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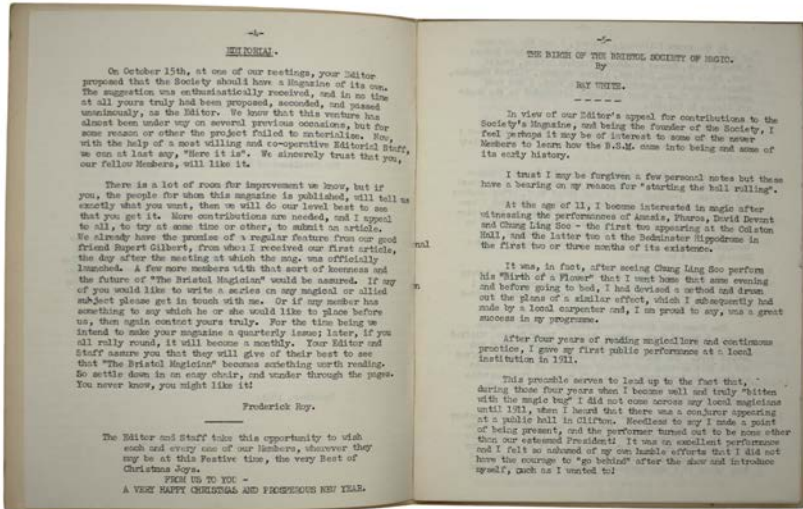
The BRISTOL

MAGICIAN

June 1952

VOL. I NO. III

## UNRECORDED MAGICAL PERIODICAL



1) [BRISTOL SOCIETY OF MAGIC]. The Bristol magician vol. I no. I [4, vol. II nos.4-12, vol. III nos.1-8].

[Bristol]. For Private Circulation, [1951-1954].

Quarto. In 20 issues. Stapled in original publisher's printed pictorial paper wrappers, first in colour, and then in monochrome, from Vol.2. onwards. Wrappers browned and lightly spotted, with slight chipping to edges, and more notable tearing to edges of Vol.2. Front wrapper of Vol.2. No.4 partially detached. Typescript letter loosely inserted into Vol. I, No. II. Volumes generally internally clean and crisp, with very occasional light spotting throughout Vol. I.

A broken run of privately circulated mimeograph typescript periodicals, all entirely unrecorded in the usual databases, published between 1951 and 1954, proclaimed as the 'Official Organ' of the Bristol Society of Magic, founded in 1821 by local illusionist Ray White and still in operation today.

The magazine's first editor, Frederick Roy, assures readers in Vol. I, No. I that the 'Editor and Staff...will give of their best to see that "The Bristol Magician" becomes something worth reading'. His first issue, compiled in an obvious labour of love, features a selection of member-submitted articles, discussing, among several topics, national magical events of note, historical magical practice and apparatus, methods of 'Practice and Rehearsal', and customary letters to the editor, recommending further improvements to the Society's operations. Notable regular contributors to the monthly periodical include founder Ray White and the magazine's initial advocate, Rupert Gilbert, who contributes an article to almost every issue.

BRISTOL SOCIETY OF MAGIC

PRESENTING HIS MESSAGE  
KNIGHT WISEMAN G.B.M.

1952

12, Parkstone Avenue,  
Horfield,  
BRISTOL 7.

ANNUAL BANQUET 1952

Dear Colleague,

The Monthly meeting of the Society will be held on 21st April at the Royal Hotel at 7.30 p.m. This is "President's Night", when our President will provide the programme. Among those performing will be His Honour, Harold Poole and Roy Barnley so we can be sure of an entertaining evening. As it is an "Open Night" members may bring a couple of friends and as usual there will be light refreshments provided.

I have been asked by the Secretary of the Exonian Society to extend to all members a formal invitation to attend their Annual Banquet to be held on October 11th at The Regent Hotel, Exeter - Price of tickets £3.1.6. Those who wish to attend please contact P Cotheridge, The Vicarage, Riddle Lane, Exeter as soon as possible.

Please add to your list of Members the following:-

C.G.Rush, 22 Buller Road, Knowle, BRISTOL 4. Tel. 76522.  
Patric Larway, The Friary, Sperton Road, Bishopcote, BRISTOL 7.  
K. Spear, 58, Harrow Road, Brington, BRISTOL 4.

and delete the following:-

W.Bailey, 8, Elmira Road, Horfield, BRISTOL 7. (Resigned)  
P.M.Astrand, 12, Alma Road, Clifton, BRISTOL 8. (Lapsed)  
J.G.Glaspool, 6, Southfield Road, Cotham, BRISTOL 6. (Lapsed)

The following have applied for Membership, and will be interrogated by the Council at the next Council Meeting.

Mr.K.W.Harris of 9, Penrith Gardens, Southmead, BRISTOL.  
Mr.H.E.Brown of 36, Lockleaze Road, Horfield, BRISTOL.

Yours sincerely,

C.N. PARKER.

SPECIAL GENERAL MEETING.

Notice is hereby given that a Special General Meeting will be held on May 19th at The Royal Hotel, College Green, Bristol, at 7.15 p.m. for the purpose of amending the Rules of the Society as follows:-

- Rule 3. Line 2 after Vice Presidents, insert "(except Hon Vice Presidents),  
Life Vice Presidents."  
Rule 3. Line 4 after General Meeting and insert "with the exception of Life  
Vice Presidents."  
Rule 4. Line 3 after General Meeting and insert "with the exception of Life  
Vice Presidents."  
Rule 21. Line 2 after Presidents, insert "or Life Vice Presidents."  
Rule 5. (As amended by Special General Meeting dated 21st May 1951.)  
Line 7 Delete "nine" and substitute "eleven".

Loosely inserted within Vol. I, No. II is a typescript letter from society secretary C. N. Parker, addressed simply to 'A Colleague', distributing key information in advance of the Society's monthly meeting, to be held on the 21st April 1952 at the Royal Hotel, Bristol. Items on the agenda include an invitation to the Annual Banquet, to be held in Exeter, and the notice of a Special General Meeting to be held on May 19th, in which the rules of the society will be slightly amended to incorporate the powers of 'Life Vice Presidents'. Notably, Parker notes that two candidates who have applied for membership will be 'interrogated' at the upcoming meeting!

£ 450

King Harold The Second

A Tragedy.

In Five Acts :

By the late

Theodore Brown.

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## UNPUBLISHED ROMANTIC INVASION NARRATIVE

2) **BROWN, Theodore.** King Harold The Second, or, The Battle of Hastings, A Tragedy In Five Acts.

[s.l.] [s.n.], [s.d., c.1830s]

8vo. Manuscript on paper. 157pp, [1]. Bound in a commercially produced album, the leaves consisting of multiple different colours, by Westley of London (stamped to both boards) in contemporary burgundy morocco, richly blind-tooled and lettered in gilt to spine, A.E.G. Rubbed and marked, with light wear to extremities.

*'Our glory's in the dust! but there is yet*

*One thought that still gives comfort to my soul*

*'Tis this; I also with my country fall'*

A manuscript fair copy of an otherwise seemingly unpublished medieval drama, written by the 'late Theodore Brown' in passable iambic pentameter. The tragedy depicts in melodramatic style the final year of the reign of Harold Godwinson, last Anglo-Saxon king of England, condensing into five acts his discovery of William the Conqueror's impending invasion, the assault of Norwegian forces north of the River Tyne, the defeat of Harald Hardrada and the traitorous Prince Tostig at the battle of Stamford Bridge, and Harold's eventual, immortalised defeat at the Battle of Hastings by the Norman army. The king himself is presented as virtuous, sensitive, and quick-witted, if a little idealist; his undying loyalty to the English people is emphasised through the frequent and often violent acts of treachery displayed by the play's secondary cast.

74 King Harold The Second.

(Act 3)

Harold was kill'd by Harold on the spot,  
The rest taken prisoners; and this morning they  
By the king's order have been put to death.

Pos. How, brave Gentlemen! and have I  
then

Been the chief cause of their untimely deaths?  
They of my party were the bravest chiefs

The most devoted and the staunchest friends.

But though I could not save them, I at least  
Will (and it joys me) yet revenge their fall.

Has any of our friends escaped my lord?

H. Harf. A few inferior officers have  
join'd

Scene 5.) King Harold The Second.

Enter Baldwin and Officers.

Bal. Prepare, my lord, the enemy comes on.  
They have pursued us nearly to the camp,  
And doubtless will at once begin the attack.

H. Harf. In what state Baldwin is the  
English force?

Bal. 'Tis strong and well appointed, my  
good lord;

Although by far inferior to ours.

Both men and chiefs are longing for the fight,  
Which I foresee will be most obstinate.  
The skirmish we have had

# King Harold The Second

## Act The First.

Scene 1. - A Room in the Palace.

Enter King Harold and Ethelbert.

K. Har. So beautiful! I tell thee Ethelbert,  
That never, since my eyes could first discern  
The charms of woman, have I yet beheld  
One half so beautiful, or half so fair,  
As that in ancient fables I have read  
Of lovely goddesses and charming nymphs  
Appears embodied in this blooming maid.  
You smile, my Ethelbert, and doubtless think

In typical Romantic fashion, Brown seems to have intertwined the historical events involved with a rather laborious sub-plot featuring Harold's unrequited love for Bertha, a beautiful and enigmatic woman of the court. Clear Shakespearean influences are also evident, with the introduction of a group of rag-tag officers, conspiring to assassinate the King in his sleep, drawing significantly from the royal murder-plots of Macbeth, Hamlet and King Lear. It is also difficult to discern whether Brown's mis-rendering of several key names involved is due to a lack of historical knowledge or simple stylistic choice: Harald Hardrada, King of Norway, is instead referred to as King 'Haarfager', whereas Harold's brother Tostig appears in the text as simply 'Tosti'. It is possible that these changes were simply made in an attempt to disguise the author's creative liberties in introducing numerous original characters and plot points.

We could find no evidence of any prior publication in any capacity, nor any biographical information on Theodore Brown himself.

£ 950

## ENTERTAINING THE VIENNESE MASSES

3) **BÄUERLE, Adolf.** Wiener allgemeine Theaterzeitung. Originalblatt für Kunst, Literatur, Musik, Mode und geselliges Leben.

Wien [i.e. Vienna]. Bureau der allgemeinen Theaterzeitung, 1839.

[2], 320, [325]-328, [321]-324, [329]-640pp. Partially misbound. With an engraved hand-coloured general title page and 34 engraved plates illustrating theatre and costume design, all but one hand-coloured. Contemporary gilt-tooled half-calf, marbled paper boards, recently rebaked, preserving contemporary backstrip. Extremities rubbed and marked. Very occasional light spotting.

An extensive, and uninterrupted, run of one hundred and thirty issues - 1st January to 28th June, 1839 - of the immensely popular nineteenth century German-language Viennese entertainment periodical *Wiener allgemeine Theaterzeitung*.

Founded by playwright **Adolf Bäuerle (1786-1859)** in 1806, the paper, published under various titles throughout its history, initially appeared twice weekly, then, from 1817 three times a week, five times a week from 1832, and six times a week from 1840 until its final issue in 1860.

Wiener allgemeine Theaterzeitung.  
ORIGINALBLATT  
für  
Kunst. Literatur. Musik. Mode  
und geselliges Leben.  
Herausgegeben von Adolf Bäuerle.  
Zwei und Treiswöchentliche  
Veröffentlichung.



WIEN 1839.

im Bureau der allgemeinen Theaterzeitung.  
Rochstrasse Nr. 92.



MARINO FALIERO,

DOGE OF VENICE.

AN HISTORICAL TRAGEDY,

IN FIVE ACTS.

WITH NOTES.

THE PROPHECY OF DANTE,

A POEM.

BY LORD BYRON.

LONDON:

JOHN MURRAY, ALBEMARLE-STREET.

1821.

BYRON'S DANTE BOUND IN DORCHESTER

4) **BYRON, Lord.** Marino Faliero, doge of Venice. An historical tragedy, in five acts. With notes. The prophecy of Dante, a poem. *London. John Murray, 1821. First edition, second issue.*

8vo. [7], x-261pp, [1]. Without half-title or publisher's advertisements. Bound by Samuel Mepham of Dorchester in later half-calf, marbled boards, tooled and lettered in gilt, marbled edges. Lightly rubbed and marked. Binder's ticket to FEP, inked gift inscription to verso of FFEF: 'Mrs. W. Garland / From L. G. - - 1839'.

**The first edition, second issue (with 'What crimes!' corrected to 'His crimes!' on p.151 and the addition of seven lines of text), of Byron's posthumously published blank verse tragedy in five acts, first performed and printed in 1821, based on the execution of Faliero in 1355.** It was published along with his poem 'The Prophecy of Dante', which Byron had written in 1819 to amuse his lover the Countess Teresa Guiccioli, and which he considered 'the best thing I ever wrote' (Letter to Murray, 23 March 1820).

Records show that binder **Samuel Mepham (b. 1776)** was active in Dorchester from at least the thirties, as the inked inscription to the front free-endpaper of the present book would attest. Slaters Directory for 1852/3 lists him as a bookbinder and tea dealer. Though we have not been able to trace the date of his death, registers for Dorset County list the burial of a Samuel Mepham, also a bookbinder and presumably his son, in 1870 at the age of twenty, suggesting the elder Mepham continued to operate for long enough to at least consider handing the business down a generation.

Ramsden p.116.

## A SHAKESPEAREAN PROJECT UNREALISED

- 5) **CALDECOTT, Thomas.** *Hamlet, and as you like it.* A specimen of an edition of shakespeare.  
*London. Printed for the editor, 1832. Second edition.*

Large 8vo. [2], xvi, 178, 150, 115, [1], 43pp, [1]. With half-title. Contemporary vellum, richly gilt-tooled, with contrasting red and burgundy morocco lettering-pieces to spine. Gilt dentelles, marbled endpapers, T.E.G. Lightly rubbed and marked, with some scuffing to boards. J. T. Coleridge's copy, inscribed to him on verso of second blank fly-leaf from 'the Editor's Nephew Edwrd. James', with his own inked ownership inscription to recto. Armorial bookplate of Bernard, Lord Coleridge also to verso of second blank fly-leaf. Heavier spotting to initial and terminal leaves, with light scattered spotting throughout. An attractive copy.

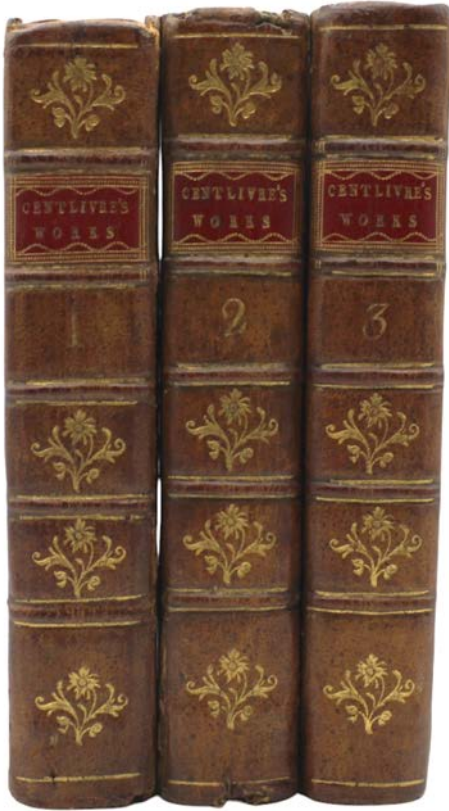
**John Taylor Coleridge's copy, handsomely vellum-bound, of a revised specimen work containing segments of Shakespeare's *Hamlet* and *As You Like It*, published privately for the editor, Thomas Caldecott (1744-1833), and intended to be the first instalment of a final edition of Shakespeare which never came to fruition. This copy was evidently presented to Coleridge after the editor's death by his nephew, Edward James.**

Caldecott, a bibliophile, bencher, and Shakespearean enthusiast, was described by Charles Dibdin as 'the last of the old breed of Shakespearean commentators of the school of Johnson and Steevens'. The first edition of this richly annotated work, undertaken independently and published in 1819, proved somewhat controversial with contemporary scholars due to its over-reliance upon the first folio as the copy-text; as such, Caldecott published this revised edition in 1832. Despite his lofty ambitions for the project, neither edition generated necessary interest to result in its materialisation.

£ 750



## THE FIRST COLLECTED EDITION



6) **CENTLIVRE, Mrs.** The works of the celebrated Mrs. centlivre. In three volumes. Containing, Perjur'd Husband. Beaux's Duel. Gamester. Basset Table. Love at a Venture. Love's Contrivance. Busy Body. Marplot in Lisbon. Platonic Lady...With a New Account of her life.

*London. Printed for J. Knapton, 1760-1. First edition.*

12mo. In three volumes. xii, 376; 380; 372pp. With an engraved portrait frontispiece of the author to Vol I (included in pagination). Contemporary gilt-tooled sprinkled sheep, red morocco lettering-pieces. Rubbed, with some cracking to joints (but all boards firmly attached), some old worm tracks to foot of spines of Vols. I-II. With the armorial bookplate of Vane Londonderry to each FEP, and the later bookplate of Robert J. Hayhurst to FFEP of Vol. I.

**The first collected edition of the works of playwright and actress Susanna Centlivre (bap. 1667?, d. 1723), preceded by an entertaining six-page life of the author, which provides details of her education and the contemporary success of several of her dramas, in addition to noting the death of her father when Centlivre was just nine.**

After the tremendous success secured by her gambling comedy *The Gamester* (London, 1709), Centlivre was firmly established amongst the pantheon of contemporary professional playwrights by the second decade of the eighteenth-century. Her later works were no longer published anonymously; indeed, Edmund Curll paid her 20 Guineas for the copyright of her only tragedy, *The Cruel Gift* (London, 1717). Nonetheless, no collected edition of her works appeared until almost 40 years after her death; whilst reference is made to a four volume 'Dramatical Works' being 'In the Press' in 1732 and 1736, it was evidently never published.

ESTC T52796.

£ 950

THE  
CHILDREN OF APOLLO:  
A POEM,

Containing an Impartial Review of all the Dramatic Works of our  
Modern Authors and Authorities.

PARTICULARLY

LADY WALLACE.  
MARGRAVINE OF ANSPACH.  
HONOURABLE MAJOR NORTH.  
HONOURABLE JOHN ST. JOHN.

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Colman.	Mrs. Cowley.	Legg.
Holcroft.	————Koch.	W. Kelly.
Baker.	Robt.	Reynolds.
O'Keefe.	Dillon.	Townshend.
Cobb.	Andrews.	Hume.
Cambertland.	Martin.	Hudibras.
Martin.	Smart.	Topham.
Row.	Murphy.	Am. Am.

TO WHICH ARE ADDED, OCCASIONAL NOTES.

By \_\_\_\_\_, Esq.

Aspirant to the Pen.

LONDON:

PRINTED FOR B. CROSBY,  
NO. 4, STATIONERS COURT, LUDGATE STREET;  
AND SOLD BY ALL OTHER BOOKSELLERS IN TOWN AND COUNTRY.

7) [CHILDREN OF APOLLO]. The children of apollo: a poem. Containing an impartial review of all the Dramatic Works of our Modern Authors and Authorities. London. Printed for B. Crosby, [s.d., c. 1794?] First edition.

8vo. 60pp. Bound by Bell Golding of Cambridge (binder's ticket to FEP) in modern marbled paper wrappers, printed paper lettering-piece to upper wrapper. Lightly rubbed and marked, with some fading to wrappers. Book-label of J. O. Edwards to FEP. Leaves lightly browned, spotting throughout.

The sole edition of a bitingly satirical poem, proclaiming itself an 'impartial review' of almost 30 leading dramatists of the eighteenth century and published, perhaps unsurprisingly, anonymously. Among those figures lambasted are playwright and political writer Eglantine Wallace (d.1803), prolific dramatist Frederick Reynolds (1764-1841), and even eminent Whig writer and literary pioneer Richard Brinsley Sheridan (1751-1816).

Wallace, whose violent temper and rebellious youth earned her a great deal of public satire, produced a single play on the London stage, *The Ton; or, Follies of Fashion* (1788). Ridiculed by audiences for its lack of plot and substance, the anonymous author of the Children seems to have been eager to join the pile-on, describing the piece, in 'lamentable state', as 'Void of all wit, and what is more uncommon, Void of all plot'. Reynolds, who composed almost a hundred dramatic works, is ridiculed for his vast output: 'Now Reynolds writes for literary fame, And wonderful! - the boy has got a name! A name for what? - No Dramatist is he, For no substantial merit can we see!' Even Sheridan, whose comedies were widely applauded by critics and audiences alike, is subject to a merciless nit-picking: 'tis not perfection at all...The play is in three acts one act too long; The joke is known too soon, and after that; How stale the character, the plot how flat'. The author's viciously barbed analysis provides a humorously jaded insight into the character and public personas of many of the nineteenth century's most decorated writers and literary figures.

ESTC records copies at ten locations worldwide (BL, Cambridge, Cornell, Henry E. Huntington, Harvard, New York Historical Society, Texas, Toronto, Trinity College Dublin, and Yale).

ESTC T30584.

£ 250

THE  
Mourning Bride,  
A  
TRAGEDY.

As it is ACTED  
AT THE  
Theatre in *Lincoln's-Inn-Fields*,  
BY  
His Majesty's Servants.

---

Written by Mr. CONGREVE.

---

— Neque enim lex æquior ulla,  
Quàm necis artifices arte perire sua.  
Ovid. de Arte Am.

---

L O N D O N,

Printed for Jacob Tonson at the Judge's-Head near the  
Inner-Temple-Gate, in Fleet-street, 1697.

