

**CATALOGUE OF
THE IVOR GURNEY ARCHIVE**

Gloucestershire Archives, Gloucester

D10500/1/E

**ORIGINAL WORKS:
ESSAYS, REVIEWS & OTHER PROSE PIECES**

Philip Lancaster



National Manuscripts Conservation Trust

Series Gloucestershire Archives
Essays, Reviews & other prose pieces

D10500/1/E

1920-1927

Description: Gurney wrote a few essays and reviews during his last year of freedom, some of which were commissioned for publication; others apparently for pleasure. However, most of Gurney's essays were written in 1927 - the time beyond which we have almost no music or poetry, the essays therefore being the last extant original writings, aside to a small amount of correspondence. In the letter of April 21st 1927 with the essay 'On Certain Familiar Things' (/E/21) he writes, 'Since music is torture, I must write articles -- since without books, scrappily. Since so, unsatisfactorily, but they may be useful. A sticking in book.' Some of the articles are written as though by other, historical figures, perhaps for rhetorical purposes. Only one known essay/article is unaccounted for here: a short recollection published as part of a larger tribute to the late Sir Charles Stanford in *Music & Letters* in July 1924 (vol.5 no.3, p.200). The beginning of a further essay, 'Note on the Iliad', is contained on f.93r of the Pink Marbled Book of 1922 (D10500/1/P/2).

Notes: The essays are in the main ordered chronologically. The exception to this is in the latter essays in the series (/E/32-43), which are undated but almost certainly date from sometime between April and June 1927, being consistent in paper and handwriting to all other dateable essays of that period.

Item D10500/1/E/1

(G.8.36) British music Society Congress 1920 Programme, including critique by Gurney May 1920

Description: The programme for the first British Music Society Congress, held in May 1920. Gurney attended at least the evening concert held on Wednesday 5th May at the Aeolian Hall, for on a blank page in the centre of the programme, and over the contents of the following page, Gurney has written a critique of the works performed, which notably includes Vaughan Williams's song cycle, *On Wenlock Edge*, which had been the inspiration for Gurney's *Ludlow and Teme* in the previous year. As well as the penned critique, there is a pencil note to the side of one of the works in the programme list - a *Folksong Quartet* by Waldo Warner, against which Gurney has written, 'This bores me still'. The critique gives great insight into Gurney's view of the Vaughan Williams.

1 vol (20pp + advertisements and wrappers) Notes: Printed, with ms notes in brown ink and pencil.

Item D10500/1/E/2

(acc.12406) 'Six Cotswold Plays': Review for Times Literary Supplement [January] 1922

Description: A copy of a review of *Six Cotswold Plays* by the late Lady Florence Darwin, published in *The Times Literary Supplement*, March 23 1922, p.187. Published anonymously, Gurney is revealed as the author in an annotated copy of the *TLS* microfilmed by the publishers.

Published on 23rd March, the review was written in January 1922, during the brief period in which Gurney was working in Plumstead (the annotations give Plumstead as the author's address). The review gives an interesting insight into Gurney's sense of locality in that he is able to distinguish the speech of the Cotswolds versus that of the Severn Plain, which he deems Lady Darwin to have used incorrectly in some of the dialogue in the plays.

2pp. Notes: Printed copy of published article with a further page giving details of the article and its author.

Item D10500/1/E/3

(G.52.11.24-31) Essay: 'The Springs of Music' [1922]

Description: Essay written for *Musical Quarterly*, in which journal it was published in July 1922. In the article, Gurney expresses his view of the relationship between music and experience, including much on landscape and music.

8pp. Notes: Manuscript; ink, on pages from a writing pad. Gurney's names has been inscribed at the foot of the essay by Marion Scott. Gurney's numeric annotations in the left hand margin on the first page relate to the number of words, suggesting that the essay was being written to commission. The following pages lack similar numbers owing to Gurney having gauged the likely word count of a page from the first. The essay was reprinted in Anthony Boden, *Stars in a Dark Night* (1986; 2004) [copy at D10500/1/C/4].

