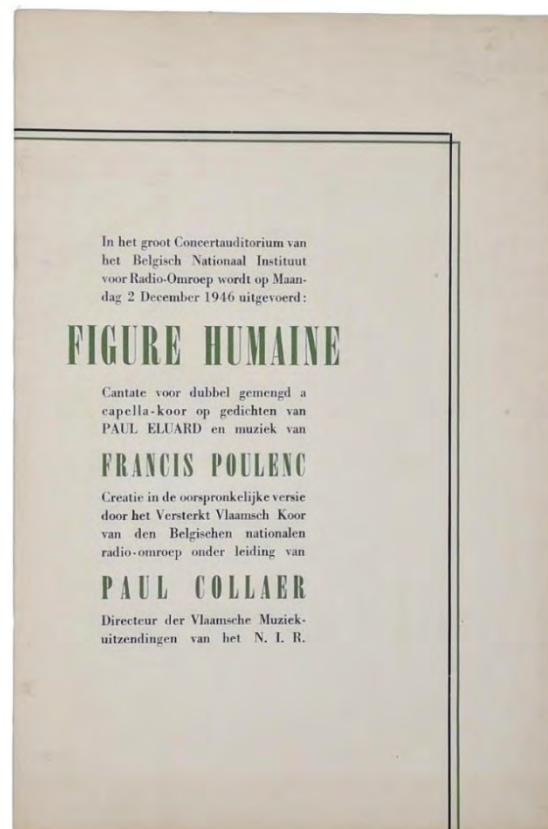
FIGURE HUMAINE

57. 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 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 ...

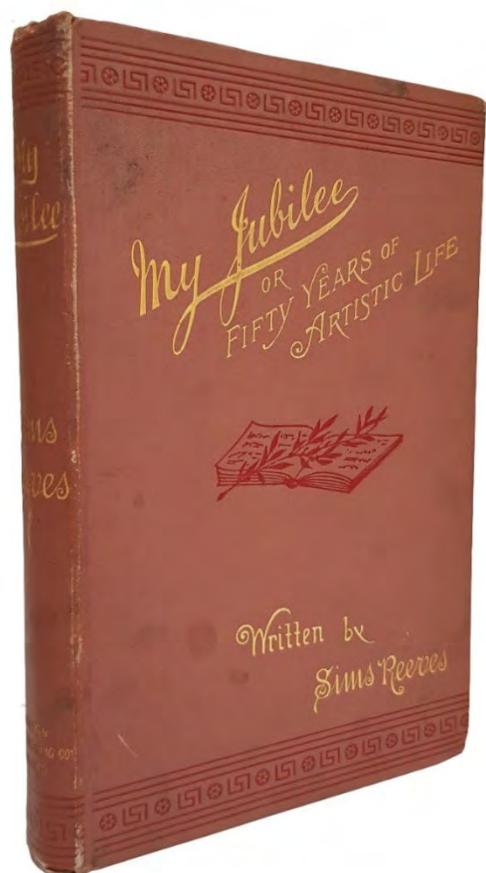
'The eight movements of *Figure humaine* are scored for double SMATBB choir, with frequent divisi, so that up to 14 parts are often heard. Poulenc himself recommended a large choir of 84 for the premiere, with seven singers to a part. In a large body of frequently very difficult choral works, it is undoubtedly 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' (Gabriel Crouch).

A PERFORMER'S LIFE, INSCRIBED

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

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

First edition. Sims Reeves (1818–1900) was one of the leading English tenors of the nineteenth century. 'He made his début at La Scala in



1846 as Edgardo in *Lucia di Lammermoor* [featured in one of the plates here, opposite p. 74] and in 1847 he appeared as Zamoro in Verdi's *Alzira*. Returning to London in December that year he sang Edgardo at Drury Lane, where on 20 December 1847 he created the role of Lyonnell in Balfe's *The Maid of Honour*. In February 1848 he sang Faust in the first performance in England of Berlioz's *La damnation de Faust* under the composer. From 1848 he sang at Her Majesty's Theatre, first under Lumley's and then Mapleson's managements. In 1851 he was briefly engaged at the Théâtre Italien, Paris. In London he sang the title role in *Faust* in the opera's first performance in English in 1864, and Huon in the revival of *Oberon* in 1866. In 1848 he appeared at the Norwich Festival and sang in Handel's *Messiah* at the Sacred Harmonic Society, and thereafter he appeared regularly at the various choral festivals. He was

particularly admired in Handel oratorios and for his performance of the Evangelist in Bach's *St Matthew Passion*, which he sang under Sterndale Bennett in 1862 ... He made his formal farewell appearance at the Royal Albert Hall in 1891, but reappeared in a concert in 1893, and made a tour of South Africa in 1896 with his pupil Maud Richard, whom he had married the previous year' (*New Grove*).



Haut le pavé!...des Barricades!! Sur le sommet, celui qu'ils ont choisi pour guide, l'Ami du Peuple tient d'une main ferme le sanglant étendard...

Les balles pleuvent, la mitraille siffle! Tout tombe, tout s'écroule à l'entour, lui il rit: « eh bien, dit-il, je vous tiens parole, vous voilà tous égaux.

tous semblables à moi... Alors il soulève son vêtement. A cette vue tous frémissent, celui qui les commandait, l'Ami du Peuple, C'ÉTAIT LA MORT!!

'A MAJOR POLITICAL STATEMENT' BY THE ARTIST

59. RETHEL, Alfred. [Cover title:] Le socialisme. Nouvelle danse des morts ... Lithographiée par A[lexandre]. Collette ... Paris, Goupil, Vibert et C^{ie} ... New-York, Goupil, Vibert & C^o. ... Londres, E. Gambart & C^o. ... [1850].

Oblong folio (314 × 428 mm), 6 tinted lithographed plates (printed by Lemercier, Paris, 'the leading lithographic house in France in the middle of the nineteenth century both in size and reputation', Twyman, *Lithography 1800–1850*, p. 235), printed captions beneath; some light spotting and finger-soiling, marginal dust-soiling to final two plates;

