Simon Beattie

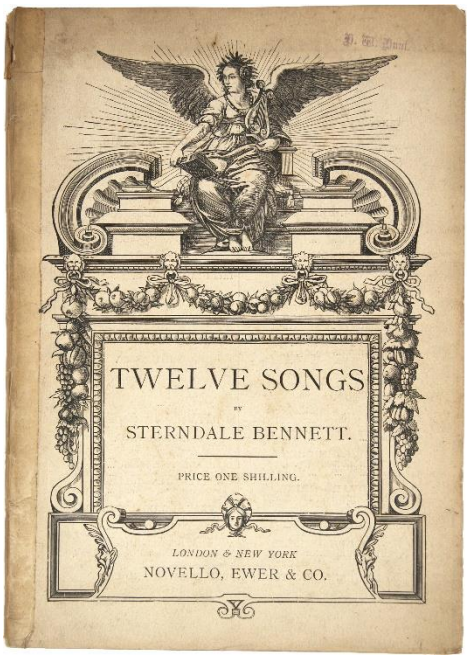
20 recent acquisitions

From item 03

September 2019

ENGLISH LIEDER

01. BENNETT, *Sir* William Sterndale. Twelve Songs with English & German Words … London & New York Novello, Ewer & C°. [1875].



8vo (277 × 196 mm), pp. [4], 64; original illustrated printed wrappers, a little dusty, spine sometime repaired with tape; private inkstamp ('H[ubert]. W[alter]. Hunt', Organist of Bristol Cathedral, 1901–45) to front cover. £40

Combining Bennett's two collections of *Six Songs* (Opp. 23 and 35), from 1842 and 1855 respectively: the lyrics are taken from both English and German sources (Burns, Uhland, Shelley, John Clare), and all are furnished with metrical translations into the other language.

Williamson, Op. 23 E.7*n* (Novello reissue of Lamborn Cock edition, 1875).

COBBLERS

02. BOOT, Thomas, *pseudonym*. Verborgene Geheimnisse oder geheimer und vertrauter Briefwechsel des ehrbaren Thomas Boot, Königlichen Schuhmachermeisters, mit Sr. Majestät Georg III. Königs von Großbritanien [*sic*] und deren Minister, denen Lord Stormond, Sandwich, Germaine und North über die dermaligen Angelegenheiten Europens. [N. p.,] 1782.

8vo (171 × 102 mm), pp. 224; with an etched frontispiece; the odd spot only; contemporary paste paper-covered boards, corners worn, spine slightly scraped, wear along upper joint, but sound; early ink ownership of G. von Egloffstein to front free endpaper. £500

Rare first edition: a new translation from the French *Le pot aux roses, ou correspondance secrète et familière de l'honorable Thomas Boot, cordonnier royal, avec Sa Majesté George III, roi de la Grande-Bretagne* ('Londres' [but probably the Netherlands], 1782), ostensibly the private correspondence of George III and master cobbler Thomas Boot, but in fact 'an attack on Great Britain's European policies … [with] a number of references to American affairs' (Adams).

Verborgene
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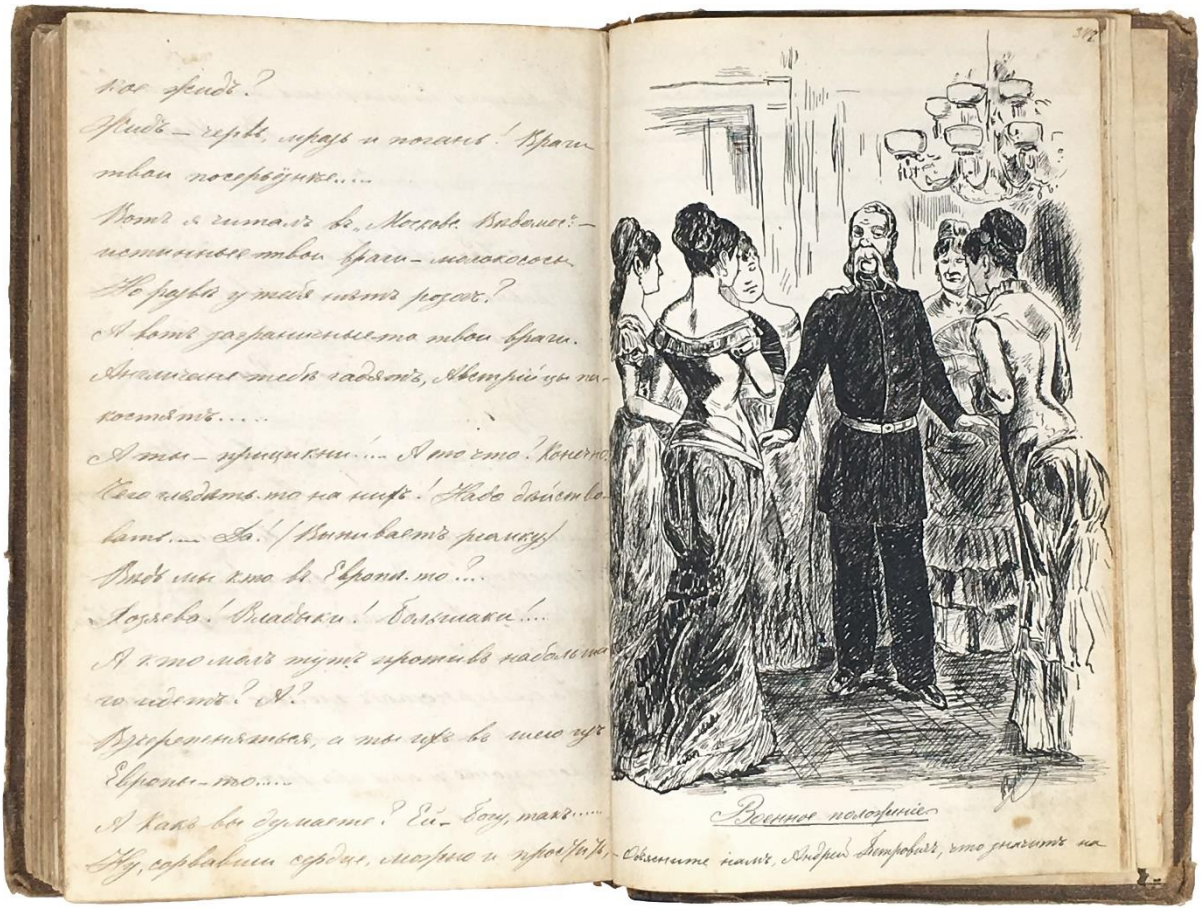
geheimer und vertrauter
Briefwechsel
des
ehrbaren Thomas Boot,
Königlichen Schuhmachermeisters,
mit
Sr. Majestät Georg III.
Königs von Großbritanien und deren Minister,
denen Lord Stormond, Sandwich,
Germaine und North
über
die dermahligen Angelegenheiten Europens.

1782.

Not in Adams, which (82-72a–d) lists two French printings, another German translation (*Le Pot aux Roses oder geheime und vertraute Korrespondenz …*, pp. 245), and a Dutch translation (1783), or Sabin (see 64572 for the French version: 'On the conduct of the Dutch during the American War, etc.'). WorldCat locates a sole copy outside Europe, at Cornell.

