

05

Simon Beattie
Short List 5

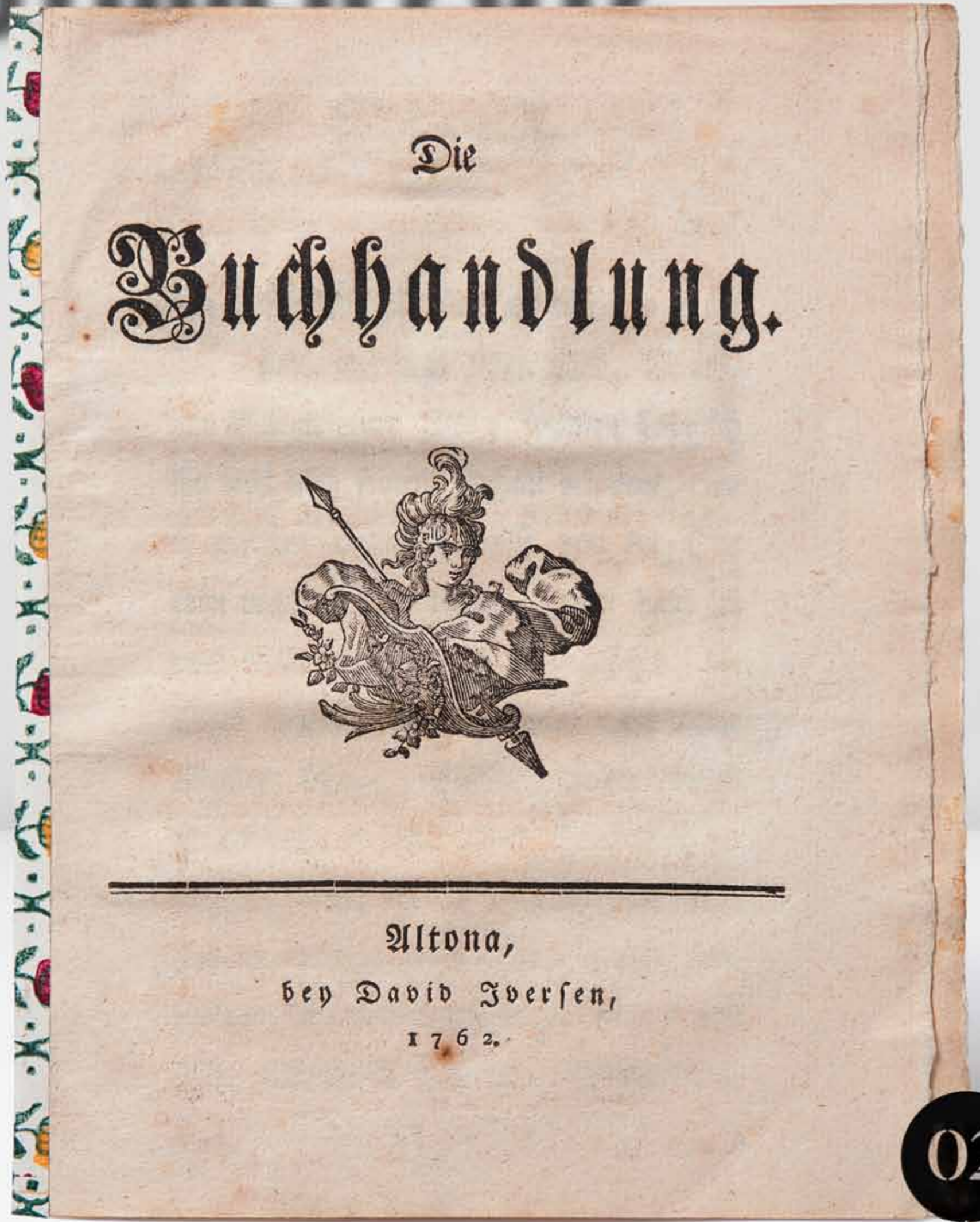
The dictionary defines *short list* as 'a list of selected candidates from which a final choice is made'.

My Short Lists (my printed catalogues) are just that: a selection of things which struck me as particularly interesting in some way from which you can choose to buy.

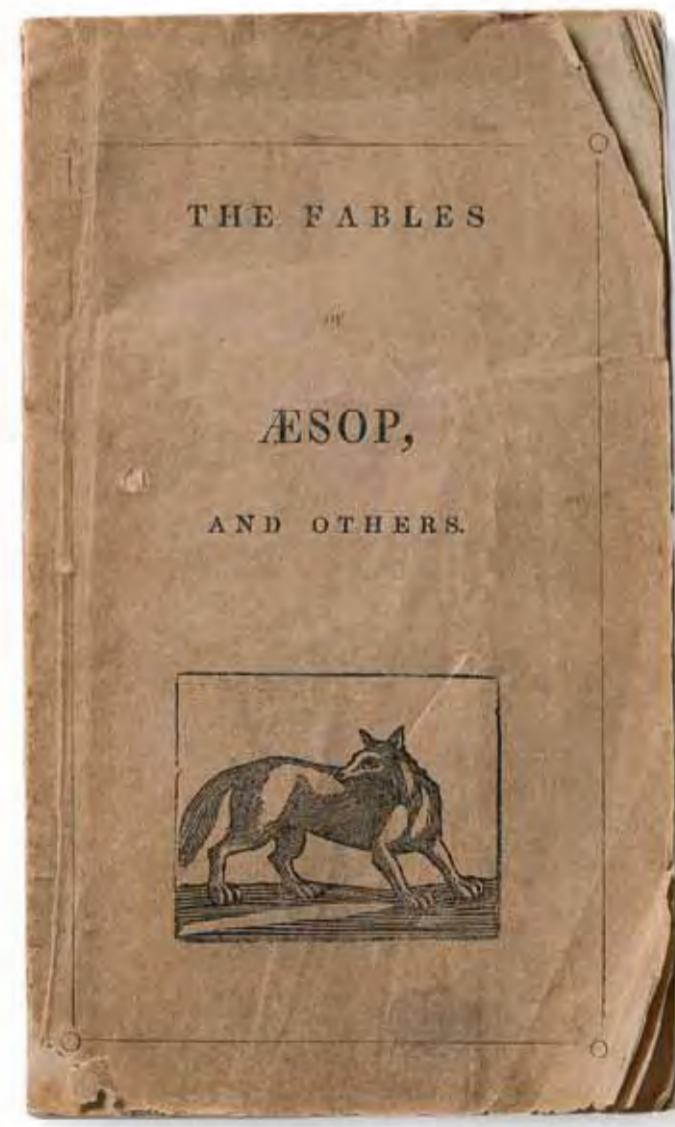
SIMON BEATTIE SHORT LIST 5 OCTOBER 2012

Research index:

AMERICAN AUTHORS	(14) (17) (18)
BANNED BOOKS	(13) (20)
BOOKSELLING	(02) (20)
DEVOTION & PRAYER	(08)
EIGHTEENTH CENTURY	(01) (02) (06) (10) (13) (16) (23) (25)
FICTION	(04) (14) (18) (25)
FRENCH	(09) (13) (18)
GEOLOGY	(09)
GERMAN	(02) (05) (12) (14) (16) (19) (20) (25)
ILLUSTRATED	(01) (05) (08) (10) (11) (12) (18) (19) (21) (22)
MAGIC & ILLUSION	(11)
MANUSCRIPTS	(08) (13) (19) (22) (23)
MUSIC	(07) (12) (15)
NINETEENTH CENTURY	(03) (04) (05) (08) (09) (12) (14) (18) (19) (22)
PERFORMING ARTS	(12) (15) (24)
POETRY	(02) (03) (07) (13) (16) (19)
PORN	(20)
REVOLUTION	(17)
RUSSIAN	(03) (06) (07) (11) (17) (24)
SPANISH & PORTUGUESE	(04) (23)
TWENTIETH CENTURY	(07) (11) (17) (20) (21) (24)
VAMPIRES	(04)
WAR	(21)
WOMEN, RIGHTS OF	(14)
WOMEN, WRONGS OF	(25)



02



01

02

SIMON BEATT
SHORT LIST 5
OCTOBER 2011

01 Aberdeen Æsop

A scarce edition of Aesop, with a woodcut for each fable, but what first attracted me was the wrapper. The typography made me think that it may have been printed a little later than the book itself. An early nineteenth-century reissue of an eighteenth-century book? All things are possible. The wrapper is certainly rare: I have only found one other example of it, in the Aberdeen copy (front cover only).

AESOP. Fables of Æsop and others: translated into English. With Morals and instructive Applications; and a Print before each Fable. To which is prefixed, the Life of Æsop, more enlarged than in any former Edition of this Size. Aberdeen: Printed and sold by James Chalmers and Co. 1781.

12mo (156 x 90 mm) in half-sheets, pp. 142, [2]; with 60 woodcuts in the text; title a little toned, corners creased; a good copy in (later?) printed wrappers, dust-soiled, front cover creased and chipped at extremities, snag at lower inside corner, spine defective at foot, later ink title to spine.

First edition thus. ESTC locates 6 copies (Aberdeen, Birmingham, Cambridge, nls, Bodley, University of Southern Mississippi); OCLC adds Princeton.

Catalogue under: Eighteenth Century / Illustrated

£850

02 An ode to bookshops

An anonymous, and apparently unrecorded ode to bookshops (not found in COPAC, OCLC or KVK).

According to the preface, this 'essay of an uneducated muse' was written ten years earlier and has only now been cajoled into print by the appearance of other works (sadly unnamed).

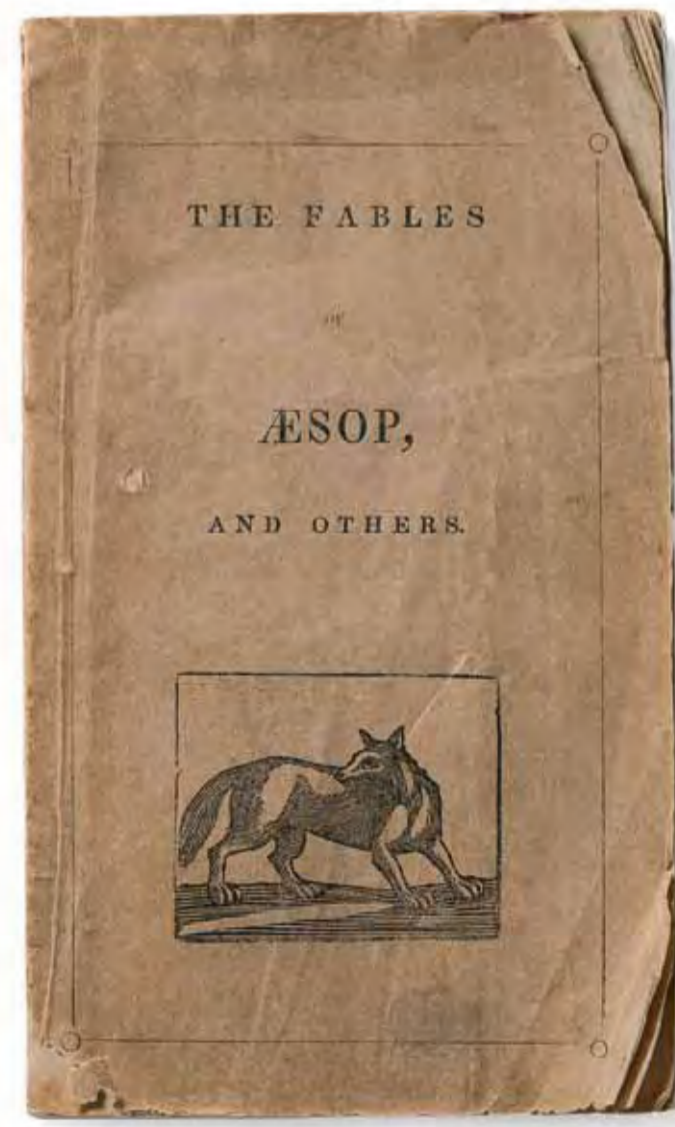
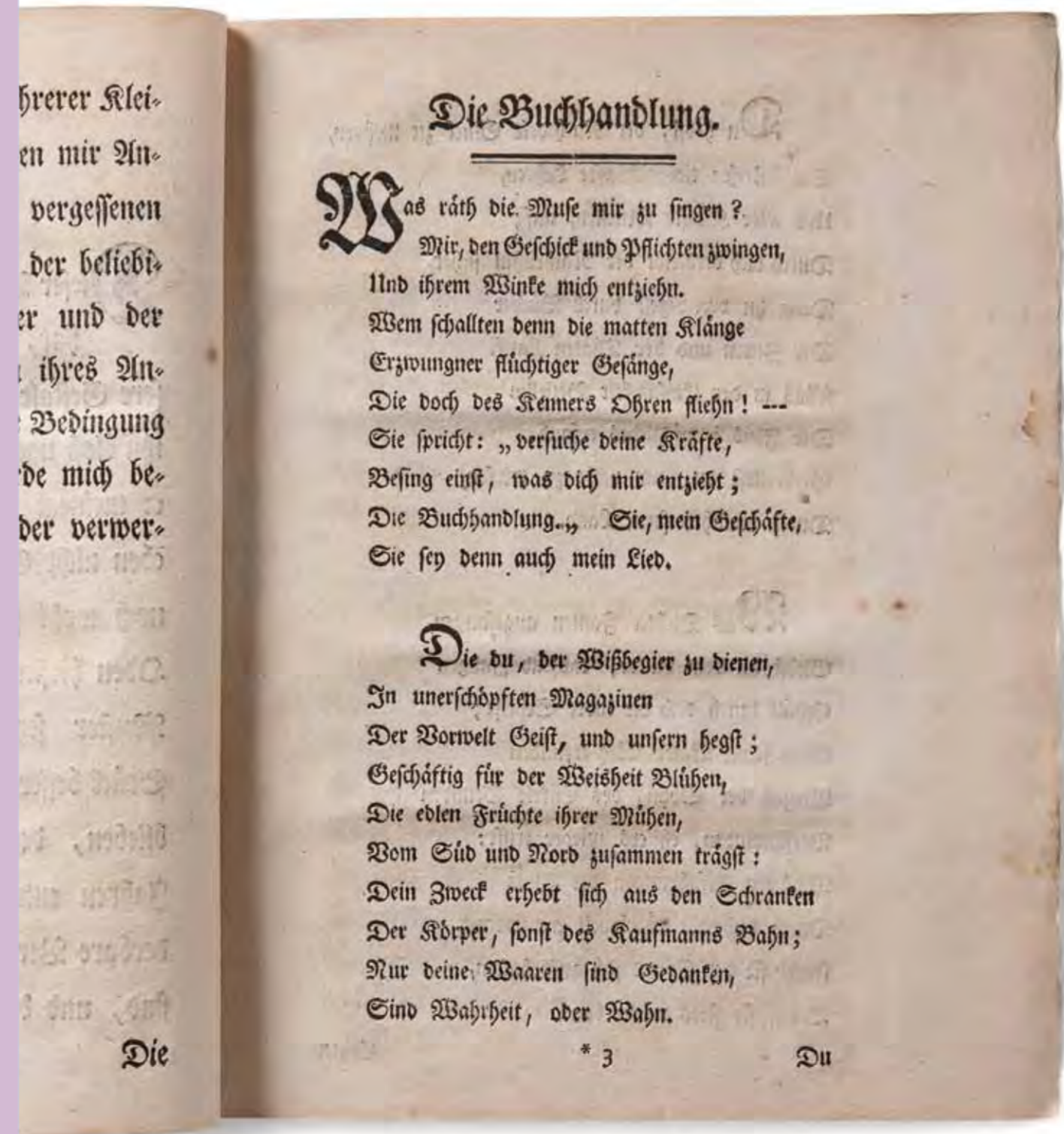
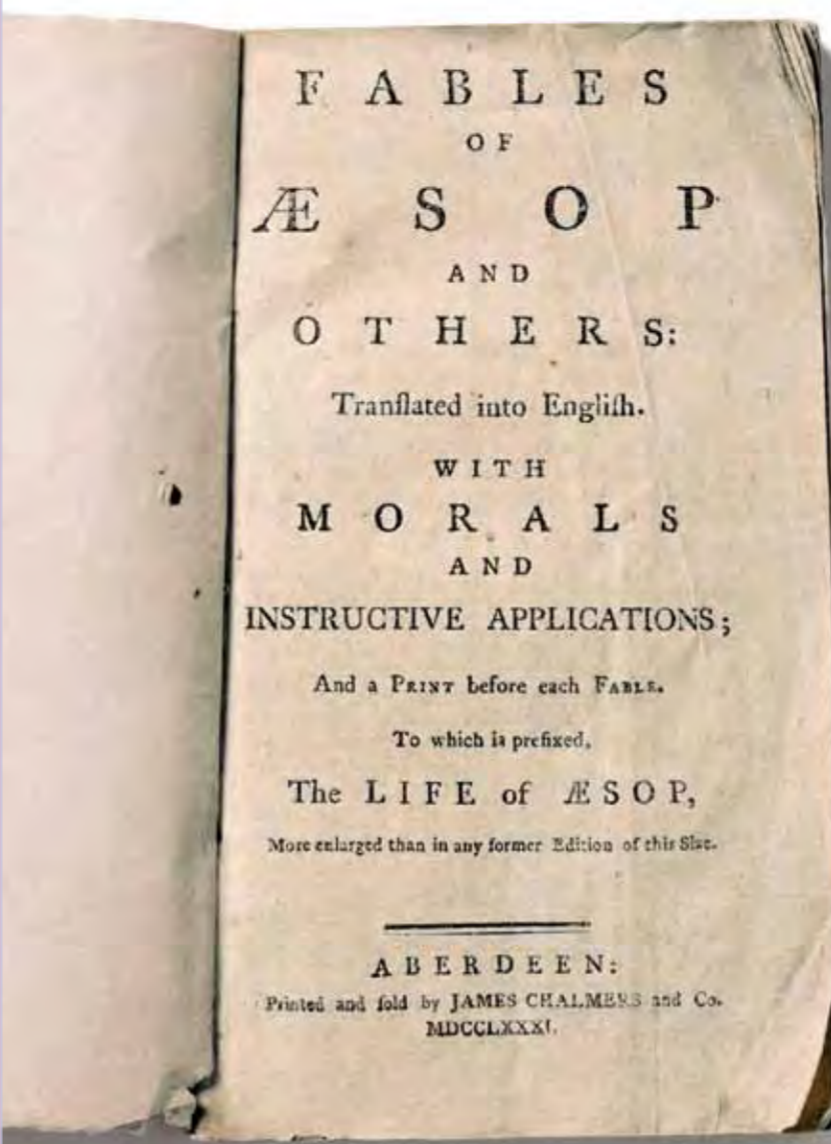
Bookshops, in the service of curiosity and the blooming of wisdom, sell thoughts, be they truth or fallacy, and preserve the legacy of writers. Minerva has consecrated the bookshop to her service; Apollo is its protector. The bookshop has risen, with the sciences, out of the ruins thanks to the noble art of printing, invented in Mainz. Other arts, such as engraving and type-founding, have likewise blossomed, simultaneously sparking research and assuring the profession of writer.