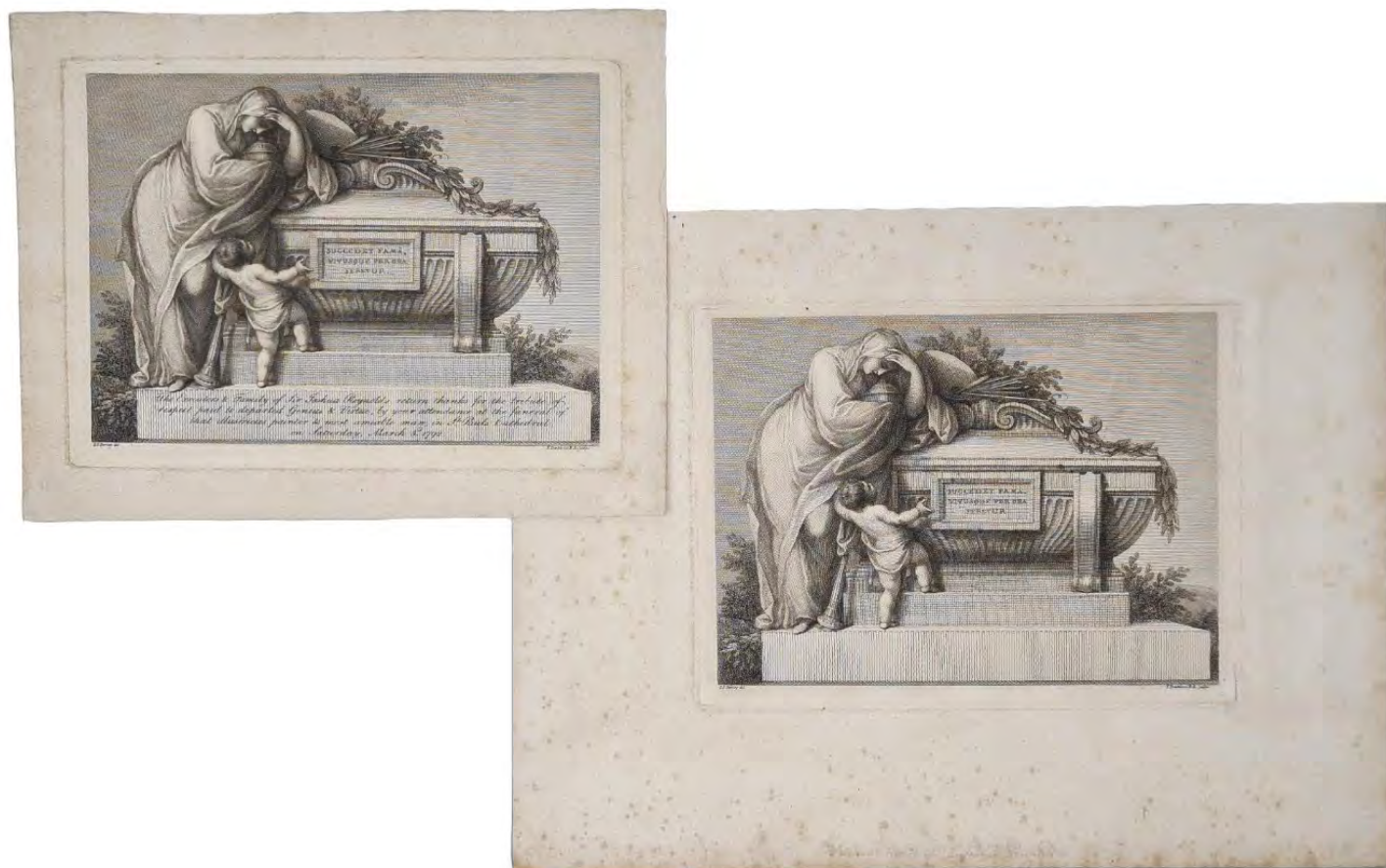
modern quarter cloth, one corner slightly worn and bumped, the original printed wrappers preserved, some old repairs and edges reinforced.

£1100

First separate French (likewise seemingly first American, and first British) edition of what 'is generally considered the quintessential example of counterrevolutionary iconography related to the 1848 Revolution' (Boime, p. 577). First published in Leipzig in 1849, and modelled on Holbein's Dance of Death series, '*Auch ein Todtentanz* – six wood engravings accompanied by a text by Robert Reinick – was highly praised by John Ruskin, and its plate of Death on the revolutionary barricades of 1848 roused the atavistic instincts of every progressive art critic' (Buchanan-Brown, *Early Victorian Illustrated Books*, British Library, 2005, p. 102).

'Rethel's famous cycle of woodcuts [reproduced by lithography in the present edition] ... is probably the finest aesthetic product the 1848 revolutionary period in Germany. It consists of a series of six thematically linked images on the order of a comic strip, each accompanied by a legend in verse form [here translated into French prose]. The cycle was published at the end of May 1849, about three weeks after the short-lived uprising of the artisanate and radical bourgeois in Dresden, where Rethel was then working, and where he had witnessed the suppression of the insurrection by Prussian troops in which several hundred people were killed. The series was received immediately as a major political statement, and reproduced as illustrations with a conservative viewpoint everywhere in Germany and in France. By mid-June a third edition appeared; within a year nearly fifteen thousand copies were sold ... During the period of the German Empire it was commonly used in schools as a warning against the consequences of revolution. The conservative French journal *L'Illustration* published the entire series on 28 July 1849 – a scant two months after the original publication and a year after the magazine had warmly applauded the suppression of the workers' insurrection in Paris. The publishing house of Goupil presented the album the following year, cleverly inserting the term "Le Socialisme" in its title ("Le socialisme. Nouvelle danse des morts") and substituting "La République Démocratique et Sociale" for the "Red Republic" and even "Socialisme" for "Republic" to drive the point home to its French audience' (Boime, pp. 578, 585).

Not found in Library Hub Discover. See Albert Boime, 'Alfred Rethel's Counterrevolutionary Death Dance', *The Art Bulletin*, Dec. 1991, Vol. 73, No. 4, pp. 577–98.



60. [REYNOLDS.] BARTOLOZZI, Francesco. Succedet famà.

Vivusque per ora feretur. The Executors & Family of Sir Joshua Reynolds return thanks for the tribute of respect paid to departed Genius & Virtue, by your attendance at the funeral of that illustrious painter & most amiable man, in S^t Pauls Cathedral, on Saturday, March 3^d 1792.

2 etched and engraved tickets (227 × 301 and 171 × 221 mm) by Bartolozzi after Edward Francis Burney, before and after lettering, some spotting, traces of mounting to verso of one. £700*

The ticket for the funeral of Sir Joshua Reynolds, in two versions: the ticket as originally produced, and the amended one created after the funeral, with the additional wording as above on the plinth of the tomb, as a remembrance card. Calabi & De Vesme also record a state *avant la lettre*.

The great painter had died on 23 February 1792; his funeral took place only a week later. His executors, Edmond Malone, Edmund Burke, and Philip Metcalfe, 'asked permission from the council of the Royal Academy for Reynolds's body to lie in state at Somerset House on the night before his burial. Chambers objected, informing them that, owing to the nature of the lease, it was not possible to use the building for purposes other than had been originally designated. However, George III intervened on behalf of Reynolds's executors, and on the night of 2 March 1792 Reynolds's body was laid out in the Life Room of the Royal Academy, which, for the occasion, was draped in black, and lit by candles mounted in silver sconces. On the following day at half past twelve, the body was conveyed from Somerset House for state burial in the crypt of St Paul's Cathedral. The coffin was accompanied in great ceremony by a cortège of ninety-one carriages. All ten pallbearers were prominent members of the aristocracy, including three dukes, two marquesses, and three earls. "Everything", Burke told his son, "was just as our deceased friend would, if living, have wished it to be; for he was, you know not altogether indifferent to this kind of observances". Reynolds dominated the British art world in the second half of the eighteenth century, and any cultural history of the period would not be complete without some recognition of his central role' (*Oxford DNB*).

Calabi & De Vesme 1980.II and III.

61. ŘEZNÍČEK, Ferdinand von. Unter vier Augen. Album ...
Erstes bis zehntes Tausend. Albert Langen Verlag für Litteratur
und Kunst München 1908.

Folio (395 × 293 mm), ff. xxxii; chromolithographed throughout; original publisher's illustrated cloth, spine lightly sunned, but very well-preserved overall. £375

First edition: an arresting collection of 30 large-format illustrations by Řezníček (1868–1909), who earlier in his career had produced artwork for magazines such as *Simplicissimus*, capturing various couples 'in private' and examining different kinds of relationships, wanted or otherwise.



Drohung

„Pang nur nicht wieder so an, Kurt. Oestern abend
hätte ich mir das Leben genommen, wenn ich nicht
so Schlaf gehabt hätte.“



62. RIDER, William. Stoneleigh Abbey [and] Kenilworth Castle. Printed by Rowney & Forster [London]. Published for the Author by John Merridew, Warwick [1824].

2 lithographs (250 × 385 mm), 'Drawn on Stone by W. Rider, Leamington'; untrimmed; some spotting and marginal dust-soiling, slightly creased, lower corner of one print torn away. £100*

These two prints were done for Rider's (1795–1841) *Six Views of Warwick and Kenilworth Castles* (1824). See *Abbey, Scenery* 335, which gives a different imprint ('Pubd for the Artist June 1. 1824') and describes them as coloured.