03. BUEVSKY, K. Illustrated commonplace book of poetry and prose. Chișinău, 1879.

8vo (200 × 125 mm), ff. 11–107, 109–352; foliated, but the text written on both sides of each leaf; 12 pen-and-ink drawings (on coloured card) bound in, with a few other pen-and-ink drawings to the text pages, some full-page (e.g. ff. 185^{v}, 231^{r}, 240^{r}, 256^{r}, etc); a few leaves trimmed by the binder; front free endpaper and first ten leaves sometime removed (according to the contents leaves at the end, they contained Pushkin's *Gavriliada*: his blasphemous parody of the Annunciation, at the time a banned book in Russia which did not appear in print there, and even then only in a censored version, until 1907); nineteenth-century quarter calf, cloth sides, worn, the spine rubbed. £1600



A manuscript book of poetry and prose completed, according to the final page, on 24 April 1879, in Kishinev (modern-day Chișinău, Moldova), then the capital of the Bessarabia Governorate in the Russian Empire. Most of the work is either Russian (including pieces by Pushkin, Lermontov, Nekrasov, Zhukovsky, Dmitry Minayev, Countess Rostopchina, Lev Mei, and a number by Apollon Maykov; also translations, from Beranger, Fallersleben, etc) or Polish (among them a number of songs for the stage), but there are occasional poems in French (‘Pouchkin’, Victor Hugo) and even English (‘Rose Leaves’ by Austin Dobson, and ‘The Fairy’s Home’ by Louis Henry French du Terreaux).

FOR THE SURVIVORS OF THE CHARGE OF THE LIGHT BRIGADE

04. [CRIMEAN WAR.] Rules of the Balaclava Commemoration Society. London: Printed by George Latham (Late 17th. Lancers,) … 1877.

8vo (211 ×137 mm), pp. [2], 24; title printed in red and black, the text printed within red ruled borders; marginal browning and dust-soiling;

original blue pebbled cloth, a little rubbed and worn, hinges sometime reinforced with cloth tape, now cracked, but bookblock firm, upper board gilt-stamped with the Society's name surrounded by a laurel wreath; early ms. ink correction to p. 11; annotated throughout in later black ink offering supporting historical information and statistics, ink ownership inscription to title-page of Peter Young (see below), typescript letter dated 1968 taped to rear pastedown, tape now discoloured, two other letters loosely inserted, blind-stamp of Peter Curwen to front free endpaper. £750

First and only edition. The Balaclava Commemoration Society was formed 'for the purpose of Assembling Annually, the Survivors of the Charge of the Light Brigade at Balaclava, 1854, including the I. Troop Royal Horse Artillery' (p. 3). Members, eligible only if they were physically present during the action, met at a private dinner on the anniversary of the date itself. Following the rules is a full listing of the survivors of the Light Brigade along with their ranks, including those from the 4th Queen's own Light Dragoons; the 8th King's Royal Irish Hussars; the 11th Prince Albert's own Hussars; the 13th Light Dragoons; and the 17th Lancers. Several poems, including Tennyson's famous 'The Charge of the Light Brigade', are reprinted after the listing. The present copy's annotations record statistics from *The Times* in 1854 of the total losses (409 lost out of a total of 637 present, including officers). Loosely inserted are a four-page *Reminiscences of Balaclava* (Sheffield, 1893;

the two leaves now separate), containing three poems by Grayson, ‘presented by the Crimean and Indian Veterans of Sheffield and Rotherham to the Rt. Hon. The Earl of Scarbrough …’, along with a printed facsimile of a pen-and-ink sketch by Grayson ‘of the incidents which took place during the battle of Balaclava’ and a printed leaf of ‘Opinions of the Press’.

This copy was owned by the military historian Brigadier Peter Young (1915–1988) who, having served with distinction as an officer during the Second World War and, became Head of Military History at the Royal Military Academy Sandhurst. Loosely inserted into the present copy is correspondence between Young and one Frank Browne, whose grandfather was present during the Charge of the Light Brigade.

WorldCat lists 3 copies only, at the British Library (2 copies) and Queen’s University, Belfast; there is also a copy at the National Army Museum.

UNRECORDED

05. HOCHZEITS-ZEITUNG … Humoristisch-Satyrischer
Hochzeits-Kladderadatsch zur Vermählungsfeier. Dresden, Heineck Nachf[olger]., late 19th/early 20th century.

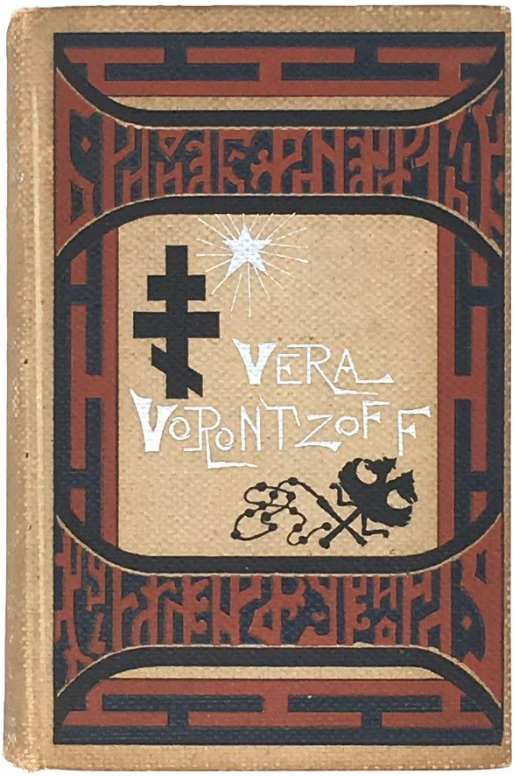
13 numbers, 4to (*c*.295 × 230 mm), each pp. [4]; plus 10 *Tafel-Lieder* (slim folio, printed on recto only), a leaf of *Tafel-Satzungen*, and 2 *Rundgesänge*, each printed in a spiral; some light browning due to paper stock, creased or chipped in places; offered with a printed score of Carl Michael Ziehrer’s song *A Love Letter (Liebesbrief)*, New York, G. Schirmer, copyright 1888 [not found in WorldCat], inkstamps of Hans Veroni and the Deutsches Volks-Theater San Francisco, and ms. poem, ‘Liebesbrief’ (copying out the text of the song, perhaps for performance?), on headed notepaper (Hans Veroni, 221 Sansome St, San Francisco, ‘Pacific Coast Representative, Transatlantic Fire Insurance Company of Hamburg’). £250 + VAT in the EU

The *Hochzeitszeitung* (‘wedding newspaper’) is a genre of occasional printing found in German-speaking countries. Normally they are bespoke, something to which friends and family might contribute anecdotes about the happy couple which are then turned into a ‘newspaper’ to be distributed among the wedding guests. The internet is full of tips for making them. Curiously, the publication offered here is generic, and appears to have been something one could buy for handing out at weddings, rather than as a template for what one might include in

one's own Nuptial News. (A potential bibliographical headache is that, when they have a number, they are all 'Vol. I, No. 1', although the publishers do appear to have marked them, maybe for their own identification, by means of a hand-stamped number in the upper corner and letterpress signature at the foot of the first page.) We have been unable to locate it in any of the usual databases. Where there is an imprint, it is Heineck in Dresden.

Offered with the *Zeitung* are a variety of occasional pieces, presumably for handing out at a wedding: slipsongs, two rounds for singing, a leaf of 'table rules', an illustrated marriage certificate written in Saxon dialect, and another official-looking lithographed marriage document.