DIE BUCHHANDLUNG. Altona, bey David Iversen, 1762.

Small 4to (202 x 159 mm), pp. [12]; a few insignificant waterstains in the margins, the other odd mark; uncut; patterned paper backstrip.

Catalogue under: Bookselling / Eighteenth Century / German / Poetry

£1100



01
02

B

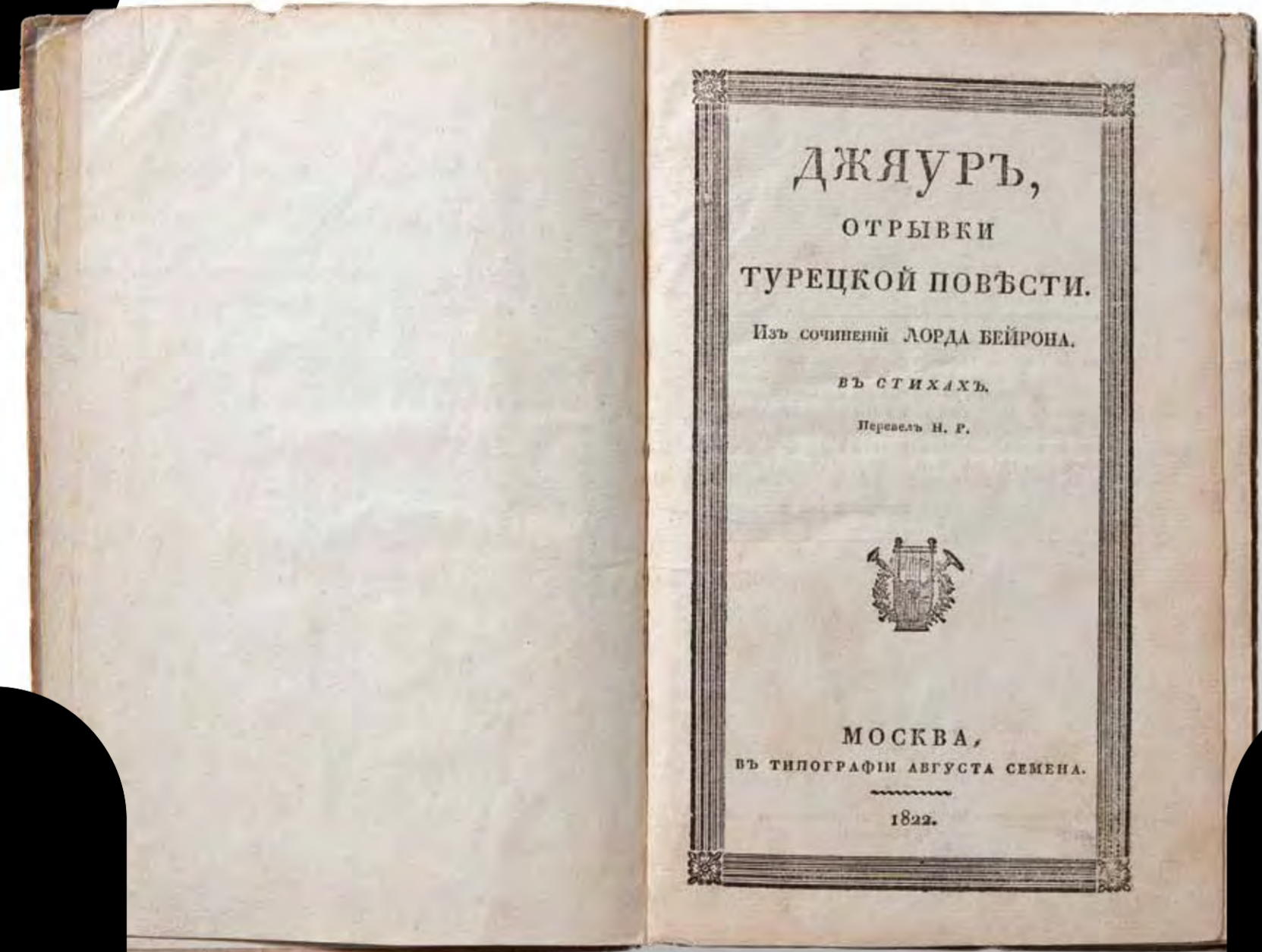
B

V

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03



03 Byron in Russia

A very rare lifetime translation, in verse, by Nikolai Radishchev (son of the famous eighteenth-century writer), and only the second separate appearance of anything by Byron in Russian. The first was *The Prisoner of Chillon*, published in St Petersburg the month before (*Shil'onskii uzbek*, tr. Zhukovsky; Lausanne only in OCLC).

'Of all the countries which came under the spell of Byron's pen and pageantry in the first half of the nineteenth century, none was more deeply entranced than Russia ... Certainly there was hardly a Russian poet in the romantic period who was not directly or indirectly influenced by Byron's life and verse. His name became synonymous with "romantic," and he was regarded as the "leading mind" of the age. Of contemporary figures only Goethe could compete with him in renown, and certain liberty-loving Russians ranked the Englishman above the great German' (Simmons, *English Literature and Culture in Russia (1553-1840)*, pp. 269-70).

The first Russian translations of Byron appeared in 1820, in journals such as *Syn Otechestva* and *Vestnik Evropy*. *The Giaour* (1813) was first published in 1821, in an anonymous prose translation, across three numbers of *Vestnik Evropy*, and was included the same year in Kachenovsky's *Vybor iz sochinenii lorda Beirona* ('A Selection from the works of Lord Byron'), but translated from French.

This copy of Radishchev's translation comes from the great Smirdin subscription library. Aleksandr Smirdin (1794-1857) was a 'pioneering bookseller, publisher, and owner of the famous subscription library on Nevsky Prospect in St Petersburg' (Terras). He set up on his own in 1823, moving to a fashionable address on Nevsky in 1832. 'Soon Smirdin's publishing enterprises—books, journals, miscellanies, library, and press—acquired such a hold over Russian letters that Belinsky called the 1830s the "Smirdin period of Russian literature" ... Smirdin lacked the education and taste to interact creatively with his authors. Yet his bookstore-library provided a popular meeting place for them, and its catalogue (1828) was an important bibliographical resource ... The annual subscription to his library was too high to attract a mass public, but it did extend the availability of Russian literature [and, of course, Western literature in translation] to a broader readership' (*ibid.*).

BYRON, George Gordon, Lord. Dzhiaur, otryvki turetskoi povesti. Iz sochinenii Lorda Beirona. V stikhakh. Perevel N. R. [The Giaour, fragments of a Turkish tale. From the works of Lord Byron. In verse. Translated by N. R.]. Moskva, v tipografii Avgusta Semena. 1822.

8vo (209 x 130 mm), pp. 34, ii; title printed within woodcut border; small section of second leaf torn away in the gutter at foot (adhered to previous leaf), light marginal foxing to the title and a few other leaves, a couple of small stains to p. 19; a very good copy in contemporary plain paper boards, rather marked, corners worn, spine defective but sound; from Smirdin's subscription library in St Petersburg, with its printed label to the front pastedown.

First edition. V. I. Maslov, *Nachal'nyi period baionizma v Rossii* (Kiev, 1915), p. 67. OCLC locates 2 copies only, at Illinois and Strasbourg. Not in COPAC or KVK.

↳ Catalogue under: Nineteenth Century / Poetry / Russian

£6500

04 ... in Spain

In 1816, John Polidori, still only 20 and fresh from his medical studies at Edinburgh, became Byron's personal physician and travelling companion. He was thus present at the Villa Diodati in that year's washout of a summer, with Byron and the Shelleys, for the famous story-telling competition which gave us *Frankenstein*. Polidori's *The Vampyre*, the first vampire story in the English language, was apparently another product of that evening on Lake Geneva. It was first published in 1819, in Colburn's *New Monthly Magazine*, as 'The Vampyre: a Tale by Lord Byron', Colburn capitalizing on Byron's fame with the attribution. 'Polidori sought an injunction against Colburn for attributing the tale to Byron, while Byron disowned the work, publishing his fragment with *Mazeppa* by way of a disclaimer ... Despite its troubled genesis, *The Vampyre* went through five editions in 1819 alone and achieved spectacular success in Europe, where Byron's disavowal was less well known: Goethe described *The Vampyre* as Byron's masterpiece' (*Oxford DNB*).

[BYRON.] [POLIDORI, John William]. El vampiro. Novela atribuida a Lord Byron. Barcelona ... Imprenta de Narciso Oliva. 1824.

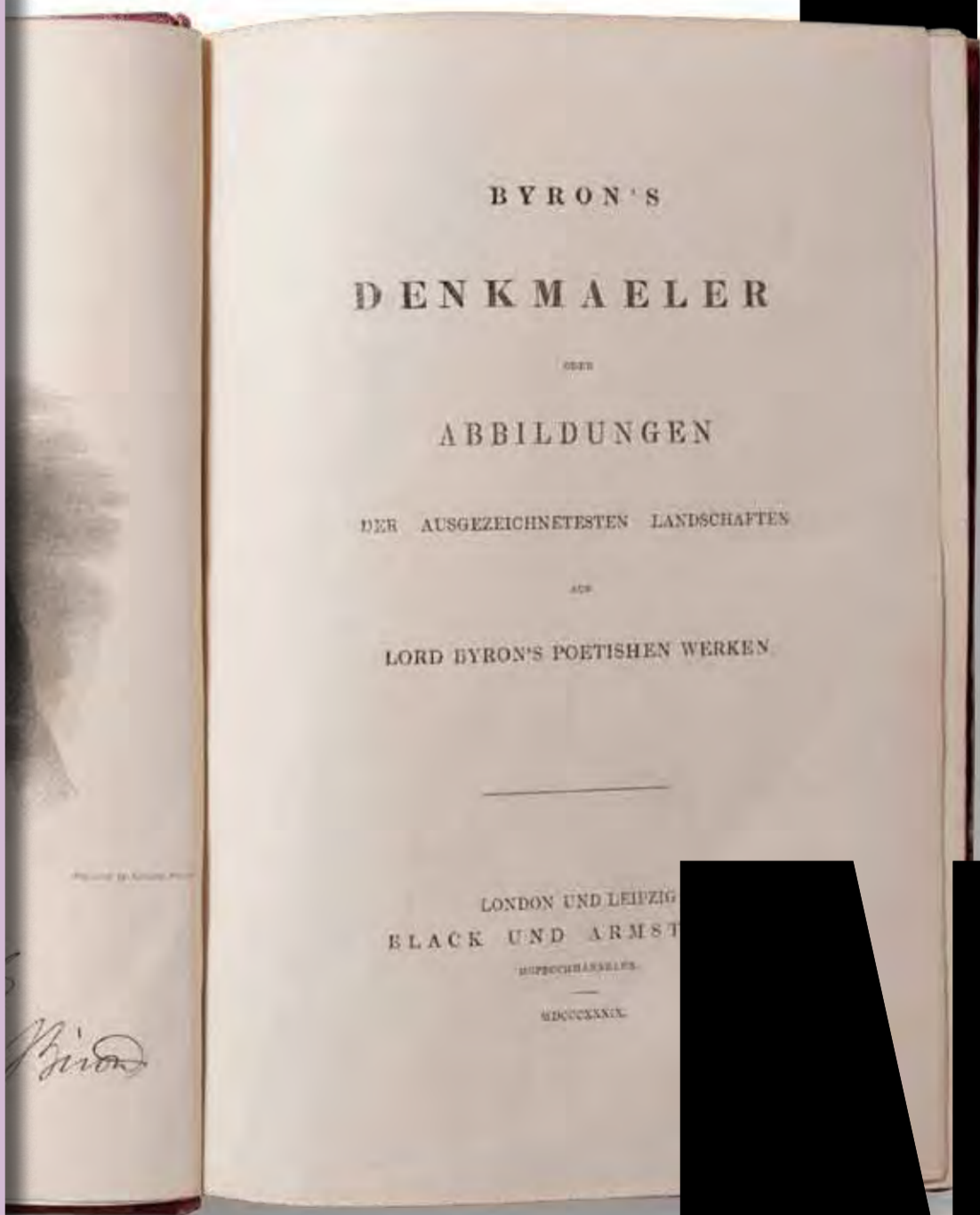
Small 8vo (147 x 98 mm), pp. [12], 69, [1]; a fine copy, bound with six other Spanish works (1821-9, details available on request) in contemporary mottled calf, some discreet restoration, spine label perhaps renewed; early printed label of J. L. Poupart to the front pastedown and inkstamp of his Libreria estrangera in Madrid to the title of the first work.

First edition in Spanish of Polidori's *The Vampyre*, extremely rare: OCLC locates a sole copy, at the Fisher Library in Toronto. KVK adds copies at the Biblioteca Nacional in Madrid, and Oviedo. Not in COPAC.

↳ Catalogue under: Fiction / Nineteenth Century / Spanish & Portuguese / Vampires

£2500

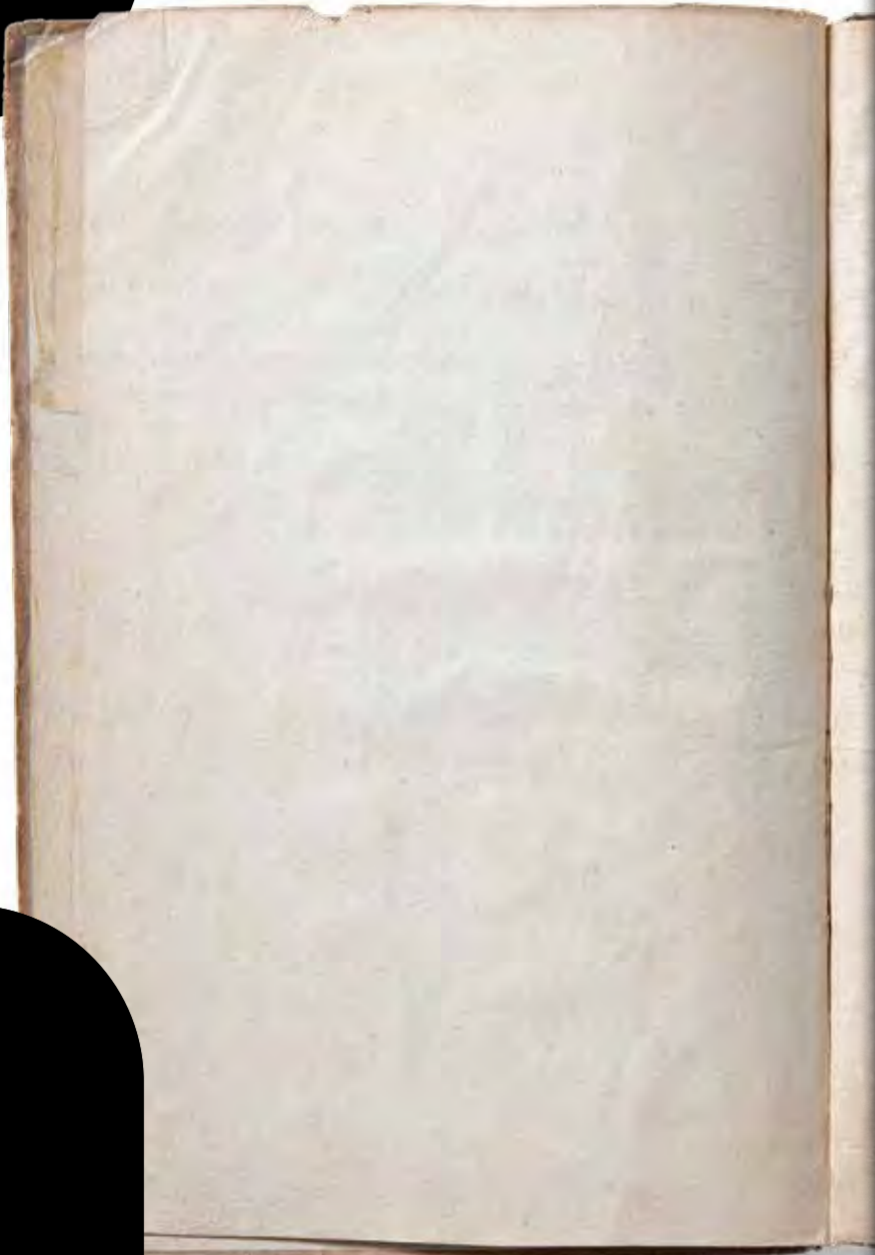
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06 ... in Germany

A series of engravings, with descriptive text, illustrative of the life of Byron, following in the wake of John Murray's three-volume *Finden's Illustrations of the Life and Work of Lord Byron* (1833-4). I found this interesting: a London bookseller producing a picture book for the German market (and not simply reissuing existing engravings, either: many of the captions have been translated, and the plates duly appropriated with the imprint 'London, bei Black & Armstrong'). It is not clear whether the book was issued, or intended to be, with more descriptions. The plates here tally exactly with what is called for by the contents leaf, but not every plate has a corresponding description and, in fact, there are descriptions for certain places—Constantinople and Ferrara, for example—which are not represented by a plate.

[BYRON.] Byron's Denkmaeler oder Abbildungen der ausgezeichnetesten Landschaften aus Lord Byron's poetischen [sic] Werken. London und Leipzig: Black und Armstrong, Hofbuchhaendler. 1839.

Large 8vo (233 x 159 mm), pp. [166], with engraved frontispiece portrait by Edward Finden after Sanders and 59 full-page engravings, all but two by either William or Edward Finden (there is one each by Mole and Higham) after Batty, Calcott, Casteneau, Cattermole, Cooper, Harding, Lawrence, Lewis, Newton, Phillips, Prout, Purser, Roberts, Robson, Stanfield, Turner, and Westall; some of the tissue guards browned, but a good copy in contemporary German polished red half calf, rubbed, spine decorated gilt, some surface wear, but sound.

First edition. The book is unaccountably rare. OCLC locates a sole copy outside Germany, at Northwestern, and it is not listed in COPAC at all.

