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Polevshechkova E. V.,

Candidate of Historical Sciences (Ph. D.),
Chief Bibliographer of the Scientific Library
Odessa I. I. Mechnikov National University
24 Preobragenskaya St., Odessa, 65082, Ukraine
tel.: (048) 722 12 10
e-mail: library@onu.edu.ua

EARLY ENGLISH PRINTED DRAMA IN THE VORONTSOV COLLECTION OF THE UNIVERSITY LIBRARY

The paper provides information on early modern and Restoration English drama printed during the Stuart period in the Vorontsov collection of the Scientific Library of the Odessa National I. I. Mechnikov University. The article gives a brief overview of this part of English old printed books conserved in the University library, including the composition of the collection, chronological framework of included editions, as well as copy-specific features and physical condition of the copies. The author focuses on the provenance of the collection and its formation by the Vorontsov family members. An *Appendix* contains short bibliographic descriptions of drama prints from the collection and authoritative bibliographic references.

Key words: old printed books, English printed drama, the Stuarts, book collections, the Vorontsovs, provenance.

A small selection of English printed drama published during the Stuart period which is conserved within the Vorontsov collection of the Scientific Library of Odessa I. I. Mechnikov National University makes up an important part of this prestigious book collection. It includes sixty drama prints (in sixty-one copies) listed in *Appendix* in chronological order of publications.

Outlines of the collection

The earliest prints available in the collection appeared in the Caroline era between 1631 and 1640: in 1631, 1632, 1639, and 1640 (five plays) including two tragedies by a Jacobean dramatist Thomas Goff published some years after his death (*Appendix*, n° 1–2) (ill.1–2). The authorship of the tragedy *The bloodie banquet* signed by “T. D” is controversial, sometimes attributed to Thomas Drue, to Thomas Barker, to Robert Davenport, and to Thomas Dekker and Thomas Middleton [10] (*Appendix*, n° 4) (ill.3). *The tragedie of Cleopatra Queen of Ægypt* by an English poet, dramatist and historian Thomas May was first published separately (see *Appendix*, n° 3). The text of the tragedy was also included in *Two tragedies, viz. Cleopatra Queene of Ægypt. And Agrippina Empress of Rome* printed in 1654 but in the Vorontsov collection the latter is only represented by *The tragedie of Julia Agrippina* (*Appendix*, n° 7). The title page and the rest of the text of the comedy

The Antipodes by Richard Brome are bound separately in two different volumes (*Appendix*, n° 5).

The period of Civil war and Interregnum (1642–1660) is known to be less favourable for drama publication as commercial playing was outlawed. It is represented in the collection by three copies: “a dramatique piece, full of excellent moralitie” *Love’s dominion* by Richard Flecknoe, above-mentioned *The tragedie of Julia Agrippina*, and “a tragedie, really acted in Persia, in the last age” *Mirza* by Robert Baron (*Appendix*, n° 6–8).

English drama published in the years of Restoration dominates in the collection which is quite to be expected given an enthusiastic resurgence of interest in the theatre of the epoch after Puritan bans had been abolished. Twenty plays printed during the reign of Charles II of England make the largest part of the repertoire of Restoration drama in the Vorontsov collection (*Appendix*, n° 9–28); three drama prints available in the collection appeared in his younger brother’s short reign (*Appendix*, n° 29–31).

More seventeen plays were published (*Appendix*, n° 32–48) after James II of England was replaced by William II and Mary II resulting from the Glorious Revolution. Finally, twelve drama prints from the collection appeared in the reign of Anne of Great Britain (*Appendix*, n° 49–61) in thirteen copies as Charles Goring’s play *Irene; or, the fair Greek* (*Appendix*, n° 57–58) is represented by two copies bound with other plays in two different volumes. More than $\frac{3}{4}$ of English playbooks printed in the Stuart period from the Vorontsov collection of the University Library (forty-six plays) were published in the 17th century making over half of the 17th century editions in the collection [see 11].

The plays from the Vorontsov collection were written in English except a «comédie meslée de musique et de balets» *Rare en tout* by a French Protestant writer and translator Anne de La Roche-Guilhem, who emigrated to England and settled in London (*Appendix*, n° 17).

