
Simon Beattie

By hand

Manuscripts and inscribed books
from the 17th to 19th centuries



June 2018

THE ONLY KNOWN SOURCE FOR GREENE'S EARLIEST WORK FOR ORGAN

01. CROFT, William, Daniel PURCELL, Maurice GREENE, et al.
A volume of manuscript music for the organ. England,
between 1713 and 1730.

Folio (365 × 245 mm), pp. [40]; some offsetting, five leaves loose, a short tear to one leaf; bound with a copy of Sternhold & Hopkins, *The whole Book of Psalms, collected into English Metre* (London, Richardson and Hodgkin, 1697; Wing B 2603; pp. [6], 52, [6]; printed in three columns; offsetting on the title from the turn-ins); eighteenth-century panelled calf, rubbed, particularly along the joints, sometime rebacked; bookplate of Hugh John McLean (see below), now loose, stain from adhesive to front free endpaper and resultant offset on title of the Psalms; evidence of an earlier bookplate to the front pastedown. £5000

An important manuscript, the only known source for three pieces of early eighteenth-century English organ music, and a sonata for violin and harpsichord. The voluntary by Greene (1696–1755; organist at St Paul's Cathedral, the Chapel Royal, and Professor of Music at Cambridge), **the earliest of his organ works, is unique and only known from the present manuscript.**

The manuscript has been owned by three notable music collectors over the past 150 years or so, and its course can be charted through various catalogues and publications. It first appears in the sale of the energetic Victorian musical antiquary, Edward Francis Rimbault (1816–1876), whose 'large library was sold, after his death, at Sothebys for nearly £2000' (*Oxford DNB*), 31 July – 7 August 1877, where the present manuscript was lot 1363. It was bought, for 3/6, by William Hayman Cummings (1831–1915), tenor, organist, and the creator of the carol *Hark! the Herald Angels sing*, whose own 'superb library of some 4500 pieces, the last of the great Victorian collections' (*op. cit.*) was sold by Sotheby's across six days in May 1917, but we cannot locate the manuscript in the sale catalogue. It resurfaces in May 1954, as item 112 in *A Catalogue of Musical Manuscripts* offered by Cecil Hopkinson's First Edition Bookshop (£5 5s.), where it was bought by the noted Canadian organist and collector, Hugh McLean (1930–2017), 'the sole manuscript that I own'.



It contains organ voluntaries by Croft, Daniel Purcell, Barrett, Greene, an anonymous 'Sonata a violino solo col cemballo' (*sic*), and the organ part for Blow's anthem 'I was in the Spirit'. McLean later wrote: 'The pieces are all in one hand except for the sonata and the anthem, which two other scribes, one of them possibly youthful, have helped to copy. The handwriting and ink suggest that the music was copied out within a reasonably short space of time, and there is evidence that this occurred between the years 1713 and 1730, for William Croft is referred to as *Dr*, a degree which Oxford awarded him in 1713 and Maurice Greene, who did not take his doctorate at Cambridge until 1730 when he became Professor of Music, is called *Mr* ...

'The composers named in the manuscript relate to one or the other in an interesting way. John Blow, the eldest (1649–1708), taught Daniel Purcell (c.1665–1717), John Barrett (c.1674–c.1735) and William Croft (1678–1727). Maurice Greene, the youngest (1696–1755), succeeded Purcell as organist of St. Andrew's, Holborn, and Croft as organist and composer to the Chapel Royal ... Concerning the organ pieces, the compiler has unwittingly selected an example from each of the four main styles in vogue before John Reading (1677–1764) and the blind virtuoso John Stanley (1713–1786) established the primacy of the "solo stop" voluntary. Even more important, at least three of the four are unique copies. The voluntary by Maurice Greene is one of these ...

The sonata for violin and harpsichord is, in McLean's view, 'perhaps the most important' in the manuscript, and has 'considerable musical

interest ... Internal evidence, rhythmic interplay between treble and bass ... suggests (despite the Italian title) an English origin' (McLean, 'Caritas domi incipit: an early 18th-century organ book', *Studies in Music from the University of Western Ontario* 2, 1977, pp. 53, 62).