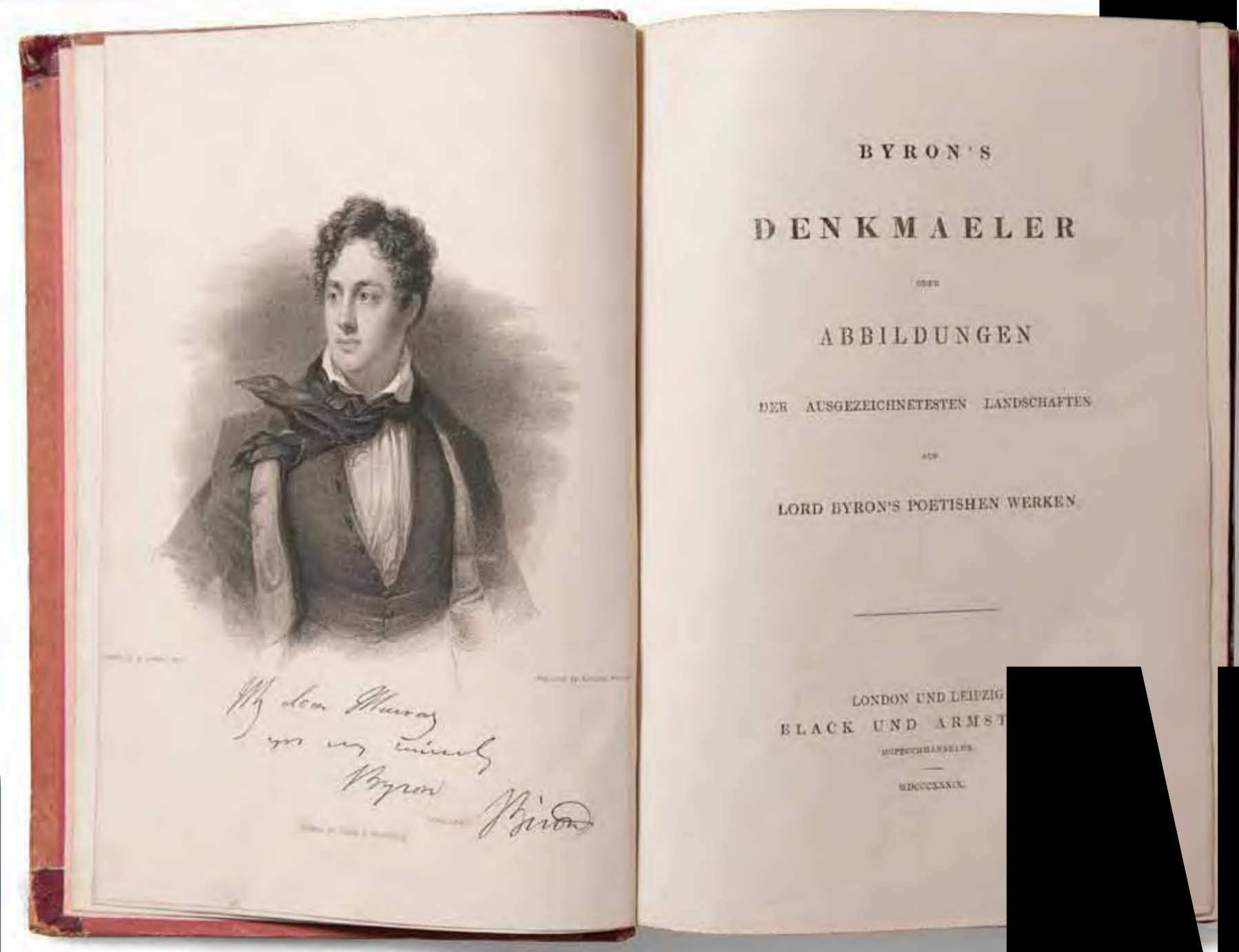
↳ Catalogue under: German / Illustrated / Nineteenth Century
£900

04



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05



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06

CONCIO
 In qua plorata est mors
 semper lugenda
PETRI M.
 Beata & immortalis memoriae,
 Totius Rusiæ
 IMPERATORIS,
 &c. &c. &c.
 7^{mo} die Februarii MDCCXXV.
 in templo Anglorum, Petropoli
 commorantium,
 habita
 à THOMA CONSET
 Ecclesiæ Anglicanæ Sacerdote
 & R. S. Sc. B. Sod.
 R E V A L I Æ,
 Typis JOHANNIS KÖHLERI, Civitatis & Gymnafii
 ordin. Typographi.

06 In memory of Peter the Great

Printed in Reval (present-day Tallinn, Estonia), this is the first edition of Thomas Consett's sermon at the English Church in St Petersburg following the death of Peter the Great, the first oratorical response to the Tsar's death (Berkov, p. 13).

Consett (1678?–1730) was the first chaplain to the British Factory when it moved to St Petersburg in 1723, but he had served in Moscow and Archangel from 1717. He spent nearly ten years in Russia, making wide contacts there and drawing together materials for his important book, *The Present State and Regulations of the Church of Russia* (1729), published after his return to England in 1727. In St Petersburg, 'Consett soon established his reputation as an erudite scholar, "known for his philosophical, theological and philological works, which will bring immortal glory to his name", according to a contemporary assessment. In May 1724 he was elected a corresponding member of the Brandenburg Society of Sciences (as the Berlin Academy of Sciences was then known) through the good offices of Baron Heinrich von Huyssen, one of Peter [the Great]'s closest associates and apologists, recommending him as "assidu à traduire plusieurs ouvrages Russes et Latin ou Anglois et à recueillir les curiosités de ce pais"... In St Petersburg Consett moved in circles close to Peter, which included the Bishop of Pskov, Feofan Prokopovich, and other influential members of the Holy Synod ... Consett's residence in the Russian capital, spanning the last years of Peter's life and much of the reign of Catherine I, and his access to information about not only ecclesiastical but also political matters made him a valued correspondent for the British government ...

'There is no mistaking Consett's own sympathies for Peter and his consort, which he conveyed forcefully in two sermons delivered to his congregation on 30 July/10 August 1724 in celebration of the recent coronation of Catherine [unpublished; a manuscript copy survives in the private library of Peter the Great, now at the Academy of Sciences, St Petersburg] and on 7/18 February 1725 in Peter's memory ...' (Anthony Cross, *By the Banks of the Neva: chapters from the lives and careers of the British in eighteenth-century Russia*, 1997, pp. 95–6).

Here is a flavour: 'He was one of the eminent and most powerful princes, whom the divinity itself called gods. And he truly governed this huge and vast empire like a god, bestowing his presence in the furthest corners of his empire with tireless constancy, illuminating and vivifying his people with the brilliant and refreshing rays of his majesty; achieving all his endeavours and undertakings with invincible power; inventing and comprehending so many and such various things—with great intellect and immense knowledge of almost everything—to such an extent that we should be astonished when we reflect how great his mind was to grasp all these things' (p. 12).

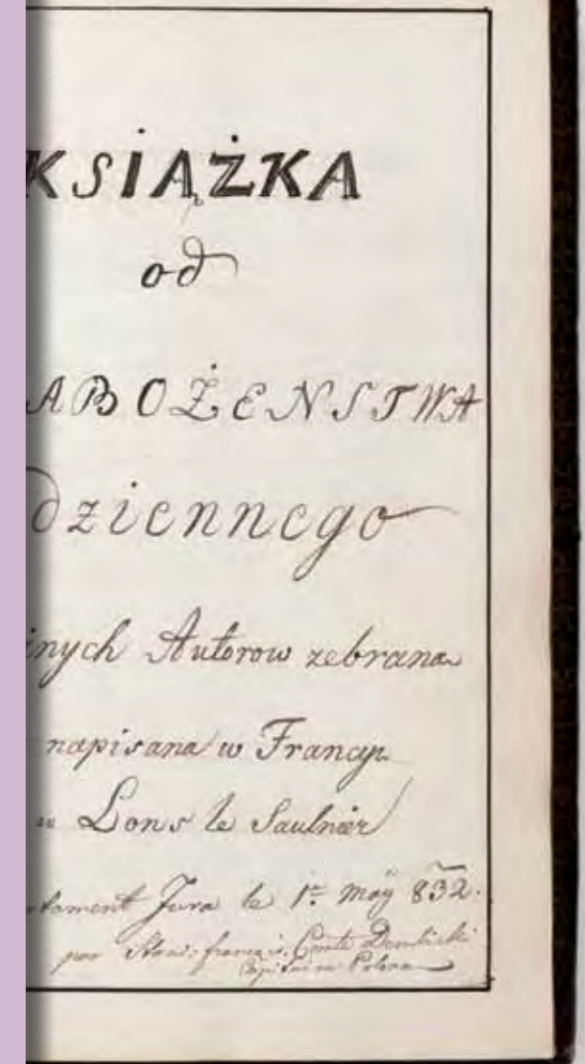
See P. N. Berkov, 'Tomas Konsett, kapellan Angliiskoi faktorii v Rossii', *Problemy mezhdunarodnykh literaturnykh svyazei* (Leningrad, 1962), pp. 3–26.

CONSETT, Thomas. *Concio in qua plorata est mors semper lugenda Petri M. Beatae & immortalis memoriae, Totius Rusiæ Imperatoris, &c. &c. &c. 7^{mo} die Februarii MDCCXXV. in templo Anglorum, Petropoli commorantium, habita à Thoma Conset ... Revaliæ, Typis Johannis Köhleri ... [1725].*

Small 4to (207 × 160 mm), pp. 16; some light offsetting only; a very good copy, stab-sewn as issued in contemporary plain paper wrappers; cloth portfolio.

Svodnyi katalog 672 (the only work by Consett listed). Extremely rare: OCLC locates a sole copy, at the Staatsbibliothek zu Berlin; not in COPAC.

↳ Catalogue under: Eighteenth Century / Russian
 £3000



IN PRAISE OF RUSSIA



07



IN PRAISE OF RUSSIA



07 Songs in space

Published the year after Yuri Gagarin became the first man in space, these ten poems (including work by Veronika Tushnova and Vera Inber) and four songs—'Fourteen minutes to liftoff', 'The blue planet. March of the Soviet Cosmonauts' (written by Oleg Sokolov-Tobolsky, a Red Army officer, and first sung by the cosmonaut Pavel Popovich), 'Before the long road' by Matvey Blanter, and 'Cosmonauts' by Vano Muradeli—are all written in praise of cosmonauts.

According to the publication details on the final page, the book was typeset and ready to print on 21 August 1962, less than a week after Popovich's Vostok 4 mission had landed back on Earth.

[COSMONAUTS.] *Slava nebesnym brat'iam! Stikhi i pesni o sovetskikh kosmonavtakh [Glory to our heavenly brothers! Verse and songs of Soviet Cosmonauts].* Izdatel'stvo «Iskusstvo». Moskva. 1962.

8vo (201 × 128 mm), pp. 30, [2]; printed music to pp. 11–30; occasional light soiling, old stamp to the title and foot of p. 17; original illustrated wrappers, with photographs of Yuri Gagarin, Gherman Titov, Andriyan Nikolae, and Pavel Popovich (the first four Soviets in space), spine rubbed, discreet paper repairs at extremities, ms ink mark to front cover.

First edition. Very rare: OCLC locates the Harvard copy only.

↳ Catalogue under: Music / Poetry / Russian / Twentieth Century

£750

08 Hustler in exile

An attractive 'book of daily worship collected from different authors and written in France in Lons-le-Saulnier, Département Jura, 1 May 1832' (p. [3]), extra-illustrated with religious engravings and presented to the writer's wife, the front flyleaf stating further that it was 'composed during our time of exile in France, on the Mediterranean Sea, in Montpellier' where it was 'finished and bound' (15 July).

Though obviously devoted to his wife, Dębicki seems to have been quite a character. He had only arrived in France the month before writing this manuscript, seeking exile after his participation in the November Uprising as a captain in the Polish National Guard. It is recorded that he then began to move around France, cheating people out of their money, posing as a count and, later, a major in the US Army. In 1840 he was summoned to court for wrongfully wearing the Légion d'honneur and was finally deported in 1848 (Bielecki, *Słownik biograficzny oficerów powstania listopadowego*, 1995).

By 1863, Dębicki's book was in England, in an East End bookshop, where it was bought by the antiquarian J. A. Grimes. There is a pencil note to this effect on the blank verso of the title. So intrigued was he by the book that he wrote about it to *Notes and Queries* (3rd Series, 27 June 1863, pp. 505–6): 'I venture to trouble you with the description of a MS. book of Polish Prayers and Litanies, just come into my possession, simply to give ... an opportunity of reacquiring it to any remaining branch of the family, to whom it must, I think, be considered a treasure; indeed, I purchased it for no other purpose ...

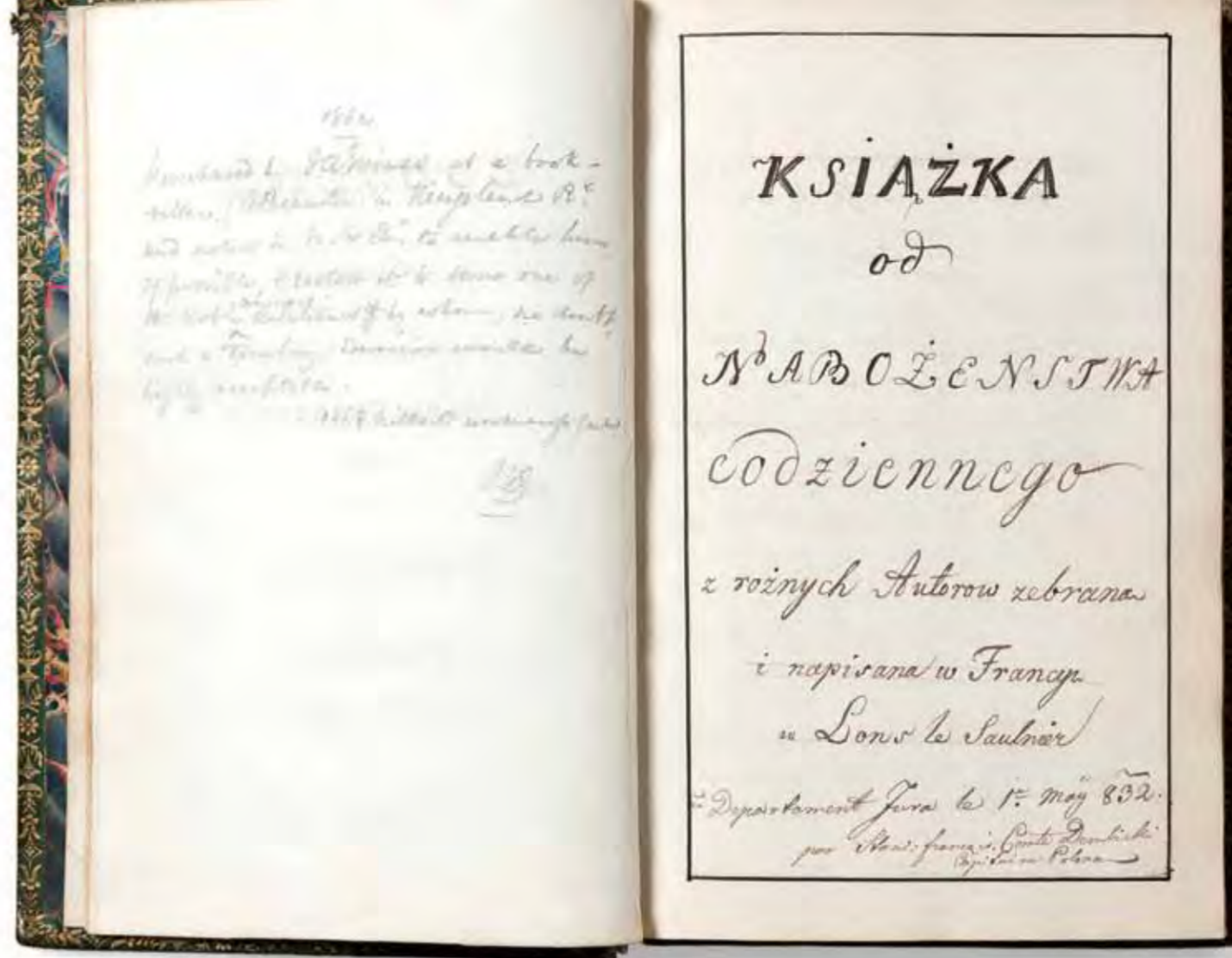
'The work alluded to is an 8vo vol. of prayers in, I believe, Polish, all by one hand, bound in elegant green morocco, gilt tooled, and lettered ... The MS. is carefully paged and indexed, with a title in the same hand as the text, and an exquisitely beautiful (apparently) pen and ink one the same as the cover, dated Montpellier, 1832, but all written in French. This title has a floral border delicately executed in a tint much like a gnat's wing. Nine engravings of an ordinary kind, some coloured, are affixed to fly-leaves; a tenth seems to have been taken off ... It appears to be a touching memorial of a refugee nobleman's affection to a separated wife, and the memento is, perhaps, to himself ...'