## CONGREVE'S FIRST TRAGEDY

8) CONGREVE, [William]. *The Mourning Bride*, a tragedy...  
*London. Printed for Jacob Tonson, 1697. First edition.*

Quarto. [10], 56, 65-74pp, [2]. Without half-title, text complete despite erratic pagination. Later half-vellum, marbled boards, contrasting black morocco lettering-piece. Extremities lightly rubbed and discoloured. Leaves browned, shaving to head of title-page.

**The first edition of playwright and poet William Congreve's (1670-1729) first published tragedy.** Written in irregular blank verse in imitation of Dryden, the play opens memorably with the oft misquoted line 'Musick has charms to sooth a savage Breast', and the third act concludes with the celebrated couplet 'Heav'n has no Rage, like Love to Hatred turn'd / Nor Hell a Fury, like a Woman scorn'd.' Such was the popularity of *The Mourning Bride* that it gave rise to two authorised and two pirated editions in 1697, and a third edition in 1703, for which Congreve revised the metre and made extensive cuts. The play remained a favourite throughout the eighteenth-century.

ESTC R8328, Wing C5856.

£ 375

# Cinna's Conspiracy.

A

## TRAGEDY.

As it is Acted at the

THEATRE-ROYAL in *Drury-Lane*,

BY

Her MAJESTY's Servants.

---

L O N D O N :

Printed for *Bernard Lintot*, at the *Cross-Keys*, between the  
*Two Temple-Gates* in *Fleetstreet*. 1713.

### A COMMENTARY ON THE SUN KING

9) [CORNEILLE, Pierre]. *Cinna's Conspiracy*. A tragedy. As it is Acted at the Theatre-Royal in Drury-Lane, by Her Majesty's Servants. *London*. Printed for *Bernard Lintot*, 1713. *First edition in English*.

Quarto. [6], 55p, [5]. Without half-title. Later half-vellum, marbled boards, contrasting black morocco lettering-piece. Extremities lightly rubbed and discoloured. Spotted throughout.

The first edition in English of French dramatist Pierre Corneille's (1606-1684) tragedy *Cinna* (1643), a thinly veiled commentary on the absolute power enjoyed by Louis XIV, and the third work in what is termed his 'Classical Tetralogy', following *Le Cid* (1637), and *Horace* (1640), and preceding *Polyeucte* (1643).

The prologue to this English edition is 'spoken by Mr. Cibber', that is Colley Cibber (1671-1757), the likely translator.

ESTC T144633.

£ 250

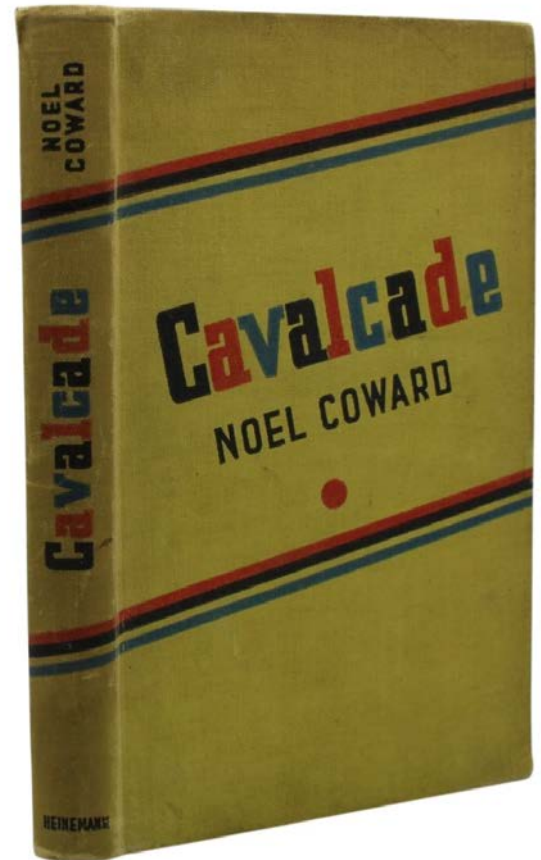
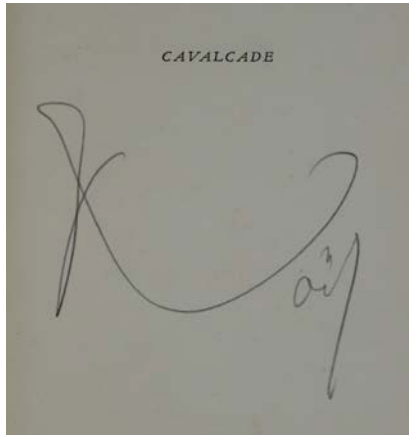
**SIGNED BY THE AUTHOR**

- 10) **COWARD, Noël.** *Cavalcade*.  
*London. William Heinemann, 1932. First edition.*

8vo. [14], 134pp, [1]. With a frontispiece and 22 black and white photographic plates from the original production. Original publisher's yellow cloth, multi-coloured lettering printed on spine and boards. Extremities rubbed and marked, spine sunned. Signed by Coward in pencil on half-title.

**A signed first edition of Coward's society comedy.** The play premiered at Drury Lane in 1931, with Coward as the director, a spectacular production presented by the impresario Charles B. Cochran. It was the basis for the 1933 film of the same name.

£ 325





- 11) **CUNNINGHAM, Peter.** The story of nell gwyn: and the sayings of charles the second...  
*London. Privately printed, 1861.*

Quarto. [3], vi-vii, [1], 152pp. Profusely extra-illustrated with 75 engraved plates. Handsomely bound by Morrell of London (stamp-signed to front turn-in) in contemporary richly gilt-tooled calf, contrasting red and green morocco lettering-pieces, T.E.G., gilt dentelles. A trifle rubbed. Very occasional offsetting.

**A scarce privately printed edition, beautifully bound, of British topographical and historical writer Peter Cunningham's (1816-1869) biography of the inimitable Nell Gwyn (1650-1687), comic actress, celebrity, and mistress of Charles II.** Originally published in *The Gentleman's Magazine* in 1851, this finely bound, profusely extra-illustrated copy of Cunningham's text is advertised by the author to be read as 'as a serious truth, not as a fiction - as a biography, not as a romance'.

Details of Gwyn's early life, although obscure, position her as low-born, and the daughter of a bawd; she is understood to have been noticed by Thomas Killigrew of the King's Company whilst working as an 'orange-girl' in the playhouse at Bridges Street. She rose to prominence as one of the earliest English stage-actresses - typically, all female parts had hitherto been played by men - and her beauty and wit was noted on numerous occasions by diarist Samuel Pepys. Alongside Charles Hart, she pioneered the form of the 'gay couple', a comedic restoration staple in which an adversarial relationship between a roguish, free-living rake and a similarly stand-offish woman is played for laughs. Her relationship with Charles II, which began in 1668, resulted in two children; throughout her life, she was both respected and ridiculed for her open sexuality, and is well-remembered for her deft wit, most notably for declaring, as a mob mistook her for a rival mistress: "Good people", she said, smiling, "you are mistaken; I am the Protestant whore".

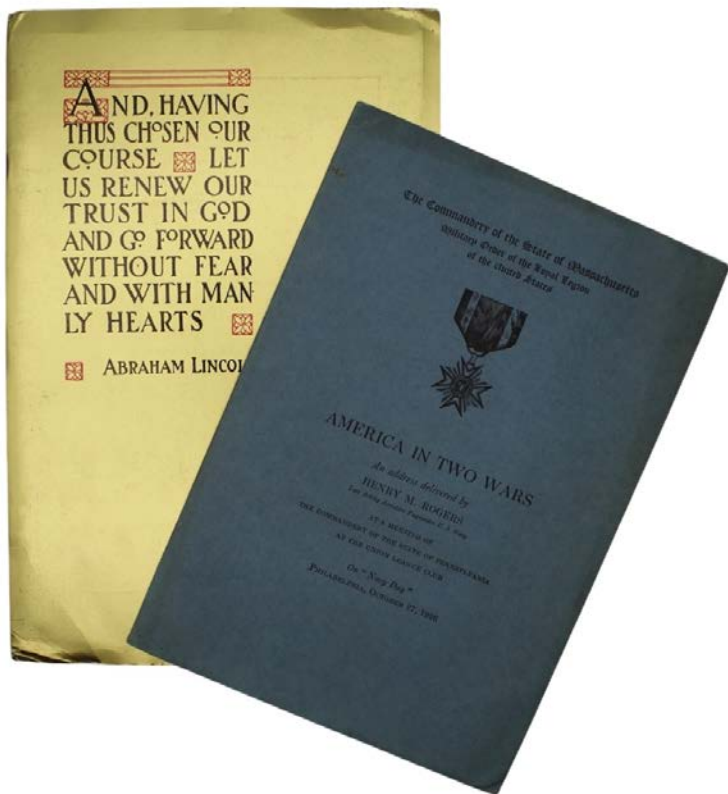
The profuse extra-illustrations in this volume include numerous engravings of significant seventeenth-century historical figures and writers, including Charles II, Prince Rupert, John Vanbrugh, Thomas D'Urfey, Jacob Hall 'a famous rope-dancer', Lucy Waters, Edmund Waller, and Thomas Shadwell.

COPAC records no copies of this edition in the British Isles; OCLC adds just four worldwide (Bowdoin, Claremont, Georgia State, and Smith).



£ 950





## DRINKWATER'S ABRAHAM LINCOLN - AN ARCHIVE

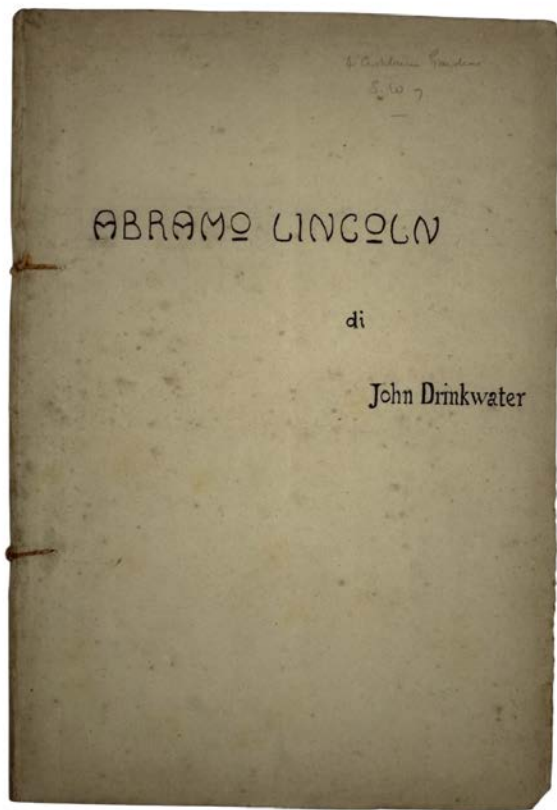
12) [DRINKWATER, John]. [An archive of material relating to Drinkwater's 1918 play Abraham Lincoln].  
*London.*

FINDON, B. W. [editor]. The Play Pictorial: No. 234, Vol. XXXIX: "Abraham Lincoln". [*London*]. [*Greening & Co.*], [1921]. [1], 42-60pp. Later green cloth, lettered in gilt. Original publisher's pictorial wrappers bound in. Extremities lightly rubbed and marked. Leaves damp-stained, occasional chipping to margins. Eight reproduction photographs of Lincoln pasted to front and rear endpapers.

[Together with:] [DRINKWATER, John]. [PARKER, Lewis N. [translator]]. [A typescript Italian translation of Abraham Lincoln]. [*London?*]. [1923?]. [4], 79pp, [1]. Stitched into buff wrappers, title in manuscript to upper panel. Housed in custom blue cloth folder. Extremities spotted. Internally clean and crisp. With a A.L.S., loosely inserted, from Lewis Parker (dated 18th October 1923) presenting the document to Drinkwater, with the hope that he finds the translation satisfactory.

[And:] [An extract from an unidentified theatrical publication providing a precis of the play]. [*s.i.*]. [*s.n.*], [*s.d.*]. [1], 274-284pp. Disbound, naively backed in stiff cream paper. Housed in custom blue cloth folder. Lightly spotted.

[And:] [SCALA THEATRE]. [A printed invitation to a performance at the Scala Theatre, London of Drinkwater's Abraham Lincoln]. [*London*]. [*s.n.*], [*s.d.*, c. 1924].



[And:] [A programme for the fiftieth production of Abraham Lincoln at the Civic Theatre, University of Denver in 1938]. [*Denver*]. [s.n.], [1938]. 68pp. Original publisher's printed gold wrappers. Lightly rubbed and creased. Internally immaculate.

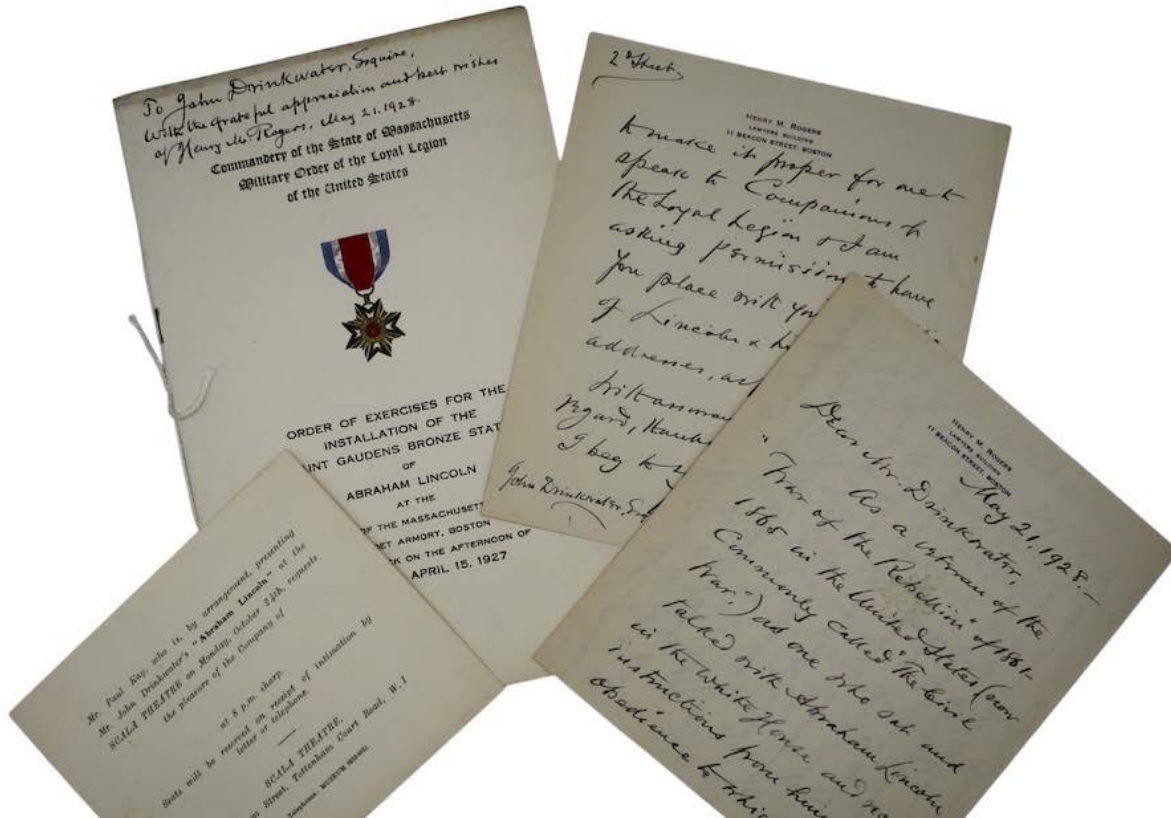
[And:] **ROGER, Henry M.** America in two wars...An address delivered by Henry M. Rogers...at a meeting of the commandery of the state of pennsylvania military order of the loyal legion of the united states At the Union League Club, Philadelphia On "Navy Day" October 27, 1926. [s.i.]. [s.n.], [s.d. 1927?] *First offprint edition [reprinted from the Harvard Graduates' Magazine June, 1917]*. [2], 5pp. Original publisher's printed blue wrappers. A trifle creased.

[And:] **[ROGERS, Henry M.]** Order of exercises for the installation of the saint gaudens bronze statue of abraham lincoln at the headquarters of the massachusetts commandery cadet army, boston at 3 o'clock on the afternoon of friday, april 15, 1927. [s.i.]. [s.n.], [1927]. [14]pp. Stitched, as issued, in original publisher's cream wrappers. Extremities a trifle dusty. Presentation copy, inked inscription to head of upper wrapper: "To John Drinkwater, Esquire / with the grateful appreciation and best wishes / of Henry M. Rogers, May 21, 1928", with a 6pp. A.L.S. addressed to Drinkwater from Henry M. Rogers, on his personalised stationery dated 1928, expressing his admiration and mentioning his experiences as a veteran of the Civil War and his meeting with Abraham Lincoln, laid in.

**An eclectic archive of printed publications and ephemera collected by poet, dramatist, and actor John Drinkwater (1882-1937), relating to his 1918 play *Abraham Lincoln*.** The play covers events in Lincoln's Presidency from his election in 1860 to his assassination. It was first produced in October 1918 at the Birmingham Repertory Theatre, of which Drinkwater was the artistic director. Arnold Bennett and Nigel Playfair acquired the play and its company for the suburban Hammersmith Playhouse, where it became a sensational success with London audiences. The Broadway production of opened 15th December, 1919, at the Court Theatre, and ran for 193 performances.

In addition to printed theatrical publications directly concerned with the play, the archive includes material relating to **Henry Munroe Rogers (1839-1937)**, who served as a paymaster in the United States Navy during the Civil War. Rogers became a successful Boston lawyer and a charter member in the Military Order of the Loyal Legion of the United States. After his marriage in 1878 to the English opera singer Clara Kathleen Barnett (daughter of the English composer John Barnett), the couple entertained many theatrical, literary, and musical luminaries in their home. In later years, Rogers was a regular speaker at patriotic events, where he often recounted the story of his private meeting with Abraham Lincoln in 1862.

£ 950



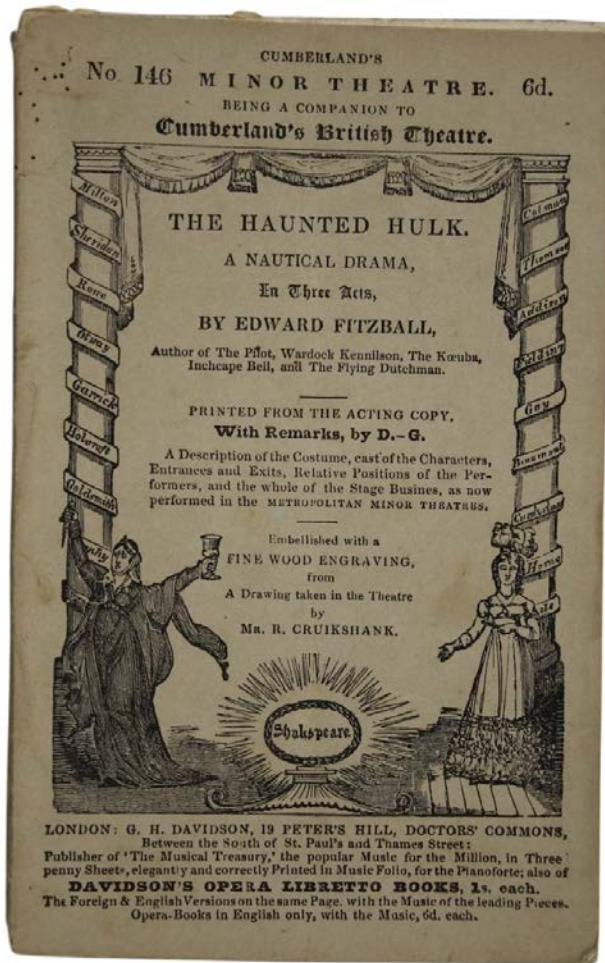
- 13) **FITZBALL, Edward.** The haunted hulk: a nautical drama, In Three Acts...Printed from the acting copy, with remarks biographical and critical, by D.-G..  
*London. G. H. Davidson, [s.d., c. 1831].*

8vo. 39pp, [1]. With an engraved frontispiece. Original publisher's printed grey wrappers. Lightly rubbed and marked, loss to head and foot of spine, and slight toning. Very occasional light spotting.

A rare survival in such crisp condition and in the original wrappers, of a nautical drama by successful English melodramatic playwright and librettist Edward Fitzball (1793-1873) which premiered at the Adelphi Theatre on July 12, 1831.

The opening remarks, by an anonymous 'D.-G.', credit the success of the play in minor theatres particularly to the performances of renowned English stage actor **Thomas Potter Cooke (1786-1864)** - an actor who, notably, began his career on the waves. Famed for his early seafaring experience, having sailed underage on the HMS *Raven*, Cooke was described by Scottish critic Christopher North as 'the best sailor out of all sight and hearing that ever trod the stage'.