A SANDWICH-BOARD BEGGAR?

63. [SEAGO, John.] Old Simon. J. Seago, Print-seller, High Street St^t Giles's near Tottenham Court Road, London.
[Presumably London, c.1780.]

Etched trade card (75 × 120 mm); cut close, traces of mounting to verso.
£500*

Trade card for the London printseller John Seago (*fl.* 1777–1809), featuring the well-known beggar Simon Eedy ('Old Simon', 1709–1783/8). According to the British Museum catalogue, 'the image of Simon Eedy (or Edy) in Seago's trade card suggests he may have once been retained as a "sandwich-board" man for Seago's bookshop; a less likely explanation is that Eedy's repeat appearances in Seago prints is an unusual form of celebrity endorsement. Vagrant he may have been, but Eedy was literate.'

The Museum has various versions of the trade card, some on different coloured papers, and with 'near the Church' rather than 'near Tottenham Court Road' and 'London' at the bottom, but according to Heal the present version is the first state (Heal 100.68).



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

[London:] Published as the Act directs Jany 7 1796 by W. Atkins
Nº 35 Leicester Square.

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

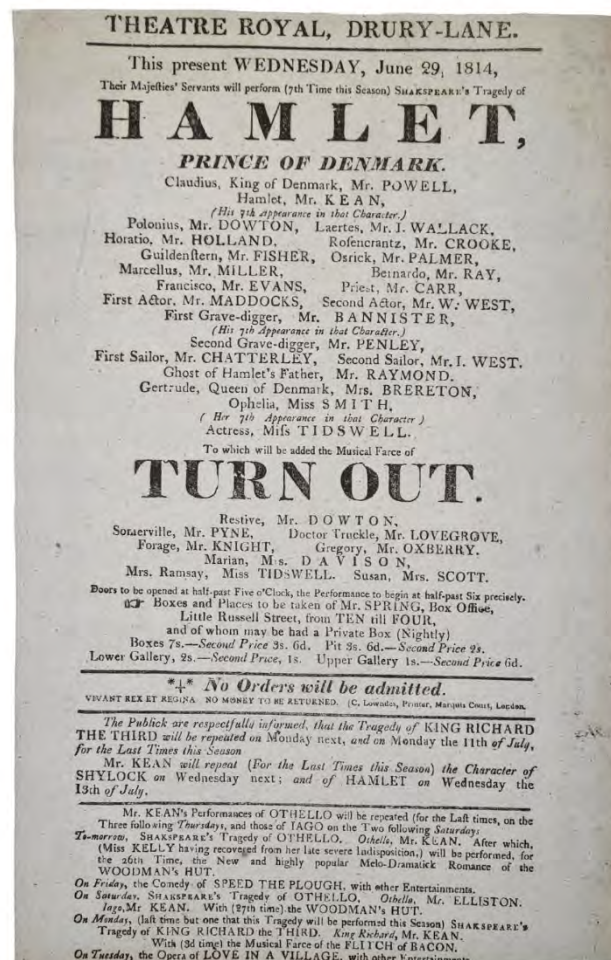
A large print by Joseph Grozer (1753/5–1798) after the Scottish painter
John Graham (1754–1817). One of Grozer's final plates, it is used to
illustrate Wallis's entry in *Oxford DNB*.

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*).

**65. [SHAKESPEARE.] [KEAN, Edmund.]
Theatre Royal, Drury-Lane.** This present
Wednesday, June 29, 1814, Their Majesties'
Servants will perform (7th Time this Season)
Shakspeare's Tragedy of Hamlet, Prince of
Denmark. Claudius, King of Denmark, Mr.
Powell, Hamlet, Mr. Kean ... To which will
be added the Musical Farce of Turn Out ...
C. Lowndes, Printer ... London [1814].

Playbill (295 × 187 mm), printed on tinted paper.
£175*

A playbill from Edmund Kean's triumphant first
London season. Hamlet was never his favourite
role—even though he was praised by the
critics—but while 'Drury Lane was sparsely
patronized for Kean's first performance' (as Shy-
lock, 26 Jan.), it was 'full for his second and for
almost all the sixty-eight nights he played before
the season ended in July 1814' (*Oxford DNB*).





66. [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*

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

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.



67. [SHAKESPEARE.] Theatre Royal, Drury Lane. This Evening, Wednesday, December 17, 1828, His Majesty's Servants will act Shakspeare's Tragedy of Romeo and Juliet ... [London:] J. Tabby, Printer, Theatre Royal ... [1828].

Playbill (341 × 215 mm), some marginal creasing.

£50*

With a Miss Phillips as Juliet, 'her 2nd Appearance in that Character.' She evidently made an impression: 'The decided sensation created by Miss Phillips's performance of Juliet, having not only realized, but surpassed the expectations of her most ardent admirers, the Tragedy of Romeo and Juliet will be repeated this Evening and Monday next.'

Simon Beattie
Rare books, manuscripts, music, ephemera



'A CAUTIONARY TALE ON THE PERILS OF FAME'

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

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

fulfil an engagement in Paris, but his reception was lukewarm and he retreated to his Scottish property, returning refreshed to Covent Garden in October 1828. In January 1829 his health collapsed and he had to take three months' rest. A tour of Irish theatres with his son had to be abandoned in Cork in April 1829, when he collapsed again. It was restarted a month later, and again interrupted for reasons of Kean's health. After recuperating in Scotland, he returned to London, only to quarrel with Charles Kemble, the manager of Covent Garden. From December 1829 to March 1830 Kean was back at Drury Lane, where he found his reception encouraging. Foolishly, he attempted another new part, Shakespeare's Henry V, but at its opening on 8 March 1830 [the playbill for the premiere is below, item iv] his memory failed again. In despair, he announced his retirement for a second time and played a second round of farewells in the summer of 1830. The problem was that he could not afford to retire so early. He had squandered money, not least in fits of drunken generosity, so that, too ill to make the intended trip to America, he was forced to return to Drury Lane in January 1831. The newspapers mocked him in anticipation of a third retirement ...

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

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

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

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

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

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

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

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

viii) [OTHELLO.] Theatre Royal, Drury Lane. To-morrow, Saturday, February 19, 1831, Their Majesties' Servants will act Shakspeare's Tragedy of Othello ... [London:] J. Tabby, Printer, Theatre Royal, Drury Lane [1831]. Playbill (318 × 181 mm), printed on tinted paper, stain to upper corner.

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

69. [SHAKESPEARE.] Theatre Royal, Drury Lane. The Nobility, Gentry, and Public are respectfully informed, that this Theatre, during the Recess, has been Superbly Decorated, after the Design of the Architect of the Establishment ... This Evening, Saturday, October 9, 1830, Their Majesties Servants will perform Shakspeare's Play of The Merry Wives of Windsor. Sir John Falstaff, Mr. Downton ... Previous to the Play the Band will perform C. M. Von Weber's Overture to Oberon. After the Play, Rossini's Overture to Tancredi ... [London:] J. Tabby, Printer, Theatre Royal, Drury Lane [1830].

Theatre Royal, Drury Lane.

The Nobility, Gentry, and Public are respectfully informed, that THIS THEATRE, during the Recess, has been
SUPERBLY DECORATED,
After the Design of the ARCHITECT of the Establishment, and under the Superintendence of Mr. F. CRACE.

This Evening, **SATURDAY, October 9, 1830,**
Their Majesties Servants will perform Shakspeare's Play of The

Merry Wives of Windsor.