Authors and genres

A list of authors of dramatic publications contains over three dozen names, including those of celebrated English playwrights William Shakespeare, John Fletcher and Francis Beaumont, and John Dryden. However, their heritage is only represented by a few plays (*Appendix*, n° 16, 28, 32, 59–60). A “four-line imprint” edition of Shakespeare’s *Hamlet* (1676), also known as the first D’Avenant edition (ill. 5), is considered to be the earliest prompt book of *Hamlet* containing some rewriting and amending by Sir William D’Avenant, with passages to be cut in theatrical performance marked in the text [9, p. 94–95]. The selection of plays includes three pieces written by John Fletcher / John Fletcher and Francis Beaumont while John Dryden (“Glorious John”) who not only made a great contribution to tragic drama but dominated the literary life of Restoration England is paradoxically represented by a single play (see below on later publications of the mentioned authors in the Vorontsov collection).

The works of N. Lee, E. Settle and J. Crown are much better represented in the collection which contains four plays (two of them in different editions) by Nathaniel Lee who is known to have devoted himself to writing tragedies (*Appendix*, n° 14, 18, 24, 27, 33, 36); five plays by an English poet and playwright Elkanah Settle (*Appendix*, n° 12–13, 21, 26, 37) including *The empress of Morocco*. The latter is reputed as the first play printed with cuts representing scenes in the theatre, and making the edition very valuable (ill. 4a-b).

Another English dramatist of the Restoration period Thomas Otway was highly successful in the heroic genre. The collection includes two of his tragedies that enjoyed popularity with the author's contemporaries (*Appendix*, n° 22, 25). Some minor figures such as Thomas Southerne were also among the group of Restoration tragic dramatists [4, p. 70].

While tragedies are prevailing in the collection, it also contains tragicomedies and comedies, e.g. works by leading authors of "comedy of manner" such as William Wycherley, William Congreve, John Vanbrugh, and George Farquhar (*Appendix*, n° 41, 43, 46–47, 51, 56) [4, p. 906].

English stage genre then called «opera» is presented in the collection by two Peter Anthony Motteux's semi-operas, one of them being an adaptation of John Fletcher's play *The Island Princess* (*Appendix*, n° 44, 53). French-born lyricist Motteux emigrated to England upon the revocation of the Edict of Nantes like above-mentioned Anne de La Roche-Guilhem.

Two other names of female playwrights in the list are worth special mentioning: Mary Pix and Susanna Centlivre, the most famous women dramatists in the theatrical history of Restoration and early 18th century [7]. The collection contains two Pix's tragedies including her debut tragedy *Ibrahim, the thirteenth Emperour of the Turks* and one comedy by her friend and colleague (*Appendix*, n° 40, 48, 52).

Provenance and formation of the collection

The library of the Vorontsov palace in Odessa was given to the Novorossiyski (Odessa) University in the late 19th century according to the will of the last male descendant of this notable family, prince Semyon Mikhaïlovich Vorontsov (1823–1882). Since then it has been stored in the University Library as a separate book collection containing about fifty-two thousand volumes in numerous languages¹.

The Vorontsov family members were closely familiar with British culture and gained the reputation of Anglophiles in Russian society of the late 18th-19th centuries [2, p. 109, 228, 330; 5]. A count Alexander Romanovich (1742–1805) and his younger brother Semyon Romanovich (1744–1832) as well as the son of the latter Mikhaïl (1782–1856) and aforementioned Semyon Mikhaïlovich had personal experience of living in England which made them enthusiastic supporters of English culture and way of life. Their interest and sympathy for British culture inevitably influenced reading preferences as well as the composition of their libraries. The manuscript catalogues conserved in the Vorontsov archives serve as a main source of information about collecting English drama publications by family members.

In March 1762, Alexander Romanovich Vorontsov was nominated a minister plenipotentiary in London where he stayed for about two years and left his residence at 6, Clifford street on the 9th of December 1763. Alexander Romanovich was known for his passion for theatre, being accustomed to attending theater performances, as well as his younger brother, since early youth [2, p. 28]. Later, while studying in France, he was a regular at Parisian theaters. After retiring, Alexander Romanovich, like other Russian nobles, started a home theater in his estate. It can be assumed that a young Russian aristocrat often attended the performances of the troupe of the Royal Drury Lane Theater located in Westminster, admiring acting of the then director of the theater, a famous English actor and playwright David Garrick. Trying to keep abreast of political and cultural news, Alexander Romanovich acquired “foreign newspapers and a number of English and various plays as they came out of print”, as he notified in one of his letters from London. To our regret, a *Catalogue of a part of the London Library of Count Alexander Romanovich Vorontsov*, to which there is a reference in documents from family archives, has not been found. Another library catalogue, compiled in 1766 in the Netherlands (*Catalogue de la bibliothèque de Son Excellence Monsieur Le comte de Woronzow, Ambassadeur de S. M. L'Impératrice de Toutes les Russies, auprès de L. H. P. Les Etats généraux des Provinces Unies. 1766*)² mentions eight volumes of *Theatre anglois* (Londres, 1746–1749) that could have been acquired by Alexander Romanovich during his stay in the British capital.