PRESENTED BY THE TRANSLATOR TO THE AUTHOR

02. HANSLICK, Eduard. O muzykal'no-prekrasnom. Opyt poverki muzykal'noi estetiki. S nemetskago perevel Larosh. S predisloviem perevodchika [*On the musically beautiful. An attempt at revising the aesthetics of music. Translated from the German by Herman Laroche. With a preface by the translator*]. Moskva. Muzykal'naia trgovlia P. Iurgensona ... 1895.

8vo (184 × 130 mm), pp. [2], xlvi, [3]–181, [1]; **with a calligraphic presentation inscription (in red, blue, and gold) 'Dem innigst verehrten Verfasser vom Uebersetzer.** St Petersburg, d 12/24 Mai 1895' to front flyleaf; a very good copy, in contemporary red morocco by the leading Petersburg binder Eduard Rau, all edges gilt, extremities darkened, spine rubbed and lightly sunned. £1500

Very rare first edition in Russian of the 'touchstone' text of aesthetic theory *Vom Musikalisch-Schönen: ein Beitrag zur Revision der Ästhetik der Tonkunst* (Leipzig, 1854), translated from the expanded sixth edition (1881) by the music critic Herman Laroche (1845–1904), who provides a long preface.



Hanslick (1825–1904) 'became one of the first widely influential music critics in the modern sense; he was also among the first to receive an official university appointment in music, as professor of the history and aesthetics of music at the University of Vienna, in 1861. His early treatise on questions of musical form and expression (*Vom Musikalisch-Schönen*, 1854) challenged a long tradition of aesthetic thought that located the essence and value of music in a loosely defined "expression of feelings", and it has remained a touchstone in musical-aesthetic debates to the present day' (*New Grove*). An English translation did not appear until 1986.

Laroche writes here that he began translating the work in 1879, only to break off after the first few pages when he became mired in difficulties due to the philosophical language. Undaunted, he returned to the text in 1885; it took him four years to complete his work, after which he ran the complete text past Tolstoy's friend, the philosopher and critic Nikolai Strakhov, before publication.

WorldCat locates a copy at Pisa only.

WITH AN AUTOGRAPH LETTER

03. [HELPS, Sir Arthur]. Oulita the Serf. A Tragedy. London: John W. Parker ... 1858.

Small 8vo (171 × 105 mm), pp. [4], 190, plus final blank; gathering E loose; some light marginal browning; original publisher's cloth, spine darkened and a little worn at extremities; bookplates of the Russo-bibliophiles J. S. G. Simmons (1915–2005) and A. G. Cross. £400

First edition, this copy with an autograph letter, signed, from Helps (taped to the front pastedown) to the Irish artist John Doyle (1797–1868; the political cartoonist 'H. B.', and grandfather of Sir Arthur Conan Doyle), sending him four copies for himself and his sons: 'Here is "Oulita" at last, a splendidly arrayed damsel, adorned with all Parker's skill, whom you have been acquainted with before in very sorry guise. I send 4 copies. Pleased accept one from me yourself. Give one to my ever faithful coadjutor and true friend, your son James; another, with very kind regards from me, to your son Richard; and the remaining one, with a similar message of good will, to Henry. James has from time to time told you no doubt of all our troubles & difficulties with this play – to make it an acting play: if, indeed it can be made one ...'

‘There is no evidence that it ever became one; if it had made the boards, even in a heavily modified version, it would hardly have been among the season’s more memorable offerings. As was his wont, Helps distributed copies of the printed play to his friends, but in the selection of his correspondence edited by his son, only two letters mention *Oulita* and in both cases the recipients, the worthy Rev. C. W. Le Bas and Alfred, Lord Tennyson, regret that they had not managed to read it’ (Anthony Cross, ‘Sir Arthur Helps’s *Oulita the Serf*, *Solanus*, XIX (2005), pp. 107–112).

Cross, *The Russian Theme in English Literature* 175; not in Cat. Russica.

PRIVATEERING IN THE MEDITERRANEAN

04. JACKSON, John. Three manuscript ledgers relating to the naval administration, export, and privateering activities in Malta, 1807–1813.