Sir John Falstaff,	Mr. DOWNTON.
Justice Shallow, Mr. W. BENNETT,	Sir Hugh Evans, Mr. WEBSTER.
Slender, Mr. HARLEY,	Fenton, Mr. SINCLAIR,
Ford,	Mr. WALLACE,
Page,	Mr. COOPER.
Doctor Caius,	Mr. BENSON HILL,
Host, Mr. ANDREWS,	Bardolph, Mr. SALTER,
Nym, Mr. FENTON,	Robin, Miss LANE,
Mrs. Ford, (and Songs),	Simple, Mr. HUGHES,
Mrs. Page, (with Songs),	Miss PEARSON, her 2nd appearance at this Theatre,
Mrs. Quickly, Mrs. C. JONES.	Miss B. YFELD,
Anne Page, Miss FAUCIT,	Mrs. Quickly, Mrs. C. JONES.

Previous to the Play, the BAND will perform
C. M. Von Weber's Overture to DER FREISCHÜTZ.
After the Entertainment,
Rossini's Overture to LE SIEGE DE CORINTHE.
After which, a New Divertissement, composed by Mons. SIMON, entitled

Le Romantique Amoureux.

The New Music composed and the Selections arranged by Mons. SIMON.
The Principal Characters by—Mons. SIMON and Mr. GILBERT.
Mons. WELAND, CHIKINI, and BARTLETT.
Mons. BAKER, Down, Moxey, Stanley, Rafter, Burdett.
Miss O'BRIEN, Miss BARNETT, and Miss BAKER.
Monsieur, Yallanczy, Geer, Wilmott, Webster, Clair, E. Jones, Griffiths, A. Jones.

To conclude with the Farce of

Love, Law, and Physick.

Doctor Camphor, Mr. W. BENNETT,	Captain Daubers, Mr. HOOPER,
Flexible,	Mr. HARLEY.
In which Character he will sing—"The HUMOURS OF A PLAYHOUSE."	
Labin, Leg,	Mr. LISTON.
Andrew, Mr. WEBSTER,	John Brown, Mr. HUGHES,
Walter, Mr. Honnor,	Coachman, Mr. YARNOLD,
Mrs. Hilary, Mrs. ORGER,	Laura, Mrs. NEWCOMBE.

Monday ... In consequence of the immense overflow from all parts of the Theatre, on Friday last, the Comedy of
The HYPOCRITE. Doctor Cartwall, Mr. Downes, Mow-worm, Mr. Liston.
With **Deaf as a Post.** And **Masaniello.**

Tuesday ... **The Belle's Stratagem.**
Dorcourt, Mr. Wallace, Old Harry, Mr. Downes, Sir George Touchwood, Mr. Cooper,
Flutist, Mr. Hall, (from the F. R. Court Garden)
Lettitia Hardy, Mrs. Waylet, (her second appearance at this Theatre.)
Mrs. Rickett, Mrs. Orger, Lady Touchwood, Miss Montague, Miss Orger, Mrs. Bailey, (from the F. R. Bath.
With **X. Y. Z.** Neddy Brey, ... Mr. Liston.

Thursday ... **The Rivals.** Sir Anthony Absolute, Mr. Downes,
Captain Absolute, Mr. Wallace, Faulkland, Mr. Cooper, Acres, Mr. Harley,
Sir Lucius O'Toole, Mr. H. Wallace, Fag, Mr. Downes, David, Mr. Webster,
Mrs. Malaprop, Mrs. C. Jones, Lydia Languish, Miss Chester, Julia, Miss Phillips, Lucy, Mrs. Orger.
With **The Illustrious Stranger.** Fenton, Miss Byssell, Iren, Miss Fassit.
Bartlett, Mr. Liston, Gumbo, Mr. Hiney.
And other ENTERTAINMENTS.

The Doors will be opened at Half-past Six o'Clock, and the Curtain will rise precisely at Seven.
Boxes 7s. ... Second Price 3s. 6d. ... Pit 3s. 6d. ... Second Price 2s.
Lower Gallery 2s. ... Second Price 1s. ... Upper Gallery 1s. ... Second Price 6d.

→ The BOX-OFFICE will be Opened Daily, from Ten until Four, under the Superintendence
of Mr. HUCKE, of whom PLACES and PRIVATE BOXES may be taken.

PRINTED BY J. TABBY. No Money to be returned. J. Tabby, Printer, Theatre Royal, Drury Lane.

Playbill (340 × 214 mm), sometime disbound, traces of glue to left-hand margin. £75*

With William Downton as Falstaff. Born in Exeter, the son of a grocer, Downton (1764–1851) had debuted at Drury Lane in 1796. ‘He was extremely versatile at this period of his career. His version of Sir Hugh Evans in *The Merry Wives of Windsor* was excellent, and he was considered the best representative of Malvolio on the English stage’ (*Oxford DNB*). He continued at the Theatre for the next twenty years. Falstaff was his favourite role, which in 1836 he took to America, performing at both New York and Philadelphia.

70. [SHAKESPEARE.] [MACREADY, William Charles.] Three playbills advertising London Shakespeare productions (*Hamlet*, *Henry V*, *Coriolanus*) starring the actor W. C. Macready. London, 1830–1. Together: £250*

‘Macready [1793–1873] was a complex individual. He had his father’s quick temper, of which he was fully aware, although he was not always able to curb it in his professional dealings ... He cultivated his own learning and way of life in concert with his friendships with leading intellectual, literary, and artistic figures of his day (Carlyle, Tennyson, Dickens, Thackeray, Forster, Browning, and Bulwer), but, though this benefited the theatre, it also set Macready apart from the rest of his profession ... He materially advanced the art of the theatre in all its facets: his rehearsals were unprecedented in their length and rigour; his attention to *mise-en-scène* set standards for generations to come; his acting versions marked a significant advance in the restoration of Shakespeare’s texts ... As an actor ... his greatest quality was his intellectual ability to penetrate and to express the psychological nature of his characters ... Macready was ill-suited to comedy, but as a tragedian he scaled the Shakespearian peaks of *Hamlet*, *Othello*, *Macbeth*, and *King Lear* ... For nigh on twenty years Macready dominated the English stage. Although he was a reluctant member of the acting profession, in it Macready achieved an eminence comparable to the leaders of the other professions to which he had aspired, and it was in large measure thanks to him that, by the end of the nineteenth century, the theatre enjoyed the status and esteem which had been denied it at the beginning’ (*ibid.*).

i) [HAMLET.] Theatre Royal, Drury Lane. The Nobility, Gentry, and Public are respectfully informed, that this Theatre, during the Recess, has been Superbly Decorated, after the Design of the Architect of the Establishment, and under the Superintendence of Mr. F. Crace. To-morrow, Thursday, October 21, 1830, Their Majesties Servants will act Shakspeare’s Tragedy of *Hamlet* ... [London:]

Rare books, manuscripts, music, ephemera

ii) [HENRY V.] Theatre Royal, Drury Lane. This Evening, Monday, November 8, 1830, Their Majesties Servants will act Shakspeare's Historical Play of King Henry Vth ... [London:] J. Tabby, Printer, Theatre Royal, Drury Lane [1830]. Playbill (338 × 211 mm), sometime disbound.

iii) [CORIOLANUS.] Theatre Royal Drury Lane. For the Benefit of Mr. Macready This Evening, Friday, May 27, 1831, Their Majesties' Servants will act Shakspeare's Historical Tragedy of Coriolanus; or, The Roman Matron ... [London:] J. Tabby, Printer, Theatre Royal, Drury Lane [1831]. Playbill (338 × 193 mm), printed on tinted paper, a little ragged.

[illegible][illegible][illegible]



71. [SHAKESPEARE.] Surrey Theatre ... First Night of the Dramatic Season. Production, for the First Time at this Theatre, on an Extensive Scale, of The Tempest ... on Monday, October 3rd, 1853 ... [London:] John K. Chapman and Company, Printers ... [1853].