As to Semyon Romanovich Vorontsov, he resided in Britain from 1785 until his death in 1832, being the Russian ambassador to the Kingdom of Great Britain in 1785–1800 and to the United Kingdom in 1801–1806. He moved to London from Venice where he served as a minister plenipotentiary. *Catalogue raisonné des Livres de la Bibliothèque de son Excellence Le Comte Woronzow avec une Table Alphabétique. Londres, 1824*³ includes some dozens of Italian drama prints as well as some English drama publications: twenty volumes of *Shakespeare traduit de l'anglois* (Paris, 1776–1782), twelve volumes of *Traduction du théâtre anglois...* (Paris, 1784–1786) as well as two volumes of *Choix de petites pièces du théâtre anglois: traduites des originaux ...* (Paris, 1756). Being a sociable person, the Russian ambassador shared amusements of high society and often visited the theater or concerts of ancient music. *The Plan of the Boxes at the King's Theatre, Hay-Market...* (London, 1797) lists his name among other art lovers occupying a box N. [2, p. 206]⁴.

The most significant contribution in forming the collection of British drama prints was made by his son Mikhail. Brought up in England till he left for Saint-Petersburg in the age of nineteen, he became an outstanding administrator and a man of war known for his heroic deeds in the war against Napoleon. In 1823, count Vorontsov was nominated a governor of the southern provinces of the Russian Empire called Novorossiia and moved to Odessa, a great part of family libraries being located there (Mikhail Semyonovich inherited eventually library collections of both his uncle and father). During his staying in France in 1815–1818 as a commander of the Russian occupation army corps, the younger Vorontsov was eager to complete

his library with rare and valuable editions listed in the *Catalogue de la Bibliothèque de Paris de Monsieur le Comte Michel Woronzoff fait au mois de Décembre 1818*⁵. Besides books bought in Paris, he acquired a number of English early printed books during frequent visits to Great Britain to see his father, some of them bearing the owner's notes about those purchases (see below). *Catalogue de la Bibliothèque de Paris* includes a number of English drama prints published in the 18th century: *The dramatick works of Dryden* (London, 1735), four volumes of *The Dramatic Works of Colley Cibber* (London, 1760), ten volumes of *The works of Mr. Francis Beaumont, and Mr. John Fletcher* (London, 1750), etc. Several volumes of the latter have a cut-out book trade label on the back of the upper cover of the binding: **à la Librairie Française & Etrangère de Galignani. Rue Vivienne, № 17.**

A compiler of the *Catalogue* left the following notice on Wycherley's plays in M. S. Voronsov's library: *Love in a Wood (with other plays of Wicherley)* but the book itself is absent in the University library stocks (it can be conserved in one of other Vorontsov's library).

Some reference books on English drama are also available in the Vorontsov collection serving a proof of owner's special interest in collecting English drama prints: *Barker's complete list of plays, exhibiting at one view, the title, size, date, and author, from The commencement of theatrical performances to 1803...* (London, [1804?]), *The drama recorded; or, Barker's list of plays, alphabetically arranged, exhibiting at one view, the title, size, date, and author; with their various alterations, from the earlist peiod, to 1814...* (London, 1814), John Mottley's *A compleat list of all the English dramatic poets, and of all the plays ever printed in the English language, to the present year M, DCC, XLVII* ([London, 1747])⁶. The latter, acquired in summer 1819 while Mikhaïl Semyonovich was visiting his father in London, is particularly worth mentioning. The younger Vorontsov made a note on fly-leaf giving some details of the purchase: **bought at the sale of the | duke of Marlborough's books | 15 Juin 1819** (ill. 7). A British nobleman, George Spencer-Churchill (1766–1840), Marquess of Blanford and later fifth Duke of Marlborough was famous for his opulent collection of antiquities and books at White Knights which was put up for auction in June 1819 [13, p. 56]. The new owner's coat of arms was embossed on both covers of the binding of an elegant volume from the Duke of Marlborough's library with a Vorontsov family motto: **SEMPER IMMOTA FIDES** (ill. 6).