Item D10500/1/E/4

(G.12.3.1-2) Essay: 'On Sailing a Boat on Severn' [1922]

Description: A typescript of an essay by Gurney, the original ms for which is now missing.

2pp. Notes: Carbon copy typescript. The typescript is typed upon the same typewriter as some of the poems from 1919-22 collated into '80 Poems or So', which were apparently typed by Gurney's sister, Dorothy. The essay was published in *Archipelago*, issue 3 (Clutag Press, 2009).

Item D10500/1/E/5

(acc.11715) Essay: 'Above Ashleworth' [1922]

Description: A typescript of an essay by Gurney on the subject of Elver fishing on the Severn, the original ms for which is now missing.

2pp. Notes: Carbon copy typescript with one ms amendment in ink and signed by Gurney, giving his Westfield Terrace address. The typescript is typed upon the same typewriter as some of the poems from 1919-22 collated into '80 Poems or So', which were apparently typed by Gurney's sister, Dorothy. This essay was discovered, along with some other papers relating to Gurney, in the attic of the Finzi home, Church Farm, in 2009. It was published in *The Ivor Gurney Society Journal*, vol.15 (2009).

Item D10500/1/E/6

(G.64.12.457-461; 64.12.461A-B) Essay: 'On Earth' [1922]

Description: An essay originally titled 'Praise of Earth in Verse', in which Gurney laments the lack of poetry in which 'the stuff of this dwelling of ours' has been properly celebrated.

5pp. +3pp. TS copy Notes: Manuscript; ink, on pages torn from an exercise book (a-e). A typescript of the essay, probably made by Joy Finzi, or at her behest, is held here also (pp.f-h). A pencil note on the ms gives the date as '(1926?)', but the Pink Marbled Book (1922) contains a line that looks like the opening of an essay on this subject, being perhaps the opening of Gurney's first attempt at drafting the piece. The article was published in *The Ivor Gurney Society Journal*, vol.15 (2009).

Item D10500/1/E/7

(G.15.39.1-3) Essay: 'On a Dictionary Quotation' [22-23 May 1926]

Description: An essay originally titled 'On Orchestral Colour', written in response to a quotation from a dictionary of music, which

Gurney quotes: 'the younger composers should go on experimenting with orchestral colour, thinking always orchestrally they should try to put new life into the old, and create life in the new instruments and continuations of the modern orchestra.' In his argument against such, he speaks of the chamber music of Beethoven, Herbert Howells, Vaughan Williams, César Franck, and how 'orchestral colour in a land where the chamber music is not honoured with Shakespeare is not to be thought of'. As is often the case in these late writings, discussion of music is allied to literature (Ben Jonson, George Chapman, Whitman et al). Other composers mentioned include Brahms, Wagner, George Butterworth (Shropshire Lad rhapsody), Elgar and Bach. He observes that 'Orchestral colour is not vital to orchestral music', and adds that 'the great book of Shakespeare demands as counterpart - great (or working) musical thought, adequate or fine manner of expression, no more', listing the matters for consideration in such works as being 'the look of England', 'the history of England', and comment on these; the 'King Lear, the Cymbeline or Twelfth Night music', and only after these 'the permission comes [...] to do more a thing of colour.'

6pp. +4pp. letter Notes: Manuscript; pencil and ink. The essay begins in pencil on pages taken from an exercise book and continues in ink on foolscap lined pages consistent with other writings from late May 1926. The title on first page is amended in ink. The essay is accompanied by a four page letter (1folio, r/v, folded), dated '44th month' [viz. 15 April - 14 May 1926], addressed to the 'Etude office', perhaps of Philadelphia University, in which Gurney describes the enclosed essay ('first draft'), sent 'hoping for publication', as 'an article against too much consideration of orchestral colour.' However, Gurney writes in the essay that the quotation was read on Richard Wagner's birthday, which falls on 22 May - a date more consistent with the latter paper, and further reinforced by the citing in the letter as being written the day after Wagner's day and that of the death of Victor Hugo (also 22 May).