06. KOVALEVSKY, Sonya. Vera Vorontzoff … rendered into English by Anna von Rydingsvärd (Baroness von Proschwitz). Lamson Wolffe and Cº Boston New York [1895].



8vo (168 × 118 mm), pp. [2], ix, [1], 197, [1]; a little light spotting to the half-title (offset from the binding); upper edge gilt, the others untrimmed; original publisher's decorated cloth, a little soiled and rubbed only; front free endpaper cut away.
£300

First edition of one of the earliest literary works by a Russian woman to appear in English, a semi-auto-biographical novel by Sonya Kovalevsky (Sof'ia Kovalevskaia in Russian, 1850–1891), 'the greatest woman mathematician prior to the twentieth century' (DSB) and the first woman to hold a university chair in modern Europe.

Line, p. 23 (giving the date as '1896').

PRESENTATION COPY

07. MERITON, Henry, & John ROGERS. Umständliche Erzälung von dem Verlust des Halsewell, Ostindischem Kauffartheischiffe Kapitän R. Pierce, das den 6ten Januar 1786 an de Küste von Dorsetshire scheiterte … Aus dem Englischen von G. E. L. Timaeus … Hamburg, bei den Gebrüdern Herold. 1789.

Small 8vo (156 × 88 mm), pp. [16], 78; including additional illustrated etched title by Stöttrup (copying the frontispiece of the English editions); printed on good-quality laid paper; contemporary half calf, corners a little rubbed, sprinkled paper sides, some surface wear; ink ownership inscription (dated 1790) and stamp on the front free endpaper of Adolph Christoph von Hake (1747–1825), noting that the book was 'Ein gütiges Geschenk des Herrn Uebersetzers' ('A kind gift of the translator', Gebhard Erich Leopold Timaeus); later Hake stamp to both etched and letterpress titles and rear pastedown, another ink ownership inscription to front pastedown. £750

First edition in German of *A Circumstantial Narrative of the Loss of the Halsewell, East-Indiaman …* (London, William Lane, 1786), a runaway bestseller with over twenty editions published on both sides of the Atlantic. Most are now rare. There must have been an insatiable appetite for the book and copies were literally read to pieces. The German translation is no less scarce: WorldCat locates only a handful of copies, all in Continental Europe.

The *Halsewell* was wrecked in the English Channel in January 1786, when a violent snowstorm drove her onto rocks just off the Purbeck coast. Only 74 of the 240 passengers and crew survived, Meriton and Rogers among them. The story shocked the nation, and soon became the subject of various grief-stricken poems, and even *The Shipwreck*, 'a grand instrumental piece' for keyboard by A. F. C. Kollmann, organist at the Royal German Chapel in St James's Palace; it later provided material for both Turner (*The Loss of an Eastindiaman*, *c*.1818) and Dickens (*The Long Voyage*, 1853).

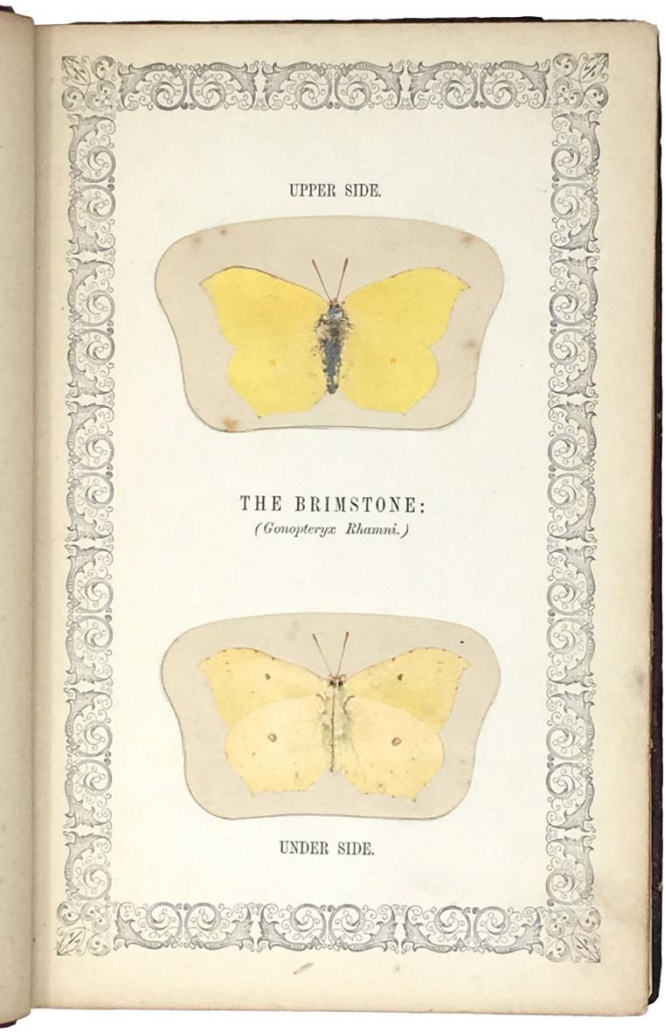
See Cox II, 463 for the original English edition. Not in Price & Price, *Humaniora*.

LEPIDOCHROMY

08. MERRIN, Joseph. Butterflying with the Poets; a Picture of the poetical Aspect of Butterfly Life. With Nature-printed Illustrations … Gloucester: [*half-title verso*: John Bellows, Ornamental Printer, Gloucester] Published by the Author. 1863.

8vo (212 × 136 mm), pp. [4], xv, [1], 126; with 30 nature prints from butterflies on 15 card plates within a decorative colour-printed border; title printed in red, green, grey, and black; some offsetting and spotting in places to the plates, light browning to the text leaves, more so to some margins; japanese paper repairs to the margins of seven leaves, a couple of leaves sprung, light waterstaining along lower margin in the second half of the book; original red morocco ornately gilt, a little marked, all edges gilt, rebacked, some old restoration to the corners, endpapers renewed; engraved armorial bookplate. £3500

First edition, privately printed in a very limited number of copies. A commercial edition was brought out by Longmans the following year.



Lepidochromy was an unusual printing process which used the wings of real butterflies. 'By pressing the wings between two prepared papers the dorsal and ventral sides could be separated from each other and the scales, or "feathers", would remain. Once mounted, the bodies of the insects were drawn in. This type of transfer illustration is classified as a nature print' (Smithsonian Libraries blog, 31 Oct. 2014).

Roderick Cave writes: 'The earliest attempt that I can trace to use lepidochromy for publication … [was] in a very rare book published at Gloucester. *Butterflying with the Poets; a picture of the poetical aspect of butterfly life. With Nature-Printed Illustrations* was written and published by Joseph Merrin [1820–1904]. It was a peculiarly Victorian book, with its attempt to inculcate zoological knowledge and to raise readers' sensibility through the plentiful quotation of verse, but – if it were not for the fact that its production necessarily caused the destruction of up to 130 butterflies for every copy – it is rather an attractive one.