Later on Mikhaïl Semyonovich continued replenishing family libraries with printed records of British drama. A manuscript *Catalogue raisonné des livres de la bibliothèque de Son Excellence Le comte M. Woronzow avec une Table Alphabétique* (Odessa. 1834)⁷ includes a number of English drama prints published during Stuarts' reign (*Appendix*, n° 11, 17, 30, 32, 35, 37). Besides, the catalogue mentions Philip Massinger's *Emperor of the East* (London, 1632). This edition is now not conserved in the library stocks but the play can be found extracted from *The dramatic works of Philip Massinger* (London: T. Davies, 1761; vol. 2) and bound with other plays in the volume also containing Massinger's tragedy *The Roman Actor* (London, 1722)⁸.

Apart from above-mentioned six copies, all of them in similar half-leather bindings, *A Catalogue of English books belonging to H. E. the Prince M. Woronzow at Odessa*⁹ compiled after 1844¹⁰ also mentions an artificial collection of seven “plays attributed to Shakespeare” printed in London in 1734–1736 and “5 plays to be bound into one volume (brochures)”. This intention had not been realized and five drama publications, three of which (*Appendix*, n° 10, 19, 31) appeared in the 17th century, remained unbound in contrast to R. Baron’s tragedy *Mirza* (*Appendix*, n° 8) in a binding of polished calf.

This catalogue informs on two sets of artificial collections both entitled *Old plays*, one consisting of five volumes and the other of two volumes, each volume having half-leather binding marked with Vorontsov’s coat of arms on the bottom of the spine. Two thirds of drama records printed in the Stuart reign available in the Vorontsov collection of the University library (*Appendix*, n° 1–7, 9, 12–16, 18, 20–29, 33, 36, 38–41, 44–45, 48, 50, 53, 55, 57–61) are bound in those seven volumes which also contain twenty plays published in 1717–1804.

Another artificial collection of plays from the Vorontsov library is worth mentioning: it contains ten Stuart prints of English drama (*Appendix*, n° 34, 42–43, 46–47, 49, 51–52, 54, 56) bound in one volume bearing a gold stamped inscription on the spine label of red marroquin: **COMEDIES | EN | ANGLOIS | TOM II**. It earlier belonged to a certain Tobie Bonnard as follows from a manuscript inscription on fly-leaf: **Ex Libris Tobie Bonnard | Le 6 Decembre 1707**. It is still unclear who of the family members acquired the volume. To confirm any assumptions, further studies of handwritten catalogues of family members’ book collections as well as other documents from the Vorontsov archives are needed, which, unfortunately, is currently not possible.

Copy-specific features and physical condition of individual copies

Tracing the provenance of individual copies before their acquisition by the Vorontsovs should not be neglected. Having examined all the copies of the plays in the collection *de visu*, we can conclude that provenance marks left by earlier owners are rather scarce and can only be briefly noted.

Two manuscript inscriptions left by **Tobie Bonnard** (see above) and **J. Sympson** who wrote his name on the title page of a copy of *The Rival Queens* (1677) [see 12] are quite legible and the first of them dated but no information on the owners has been found. Notes on the verso of the last page of the copy of *The bloodie banquet* containing a date **Jn 2 1689** (?) seem to be illegible [12].

Some marginal notes can be found on the margins of *Hamlet* but unfortunately, the pages of the play being cut too closely it makes it impossible to read the whole text (some of the notes seem to be pen trials).

Another example of reader’s marginal note: the lines *Not Youth, not Shape, not Air, not Eyes, | She only charms me who complies* (Southerne’s *The fate of Capua*) are commented by a remark **Very True**. Some readers’ notes seem not to be connected with the text (Settle’s *Cambyzes, King of Persia*).

Editing and bibliographical notes are more frequent including corrections of the text made in pencil or ink (Shakespeare's *Hamlet*; Fletcher's *Women pleas'd*; May's *The tragedie of Julia Agrippina*; Crown's *The history of Charles the Eighth of France*). Additions were made after some characters' names in "The Persons" of N. Tate's *Island-Princess*. Bibliographical notes on the authorship of the plays published anonymously or by the initials left by librarians or perhaps some owners can be found on title pages of *The tragedie of Cleopatra* ("**Thomas | T. May**"), *Love's dominion* ("**By Flecknoe**"), *Piso's conspiracy* ("**by Lee**"), *Pompey the Great* ("**by Edmund Waller**"), *The Womens conquest* (**E.dward H.oward**). A bibliographical note on the title page of a tragedy *The bloodie banquet. By T. D.* attributed the play to Thomas Barker: *anon. by some ascribed to Tho. Ba[rker]*.