Item D10500/1/E/8

(G.15.211.1-4)

Essay: 'On a new Project'

[29-31 May 1926]

Description: An essay written after reading a review of a new volume published by Constable and edited by Charles Stanford Terry which brings to publication translations of all of the texts of Bach's cantatas ['Bach's Surroundings: Cantatas and the Liturgy', *The Times*, Saturday 29 May 1926, p.10]. Gurney asks 'Who should, in the whole world pay £3.3 for the texts of Bach?', but goes on to question a further project mentioned in the review: the undertaking by Oxford University Press to publish a full edition of the musical scores of Bach's 256 cantatas. Curiously for one who was an admirer of Bach, he questions the value of this music, and asks how it is that Bach's Matthew Passion and B Minor Mass are set above the oratorios of Elgar, Vaughan Williams's 'Christmas Rhapsody' [*Fantasia on Christmas Carols*], and Byrd's motetts. Gurney goes on to list seven accusations against Bach's organ works (including being in one key, stodgy, too difficult, not using the organ well, and being 'not pure music, but self-assertion'). Such a diatribe is moderated towards the close of the essay when Gurney amends the assertion 'The English nation may do what it pleases with the 256 Cantatas of Bach. It does not want them', with the insertion of the proviso 'lesser of the' 256 cantatas. The principal antagonism appears to be that Bach in some way goes against Gurney's artistic ideals embodied in the Elizabethans.

4pp. +1pp. letter

Notes: Manuscript; ink, on foolscap lined paper, with letter on a torn half sheet. The letter, addressed 'To the Editor Literary' of the Morning Post, is written 'on the day of W[alt] W[hitman]', indicating that it was probably sent on WW's birthday, 31 May, the essay was therefore written between 29 and 31 May.

- Item D10500/1/E/9
(G.45.1-6) Essay/tale: 'The Move Forward' 31 May 1926
Description: A prose telling of the events leading up to Gurney's being wounded in action on Good Friday 1917, originally titled 'Tale'.
5pp. Manuscript; ink, on foolscap lined paper. Original title in pencil, overwritten in ink.
- Item D10500/1/E/10
(G.80.8.1-4) Essay/tale: 'Transference' [May-June 1926]
Description: A tale that tells of the destruction of the chapter house of Hereford Cathedral in February 1713, and the calls to save it. It divides its locus between England and Salem, where the essay begins with the bringing of the news of the destruction. During the civil war, in seventeenth century, Hereford Chapter House fell into disrepair and, when Bishop Philip Bisse came to Hereford in 1712 and started a restoration programme, the stone from this section of the building was instead taken to be used in alterations to the Bishop's Palace.
7pp. Notes: Manuscript; ink, on foolscap lined paper. The tale is signed by Gurney's pseudonym at this time, 'John Daniells'.
- Item D10500/1/E/11
(G.64.12.462-469) Essay/tale: ['After Agincourt'] [June 1926]
Description: An untitled tale or quasi-history, which begins, 'After Agincourt, when the Gloucester men had returned, the priests and women thought it was time to arrange a musical festival', including songs and poems, competitions and prizes, in praise of the victory at Agincourt.
9pp. Notes: Manuscript; ink, on pages torn from an exercise book. The ink colour and mention of St. Peter's Day in the essay is consistent with poems of 1926 that likely date from some time before St. Peter's Day, which falls on 29 June.
- Item D10500/1/E/12
(G.15.89) [Essay for Christian Science Monitor] 25 October 1926
Description: An untitled essay which is perhaps missing its opening page. It begins 'Neither also can my pen refrain from praising what it holds in great reverence'. It is perhaps set in the age of romances, speaking of the goodness of great ladies and their attendants and squires, of tournaments, pageants, the beautification of houses with tapestries, and of the harpsichord; the delights of the noble houses of Europe. It includes a short poem which is almost certainly original (first line: 'Folk that are of long delight and love to see dawn').
3pp. + env. Notes: Manuscript; brown ink. Signed '(Ivor Gurney.) Valentine Melterlin' and dated 25 Oct 1926. An accompanying envelope is addressed 'To the Poetry Editor / Christian Science / Monitor' and at the foot of the essay Gurney has written 'for CS Monitor?'. A pencil note on the verso of the first folio asks, 'Is this done? / I am going to read / Saintonge tonight', which perhaps makes reference to the section relating to poetry of the Saintonge region of France in the fourth volume of Adolphe van Bever's 'Les Poetes du Terroir', which region is referred to a number of times in the essay.
- Item D10500/1/E/13
(G.64.12.470-473) Essay: "The Chestnut Merchants' 1600" November 1926
Description: An essay in which Gurney observes that in the church it is All Hallows when 'all hearts' gather 'to appraise and consider the