DĘBICKI, Stanisław Franciszek. *Souvenir pour ma chère, et aimable femme Marie Thérèse, comtesse de Dembicki. Montpellier, quinze Juillet mille-huit cent trente-deux [15 July 1832].*

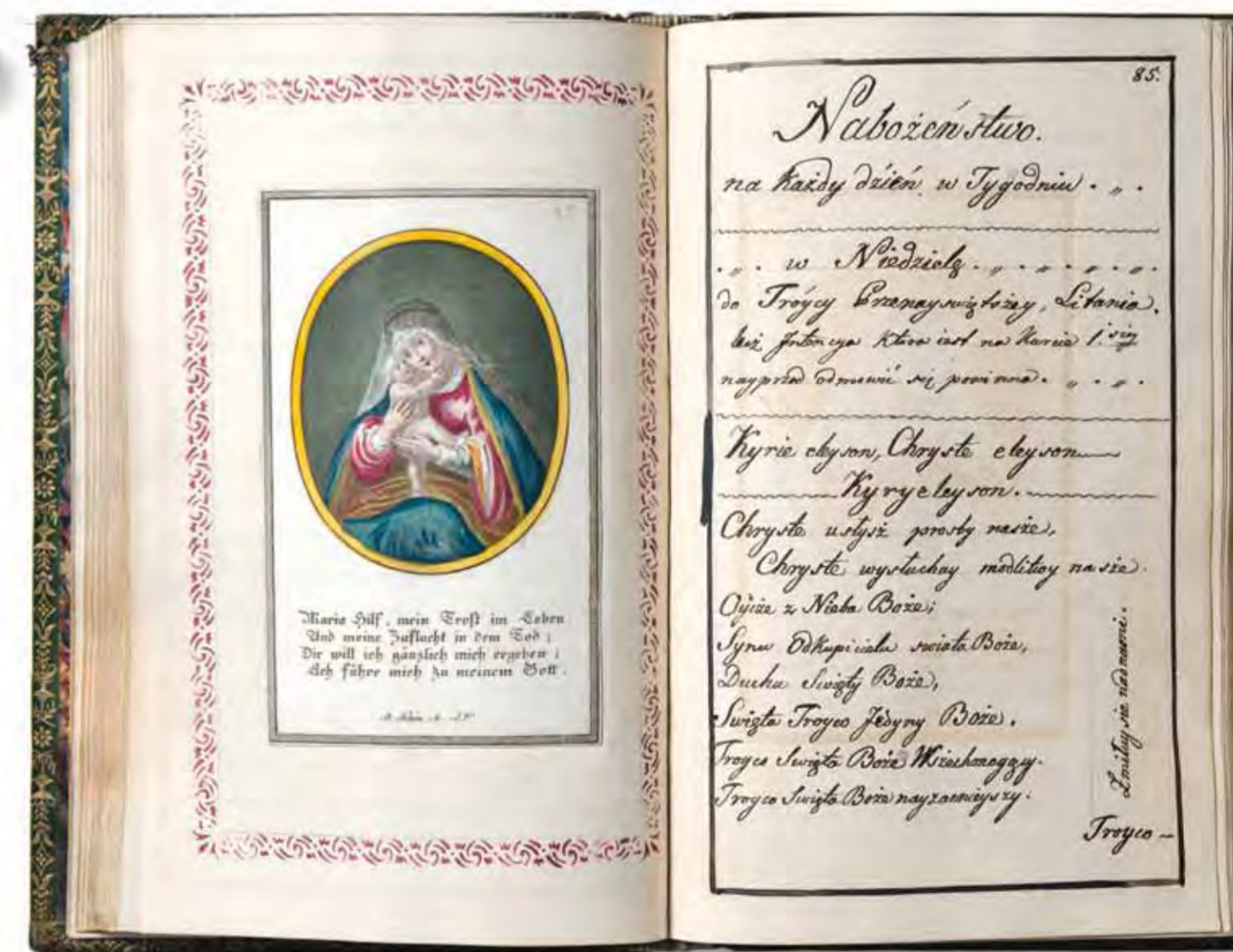
8vo (199 × 123 mm), pp. [14], 204, with 9 engravings (four by Schön, the others unsigned; two are coloured) mounted on additional leaves, each engraving within a coloured stencil frame, plus one extra leaf, likewise stencilled but with no engraving; manuscript on paper, attractive title-page in imitation of an engraved title; contemporary polished green straight-grain morocco gilt, all edges gilt, the front board lettered 'Souvenir pour ma chère et aimable femme Marie Thérèse comtesse de Dembicki', the rear 'Par Stanislas François comte de Jaxa Dembicki capitaine polonais'.

↳ Catalogue under: Devotion & Prayer / Illustrated / Manuscripts / Nineteenth Century

£1200



08





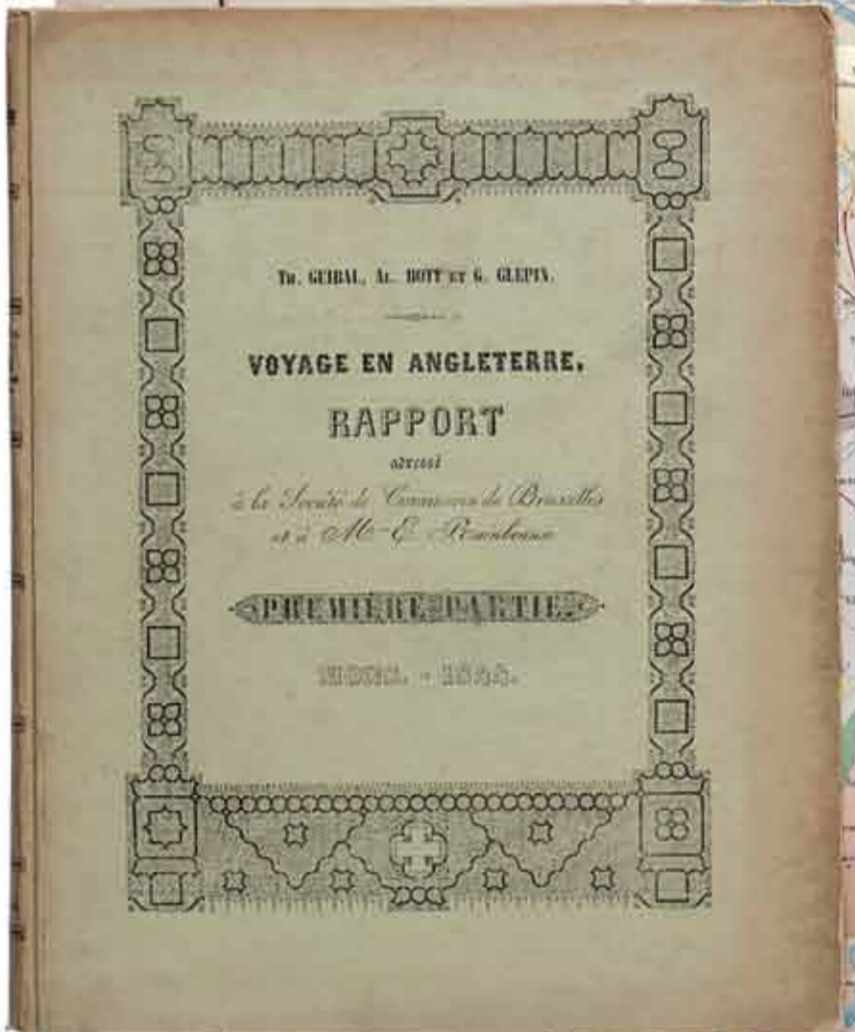
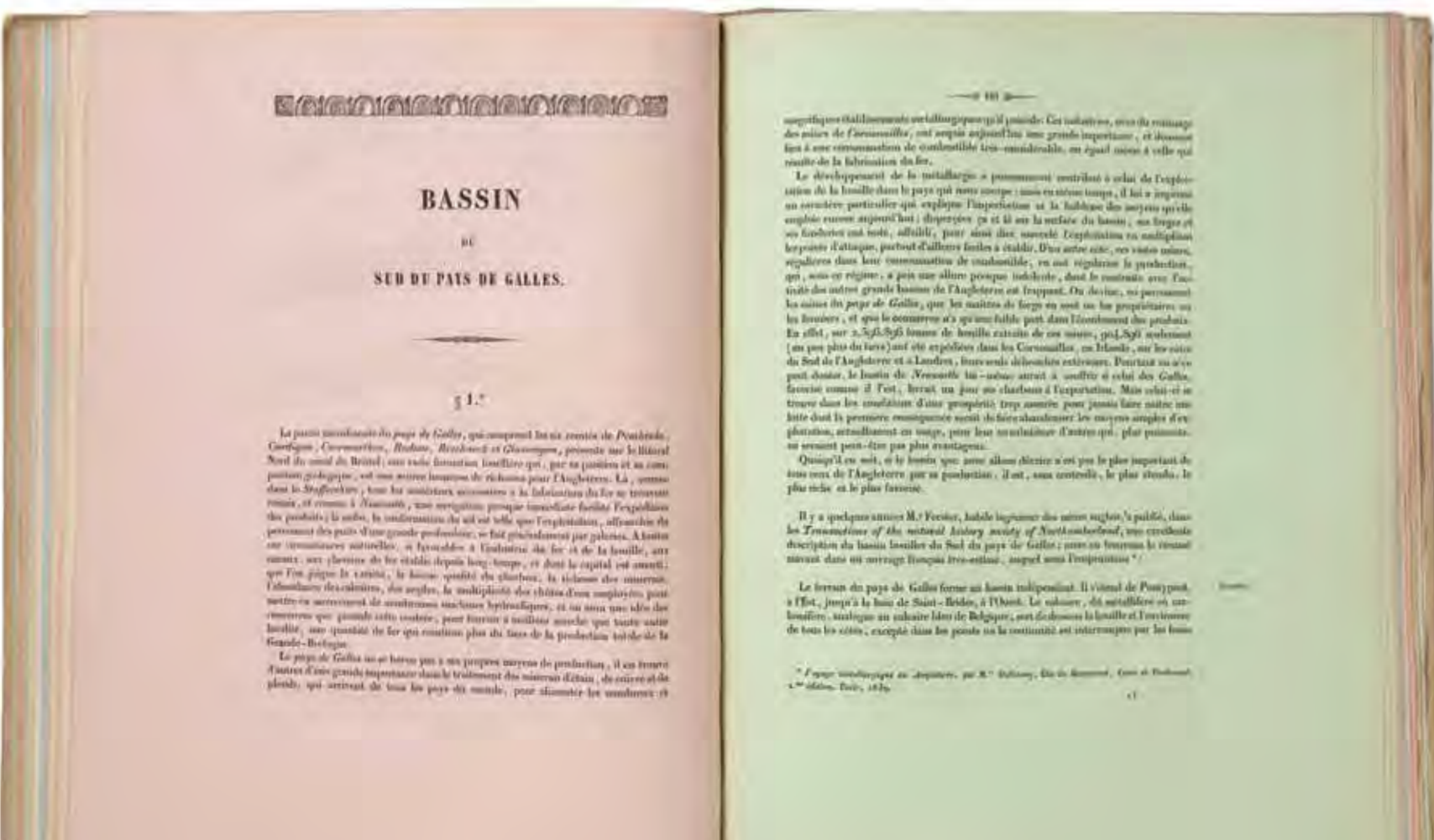
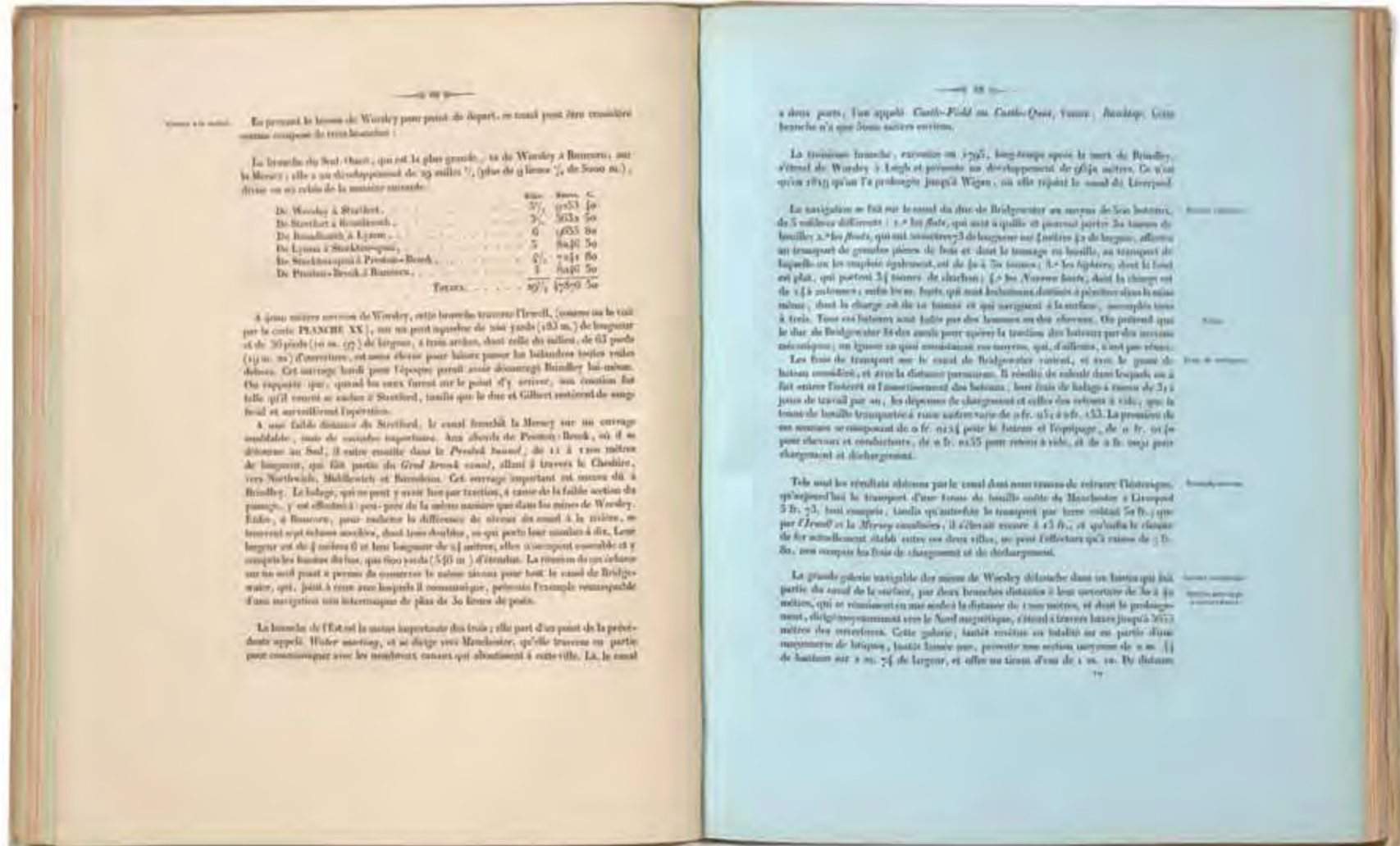
PINK. GREEN. PEACH. BLUE. OCCASIONALLY WHITE.

09 A colourful report on English mines

In 1843, a small party of engineers was sent from Belgium to study various British coal mines, in particular the English practice of tubbing ('the lining of a pit-shaft or tunnel with a watertight casing', OED). The Belgians toured the country, covering some 1500 km thanks to the 'admirable rail network', from London to Sheffield, then on up to Newcastle, across to Liverpool and Manchester, Birmingham, Swansea, and Bristol, before returning to London, where they visited the Museum of Practical Geology (est. 1837, one of the oldest single science museums in the world, and now part of the Natural History Museum). All their findings are detailed in the report.

Catalogue under: French / Geology / Nineteenth Century £1400

But the extraordinary thing about the report is its presentation, as each gathering, and each plate, is printed on a different coloured paper: variously pink, green, peach, blue, or—occasionally—white. (And seemingly at random, too. Comparison with the British Library copy shows that the same gathering is printed on a different coloured paper in each copy.) The writers make no mention of why the report was produced in this way, but it makes for a beautiful-looking book.



GUIBAL, Théophile, Al. BOTY, and G. GLEPIN. Rapport sur les mines de houille de l'Angleterre, adressé à la Société de Commerce de Bruxelles et à Mr E. Rainbeaux ... Mons. Emm. Hoyois, Imprimeur-libraire-éditeur de la Société des sciences, des arts et des lettres du Hainaut, et des bibliophiles belges. 1844.

4to (298 x 234 mm), pp. xx, 76, [4], [77]–137, [3], with a large folding geological map (hand-coloured) at the beginning, a folding table facing p. 97, and 25 folding engraved plates at the end (plate XV, 'Bassin du Sud du Staffordshire et de Dudley', coloured by hand and mounted on blue paper); title vignette depicting a mine; a very good copy in the original printed boards, upper edge gilt, boards worn along fore-edge, edges and spine darkened.

First edition: a rare report on English coal mines (OCLC locates no copies outside Europe). The half-title, and upper board, state 'première partie' but no more were published.

AN HIEROGLYPHIC EPISTLE

⑩ Rare rebuses

A very rare pair of rhymed rebuses, the first a letter from a sailor to his girl back at home, describing how his ship took on water during a terrible storm at sea near the Cape of Good Hope, the second his faithful Sally's reply.

2 engraved sheets, folio (393 x 269 and 390 x 264 mm), both hand-coloured; a few marks to each, with some dust-rolling, holes from where previously mounted, the top-left hole in the Answer rather ragged (touching platemark only).

AN HIEROGLYPHIC EPISTLE from a [sailor] on Board a [ship] [to] his Sweet [heart] ... Printed 21st October, 1799, by Laurie & Whittle, No. 53 Fleet Street, London.

AN HIEROGLYPHIC ANSWER [to] the [sailor's] [epistle] ... Printed 21st October 1799 by Laurie & Whittle, No. 53 Fleet Street, London.

OCLC locates a sole copy of the Epistle, uncoloured (and the imprint for some reason doctored by hand to read '1776'), at the Lewis Walpole Library, and no copies of the Answer. Neither is listed in COPAC.

↪ Catalogue under: Illustrated / Eighteenth Century

£2500






AN HIEROGLYPHIC Epistle from A on Board a his Sweet




D Sally

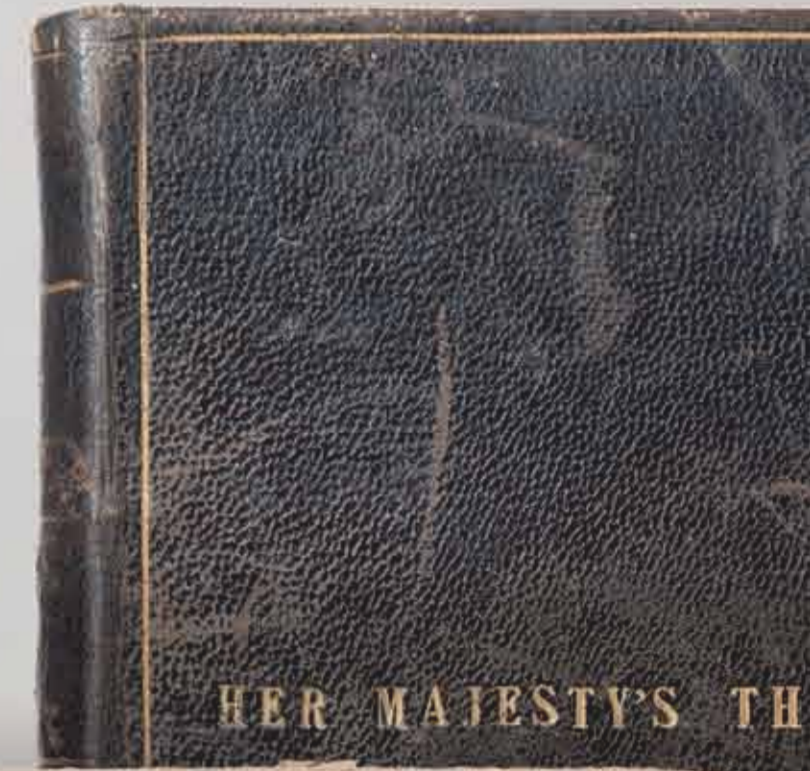
Tho' toj'd by the on the Ma
I sh^d See thy D^d once agaⁿ
I must know my we no Sooner fit
we were at d^d by a Teri^d gale
Old & lusti^d as Came on fore & aft
T^d the Sa^dre a Hearit an^d more t^d a raft
Our s^d lower'd w^dthout e^dr A & low
And our en^d any^d on we could tell how
A sprang low we were Presently told
And 4 Fathom Water w^d found en^d the hold
the w^d the cry t^d was heard
And en^d each v^dsage Horrid ap^d
W^d after the and we went to Prayers
The v^d a^d out and Dis^deld of our f^d

AN HIEROGLYPHIC Answer The

It w^d left at the understand
My w^d quite full of my at the
So down^d answer my or
W^d read of t^d Tem^dest eye fainted away
And k^d in a like a in the play
And recover^d and finding the Storm w^d blown
And with and on Sh
My w^d as easy and light as a
And in we sh^d both come gether
De^dd sine^d my Sh^d remain
And Des^d kind t^dll I see a gain
Tho' Jack of the talks of and a
And if refuse Sw^ds hill in a

- 11 English tricks for Russian children
- 07 Songs in space
- 12 Opera reductions
- 17 Red Jack
- 15 Her farewell performances



15

SHUM



12

11

11 English tricks for Russian children

The Moscow-based *Svetliachok* was a pre-Revolutionary children's magazine aimed at 4–8-year-olds. This supplement recounts the conjuring abilities of a six-year-old English boy, Samuel Hopkins, including illustrated descriptions of some of his tricks so that the young reader might 'pleasantly while away a winter's evening'.