'Merrin explained what he was attempting in his Preface, in a passage which gives a good picture of his style: "[…] it would be a difficult task for even the most accomplished artist to depict in *all* its complete beauty any one of the more gaily-coloured species […] and this is wholly beyond the reach of Art, when the necessary book-condition is annexed, what a considerable number of representations must be made. Under these circumstances Nature herself happily furnishes us with the means of partially overcoming the difficulty, for several species are not so uncommon but that they can literally be *pressed* into the service, the process of Nature-Printing, as applicable to the *Lepidoptera*, which the author has improved, rendering possible the permanent transfer to paper of the scales, and consequently of the colours, of the insects

themselves. By this means all the delicate varieties of shade, marking, and colour, are faithfully preserved, and a brilliant reality given to the representation, of which the most carefully finished portrait of the artist would be deficient. The number of specimens obtainable is, however, so limited, and the manipulative labour required to obtain the impressions of them so great, that the price of any work giving this novel and beautiful species of illustration, must necessarily be high, and the number of copies executed very limited"

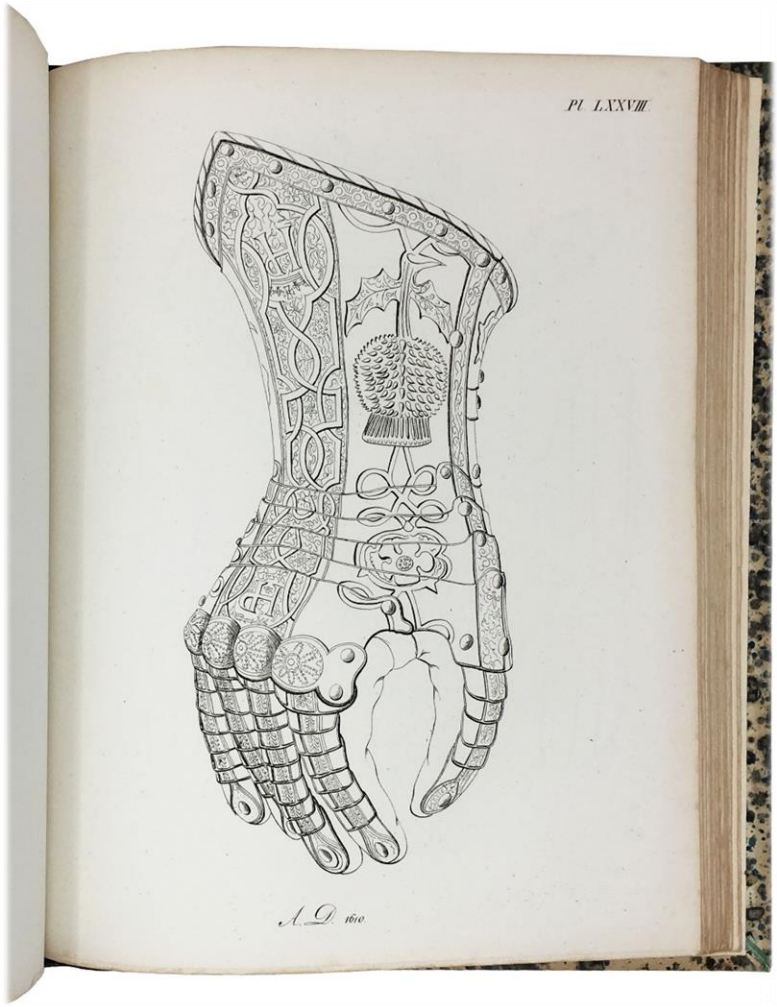
'The prospectus, bound in at the end of the British Library's copy, shows that *Butterflying with the Poets* was priced at one guinea, post free from the author. It was good value: even for those days when skilled labour was very cheap, it must have been a very difficult and expensive book to prepare. The transfers, of both the top and the underside of the wings, were made on to thin white paper, which was then cut around the outline of the wings, and carefully pasted on to cream paper already printed with a lithographic reproduction of the body and the antennae. This sheet was then protected with a die-cut mount, which had been preprinted with a pattern of printers' flowers, and the name of that particular butterfly. It was extraordinarily labour-intensive, and it is scarcely to be wondered that Merrin made no attempt to follow it with other books produced in the same way' (*Impressions of Nature: a History of Nature Printing*, British Library, 2010, pp. 155–7).

A survey of Library Hub and WorldCat locates 4 copies only: British Library, Bodley, Amherst, and Melbourne.

NINETEENTH-CENTURY MEDIEVAL REVIVAL
AN INSPIRATION FOR SCOTT'S HOUSE AT ABBOTSFORD

09. MEYRICK, Samuel Rush. Abbildung und Beschreibung von alten Waffen und Rüstungen, welche in der Sammlung von Llewelyn Meyrick [*sic*] zu Goodrich-Court in Herefordshire aufgestellt sind. Aus dem Englischen übersetzt und herausgegeben von Gustav Fincke. Berlin, in der G. Fincke'schen Buchhandlung. 1836.

Large 4to (342 × 255 mm), pp. [4], 42 (letterpress text in double columns), followed by 150 lithographed plates (one signed H. Delius); some light spotting and marginal browning; burgundy quarter roan and marbled paper sides, green vellum tips, spine gilt in compartments; a little rubbed, headcap snagged. £400



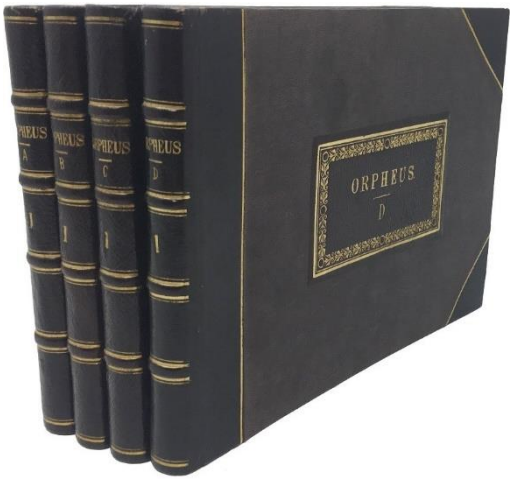
First and only edition in German of Joseph Skelton's *Engraved Illustrations of antient Arms and Armour, from the Collection at Goodrich Court, Herefordshire; after the Drawings, and with the Descriptions of Sir Samuel Rush Meyrick*, originally published in two volumes in London in 1830. Llewelyn Meyrick was Sir Samuel's son.

Meyrick (1783–1848) was an antiquary and historian of arms and armour who began to acquire his famous collection in the 1820s. His obituary in the *Gentleman's Magazine* describes the collection as 'filling not only "the garrets, the staircase and the back drawing room" but as even encroaching "upon the bedrooms". From the beginning it was conceived of as a scientific collection and it was regularly made available to students. In 1825 it was visited by the artists Eugène Delacroix and Richard Bonnington, who both drew items from the collection and made use of them in later works. Meyrick was also involved in the antiquarian world of the day and, among others, helped Sir Walter Scott to collect arms and armour to decorate his new house at Abbotsford' (*Oxford DNB*).

WorldCat lists 3 copies outside Europe (Chicago, Philadelphia Museum of Art Library, and The Met).

'THE ONLY COLLECTION OF GERMAN PART-SONGS IN ENGLAND'

10. ORPHEUS. A Collection of Glees, of the most admired German Composers … London, published by J. J. Ewer & Co … [*c*.1835–58].