past', whereas in the theatre such considerations take place on St. Hugh's Day. He tells us that this is not only true of English drama, but occurs also in Greek (Bacchae), German and other European and Russian drama. He recalls plays he has seen and gives account of their dealings, although it is difficult to tell which plays it is to which Gurney makes reference. The essay is titled 'The Chestnut Merchants / 1600' and also has at its head the title of what is perhaps another play, "Notes of Mistaking' 1615', with the name of the poet Nicholas Breton, with a question mark, who is perhaps suggested as author as either of these works, although they are not titles the cataloguer can locate.

5pp. Notes: Manuscript; ink. The essay is dated 'Nov 1926 / 14th?', Gurney apparently questioning whether it was the 14th of that month.

Item D10500/1/E/14

(G.52.11.43-50) 'Essay on Rolland's 'Beethoven''

5 April [1927]

Description: An essay which, in some part, discusses Romain Rolland's book on Beethoven, first published in English translation in 1907.

9pp. Notes: Manuscript; ink. Signed and dated 5th April.

Item D10500/1/E/15

(G.45.16-19) Essay: 'L van Beethoven'

[April 1927]

Description: An essay written as though a recollection by Beethoven, telling of the writing of the second piano sonata.

4pp. Notes: Manuscript; ink. Signed 'Lud: van Beethoven / (Ivor Gurney)

Item D10500/1/E/16

(G.45.14-15) Essay: 'Johannes Brahms, on his writing the Handel Variations' [April 1927]

Description: A short essay, written as though a recollection by Brahms himself of his recalling the 'old fashioned tune of Handel', his writing the variations and giving their first performance on the piano.

2pp. Manuscript; ink. Unsigned.

Item D10500/1/E/17

(G.45.89-113) Letters of Hanslick to _____

[April 1927]

Description: A 'letter' to an unknown recipient written as though from the influential nineteenth century music critic, Eduard Hanslick. The intended recipient is a resident of the German city of Wittenberg, but beyond this we can tell little. Except for a brief diversion to tell an anecdote about Beethoven, the letter becomes more of an article giving a commentary on/critique of the nineteenth century composer Robert Franz and his lieder. 'Hanslick' makes comparisons with the work of Schubert and Schumann; he sees the influence of Bach's organ works in one song, and of Irish music in another; and he observes in Franz's work the influence of the landscape in which he worked - as in Gurney's own work.

25pp. Notes: Manuscript; ink. Signed at the end by Gurney under his own name.