HOPKINS, Samuel. *Fokusy Shestiletniago Samuela Gopkina. Prilozhenie k zhurnalu „Svetliachok“*. 1911 g. [Magic Tricks. By the six-year-old Samuel Hopkins. A supplement to the magazine "Little Glow-worm". 1911.] [Moskva. Tipografia „Pechatnik“ ... 1911.]

Small 8vo (177 x 138 mm), pp. 48; illustrations within the text; light waterstain to upper margin; uncut, disbound; illustrated front wrapper preserved, the date '1912' overstamped to read '1911', light marginal browning.

Not found in COPAC or OCLC.
 Catalogue under: Illustrated / Magic & Illusion / Russian / Twentieth Century
 £250

12 Opera reductions

'Naïve depictions of scenes from the best-loved operas drawn and published by Gustav Kölle. The costumes, as far as size permits, are faithfully copied from the performances of the Royal and other Berlin theatres'. Kölle reduces 54 operas to six pictures each, often rather comically. Included are works by Beethoven, Bellini (*Norma*), Bizet (*Carmen*), Donizetti (*L'elisir d'amore*, *Lucia di Lammermoor*, *Lucrezia Borgia*), Gluck (*Iphigénie en Tauride*), Gounod (*Faust*), Meyerbeer (*L'africane*, *Les Huguenots*, *Le prophète*, *Robert le diable*), Mozart (*Don Giovanni*, *Die Entführung aus dem Serail*, *Idomeneo*, *Le nozze di Figaro*, *Die Zauberflöte*), Rossini (*Il barbiere di Siviglia*, *Guillaume Tell*), Rubinstein (*Die Maccabäer*, *Nero*), Verdi (*Aida*, *Un ballo in maschera*, *Rigoletto*, *La traviata*, *Il trovatore*), Wagner (*Die Meistersinger von Nürnberg*, *Rienzi*, *Tannhäuser*), and Weber (*Der Freischütz*, *Oberon*).

KÖLLE, Gustav. *Opern-Typen. Heft 1* [-6] ... Verlag von G. Kölle, Berlin. [1882.]

6 vols, oblong 4to (216 x 288 mm); chromolithographed throughout; the price details on the titles of vols 5 and 6 pasted over with blank paper; one leaf in vol. 3 coming away from its guard, but a very good copy in the original gilt-decorated cloth (each volume a different colour), all edges gilt, light wear only; private ownership stamp of Therese Fischer to front free endpaper in each volume.

First edition. A reprint was produced in 1979, but this first edition is rare, especially complete and in such fine condition. Outside Germany, OCLC locates sets at Stanford, Florida State, Harvard, and Princeton, plus a copy of the fourth volume at Yale (Speck Collection: it contains Gounod's *Faust*).

Catalogue under: German / Illustrated / Nineteenth Century / Performing Arts
 £1500



13 Les Philippiques—seven 18th-century manuscripts

A fascinating collection—seven manuscript copies and, from after the Revolution, a printed version—of Lagrange-Chancel's libellous *Philippiques*, virulent satires against the Regent, the duc d'Orléans, which enjoyed a huge popularity in manuscript throughout the eighteenth century. 'In spite of its imperfections and crying injustice, it is the monument of satire in France' (*Nouvelle biographie générale*).

Lagrange-Chancel (1677–1758) was initially known for a number of tragedies on Greek themes published from the mid 1690s onwards, which had gained him the attention of Racine and won him favour at court. But everything changed when, around 1720, three odes under the title 'Philippiques' began to circulate suggesting the Regent committed incest with his daughter, the Duchesse de Berry, and that he desired the death of the young Louis XV. Saint-Simon records the events:

'About this time appeared some verses under the title of Philippiques, which were distributed with extraordinary promptitude and abundance. La Grange, formerly page of Madame la Princesse de Conti, was the author, and did not deny it. All that Hell could vomit forth, true and false, was expressed in the most beautiful verses, most poetic in style, and with all the art and talent imaginable. M. le Duc d'Orléans knew it, wished to see the poem, but could not succeed in getting it, for no one dared show it to him.

'He spoke of it several times to me, and just demanded with such earnestness that I should bring it to him, that I could not refuse. I brought it to him accordingly, but read it to him I declared I never would. He took it, therefore, and read it in a low tone ... He judged it in reading much as it was, for he stopped from time to time to speak to me, and without appearing much moved. But all on a sudden I saw him change countenance, and turn towards me, tears in his eyes, and himself ready to drop ...

'He was at the part where the scoundrel shows M. le Duc d'Orléans having the design to poison the King, and quite ready to execute his crime. It is the part where the author redoubles his energy, his poetry, his invocations, his terrible and startling beauties, his invectives, his hideous pictures, his touching portraits of the youth and innocence of the King ... in a word, all that is most delicate, most tender, stringent, and blackest, most pompous, and most moving, is there' (*Memoirs of the Duke of Saint Simon*, IV, 130–2).

Lagrange-Chancel fled to Avignon, but was arrested and sent to the Ile Sainte-Marguerite, only to escape to Sardinia, then Spain and Holland, where he produced the fourth and fifth odes. He returned to France after the Regent's death in 1723.

Lescure documents some early printings of the odes (culled from bibliographies, catalogues etc.), but none appears to be listed by OCLC. The *Philippiques* is a book which not only first appeared in manuscript but, fascinatingly, continued to do so right through the century.

Adolphe de Lescure, *Les Philippiques de La Grange-Chancel, nouvelle édition ... précédée de Mémoires pour servir à l'histoire de La Grange-Chancel et de son temps ...* (Paris, 1858).

LAGRANGE-CHANCEL, François-Joseph de. Seven eighteenth-century manuscript versions of his banned *Philippiques* (1720), together with the rare printed version of 1795, 'la plus belle, la plus correcte et la plus complète de toutes les éditions'.

Catalogue under: Banned Books / Eighteenth century / French / Manuscripts / Poetry

Together: £8500



'ALL THAT HELL COULD VOMIT FORTH'



A. Les Philippiques.

4to (289 x 215 mm), pp. 143, [1], plus final blank; manuscript ink on laid paper, light offsetting in places; calligraphic title in pen and wash; early eighteenth-century speckled calf, spine gilt in compartments; stain to rear cover, a few abrasions to the boards, wear to corners.

Odes I–III.

B. Philippiques.

Folio (310 x 220 mm), pp. [26], plus final blank; manuscript ink on laid paper, watermarked 'P. C.'; first and last pages dust-soiled, the odd insignificant stain elsewhere; nineteenth-century diced calf, rebounded, armorial bookplate.

Odes I–III, plus an Epitaphe ('France de ton Tiran orne ainsi le Tombeau ...', with explanatory Occasion des satyres precedentes) and *Metamorphose du Maquereau changé en Rouget* ('Certain poisson fort commun dans le monde ...').

C. Les Philippiques.

Small 8vo (183 x 119 mm), pp. [35], plus final blank; manuscript ink on laid paper; nineteenth-century quarter cloth, vellum tips.

Odes I–III, plus *Parodie de la dernière scene de Mithridate* (featuring the Regent, the duc de Bourbon and John Law), a Chanson ('Le Parlement est à Pontoise ...'), and an *Oraison adressée à St Roch* en 1720.

D. Les Philippiques [sic] ouvrage composé par Mr. contre Philippe duc d'Orléans regent du royaume. Pour Mr. de - P. F.

8vo (200 x 146 mm), pp. [26], plus final blank; manuscript ink on laid paper; first and last pages a little dusty, stain to title; stitched in self-wrappers.

Odes I–III. 'Ceux qui liront ce manuscrit sont priés d'ajouter leurs notes à la marge et corriger celles qui ne seront pas justes.' The marginal notes (a key to the characters in the poem) appear to be in the same hand as the odes.

E. Les Philippiques françaises du temps de la Régence de Philippe duc d'Orléans II. du nom. Par de la Grange Chancel. [After 1772.]

4to (232 x 175 mm), pp. [2], 87, 84–188; manuscript ink on laid paper, neatly executed within a ruled pencil border; contemporary mottled calf, light wear only, spine gilt in compartments.

'J'ai mis en ordre ces Philippiques en 1772 et M. Remond mon ami, premier commis des batiments du Roi, a bien voulu se charger de transcrire mon manuscrit. Courtoire'. Odes I–V, plus an 'Avant-propos' (pp. 9) and a 'Vie de M. de La Grange-Chancel' (pp. 11–40).

F. Les Philippiques faites en 1723 par M^r Lagrange. [Bourges, 1789.]

8vo (191 x 132 mm), pp. [4], 101, [17] blank, with a half-page inserted after p. 86; manuscript ink on laid paper; small round wormhole in upper margin running right through the book; contemporary mottled calf, flat spine gilt, upper joint cracked at foot.

Odes I–V, with notes, plus an Avertissement, certain 'Stances' (pp. 93–7) and *Parodie de la dernière scene de Mithridate*. 'Écrit par Pierre Poirier, le 14 juin 1789, à Bourges. A Monsieur Dainé chanoine.'

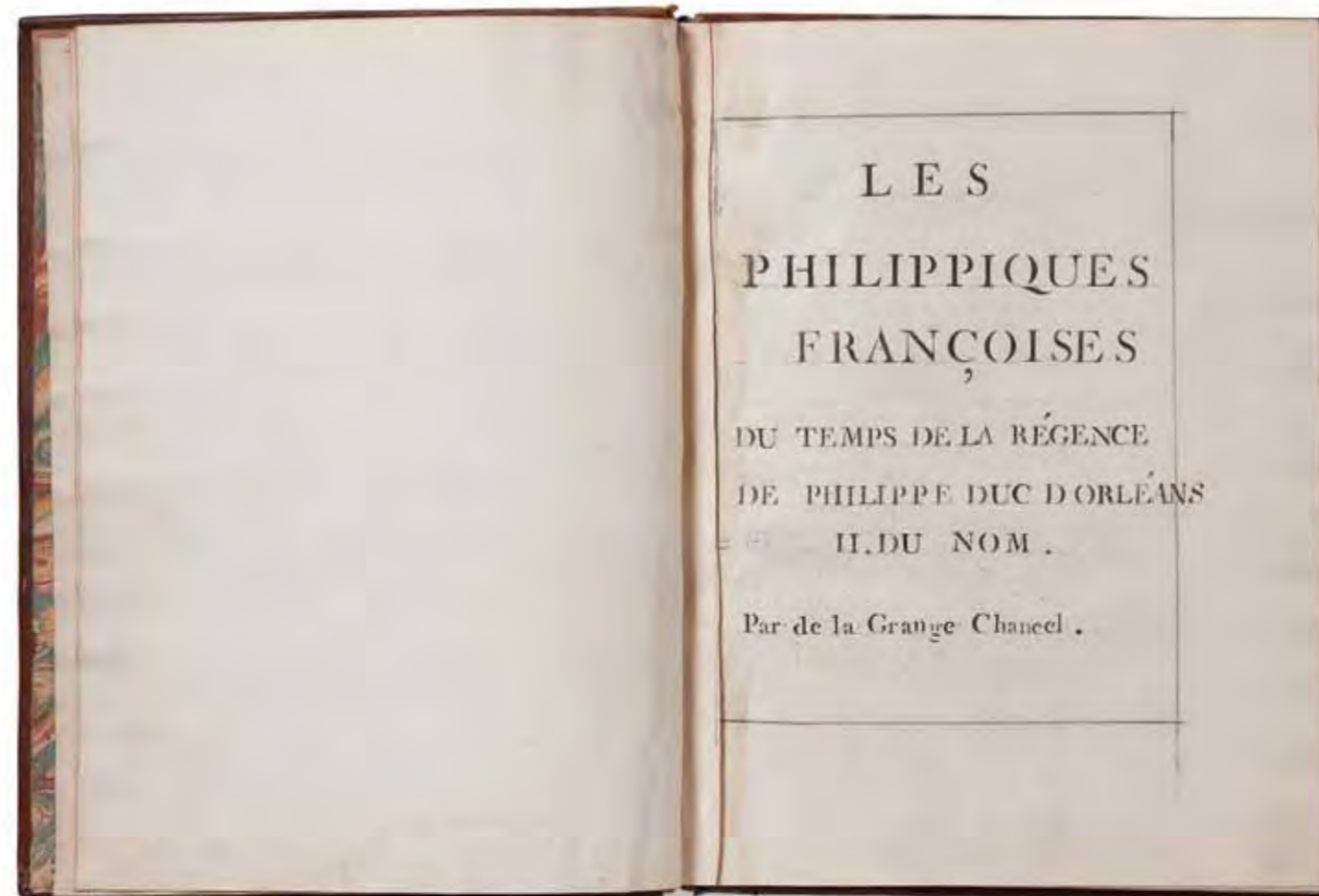
G. Les Philippiques poeme par Mr D. L. G. Small

8vo (171 x 110 mm), pp. [60], plus initial and terminal blanks; manuscript ink on laid paper; stab-sewn in contemporary plain paper wrappers, rather dusty, a few short tears, spine chipped at head.

Odes I–V.

H. Les Philippiques, odes par La Grange-Chancel; avec des notes historiques, critiques et littéraires ... A Paris [Didot jeune], l'an VI. de la liberté. 1795.

12mo (162 x 98 mm), pp. x, [2], 132; extra-illustrated with 2 portraits of the duc d'Orléans and Philippe Egalité by Picard; late nineteenth-century rusia by Closs, all edges gilt, upper joint just starting, but firm. Brunet, col. 768. One of 200 copies printed, 'la plus belle, la plus correcte et la plus complète de toutes les éditions' (Lescure, p. 207). Rare: OCLC locates a copy at the Staatsbibliothek zu Berlin only.



14 The rights of women, a novel

The Jamaican-born James Lawrence (1773–1840; his family had lived on the island since 1676) was educated at Eton and Göttingen. In 1793 his essay on the heterodox customs of the Nairs of Malabar with respect to marriage and inheritance was inserted by Wieland in his *Der Deutsche Merkur* and in 1800 Lawrence, who seems in the interim to have lived entirely on the continent, at Schiller's behest completed a romance on the subject, also in German, which was published in the *Journal der Romane* for the following year, under the title of "Das Paradies der Liebe", and reprinted as *Das Reich der Nairen*. The book was subsequently translated into French and English by the author himself, and published in both languages [though in the event it was banned in France]; the English version, entitled *The Empire of the Nairs [or the Rights of Women. An utopian romance]* was published in four volumes in 1811 by Thomas Hookham ... The novel's attack on the institution of marriage and its advocacy of matrilineal inheritance was influenced by William Godwin, Mary Wollstonecraft, and the French *philosophes* ... On 17 August 1812 Percy Shelley wrote to Lawrence "Your 'Empire of the Nairs', which I read this Spring, succeeded in making me a perfect convert to its doctrines", and he met with Lawrence in London the following year. The novel exerted an important influence on Shelley's poem *Queen Mab* (1813) and other works' (*Oxford DNB*).

[LAWRENCE, James Henry]. *Das Paradies der Liebe in zwölf Büchern ... Berlin, 1801. In Ungers Journalhandlung.*

4 vols, small 8vo (168 x 110 mm); with a folding sheet of musical notation in the third volume; the occasional spot and some light dust-soiling to the margins, but a very good copy, uncut and largely unopened in the original printed wrappers, sunned and a bit dusty in places, short tear along lower joint on the second volume, corner of rear cover of torn away and snagged hole to the front (also affecting the first two leaves but in the lower margin only), old stamps of the library of the Barons von Romberg, cancelled as a duplicate, ms. labels with shelfmarks.

First edition: a utopian novel by the American friend of Wieland, Schiller and Goethe, printed with Unger's 'pretty new types' (H/G) and published as volumes VI–IX in the *Journal der Romane*. Garside, Raven & Schöwerling 1811: 49; Hayn/Gotendorf VI, 62. Very rare: OCLC locates the Duke copy only.

Catalogue under: American Authors / Fiction / German / Nineteenth Century / Women, Rights of

£3000

15 Her farewell performances

A careful contemporary record of the 1849 season at Her Majesty's Theatre, which featured the singers Marietta Alboni (Rossini's principal contralto and 'one of the great representatives of classical Italian bel canto', *New Grove*), Filippo Coletti ('the leading Italian baritone on the London stage', *ibid.*), soprano Teresa Parodi (her London debut, in the title role of *Norma*), the famous bass Luigi Lablache (the manager of Her Majesty's, Benjamin Lumley, called him 'the greatest dramatic singer of his time'), soprano Henriette Sontag ('one of the most consistently successful and popular German sopranos of the first half of the 19th century', *ibid.*) and, most famously, the legendary Swedish soprano, Jenny Lind.

Lind had first appeared in London in 1847. 'The Haymarket was packed from early afternoon with a solid line of carriages and the colonnade of the theatre thronged with society figures in full evening dress waiting for unreserved seats in the pit. The performance was the most overwhelming operatic success London had ever experienced. At its conclusion, the apogee of public appreciation was reached when Queen Victoria threw her bouquet down from the royal box to land on stage at Lind's feet ... Her portrait was on snuff-boxes, matchboxes, and pocket handkerchiefs; there was Jenny Lind soap, Jenny Lind scent, and Jenny Lind candle snuffers in the shape of the singer's body topped with the head of a nightingale. The duke of Wellington sat in a stage box for all her performances, and on three occasions the House of Commons had no quorum to vote as so many members had gone to hear "the Swedish Nightingale", as she was known' (*Oxford DNB*).