3 vols, two folio letter books (310 × 200 mm), pp. [118, plus blanks]; [156, plus blanks, and some loosely inserted leaves]; and one small 4to bill book (200 × 150mm), pp. [274, plus blanks]; Britannia watermarks; contemporary full vellum with double blind fillets to two of the volumes; a little soiled but generally clean, one board slightly bowed, slight insect damage in places, but sound; upper boards lettered in ms. ink. £4500

Three unique manuscript volumes comprising the important correspondence and bills of John Jackson, an Admiralty Proctor employed in Malta during its years as a British protectorate, who was implicated in fraudulent activities. His meticulously detailed correspondence and accounts reveal vast amounts about Maltese trade, the mechanics of privateering, and the opportunities for profiteering.

Malta had been taken by Napoleon in 1798, after centuries of rule by the Knights of St John, but his rule was short lived. Early in 1799 the Maltese Congress appealed to George III to assume sovereignty of the island, and in September 1800 the French garrison in Valletta surrendered to British forces. Malta was to remain officially part of the Kingdom of Sicily, but under British protection. Its excellent harbours became a prized asset for the British and a key strategic site during the Napoleonic wars, but were also a lucrative source of trade and other imperial profiteering. As Peter Elliott writes: ‘the island was well suited to the sailing capabilities of ships from all parts of the Mediterranean, and it became an ideal rendezvous for licensed traders and smugglers of all nationalities. Better still, all ships trading with Europe were obliged to call at Grand Harbour to obtain clearance from the Royal Navy. The

warehouses in Malta were bulging with goods, and merchandise was filtered into Europe ... licences were freely granted to dealers, provided that they traded mainly in British goods. Grand Harbour was declared a free port for customs purposes, and exports from Britain to Malta rose to £250,000 in the year 1806, and quadrupled to the million pound mark by 1808'. The protectorate was a boon for canny imperial servants such as John Jackson, the proctor (and later marshal) of the British Admiralty whose correspondence we see written here in fair copy, and whose accounts are neatly shown in the bill book.

Proctors were licensed to undertake the duties that were performed in common law courts by attorneys, and in the courts of equity by solicitors. As an Admiralty Proctor, Jackson was an administrator who wielded the power of the admiralty on the island, could appeal to the admiralty court, and interceded with merchants and privateers regarding incoming and outgoing cargo, seizures of ships, and other seafaring matters. Crucially, he was free to bill his clients for this intercessory role, along with other legal and administrative duties, and it is these bills and copies of letters in his role as agent which appear here. From his premises at 341 Strada San Paolo in Valletta, Jackson went about his lucrative trade, and meticulously recorded his letters to clients, and to their adversaries and debtors.

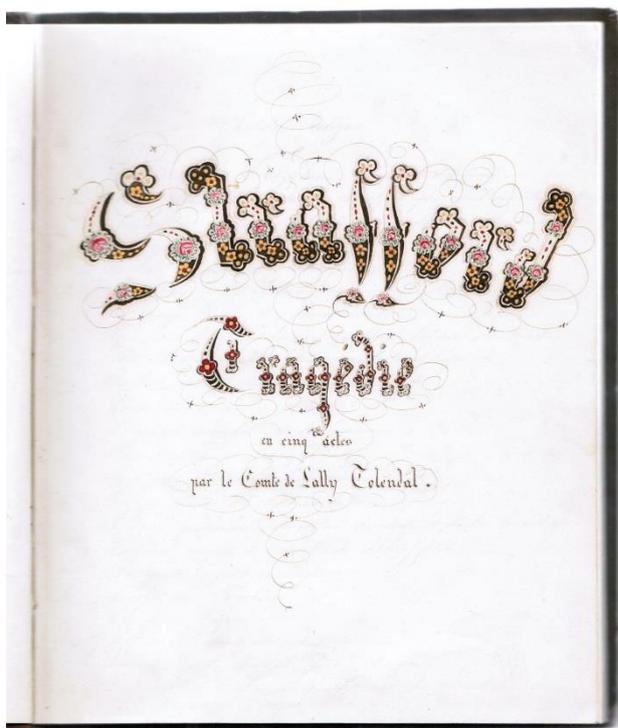
The most conspicuous activity here is the convoluted and fascinating administration of privateering. With its two huge harbours, Malta was ideally suited for this activity; as Gauci has written, 'it was a way of life which predated the Knights, and continued uninterrupted'. Jackson's letter books and bill book demonstrate that the bulk of his work lay in issuing letters of marque and reprisal, the government licenses which authorised a privateer or corsair to attack and capture enemy vessels. Once captured, the privateer could then bring the case of that prize before their own admiralty court for condemnation and transfer of ownership to the privateer. This, too, was administered and charged for by Jackson. A huge number of ships are listed here from all nations, with a bewildering array of names, such as the *Asiatica*, *Bellona*, *Catherine II*, *Palladio*, *Pantera*, and *Vigilante*. As a record of captured vessels its breadth is remarkable. There are accounts of those taken from Barbary merchants and pirates (the notes about displaced Tunisian sailors and goods are some of the most evocative) but vessels of all kinds and sizes are recorded, including the modest 'Brig without name', which appears in February 1813. Some prizes are settled swiftly, whereas others, like *The Eurydice*, take years to resolve. In the process the same names, emerge again and again – such as J. Woodhead, agent with the firm *Lark and Woodhead* – and the colonial community in Valletta takes shape.