Playbill (376 × 498 mm), creased where previously folded. £100*

A double bill for *The Tempest* opening at the Surrey Theatre, with William Creswick (1813–1888) as Prospero and George Bennett (1800–1879) as Caliban. A popular tragedian, Creswick had taken over the management of the Surrey in 1849, remaining there until 1862.

72. [SHAKESPEARE.] Surrey Theatre ... Engagement for a limited period of Mr. Phelps of the Theatre Royal, Sadler's Wells, who will appear, with Mr. Creswick in a Round of Shakespearian Characters. Monday, Wednesday, and Saturday, First Time this

SURREY THEATRE.

Lovers—Mr. Shepherd, Clapham Road, and Mr. Creswick, Bloomsbury Square.

ENGAGEMENT FOR A LIMITED PERIOD OF

MR. PHELPS

Of the Theatre Royal, Sadler's Wells, who will appear, with

MR. CRESWICK

In a Round of Shakespearian Characters.

Monday, Wednesday, and Saturday, First Time this Season, Shakespear's admired Tragedy of

O T H E L L O

Othello, { on Monday and Wednesday, **MR. PHELPS**
 { on Saturday, **MR. CRESWICK**
Iago, { on Monday, 1st time & Wednesday, **MR. CRESWICK**
 { on Saturday, **MR. PHELPS**

Tuesday and Friday, will be Revived, Shakespear's Great Historical Tragedy of

JULIUS CÆSAR

Brutus, { on Tuesday, **MR. PHELPS**
 { on Friday, **MR. CRESWICK**
Cassius, { on Tuesday, **MR. CRESWICK**
 { on Friday, **MR. PHELPS**

ON THURSDAY, MAY 18th,
FOR THE BENEFIT OF MISS SARAH THORNE

Shakespear's Tragedy of

ROMEO AND JULIET.

Romeo, **MR. CRESWICK**, Mercutio, **MR. SHEPHERD**, Juliet, **MISS SARAH THORNE**.
With A BALLET, and other Entertainments

Monday, May 15th, Wednesday, and Saturday,
(First Time this Season) Shakespear's admired Tragedy of

O T H E L L O

Brabantio { Duke of Venice, **MR. BUTLER**
 { (a Senator, Father of Desdemona) **MR. H. HAROLD**
Gratiano { (Brother to Brabantio) **MR. FENTON**
 { (Kinsman to Brabantio) **MR. DIXON**
Othello { (the Moor) { Monday and Wednesday, **MR. PHELPS**
 { Saturday, **MR. CRESWICK**
Cassio { (his Lieutenant) { Monday, 1st time & Wednesday, **MR. CRESWICK**
 { Saturday, **MR. PHELPS**
Iago { (his Anarchist) { Monday, 1st time & Wednesday, **MR. CRESWICK**
 { Saturday, **MR. PHELPS**
Roderigo { (a Venetian Gentleman) { Monday, 1st time & Wednesday, **MR. CRESWICK**
 { Saturday, **MR. PHELPS**
Montano { (Othello's Predecessor in the Government of Cyprus) { Monday, 1st time & Wednesday, **MR. CRESWICK**
 { Saturday, **MR. PHELPS**
Antonio, **MR. J. W. PHELPS**, Leonardo, **MR. F. HUNTLEY**
Messenger, **MR. J. W. PHELPS**, Jolio, **MR. CRESWICK**
Marco, **MR. J. H. JOHNSTONE**, Paulo, **MR. WILKINS**
Giovanni, **MR. JONES**, Senators, &c.
Desdemona, { (Wife to Othello) **MISS BOWRING**—her First Appearance this Season
 { (Wife to Iago) **MISS BOWRING**

Tuesday, May 16th, and Friday, 18th,
Will be Revived, Shakespear's Great Historical Tragedy of

JULIUS CÆSAR.

Julius Caesar, **MR. H. HAROLD**, Octavius Caesar, **MR. E. D. LYONS**
Marc Antony, **MR. H. HAROLD**, Brutus, **MR. PHELPS**
Cassius, **MR. PHELPS**, Casca, **MR. MURDO**
Tribonius, **MR. T. H. HIGGIE**, Decius, **MR. F. HUNTLEY**
Titinius, **MR. DENISON**, Nervius, **MR. J. W. PHELPS**
Pindarus, **MR. HOWELL**, Strato, **MR. ATKINS**
First Plebeian, **MR. JOHNSTONE**, Second Plebeian, **MR. H. WIDDICOMB**
Third Plebeian, **MR. HENRY**, Fourth Plebeian, **MR. JAMES**
Calphurnia, { (Wife to Caesar) **MISS FITZALLAN**
 { (Wife to Brutus) **Mrs. HUDSON KIRBY**

After which, EVERY EVENING (THURSDAY EXCEPTED), the Amazing Interlude of

A DAY AFTER THE WEDDING!

Colonel Freeclove, **MR. SHEPHERD**, Lord Rivers, **MR. F. HUNTLEY**, Williams, **MR. CHAPMAN**, John, **MR. CLIFFORD**
Lady Elizabeth Freeclove, **MISS MARY C. NEWMAN**—her 4th Appearance
Mrs. Davis, **Mrs. FITZALLAN**

To conclude with the Original and Homorous Farce, entitled

MILLINERS & LIFE-GUARDSMEN

Captain Plunkett, { (a Peppery Lover) **MR. EDWARD D. LYONS**
 { (a Country Gentleman) **MR. H. WIDDICOMB**
Mr. Wellington Figg, { (a Private Gentleman in the Second Life Guards) **MR. T. H. HIGGIE**
 { (a Publican) **MR. F. HUNTLEY**
Mr. Tapps { (a Squeaker) **MR. CHAPMAN**
 { (an Heiress) **MISS WINTOUR**
Florence Fortescue, { (the Character of Capt. Fotherby) **MISS SARAH THORNE**
 { of the Guards **MISS EMILY SANDERS**
Mary Anne { (or Maid—assuming the Character of Capt. Fotherby) **MISS SARAH THORNE**
 { (a Super-Giving Milliner) **MISS EMILY SANDERS**
Sophia Hay { (a Female Publican) **Mrs. FITZALLAN**
 { (a Female Publican) **Mrs. FITZALLAN**

THURSDAY, MAY 25th,
The late Sir Thomas Noon Talbot's

MR. CRESWICK'S BENEFIT TRAGEDY OF ION,

Ion, by **MR. CRESWICK**, Adapted by **MR. PHELPS**.
To conclude with **ROBERT MACAIRE**, by **MR. CRESWICK**.
Robert Macaire, by **MR. CRESWICK**.

Stage Manager, **MR. T. H. HIGGIE**, Treasurer, **MR. T. W. ANS**, Musical Director, **MR. J. H. LLOYD**
VIVAT REGINA! (John K. Chapman & Company, 5, Shoe Lane, & Peterborough Court, Fleet St.

Season, Shakespeare's admired Tragedy of Othello ... Tuesday and Friday, will be Revived, Shakespeare's Great Historical Tragedy of Julius Cæsar ... On Thursday, May 18th, for the Benefit of Miss Sarah Thorne Shakespeare's Tragedy of Romeo and Juliet ... [London:] John K. Chapman and Company, Printers ... [1854?].

Playbill (370 × 499 mm), creased where previously folded, a couple of short tears, lower corner creased. £100*

An attractive double bill for three Shakespeare plays at the Surrey, with Samuel Phelps (1804–1878), the longtime actor–manager of Sadler's Wells, taking the roles of Othello and Iago, Brutus and Cassius (alternating the parts with William Creswick).