- Item D10500/1/E/18
(G.52.11.36-39) Essay: 'Joseph Haydn' [c. April-May 1927]
Description: An essay on the composer Joseph Haydn, his symphonies and quartets, including some talk of Beethoven and Robert Wittman, the latter of whom transcribed and published, with Hugo Ulrich, some of Haydn's trios, quartets and symphonies in arrangements for two pianos. The numbering of the symphonies in the article relates to Wittman's published arrangements of twelve Haydn Symphonies.
5pp. Notes: Manuscript; ink. This essay is published in *The Ivor Gurney Society Journal*, vol.12 (2006).
- Item D10500/1/E/19
(G.15.174) Essay: 'On the treasures of Art' 19 April 1927
Description: An essay that begins, 'On Easter Sunday one thinks of the greatness of the year unfolded, and immediately of the great names of Johannes Brahms and Richard Wagner - afterwards of the great names of poetry, which star thought as if it were seen blowing trees over water'. The essay was written - or at least completed - two days after Easter day, and mentions the musicians and poets who have created great art, and the sacrifices they have made in doing so, the relationship of art to the landscape, London and publishers.
8pp. Notes: Manuscript; ink. Signed in parentheses under Gurney's name but also, in inverted commas, 'Master Stephens'.
- Item D10500/1/E/20
(G.52.11.60-69) Essay: 'On certain familiar things' [21] April [1927]
Description: This essay speaks of the 'strangeness of the birth of an absolutely new thing'; the 'perpetual miracle' of man's ability to create something that says something new, 'as if [...] a new book of Homer had been shown us.' He speaks at length of Sibelius, in whose music he sees such originality of thought, and similarly of two piano preludes by Rachmaninov. He writes of Tolstoi, Debussy, Schumann, Edward MacDowell, amongst others. The article is accompanied by a letter 'To Mr Dancey, Gloucester', dated 21 April, asking 'if this article if worthy may it be used; if not not'.
9pp. +2pp. letter Manuscript; pencil, except letter and opening of essay, which are in ink.
- Item D10500/1/E/21
(G.15.177.1-8) Essay: 'On Richard Brome' 23-24 April 1927
Description: A survey of the life and work of the seventeenth century dramatist, Richard Brome, who was once a servant to one of Gurney's favourite dramatists, Ben Jonson, and who also collaborated with George Chapman, whose translation of *The Iliad* was so admired by Gurney. It is perhaps the former position to which Gurney alludes in his description of Brome holding 'one of the most envied places in literature - for minor men'. The essay speaks of some of his plays and quotes a few of his 'songs'.
8pp. Notes: Manuscript; ink and pencil. Gurney has signed the essay 'Richard Wayland (Ivor Gurney)', which is dated April 23-24 1927.

Item D10500/1/E/22

(G.15.6.1-6)

Essay: 'Thoughts of the New Mermaid'

24 April 1927

Description: This essay takes its title from, and begins with talk of the London tavern of Elizabethan times reputedly popular with Shakespeare and others, the Mermaid Tavern on Cheapside, which place is also the subject of a poem by Keats, 'Lines on the Mermaid Tavern'. Shakespeare and Ben Jonson, it is said, had great debates in this place. The essay speaks of both these and various other writers, as well as making passing mention of the BBC.

6pp. Notes: Manuscript; ink. The essay is signed and dated by Gurney. The essay also makes reference to the day of writing in the essay, 'on this After-Easter Sunday they call Low Sunday'.

Item D10500/1/E/23

(G.52.11.21-23)

Essay: 'Jonson in After Easter Week'

[April 1927]

Description: Essay, the title of which echoes that of an article by William Kerr that appeared in the *Gloucester Journal* on 9 April (p.13), 'Johnson in Holy Week', which could have been forwarded to Gurney by someone in Gloucester, if not by Kerr himself. (it was Kerr, a fellow Gloucester poet and a mutual friend of Gurney and F.W. Harvey, who got Gurney the job in the Gloucester tax office in 1922), Gurney deals to some extent with Ben Jonson, amongst others, but also mentions Dr. Johnson.

3pp. Notes: Manuscript; ink. The last page(s) of which is (are) missing. Easter Day 1927 fell on 17th April, so this essay, from its title, must therefore date from the week following, up to 24 April.