36 books (of 42) in 15 vols, oblong 8vo (134 × 190 mm), comprising a complete run of the first three (out of four total) series of *Orpheus*, including part-books and a piano reduction; loose in contemporary polished sheep, title gilt to upper covers, rubbed with some small points of wear, ownership inscription ('Percival Frost Cambridge 1864') to front free endpaper of the first 'B' vol., original yellow wrappers pasted to lower pastedowns of the three piano reduction volumes. £300

First edition: an excellent run, in its original publisher's binding, of Ewer's *Orpheus*, 'long known and appreciated as the only Collection of German Part-Songs in England' (contemporary advertisement). We offer the first three series; a fourth followed. When Novello acquired Ewer's in 1867, and with it the copyright to Mendelssohn's works, they decided to reissue the series, and mixed sets are sometimes found with both Ewer and Novello, Ewer title-pages.

ENGLISH PLAYS IN LEIPZIG

11. OXENFORD, John. A quiet Day. A Farce in one Act … as performed at the Royal Olympic Theatre. Oct. 12th 1837. Leipsic, 1843. Printed for Herm. Hartung. [Bound with:]

BAYLY, Thomas Haynes. The Spitalfields Weaver. A Burletta, in one Act … As performed at St. James's Theatre, (Febr. 10th 1838.) Leipsic, 1844. Printed for Hartung. [And:]

MORTON, Thomas, and J. M. Morton. All that glitters is not Gold. A comic Drama, in two Acts … Leipsic, Printed for H. Hartung. 1851.

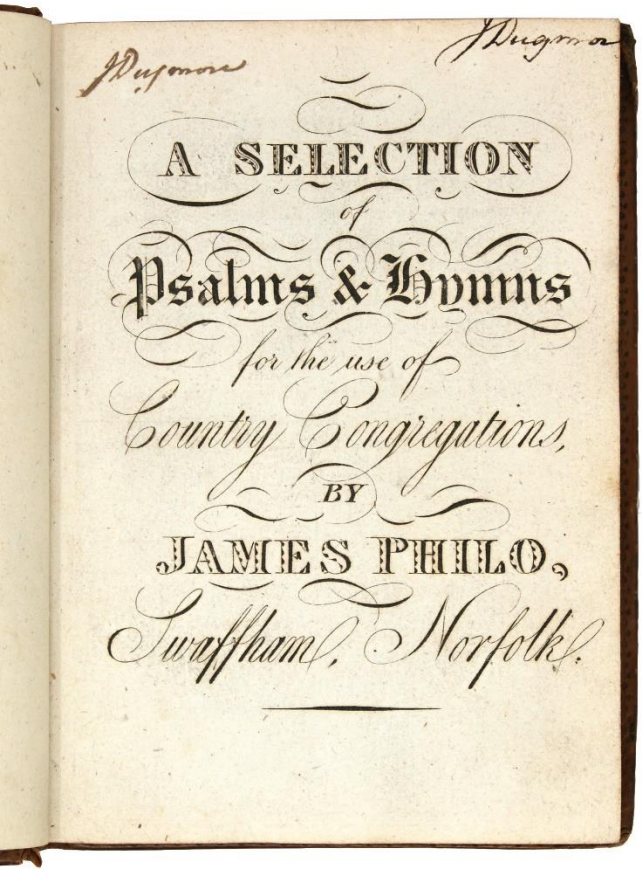
3 works in one vol., small 8vo (133 × 88 mm), pp. 32; 30, [2]; 68, with 4 leaves of a ms. English-German vocabulary list loosely bound in after third work; some light foxing to the third work; contemporary marbled boards, rubbed, spine worn at foot; one or two small pencil annotations, name of early owner ('Grube') to front flyleaf recto in ms. ink, accompanied by a German postcard to Helen Grube, dated 10 August 1876. £120

An attractive little volume, drawing together three early Victorian plays in Leipzig editions. Of the three, Oxenford (1812–1877) had particular German connections: he would produce several translations of Goethe

that remained in print long into the twentieth century, not to mention ‘a host of other serialized and minor translations of German legends, stories, and poems by such diverse authors as Gottfried August Bürger, Hermann Ferdinand Freiligrath, Heinrich Heine, Heinrich von Kleist, Lenau, Jean Paul and Friedrich Rückert’ (*Oxford DNB*).

COUNTRY PSALMODY, ENTIRELY ENGRAVED

12. PHILO, James. A Selection of Psalms & Hymns for the use of Country Congregations … Swaffham, Norfolk [1817].



Small 4to (150 × 106 mm), pp. [2], 188, entirely engraved; some occasional light offsetting, contemporary sprinkled calf, smooth spine gilt in compartments, lightly rubbed, upper board sometime pierced at fore-edge, early ink ownership signature (‘J. Dugmore’) to title-page. £350

First and only edition of a provincial book of psalms and hymns compiled by the local Parish Clerk: ‘To celebrate the works and mercies of God, in Songs of praise, is an essential act of divine worship, for this purpose a collection is here made from different versions of The Psalms; to which some Hymns are added. A Plain tune is also adapted to each, that the congregation may more easily join in this interesting part of the Public Service’ (p. [1]). James Philo was the Parish Clerk of Dereham in Norfolk from 1779–1829. Though ‘few clerks could even sing the tunes properly themselves, let alone teach others’ (Temperley, *The Music of the English Parish Church*, p. 146), Philo had evidently quite a decent grasp of musicianship, and was responsible for producing at least two books of psalms, including the present example. Included are all 150 psalms, 17 hymns, and two anthems.

Provenance: John Dugmore (1793–1871) was born into a noble Norfolk family, which enabled him to benefit from a classical education and develop a sophisticated taste for the arts. He soon found a patron in

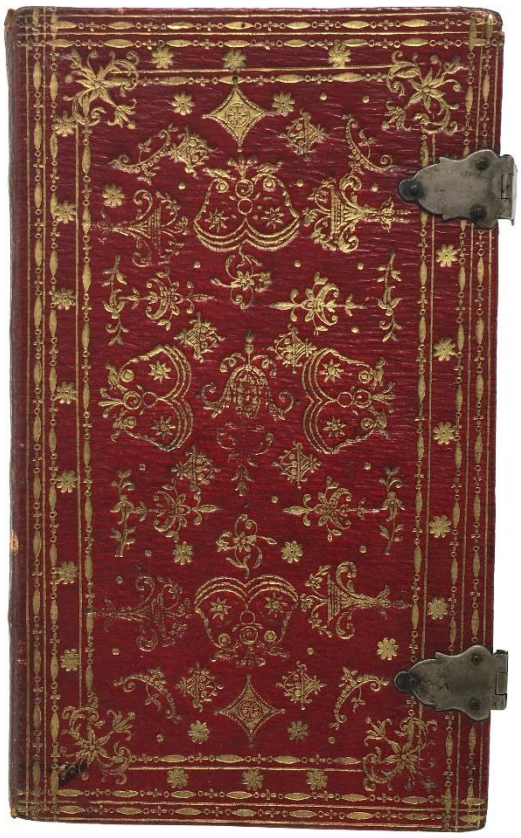
William Charles Keppel, 4th Earl of Albemarle, and accompanied one of his sons on their Grand Tour in 1820.

Temperley PC 344. Library Hub and WorldCat list the British Library copy only.

13. RIDER'S BRITISH MERLIN: for the Year of Our Lord God 1793 … London: Printed for the Company of Stationers, and sold by R. Horsfield … 1793.