Privateering was legal, but there was money to be skimmed off the imperial machine in other ways. Merchants and sailors frequently complained that admiralty officials took advantage of the distance of their overseers (the Court of Admiralty convened in London) by levying extra fees and bribes. Indeed, it seems that Jackson was not beyond taking advantage of such opportunities himself. As was reported in Hansard (and then filtered down through newspapers such as *Cobbett's Political Register*), Jackson was appointed Marshal of the Admiralty in August 1811, a role for which he was salaried, and which was therefore at odds with the role of proctor. His appointment is marked here by a letter in which he requests the official documents from the outgoing marshal, but his business concerns continue undaunted. Indeed, Cordingley has pointed to the singular irregularities of the Maltese system under his tenure: 'one man, Mr. Jackson, acted as both proctor and marshal which was illegal and meant that he employed himself and paid fees to himself'. This was revealed by Lord Cochrane when he arrived to inspect proceedings and found it impossible to navigate Jackson's convoluted systems. Cochrane was recalled to Britain before he could pursue the case, but in the meantime was tied up in correspondence by Jackson. When he initiated a debate in parliament on the conduct of the Vice-Admiralty Courts 'he produced the Proctor's bill for the case of the *King George* privateer. He had pasted the various charges on to a single sheet which he said was six and a quarter fathoms in length. When he unrolled the bill it stretched from one end of the debating chamber to the other, and caused considerable hilarity among the members present'. It was agreed that the matter would not be pursued, and 'although Cochrane abandoned this particular crusade his complaints about the corrupt nature of the Malta court were justified by subsequent events. Jackson tried to get his own brother appointed marshal'. Jackson's correspondence for 1811 appears here, allowing his pecuniary dealings to be assessed in close detail.

The second of the letter books relates to the firm 'Jackson and Poynter' ('J&P' in manuscript on the cover), in which Jackson seems to join one Thomas Poynter to carry on similar work. In this volume in particular there are several items of return correspondence, complete with remnants of wax seals, from which it is possible to construct both sides of the dialogue. The curtailment of the letters in 1814 speaks to the sudden decline occasioned by the outbreak of plague in the previous year. Strict quarantine regulations were imposed against Maltese ships, and merchants promptly re-established their previous commercial contacts in Italy. Elliot describes the grim scenes which unfolded on the island; criminals were press-ganged under armed surveillance to remove and bury corpses, caking them in quicklime in communal graves. P&J's detached mercantile letters only hint at the devastation wreaked, but they are nonetheless full of references to people who have left the island

to escape the plague, and of ships stuck in quarantine. 'From untold prosperity Malta was then plunged quickly into economic disaster' (Elliott), and the fortunes of many colonial officials were curtailed.

See: David Cordingly, *Cochrane: The real Master and Commander* (New York, 2010); Peter Elliott, *The Cross and the Ensign: A Naval History of Malta 1798–1979* (Cambridge, 1980) pp. 45–51; Liam Gauci, *In the Name of the Prince: Maltese Corsairs 1760–1798* (Malta, 2016).



05. [LALLY-TOLENDAL, Trophime-Gérard, *marquis de*].