£ 50



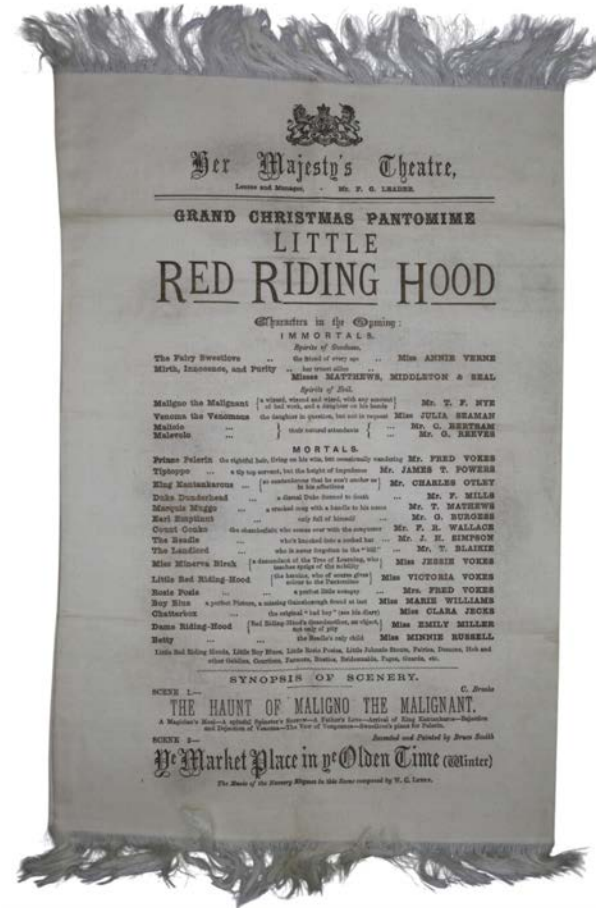
PRINTED ON SILK FOR ROYAL GUESTS

- 14) [HER MAJESTY'S THEATRE]. Grand christmas pantomime little red riding hood...  
[London]. [s.n.], [c. 1883].

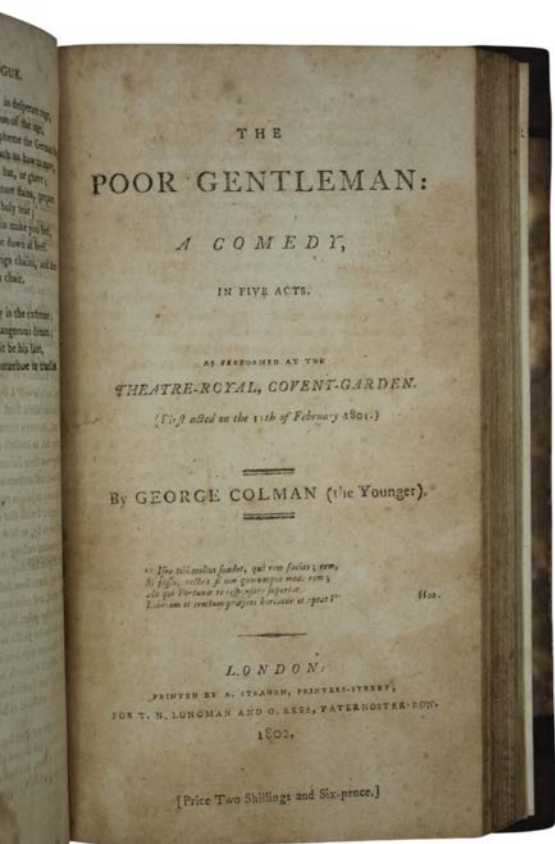
Dimensions 200 x 300 mm. Single leaf broadside, printed on silk, with tassels at head and foot. With a short manuscript note, recording that "This was made for the Duke and Duchess of Albany who were present at "Her Majesty's Theatre" on Wednesday evening January 9th 1884 to witness the Pantomime of "Little Red Riding Hood".

A decadent playbill, printed on tasselled silk – for special presentation - at a performance of Her Majesty's Theatre's annual Christmas pantomime, with the ever-popular tale of Red Riding Hood providing the festive entertainment for 1883. The play starred the popular Vokes family of entertainers - three sisters, one brother, and an additional actor who changed his surname to 'Vokes' - with Victoria Rosaline Sarah Vokes (1850-1894) in the titular role of Red Riding Hood; *The Era* reported that the middle Vokes sister was 'the very life and soul, the central figure of the pantomime, the moving spirit of all. Never have we seen her so full of fun and energy.'

The accompanying note identifies the recipients of this luxurious programme as Prince Leopold, Duke of Albany (1853-1884) and his wife, Princess Helen of Waldeck and Pymont (1861-1922), who were present in the audience one Wednesday evening.



£ 450



15) **INCHBALD, Mrs. [Elizabeth]**. The wise man of the east. A play, in five acts, performing at the theatre royal, covent garden. From the german of kotzebue. By mrs. inchbald.

*London. Printed for G. G. and J. Robinson, 1799. Third edition.*

[6], 80pp, [2]. ESTC N25675.

[Bound with:] **O'KEEFFE, John**. Lie of a day: a comedy, in three acts... *London. Printed by A. Strahan...for T. N. Longman and O. Rees, 1800. First edition.* 54pp, [2]. With a terminal leaf of publisher's advertisements. ESTC T53507.

[And:] **[KOTZEBUE, Augustus von]**. [Lovers' vows; or, the natural son...] [*London*]. [*Printed for J. Parsons*], [1798]. vii, [1], 111pp, [1]. Defective, without half-title and title page. Terminal leaf torn, later naive paper repair to blank verso. ESTC T60518.

[And:] **KNIGHT, T[homas]**. The turnpike gate; a musical entertainment, in two acts... *London. Printed for G. G. and J. Robinson, 1799. First edition.* [4], 52pp. ESTC T9106.

[And:] **FRANKLIN, Andrew**. The egyptian festival: an opera, in three acts... *London. Printed for J. Ridgway [by S. Gosnell], 1800.* xi, [1], 54pp, [2]. With a half-title and a terminal leaf of publisher's advertisements. ESTC T32457.

[And:] **COLMAN, George**. New Hay at the Old Market; an occasional drama, in one act... *London. Printed by W. Woodfall, for T. Cadell, and W. Davies, 1795. First edition.* 32pp. ESTC T4686.

[And:] **O'KEEFFE, John**. The farmer. In two acts... *London. Printed by A. Strahan...for T. N. Longman and O. Rees, 1800.* 48pp. Fore-edge shaved, clipping text in places. ESTC T53736.

[Uniformly bound with:]

**HOARE, Prince.** Indiscretion, a comedy, In Five Acts... *London. Printed and published by J. Barker, 1800. First edition.* 80pp. ESTC T68720.

[Bound with:] **[REYNOLDS, Frederick].** [Laugh when you can...] [*London*]. [*Printed for T. N. Longman and O. Rees*], [1799]. [2], 79pp, [1]. Defective, without title page and two terminal leaves of advertisements. ETSC T112296.

[And:] **SHERIDAN, Richard Brinsley.** Pizarro; a tragedy, in five acts... *London. Printed for James Ridgway, 1799. Thirteenth edition.* [8], 76pp, [4]. ESTC T58787.

[And:] **CARLISLE, [Frederick Howard], Earl of.** The step-mother, a tragedy. *London. Printed for R. H. Evans, 1800. First edition.* [2], v, [3], 88pp, [2]. ESTC T86702.

[And:] **COLMAN, George.** The poor gentlemen: a comedy, in five acts... *London. Printed by A. Straban...for T. N. Longman and O. Rees, 1802. First edition.* 83pp, [1].

[And:] **REYNOLDS, Frederick.** Management: a comedy, in five acts... *London. Printed by A. Straban...for T. N. Longman and O. Rees, 1799. Third edition.* [4], 83pp, [1]. ESTC T121712.

8vo. In two volumes. Contemporary half-calf, marbled paper boards, recently rebacked and recorned. Rubbed and marked. Occasional early inked ownership inscriptions of Louisa Farindon, scattered spotting.

Two coherent *sammelbands* comprised of thirteen early editions of popular Regency plays, including the first edition of playwright George Colman's (1762-1836) popular five-act comedy, *The poor gentlemen* which notably includes a brief reference to the nascent sport of cricket (Act IV, Scene I): 'Olla. Stay - here's Kent - Ferile in pheasants, cherries, hops, yeomen, codlings, and cricketters...'

£ 250

puzzlos mo.

What's that?

How Miss Judy came to see the - the apparition.

She told us. She came down to fetch her book, she was standing in the window there and she saw it glide across the lawn.

*"Gilbert" well?*  
Yes, sir, I know. But what worrios me is, at the time Miss Judy screamed, I hadn't left the house.

(Surprised) You hadn't?

No, m'lady. I was in the hall when I heard a sort of scream. I didn't know what had happoned, but I thought I'd better carry on according to plan, so I slips through the garden door and starts to glide.

That was all after you heard Miss Judy scream?

Yes, sir.

Fluff ./

Gilbert Pope

Then, what Miss Judy saw couldn't have been you?

I don't see how it could, sir.

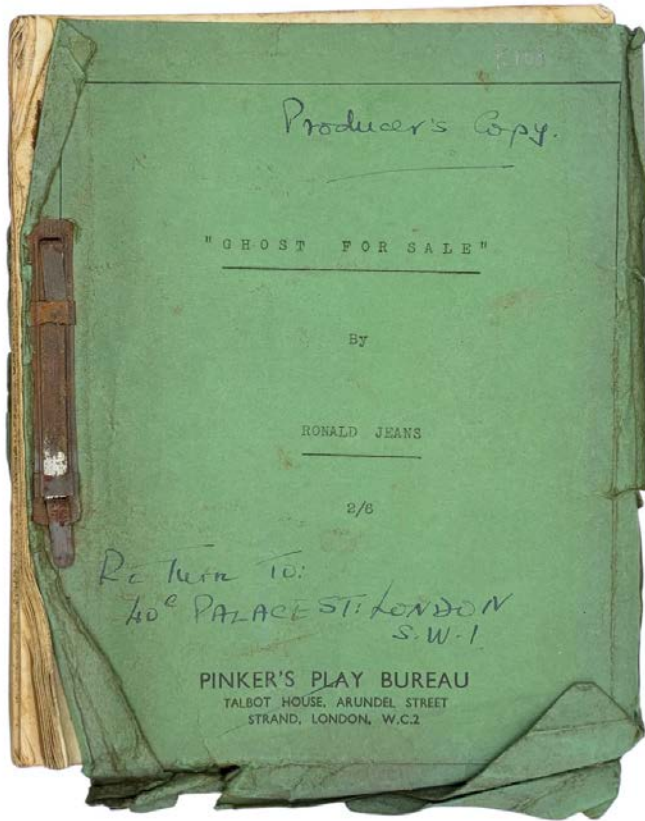
## A SPECTRAL TYPESCRIPT

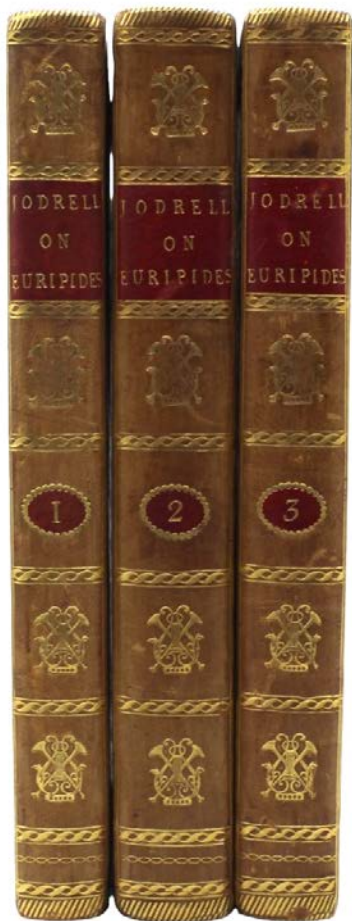
16) **JEANS, Ronald.** Ghost for sale: a comedy in three acts.  
*London. Pinker's Play Bureau, [s.d., 1938?]*

Quarto. 56, 49, 38pp, [1], v ff. Stapled, ass issued, in original publisher's printed green wrappers. Extremities marked, creased, and chipped, fastening rusted. Scattered spotting. Marked 'Producer's Copy' in manuscript to upper wrappers, occasional manuscript annotations/corrections to text.

**An apparently unrecorded typescript of a three-act mystery comedy by playwright Ronald Jeans (1887-1973) in which protagonist Martin Tracey, in a desperate plea to secure his ancestral Hertfordshire estate from an unscrupulous lord, engages the services of a ghost to haunt the mansion and drive its current occupant out. Having succeeded in his task, the spectre-for-hire resolves to stay and haunt Tracey.**

The play, of which little trace survives, was evidently professionally staged on only two occasions; firstly at the Whitehall Theatre in 1937, and, following a successful run, at Daly's 63rd Street Theatre, New York in 1941. There the play did not enjoy the commercial nor critical success it had in London; panned by the press it ran for only six performances and resulted in a loss of \$16,000 for the theatre's manager Alexander Cohen who had selected it as the opening production for the recently reinvigorated venue. The theatre was never used again. It would seem that Pinker's Play Bureau secured the amateur rights in 1938. This appears to be the only time the play was published.





## TWO WORKS, UNIFORMLY BOUND IN FINE TREE CALF

**17) JODRELL, Richard Paul.** Illustrations of euripides, on the ion and the bacchae. London. Printed by J. Nichols; Sold by J. Dodsley, R. Faulder, Leigh and Soth, 1781. First edition.

8vo. In two volumes, with continuous register and pagination. [2], iv, [2], 264, [4], 267-627pp, [1]. With engraved frontispiece portrait of the author, and vignette engravings of Euripides to each title. Without half-titles. ESTC T105631.

[Bound uniformly with:] **JODRELL, Richard Paul.** Illustrations of euripides, on the alcestis. [4], 399pp, [1]. With vignette engraving of Euripides to title. Without half-title. ESTC T105632.

Three volumes, exquisitely bound in contemporary gilt tooled tree-calf, contrasting red morocco lettering-pieces (and oval volume numbers). Fine but for light shelf-wear to extremities, bumping to corners.

*'The contemplation of a Graecian Drama under every point of view constitutes the design of these Illustrations'.*

**A fine, eminently contemporary set of English playwright, scholar and politician Richard Paul Jodrell's (1745-1831) examinations, published eight years apart, of three of Greek tragedian Euripides plays: *Ion*, *The Bacchae* and *Alcestis*.**

Jodrell was a friend of Johnson, and a member of the Essex Head Club; he combined deep knowledge of the classics with a feeling for the modern stage; he contributed to Potter's edition of Aeschylus (Norwich, 1777) whilst also writing plays for both the London and provincial theatres, the first of which was *A Widow and No Widow*, performed at the Haymarket in the summer of 1779. As both his preface and the - tremendously positive - reviews of this work in contemporary periodicals note, Jodrell's approach of close reading with extension annotation revealed to the reader a deep level of detail and precision.

ILLUSTRATIONS  
OF  
EURIPIDES,

ON  
THE ION AND THE BACCHÆ.  
BY  
RICHARD PAUL JODRELL, ESQ. F.R.S.

*O Poema tenerum et moratum atque molle!*  
CICERO.



Apud Fulvium Uffingham.  
11, St. Martin's Lane.

LONDON:  
PRINTED BY J. NICHOLS;  
SOLD BY J. DODSLEY, R. FAULDER, LEIGH AND SOTHEBY.  
MDCCLXXXI.

Each of the three plays is also analysed more generally, with reference to 'the History of the Graecian Theatre in a new and comprehensive mode of Criticism: it also extends its inquiry to the more modern Plays on the same subject, which have been represented on the Roman, Italian, French and English stages' in 'Final Essays', which investigate 'the beauties or defects of his author' and 'plainly evince' that 'he has none of the bigotry by which the admirers of ancient literature so frequently suffer themselves to be blinded' (*Monthly Review*).

Provenance: Almost certainly a family copy, recently dispersed amongst a large collection of books from the Seale family of Mount Boone, Dartmouth, many of which bore the bookplate of **John Seale (1780-1844)**, or the inscription of his wife, Paulina Elizabeth Jodrell, the niece of the author.

£ 1,250

WITH A CATALOGUE OF EARLY PLAYS

18) **JONSON, Ben.** The Three Celebrated plays Of that Excellent Poet Ben Johnson. Viz. The Fox, a Comedy. The Alchymist, A Comedy. The Silent Woman, a Comedy...  
*London. Printed for W. Feales, [1732].*

12mo. [2], 96; 96; 100; 35pp, [1]. Each of the plays has a separate dated title page, pagination and register. With an engraved frontispiece and a final page of publisher's advertisements. Contemporary gilt-tooled calf, contrasting red morocco lettering-piece. Extremities heavily rubbed, lower joint split, loss to head of spine, corners bumped. Internally clean and crisp, occasional inked highlighting to terminal catalogue.

**A collection of dramatist Ben Jonson's (1572-1637) most popular works; including his comic masterpiece *The Alchemist* (1610) - one of the only Renaissance plays, besides the works of Shakespeare, to have achieved longevity and remained popular with audiences throughout the intervening centuries.**

The three plays are subjoined by 'A true and exact catalogue of all the plays and other dramatick pieces, that were ever yet printed in the English tongue, in alphabetical order: continu'd down to April 1732', also issued separately. The list, compiled by bookseller William Feales ('Where may be had Variety of Plays'), though rather comprehensive, is of limited bibliographical scope as it provides only the titles, with no regard for authorship or publication details. That said, it does furnish each entry with an abbreviation denoting the genre: 'Those Plays that have this Mark \* are Acting Plays: Those with C. stand for Comedy, T. for Tragedy, T.C. for Tragi-Comedy, O. for Opera, and F. for Farce'; an intriguing early eighteenth-century publishing curiosity, clearly calculated for a commercial rather than scholarly readership.

ESTC T79993.

£ 750



**FRONTIER EXCHANGE PRESS,**  
 Massy Gate Street, RAWALPINDI.

*Undertake to execute all sorts of printing in the best style.*

**Account Books made according to orders.**

Die-sinking, Rubber-stamp making and Copper-plate printing is a speciality.  
 Fancy Goods, Presentation Articles and all other Office Requisites  
 are always kept in stock.

**Wedding, Visiting, Menu & Ball Programme Cards**  
 neatly finished.

**Terms Moderate:—Trial Order Solicited.**

**JAMASJEE & SON, LTD.**

Largest importers of Wine, Spirits Liqueurs  
 Oilmenstores and European General Mer-  
 chandise in the whole of the Punjab.

SOLE AGENTS FOR:—

**The Murree Brewery Coy. Ltd.**

If you want the best Suitings and good  
 Flannels, please go to

**Messrs. Yousafali Mamooji & Brothors**  
 General Drapers and Out-fitters,  
 Massy Street, RAWALPINDI.

**RANKEN &**

**Programme**

1. OVERTURE
2. VOCAL DUET

Kingfisher blue,	Bulbul, whose
Bird of the Sunlight, who,	O'er lily fields dot
Over the silent streams at will dost wander,	Rapture untold
On joyous wing we fly,	In well-remembered
My love and I,	Of sweet wild flow'rs
To share thy freedom yonder,	We roam where thou
Ah!	Ah!
Kingfisher blue.	Bulbul of love,
Bird of the Sunlight	Bird of the sunlight,
Here' neath the cool chenar	
By the sweet shalimar	

... "Mirella"  
 Band of the Royal Sussex R

... "King Fisher Blue"  
 MRS. BRITTON & MRS. COFFE

## UNRECORDED RAWALPINDI CONCERT PROGRAMME



19) [LANSDOWNE INSTITUTE]. Programme of Grand Concert in Aid of Officers Hospital Under the distinguished Patronage of Lady Martin Lansdowne Institute 1st February 1911. By kind permission of Col. Gilbert, D.S.O. and the Officers the String Band of the Royal Sussex Regiment will play. *Rawalpindi. Printed at the Eagle Press, [1911].*

Quarto. 4pp. With printed advertisements to lower wrapper and endpapers. Original publisher's printed paper wrappers. Rubbed and marked, with spotting and scuffing to wrappers, slight chipping to edges. Light scattered spotting and staining to text.

An unrecorded programme advertising a selection of amateur musical performances, in aid of an Officer's Hospital, due to be held at the Lansdowne Institute in Rawalpindi, a social space founded by brothers Sardar Kirpal Singh Rai Bahadur and Sardar Sujjan Singh Rai Bahadur in 1881 to provide entertainment and recreational facilities to soldiers stationed at the cantonment. The evening's agenda included performances from the string band of the Royal Sussex Regiment, who were set to open the event with an overture from Gounod's *Mirelle*; other notable features include a rendition of Alexandre Luigini's *Ballet égyptien*, Op. 12 (1875), and a 'Chant Hindu' performed by 'Mrs. Coffin', with violin accompaniment.

The printed advertisements provide a revealing window into the local businesses selling to the soldiers of the cantonment, among them Jamasjee & Son, Ltd., importers of alcohol and 'European merchandise', Kirpa Ram & Bros., drapers and outfitters, and "Pindi" Confectionery, stationed near the Cantt. Hospital.

Constantine  
THE  
G R E A T;  
A  
T R A G E D Y.  
ACTED at the  
Theatre-Royal,  
By their Majesties Servants,

---

Written by NAT. LEE, Gent.

---

L O N D O N,

Printed by H. Hills Jun. for R. Bently, in Ruffel-Street, Covent-  
Garden, and J. Tonson, at the Judges-Head in  
Chancery-Lane near Fleet-Street. 1684.

LEE'S FINAL SOLO WORK

20) LEE, Nat[haniel]. Constantine the great; a tragedy...  
*London. Printed by H. Hills Jun. for R. Bently, 1684. First edition.*

Quarto. [8], 60pp. Later half-vellum, marbled boards, contrasting black morocco lettering-piece. Extremities lightly rubbed and discoloured. Occasional spotting.