12mo (132 × 80 mm), pp. 60, interleaved; title-page and calendar section printed in red and black; some light browning and offsetting, well preserved in the original publisher's red full morocco, ornately gilt, a little rubbed, metal clasps slightly tarnished, marbled endpapers, all edges gilt, two leaves of erasable paper bound-in, red tax stamp to title-page.

£600

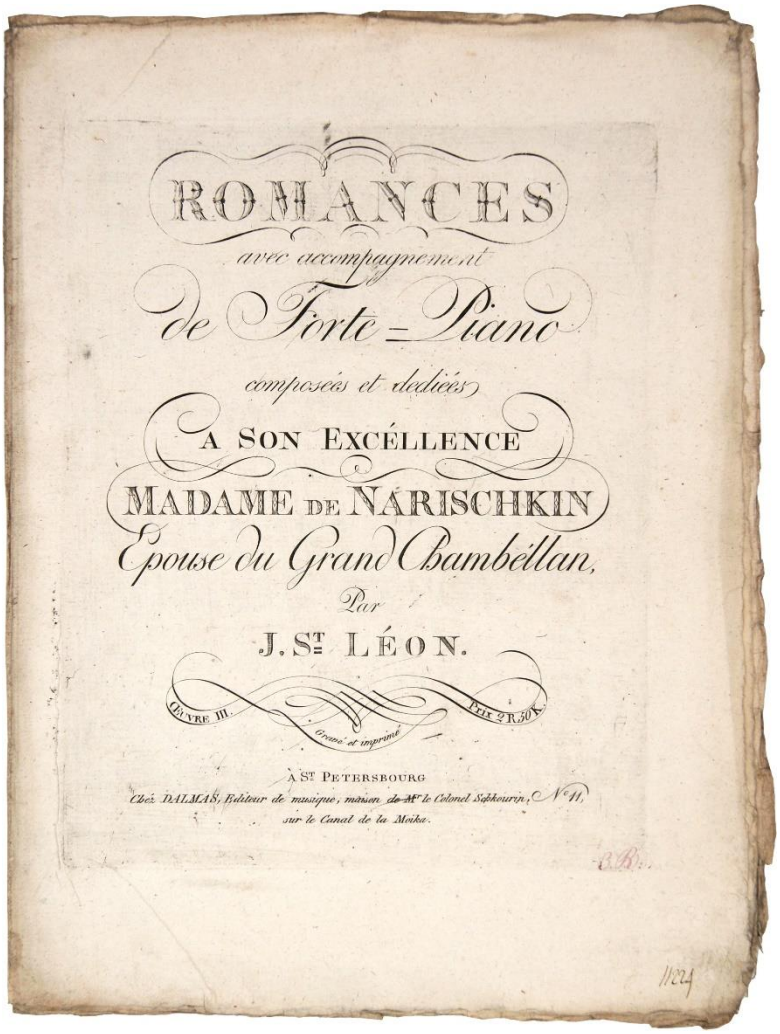


First and only edition of the 1793 Rider's British Merlin, an almanac issued once a year beginning in 1656 until well into the nineteenth century. Published by the Stationer's Company, *Rider's British Merlin* and similar such almanacs served a number of purposes including providing astronomical data, medical and gardening advice, and even entertainment. Some have suggested that Cardanus Rider is a pseudonym for the medical practitioner and astrologer Richard Saunders (1613–1675), who published a similar almanac under his given name beginning in 1654 called *Apollo Anglicanus* (*Oxford DNB*). Like most, the present example has two leaves of erasable paper bound-in: 'Given the expense and wastefulness of permanent writing surfaces, it has until recently been crucial to produce readily erasable writing surfaces … In the eighteenth century, when "table-book" began to taken on a wider range of meanings, the erasable paper for such notebooks was belatedly given a distinguishing name: "asses skin"' (Peter Stallybrass, *Erasable Notebooks and Writing Technologies 1500–1900,* pp. 7–14).

DALMAS' FIRST PUBLICATION

14. SAINT LÉON, J. Romances avec accompagnement de Forte-Piano composées et dediées à Son Excéllence Madame de Narischkine Epouse du Grand Chambéllan … À St Petersbourg chez Dalmas, Editeur de musique, maison de M[r] le Colonel Schkourin, N° 11, sur le Canal de la Moika [*c*.1802].

4to (360 × 270 mm), pp. [1], 12, [1]; plate number 1#; engraved throughout; the leaves loose, as issued, in original self-wrappers, a little dusty; sold in the Breitkopf & Härtel sale, Leipzig, 1836, as part of lot 11224 (ms. number at foot of title-page). £1100


ROMANCES
avec accompagnement
de Forte-Piano
composées et dediées
A SON EXCÉLLENCE
MADAME DE NARISCHKIN
Epouse du Grand Chambéllan,
Par
J. ST LÉON.
OEUVRE III. Gravé et imprimé PRIX 2 R. 50 K.
A ST PETERSBOURG
Chez DALMAS, Editeur de musique, maison de Mr le Colonel Schkourin, N. 11,
sur le Canal de la Moika.

First edition, very rare: apparently the first piece of music to be published by Honoré-Joseph Dalmas (d.1829), 'a member of the French opera troupe in St Petersburg. In 1802, with the help of Boieldieu, he opened a music shop which swiftly developed into one of the most stable Russian publishing houses of the early 19th century. Among the earliest publications were works by Boieldieu, including extracts from operas written by the composers while in St Petersburg … He also published collections of songs … and keyboard pieces … In November 1812 the French troupe left St Petersburg, but Dalmas remained and took Russian citizenship. From 1802 to 1829 he issued about 1500 publications. One of his most important relationships was with John Field whose music the firm published from 1810 to 1821. These publications are in many cases the earliest versions of Field's compositions and often formed the basis of later European editions … After the founder's death the firm was put up for auction and bought (1829) by the publisher M. I. Bernard' (*New Grove*).