Strafford: Tragedie en cinq Actes ... [France, c.1830].

Small 4to (209 × 168 mm), pp. [134], followed by 15 blank leaves; the first two pages with coloured floral calligraphy and the text of the play transcribed in neat cursive; original maroon morocco and stippled boards, somewhat scuffed, spine ends a little frayed, upper board slightly bowed; early ownership inscription. £300

A unique manuscript copy of Lally-Tolendal's French tragedy *Le Comte de Strafford*, dedicated by a grateful pupil to her tutor.

The play 'en cinq actes et en vers' was first published in London in 1795, and provides a dramatic interpretation of the life of Thomas Wentworth, First Earl of Strafford (1593–1641), a major figure in the period leading

up to the English Civil War. From 1632–39 he was Lord Deputy of Ireland, where he established a strong authoritarian rule, and upon recall to England became a key adviser to Charles I, attempting to strengthen the royal position against Parliament. After failing in this, and making various advisements not to Charles's liking, Wentworth was impeached and condemned to death for his 'high misdemeanours'.

Although more than a century after his death, the French Revolution saw an increasing vogue for Wentworth in royalist circles on both sides of the Channel and an 'extraordinary Strafford cult seems to have developed among French conservatives both before and in the wake of the revolution' (Merritt, *The Political World of Thomas Wentworth*). Indeed, the first biography of Strafford was published by a group of French exiles.

The play's author, Lally-Tolendal (1751–1830), was the legitimised son of a French landowner and military general of Irish Jacobite ancestry who was executed for failing to capture Madras, losing the Battle of Wandiwash and ultimately ceding French control of Pondicherry. Lally-Tolendal only discovered the secret of his birth on the day of his father's execution, and thereafter devoted himself to clearing his name. With support from luminaries such as Voltaire he succeeded in persuading Louis XVI to annul the decree which had sentenced his father, but the *parlement* of Rouen ultimately decided in favour of Lally's guilt, and his innocence was never fully admitted by French judges. In the play he draws explicit parallels between Strafford's story and the destruction of his own father.

Whilst the pupil here does not transcribe Lally-Tollendal's dedicatory epistle or the list of subscribers, the text is clearly taken from, and is a faithful reproduction of, the printed play.

See: J. F. Merritt, *The Political World of Thomas Wentworth, Earl of Strafford, 1621-1641*, 2003.

FAMILY THISTLE

06. [MACLEAN.] Pen-and-ink family tree drawn as a thistle.
Presumably England, 1820s.

Single leaf (245 × 193 mm) of Whatman paper ('Turkey Mill 1821'); pen-and-ink drawing with verso blank, edges lightly browned; sometime disbound. £75 + VAT in the EU



In a nod to their Scottish roots, the Maclean family here present their family tree as a 'family thistle', their names written on the plant's leaves. Each in a different hand, the names read clockwise: Jane Maclean; D. Maclean; John George Maclean; Margaret Ann Maclean; Jane Sibella Maclean; Donald James Maclean; W^m. Henry Maclean. Several have 'Stanley House' written underneath. The smallest leaf, on the bottom left, had a later name added in pencil ('Charlie?'), but has been since erased. The family lived in the village of King's Stanley, Gloucestershire:

Donald [Maclean] of Stanley House in the county of Gloucester, merchant in London; he married Jane, daughter of George Brown, esq., of London, and has four sons and four daughters; viz., *John George*. *Donald James*, an officer in the Indian army, who died at Barrackpore in the East Indies on the 29th July 1837, in the 20th year of his age, sincerely regretted. *William Henry*. *Charles Edward*. *Margaret Anne*, married to Peter Leversage of Gloucestershire, esq. *Jane Sibella*, *Anna*, and *Catherine Octavia* (*An Historical and Genealogical Account of the Clan Maclean*, London, 1838, pp. 278–9).

THE MONUMENT IN MILTON'S *MANSUS*

07. MARINO, Giambattista. Lettere ... gravi, argute, facete, e piacevoli, con diverse poesie del medesimo non più stampate ... In Venetia [*colophon*: appresso Francesco Baba], 1627.