The first edition of the final published solo-work of playwright and poet Nathaniel Lee (c. 1652-1692). Completed in 1683, shortly before the author's admission into 'Bedlam' Hospital, *Constantine* failed to attract much attention from the public despite the inclusion of a prologue by Thomas Otway (1652-1685) and an epilogue by John Dryden (1631-1700).

ESTC R13165, Wing L848.

£ 375

LUCIUS JUNIUS  
BRUTUS;  
Father of his Country.  
A  
TRAGEDY.

Acted at the Duke's Theatre by their Royal  
Highnesses Servants.

Written by *NAT. LEE.*

—cæloque invehit aperto  
*Flehit equos, curruque volans dat loræ Secunda Virg. lib. 4.*

LONDON, Printed for *J. T.* and Sold by *R. Wellington*, at the  
*Dolphin* and Crown in *St. Paul's Church-yard*, 1708.

Just Published the Art of Pleasing in Conversation, by Cardinal Richlieu. Price 2 s. 6 d.  
*Claudius Mangers French Grammar*, the 21<sup>st</sup>. Edition with Additions, Enrich'd with  
New Words, and with a New Method, and all the Improvements of that Famous  
Language as it is now Flourishing in the Court of France: Whereas to be seen an  
Extraordinary Method for the Acquisition of the Tongue, a Modish Pronunciation,  
the Conjugation of Irregular Verbs with substantial Rules, to which are subjoin'd a  
Vocabulary, a most exact New Grammar of the *English Tongue*, with all Advantages  
that may make it desirable to Forreigners. Price a s.

21) **LEE, Nat[haniel]**. Lucius junius brutus; Father of his Country. A  
tragedy...

*London. Printed for J. T. and Sold by R. Wellington, 1708. Second edition.*

Quarto. [8], 71pp, [1]. With a catalogue of plays (A2). Later half-vellum,  
marbled boards, contrasting black morocco lettering-piece. Extremities  
lightly rubbed and discoloured. Foxed.

The second edition of the most controversial work of English  
dramatist, Nathaniel Lee (c. 1652-1692), first printed in 1681. A  
commentary on the politics of the day disguised as a tragedy set within the  
Senate of the Roman Republic, *Lucius Junius Brutus* debuted at the Duke's  
Theatre, Dorset Garden to immense success. However, the establishment  
took umbrage at the portrayal of the ruling classes and banned the work after  
three performances - it was never to be revived in its original arrangement.

The catalogue of plays 'to by published by Richard Wellington' includes an  
edition of Vanbrugh's *The Provok'd Wife*, Marlowe's *The Massacre at Paris*, and  
several of Shakespeare's dramas, including, *inter alia*, *Hamlet*, *Othello*, *King Lear*,  
and *The Tempest*.

ESTC T54537.

£ 300

# BOADICEA:

*With Coutts Lindsay's  
kindest regards*  
A Tragedy.

BY

SIR COUTTS LINDSAY, BART.

AUTHOR OF 'ALFRED,'

AND

'EDWARD THE BLACK PRINCE.'

LONDON:

PRINTED BY W. CLOWES AND SONS, STAMFORD STREET,  
AND CHURCH LANE.

1857.

## PRESENTATION COPY

22) **LINDSAY, Sir Coutts.** *Boadicea: A Tragedy.*  
*London. Printed by W. Clowes and Sons, 1857. First edition.*

8vo. [4], 83pp, [1]. Original publisher's green cloth, stamped in gilt and blind. Lightly rubbed and marked. Armorial bookplate of Thomas Gaisford to FEP, spotted. Presentation copy, inked inscription to title page: 'With Coutts Lindsay's kindest regards'.

**A presentation copy of the sole edition of a five-act historical tragedy by artist and aesthete Sir Coutts Lindsay (1824-1913).** In an effort to emulate the tropes of the tragic plays of Greek antiquity, Lindsay includes strophe and antistrophe intended for a chorus and casts his eponymous heroine as overwhelmed by passion redolent of Medea. Lindsay authored only a handful of dramatic works, all of which centred on historical figures, and all of which focussed on themes of Christian morality in opposition to heathen values.

£ 375

## RIBALD ROMANCE AND COURTSHIP AT THE CREASE

23) [LOVE AT FIRST SIGHT]. Love at First Sight; or, the Gay in a Flutter. Being a collection of advertisements, Chiefly Comic.

*London. Printed for J. Robinson, 1751. Second edition, with additions.*

12mo. [4], 278, 273-287pp, [1]. Complete despite erratic pagination. Modern gilt-tooled green morocco, contrasting red morocco lettering-piece. Short tear to leaf U4, very occasional light spotting.

**An enlarged edition, printed in the year after the first, of a curious collection of comic advertisements.**

The extracts - though primarily eccentric, often outlandish, and somewhat perverse pleas for some unorthodox service or amorous encounter - include the occasional theatrical notice, notably a printed barb directed by David Garrick towards fellow player James Quinn; and, in an infrequent foray into sporting life, an amusing advertisement placed by a, presumably male, lovestruck spectator at a cricket match:

*'Whereas on Monday last at the Cricket Match in the Artillery Ground, was observ'd a young Woman dress'd in a blue and white washing gown, a black petticoat, and a black Beaver Hat with an Orange Ribbon round it...If the said young Woman will be pleased to describe a Place Where she may be directed, or be spoken with, may bear of honourable Proposals'.*

A third and final edition appeared in 1759. All editions are scarce, the second is no exception; ESTC records copies at just two locations in the British Isles (Cambridge and Oxford), and two further in North America (Harvard and Washington).

ESTC N3048.

£ 500

LOVE at FIRST SIGHT;  
OR, THE  
GAY in a FLUTTER.  
BEING A  
COLLECTION  
OF  
ADVERTISEMENTs,  
CHIEFLY COMIC.

The SECOND EDITION, with Additions.



L O N D O N :

Printed for J. ROBINSON, at the Golden Lion,  
Ludgate-street, 1751.

(Price Three Shillings, sewed.)

## NOSE AMPUTATION IN CONNECTICUT

24) [MAGIC]. WALKER, A[ibert]. Splendid amusement! Startling feats of legerdemain! Mr. a. walker, Respectfully announces to the Ladies and Gentlemen of this place that he will entertain them at [blank] on [blank] Evening [blank] 1855 With a variety of novel, original and startling Feats of Natural magic! All of the most unexceptional character, together with the extremely Laughable Performance of punch and judy consisting of Ten Beautiful Mechanical Figures! Introducing laughable incidents & comical adventures &c., of mr. punch! To conclude with the celebrated nose amputation! Large noses preferred!...

*Hartford [Connecticut]. Calboun Steam Printing Co., [1855].*

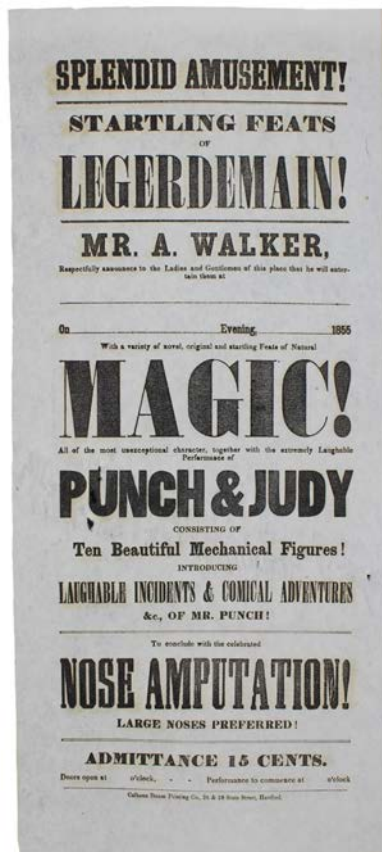
Dimensions 200 x 460 mm. Single leaf broadside. With blank spaces left for insertion of location, time, and day of performance. A trifle creased, several small holes.

**A provincially published American broadside advertising an evening of preeminent prestidigitation presented by Connecticutan multipotentialite Albert Walker (1836-1902).**

Born in Glastonbury to a family of agricultural labourers, Walker entertained a multifarious variety of vocations and enthusiasms, including, but not limited to, cutlery manufacture, clock cleaning, wagon repair, cock-fighting, and horse racing. He maintained a life-long passion for magic and ventriloquism, constructing his own props for use in performances across the state throughout the mid-nineteenth century.

Designed - as evidenced by the blank spaces - to be used in multiple locations, with the time, date and location to be completed in manuscript, this broadside nevertheless is not short on detail of the programme, involving sleight of hand, 'feats of natural magic', a Punch and Judy performance, and Walker's 'celebrated nose amputation'.

OCLC records copies at just six locations (AAS, Brown, Connecticut Museum, LCP, Michigan, and Virginia); COPAC adds no further.



## LEGERDEMAIN, NECROMANCY & VENTRILOQUISM IN CONNECTICUT



25) [MAGIC]. WALKER, Albert. Brilliant combination of attraction! Astounding novelties! Mr. albert walker the world renowned magician and ventriloquist! Respectfully announces to the ladies and gentlemen of this place that he will give one of his grand exhibitions of varieties, at [blank] Hall, on [blank] ev'g, [blank] 18[blank] : consisting of legerdemain, necromancy, ventriloquism. Wonderful developments of natural magic, and the great mechanical theatre Illustrated with a superb and tasteful Dress, brilliantly illuminated. Hartford [Connecticut]. Calhoun Printing Company, 66 State St., [1858].

Dimensions 230 x 585 mm. Large single leaf playbill, printed within elaborate woodcut border. A fine copy.

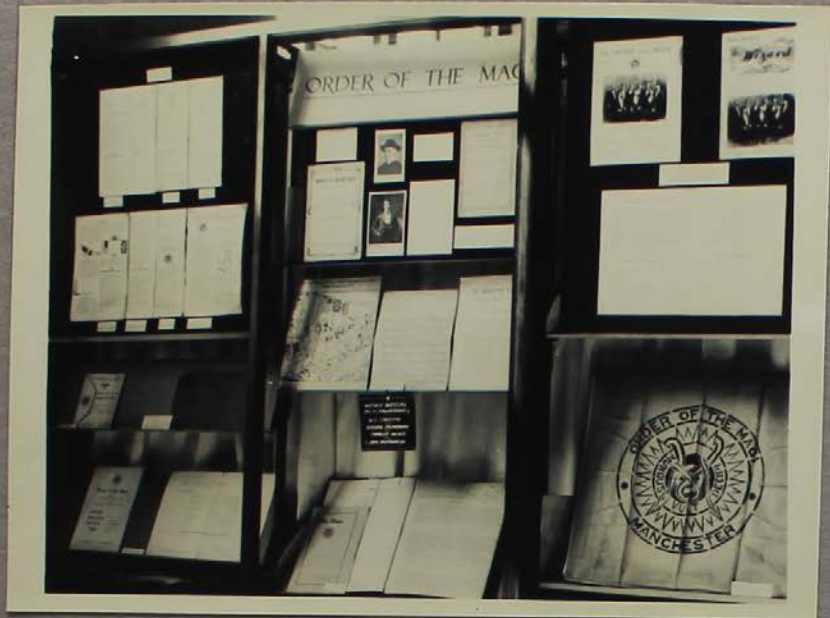
A finely preserved - and remarkably detailed - blank playbill for the elaborate combination of 'astounding novelties' performed by the showman, magician and ventriloquist Albert Walker (1831-1899).

Designed - as evidenced by the blank spaces - to be used in multiple locations, with the time, date and location to be completed in manuscript, this broadside nevertheless is not short on detail of the programme, involving several card tricks, sleight of hand, fire- eating, Punch and Judy, and ventriloquism, to be performed:

*The following programme is merely intended as a foundation of Feats to be varied at each entertainment, many of which are his own invention and have never before been attempted in America. The Wonderful fear of Santa Claus, or the Juvenile Toy Shop. The Spanish Pin and Traveling Philosopher. The Changeable Cash or the Gambler outwitted. The Restored Card...The Flying Grain, in which the assistant is frightend out of his mother wit. Suprising dexterity with Cards. The Flight of Rice...Prince Alladin's Glass, or Chant of Electric Silver. This is a beautiful fear. -In this glass a piece of silver will dance, and keep time with any tune played by the Orchestre, even when held by one of the audience'.*

The quotes reprinting 'opinions of the press' to the foot of this playbill, provide the date. In 1858, at Worcester, a reporter from the Munroe Democrat noted that 'On last saturday and Monday A. Walker favored our citizens with several entertainments, consisting of magic, ventriloquism, music and fun of various sorts'.

Rare; OCLC locates copies at just two locations worldwide (Connecticut Museum of Culture and History and Michigan). £ 500



**THEATRE ROYAL,**  
MANCHESTER.

**LAST FOUR REPRESENTATIONS.**

**HOUDIN'S  
 FANTASTIQUES**

**ROBERT HOUDIN,**

FROM THE ST. JAMES'S THEATRE, LONDON.

**ON MONDAY, SEPT. 4th, 1848,  
 Tuesday, Wednesday & Thursday,  
 SEPTEMBER 5th, 6th & 7th.**

**FRANÇAIS PREMIER.**

<b>Les Tourterelles Sympathiques</b>	<b>The Sympathizing Turdidoes</b>
<b>L'Orange Merveilleux</b>	<b>The Wonderful Orange Tree.</b>
<b>Le Coffre de Nurek</b>	<b>The Safety Casket.</b>
<b>La Poche Magique</b>	<b>The Miraculous Pouching.</b>
<b>Auriol et Debureau</b>	<b>Auriol and Debureau.</b>

AN INTERVAL OF TEN MINUTES.

<b>Les Evénails et les Boutails</b>	<b>The Fans and Cannon Balls.</b>
<b>Le Pontard aux Dragons</b>	<b>The Sixth Handkerchief with Bonbons.</b>
<b>Les Bijoux</b>	<b>The Trinkets.</b>
<b>Le Carton de R. Houdin</b>	<b>Robert Houdin's Portfolio.</b>
<b>Le Pendule Cabalistique</b>	<b>The Cabalistic Clock.</b>
<b>La Bouteille Inépuisable; or the Inexhaustible Bottle.</b>	

PART III.

**SECONDE VUE, la which SMILE HOUDIN will exhibit his extraordinary power of**

**SECOND SIGHT.**

**ESCAMOTAGE EXTRAORDINAIRE.**

**INVISIBLETE.**

The French's demonstration will conclude with

**SUSPENSION ETHEREENNE!**

BY ROBERT HOUDIN.

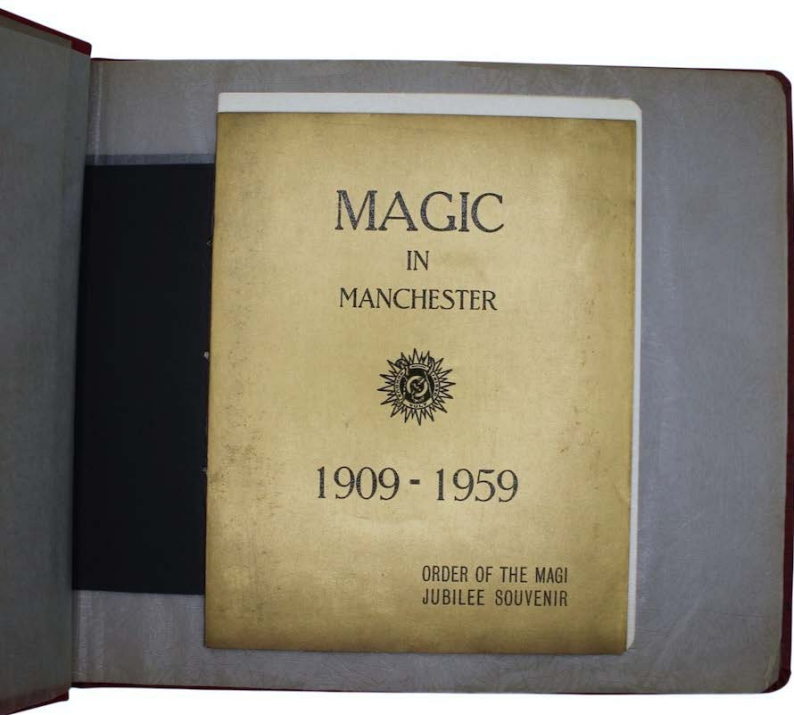
Robert Houdin's new apparatus in Suspension by Atmospheric Air, through the action of Concentrated Nitric, is presented before his grandiose English

GALLERY

ROYAL HILDEN, PRINCE ALBERT, AND THE ROYAL FAMILY

SEMPER PARATI





26) [MANCHESTER ORDER OF THE MAGI]. [An album of photographs and ephemera documenting the Golden Jubilee of the Manchester Order of the Magi]. [1959].

Oblong quarto. 63 photographs mounted on 15 leaves. With three tipped-in programmes concerning Jubilee celebrations. Contemporary cord-tied decorated red buckram.

**An evocative souvenir album, incorporating both photographs and ephemera, documenting the banquet and attendant 'exhibition of magicana' arranged to commemorate the Golden Jubilee of the Manchester Order of the Magi in 1959.**

Founded in 1909, the Manchester Order of the Magi was the third magical society formed in England. To coincide with the jubilee functions an exhibition of 'Magic through the Ages' was held at the Manchester Central Library, the first of its kind organised in Britain, which boasted an attendance exceeding 20,000 visitors. From the 4th to the 9th May, a 'Festival of Magic' was organised, headlined by Sooty and Sweep (ably assisted by Harry Corbett).

A manuscript note to the front pastedown records that **the photographs in the album were taken during the celebrations by Bayard Grimshaw, who prepared just three copies; one for jubilee president Jack Morrison, one for himself, and this one for the chairman of the Golden Jubilee committee, Norman Cliffe.**

£ 950



PARLIEZ au PORTIER

Abbeville au Paris

ANECDOTE, FARCE, AND SONG ON THE LONDON GEESE

MATHEWS'S  
**TRIP TO PARIS;**

OR, THE  
*DRAMATIC TOURIST:*

CONTAINING THE WHOLE OF THE

**SONGS,**

ADVENTURES AND MISADVENTURES,

ORIGINAL ANECDOTES,

HIGH AND LOW LIFE,

*Whimsical Imitation of French and English Characters,*

OF TALMA, PROFESSORS OF CRANIOLOGY.

*et cetera, et cetera, et cetera;*

AS CLEANED BY THAT UNRIVALLED PERFORMER,

**“Abroad” and “At Home,”**

AND DELIVERED BY HIM AT

THE ENGLISH OPERA HOUSE;

WITH REMARKS UPON THE MERITS OF THE LECTURE.

TAKEN IN SHORT-HAND,

AND DEDICATED TO DANDY COCKNEY, Esq.

BY B. MITCHELL.

“ John Bull for pastime took a prance,  
Some time ago, to peep at France,  
To talk of sciences and arts,  
And knowledge gain'd in foreign parts,

LONDON:

PRINTED AND SOLD BY  
DEAN & MUNDAY, THREADNEEDLE-STREET.

1819.

27) [MATHEWS, Charles]. Mathews's trip to paris; or, the dramatic tourist: containing the whole of the songs, adventures and misadventures, original anecdotes, high and low life, Whimsical Imitation of French and English Characters...

London. Printed and sold by Dean & Munday, 1819. First edition.

12mo. 49pp, [1]. With an engraved hand-coloured folding frontispiece by Robert Cruikshank. Recent blind-ruled half-calf, marbled paper boards, lettered in gilt to spine. A trifle rubbed. Scattered spotting.

The first edition of Mathew's *Trip to Paris*, one of the earliest 'At Home' series entertainments, written and performed by acclaimed comic actor Charles Mathews (1776-1835).

Commencing in 1817, the annual 'At Home' performances - monopolylogue entertainments which were the epitome of the genre - were for Mathews the most successful of his career. The performances were presented as table entertainment, with a monologue providing the channel for diversions into anecdote, farce, and song to transport the audience through a myriad of comical misadventures, often revealing the most curious of human characteristics. The four-hour *Trip to Paris* provided Mathews not only with one of his most popular comic creations, a discombobulated aged spinster, but provided ample opportunity to lampoon the foibles of English tourists on the Continent.

£ 375





→ The GAS LIGHTS are now introduced over the whole Stage.

**THIRD TIME.**

**New Theatre Royal English Opera, Strand.**

This present **FRIDAY, August 15, 1817,**

Will be presented, **THIRD TIME!** an entirely New PASTORAL SERIO-COMICK OPERA, called 'THE

**PERSIAN HUNTERS!**  
*Or, the Rose of Gurgistan.*

With entirely New Scenery, Dresses, Decorations and Properties

*The Plates and Descriptions of PALMER'S Travels in Georgia and GENERAL MALCOLM'S History of Persia, have been consulted, in order to ensure Accuracy in the Scenery,*

which has been painted expressly for this Opera, by Mr GILL and his Assistants, and of the *Courts*, by Mr. PALMER, Mrs. ROBINSON, and their Assistants. *The Properties* by Mr. KELLY.

The **MUSICK**, entirely New, composed expressly for this Opera during the last Eighteen Months, by Mr. HORN.—With a **NEW OVERTURE**, composed by Mr. G. PERRY, of Norwich.

PRINCIPAL CHARACTERS.

*PERSIANS.*

Mr. H O R N,

Mr. BROADHURST, Mr. J. ISAACS,

Mr. J. JONES, Mr. W. S. CHATTERLEY,

Mr. Huckel, Mr. Mears, Mr. Richardson.

*TARTARS.*

Mr. B A R T L E Y,

Mr. P E A R M A N,

Mr. WILKINSON, Mr. L. LEE,

Mr. Parker, Mr. Ellis, Mr. Jenkins.