Item D10500/1/E/24

(G.15.22.1-4)

Essay: 'In after Easter Week'

[April 1927]

Description: An essay on Ben Jonson, which includes some nice poetic touches, with some similes, for example, apparently drawn from Gurney's trench experiences (one [...] turns to Carlyle for guide into these soggy trenches of guard on the true Elizabethan line; where a whole forest of bayonets is ready to bristle'. Here, as in another essay of this time, Jonson's name is joined by that of Thomas Carlyle, the two writers reportedly coming from the same Lake District family. There is talk of 'symbols' in Jonson, to which Gurney turns to Carlyle 'for guide', probably directing one towards the third section, 'Symbols', of Carlyle's 'Sartor Resartus', to which work Gurney makes reference elsewhere at this time (in the letter accompanying the essay 'On Certain Familiar Things' (/E/21), for example.

4pp. Notes: Manuscript; ink. The essay is signed 'Richard Wayland (Ivor Gurney)'. As with the previous essay, it must date from some time between 18-24 April.

Item D10500/1/E/25

(G.15.35; 15.36; 53.63-67)

'To August Manns / Siegfried Wagner writes'

[April 1927]

Description: A letter written as though from Siegfried Wagner to August Manns (who was most notably Director of Music at Crystal Palace) in which he attempts to dispel apparent talk of there being some sort of rift between Brahms and Wagner, being 'strange or enemy to each other, and that since they did not meet often, corresponded little, therefore that their followers must likewise do such things.' Gurney speaks of their music and their importance as much to each other as to the wider world, stating that the respective composers were 'always busy enough with their own affairs' rather than maintaining regular correspondence.

6pp. +12pp. typescript Notes: Manuscript; ink, with a typescript copy and carbon copy of the same. Although dated April 1926, the essay seems to be more consistent, in both nature, paper, ink and, most convincingly, subject matter and manner, with the work of April 1927.

Item D10500/1/E/26
 52.11.73-75 Essay: 'Notes. Ries Reminiscences' 29 April 1927
 Description: A series of reminiscences purporting, at least initially, to be by Ferdinand Ries, a pupil of Beethoven. Amongst other things, it goes on to recount briefly the writing of Wagner's operas, which took place some years after Ries's death in 1838.
3pp. Notes: Manuscript; ink. Dated at head of the essay.

Item D10500/1/E/27
 (G.52.11.40-42) Letter to Antonin Dvorak [c. 29 April 1927?]
 Description: A letter written to the Czech composer Antonin Dvorak as if from Johannes Brahms, with some talk of their respective works, mention of Tolstoi and of other composers.
3pp. Notes: Manuscript; initially in ink, thence pencil. Signed 'Joh: Brahms (Ivor Gurney)'.

Item D10500/1/E/28
 (G.52.11.78-81) Essay: 'Notes from a pocket book' 29-30 April 1927
 Description: This essay begins by asserting that 'The strange successes of the music of the Russians on the English have not yet been enough praised', and goes on to speak of Russian music, and its near borders (mention of *Luonnotar* by Sibelius), Tolstoi, and in passing identifies in the English 'similar dark mad sorrows'.
4pp. Notes: Manuscript; pencil, except for title and last page, which are in ink. The title originally read 'Notes from a pocket book of Vol[o]ygl[?]'.

Item D10500/1/E/29
 (G.64.12.476-477) Essay Note [1927]
 Description: Titled 'Essay Note', this piece occasional turns into an appeal, but in parts speaks of music and literature, mentions Whitman, and bears a few quotations.
3pp. Notes: Manuscript; pencil, with later additions in pen. The head of the first page was originally titled in ink 'Walt Whitman Specimen Days (2nd Time of writing it?)'.