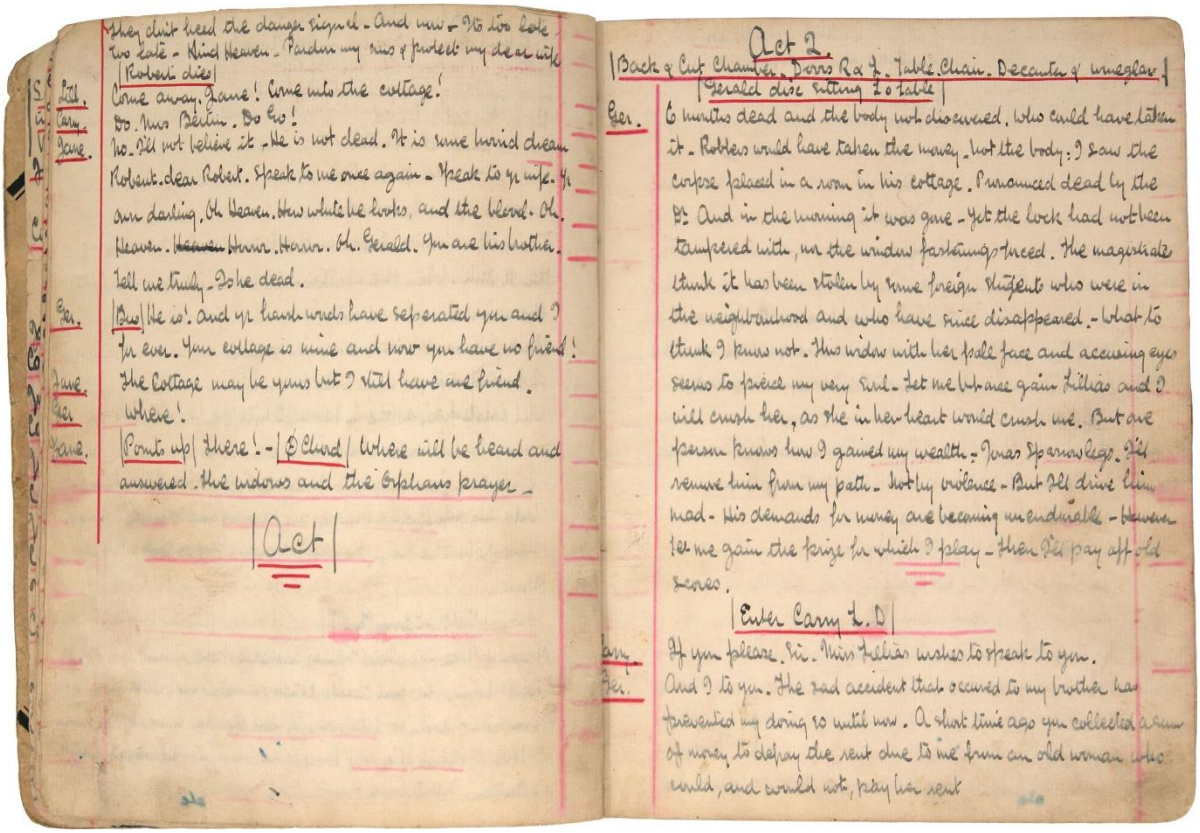
The four songs here are all in French: the first 'Hymne à la mélodie' ('O toi, dont les sons ravissants'), the others each entitled simply 'Romance' ('Plasir d'amour, allait charmer ma vie'; 'Les vents et la froidure ont de pouillé nos champs'; 'Souvenir d'un bonheur passé, pourquoi viens tu

troubler ma vie?'), but we cannot immediately find any sources for the texts. Neither can we identify the composer, though the present work is marked as his opus 3. The dedicatee is Maria Naryshkina (née Senyavina, 1762–1822), one of Catherine the Great's favourite maids of honour and wife of bon vivant Prince Aleksandr Naryshkin (1760–1826) who, as well as serving as grand chamberlain, was, from 1799 onwards, director of the Imperial Theatres.

Verzeichniss geschriebener und gedruckter Musikalien aller Gattungen … von Breitkopf & Härtel (Leipzig, 1836), p. 416 (this copy). Not found in Library Hub or WorldCat.

15. [THEATRE.] The Cottage in the Holly. Play in 3 Acts. [England, 1870s?]

Manuscript on paper, small 4to (202 × 152 mm), pp. [42]; some finger-soiling and other signs of wear, right-hand corner of final 12 leaves and lower cover torn away, affecting the odd word, hand-stitched in flexible composition notebook covers, marked and worn. £100



A manuscript fair copy of the apparently unpublished script for *The Cottage in the Holly* belonging to actor C. W. Delmar, listed as playing the part of Carry. The play focuses on the trials and sufferings of Jane,

a woman whose husband plunges them deeply into debt and dies tragically in an accident. Despite being put into dire straights by the men in her life, Jane still manages to play the role of Angel in the House by keeping her husband's love of their 'Cottage in the Holly' alive after his death, ending the play with a monologue praising home and family.

Nicoll V, 661, under 'anonymous authors', recording one production, at Stalybridge (22 Jan. 1872).

16. [THEATRE.] [*Cover title*:] Parts 3 & 4 Lord Mount-Severn Sergeant Bullock. East Lynne. R Cowley Polhill. [England, after 1861.]

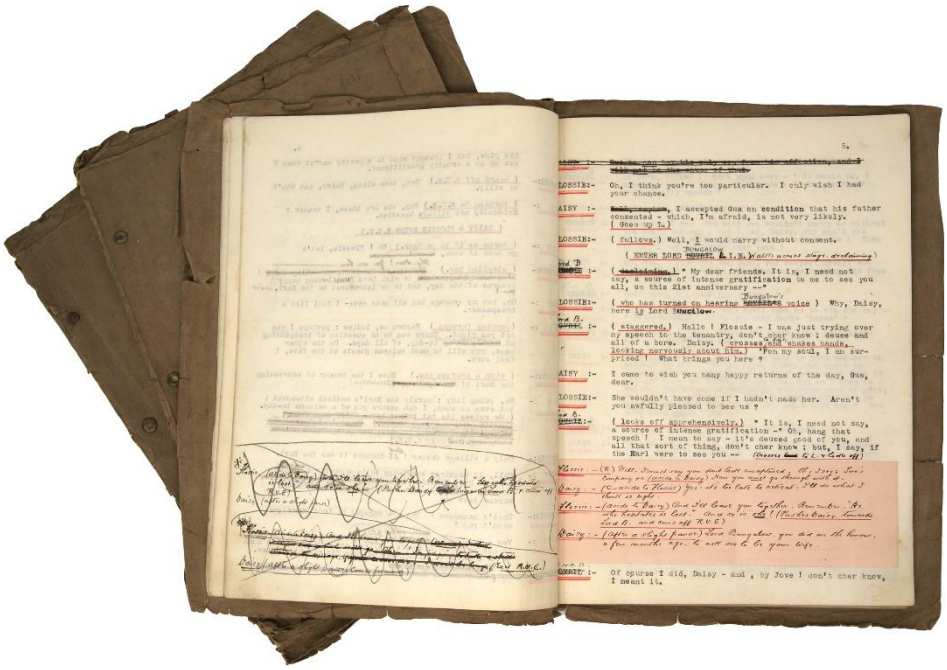
Manuscript on paper, oblong 8vo (162 × 210 mm), pp. [16]; some light marginal dust-soiling, stitched in original brown wrappers, spine partially defective, vertical crease where previously folded. £75

The script used by Victorian actor Richard Cowley Polhill for learning his lines in a stage adaptation of *East Lynne*, the bestselling eponymous novel by Mrs Henry Wood (1814–1887). The novel, which confronts such difficult subjects as divorce, gender, and class tension, proved so popular that plays based on it were regularly featured by touring stock companies throughout the English-speaking world well into the twentieth century (*Oxford DNB*).

Cowley Polhill (1802–*c*.1888) was listed in the 1 April 1889 'Dramatic Directory' in *The Theatre,* and often featured in provincial productions of popular plays.

17. [THEATRE.] [SPURR, M. B. and W. MAYNE?] ~~The Earl of Mulligatawny.~~ [*In ms:* His Lordship the Valet.] A farcical Comedy in three Acts. By ~~Simpson~~ [*In ms:* Charles Richards] … [England, *c.*1898].

3 vols, 4to (257 × 189 mm), ff. [1], 26; [1], 30; [1] 22; occasional light dust-soiling, light waterstaining to third vol., contemporary wrappers with metal fastenings, edges ragged; underlining in red throughout for use as a prompt book, extensively annotated in early ms. ink with stage directions, corrections, etc., with some larger sections pasted over top original typescript on thicker pink paper. £300



Original typescript, apparently unpublished, with extensively manuscript amendments (presumably for a production), of a comedic look at love, class, and gender, complicated by a case of mistaken identity. Characters from all walks of life appear, including an earl, his son, a hotel waiter, and a spirited young actress named Daisy ('Pardon me, my lord, I am an actress, not a ballet girl, and even ballet girls have become peeresses before to-day and have not disgraced their station', Act I, f. 15). Humour abounds, most often at the expense of the upper classes and, occasionally, the Germans: 'Marry whom you like, but remember if you stoop to a mesalliance, I cut you off with a shilling, and a ticket in [the] German Lottery' (Act I, f. 16).