Mrs. W. S. CHATTERLEY, Miss MIRIAM H. BUGGINS,

Miss I. STEVENSON, Mrs. JERROLD.

*Persian Guards and Hunters, Abkhan and Ossetian Tartars, Georgian Peasants, &c.*

Books of the Songs may be had in the Theatre, and of Messrs. Sherwood, Neely and Jones,

Paternoster-Row.—Price 1s.

AFTER THE OPERA (for the FOURTH TIME.)

**A CASTANET DANCE.**

The complete Success which, after a Trial of several Weeks past, has attended the Experiment of lighting the whole Stage by Gas, has induced the Proprietor of this Theatre still further to consult the Improvement of the Publick Accommodation; and a new and brilliant Mode of illuminating the

**AUDIENCE PART** of the **THEATRE**, by means of Gas Lights, is now submitted to the Observation, and, it is respectfully hoped, to the Approbation, of the Visitors of the English Opera House.

---

**New Theatre Royal, English Opera, Strand.**

This present **THURSDAY**, September 11, 1817.

Will be presented (33d time) the highly popular Comick Opera of

**F R E E and E A S Y.**

*The MUSICK composed by Mr. ADDISON.*

Sir John Freeman, Mr. WRENCH,

Mr. Charles Courtly, Mr. BARTLEY,

Ralph, Mr. W. S. CHATTERLEY, Michael, Mr. WILKINSON,

Richard, Mr. SALTER, Peter, Master BARNETT,

Groom, Mr. MEARS, Servants, Messrs. PARKER, ELLIS.

Mrs. Charlotte Courtly, Miss LOVE,

Eugenia. Mrs. W. S. CHATTERLEY,

Gertrude, Miss KELLY.

Rose, Miss E. LANCASTER, Cook, Mrs. HENLEY.

After which, for the 4th time, a NEW COMICK OPERETTA, called

**D I S G U I S E S.**

*The MUSICK by Mr. JOLLY.*

*The principal Characters by Mr. WRENCH, Mr. W. S. CHATTERLEY, Mr. SALTER,*

*Miss KELLY, Mrs. PINCOTT.*

To conclude with, for the 20th Time, a New COMICK OPERETTA, called

**F I R E and W A T E R !**

## ILLUMINATING THE WHOLE HOUSE

- 30) [NEW THEATRE ROYAL, ENGLISH OPERA]. The complete Success which, after a Trial of several Weeks past, has attended the Experiment of lighting the whole Stage by Gas...is now submitted to the Observation, and, it is respectfully hoped, to the Approbation, of the Visitors of the English Opera House....  
[London]. [s.n.], [1817].

Dimensions 0 x 0 mm. Single leaf broadside. Laid-down, browning and stained, slight loss to lower right corner, small hole and tear to title.

A scarce playbill recording an early effort by London's Lyceum Theatre, renamed The English Opera House in the summer of 1817, to present an illumination of the 'audience part of the theatre', during a performance of *Free and Easy*, a comic opera.

Rare; COPAC records no copies in the UK, OCLC adds a single copy overseas (Yale).

£ 450

*The complete Success which, after a Trial of several Weeks past, has attended the Experiment of lighting the whole Stage by Gas, has induced the Proprietors of this Theatre still further to consult the Improvement of the Publick Accommodation; and a new and brilliant Mode of illuminating the*  
**AUDIENCE PART of the THEATRE,**  
*by means of Gas Lights, is now submitted to the Observation, and, it is respectfully hoped, to the Approbation, of the Visitors of the English Opera House.*

---

**New Theatre Royal, English Opera, Strand.**  
This present **THURSDAY, September 11, 1817.**  
Will be renewed (1818-1819) the highly popular Comic Opera of

**FREE and EASY.**

The MUSICK composed by Mr. ADDISON.  
Sir John Freeman, Mr. WRENCH.  
Mr. Charles County, Mr. BARTLEY.  
Ralph, Mr. W. S. CHATTERLEY. Michael, Mr. WILKINSON,  
Richard, Mr. SALTER, Peter, Master BARNETT,  
GROSS, Mr. MEARS, Servant, Messrs. PARKER, ELLIS,  
Mrs. Charlotte County, Miss L. O'YER,  
Eugenia, Mrs. W. S. CHATTERLEY,  
Gertrude, Miss K. E. L. Y.  
Rose, Miss E. LANCASTER. Cook, Mrs. HEMLEY.

After which, for the 4th time, a NEW COMICK OPERETTA, called

**DISGUISES.**

The Music by Mr. JAGG.  
The principal Characters by Mr. WRENCH, Mr. W. S. CHATTERLEY, Mr. SALTER,  
Miss KELLY, Mrs. FINCOTT.  
To conclude, for the 10th time, a NEW COMICK OPERETTA, called

**FIRE and WATER!**

The MUSICK composed by Mr. PRICE.—The NEW SCENE painted by Mr. GILL.  
The Characters by Mr. BARTLEY, Mr. W. S. CHATTERLEY,  
Mr. WRENCH, Mr. WILKINSON,  
Mr. ELLIS, Mr. MEARS, Mr. MEARS,  
Miss LOVE, Miss STEVENSON.

INCIDENTAL to this Piece,  
A SERENADE, by Messrs. BRADBURY, L. LEE and J. JONES.  
NO MERRY SITTINGS.

---

**AN ENTIRE and HIGHLY ADMIR'D CHANGE**  
*has taken place in*  
**THE SHRUBBERY,**  
*the Whole being converted into an elegant*  
**ITALIAN TERRACE,**  
*with a great Variety of Fresh*  
**TREES, SHRUBS, and FLOWERS;**  
*This spacious Saloon will be opened every Evening for the Accommodation of the Frequenters*  
*of this Theatre at Six o'Clock, (and as a Waiting-Room for the*  
**SECOND PRICE, at EIGHT o'CLOCK.**

---

The New Opera called DISGUISES was last Night, a 2d time, received with unanimous Applause, and will be acted every Evening till further Notice.

Tomorrow, (instead of next Season) the Melo-dramatic Opera of the DEVIL'S BRIDGE, with (3d time) DISGUISES.

On Saturday, by particular Desire, (for the last time this Season) the Melo-Drama called TWO WORDS; or, SILENT AND DEAD! after which (3d time) DISGUISES; with DON JUAN, or, the Libertine destroyed.

On Monday will be produced, and performed for the first time, an entirely New Dramatic Adventure, to be called "WANTED A GOVERNMENT!" after which, a favourite Opera; with the FESTIVAL of APOLLO, FIRE and WATER; and a Variety of other Entertainments, being for the Benefit of Mr. BARTLEY.

On Tuesday, (for the last time this Season) the New Melo-dramatic Remains of the WIZARD; or, the Brown Man of the Moor; with DISGUISES, and other Entertainments.



No. 82  
Dabbson's Musical Opera-Books.  
The only Series that contains the Music and French Libretto.  
**IL FLAUTO MAGICO,**  
COMPOSED BY MOZART.  
AN ENGLISH VERSION,  
WITH  
THE MUSIC OF THE PRINCIPAL AIRS.  
As performed at the Majesty's Theatre, Drury Lane, 1825.  
PUBLISHED BY G. DABBSON, 15, N. BROADWAY.

No. 131  
LACY'S ACTS  
CAM  
A TRAGEDY  
JOSEPH  
T  
No. 132  
Royal Italian  
COVENANT  
RE  
No. 133  
Her Majesty's  
HAY  
No. 134  
SOLDIER'S COURTSHIP;  
A COMEDY  
THE MOST POPULAR PIECES  
OF  
MILLER'S  
MODERN ACTING DRAMA.  
LONDON THEATRES.  
PUBLISHED BY JOHN MILLER, HENRIETTA STREET,  
Opposite the Theatre-Francoise, Strand,  
1825.

## AN ANGLO-IRISH FAMILY'S COLLECTION

31) [OPERA]. [An archive of 94 theatre programmes and libretti].  
[ms.]. [ms.], [c. 1820s-1930s].

12mo, 8vo, and quarto. The majority preserved within original publisher's wrappers.

**An extensive archive of theatrical publications and ephemera, emanating from the recently dispersed library of Howth Castle, County Dublin, seat of the Gaisford-St. Lawrence family, comprised of theatre programmes and libretti, representing productions spanning from the late 1820s up to the 1930s, both domestic and Continental in origin.**

The 94 individual publications include:

Eight playscripts and libretti printed in Paris between, including an 1828 edition of Théaulon and Choquart's comic vaudeville *Monsieur Jovial, ou, l'buisserie-chansonnier* (1827), and an 1882 issue of Charles Gounod's five-act opera *Faust*, set to a French libretto by Jules Barbier and Michel Carré from Carré's play *Faust et Marguerite*.

15 Italian productions, variously printed at Rome, Milan, Florence, and Naples in the latter half of the nineteenth century, including an 1848 Neapolitan edition of Verdi's four-act opera *Nabucodonosor*, composed to an Italian libretto by Temistocle Solera, first performed at La Scala in Milan 9th March 1842; and a programme to accompany the first performance of Verdi's *Attila* at La Fenice in Venice 17th March 1846. An Italian language edition, printed at Barcelona in 1845, of Jacopo Ferretti's libretto *Eran due or son tre* (1834).

70 theatre programmes, operas, and Italian-language libretti printed in London, spanning the century between the 1830s and 1930s, including:



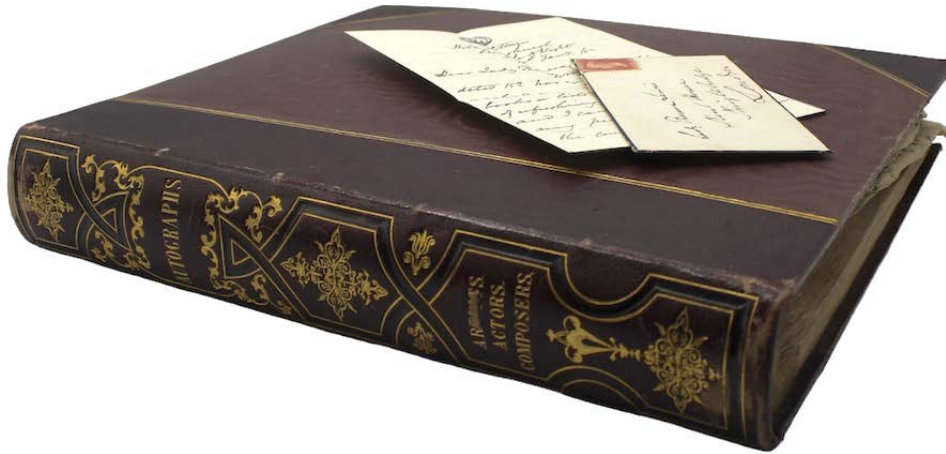


15 issued in the 1870s as a part of 'Davidson's Musical Opera-Books' series published in conjunction with performances at 'London's Italian Opera Houses', of productions of, *inter alia*, Rossini's *The Barber of Seville*, Bizet's *Carmen*, and Mozart's *Don Giovanni* and *The Magic Flute*, each with a parallel English translation and 'the music of the principal airs'.

The first appearance in print of the libretti for five Gilbert and Sullivan productions: *Patience* (1881), *Princess Ida* (1884), *The Mikado* (1885), *The Yeomen of the Guard* (1888), and *Utopia* (1893).







### A NOBLE LADY'S PERFORMERS

- 32) **[PERFORMERS]**. [The bound collection of autograph letters of theatrical and musical performers, compiled by Lady Maria Theresa Lewis].  
*[s.i.]. [s.n.], [1803-1886].*

Quarto. 55 autograph letters (or parts of) and notes (two with accompanying envelopes, many entire letters), one printed deed of trust (signed), and two signatures. Mounted on, and occasionally loosely inserted between, 84 leaves (showing some removals, and with the remainder blank) of a finely bound gilt-tooled morocco backed album. Titled to spine 'Autographs' and 'Artists, Actors, Composers', the volume also contains four loosely inserted index leaves.

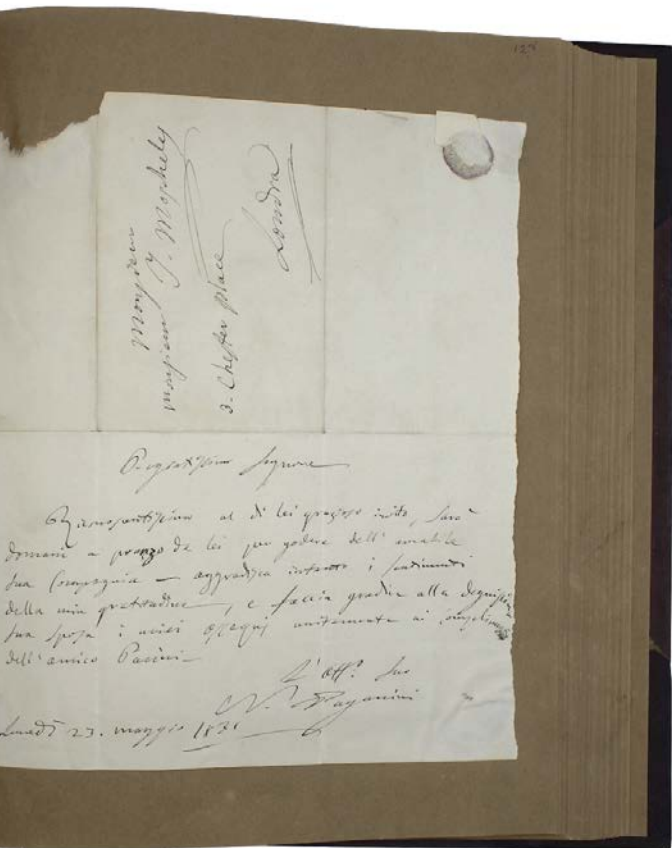
**A remarkable collection of autograph letters of contemporary actors, musical performers and composers, finely bound for posterity, assembled by biographer and editor Lady Maria Theresa Lewis (1803-1865).**

Lady Lewis was exceedingly well placed to form a remarkable collection of eighteenth- and nineteenth-century autographs. Born as the daughter of the Georgian politician and court favourite **George Villiers (1759-1827)** and **Theresa Parker (1775-1856)**, thus a grand-daughter of Thomas Villiers, first Earl of Clarendon and the close sister of George Villiers, the prominent politician and 4th Earl of Clarendon. Her portrait was painted by Landseer, and several mezzotints produced were after another by Gilbert Stuart Newton.

In 1852 she published, in three volumes, *The lives of the friends and contemporaries of Lord Chancellor Clarendon*, from whom she was descended in the female line, and whose biography had been written by her first husband, **Thomas Henry Lister (1800-1842)**. So impressed with her work was English writer **Mary Berry (1763-1852)**, the close associate of sculptor **Anne Damer (1748-1828)** and the historian man of letters **Horace Walpole (1717-1797)** whose collected works Berry edited after his death, that she left her own papers and letters to Sir Thomas Frankland Lewis, Lady Theresa's father-in-law, with the proviso that in the event of his death they were to go to Lady Theresa. Consequently, from the 'two large trunks' of these she edited for publication the three volumes of *Extracts of the Journals and Correspondence of Miss Berry from the Years 1783 to 1852* (London, 1865).

In addition to the letters of Mary Berry, and the correspondence, largely royal and political, left to her by her mother, Lady Lewis also added to her collections through her own correspondence, autographs secured via her enormously wide and varied circle of social, political and literary connections. These included those whom she entertained at her home at Kent House, Knightsbridge, where many of the letters preserved here were received, and those of her second husband, **Sir George Cornwall Lewis (1806-1873)**, English statesman and man of letters best known for his efforts to preserve the British government's neutrality in the American Civil War. Lady Lewis wrote a novel, *Davre* (London, 1834), edited by the Countess of Morley, and later herself edited, and promoted the second novel of Emily Eden, *The Semi-Detached House* (London, 1859).

**Confirmedly Georgian in tastes, she is quoted by D. A. Smith in the Oxford DNB as remarking in 1857 that she hoped to 'outlive the absurdity of the pre-Raphaelite School - the taste for Carlyle's writing and Tenison's poetry'. This volume of her autograph collection firmly belies both these tastes, and her remarkable network of connections in which Lady Lewis operated as writer, collector and salonnière, for the bulk of the letters contained within are addressed directly to her.** These include letters, often of invitation, received variably as Mrs Lister and Lady Lewis, from British actress and abolitionist **Fanny Kemble (1809-1893)**; three from her sister, the opera singer **Adelaide Sartoris (1815-1879)**; from stilt-walker and animal impersonator **Leonora Wigan (1805-1884)**; from the American critic George Ticknor (dated 23 July 1856); and from German composer **Julius Benedict (1804-1885)**, dated 1852 and signed 'Jules Benedict'.



Of those items which were likely added from outside of Lady Theresa's own correspondence we find several relating to Drury Lane Theatre, including examples from the theatre manager and actor **Charles Matthews (1776-1835)**, a letter from Mr Millett presenting his new "Melo-Dramatic Spectacle" written especially for the theatre (July 1814); three letters from the actor and theatre manager **John 'Jack' Bannister (1760-1836)**, one of which dated March 1815; a letter from the actor **Henry Gattie (1774-1844)** dated June 1817; a letter from the actor and theatre manager **Robert William Elliston (1774-1831)** and a signed admittance ticket, dated 7 April 1829.

Amongst musicians, perhaps the most sought-after autograph letter included in this collection is in Italian, addressed to the Bohemian pianist and composer **Isaac Ignaz Moscheles (1794-1870)**, during his time at 3 Chester Place, London, and signed by **Niccolò Paganini (1782-1840)**, dated 27 May 1831, shortly before the latter's first performance in the city at the King's Theatre. But also included is a letter from Spanish contralto and soprano **Maria Malibran (1808-1836)**.

One autograph note, evidently added from another source, finds the much-admired actress and courtesan **Mrs Dorothea Jordan (1761-1816)** presenting her compliments to the musical publisher Mr Clementi, publishers of what is said to have been her favourite song (with the first line 'Of the Rose fair and young'), is endorsed as 'the genuine Autograph of Mrs Jordan the distinguished Comic Actress' by English librarian, bibliography and antiquary **William Upcott (1779-1845)**. Another partial letter, neatly annotated by Lewis as 'to John Calcraft Esq.', is signed **Maria Foote (1797-1867)**.

After her death, Lady Lewis's autograph collections were left to her son, **Sir Thomas Villiers Lister (1832-1902)**, who has clearly added several examples to this volume, including one invitation to dine, addressed to her son 'Sir Thomas' Lister dated Jun [18]86, from German pianist and conductor **Sir Charles Halle (1819-1895)**.

**A fabulous collection of autographs, made by an important figure in the world of nineteenth-century letters, greatly revealing of her wider network and fully deserving further research.**

Provenance: **Lady Maria Theresa Lewis (née Villiers) (1803-1865)**; her son **Sir Thomas Villiers Lister (1832-1902)**; thence by descent, dispersed at auction in 2023.

*[Further details of any of the individual items mentioned above are available on request].*

**£ 7,500**

3032  
THE  
CITIZEN  
TURN'D  
Gentleman:  
A  
COMEDY.  
Acted at the  
DUKE'S THEATRE.  

---

By *Edw. Ravenscroft*. Gent.  

---

Licenfed *August 9th*.  

---

L O N D O N,  
Printed for *Thomas Dring*, at the *White-Lyon* next *Chancery-  
Lane* end in *Fleetstreet*. 1 6 7 2.

33) **RAVENSCROFT, Edw[ard]**. The citizen turn'd gentleman: a comedy. Acted at the duke's theatre.

*London. Printed for Thomas Dring, 1672. First edition.*

Quarto. [8], 108pp. Nineteenth century gilt-ruled cerulean half-calf, marbled boards, lettered in gilt to spine, A.E.R. Worn, with surface loss to extremities, small losses to head and foot of spine, foot of lower joint starting, spine sunned. Bookseller's ticket of T. Connolly of Dublin to head of FEP. Varying marginal losses to lower right corner of pp73-78; with additional small loss to upper right corner of p77. Leaves browned, spotting throughout.

An early comedy by English dramatist Edward Ravenscroft (c. 1654-1707), originally performed at the Dorset Garden Theatre, London by the Duke's Company in 1672. The protagonist was played by acclaimed comic actor James Nokes (d. c. 1692), recognised for his dramatic prowess by figures as respected as actor and manager Colley Cibber.

Ravenscroft was the author of twelve plays in his lifetime, including a 1686 revival of Shakespeare's *Titus Andronicus* at the Drury Lane Theatre, adapted and re-titled *Titus Andronicus, or the rape of Lavinia*. His most significant contribution to literary culture, however, came from his dramatic assertion that he believed the play 'was not Originally his (Shakespeare's), but brought by a private Author to be Acted'; the controversial belief that Shakespeare did not write *Titus Andronicus* himself has henceforth been referred to as the Ravenscroft tradition.

ESTC R14005. Wing M2383A.

£ 750

## ALL THE WORLD'S A (CONSTITUTIONAL) STAGE

34) [ROAD TO ROYALTY]. Principal characters, In the New Play of The Road to Royalty! "All the World's a Stage, and all the Men and Women merely plays."

[London]. Printed and Published by T. Rockliffe, 65 Ratcliff Highway, [1829].

Dimensions 380 x 520 mm. Single leaf broadside, printed on one side only. With 12 hand-coloured woodcut characters, each captioned. Old folds, some associated holes (without loss of text or image); a little chipped and marked to extremities, some creasing and a few small worm-holes.