Small 8vo (141 × 92 mm), pp. [14], 350, [2]; with a fine etched and engraved portrait by Valesio after the prelims, and complete with the medial blanks V7–8 (pp. 317–320); some light browning, early ms. ink numbering to the printed letters; contemporary limp parchment, spine and upper cover lettered in ms. ink. £1800

First edition: the selected correspondence of and eight previously unpublished poems by Giovanni Battista Marino (1569–1625), ‘the greatest poet of the seventeenth century and one of the greatest Italian poets of all time’ (*Cambridge History of Italian Literature*), including the 18-stanza ‘Alla Regina d’Inghilterra’ (i.e. James I’s wife, Anne; pp. 337–343) in ottava rima. Marino’s style, revelling in elaborate metaphors, has been both admired and derided: Crashaw translated his *Strage degli Innocenti* in the 1630s, which in turn influenced Milton in *Paradise Lost*, but Johnson later blamed Marino for the whole Metaphysical movement.

This copy is extra-illustrated with a contemporary ink drawing of the monument to Marino, with its bronze bust of the poet, in the church of Sant’Agnello in Naples; a long contemporary manuscript note to the front free endpaper describes it, transcribing the epitaph written by the Neapolitan physician, Tommaso Cornelio (1614–1684). The final blank, on the verso of the colophon, provides a manuscript list of Marino’s works.



As the manuscript description attests, the monument was erected by the marchese di Villa, i.e. Giambattista Manso (1569–1645; the printed book here contains thirteen letters to him), the leading figure in Neapolitan poetic and intellectual circles, to whom Milton, who met Manso in December 1638 during his Italian tour, ‘later addressed *Mansus*, a poem that sought to demonstrate in its elegant Latin hexameters that Manso, who had been the patron of Torquato Tasso and Giambattista Marino,

had once again offered hospitality to a poet' (*Oxford DNB*). Milton saw Manso's monument to Marino on his visit, and even includes it in his panegyric to his Italian host: 'Nec manes pietas tua chara fefellit amici; / Vidimus arridentem operoso ex ære poetam' ('Nor did your loyalty disappoint the ghost of your friend: for we have seen the poet smile from the worked bronze'; tr. Lawrence Revard).

08. NEED, Caroline, *recipient*. Manuscript letter, unsigned, addressed to Miss Caroline Need of Westhorpe [House], Southwell, Nottinghamshire [c.1830?].

Single leaf (195 × 319 mm), from a half-sheet of Jellyman gilt-edged wove paper; folded as a letter with red wax seal with the Royal Arms; a few spots, small holes at crease corners, seal seemingly cut round (for opening) then reaffixed. £150 + VAT in the EU

An anonymous poem, written to Caroline Anna Need (1813/4–1887), daughter of Lt. Gen. Samuel Need (d.1839) of Fountain Dale, Nottinghamshire. She later married Edward Lewis Crewe (1803–1874), of Repton Park, Derbyshire (son of Sir Henry Crewe of Calke Abbey). The poem was seemingly written in reply to one by Caroline herself:

I have seen your lines upon Waltzing dear Carry
But Waltzing will never induce me to marry,
I assure you it is not at all to my taste
To see other mens hands encircle your waist,
And on Friday although you may say what you please
I saw Captain Thingumbob give you a squeeze ...

The use of the Royal Arms on the seal (curiously inverted) was presumably intended as a joke, or to put Caroline off the scent.

PRESENTATION COPY FROM A BLIND LEXICOGRAPHER
TO HIS AMANUENSIS; HEAVILY ANNOTATED

09. POUGENS, Marie-Charles-Joseph de. *Trésor des origines*
et dictionnaire grammatical raisonné de la langue française ...
Specimen. Paris, de l'Imprimerie royale. [*Verso of half-title: A la*
librairie de MM. Treuttel et Würtz, Paris ... Strasbourg ...
Londres ...] 1819.

4to (265 × 204 mm), pp. xix, [1], 447; with a lithographed portrait frontispiece by Delpech; some spotting in places, more so towards the

beginning; a wide-margined copy in contemporary tree calf, grape and vine leaf gilt roll, smooth spine gilt in compartments, marbled endpapers, sprinkled edges; joints cracked but holding, corners worn, spine chipped at foot, headcap sometime repaired; inscribed by the author to his secretary ('mon premier ami') Théodore Jorin, with his scattered, often extensive, annotations throughout. £2500

First edition: 'only a specimen of a projected work' (*Oxford Companion to French Literature*), the immense dictionary compiled by the blind French bookseller Charles de Pougens (1755–1833), this copy presented by the author to his amanuensis, with extensive contemporary annotations.