An armorial ink stamp on the verso of the title page of the copy of *The courageous Turke* as well as an ink stamp containing a monogram (**JRS?**) in a circle on the verso of the title page of one of the copies of *Irene; or, the Fair Greek* have not been unidentified.

As to physical condition of individual copies in the collection, it should be noted that darkening/fading is most common, as well as trimming while binding with some pages closely cropped, affecting head-lines, pagination and even text.

This paper is considered as an intermediate result of studying the specified part of the Vorontsov collection. Nevertheless, the information provided can, to a certain degree, change the image of the collection, which, unlike most book collections of the 18th and 19th centuries nobility, was not exclusively francophone.

Notes

¹ Apart from the library in Odessa, the Vorontsovs owned book collections stored in their residences in Saint-Petersburg, Moscow, Alupka (Crimea) and near Belaya Tserkov in the Kiev region.

² Catalogue de la bibliothèque de Son Excellence Monsieur Le comte de Woronzow, Ambassadeur de S. M. L'Impératrice de Toutes les Russies, auprès de L. H. P. Les Etats généraux des Provinces Unies. 1766 [Manuscript]. *Arhiv Sankt-Peterburgskogo Instituta istorii RAN* [Archive of the St. Petersburg Institute of History of the Russian Academy of Sciences], fond 36 (Voroncovy), opis 1, № 992.

³ Catalogue raisonné des Livres de la Bibliothèque de son Excellence le Comte Woronzow avec une Table Alphabétique Londres 1824 [Manuscript]. Alupkinskij dvorcovo-parkovyy muzej-zapovednik [Alupka Palace and Park Museum-Reserve], KH 6461, КП 20245.

⁴ The Vorontsov collection contains *The Plan of the Boxes at the King's Theatre, Hay-Market...* for 1798 which also indicates Semyon Romanovich among subscribers.

⁵ Catalogue de la Bibliothèque de Paris de Monsieur le Comte Michel Woronzoff fait au mois de Décembre 1818 [Manuscript]. *Alupkinskij dvorcovo-parkovyy muzej-zapovednik* [Alupka Palace and Park Museum-Reserve], KH 6462, КП 20246. Department M. S. V.

⁶ M. D. Len'kova provides information about another reference publication (Baker D. *Biographia dramatica, or, a Companion to the playhouse.* – London, 1780) conserved in the Vorontsov library in Alupka State Palace and Park Museum-Reserve [3, p. 145]. On the flyleaf of the book there is an ink mark in Russian: «М. Воронцов, Лондон, 1800» [M. Vorontsov, London, 1800] which proves that Mikhail Semyonovich was interested in drama publications since he was a young man.

⁷ Catalogue raisonné des livres de la bibliothèque de Son Excellence Le comte M. Woronzow avec une Table Alphabétique. Odessa. 1834 [Manuscript]. *Arhiv Sankt-Peterburgskogo instituta istorii PAH* [Archive of the St. Petersburg Institute of History of the Russian Academy of Sciences], fond 36, opis 1, № 1011.

⁸ Later publications on the life and oeuvres of this playwright such as *The dramattick works of Philip Massinger complete, in four volumes* (London, 1779) and *Some account of the life and writings of Philip Massinger* by T. Davies (London, 1789) are available in the Vorontsov collection of the University library.

⁹ A Catalogue of English books belonging to H. E. the Prince M. Woronzow at Odessa [Manuscript]. Alupkinskij dvorcovo-parkovyj muzej-zapovednik [Alupka Palace and Park Museum-Reserve], KH 5616, КП 18875.

¹⁰ In 1844, count Mikhail Vorontsov was raised to princely dignity (since 1852 with the title of Serene Highness).

Appendix*

1. **Goffe, Thomas (1591–1629)**. The raging Turke, or, Baiazet the Second.: A tragedie / vvritten by Thomas Goffe, Master of Arts, and student of Christ-Church in Oxford, and acted by the students of the same house. – London: printed by August. Mathevves, for Richard Meighen, 1631.– [104] p.; 4°.

ESTC S103199; DEEP 775

2. **Goffe, Thomas (1591–1629)**. The covragiovs Tvrke, or, Amvrath the first.: A tragedie. / Written by Thomas Goffe Master of Arts, and student of Christ-Church in Oxford, and acted by the students of the same house. – London: printed by B. Alsop, and T. Favvctet, for Richard Meighen, 1632.– [64] p.; 4°.