Interestingly, the compiler of this book seems not to have been seized by the mania. A manuscript note below the cutting for her last performance, as Alice in Meyerbeer's *Robert le diable* (which had been her debut role in London two years before), reads: 'Had Jenny Lind presided in concerts they would have proved a complete failure. Her forte was dramatic effect'. And again on a page at the end of the volume: 'Jenny Lind a curious clever shrewd woman well understood how and when to distribute her liberality'.

[LIND, Jenny.] *A contemporary collection of newspaper cuttings etc. regarding Jenny Lind's final performances in London before her retirement from the opera stage. London, 1849.*

8vo (174 x 115 mm), pp. [2] printed 'Statement of the nights as a guide for alternate week subscribers', [2] with folding engraved Plan of Her Majesty's Theatre pasted on, [138] with mounted newspaper cuttings relating to performances and occasional ms annotations, with at the end a 16-page programme for the Royal Italian Opera, Covent Garden Theatre, Season 1849 (original printed card wrappers, contemporary newspaper cutting tipped in); contemporary black morocco by W. S. Johnson, all edges gilt, rubbed, upper cover lettered gilt ('Her Majesty's Theatre. Season 1849.').

Catalogue under: Nineteenth Century / Performing Arts

£450

WOMEN'S



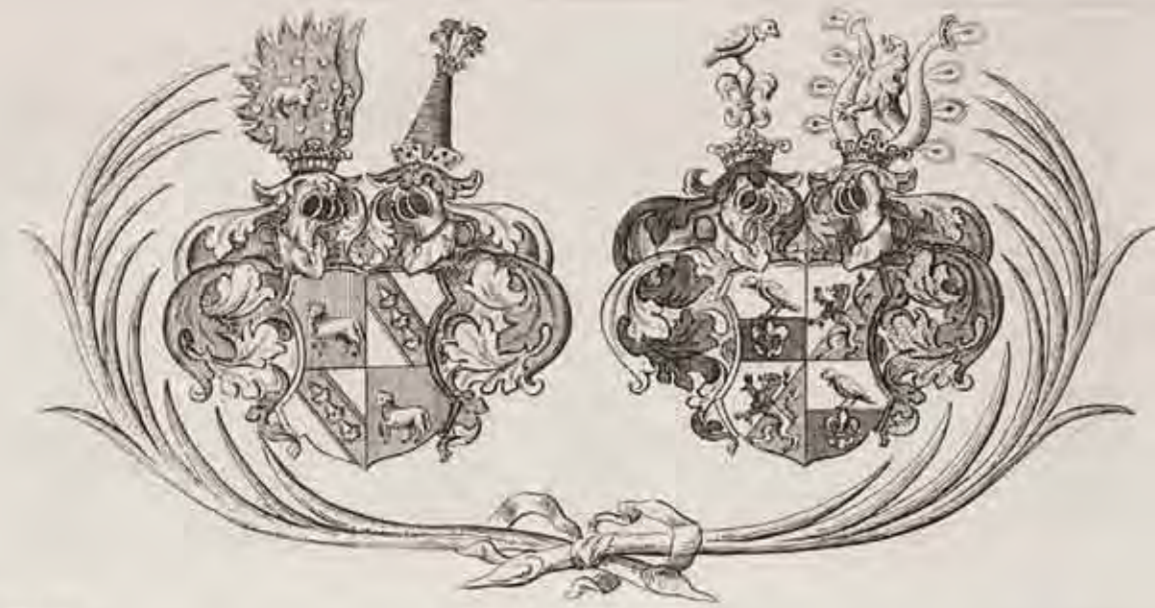
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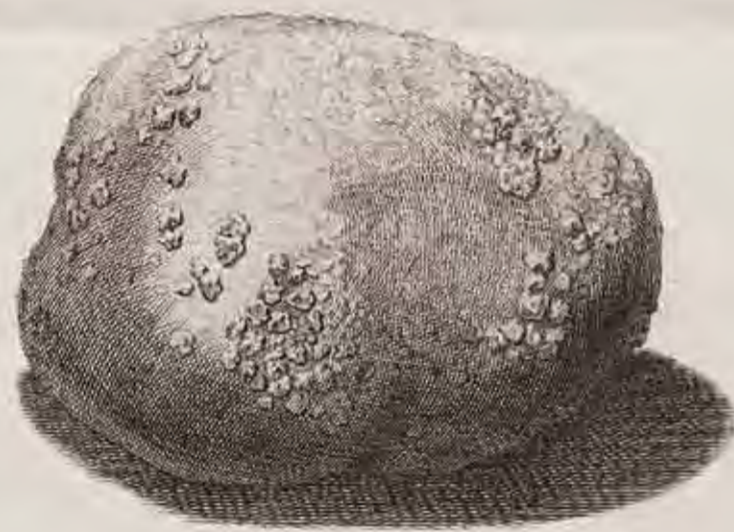
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15





Sollte nichts von meinem Weh, nichts von
meinem Jammer zeigen?
wird doch dieser schwere Stein meine
Schmerzen nie verschweigen!



An. 1727. den 13. Junii ist dieser ausserordentlich-grosse und schmerz-
liche Stein/der 29½ Loth hält/von Tot. Tit. Frauen Anna
Maria Löffelholz in von Colberg auf Steinach 2c. gebührner
Baumgärtnerin von Hohenstein, seel. Andenkens/
nach Ihrem Gottseligen Abschied, zu jedermanns Verwunderung geschnitten, und
darauf als ein des Mitleidens würdigstes Denkmal, hier in seiner Grösz und
Schwere vorgestellt, ins Kupfer gebracht worden.

Nürnberg, gedruckt bey Lorenz Bieling.

STEINDRUCK

16 A little too (litho)graphic?

An extraordinary piece of occasional printing: after the death of Anna Maria Löffelholz von Colberg in June 1727, an enormous kidney stone, weighing 29½ loths (over 400 g), was removed from her body. To mark her passing, and as a 'most worthy memorial of compassion', the stone is here reproduced, actual size, as a copper engraving. The second leaf publishes a poem on the deceased by Christoph Bezzel (1692–1740), a local preacher, versifier, and collector (and the father of Erhard Christoph Bezzel, whose great collection of 322 *Stammbücher* is now at the British Library). If the reproduction of the stone seems ghoulish, the poem appears equally tasteless to modern sensibilities, with Bezzel punning a number of times on the word *Stein/stone*: Hohenstein, the Franconian town Anna Maria originally came from, Steinach on the outskirts of Nuremberg where she lived as a married woman, etc.

[LÖFFELHOLZ, Anna Maria.] Sollte nichts von meinem Weh, nichts von meinem Jammer zeigen? wird doch dieser schwere Stein mein Schmerzen nie verschweigen! ... Nürnberg, gedruckt bey Lorenz Bieling. [1727.]

Folio (409 × 250 mm), 2 conjugate leaves, printed on rectos only; engraved coats-of-arms and a kidney stone to the first leaf, vignette by Schuster after Heumann at the head of the second; fore-edge of second leaf a little creased and dust-soiled, lower corner torn away; creased where previously folded.

Catalogue under: Eighteenth Century / German / Illustrated / Poetry

£850

17 Red Jack

First edition of these translations: seven essays from the collection *Revolution and other Essays* (1910), published in the series Biblioteka inostrannoï literatury ('Library of Foreign Literature'). Very rare: not in COPAC or OCLC. There was another translation of the title essay, by Semyon Zaimovsky, published in Moscow the same year, but three of the others, 'The Dignity of Dollars', 'The Shrinkage of the Planet' and 'The Gold Hunters of the North', appear here in Russian for the first time.

Until the 1950's, Jack London was by far the most popular American author in Soviet Russia. Over thirteen million copies of his works have been printed since the Revolution. Even today [1962] he continues as a popular classic, and it is probable that over the Soviet period as a whole he has been read more widely than any other non-Russian author.

'At the time of the Revolution, London had already been the favourite American writer in Russia for a number of years. He had been introduced shortly after the Revolution of 1905, and by 1916 his vogue was described as "truly extraordinary." In 1941, recalling London's influence on the pre-Revolutionary generation, the poet Ilya Selvinski wrote that "whoever has not passed this view of life cannot be a real man ... This is the first cigar we smoked in our youth" ... Despite the curtailment of printing under War Communism, London's books continued to come out. Only in 1921, when almost all book production ceased, did a work of his fail to appear' (Deming Brown, *Soviet Attitudes toward American Writing*, pp. 219–20).

Parchevskaja, *Dzhek London* 405.

LONDON, Jack. *Revoliutsiia. Pervod A. V. Luchinskoi* [Revolution. Translated by A. V. Luchinskaya]. Izdatel'stvo „Mysl'“ Leningrad. 1924.

8vo (182 × 140 mm), pp. 153, [7]; leaves toned due to paper stock; uncut in the original illustrated wrappers, printed in red and black, short tears at head of spine, light waterstains to edges in places.

Catalogue under: American Authors / Revolution / Russian / Twentieth Century

£1100



AMERICANS ABROAD

17
18

18 La baleine blanche

Very rare: a book of bohemian folk and other eccentrics (literally 'cracked heads'), translating, or rather retelling parts of George Borrow's *Lavengro* (1851), John H. Brenten's *The Tragedy of Life, being Records of remarkable Phases of Lunacy* (1861), and Edward Michael Whitty's *Friends of Bohemia, or Phases of London Life* (1857). Sandwiched between these British books is, remarkably, extracts from *Moby-Dick* (pp. 211–65). The first complete French translation of Melville's classic novel was published as late as 1941; this is a very rare lifetime appearance in French for the American.

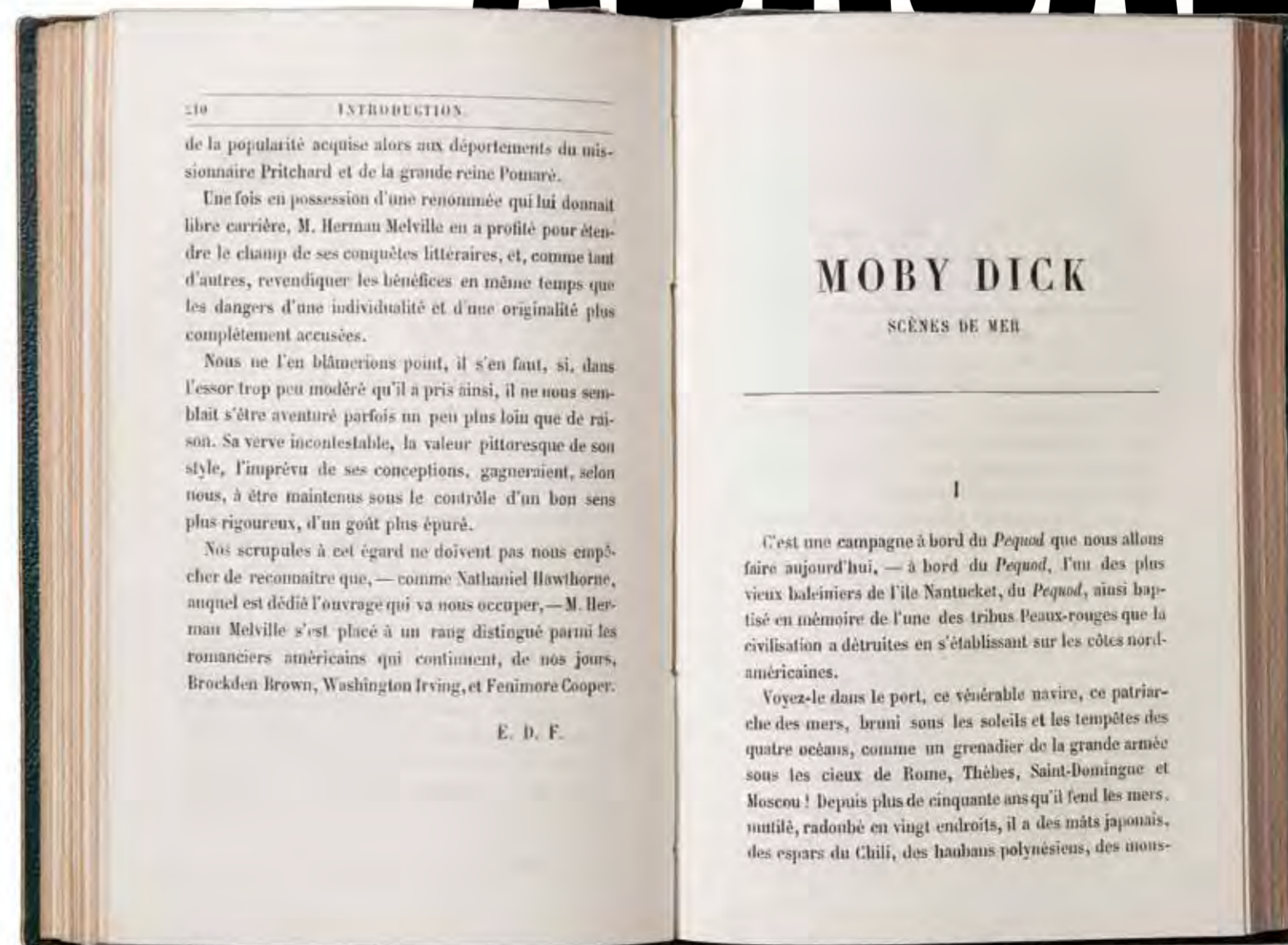
[MELVILLE, Herman]. FORGUES, Émile Daurand. *Gens de Bohème et têtes fêlées. Scènes de la vie excentrique imitées de l'anglais*. Paris, Collection Hetzel, E. Jung-Treuttel ... [1862.]

12mo (171 × 110 mm), pp. [4], 363, [1]; light spotting to a few leaves; a very good copy in contemporary green quarter calf, spine gilt in compartments.

First edition. OCLC locates no copies outside Europe.

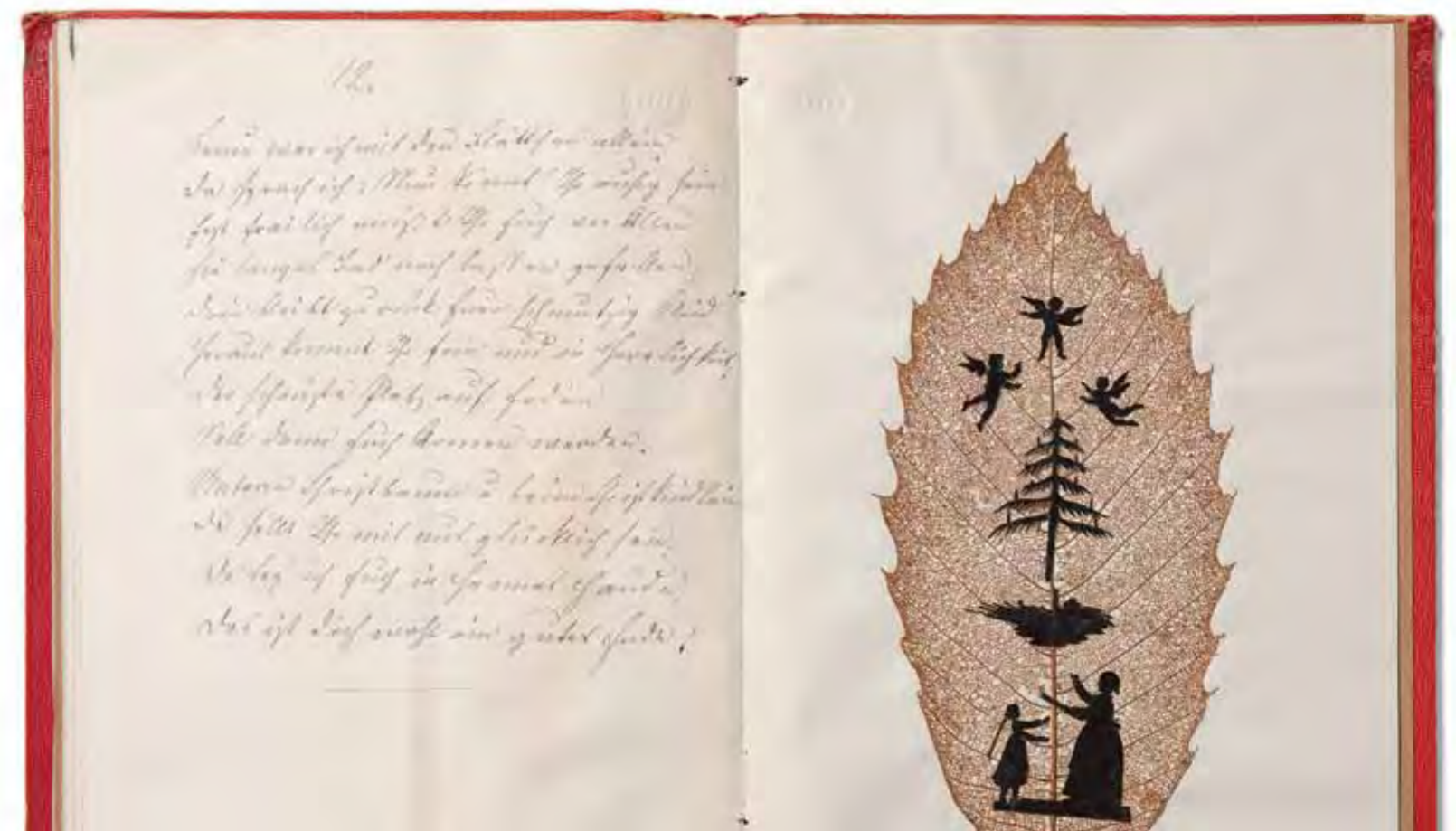
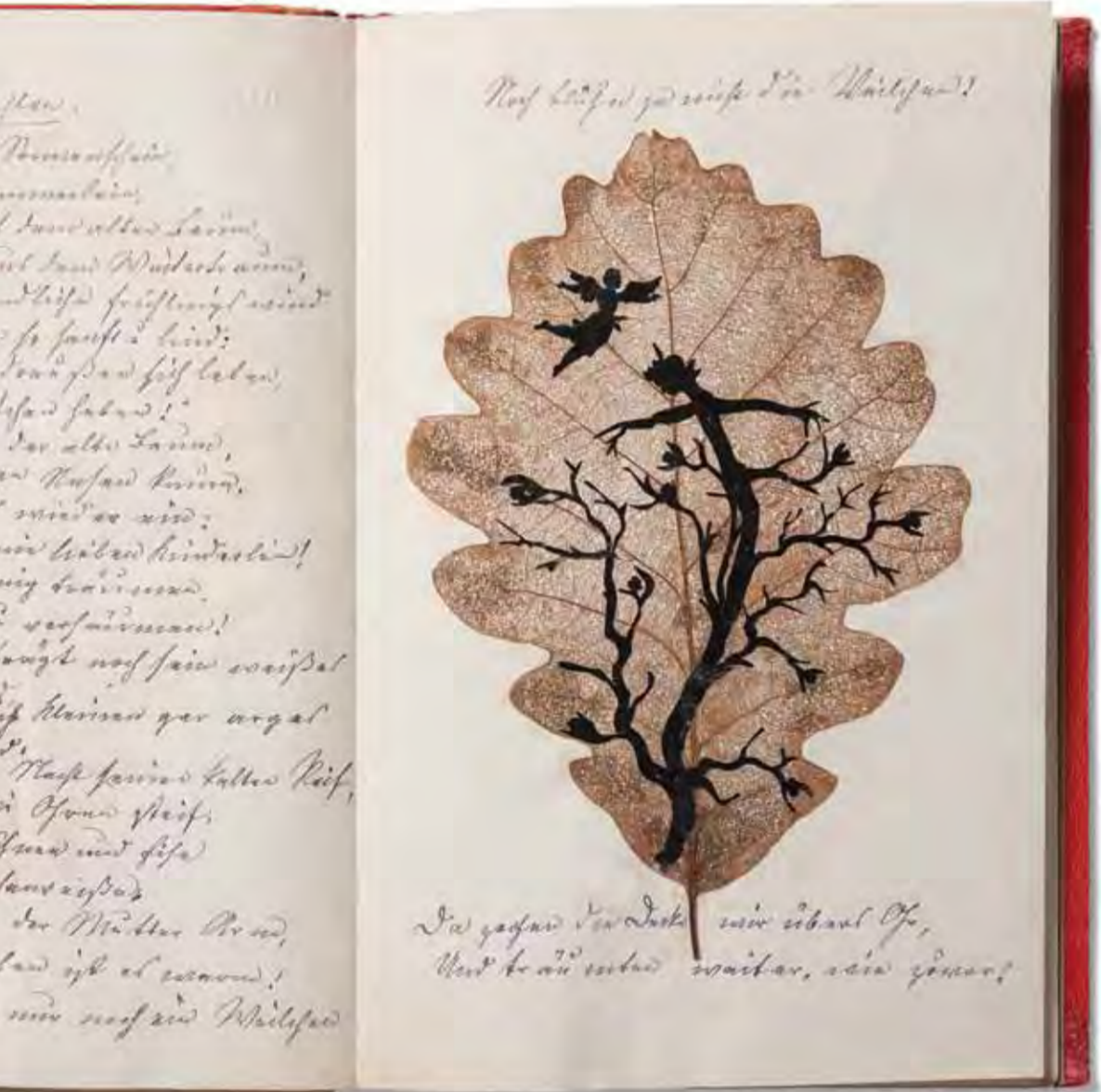
Catalogue under: American Authors / Fiction / French / Nineteenth Century