A rare two-shilling broadside, in mock-playbill format ostensibly advertising 12 characters from a play entitled 'The Road to Royalty', in fact reproducing 12 separate published caricatures relating to the constitutional crisis that was only averted by the Duke of Wellington's administration passing the 1829 Catholic Relief Act.

Led by Irish lawyer and political activist Daniel O'Connell, the 1820s saw public sentiment for Catholic emancipation grow; this was reflected by support in the House of Commons, and several attempts at passing such legislation were thwarted by Westminster's upper House, the Lords. Matters were brought to a head by the victory of O'Connell, who as a Catholic was unable to sit in the Commons, in the County Clare by-election of 1828. The 1829 Act was only passed due to the reversal of positions - by Home Secretary Robert Peel, and the Prime Minister, the Duke of Wellington who together pressurised King George IV to provide Royal Assent despite personal misgivings and his own Coronation Oath.

The characters featured in this broadside - which feature beneath the famous Shakespearean quote from As You Like It comparing life to a



play - represent the main characters in the averted crisis. Wellington is depicted as Achilles, 'The Man wot drives the Sovereign', Peel as 'Orange PE-L', 'The Cad to the Man wot drives the Sovereign', with the caption 'He made each felley turn his coat, And caught each rat by the tail', whilst Daniel O'Connell, or 'Paddy Whack', is dubbed 'The Reglar Out- and-Outer wot drives the Hero'; the design features the lines: 'Cut away, ye devils, cut away - Ye'll beat them now - Ould Ireland for ever - Huzza', incorporating The Liberator's own slogans.

Rare; OCLC locates a single copy, loosely laid in to an album at the Lewis Walpole containing caricatures collected by the engraver James Sayers, later in the possession of Lord Eldon. Another is located at the British Museum.

£ 1,500





## IRVING AND STOKER AT THE LYCEUM



36) [ROYAL LYCEUM THEATRE]. [An archive of playbills for the Royal Lyceum Theatre]. [London]. [vs.], [1870s-90s].

Quarto. 77 playbills. Overall clean and crisp.

An extensive archive of playbills advertising performances at the West End's Royal Lyceum Theatre in the latter decades of the nineteenth century, spanning the years under the management of actor Sir Henry Irving (1838-1905), with Bram Stoker (1847-1912) serving as acting manager.

Given Irving's reputation as a leading Shakespearean performer, unsurprisingly the majority of the playbills concern stagings of the Bard's plays, including performances of *Romeo and Juliet*, *Macbeth*, *Much Ado About Nothing*, and *The Merchant of Venice*. In the latter, Irving commonly took the role of Shylock. He notably restored the fifth act, which had for long been omitted by actors who thought that the disappearance of Shylock meant the end of interest in the plot. He did however cut the text, though not as savagely as many of his contemporaries, due both to the time constraints resulting from the extended scene changes, and indeed the eccentricities of popular taste that favoured truncated stagings.



The Incidental Music has been specially composed by Mr. HAMILTON CLARKE and Mr. MEREDITH BALL, and Selections have been made from the Works of BEETHOVEN, LASSER and BERTHOUD, arranged by Mr. MEREDITH BALL for the Orchestra. Organist, Mr. READ. The Choir under the direction of Mr. MAUNDER.

Overtures and Entr'actes:

1 Overture .. .. .	"Faust" .. .. .	Lindpaintner.
2 Ungarischer Sturm-Marsch .. .. .	.. .. .	Lini.
3 Entr'acte .. .. .	"Rhapsodie Hongroise" .. .. .	Lini.
4 Entr'acte .. .. .	"Mephistopheles" .. .. .	Hamilton Clarke.
5 Entr'acte .. .. .	"Eri King" .. .. .	Schuler.

Scenery by Messrs. HAWES CRAVEN, W. CUTHBERT, & HALL, M. BALLARD, and W. TELBIN.

The Costumes by AUGUSTE & Co., and Mrs. REID and assistants.

Property, Mr. FOX. The appointments by Mr. ARNDT, Mechanic, Mr. KNIGHT.

Stage Manager .. .. .	Mr. H. J. LOVEDAY.
Musical Director .. .. .	Mr. MEREDITH BALL.
Acting Manager .. .. .	Mr. BRAM STOKER.

**SPECIAL NOTICE.**

Mr. IRVING begs to say, in answer to numerous Letters, that only a limited number of Seats for the Lyceum Theatre are in the hands of the Libraries. Seats can be frequently Booked at the Box Office of the Theatre when not obtainable elsewhere.

**SOUVENIR OF FAUST, Price 2s.**

(Reprinted from the *Art Journal*) with Thirteen Illustrations, by W. TELBIN, HAWES CRAVEN, W. H. MARGETSON, J. BERNARD PARTRIDGE and HELEN H. HATTON, may be had in the Theatre.

The Bill of the Play is in every part of the House supplied without charge.

No Fees of any kind are permitted, and Mr. IRVING trusts that in his endeavour to carry out this arrangement, he may rely on the co-operation of the Public, who are requested, should there be any cause of complaint, or especial satisfaction, to refer at once to the Acting Manager.

DOORS OPEN AT 7.30. PERFORMANCE COMMENCES AT 8. CARRIAGES AT 11.

Opera Glasses can be had on Hire from the Cloak-room Attendants, One Shilling each, in all parts of the House.

**NO FEES OF ANY KIND.**

Stalls, 20s. 6d.; Dress Circle, 6s. 6d.; Upper Circle, 4s.; Amphitheatre, 2s. 6d.; Pit, 2s.; Gallery, 1s.; Private Boxes, £2 2s. to £4 4s.

Box Office open 10 till 5, under the direction of Mr. JOSEPH HURST, of whom Seats can be Booked in advance, also by Letter.

**"FAUST."**

The following, from the pen of Mr. EDWARD R. RUSSELL, M.P. for Glasgow, has appeared in the Liverpool "Daily Post," of which he is the Editor.

"Medievalism incarnate" wrote one on his playbill at the Lyceum Theatre, and next morning, opening by chance 'Euphorion,' he found that Vernon Lee had described 'Faust' as 'the impersonated Middle Ages.' So it is in the book in spite of the eighteenth century doubt that is cunningly infused into it. So it is still more in the Lyceum performance, because the figure of 'the spirit who denies' is kept utterly and positively mediæval, and lives before us in that form. His visage might be copied from some miserere or knocker of the Cathedral around which Mephistopheles limps and hovers. He is the incarnation of whatever was supernaturally malign in the ideas of the dark ages of faith. For nothing else could he be taken. The admixture of later moral scepticism is less anachronistic than it is in Goethe, because the Evil One as contemporary with mediæval men and scenes is more vividly before our sight. In previous impersonations, however able, this essential quality has been less conspicuous.

"Mephistopheles has too often been a mocking, debonnaire French devil. The upward dart of a droll pointed moustache has been modern and whimsical and masqueradish. The manner has corresponded. Satan, as it were, has seemed to be 'out on the spree,' his banter playful, his tone jocular. One almost expected him to turn out of the Grand Opera, to take a *vaivair*, to drive home to an *entresol* on the Boulevard des Italiens, and to smoke a cigarette on the sofa before doffing his red habiliments and slipping into bed. Irving suggests no such associations, but quite others. His headgear sports the defiant cock's feather, and it is a quiet emblem of fendhood, but there is no other concession to gaiety or convention of fashion. This lurid vermilion being is a power of darkness; visible as such, audible as such, according to the ideas of the time which he realizes and identifies; not because he would have been found mingling with people of that century any more than with ourselves, but because such as he is he is the very devil whom those men and women might have expected to meet if ever the Prince of Darkness had crossed their path. This is the great strength of the representation.

"When men joke about Mr. Will's play being a translation of the opera libretto, they speak, as Miss Nightingale once said, 'from the teeth outwards.' They describe in terms which they deem smart a performance which they have expected to see, and which they have not been sharp enough to discern that they have not seen. Some eyes, we know, can only behold what they anticipate. If Mr. Will's had adapted the libretto or done his dramatising in the spirit of the piece in which Charles Kean was so effective, he might have made a better acting play. This is

- 37) **[ROYAL LYCEUM THEATRE].** Royal Lyceum Theatre. Sole Lessee and Manager, Mr. Henry Irving. *Faust*. [London]. [W. S. Jobson], [1886].

Quarto. [8]pp. Stitched, as issued. Old central horizontal fold, a trifle spotted.

**A programme for a performance of Goethe's *Faust* on May 10th, 1886 at the Lyceum Theatre, then under the management of Henry Irving (1838-1905), with Bram Stoker (1847-1912) serving as acting manager.** It has been argued that the titular character of Stoker's *Dracula* (1897) was in part inspired by Irving's portrayal of Mephistopheles in a production of *Faust*; and indeed, the works of Goethe more broadly were highly influential, in particular his poem 'Die Braut von Corinth' (1797) that introduced the vampire to German literature.

£ 250



## LARRY OLIVIER'S COPY

38) [SCOTT, Clement]. *The Theatre*. a monthly review and magazine. vol. I. new series. august, 1878, to january 1879 [- vol. II. new series. february to july 1879.].

London. Wyman & Sons, 1878. First edition.

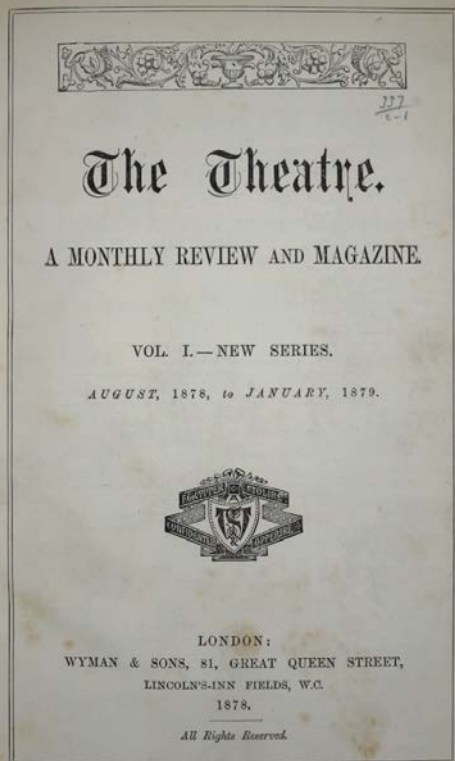
Large 8vo. Two volumes bound as one. iv, 458; iv, 410pp. With photographic plates throughout. Contemporary black half-morocco, brown cloth boards, tooled and lettered in gilt, marbled edges. Extremities heavily rubbed. Marbled endpapers, scattered spotting. Inscribed to FFEP: "To Larry, with my best wishes for many Happy Birthdays: + my love - + gratitude for much. Bernard. 22:May:1949".

**Clement Scott was an influential and controversial theatre critic and journalist who did much to shape the stage conventions we have today, including first night reviews and a quiet audience. He edited *The Theatre* from 1880-1889, having bought it from its founder Henry Irving.**

Inscribed for the date of Laurence Olivier's 42nd birthday, 22 May 1949, it's possible 'Bernard' is Bernard Braden, who was directed by Olivier in the London premier of *A Streetcar Named Desire* in October of that year. He starred as Mitch, alongside Vivien Leigh's Blanche.

From the library of Laurence Olivier, to whom many books were gifted over the length of his illustrious, industrious, and enduring career as one of the most important figures of stage and screen in the twentieth century.

£ 150



# CAMBYSE

King of Persia:

A

TRAGEDY.

ACTED at the DUKE'S Theater.

The Third Impression Revised by the Author  
*Elkanah Settle* Servant to his Majesty.

*Aut Famam sequere, aut sibi convenientia fingi*  
Scriptor ———— *Hor. de Arte Poet.*

LONDON,

Printed for *William Cademan*, at the *Pope's Head*, in the lower  
Walk of the *New-Exchange*. 1675.

## SETTLE'S FIRST PLAY

39) **SETTLE, Elkanah.** *Cambyse[s]* King of Persia: a tragedy. Acted at the duke's Theater. London. Printed for *William Cademan*, 1675. *Third impression, revised.*

Quarto. [6], 75pp, [1]. Without terminal blank leaf. Later half-vellum, marbled boards, contrasting black morocco lettering-piece. Extremities lightly rubbed and discoloured. Title-page shaved - with loss of the final letter of 'Cambyses', leaves browned, occasional spotting.

An early edition of Elkanah Settle's (1648-1724) first play, an heroic tragedy completed in 1666 and accepted and performed by the Duke's Company at its theatre in Lincoln's Inn Fields shortly thereafter. Following a successful six-day run, being performed each night to a full house, Settle earned the patronage of Anne, Duchess of Buccleuch and Monmouth, to whom the published versions, including the present third edition, were subsequently dedicated.

ESTC R18150, Wing S2666

£ 625

THE  
**TRIAL**  
OF  
**JOSEPH POWELL,**  
THE  
**Fortune-Teller,**

*At the Sessions-House, Clerkenwell, October 31, 1807;*

TAKEN IN SHORT-HAND

BY MR. GURNEY:

WITH

*AN APPENDIX AND NOTES,*

CONTAINING VARIOUS

ORIGINAL LETTERS AND OTHER DOCUMENTS

REFERRED TO IN THE TRIAL.

BY THE SOCIETY FOR THE SUPPRESSION OF VICE.

The LAWS are good; but they are eluded by the Lower Classes, and set at nought by the Higher. The LAWS are good; but they are fallen into contempt, and require the Zeal, the Activity, the Discretion of such a SOCIETY as this, TO RENOVATE THEIR VIGOUR. *Bishop of LANDAFF'S Sermon.*

LONDON: 1808.

Printed for F. and C. RIVINGTON, St. Paul's Churchyard; W. J. and J. RICHARDSON, Cornhill; J. BUTTERWORTH, Fleet Street; J. HATCHARD, Piccadilly; J. J. STOCKDALE, Pall-Mall; and J. WALKER, Strand.

[Price One Shilling.]

## A ROGUISH FORTUNE-TELLER

40) **SOCIETY FOR THE SUPPRESSION OF VICE.** The trial of Joseph Powell, the Fortune-Teller, At the Sessions-House, Clerkenwell, October 31, 1807...containing various original letters and other documents referred to in the trial...

*London. Printed for F. and C. Rivington, 1808.*

8vo. 28pp. Disbound. Very occasional light spotting.

The official short-hand record of a curious trial, published by the Society for the Suppression of Vice, describing the conviction of 'Fortune-Teller' Joseph Powell on charges of 'being a rogue and a vagabond', and for the general spreading of vice, via his supposed methods of 'encouraging servants and other persons, by pretended calculations, to hazard their last shilling in lotteries, little goes, and other inferior species of gambling'. Powell, who practised as an astrologer, is noted to have swindled many out of their pennies through the sale of "'lucky numbers" in the lottery'. Perhaps most egregiously, he had even attempted to solicit a woman through his practice of 'casting' her child's nativity, requesting sexual favours in a letter presented before the court: 'And from the State of the Planets at your Birth; I find no doubt but what you may have Children - But it must be by some other Person. I should like to be that one, to enjoy that pleasure with you.'

COPAC records copies at two locations (Bishopsgate and Senate House), OCLC adds eight further (Columbia, Cornell, Harvard Law, Michigan, Minnesota, New York Public Library, and Pennsylvania).

£ 250

# AMINTAS.

## A PASTORAL,

Acted at the  
Theatre Royal.

---

Made *English* out of *Italian* from the *Aminta* of *Tasso*,  
By Mr. *OLDMIXON*.

---

— *mibi parva rura &  
Spiritus Grati tenuem Camena  
Parca non mendax dedit & malignum  
Spernere Vulgus.*

Hor.

---

LONDON,

Printed for *Rich. Parker*, at the *Unicorn*, under the  
Piazza of the *Royal Exchange* in *Cornhil*. 1698.

41) [TASSO, Torquato]. *Amintas*. A pastoral, Acted at the Theatre Royal.

*London*. Printed for *Rich. Parker*, 1698. First edition.

Quarto. [8], 56pp. Nineteenth century gilt-ruled half-calf, marbled paper boards, lettered in gilt to spine. Worn, with surface loss and staining to boards, small loss to foot of spine. Bookseller's ticket of T. Connolly of Dublin to FEP. Leaves heavily browned and spotted.

The first edition of a distinctly bucolic drama, adapted from Italian Renaissance poet Torquato Tasso's (1544-1595) pastoral drama *Aminta* (1573) by English historian John Oldmixon (1673-1742). The original play, set in the age of Alexander the Great, tells the story of the titular hero's love for the aloof and beautiful nymph Sylvia; despite her initial stand-offish nature, she is charmed by his selfless devotion, and the two happily marry. Oldmixon's adaptation received a prologue by noted dramatist and critic John Dennis (1657-1734) but had little success on the stage.

ESTC R38280, Wing T173.

£ 500

## PRESENTATION COPY

42) **TAYLOR, Tom. READE, Charles.** *Masks and faces; or, before and behind the curtain...*

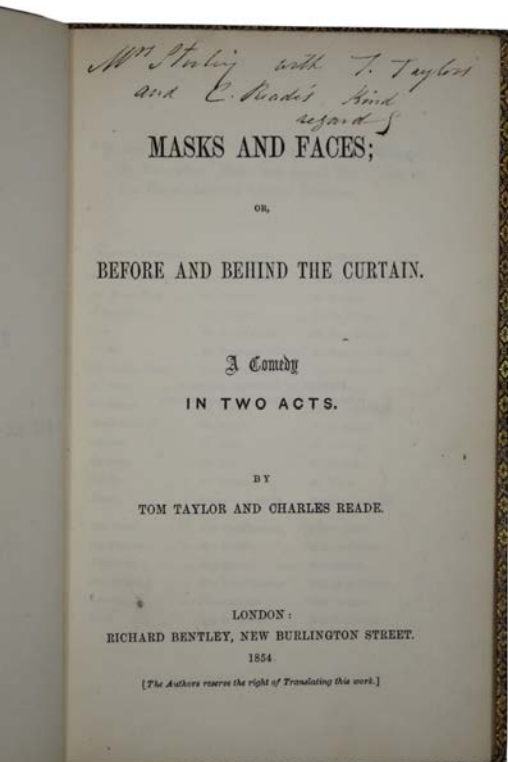
*London. Richard Bentley, 1854. First edition.*

8vo. [6], 71pp, [1]. Attractively bound by Worsfold in contemporary navy crushed morocco, tooled and lettered in gilt, red calf floral onlays to spine, T.E.G., original publisher's printed yellow paper wrappers bound in. Marbled endpapers, gilt dentelles, wrappers dust-soiled, else clean and crisp. Presentation copy, inked inscription to head of title: 'Mrs. Stirling, with T. Taylor's and C. Reade's kind regards'.

**A handsome copy of the first edition in book form of Charles Reade (1814-1884) and Tom Taylor's (1817-1870) two-act sentimental comedy.** Initially performed in 1852, the play proved a resounding commercial success, running for 103 nights at the Haymarket and Adelphi theatres. In less than a month after *Masks and Faces* opened, Reade published a novel, *Peg Woffington*, to serve as a companion piece and capitalise on the production's popularity. The book dealt with the same subject, that is the tumultuous life of Irish actress **Peg Woffington (1720-1760)** and appropriated much of Taylor's dialogue without his permission.

**William Thomas Jennings Worsfold (1856-1929)**, London based bookbinder active from approximately 1889 until 1923.

£ 750



Mr. LLOYD most respectfully informs the Public, that, with the Advice of his Friends, he will each Evening give a *popular* Lecture, embracing a Compendium of ASTRONOMY, familiarly explaining that sublime Science even to those who have not previously thought upon the Subject, and early as a sufficient Number of Subscribers offer themselves the Time may be fixed for a regular Course.

---

THEATRE OF ASTRONOMY,  
CATHERINE-STREET, STRAND, *opposite* EXETER STREET.

---

*This elegant Theatre, fitted up expressly for the Purpose, it is presumed, will be found perfectly accommodated even to the Valetudinarian, being aired with Empyreal Stoves, and the Access easy,*

This present TUESDAY Evening, JANUARY 14th, and every Evening during this Month,

MR. LLOYD

WILL GIVE HIS

ASTRONOMICAL LECTURE,

ILLUSTRATED BY THE

DIOASTRODOXON,

OR,

GRAND TRANSPARENT ORRERY,

TWENTY-ONE FEET DIAMETER,

Assisted by an unrivalled Assemblage of appropriate *Classic Scenery*, constructed at the Expence of upwards of

FIVE HUNDRED GUINEAS.

The whole, for Magnitude of Scale, Grandeur of Design, and varied Beauty, infinitely excels any Thing of the Kind in this or perhaps in any other Country.

---

43) [THEATRE OF ASTRONOMY, CINEMA-STREET, STRAND]. This present Tuesday evening, January 14th, and every Evening during this Month, Mr. Lloyd will give his astronomical lecture, illustrated by the dioastrodoxon, or grand transparent orrery, twenty-one feet diameter...  
 [London]. [T. Burton, Printer], [1806].

Dimensions 200 x 270 mm. Single leaf broadside. Browned, with spotting to edges, evidence of prior mounting to verso.

An early nineteenth-century playbill advertising an astronomical lecture presented at the Theatre of Astronomy, Catherine-Street by 'Mr. Lloyd', presented using an orrery, or a mechanical model of the solar system, which was allegedly 'twenty-one feet' in diameter. Although little is known of the performer, the publication of the corresponding *A syllabus of a course of lectures on astronomy* (1805) two years prior by one R.E. Lloyd has speculatively linked him to Oxford University.