ESTC S122361; DEEP 787

3. **[May, Thomas (1595–1650)]**. The tragedie of Cleopatra Queen of Ægypt. / By T.M.: Acted 1626. – London: printed by Thomas Harper for Thomas Walkly, and are to be sold at his shop at the flying Horse near York House, 1639.– [84] p.; 12°.

ESTC S112548; DEEP 913

4. **T. D.** The bloodie banqvct.: A tragedy. / By T.D. – London: printed by Thomas Cotes, 1639.– [60] p.; 4°.

ESTC S109199; DEEP 938

5. **Brome, Richard (–1652?)**. The Antipodes: a comedy. Acted in the yeare 1638. by the Queenes Majesties Servants, at Salisbury Court in Fleet-street. / The author Richard Brome. – London: printed by I. Okes, for Francis Constable, and are to be sold at his shops in Kings-street at the signe of the Goat, and in Westminster-hall, 1640.– [88] p.; 4°.

ESTC S106712; DEEP 969

6. **Flecknoe, Richard (–1678?)**. Love's dominion,: a dramatique piece, full of excellent moralitie; / written as a pattern for the reformed stage. – London: [s.n.], printed in the year, 1654.– [14], 79, [1] p.; 8°.

ESTC R14630; DEEP 1100

7. **May, Thomas (1595–1650)**. The tragedie of Julia Agrippina. / Written by Thomas May ... – London: printed for Humphrey Mosely, and are to be sold at his shop at the Princes Armes ..., 1654.– [102] p.; 12°.

In: **May, Thomas (1595–1650)**. Two tragedies, viz. Cleopatra Queene of Ægypt. And Agrippina Empress of Rome. / Written by Thomas May, Esq. – London: printed for Humphrey Moseley, and are to be sold at his shop at the Princes Armes in St. Pauls Church-yard, 1654.

ESTC R30520; DEEP 5158

8. **[Baron, Robert (1630-)]**. Mirza.: A tragedie, really acted in Persia, in the last age. Illustrated with historicall annotations. / The Author R. B. Esq. – London: printed [by William Wilson] for Humphrey Moseley, and are to be sold at his shop at the signe of the Princes Arms in St. Pauls Church-yard: and for T. Dring at the George in Fleet-street neer Cliffords Inne, [1655].– [16], 264, [14] p.; 8°.

ESTC R17210; DEEP 1106

9. **[Corneille, Pierre (1606–1684)]**. Pompey the Great: A tragedy. As it was acted by the Servants of His Royal Highness the Duke of York. / Translated out of French [from “La mort de Pompée”] by certain persons of honour [Edmund Waller, C. Sackville, Sir C. Sedley and S. Godolphin. In five acts and in verse]. –

London: printed [by William Wilson] for Henry Herringman, and are to be sold at his shop at the sign of the Anchor in the Lower-Walk of the New-Exchange, 1664.– [4], 54, [4] p.; 4°.

ESTC R2242

10. Crown, John (1640?-1712). Juliana or the princess of Poland.: A tragicomedy. As it is acted at His Royal Highness the Duke of York's Theatre. / By J. Crown, Gent. – London: printed for Will. Cademan at the Popes-Head in the lower walk in the New-Exchange, and Will. Birch at the lower end of Cheapside, 1671.– [14], 46, [i.e. 64] p.; 4°.

ESTC R13299

11. [Howard, Edward (1624–1712)]. The Womens conquest: a tragi-comedy. As it was acted by his Highness the Duke of York's servants. / Written by the Honourable E. H. – London: printed by J[ohn] M[acock] for H. Herringman, at the sign of the Blue Anchor in the Lower Walk of the New Exchange, 1671.– [32], 87, [1] p.; 4°.

ESTC R2298

12. Settle, Elkanah (1648–1724). Cambyses, King of Persia: A Tragedy. Acted by His Highness the Duke of York's Servants / Written by Elkanah Settle, Gent. – London: printed for William Cademan, at the Pope's head, in the Lower Walk of the New-Exchange, 1672.– [10], 86, [2] p.; 4°.

ESTC R17096

13. Settle, Elkanah (1648–1724). The empress of Morocco.: A tragedy. With sculptures. As it is acted at the Duke's Theatre. / Written by Elkanah Settle, servant to his Majesty. – London: printed for William Cademan at the Popes-head in the Lower Walk of the New Exchange in the Strand, 1673.– [8], 72 p., [6] leaves of plates (1 folded): ill.; 4°.