Six playbills from Victorian Plymouth, showing the range of Shakespeare productions staged there, along with what was acted with them ('the laughable Farce' of *Family Jars*; *The Secret*; *The Robber's Wife*, 'a popular Melo-Drama, founded on the Tales of the Munster Festival'; *20 Minutes with a Tiger*; *A Game of Romps*; and 'Shakspeare's Play of Katharine & Petruchio', i.e. Garrick's reworking of *The Taming of the Shrew*), over the course of one year.

i) Theatre Royal, Plymouth ... On Tuesday, Jan. 22nd, 1856, will be presented Shakspeare's magnificent Play of King Lear ... Isaiah W. N. Keys, Printer ... Plymouth [1856].

ii) Theatre Royal, Plymouth ... On Thursday, Feb. 21st, 1856, Shakspeare's Historical Play, in Five Acts, entitled Cymbeline ... Keys, Printer, Plymouth [1856].

iii) Theatre Royal, Plymouth ... Second Night of the Shaksperian Revival of "King John," with New Dresses, Armour, Weapons, and Decorations. Mr. J. R. Newcombe, with much pride and gratitude, refers to the general approbation bestowed upon the Shaksperian Revivals of "A Midsummer Night's Dream," "Macbeth," and "Hamlet." Flattered by the manifest growing taste for the high and refining branch of the Drama, his efforts shall be unwearied to produce, in due succession, the chefs-d'œuvres of the great Bard, and over the more modern Dramatists, with all that attention to Costume, Scenery, and Appointments which signalized the production of the above Revivals. On Friday, Feb. 29th, 1856, Shakspeare's Play of King John ... Keys, Printer, Plymouth [1856].

iv) Theatre Royal, Plymouth ... Fifth Shaksperian Revival, the beautiful pastoral Comedy of "As You Like It," which has been several months in preparation. The new Scenery by Mr. J. M. Roberts, assisted by Mr. C. Hawthorn. The Decorations and Appointments by Mr. H. Lloyd, from the Royal Princess's Theatre, London. The Costumes by Mrs. Harding and Assistants. The Beautiful Glees with which this admirable Comedy is interspersed have been newly arranged by Mr. Henry Reed, and will be sung by a Most Efficient Body of Choristers, engaged expressly for the occasion. On Monday, April 7th, 1856, Shakspeare's Comedy, As You Like It ... Keys, Printer, Plymouth [1856].

v) Theatre Royal, Plymouth ... Last Night ... On Saturday, April 12th, 1856, Shakspeare's Comedy, As You Like It ... Keys, Typ., Plymouth [1856].

vi) Theatre Royal, Plymouth ... For the Benefit of Mr. Charles Pitt, and the last night but one of his engagement. On Friday, December 5th, 1856, the Performances will commence with Shakspeare's Play of The Merchant of Venice ... Keys, Printer, Plymouth [1856].

'ONE OF THE MOST REMARKABLE EVENTS IN BRITISH CHORAL HISTORY'

**74. [SHEFFIELD CHOIR.] [KERSHAW, Frank]. [Cover title:]
Round the World with the Sheffield Choir. [Presumably
Sheffield, 1910s.]**

4to (260 × 204 mm), ff. [186], with either mounted original photographs (over 200 in all) or hectographed typescript on paper watermarked 'The Anglian' and 'Wharfedale Parchment'; a couple of blanks at the end; some ephemera (the *Allan Line Daily News*, menus, etc.) mounted on stubs; occasional light foxing, a few photos faded; contemporary full maroon morocco, ruled and lettered in gilt; in a cloth-edged drop-back box, worn. £2750

Unpublished: a profusely illustrated personal commemorative album documenting what has been called 'one of the most remarkable events in British choral history': the six-and-a-half-month world tour undertaken by the Sheffield Choir under the 'great English choral trainer' (*New Grove*), Henry Coward (later Sir Henry), between March and October



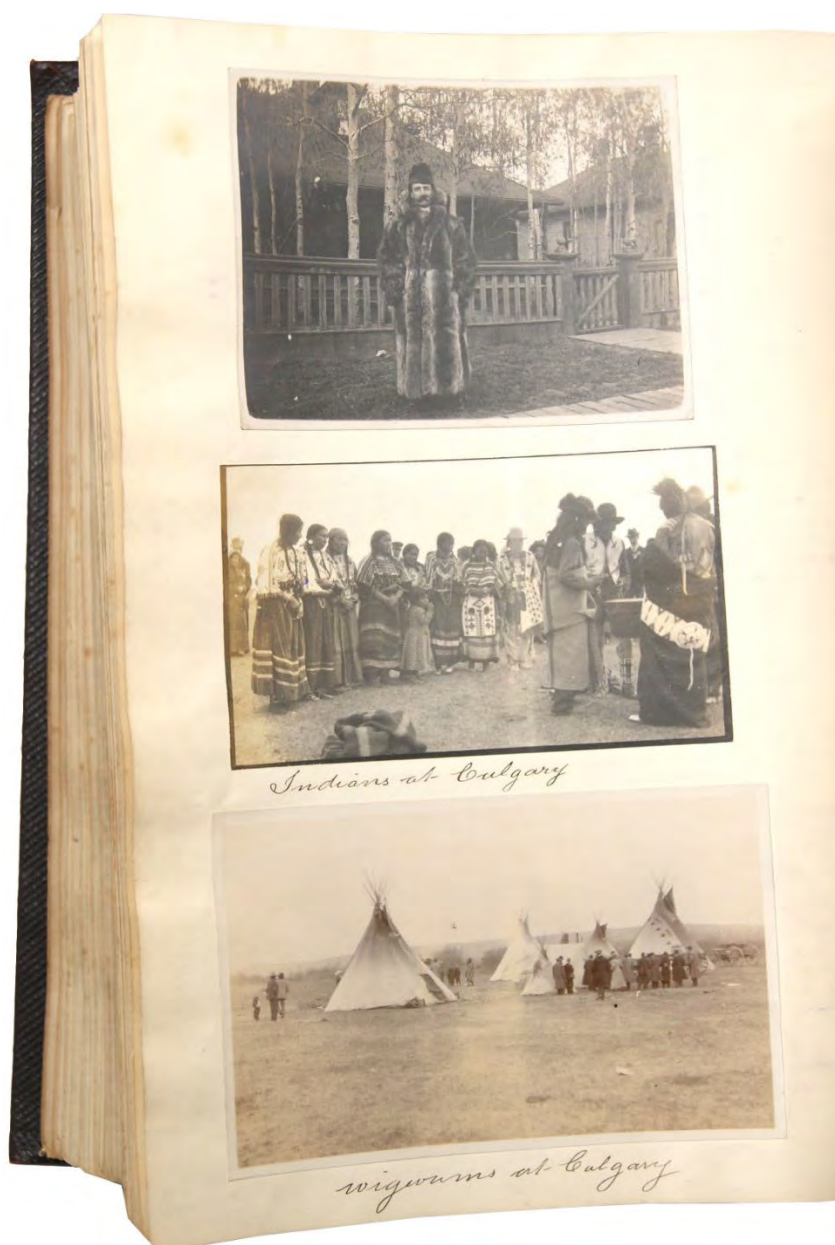
Simon Beattie

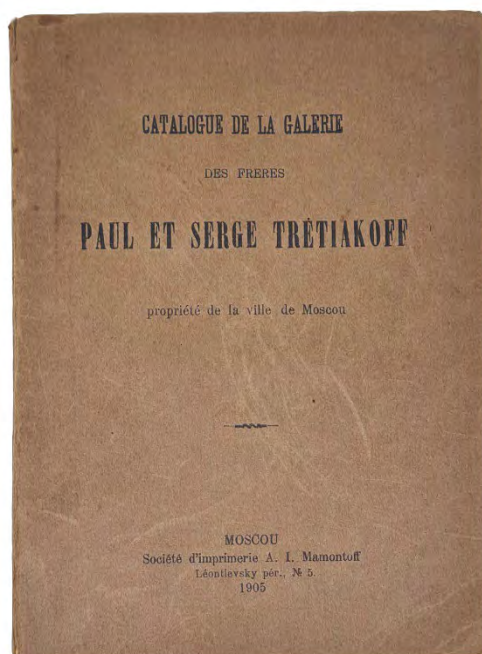
Rare books, manuscripts, music, ephemera

1911. The compiler, Frank Kershaw, was one of the tenors in the choir; the text in the album is based on his letters home during the trip.