The practice of exhibiting astronomical phenomena in this way was pioneered by English inventor Adam Walker (1731-1821), whose eidouranion, a 27-foot diameter mechanical projection device, was often used as an accompaniment to his astronomical lectures, delivered at the Royal Theatre, London and the London Lyceum in the 1780s. Mr Lloyd's orrery advertises a mechanical display of 'the diurnal and annual motion of the Earth and moon round the Sun', followed by the exciting promise that 'a Comet will descend, in a parabolic curve, from the top of the Theatre', in an exclusive view 'of that exquisitely refined relation between celestial and sublunary nature'.

£ 625

MR. LLOYD most respectfully informs the Public, that, with the Advice of his Friends, he will each Evening give a popular Lecture, embracing a Compendium of ASTRONOMY, familiarly explaining that sublime Science even to those who have not previously thought upon the Subject, and early as a sufficient Number of Subscribers offer themselves the Time may be fixed for a regular Course.

**THEATRE OF ASTRONOMY,**  
 CATHERINE-STREET, STRAND, opposite EXETER STREET.

*This elegant Theatre, fitted up expressly for the Purpose, it is presumed, will be found perfectly commodious even to the Female Sex, being aired with Esquyval Stones, and the Access easy.*

This present TUESDAY EVENING, JANUARY 14th, and every Evening during this Month,  
 MR. LLOYD  
 WILL GIVE HIS  
 ASTRONOMICAL LECTURE,  
 ILLUSTRATED BY THE  
**DIOASTRODOXON,**  
 OR,  
 GRAND TRANSPARENT ORRERY,  
 TWENTY-ONE FEET DIAMETER,  
 Assisted by an unrivalled Assemblage of appropriate *Class Scenery*, constructed at the Expence of upwards of  
**FIVE HUNDRED GUINEAS.**

The whole, for Magnitude of Scale, Grandeur of Design, and varied Beauty, infinitely exceeds any Thing of the Kind in this or perhaps in any other Country.

**EPITOME OF THE SCENERY.**

The Sun in the course of the system, with the spots on its disk; its rays diverge in all directions.—The Earth in the ecliptic, represented by a glass globe, six feet in circumference, accurately adjusted, by which the diurnal and annual motion of the Earth and its parallels, the interesting courses of day, night, twilight, long and short days, and the different seasons, are agreeably and beautifully represented.

The diurnal and annual motion of the Earth and Moon round the Sun, by which the phenomena of the Earth and Moon, their relative situations, and the Eclipses of the Sun and Moon, are fully and clearly demonstrated.

The whole Solar System, with every planet and satellite, including the Georgian Stars, PLANETS, and COMETS, in annual and diurnal motion, their revolutions, oppositions, and conjunctions, forming a most sublime and beautiful spectacle.—A Comet will descend, in a parabolic curve, from the top of the Theatre, progressively accelerated in its approach towards the Sun, and turning round that luminary, gradually receding, describing equal areas, in equal times, agreeably to the laws of planetary motion.

The diurnal motion of the Earth round its Axis, its annual motion round the Sun, and that round the common centre of gravity, with the Moon, familiarly explaining the universal law of gravitation, and its influence in producing the Spring and Neap Tides.

A view of that exquisitely refined relation between celestial and sublunary nature, by representing our solar system as dependent upon other systems, the whole divinely harmonized and mutually dependent on each other.

This instrument will also introduce a view of the PROXIMATE SYSTEM; it will likewise receive wonderful assistance from auxiliary aids, too numerous for the compass of a hand-bill.

Subscription the Course (three Lectures) 10s. *nd.* Syllabus included.—Tickets transferable.  
 Non-subscribers, BOXES 4s.—PIT 2s. 6d.—GALLERY 1s.

For the Accommodation of Families, three Box Tickets 10s. 6d. five Pit Tickets 10s. 6d.

Subscriptions are received at the Box Office, Catherine Street, where Tickets for the Boxes may be taken, and Tickets may be had, every Day from Twelve to Three o'Clock.—Books of the Course 1s. each.  
 Doors opened at Seven, to begin at Half past Seven o'Clock.

N. B. This Theatre will continue open every Evening during the present Month. Jan: 1806.

T. Burton, Printer, Ditch Street Lane.

# THEATRE ROYAL, COVENT-GARDEN

This present WEDNESDAY, January 27, 1819, will be acted the musical Play of

## ROB ROY MACGREGOR.

Sir Frederick Vernon, Mr. EGERTON, Rathleigh Obaldifstone, Mr. ABBOTT,  
Francis Obaldifstone, Mr. DURUSET, Owen, Mr. BLANCHARD,  
Capt. Thornton, Mr CONNOR, Rob Roy Macgregor, Mr. MACREADY,  
Dougal Mr EMERY, Major Galbraith, Mr. TAYLOR, Mactuart Mr COMER, Allan Mr Norris  
Baillie Nicol Jarvie, Mr. LISTON, Macvittie, Mr. ATKINS, Jobson, Mr. SIMMONS  
Diana Vernon by Miss STEPHENS,  
Mattie, Mrs STERLING, Katty, Mrs BISHOP, Helen Macgregor, Mrs FAUCIT.  
To which will be added, (*for the 28th time,*) a New GRAND PANTOMIME, called

## Harlequin Munchausen

### Or, *The FOUNTAIN of LOVE:*

*The whole arranged and produced under the Direction of Mr. FARLEY.*

The Order and Succession of the Scenery—

SCENE I.

### MOUNTAINS OF SNOW,

Grieve

Which melt, and discover

Scene 2.

### AN ITALIAN VILLAGE

Grieve

at the Base of Mount Etna.

BARON MUNCHAUSEN, Mr. SIMMONS.

Scene 3.

### CHATEAU of SIR HILARO FROSTICOS.

Grieve

SIR HILARO FROSTICOS, (afterwards Pantaloon) Mr. NORMAN,  
MY LORD HUMPY-DANDY, (afterwards Clown,) Mr. GRIMALDI,  
SIGNORA FRAGRANUA, (afterwards Colombine) Miss F. DENNETT,  
Attendants, Messrs WELLS, LOUIS, CHIP', TWAMLEY, ROBINSON,

Scene 4.

### The FORGES of VULCAN.

Grieve

Vulcan, Mr. COMER, Cyclops, Mess Norris, George, Crumpton, Healy, &c.

Scene 5.

### The Boudoir of Venus.

Grieve

Venus, Miss SHAW, Cupid, Miss R. BODEN, The Graces, Messrs. VEDY, MORI, NEWTON,  
HARLEQUIN, Mr. HEATH.

Scenes 6 & 7.

### The Moon. Lunar Palace.

Grieve

Scene 8.

The LUNATICK PACKET HOUSE.

Pugh

Man in the Moon, Mr. LOUIS, Dame Fullface (his Wife) Madame COLLETTE, Postboy, Mr GRANT.  
Scenes 9 & 10. The BAY of CONSTANTINOPLE. (Pugh.)—CARAVANSARY; or, TURKISH INN. Do.

Scene 11.

### The Deck of an English Man of War.

Whitmore



**THEATRE ROYAL, COVENT-GARDEN.**

*THE EXILE will be repeated, with the Grand and  
Splendid Pageant of the*

**PUBLICK ENTRY,  
AND THE  
CORONATION,**

*TOMORROW,*

*When it must be laid aside on account of the forthcoming  
NOVELTIES.*

This present FRIDAY, Nov. 23, 1821,

Will be performed, (22d time) with *Alterations, additional Music, new Scenery, Dresses and  
Decorations, in four Acts, the Opera of*

**THE EXILE.**

Count Ulrich, the Exile, Mr. EGERTON, Governor of Siberia, Mr. W. FARREN  
Baron Alltradoff, Mr. MEADOWS, Count Calmar, Mr. DURUSET,

The Patriarch, Mr. HUNT, The Czarowitz, Master BODEN

Daran by Mr. YOUNG,

Welzien by Mr. CONNOR, Rimski by Mr. COMER, Yermach Mr. CHAPMAN

Servitz by Mr. FAWCETT,

Officer Mr. MEARS, Old Cottager Mr. ATKINS, Mariner Mr. GEORGE, Servant Mr. KING, Guard Mr. LOUIS

Villagers. Mess. TAYLOR, PYNF, J. ISAACS, LONGHURST &c.

The Empress Elizabeth by Mrs. FAUCIT, Katharine by Mrs. TENNANT,

Alexina by Miss FOOTE, Sedona by Mrs. VINING

Villagers, Mesdames Beaumont, Love, Sterling, &c.

*The following Scenery has been painted expressly for The Exile:*

MOUNTAINS of SNOW in SIBERIA, with the COTTAGE of COUNT ULRICH, the Exile.

*Rocky Pass among the Mountains.*

HALL in the GOVERNOR'S HOUSE at TOROLSKI

*The RIVER of SIBERIA by Moonlight*

General VIEW of the CITY of MOSCOW.

*The Square of Moscow,*

IN WHICH TAKES PLACE THE

**GRAND PUBLICK ENTRY**

OF THE

*Empress Elizabeth*

T. Grieve.  
Grieve  
Hulbins  
W. Grieve  
GRIEVE  
GRIEVE



# Theatre Royal, Covent-Garden.

This present TUESDAY, December 17, 1822,  
Will be performed (7th time) a NEW OPERA, in three acts, called

## MAID MARIAN

Or,

### The HUNTRESS of ARLINGFORD.

*The Overture and Musick entirely new, and composed by Mr. BISHOP.*  
*The Machinery by Mr E. Saul. The Decorations by Mr. Brudwell. The Dresses by Mr. Palmer & Miss Egan*

Richard the First, King of England, Mr. T. P. COOKE,  
Prince John, Mr. EGERTON, Baron Fitzwater, Mr. W. FARREN,  
Robert Fitzooth, Earl of Locksley and Huntingdon, Mr. ABBOTT,  
Sir Ralph Montfaucon, Mr. BAKER,  
Lord Lacy, Mr. HORREBOW, Abbot of Rubygill, Mr. ATKINS,  
Friar Michael, Mr. C. KEMBLE,  
Friar Peter, Mr. KEELEY,  
Sir William of the Lee, Mr. CHAPMAN, Sir Guy of Gamwell, Mr. BARNES,  
W. Gamwell Mr PEARMAN, Little John Mr HUNT, Much the Miller, Mr PYNE  
Allan o' Dale, Mr. J. ISAACS, Will Whitethorn, Mr. LEY,  
Officers, Mess. Mears & King, Herald Mr RYALS, Page Master LONGHURST  
Lady Matilda Fitzwater, Miss M. TREE,  
Alice Gamwell, Miss BEAUMONT, Village Lass, Miss DUNN.  
Minstrels, Mesdames BISHOP, STERLING, and LOVE,  
*The NEW SCENERY designed and painted by Mr. GRIEVE and his SONS.*

*The Interior of Rubygill Abbey. Exterior of ditto.*

HALL in ARLINGFORD CASTLE.

SHERWOOD FOREST, by MOONLIGHT.

GAMWELL GREEN.

PRINCE JOHN'S TENT, & MAID MARIAN ON THE STAGE  
HALL in NOTTINGHAM CASTLE.

TREE in SHERWOOD FOREST.—Romantick VIEW in the Vicinity.

ROBIN HOOD'S BOWER.

\*\* The Opera is published, and may be had in the Theatre, and of John Lowndes, 36, Bow-street.

After which (6th time) O'KEEFE's revived Petit-Comedy (in two acts) called The

LONDON

- 46) [THEATRE ROYAL, COVENT-GARDEN]. This present tuesday, December 17, 1822, Will be performed (7th time) a new opera, in three acts, called maid marian or, The huntress of arlingford...  
*London. W. Reynolds, [1822].*

Dimensions 332 x 193 mm. Single leaf broadside. Very slight chipping to edges; overall fine.

An early playbill advertising the seventh showing of the first full-scale opera by British dramatist James Robinson Planché (1796-1880), for which he composed not only the libretto, but also selections of music. Set in 'Robin Hood's bower', the character of Richard the First is noted to have been played by renowned English stage actor **Thomas Potter Cooke (1786-1864)**; following success at the Lyceum theatre in Gothic roles including Lord Ruthven (*The Vampyre*) and Frankenstein's Monster (*Presumption*), Cooke joined the Covent Garden Company in 1822. Famed for his early seafaring experience, having sailed underage on the HMS *Raven*, Cooke was described by Scottish critic Christopher North as 'the best sailor out of all sight and hearing that ever trod the stage'.

£ 150

**Theatre Royal, Covent-Garden.**  
 This present TUESDAY, December 17, 1822,  
 will be performed (7th time) a NEW OPERA, in three acts, called

**MAID MARIAN**  
 OR  
**The HUNTRESS OF ARLINGFORD.**  
*The Overture and Music entirely new, and composed by Mr. BISHOP.*  
*The Machinery by Mr. E. Sack. The Decorations by Mr. Streetwall. The Dresses by Mr. Palmer & Miss Page.*  
 Richard the First, King of England, Mr. T. P. COOKE.  
 Prince John, Mr. EGGERTON. Brian Fitzwater, Mr. W. FARREN.  
 Robert Fitzooth, Earl of Locksley and Huntingdon, Mr. ABBOTT.  
 Sir Ralph Mountauncun, Mr. BAKER.  
 Lord Lacy, Mr. HORREBOW. Abbot of Rubygill, Mr. ATKINS.  
 Friar Michael, Mr. C. KEMBLE.  
 Friar Peter, Mr. KEELEY.  
 Sir William of the Lee, Mr. C. JAPMAN. Sir Guy of Gamwell, Mr. BARNES.  
 W. Gamwell Mr. PEARMAN. Little John Mr. HUNT. Meech the Miller, Mr. PYNE.  
 Allan of Dale, Mr. J. ISAACS. Will Whitehorn, Mr. LEY.  
 Officers, Mess. Mears & King, Herald McRYALS, Page Master LONGHURST  
 Lady Matilda Fitzwater, Miss M. TREE.  
 Alice Gamwell, Miss BEAUMONT. Village Lass, Miss DUNN.  
 Minstrels, Mesdames BISHOP, STERLING, and LOVE.  
*The NEW SCENERY designed and painted by Mr. GRILEY and Mr. SONS.*  
**The Interior of Rubygill Abbey. Exterior of ditto.**  
 HALL in ARLINGFORD CASTLE.  
 SHERWOOD FOREST, by MOONLIGHT.  
 GAMWELL GREEN.  
 PRINCE JOHN'S TENT, & the BURNING of ARLINGFORD CASTLE.  
 HALL in NOTTINGHAM CASTLE.  
 FREE in SHERWOOD FOREST—Romantick VIEW in the Vicinity.  
**ROBIN HOOD'S BOWER.**  
 \*<sup>o</sup> *The Opera is published, and may be had in the Theatre, and of John Lowndes, 29, Broad-street.*  
 After which (8th time) O'KEEFE's revived Pica-Comedy (in two acts) called **THE LONDON HERMIT.**  
 Old Franks, Mr. BARTLEY. Young Franks, Mr. JONES.  
 Tally, Mr. CONNOR. Toby Flatb, Mr. MEADOWS.  
 Natty Maggs, Mr. KEELEY. Whimsey, Mr. FAWCETT.  
 Barleycorn, Mr. EVANS. Apathy, Mr. HORREBOW.  
 Mr. Prv, Mr. LEY. John Gram, Mr. GEORGE.  
 John, Mr. KING. Waggoner, Mr. CRIMPTON.  
 Kitty Barleycorn, Miss BEAUMONT. Mrs. Maggs, Mrs. DAVENPORT.  
 Miss Glib, Miss GREEN. Miss Galahout, Miss HENRY.

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THE PUBLICK ARE RESPECTFULLY INFORMED THAT  
 The New Opera of MAID MARIAN,  
 increasing in attraction, will be repeated Tomorrow, Friday and Saturday.

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**MISS F. H. KELLY**  
 will shortly perform the character of JULIET, and  
 and on Monday next, will act JULIET, for the 12th time.

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**Miss PATON'S**  
 re-appearance has been unavoidably delayed by her having sprained her ankle—as soon as she is  
 able to resume her professional duties, the Opera of ARTAXERXES will be revived.  
 Machinery by Miss PATON.

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**Interlude (8th time) the new Opera of MAID MARIAN.**  
 With (10th time) **The IRISH TUFOLE**—and **The TWO PAGES of FREDERICK the GREAT.**  
**On Thursday**, the Comedy of **The WONDER.**  
 Don Lopez, Mr. Bartley. Don Felix, Mr. C. Kemble. Don Pedro, Mr. Meadows.  
 Cal. Briton, Mr. Aldon. Frederick, Mr. Baker. Gibby, Mr. Yates. Lisardo, Mr. Fawcett.  
 Isabella, Miss Love. Florio, Mrs. Glibbe. Violante, Miss Chester.  
 With the usual Fare of **BROTHER and SISTER.**  
 Don Christoval, Mr. Fawcett. Don Sylvio, Mr. Dorsett. Pacheco, Mr. Meadows. Bartolo, Mr. Barnes.  
 Donna Inez, Miss Hutchins. Rosalinde, Miss Love. Conilla, Miss Green. Agatha, Miss Beaumont.

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**On Friday**, (9th time) the new Opera of **MAID MARIAN.**  
 With (7th time) **The LONDON HERMIT.**  
**On Saturday**, **MAID MARIAN**—With (for the Last Time) **The LONDON HERMIT.**  
**On Monday**, Shakespeare's Tragedy of **ROMEO and JULIET.**  
 With the usual-Drama of **FORTY THIEVES.**  
**The Tragedy of The EARL of ESSEX**  
 is re-revaled, and will speedily be performed.  
 The Earl of Essex, Mr. MACHADY. Queen Elizabeth, Miss LACY.  
 Rutland, Miss F. H. KELLY.

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W. REYNOLDS, 9, Denmark-Court, Strand—Printer to the Theatre

ELEVENTH TIME IN THIS COUNTRY.—WEIGL's GRAND OPERA.

**Theatre Royal, English Opera House, Strand.**

This Evening, FRIDAY, September 19th, 1828,

Will be performed, **ELEVENTH TIME IN ENGLAND**, a NEW GRAND COMICK OPERA, called The

**PIRATE OF GENOA!**

BEING AN ADAPTATION OF

**WEIGL's celebrated Opera of "GLI AMORI MARINARI."**

The whole of the MUSICK arranged to English words, and produced under the immediate superintendance of Mr. HAWES,  
who will preside at the Piano Forte.

The NEW SCENERY painted by Mr. TOMKINS and Mr. PITT. The DRESSES by Mr. HEAD and Mrs. STILLMAN.

Captain Tornado, (*the Pirate*) Mr. H. PHILLIPS,  
Dorimante, (*his Son*) Mr. WOOD,  
Count Orival, (*his Friend*) Mr. IRWIN, Merlino, (*an Adventurer*) Mr. J. BLAND,  
Solfeggio, (*a Musick Master*) Mr. G. PENSON,  
Pasquale, (*an Attendant on Dorimante*) Mr. J. RUSSELL,  
Domesticks, Pirates, &c. Messrs. Bowman, Brady, Buxton, J. Cooper, Heath, G. Miller, Shaw, Willis.  
Claretta, { *an Opera Singer, having a Matrimonial design on Dorimante,* } Madame FERON.  
          { *and passing for a Lady of Rank,* }  
Lucilla, { *in love with Dorimante, disguised as a Sailor, under the* } Miss CAWSE.  
          { *assumed name of Pierotto,* }

Books of the Songs may be had in the Theatre. Price Fifteen Pence.

After which, (for the SECOND TIME) a new Operetta, called

**THE QUARTETTE!**

Or, INTERRUPTED HARMONY.

The MUSICK composed and selected by Mr. HAWES.

General Lafonde. Mr. W. BENNETT.

Ernest, (*Captain of Hussars*) Mr. WRENCH.

Major Belcour, (*of the same Regiment*) Mr. G. PENSON.

Other Officers of the Regiment, Messrs. East, Fuller, Irwin, Jones, Lodge.

Bluston, (*Trumpeter of the Hussars*) Mr. SALTER, Pippin, (*black Porter of the Chateau*) Mr. SLOMAN.

Madame de Luceval, Madame FERON, who will introduce

"**SENTO BRILLARMI IN SENO**," by **MERCADANTI**, with the Neapolitan Variations.

(From the Opera of "The PIRATES," at the Theatre Royal, Drury Lane.)

Madame Lafonde, Mrs. WESTON, Justine, (*Femme de Chambre*) Miss GOWARD.

To conclude with (*Thirty-ninth Time*) an entirely new OPERATICK ROMANCE, in Two Acts, called

# Theatre Royal, English Opera House, Strand.

This Evening, TUESDAY, AUGUST 26th, 1828,

Will be performed (13th Time) a NEW GRAND COMICK OPERA, the **MUSICK** from the masterly Compositions of **MOZART**, called

## TIT FOR TAT;

OR

### THE TABLES TURNED!

ALTERED AND ADAPTED FROM THE

## “COSÌ FAN TUTTE.”

The whole of the **MUSICK** under the superintendance of Mr. HAWES, who will preside at the Piano-Forte.

The **CHORUSSES** conducted by Mr. J. T. HARRIS.—The new and Splendid **SCENERY** executed by Mr. TOMKINS and Mr. PITT  
The **DRESSES** by Mr. HEAD and Mrs. STILLMAN.

Ferrando,	}	Two Young Italian Officers,	}	Mr. WOOD,
Guglielmo,	}		}	Mr. THORNE,
		Alfonso, Mr. H. PHILLIPS,		
		<i>Masqueraders, Soldiers, Domestics, &amp;c.</i>		

Fiordiligi,	}	Two Sisters,	}	Miss BETTS,
Dorabella,	}		}	Miss CAWSE,
Despina,		(their Servant)		Madame FERON.