Item D10500/1/E/30
 (G.52.11.76) Essay: 'Mr Uriah (Sandwich) Heep' [c. April-May 1927]
 Description: An unfinished mock obituary of a 'chandler and ironmonger', Mr Uriah Sandwich Heep. At the age of 16, the 'exemplary punishment' of Gurney's Heep, for dirtying the carpets, led to his breaking 'into tears at the age of 16, and indulg[ing] in the unusual luxury of poem-writing'.

2pp. Notes: Manuscript; ink. Uriah Heep is well known as a character in Charles Dickens's *David Copperfield*, although there is no relation between Gurney's and Dickens's figures.

Item D10500/1/E/31

(G.52.11.19) Notes on 'The Walkure' 1 May 1927

Description: Notes by Gurney, writing as Richard Wagner, on the writing of *Die Walküre*, which he 'started lateish one night' Interestingly, Gurney makes a rare brief mention of Stanford, 'Wagner' writing, '[...] rage (I think) made me start it without notes - (but I probably had a sketchbook) - so thinking (of CVS) of what I must do - (being able to write - write) - in that fireless and ugly lit kitchen, I took paper and began what would swiftly write - having no plan [...]'. One wonders whether the 'being able to write -- write', is perhaps Stanford's voice instilling the discipline (perhaps) of sitting down and just writing.

2pp. Notes: Manuscript; pencil. Signed 'R. Wagner / May 1st 1927'.

Item D10500/1/E/32

(G.10.88) Letter 'To Countess of Brunswick' [c. May 1927]

Description: A letter written as Beethoven to Countess Theresa Brunswick [Gurney sic: 'of Brunswick'], a pupil of Beethoven, whom it is believed might be Beethoven's 'Immortal Beloved'. Gurney ('Beethoven') writes of his G major violin sonata, and mentions works including the song 'Adelaide' and the F major quartet, alongside works by Bach, Haydn and Mozart.

2pp. Notes: Manuscript; pencil. Signed 'Ludwig van Beethoven'.

Item D10500/1/E/33

(G.64.12.481-485) Untitled essay: 'About this time too...' [1927]

Description: An untitled essay, signed as Walt Whitman, in praise of the music engravers and printers of North America.

5pp. Notes: Manuscript; ink. Signed 'W. Whitman (Ivor Gurney here)'.

Item D10500/1/E/34

(G.64.12.486-488) Untitled essay: 'We started to speak about Tschaikovski...' [c. April-May 1927]

Description: This untitled essay begins with talk of Tchaikovsky, but becomes more free ranging, talking of of the sea, America and Edward MacDowell.

3pp. Notes: Manuscript; ink. Although undated, this essay could have been written on 5 May 1927, which Gurney describes as Tchaikovsky's 'day', although his birthday, which would be Gurney's meaning as to his 'day', falls two days later.

Item D10500/1/E/35

(G.80.5 +80.2A?) Fable. by Leo Count Tolstoi [1927]

Description: A tale written in the manner of a Tolstoian fable, which tells of a family of farmers who develop a new grain, which is then taken by invaders, fought against by the farmers and their neighbours, for the sake of 'honour'. The Fable appears to be an allegory for the First World War, the assisting neighbours showing 'a willingness to die for a place they had never seen.'

2pp. Notes: Manuscript; starting in ink, continuing in pencil. Published in *The Ivor Gurney Society Journal*, vol.16 (2010). This article, as with the other items under original catalogue ref G.80, may latterly have been in the possession of J.W. Haines, seemingly once owned by F.W. Harvey.

Item D10500/1/E/36

(G.85.44-49) Essay: 'In 1912, while war was still a phantom...' [1927]

Description: An untitled prose piece in which Gurney recounts a journey, sailing from London to Baltimore on a steam ship from Hamburg, including talk of music, printing and books.

6pp. Notes: Manuscript; pencil. The essay is unsigned, and it is possible that it could have continued beyond the extant six pages.