£850





THE LEAVES ARE TELLING



19 Tree tales

A wonderful combination of image and verse, the illustrations exquisitely executed. After the one-page dedication to Hanna the poem begins under the heading *Die Blätter erzählen* ('The leaves are telling'). It is written from the perspective of the budding leaves of a tree growing on a castle mound. The buds sense the early spring air and want to burst out, but their wise mother-tree tells them to be patient, as there is still snow on the ground and the nights remain frosty. The work is written in a language and tone aimed at a child, and recounts the annual life-cycle of the leaves, ending with autumn storms and birds migrating south. The silhouettes, each facing a page of text, depict fairies, travellers, a harvest scene, a stag in a rocky landscape with children admiring it, etc. The style reflects Biedermeier taste and late Romantic book illustration, heightened by the delicate and now diaphanous background of oak and chestnut leaves.

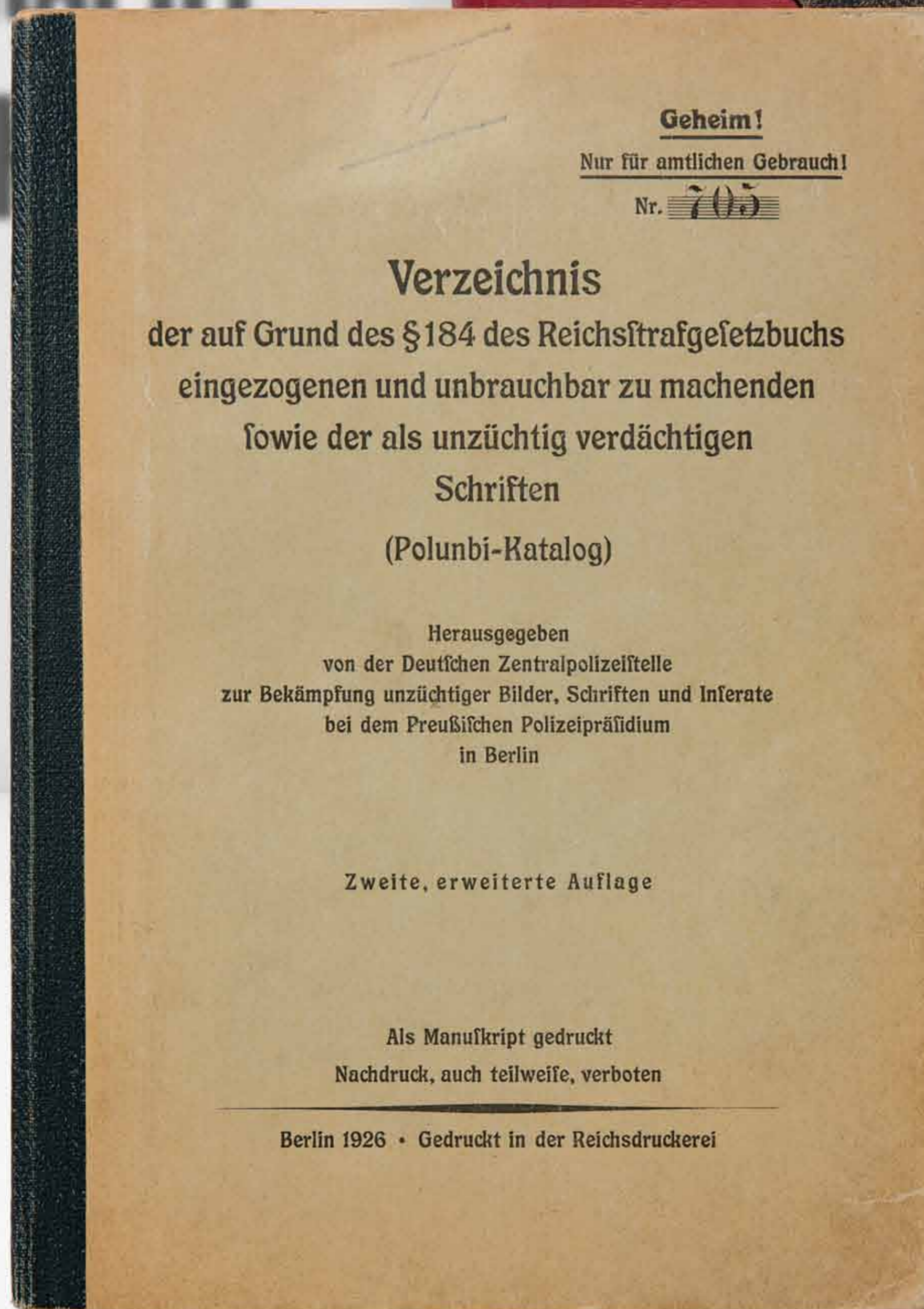
The letter by a male member of the Pfeifer family reports on the birth of their second son, born on a Sunday; the dedication to Hanna mentions that only children born on a Sunday are able to understand the noise of the wind in the leaves. The end of the poem celebrates Christmas and is accompanied by an illustration of a Christmas tree with a mother and child underneath. Bad Bibra is a small town in Saxony-Anhalt near the Unstrut river, whose valley is dotted with castles.

[PFEIFER, Hanna, dedicatee.] Eine wahre Geschichte vom Schloßberge. [Apparently Bad Bibra, c.1860.]

8vo (219 x 143 mm), ff. [24], manuscript ink on vellin, the paper blind-stamped 'Bath' at upper corner, with twelve full-page silhouette illustrations cut from black (or in one case white) varnished paper and mounted on pressed leaves; well-preserved in contemporary cloth-backed boards, rubbed, 'Hanna Pfeifer' in gilt to front cover, extremities a little rubbed; 3-page letter, dated [Bad] Bibra, 11 July 1858, written most likely by one of Hanna's parents, loosely inserted.

Catalogue under:
German / Illustrated /
Manuscript /
Nineteenth Century /
Poetry
£2500

COMBATING PORNOGRAPHY — DOCUMENT WAR



1914-

21

POPOVIĆ, Andra.
Ratni Album ...
Album de la Guerre ...
The Album of the War
1914-1918.
Belgrade, 1926.

Privately printed: a superb
photographic record of the
First World War from the
Serbian perspective.

SEE SHORT LIST 11, ITEM 21, FOR FULL DESCRIPTION

SIMON BEATTIE / SHORT LIST 5

WEIMAR



21

20

20 Pornography in the Weimar Republic

Second, expanded edition of the infamous Polunbi-Katalog, the 'bible' (Leistner) of the German Central Police Bureau for Combating Obscene Pictures, Books and Advertisements (Deutsche ZentralPOLizeistelle zur Bekämpfung UNzüchtiger Bilder, Schriften und Inserate, or Polunbi). The catalogue not only records what was confiscated, arranged alphabetically by title, but whether a book was withdrawn from circulation or 'made unusable', and by which authority and which court. Literally thousands of books are listed.

There were two editions of the Polunbi-Katalog (1920, pp. 102; 1926, pp. 228), plus three supplements (1921, pp. 13; 1929, pp. 88; 1936, pp. 158). The catalogue was, according to the preface, 'to be regarded as a secret file and therefore to be kept under constant lock and key ... In the event of loss the number of the copy must be passed immediately to the Central Police Bureau' (p. [3]). As one might expect, the book is extremely rare. The only printings listed by ocl.c are a sole copy of the second edition, plus single copies of the 1929 and 1936 supplements, all at the British Library.

The history and activities of the Polunbi were the subject of a recent study by Gotthold Leistner (*Polunbi ... Eine polizeihistorische Studie*, Chemnitz, 2006), in which he says himself that more research remains to be done on this period of German censorship.

[POLUNBI-KATALOG.] Verzeichnis der auf Grund des §184 des Reichsstrafgesetzbuchs eingezogen und unbrauchbar zu machenden sowie des als unzüchtig verdächtigen Schriften (Polunbi-Katalog) ... Zweite, erweiterte Auflage. Als Manuskript gedruckt. Nachdruck, auch teilweise, verboten. Berlin 1926. Gedruckt in der Reichsdruckerei.

8vo (210 x 148 mm), pp. 228; ms ink addition to p. 113; some light browning due to paper stock, but a very good copy in the original printed boards, cloth spine, pencil number ('11') to front cover rubbed out.

Catalogue under: Banned Books / Bookselling / German / Porn / Twentieth Century

£1500



SECRET



21 Through a Serbian lens

Privately printed, and a superb photographic record of the First World War from the Serbian perspective, compiled by Lt-Col. Popović. Naturally, it focuses on the Eastern Front (there is a large section on Salonica, for example), but also includes imagery of the Russian Revolution, America's involvement in the War, the role of women during the conflict, and shocking testament to war crimes committed by Austria-Hungary and Bulgaria against the Serbs. An account of Serbian Army operations, written by General Dragutin Kušaković, and printed in Serbian, French, and English, occupies pp. 373–448.

POPOVIĆ, Andra. Ratni Album ... Album de la Guerre ... The Album of the War 1914–1918 ... The History of the World War in numerous photographs, pictures, sketches, maps, with a short historic survey of all important events in the whole war and from all theatres of war, written and explained in the Serbian, French and English languages. Publisher: Ratni Album, Beograd. [1926.]

Oblong folio (316 × 450 mm), pp. [4], 448; lower corner of p. 237 torn away, not affecting text; crease to front endpapers and title, else a fine copy in the original decorated cloth, the front cover depicting Field Marshal Živojin Mišić and Crown Prince Alexander looking through field-glasses.

A facsimile reprint was published in 1987.

Catalogue under: Illustrated / Twentieth Century / War

£950



22 Unpublished?

Finely executed pencil drawings, to illustrate an as yet unidentified edition of *Waverley*, *Guy Mannering* (*Der Astrolog*), *Old Mortality* (*Die Schwärmer*), *The Heart of Midlothian* (*Das Gefängniss v. Edinburgh*), *Kenilworth*, and *Quentin Durward*. I presume these were intended as frontispieces, perhaps for a collected edition of Scott's works, but I have been unable to place them. The signature on three of them of Franz Sartori, head of the Bücherrevisionsamt (censorship office) in Vienna, may indicate an Austrian edition. And while I have located two potential candidates in Vienna at the time—*Walter Scott's Auserlesene Werke* (Strauß) and *Walter Scott's Werke* (Mausberger)—neither is illustrated.

[SCOTT, Sir Walter.] Six pencil illustrations for selected novels by an unknown artist. Vienna, 1825.

6 leaves, 4to (270 x 210 mm, or smaller), each illustrations within a frame c.180 x 145 mm, captioned in either ink or pencil, three signed 'Execudatur 17. Juni 1825, Sartorius'; small hole to *Quentin Durward*, occasional fingermarking in places, otherwise in very good condition.

↳ Catalogue under: Illustrated / Manuscript / Nineteenth Century

£1500



22

[SCOTT, Sir Walter.]
Six pencil illustrations for
selected novels by an unknown
artist. Vienna, 1825.

Apparently unpublished
illustrations for six of Scott's
novels. The signature on three
of them of Franz Sartori, head
of the Bücherrevisionsamt
(censorship office) in Vienna,
may indicate an Austrian
edition.

SEE THE PICTURE TAB FOR FULL DESCRIPTION

MANUSCRIPTS / 19TH CENTURY

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da Iskoloy
Walter Scott.



Kerl...
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das Defaug...
Walter Scott.

22

[SCOTT, Sir Walter.]
Six pencil illustrations for
selected novels by an unknown
artist. Vienna, 1825.

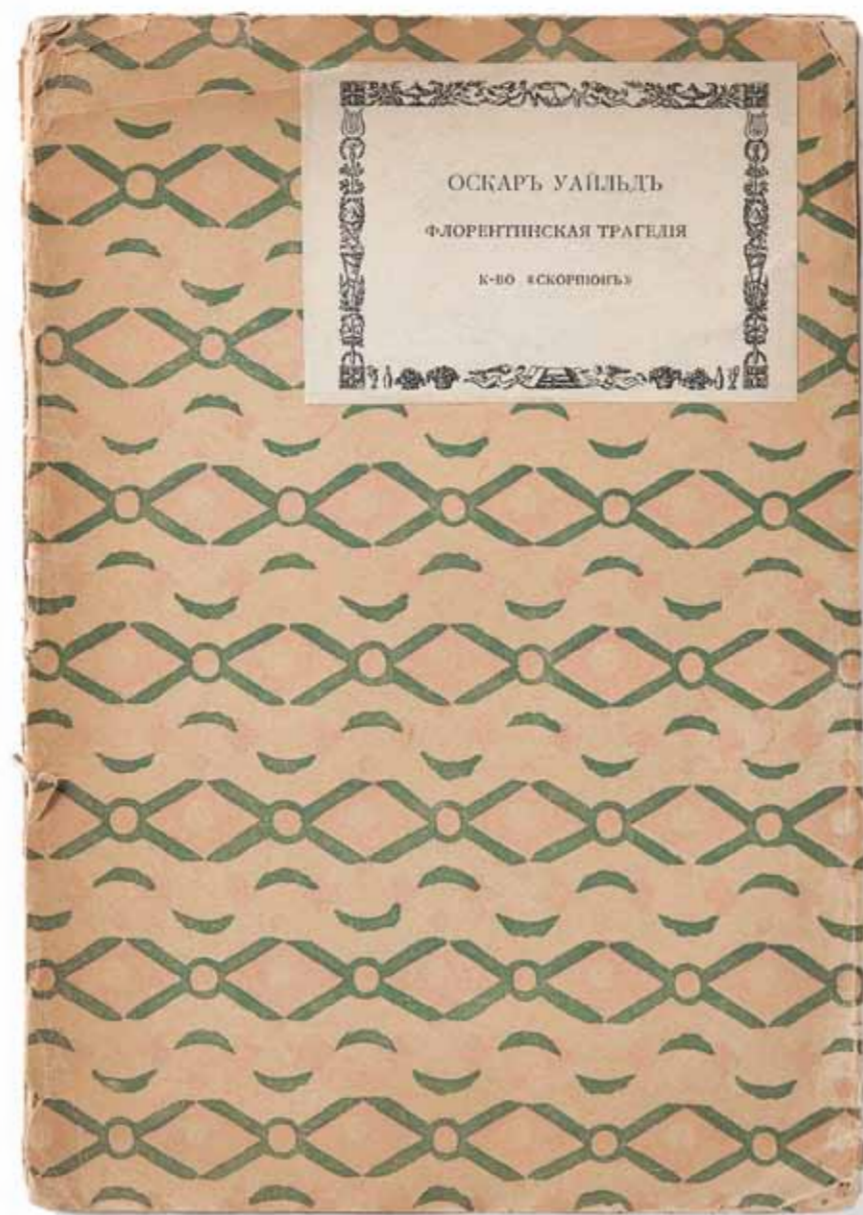
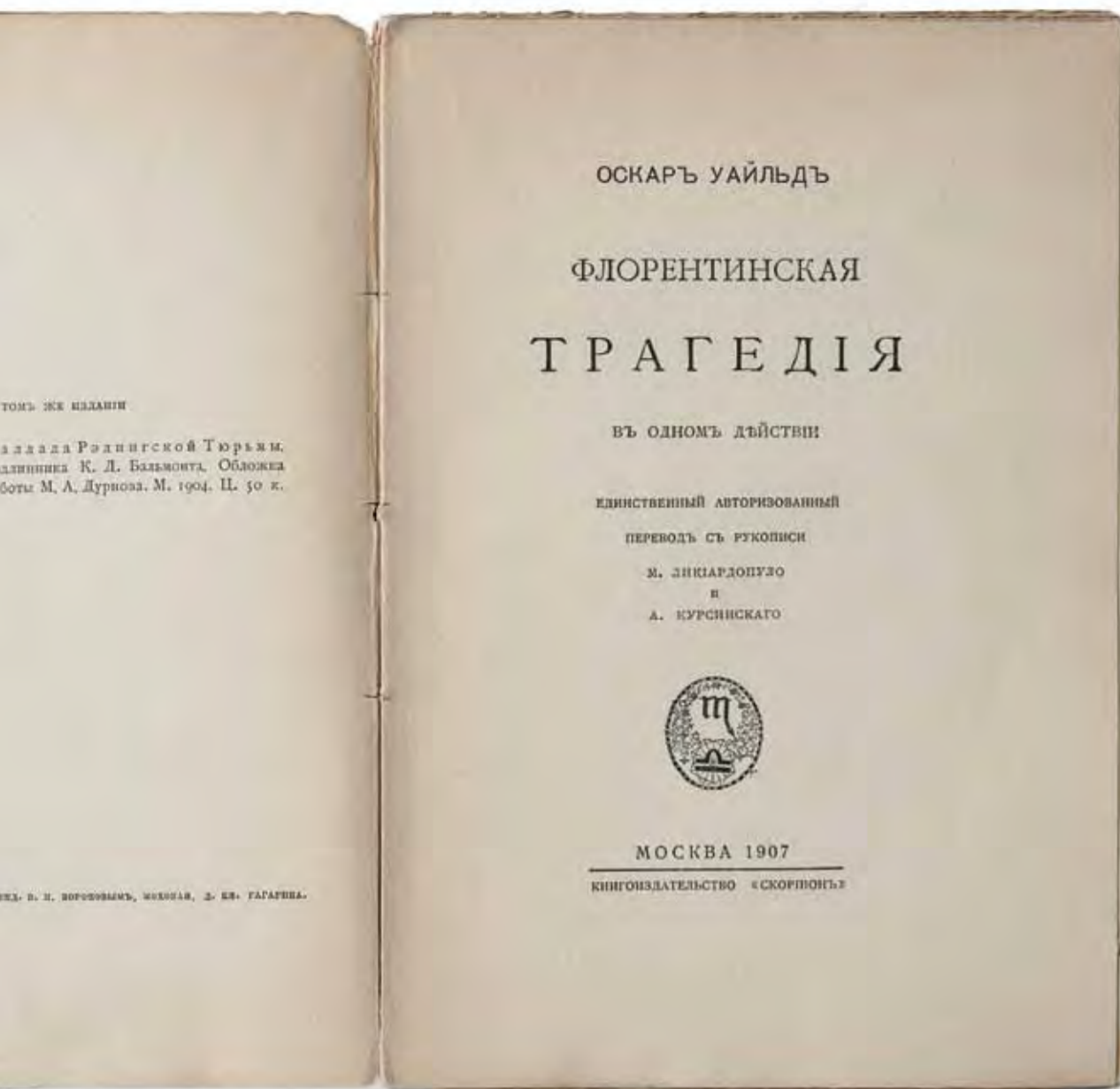
Apparently unpublished
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novels. The signature on three
of them of Franz Sartori, head
of the Bücherrevisionsamt
(censorship office) in Vienna,
may indicate an Austrian
edition.