After which (Twenty-first Time) a new Historical Anecdote, in Two Acts, called

## THE NOYADES;

### Or, LOVE AND GRATITUDE!

With **ROSSINI's** admired **OVERTURE** to **TANCREDI**.

The **NEW MUSICK**, composed by Mr. M. MOSS; and **NEW SCENERY**, by Mr. TOMKINS and Mr. PITT.

Captain Louvet,	}	Officers in the Republican Army,	}	Mr. JAMES VINING,
Major Lenigan,	}		}	Mr. BENSON HILL,
Garnier, Mr. BAKER,		Devaux, Mr. J. BLAND,		Tardiff, Mr. KEELEY,
Matois, (a Spy) Mr. O. SMITH,		Gaoler, Mr. MINTON,		Republican Officer, Mr. IRWIN,
Carline, (a Vendéan Girl)		Miss K E L L Y,		

Messrs. (the Mothers) Mrs. BRYAN

Theatre Royal, English Opera House, Strand.

This Evening, TUESDAY, AUGUST 26th, 1828.

Will be performed (13th Time) a NEW GRAND COMICK OPERA, the MUSICK from the masterly Compositions of MOZART, called

TIT FOR TAT;

OR THE TABLES TURNED!

"COSI FAN TUTTE"

The whole of the MUSICK under the superintendance of Mr. HAWES, who will preside at the Piano-Forte. The CHORUS directed by Mr. J. T. HERRICK. The new and beautiful SCENERY prepared by Mr. THORNE and Mr. PITT. The DRESSES by Mr. HEAD and Mrs. KILLMAN.

Ferrando, } Two Young Italian Officers, } Mr. WOOD,
Guglielmo, } Alfonso, Mr. H. PHILLIPS, } Mr. THORNE,

Fioridilli, } Two Sisters, } Miss BETTS,
Durabella, } Miss CAWSE,
Despina, } (their Servant) Madame F E R O N.

After which (Twenty-first Time) a new Historical Drama, in Two Acts, called

THE NOYADES;

Or, LOVE AND GRATITUDE!

With ROSSINI'S advanced OVERTURE to TAMBURELO.

The NEW MUSICK, composed by Mr. M. MOSE, and NEW SCENERY, by Mr. THOMES and Mr. PITT.

Captain Louvet, } Officers in the Republican Army, } Mr. JAMES VINING,
Major Lenigan, } } Mr. BENSON HILL,
Garnier, Mr. BAKER, Devaux, Mr. J. BLAND, Tardiff, Mr. KEELEY,
Matois, (a Spy) Mr. O. SMITH, Gaoier, Mr. MINTON, Republican Officer, Mr. IRWIN,

Carline, (a Vendean Girl) Miss K E E L Y,

Marguerite, (her Mother) Mrs. BRYAN,

Julie, Miss GRAY, Eugenie, (a military Heroine) Miss GOWARD.

SUCCESSION OF THE NEW SCENERY.

1.—Interior of an Apartment in La Fayette. 2.—Cottage of Marguerite. 3.—Field of battle in La Fayette. 4.—Dungeon of L'Entrepot. 5.—The City of Nantes and part of the River Loire, with the preparations for the destruction of the Noyades.

To conclude with (Nineteenth Time) a new Comic Opera, called

HE "LIES LIKE TRUTH" (Shakespeare)

The MUSICK composed by Mr. KEAGAN.

Sir Charles Manly, Mr. BAKER. Mr. Trepanney, Mr. W. BENNETT,
Rattler, Mr. WRENCH, Cleecher, Mr. BENSON HILL,

Harriet, Miss GRAY, Priscilla, Miss GOWARD.

\* \* The new Intercourse of HE - LIES LIKE TRUTH, is published, and may be had in the Theatre, and of Mr. Miller, 24, Pall Mall.

The last New Ballad Opera, called "NOT FOR ME!" or, The New Apple of Discord; was received with the greatest applause, and will be repeated To-morrow and Friday; and these times next week.

The Comic Opera called TIT FOR TAT, or, The TABLES TURNED, founded on Mozart's "Cosi Fan Tutte," and the other New Pieces called THE NOYADES, HE "LIES LIKE TRUTH," and THE BOTTLE IMP, will be repeated on above, and on underhand.

Madame FERON will perform This Evening and Thursday, in the NEW OPERA, MOZART.

Miss KELLY will perform This Evening, and Friday, Costum, in THE NOYADES; To-morrow, Gettrude, in FREE AND EASY; and To-morrow and Friday, in the NEW BALLAD OPERA, MAUREL.

Tomorrow, (2d Time) "NOT FOR ME!" or The New Apple of Discord. With FREE AND EASY. And PRESUMPTION; or, the 1st of Presumption.

Friday, (1st Time) TIT FOR TAT. After which will be produced a NEW FARCE, with Songs, to be called

MISS WRIGHT; or, COUNTING BY PROMY!

To conclude with THE LADY CURELLA.

On Friday, (1st time) "NOT FOR ME!" or, the New Apple of Discord. With (2d time) THE NOYADES. And other Entertainments, on Saturday, (2d time) THE FREEDOMERS. With other Entertainments.

Boxes 3s. Second Price 2s. Pit 3s. Second Price 1s. 6d. Lower Gallery 6s. Second Price 1s. Upper Gallery 1s. Boxes, Places, Private and Family Boxes, to be taken at the Box-Office, Strand Entrance, from 10 till 5. There open at half past 8, begin at 8. No Boxes retained. R. S. Fairbrother, (Lycæum Printing Office) Boney Court, Strand

ADAPTING COSI FAN TUTTE

47) [THEATRE ROYAL, ENGLISH OPERA HOUSE, STRAND]. This Evening, tuesday, august 26th, 1828, Will be performed (13th Time) a new grand comick opera, the musick from the masterly Compositions of mozart, called tit for tat; or the tables turned!... London. S. G. Fairbrother, (Lycæum Printing Office), [1828].

Dimensions 337 x 216 mm. Single leaf broadside. Browned, with chipping to edges. Small hole to lower left-hand side, touching text, without loss of sense.

A Regency playbill advertising the performance of Tit for Tat, a comic opera adapted from Mozart's opera buffa, Cosi fan tutte, first performed in England during May 1811 at the King's Theatre, London. Mozart's libretto and score was adapted by William Hawes (1785-1846), director of music at the English Opera, Lyceum.

£ 150

## MALTESE MILITARY MUMMERS

- 48) [THEATRE ROYAL, MALTA]. Theatre Royal, Malta. On Wednesday the 4th February. The Officers of the Garrison and other Amateurs, assisted by Miss Lewis, will perform the Comedy of my wife's husband...  
[*Valetta*]. [*s.n.*], [*s.d.*]

Dimensions 210 x 310 mm. Single leaf broadside, edges uncut. several horizontal folds, lightly creased, manuscript title to verso.

An apparently unrecorded late Victorian playbill advertising an evening's entertainment, starring members of the British armed forces, held at the lavish Theatre Royal in Malta's capital, Valetta. The venue was constructed in 1866 after designs by Edward Middleton Barry (1830-1880), the architect of Covent Garden Theatre. A mere six years after completion, the building's interior was ravaged by fire forcing closure; performances would not resume until restoration works concluded in 1877. The theatre was destroyed during Luftwaffe bombings in 1942. The ruins today serve as an open-air performing arts venue.

£ 450

**Theatre Royal, Malta.**

*On Wednesday the 4th February.*

The Officers of the Garrison and other Amateurs, assisted by Miss Lewis, will perform the Comedy of

**MY WIFE'S HUSBAND,**

<i>Mr Wildlove</i> .....	Mr Rose, Roy. Rifles.
<i>Brass (his servant)</i> .....	Mr Monroe, Roy. Rifles.
<i>Peter Poppeton (a cockney sportsman)</i> .....	Mr Groves, R. N.
<i>Captain Clifflly</i> .....	Mr Byre, 5th Regt.
<i>Toby</i> .....	Mr Rawlins, 5th Regt.
<i>Joseph (his servant)</i> .....	Mr L'Estrange, 5th Regt.
<i>Waiters</i> .....	Visc. Ranelagh, Roy. Fus.
	Visc. Dunlough, Roy. Fus.
<i>Isabella</i> .....	Miss Lewis.
<i>Mrs Wildlove</i> .....	Mr H. Zimelli.

Between the Play and Farce a Solo on the Flute by Mr Rawlins, 5th Regt.

**THE IRISH TUTOR,**  
**OR NEW LIGHTS.**

<i>Flail</i> .....	Mr Groves, R. N.
<i>Charles</i> .....	Mr Eyre, 5th Regt.
<i>Tiltwell</i> .....	Mr L'Estrange, 5th Regt.
<i>Terry O'Rourke</i> .....	Capt. Murray, Roy. Rifles.
<i>Ross</i> .....	Mr H. Zimelli.
<i>Mary</i> .....	Miss Lewis.

To commence at  $\frac{1}{2}$  past eight o'clock.

\*Subscribers will have the option of retaining their Boxes, but are requested to signify their decision to the Manager, before Saturday next; as, on and after that day, they will be considered disposable, and may be had at the Box-Office of the Theatre on Monday, Tuesday and Wednesday, between 10 and 4 o'clock.

BOXES.

First Tier, 3s.—Second Tier, 2s. 6d.—Third Tier, 1s. 6d.—Fif. Tier, 3s. for each Ticket.

FIT.

Numbered Seats, 2s.—Back unnumbered Seats, 1s. 6d.

GALLERY 1s.

His Majesty's Theatre,

LONDON, W.

Monday Feb 15 1904

Opera House, Leicester

PERFORMANCE

OF

The Darling of the Gods

CURTAIN.

UP.

DOWN.

PLAYS.

Act 1. 4.32 8.25 mins.

Act 2. 9.47 1.14 "

Act 3. 1.28 4.24 "

Act 4. 9.40 10.14 "

Act 5. 10.28 11.0 "

49) [TREE, Herbert Beerbohm]. [The director's hand-written performance log for the 1904 British tour of 'The Darling of the Gods']. [London]. [s.n.], [1904].

8vo. Manuscript on paper. [249]ff. Contemporary sheep-backed paper boards, paper label to upper board with 'D.O.G. Tour' in manuscript. Extremities heavily worn. Very occasional light spotting.

The manuscript performance log of actor and theatre manager Sir Herbert Beerbohm Tree (1852-1917), detailing almost 250 performances of (presumably) the first British tour of David Belasco and John Luther Long's Japanese love-drama, *The Darling of the Gods* (1902).

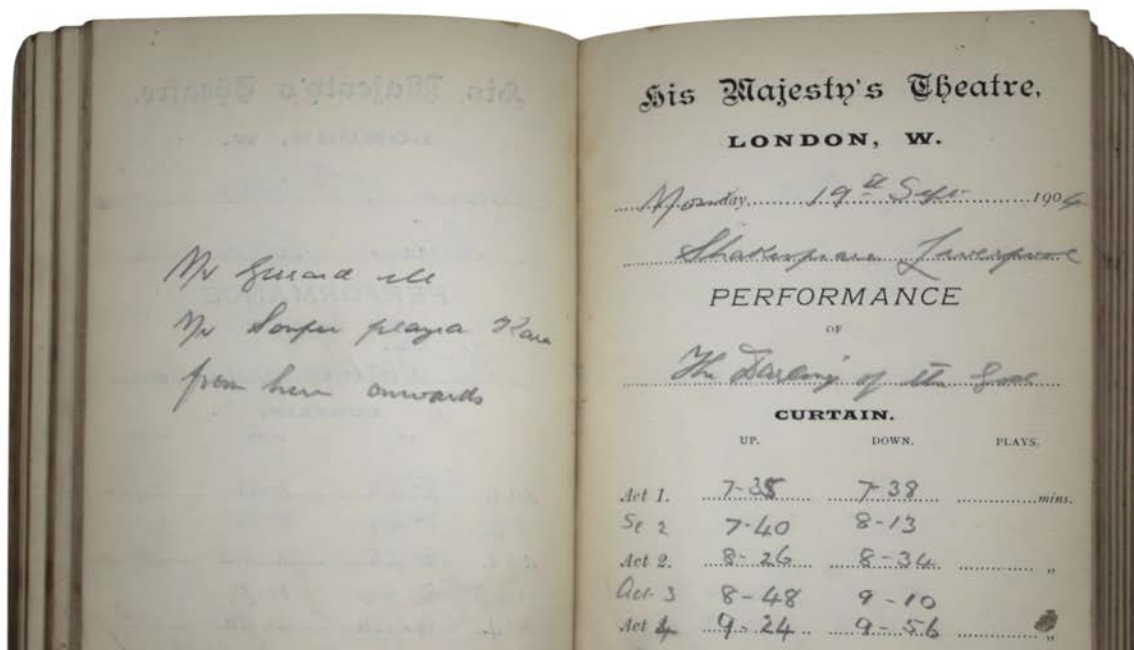
Tree had previously served as director of London's prestigious Haymarket Theatre between 1887 and 1897, upon which the completion of Her Majesty's Theatre, rebuilt under Tree's financing, allowed him to begin work as director of its acclaimed production company. His most important projects included the presentation of sixteen celebrated Shakespeare productions, alongside the foundation of an annual from 1905 to 1913; through these efforts, he is credited with revitalising Shakespeare's plays among the Edwardian theatre-going public.

This captivating performance log, beginning on Monday, February 15th 1904 at the Leicester Opera House, diligently catalogues the start and finish times for each of the production's five acts - amusingly, the first showing recorded seems to have taken half an hour longer than expected, in traditional opening night form! Although the notes begin numbered, often inked in a careful hand, their gradual devolution into rather slapdash pencilled scribbles is both endearingly humanising and reflective of the hectic touring environment endured by performers and theatre crew alike.

Most interestingly, the log's facing-pages occasionally include Beerbohm Tree's own pencilled notes on cast absences, replacements, and illness, ranging from the seemingly well-organised replacement of 'Miss Sally Baynton - ill' with 'Miss S. Stafford' between February 24th and March 4th, to the rather more chaotic note scribbled opposite the performance notes for the Queens Theatre, Leeds on September 14th - 'Mr Furrand taken ill on way to theater'.

This volume presents a fascinating and revealing insight into the intricate details of the performances of one of London's most successful touring theatre companies at the turn of the twentieth century.

£ 1,250



THE  
REVENGE,  
A  
TRAGEDY.

As it is Acted at the

Theatre-Royal in *Drury-Lane*,

By His MAJESTY'S Servants.

---

By E. YOUNG, LL. D.

---

*Manet alta mente repostum.*

Virg.

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---

L O N D O N :

Printed for DAN. BROWNE, without *Temple-Bar* ;  
C. HITCH and L. HAWES in *Pater-Noster-Row* ; and  
J. JACKSON in *St. James's-street*.

MDCCLII

50) **YOUNG, E[dward]**. The revenge, a tragedy. As it is Acted at the Theatre-Royal in Drury-Lane, By His Majesty's Servants..  
*London. Printed for Dan. Browne, 1752. First edition.*

8vo. 70pp, [2]. Title page in red and black. With an engraved frontispiece. ESTC T119412.

[Bound with:] **[VILLIERS], George**. The rehearsal: As it is now Acted at the theatre-royal. *London. Printed for S. Birt et al., 1747.* 84pp. With an engraved frontispiece. ESTC T46674.

[And:] **JOHNSON, [Charles]**. The country lasses: or, the Custom of the Manor. *London. Printed for J. and R. Tonson, 1753.* 95pp, [1]. With an engraved frontispiece; title page in red and black. ESTC T101104.

8vo. Modern calf-backed marbled boards, spine ruled and lettered in gilt, with contrasting red morocco lettering-piece. Marbled endpapers. Lightly rubbed and marked, with light surface wear to spine, corners bumped, spine lightly sunned. Leaves lightly browned, light scattered spotting.

A coherent *sammelband* of three eighteenth-century dramas, including the first edition of an early tragedy by British dramatist and poet Edward Young (1683-1765), best known for his *Night-Thoughts* (1742-45), a series of notable pre-Romantic pieces in blank verse later illustrated by William Blake.

THE  
REHEARSAL:

As it is now Acted at the

THEATRE-ROYAL.

By GEORGE, late Duke of *Buckingham*.

THE FOURTEENTH EDITION.

To which is added,

A KEY, or CRITICAL VIEW

OF

The *Authors*, and their *Writings*,  
expos'd in this PLAY.

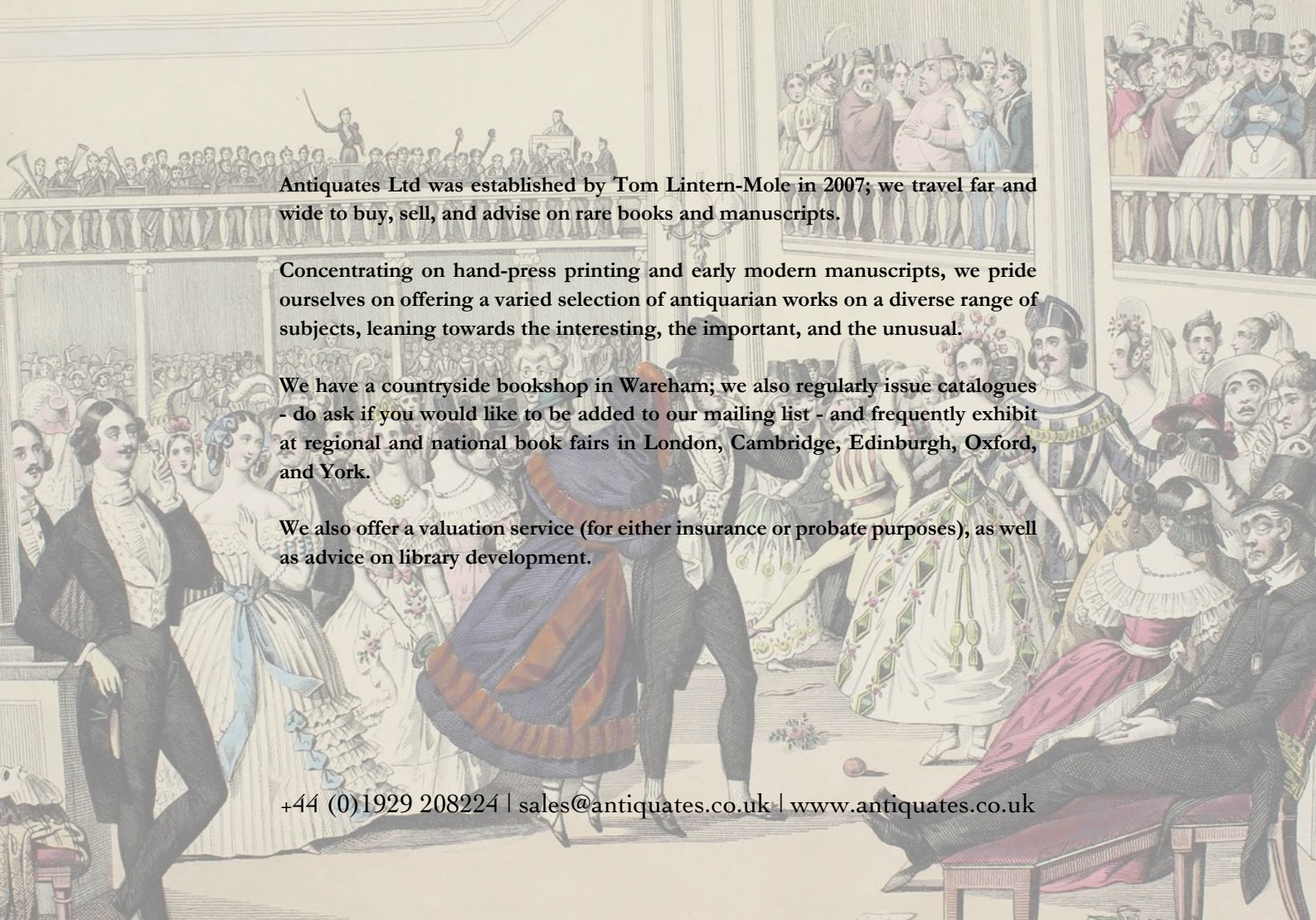


LONDON:

Printed for S. BIRT, C. HITCH, T. OSBORNE,  
J. BRINDLEY, A. WELLINGTON, T. WALLER,  
and R. NEW. MDCCLXVII.

*The Revenge*, set in an unspecified region of 16th century Africa under Spanish colonial rule, was praised for the character and performances of its tortured, formerly enslaved protagonist, African prince Zanga, whose experiences at the hands of European slavedrivers have driven him to cruelty. The role drew strong comparisons to Shakespeare's *Othello*; despite early iterations being performed, as was typical, by white actors, African American tragedian **Ira Frederick Aldridge (1807-1867)** notably appeared in the role in 1848, for which he received critical acclaim, although audiences showed less enthusiasm for the plot of the drama itself.

£ 150



**Antiques Ltd was established by Tom Lintern-Mole in 2007; we travel far and wide to buy, sell, and advise on rare books and manuscripts.**

**Concentrating on hand-press printing and early modern manuscripts, we pride ourselves on offering a varied selection of antiquarian works on a diverse range of subjects, leaning towards the interesting, the important, and the unusual.**

**We have a countryside bookshop in Wareham; we also regularly issue catalogues - do ask if you would like to be added to our mailing list - and frequently exhibit at regional and national book fairs in London, Cambridge, Edinburgh, Oxford, and York.**

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