ESTC R223430

14. Lee, Nathaniel (1653?-1692). Gloriana, or, the Court of Augustus Cæsar: Acted at the Theatre-Royal, by Their Majesties Servants. / By Nat. Lee. – London: printed for J. Magnes and R. Bentley, in Russel-street in Covent-Garden, near the Piazza's, 1676.– [8], 66, [2] p.; 4°.

ESTC R20919

15. Piso's conspiracy,: a tragedy acted at the Duke's Theatre. – London: printed by T[homas]. M[ilbourn]. for W. Cademan, at the Popes-Head, in the Lower-Walk of the New-Exchange, in the Strand, 1676.– [4], 55, [1] p.; 4°.

ESTC R4724

16. Shakespeare, William (1654–1616). The tragedy of Hamlet prince of Denmark.: As it is acted at his Highness the Duke of York's Theatre. / By William Shakespeare. – London: printed by Andr. Clark, for J. Martyn, and H. Herringman, at the Bell in St. Paul's Church-Yard, and at the Blue Anchor in the lower Walk of the New Exchange, 1676.– [4], 88 p.; 4°.

ESTC R17530

17. [La Roche-Guilhem, Anne de (1644–1707)]. Rare en tout.: comedie meslée de musique et de balets represantée devant Sa Majesté sur le Theatre Royale De Whitehall. – A Londres: Chez Jacques Magnes & Richard Bentley, à la Poste de Russel-street, au Covent Jardin, 1677.– [8], 43, [1] p.; 4°.

ESTC R18821

18. Lee, Nathaniel (1653?-1692). The rival queens, or, the death of Alexander the Great. Acted at the Theatre-Royal, by their Majesties servants. / By Nat. Lee, Gent. – London: printed for James Magnes and Richard Bentley, at the Post-House in Russel-Street in Convent Garden, near the Piazza's, 1677.– [12], 64 [66], [2] p.; 4°.

ESTC R13215

19. Sedley, Charles (1639?-1701). Antony and Cleopatra: a tragedy. As it is acted at the Dukes Theatre. / Written by the Honourable Sir Charles Sedley, Baronet. – London: printed for Richard Tonson at his shop under Grayes-Inne-gate next Grayes-Inne-lane, 1677.– [4], 62, [2] p.; 4°.

ESTC R14028

20. Crown, John (1640?-1712). The misery of civil-war.: A tragedy, as it is acted at the Duke's Theatre, by His Royal Highnesses Servants. / Written by Mr. Crown. – London: printed for R. Bentley, and M. Magnes, in Russel-Street in Covent-Garden, 1680.– [4], 71, [1] p.; 4°.

ESTC R14018

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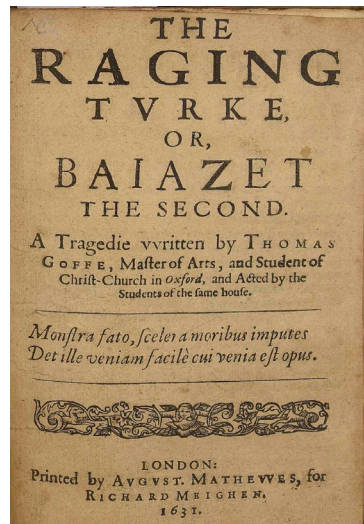
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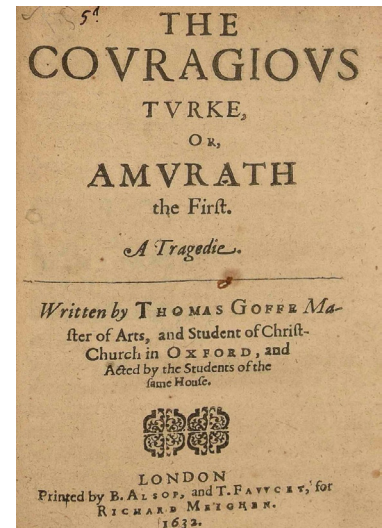
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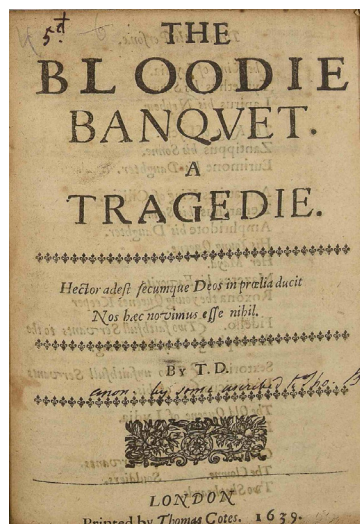
Illustrations