'In 1876, the Sheffield Musical Union had been founded by Henry Coward (1849–1944). Coward was to conduct the Union for an astonishing period of 57 years, retiring only in 1933. As a musician, he was mostly self-taught, but became a highly respected choral conductor in the Yorkshire region, and also conducted other choirs such as the Huddersfield Choral Society. At its height, the Sheffield Choir was probably the leading amateur chorus in England. Amongst others, it gave the first performance of Elgar's Coronation Ode (including Land of Hope and Glory) in 1902. Coward was knighted for his services to choral singing in 1927. The Sheffield Choir, numbering about 200 members, toured Canada and the United States in 1908, but this was just the precursor to an even more remarkable tour. In 1911, the Sheffield Choir was joined by singers from other choirs conducted by Coward on a six-month world tour, still remembered as one of the most remarkable events in British choral history. The tour covered 34000 miles, with 134 concerts in Canada, the United States, Fiji, Australia, New Zealand, Tasmania and South Africa' (www.sheffieldphil.org).

This extraordinary tour was recorded by Coward himself in *Round the World on Wings of Song* (Sheffield, 1933), a copy of which ('Special Subscribers' Autographed Edition ... limited to 500 copies') I have included with Kershaw's album, and, more recently, by Christopher Wiltshire in *12 Oak Avenue: the letters of Henrietta May Midgley* [one of the sopranos in the choir], 1911 (2018).





75. [TRETYAKOV GALLERY.] *Catalogue* de la galerie des frères Paul et Serge Trétiakoff propriété de la ville de Moscou. Moscou Société d'imprimerie A. I. Mamontoff ... 1905.

8vo (177 × 130 mm), pp. [4], 161, [1]; with 29 photographic plates; light browning to the title and to the margins in places; original printed wrappers, slightly marked. £50

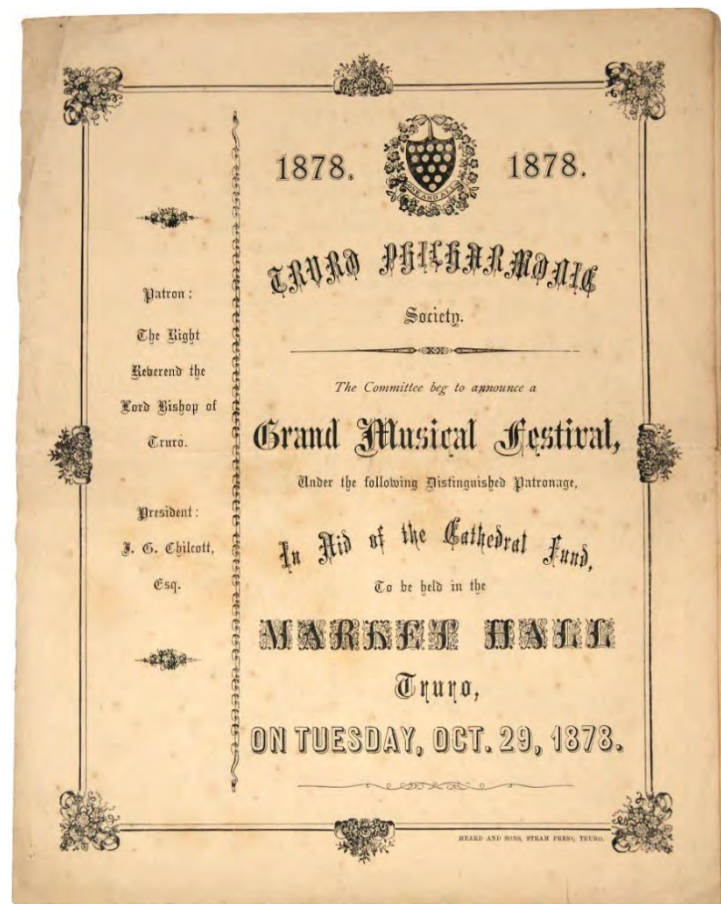
Presumably a translation of the *Katalog khudozhestvennykh proizvedenii gorodskoi gallerei Pavla i Sergeia Tretiakovykh* which was first published in 1897, five years after Pavel Tretyakov (1832–1898) presented his collection to the nation. It went through at least eighteen editions before 1905, when an illustrated version appeared.

RAISING FUNDS FOR A NEW CATHEDRAL

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

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

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



Not in Library Hub Discover.

THE YORK MUSICAL FESTIVAL OF 1823

'The music festivals were the most significant cultural events to be held in provincial England during the nineteenth century. Organized on a large scale and lasting for up to four days, they employed the leading singers and instrumentalists of their time. The events were eagerly anticipated, attracting large numbers of visitors to the festival towns and having beneficial effect on both morale and trade ... At the height of the festival movement – around 1880 to 1914 – there was scarcely a town in England which did not organize its own festival and, while the smaller events could not compete with the prestigious triennial festivals, they enjoyed a considerable local following ...

'The 1823 York festival was one of the most lively and magnificent events in the history of the early nineteenth-century festival. It was on a scale approaching that of the London Commemoration concerts – a parallel which did not go unnoticed in the press – and just as those earlier concerts had inspired a commemorative book (by Charles

Burney), so the York festival was described in great detail by John Crosse (a member of the organizing committee)' (Pippa Drummond, *The Provincial Music Festival in England, 1784–1914*, pp. 1, 44), but also generated a number of other publications and prints, recording the event.

77. [YORK 1823.] [COBB, Henry].
A Description of the Grand Musical Festival, held in the City of York, September the 23d, 24th, 25th, and 26th, 1823; with the Words of the Selections for the Whole of the Performances. Compiled by the Editor of the York Courant. Embellished with four Engravings. York: Printed by Henry Cobb, Courant-Office ... 1823.

8vo (220 × 135 mm) in half-sheets, pp. [iii]–xviii, [2], 100; with an engraved frontispiece and 3 further plates; some offsetting; uncut in the contemporary paper-backed boards, some wear, printed paper spine label. £250



First edition.

78. [YORK 1823.] Yorkshire Grand Musical Festival, 1823, for the Benefit of the York County Hospital, and of the General Infirmarys of Leeds, Sheffield, and Hull. Grand Selection of Sacred Music, to be performed in York Minster, on Tuesday, September 23. York: Printed by W. Blanchard, Chronicle-Office ... [1823]. [Bound with:]

Yorkshire Grand Musical Festival, 1823, for the Benefit of the York County Hospital, and of the General Infirmarys of Leeds, Sheffield, and Hull. Miscellaneous Selection, for the First Grand Concert, in the Great Assembly-Room, York, on Tuesday, September 23. York: Printed by W. Storry ... [1823]. [And:]

Yorkshire Grand Musical Festival, 1823, for the Benefit of the York County Hospital, and of the General Infirmarys of Leeds,

Sheffield, and Hull. The Messiah, a sacred Oratorio, composed by Handel, and to be performed in York Minster, on Wednesday, September 24. York: Printed by Hargrove, Gawthorp, & Hargrove, Herald-Office ... [1823]. [And:]

Yorkshire Grand Musical Festival, 1823, for the Benefit of the York County Hospital, and of the General Infirmaries of Leeds, Sheffield, and Hull. Grand Selection of Sacred Music, to be performed in York Minster, on Thursday, September 25. York: Printed by W. Blanchard, Chronicle-Office ... [1823]. [And:]

Yorkshire Grand Musical Festival, 1823, for the Benefit of the York County Hospital, and of the General Infirmaries of Leeds, Sheffield, and Hull. Miscellaneous Selection, for the Second Grand Concert, in the Great Assembly-Room, York, on Thursday, September 25. York: Printed by W. Storry ... [1823]. [And:]

Yorkshire Grand Musical Festival, 1823, for the Benefit of the York County Hospital, and of the General Infirmaries of Leeds, Sheffield, and Hull. Grand Selection of Sacred Music, to be performed in York Minster, on Friday, September 26. York: Printed by Hargrove, Gawthorp, & Hargrove, Herald-Office ... [1823].