Pougens, who was allegedly the illegitimate son of the Prince de Conti, suffered an early setback when he was blinded by smallpox during his studies in Rome. Undeterred, he found work first as translator, then as a bookseller. During his career he prepared the portable library for Napoleon's Egyptian campaign, ran a printing company with some fifty staff, and created a literary journal. Another blind polymath, Alexander Rodenbach (1786–1869), described him as 'one of the most distinguished blind men of the century'.

Pougens' fame now rests largely on the extraordinary lexicographical project which consumed much of his life: a vast dictionary for which he gathered over 500,000 quotations from French literature. He and his English wife eventually retired to northern France to finish the project, but he died of apoplexy before its completion. The 100 folio volumes of notes for his dictionary, which were much used by Littré for his great *Dictionnaire de la langue française* (1863–73, 'still the finest work of its kind for the study of the changing use and meaning of words', *Oxford Companion*), are held by the Institut de France. Most of those volumes are in the hand of Théodore Jorin, whose neat marginal annotations in the present copy expand on the text, offer new interpretations, and make reference to contemporary lexicographical scholarship. The inscription here hints at the close working relationship between the men, and the volume offers a wonderful insight into their hugely ambitious project.

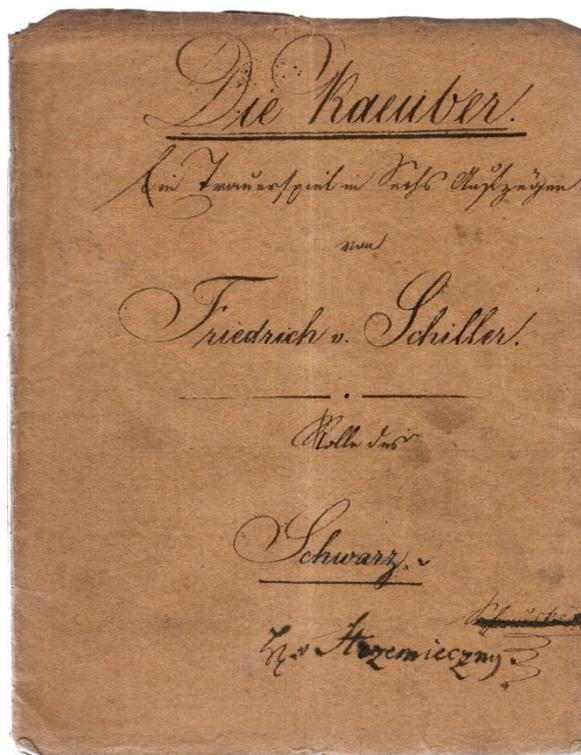
WorldCat locates 4 copies outside Europe: Penn only in the US, and three in Canada.

PRIVATE THEATRICALS

10. SCHILLER, Friedrich von. [Cover title:] Die Räuber. Ein Trauerspiel in Sechs Aufzügen ... Rolle des Schwarz.
[Presumably Michelstadt, 1838.]

Manuscript on paper, small 4to (210 x 163 mm), pp. [2], 21, [1]; written in a neat *Kurrentschrift* on wove paper; underlining in red; stitched in contemporary plain paper wrappers, lettered in ms. ink, vertical crease where previously folded. £300

An attractive manuscript *Rollenbuch*, containing the part of Schwarz in Schiller's famous tragedy. According to notes here, the first read through took place on 24 February 1838, the performance on 6 April. From the cast list, we can see that the players were the family and friends of the Graf zu Erbach-Fürstenau, whose Schloss was in the small Hessian town of Michelstadt. The Count's son, Alfred (then 25), took the part of Karl; his daughter, Luitgarde (21), was Amalia; another son, Edgar (20), Schweizer.



The part of Schwarz was taken by a Herr Schmucker [Schmucker?]. The *Rollenbuch* was evidently used again later, as his name is crossed out on the front cover and replaced with that of a Herr von Strzemieczny.

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