Item D10500/1/E/37

(G.64.12.478-480) Essay: 'Of Deor' [c. late June 1927]

Description: An essay on 'Deor', 'a poem' ... 'in the book of Beowulf', which work is described by Gurney as 'fine and gripping'. Gurney makes reference to Deor in a letter of 27th June 1927, and it is probable that the essay dates from around this time. The essay quotes several short passages from *Beowulf* and makes reference to several characters. It also makes passing reference to Amiens Cathedral, Bach and several other composers. The essay is signed in parentheses, but also bears a second name in similar manner but in inverted commas, 'Edward Brownlee'.

3pp. Notes: Manuscript; pencil. The verso of f.3 contains a short note and Gurney's Stone House address.

Item D10500/1/E/38

(G.15.11.1-5) Letter to the firm of Broadwood and Sons [1927]

Description: A letter to the English piano maker written as from Johannes Brahms, fresh from conducting a performance of his fourth symphony (mentioned in the letter to Dvorak, /E/28), and going on to speak of the piano music of Schumann, who has had a 'compelling and chivalrous influence on the being of the piano'. He goes on to mention the various composers and poets noted in several of the essays of this period. Gurney ('Brahms') mentioned the German city of Bremen a number of times. It was here that Brahms conducted the first performance of his *German Requiem*, which proved to be Brahms's breakthrough as a composer of international importance - an event/work, which Robert Schumann had prophesied would be the making of the composer.

5pp. Notes: Manuscript; ink. Gurney started to sign the essay under his own name, which he crossed through and replaced with Brahms's name.

Item D10500/1/E/39

(G.52.11.13-18) 'A letter of Franz Grillparzer to H.F. Freiligrath - 20th April 1870' [1927]

Description: A letter purporting to be from the Austrian dramatist, Franz Grillparzer, to the German poet Ferdinand Freiligrath. As with the preceding essays in this series, Gurney writes of various composers and poets, including Schumann, Brahms, Wagner and Shakespeare.

6pp. Notes: Manuscript; ink. Gurney omits the second 'i' from Freiligrath's name in each instance.

Item D10500/1/E/40

(G.15.26-25) Letter to Eduard Hanslick from Johannes Brahms

[1927]

Description: A letter written to the music critic Eduard Hanslick as though from Johannes Brahms, at the time when the 'E minor Symphony' [no.4] is 'at last to be performed'. Brahms is 'so tired with the bother of rehearsals and seeing people - of being polite to the right people' but 'take[s] refuge in the English Elizabethans'.

2pp. Notes: Manuscript; ink. Signed 'Joh: Brahms'.

Item D10500/1/E/41

(G.15.27.1-3) Letter to Thoreau from H.W. Longfellow

[1927]

Description: A letter written as though from H.W. Longfellow, telling American poet, Henry David Thoreau, of 'some new music which will astound ordinary pianos', listing works by Schumann and Brahms, and going on to write of, most particularly, Schumann, with passing references to other composers and poets.

3pp. Notes: Manuscript; ink.

Item D10500/1/E/42

(G.45.20-25) Letter to Walt Whitman from Edward MacDowell

[1927]

Description: Although Gurney ('MacDowell') begins this letter with mention of how 'Germany is delighted with the new editions of your [i.e. Whitman's] book - Leaves of Grass, and Specimen Days', as with all these latter essays in the series, Gurney goes on to speak in the greater part of Schumann, Brahms and Wagner.

5pp. Notes: Manuscript; ink.

Item D10500/1/E/43

(G.64.12.474-475) Essay: 'From the memoirs of Eugenie Schumann'

[1927]

Description: What purports to be a short extract from the diary of Eugenie Schumann from July 15th 1866. Eugenie Schumann, the youngest daughter of Clara and Robert Schumann, published a memoir, which in 1927 was published in an English translation by Marie Busch (Heinemann, London, 1927). It is probable that Gurney saw a review of the volume which set his mind alight, suggesting this possible entry.

2pp. Notes: Manuscript; ink, with a postscript in pencil, asking for the piece to be finished.