6 works in one vol., 8vo (198 × 126 mm), pp. 23, [1]; 18; 20; 24; 20, [2]; 24; ink mark to the fore-margin in places (bleed-through from inscription to fore-edge), light water stain to a couple of leaves in the final work, some offsetting and light foxing towards the end; contemporary red half roan, neatly rebacked; ink presentation inscription to 'E[ditha]. G[race]. Knocker [1869–1950; a violinist, co-founder (1898) and conductor of the York Symphony Orchestra] from R. K., 7 Minster Yard' to front paste-down. £350

IN THE ORIGINAL BOARDS

79. [YORK 1823.] CROSSE, John. An Account of the Grand Musical Festival, held in September, 1823, in the Cathedral Church of York; for the Benefit of the York County Hospital, and the General Infirmaries at Leeds, Hull, and Sheffield: to which is prefixed, a Sketch of the Rise and Progress of Musical Festivals in Great Britain; with biographical and historical Notes. York: Printed and sold by John Wolstenholme ... also by Baldwin, Cradock, and

Joy; Longman, Hurst, Rees, Orme, Brown, and Green ...; Hurst, Robinson, and Co. ...; and Rodwell and Martin ... London. 1825.

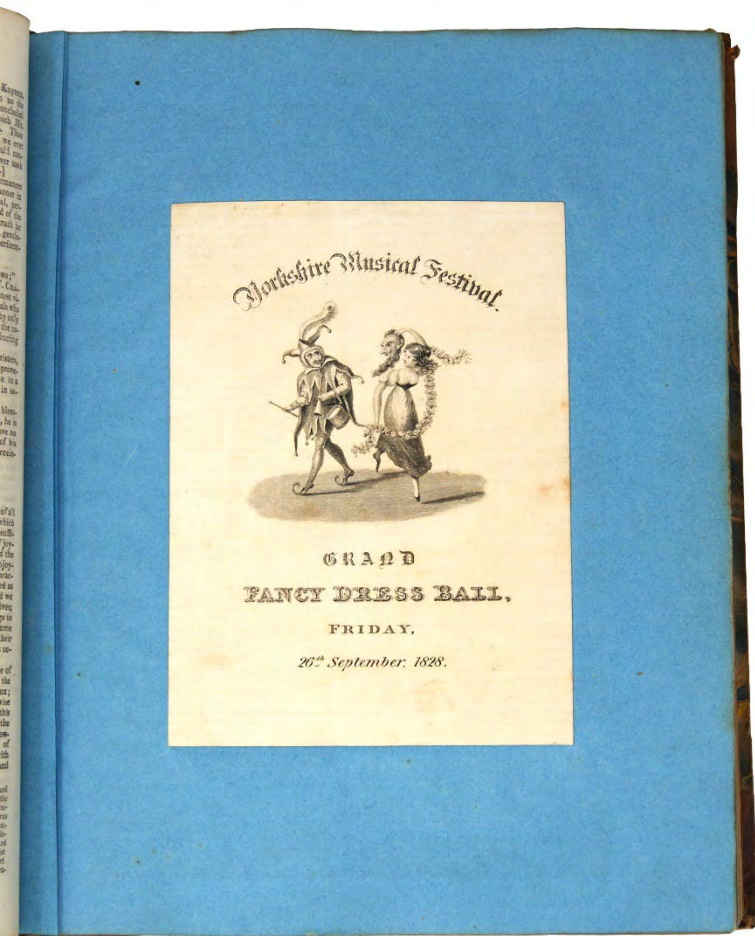
Large 4to, pp. vii, [1], 436, xxvi, [2]; with 5 plates (of which two folding, and four coloured); uncut in the original boards, printed spine label; spine chipped in places. £550

First edition: a standard work on the 1823 Festival. Abbey, *Scenery* 371.



THE 1828 YORK FESTIVAL

'The 1828 festival was on a similar scale [to the 1825 York festival] and could well have presaged the start of a triennial series at York. However, the festival due in 1831 did not take place. It was not until 1835 that York held its next festival and this proved to be the last such event in that city for several years' (Drummond, p. 50).



WITH 16 TICKETS BOUND IN

80. [YORK 1828.] An Account of the Third Yorkshire Musical Festival, held on the 23d, 24th, 25th, and 26th of September, 1828, in York Minster, by Permission, and with the Sanction, of the Very Reverend the Dean, and of the Venerable the Chapter of York ... To which is added, an Account of the Grand Fancy Ball, and a correct List of the Nobility and Gentry who attended the Festival. By the Editor of the Yorkshire Gazette. York: Printed at the Gazette Office ... and sold by H. Bellerby ...

[1828]. [Bound with:]

The Third Yorkshire Musical Festival, held on the 23rd, 24th, 25th, and 26th of September, 1828, in York Minster ... York: Printed by Blanchard and Clapham, at the Chronicle Office. [1828.] [And:]

Yorkshire Third Musical Festival, 1828, for the Benefit of the York County Hospital, and of the General Infirmaries of Leeds, Hull, and Sheffield. Evening Performances. York: Thomas Wilson and Sons ... [1828]. [And:]

The Third Yorkshire Third Musical Festival, 1828, for the Benefit of the York County Hospital, and of the General Infirmaries of Leeds, Hull, and Sheffield. The second Morning; a Grand Selection of Sacred Music, to be performed in York Minster, on Wednesday, September 24 ... York: Printed by Hargrove, Gawthorpe, and Hargrove, Herald-Office ... [1828]. [And:]

Yorkshire Third Musical Festival, 1828, for the Benefit of the York County Hospital, and of the General Infirmarys of Leeds, Hull, and Sheffield. Evening Performances. York: Thomas Wilson and Sons ... [1828]. [And:]

The Third Yorkshire Third Musical Festival, 1828, for the Benefit of the York County Hospital, and of the General Infirmarys of Leeds, Hull, and Sheffield. Third Morning: the Messiah, a sacred Oratorio, composed by Handel, and to be performed in York Minster. On Thursday, September 25 ... York: Printed by H. Bellerby ... [1828]. [And:]

Yorkshire Third Musical Festival, 1828, for the Benefit of the York County Hospital, and of the General Infirmarys of Leeds, Hull, and Sheffield. Evening Performances. York: Thomas Wilson and Sons ... [1828]. [And:]

The Third Yorkshire Third Musical Festival, 1828, for the Benefit of the York County Hospital, and of the General Infirmarys of Leeds, Hull, and Sheffield. The fourth Morning: a Grand Selection of Sacred Music, to be performed in York Minster, on Friday, September 26 ... York: Printed by R. Burdekin ... [1828].

8 works in one vol., small 4to (219 × 175 mm), pp. 64; 27, [3]; 32; 24; 28; viii, [9]–27, [1]; 26, [2]; 32, [2]; with 16 original printed tickets mounted on coloured paper and bound in; contemporary half calf and marbled boards, all edges gilt, spine label chipped. £950

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