Listed in Nicoll V, 577, under its original title, *The Earl of Mulligatawny*. Written by M. B. Spurr and W. Mayne; Nicoll does not list a 'Charles Richards' or 'Simpson'.

ON THE EVE OF THE GREAT WAR?

18. [THEATRE.] SPURR, Mel B. and W. M. MAYNE. On the Cards. A comedy Drama in 4 Acts … [London, 1910s?]

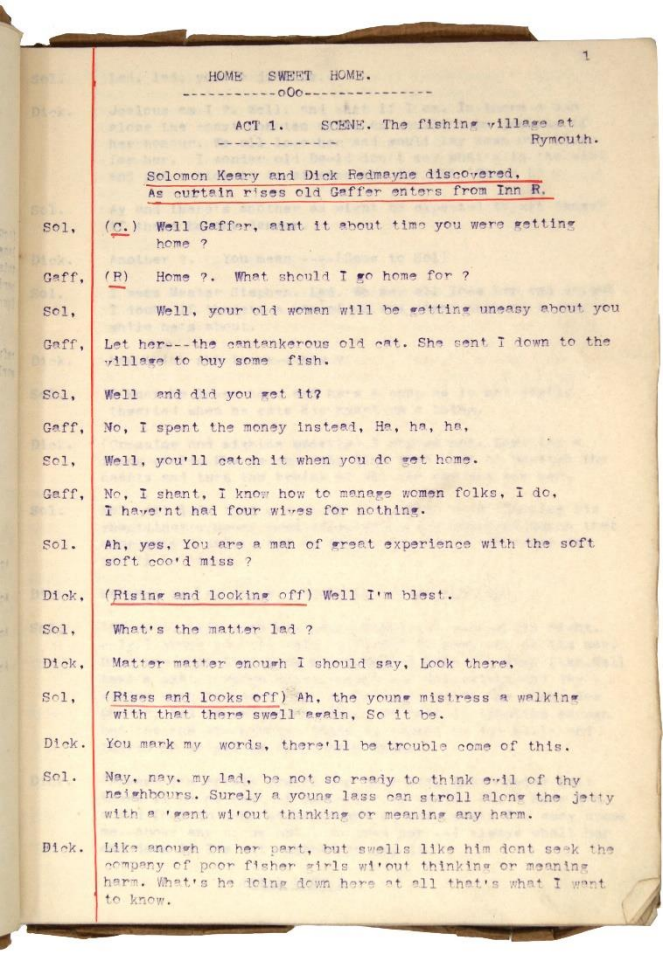
Typescript copy, 4 vols, 4to (271 × 198 mm), ff. [1], 22; [1], 21; [1], 22; [1], 21; a couple of small stains to f. 5 in third vol.; contemporary wrappers with metal fasteners, a little chipped in places; underlining in red throughout for use as a prompt book, occasional ms. ink amendments. £100

Apparently unpublished. *On the Cards* is a dramatic comedy about everyday life and love, ending with men volunteering for foreign service in the military. Not in Nicoll or any of the contemporary literature or reviews. Spurr and Mayne worked together on a number of plays including *The Earl of Mulligatawny* (1898) and *For Papa's Sake* (1896).

19. [THEATRE.] [SWEARS, Herbert?]. [*Cover title*:] Home Sweet Home. [England, early 20th century?]

Typescript copy, 4to (252 × 184 mm), ff. [2], 73; laced into old brown paper wrappers (worn and creased, spine chipped), title to front cover in old ms. ink; a few minor corrections and stage directions in pencil throughout. £120

Apparently unpublished: a feel-good play in four acts set in a working-class seaside town beginning with curmudgeonly male scepticism ('I know how to manage women folks, I do, I haven't had four wives for nothing', f. 1) and ending with nothing less than wholesome, fortified belief in the goodness of domesticity ('Home sweet Home, indeed', p. 73). The plot revolves around an orphaned girl, Joan, who longs for a more interesting life at sea 'I wish I was a man and strong and brave and could go with [the sailors], but I can do nothing but sit at home and watch– and pray' (f. 7), but conveniently turns out to be the long-lost daughter of a duke, ultimately eschewing a life of luxury and adventure for her existing one of wifely devotion and domestic bliss.



1

HOME SWEET HOME.

----------oOo----------

ACT 1. SCENE. The fishing village at Rymouth.

Solomon Keary and Dick Redmayne discovered.
As curtain rises old Gaffer enters from Inn R.

Sol. (C.) Well Gaffer, aint it about time you were getting home ?

Gaff. (R) Home ?. What should I go home for ?

Sol. Well, your old woman will be getting uneasy about you

Gaff. Let her---the cantankerous old cat. She sent I down to the village to buy some fish.

Sol. Well and did you get it?

Gaff. No, I spent the money instead, Ha, ha, ha,

Sol. Well, you'll catch it when you do get home.

Gaff. No, I shant, I know how to manage women folks, I do, I have'nt had four wives for nothing.

Sol. Ah, yes. You are a man of great experience with the soft soft coo'd miss ?

Dick. (Rising and looking off) Well I'm blest.

Sol. What's the matter lad ?

Dick. Matter matter enough I should say, Look there.

Sol. (Rises and looks off) Ah, the young mistress a walking with that there swell again, So it be.

Dick. You mark my words, there'll be trouble come of this.

Sol. Nay, nay, my lad, be not so ready to think evil of thy neighbours. Surely a young lass can stroll along the jetty with a 'gent wi'out thinking or meaning any harm.

Dick. Like enough on her part, but swells like him dont seek the company of poor fisher girls wi'out thinking or meaning harm. What's he doing down here at all that's what I want to know.

Nicoll (V, 589) records a production by Herbert Swears (1868–1946) with the same title, marked as a farcical comedy, at St George's Hall, Langham Place, London, 2 March 1895, but it is unclear whether this is the same play.

SHAKESPEARE TERCENTENARY

20. TIKHONRAVOV, Nikolai Savvich. Shekspir. Rech', proiznesennaia v publichnom sobranii Imperatorskago Moskovskago Universiteta 11/23 aprelia 1864 goda [*Shakespeare. A speech given at the public meeting of the Imperial Moscow*

University on 11/23 April 1864] … Moskva: V universitetskoi tipografii. (Katkov i K°.) 1864.

8vo (206 × 129 mm), pp. [2], 18; some light spotting to endleaves, old bookseller's marks to rear endpapers; original printed boards, spine defective, upper cover just holding. £475

First separate edition, originally published in *Russkii vestnik* (No. 4, pp. 735–52): a speech given by the young Tikhonravov (1832–1893), on Shakespeare's birthday, to mark the tercentenary in 1864. He later became Rector of Moscow University.

On the Moscow tercentenary festivities, see Levin, *Shekspir i russkaia literatura XIX veka* (1988), p. 201.

Levidova 1888. WorldCat locates 2 copies only (British Library, Melbourne).

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