Ill. 1. Goffe Th. *The raging Turke, or, Baiazet the Second* (London, 1631).
Title page



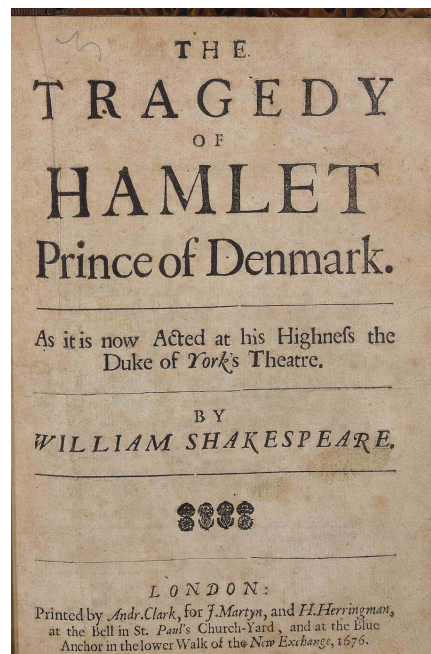
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*Ill. 4a-b. Settle E. The Empress of Morocco (London, 1687).
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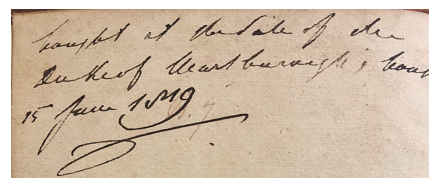


Ill. 5. Shakespeare W.
The tragedy of Hamlet prince of Denmark (London, 1676).
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Ill. 6. Mottley J. *A compleat list of all the English dramatic poets ...* (London, 1747). M. S. Vorontsov's armorial binding

Ill. 7. M. S. Vorontsov's note on the acquisition of J. Mottley's *A compleat list of all the English dramatic poets* from G. S. Churchill, Duke of Marlborough's library



Полевщикова О. В.,

головний бібліограф Наукової бібліотеки
Одеського національного університету імені І. І. Мечникова
вул. Преображенська, 24, м. Одеса, 65082, Україна
тел.: (048) 722 12 10
e-mail: library@onu.edu.ua

РАННІ ВИДАННЯ АНГЛІЙСЬКОЇ ДРАМИ У ВОРОНЦОВСЬКІЙ КОЛЕКЦІЇ УНІВЕРСИТЕТСЬКОЇ БІБЛІОТЕКИ

Невелика добірка англійських п'єс, надрукованих протягом правління Стюартів (1603–1714), що зберігається у Воронцовській колекції Наукової бібліотеки Одеського національного університету імені І. І. Мечникова, становить важливу частину цього престижного книжкового зібрання. Вона включає шістьдесят видань п'єс у шістьдесяти одному примірнику, список яких із коротким бібліографічним описом представлений у *Додатку*. Ця частина Воронцовського зібрання раніше не була предметом спеціальних досліджень. Подана інформація вперше вводиться у науковий обіг.

Найдавніші видання колекції (п'ять п'єс) з'явилися між 1631 і 1640 роками. Відомо, що період Громадянської війни та Міжцарів'я (1642–1660) був менш сприятливим для видання драматичних творів через фактичну заборону театральних вистав та друкування п'єс. У колекції цей період представлений трьома примірниками. У збірці домінує англійська драматургія, видана в роки Реставрації, що цілком очікувано, враховуючи захоплене відродження інтересу до театру під час правління Карла II після скасування пуританських заборон. Родина Воронцових була близько знайома з британською культурою і здобула репутацію англофілів. Граф Олександр Романович (1742–1805) і його молодший брат Семен Романович (1744–1832), а також син останнього Михайло Семенович (1782–1856) мали особистий досвід життя в Англії, що зробило їх захопленими прихильниками англійської культури і способу життя. Їхній інтерес до британської культури неминуче вплинув на читацькі уподобання, а також на склад їхніх бібліотек. Рукописні каталоги, що зберігаються в архівах Воронцова, служать основним джерелом інформації про збирання членами родини англійських драматургічних видань епохи правління Стюартів. Найвагоміший внесок у формування колекції зробив князь М. С. Воронцов.

Ключові слова: стародруки, англійська драма, Стюарти, книжкові колекції, Воронцови, провенієнції.