SEE THE FULL LIST FOR FULL DESCRIPTION

THE METROPOLITAN MUSEUM OF ART

DELPHIA

24



23 On the state of Portugal

A contemporary translation of *Letters from Portugal, on the late and present State of that Kingdom* (London, 1777), with a 26-page 'Compendio historico e analitico' written by the great Portuguese statesman, the Marquês de Pombal, at the end. It was not published until 1822.

The fact that these are anonymous led to speculation as to the identity of the author. It has been mooted that they were written by the Marquis de Pombal himself, or by a certain John Blankett, or even by Philadelphia Stephens (1750–1824). This Englishwoman was the sister of William Stephens (1731–1802) and of John James Stephens (1747–1826), who ran the Real Fábrica de Vidros da Marinha Grande (the royal glass factory) for several decades and who benefited from major monopoly concessions. Philadelphia Stephens lived in Portugal from 1762 to 1810. However, every available fact points to her as having merely translated the letters into Portuguese shortly after they were published in Britain. The Portuguese translation is also anonymous, which contributed to heightening the controversy (Prof. Mira Castanheira, Universidade Nova de Lisboa, private correspondence).

[STEPHENS, Philadelphia, attrib.] *Cópia da tradução das 17 Cartas apontadas no Compendio Historico e Analítico.* [Presumably Portugal, c.1778.]

Small 4to (223 × 161 mm), pp. 94, [1]; manuscript on paper, the ink a little faint in places but still very good; contemporary polished calf, joints rubbed, spine chipped at foot, a couple of corners worn.

↳ Catalogue under: Eighteenth Century / Manuscript / Spanish & Portuguese

£1200

24 A Florentine Tragedy

First separate edition in any language of *A Florentine Tragedy*, translated from Wilde's manuscript.

Correspondence between Likiardopulo, secretary of the Russian Symbolist journal *Vesy* (*The Scales*) and C. S. Millard (aka 'Stuart Mason') began in 1906, the year Millard was convicted of 'gross indecency' at Oxford. In December that year, Millard talked of 'making a copy of Wilde's *Florentine Tragedy* (the manuscript of which was in the care of Wilde's executor Robert Ross) for his "Russian friend". "The Russian edition will be published in a few weeks in a monthly review called "Viessy" and afterwards in book form", he tells [Walter] Ledger later in the month, "it will be the first publication of the play at all."

There were advantages for Ross in authorizing first publication of Wilde's work in Russia. In 1905 he had been prosecuted by the Board of Trade for allowing a translation into German of *The Duchess of Padua*. He wrote to Ledger that he dared not published the play in England for fear of infringing the country's intricate copyright laws. Russia was beyond the compass of these laws. A certain romance was attached to the manuscript of the *Florentine Tragedy*: it was one of three which had gone missing from Wilde's house when he was arrested in 1895 and reappeared in a London bookseller's several years later. Millard made a typed copy and Ross handed it to Skorpio who promised five pounds for it. A translation by Likiardopulo and Kursinsky duly appeared [in *Vesy*] in 1907; this was its first publication in any language. The translation was subsequently published in a separate volume [i.e. this one] with an introduction by Millard, and a letter from Robert Ross, appealing to Wilde's numerous Russian readers, translators and publishers for co-operation with the estate, despite the lack of a legal convention, in the interests of his orphaned, impoverished sons (Rachel Polansky, *English Literature and the Russian Aesthetic Renaissance*, Cambridge UP, 1998, p. 163).

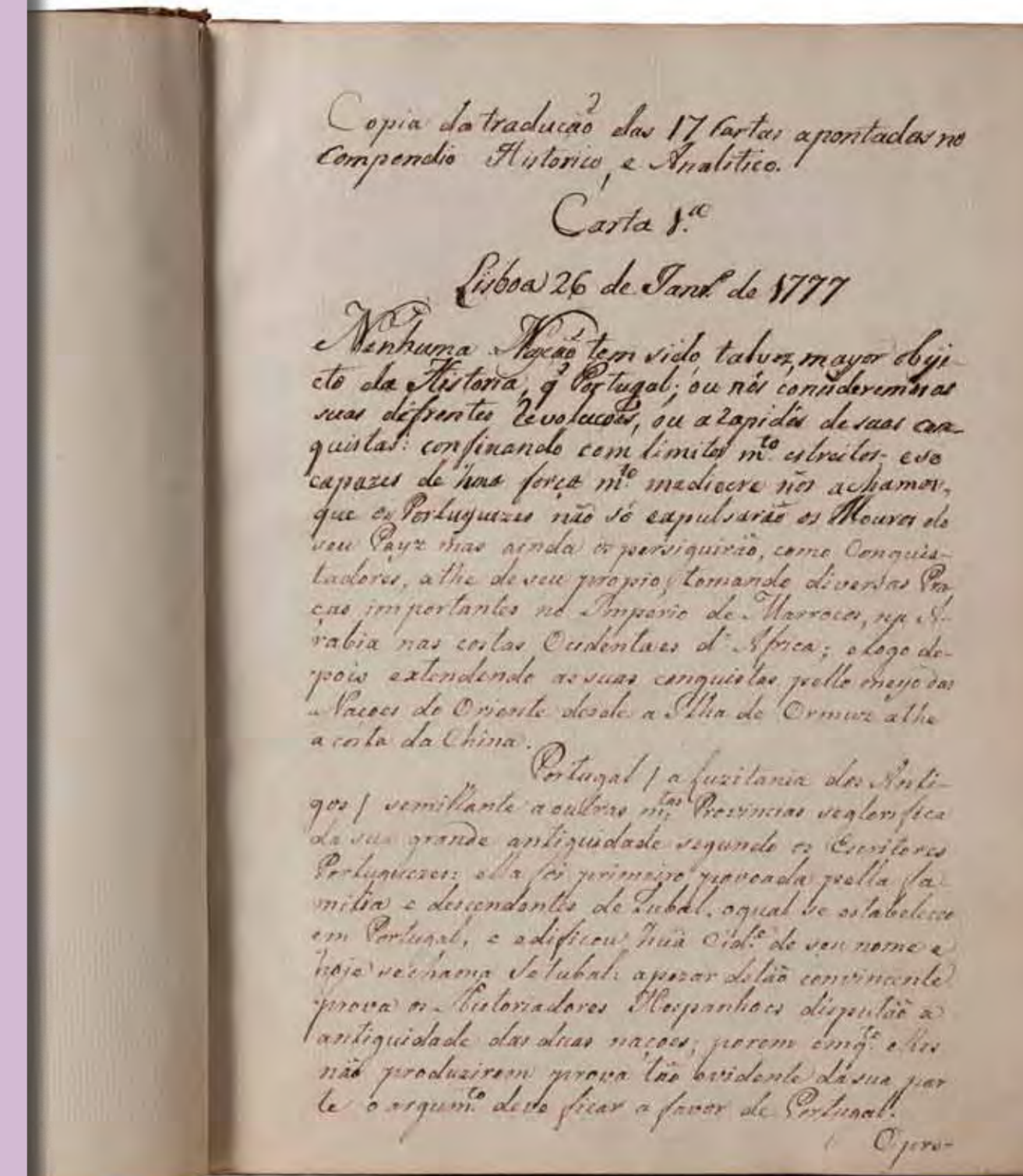
WILDE, Oscar. *Florentinskaia tragediia v odnom deistvii*. Edinstvennyi avtorizovannyi perevod s rukopisi M. Likiardopulo i A. Kursinskogo [A *Florentine Tragedy* in one act. The only authorised translation, from the manuscript, by Mikhail Likiardopulo and A. Kursinsky]. Moskva 1907. Knigoizdatel'stvo «Skorpion».

8vo (210 × 144 mm), pp. 61, [3], with an 8-page publisher's catalogue at the end; portrait illustrations of Wilde to pp. [5] and [13]; printed price on the final price overstamped with a higher one; a very good copy, uncut in the original decorated wrappers, printed label to front cover, a little dulled, spine perished, covers loose, a couple of chips to the wrappers.

Extremely rare: OCLC locates a sole copy, at Bern.

↳ Catalogue under: Performing Arts / Russian / Twentieth Century

£3500



23

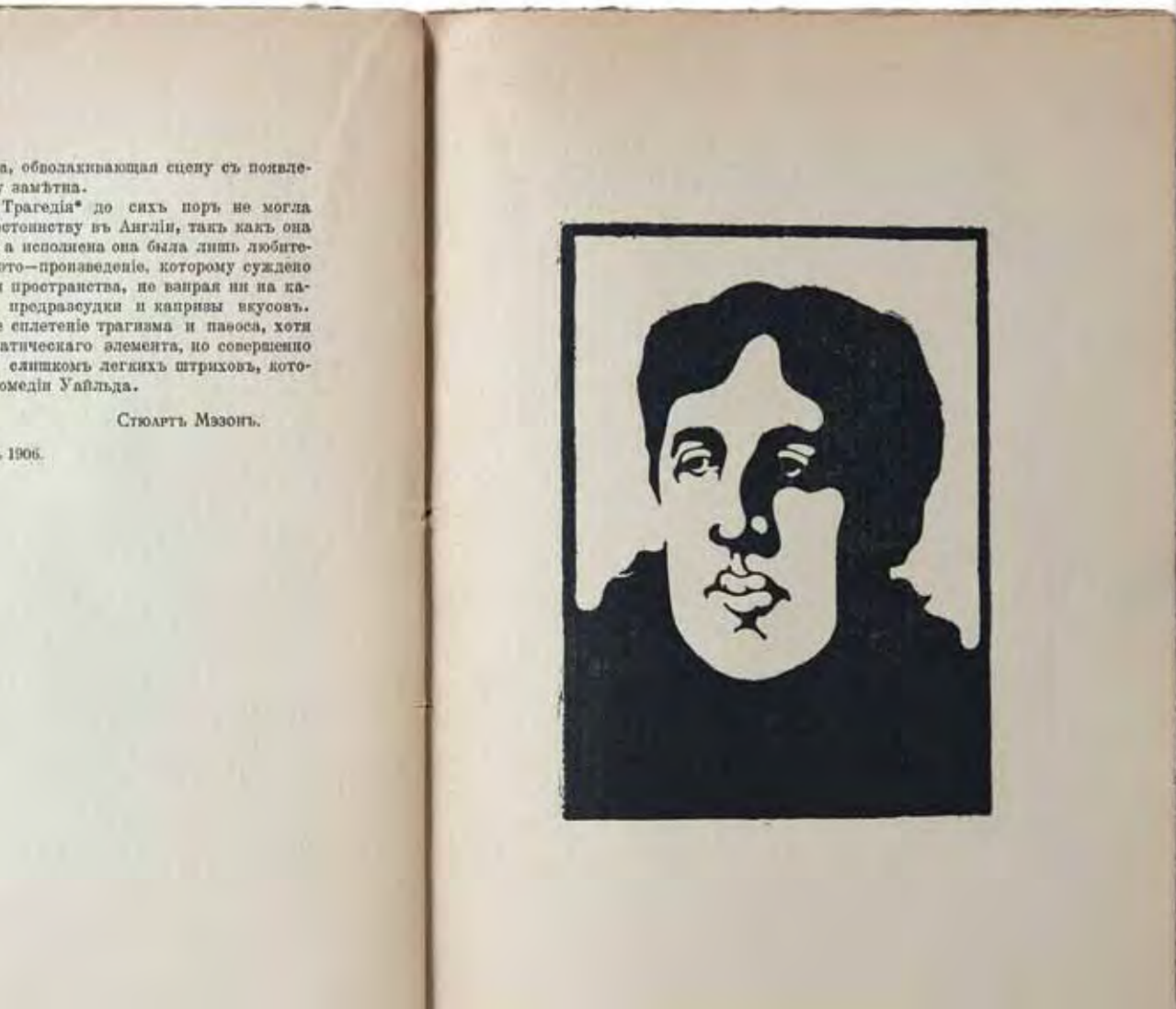
OSCAR



MARY



OSCAR



25 The wrongs of woman, a novel

'Her most radical work' (Sapiro, p. 266), *The Wrongs of Woman, or Maria; a fragment*, Wollstonecraft's gothic novelistic sequel to *A Vindication of the Rights of Woman*, was published by William Godwin as part of his wife's *Posthumous Works* in 1798. The translator here is unknown, even though the title points to the recently-published *Das schwarzbraune Mädchen vom Schreckhorn* (Leipzig, 1799). Better marketing, perhaps, is seen in offering Wollstonecraft's novel as a counterpart to Wilhelmine Karoline von Wobeser's *Elisa, oder das Weib wie es seyn sollte* (1795), one of the most widely-read novels of the late eighteenth century in Germany (and which had incidentally been published in English translation, *Elisa or the Pattern of Women*, in 1799).

WOLLSTONECRAFT, Mary. Maria oder das Unglück Weib zu seyn; ein Gegenstück zur Elisa u. s. w. Nach dem Englischen der Miss Wollstonecraft aus dem Französischen übersetzt von Verfasser des schwarzbraunen Mädchen vom Schreckhorn. Mit Marias Portrait. Leipzig, bey Carl Günther. 1800.

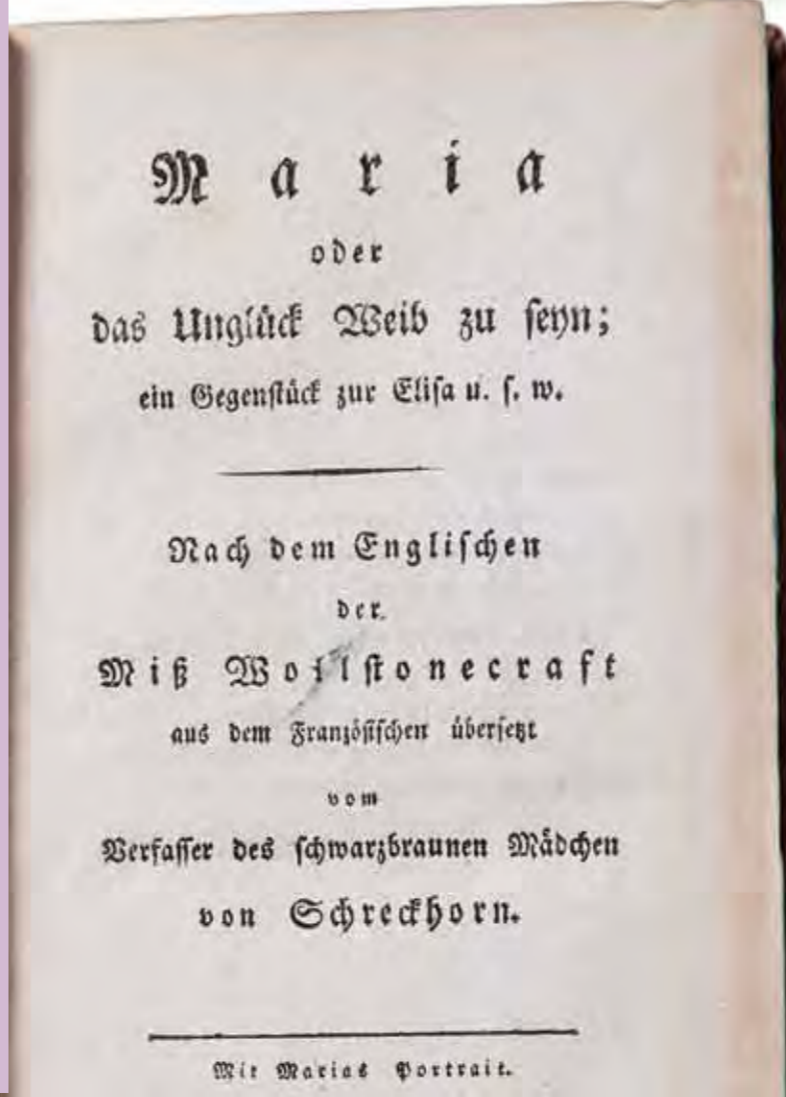
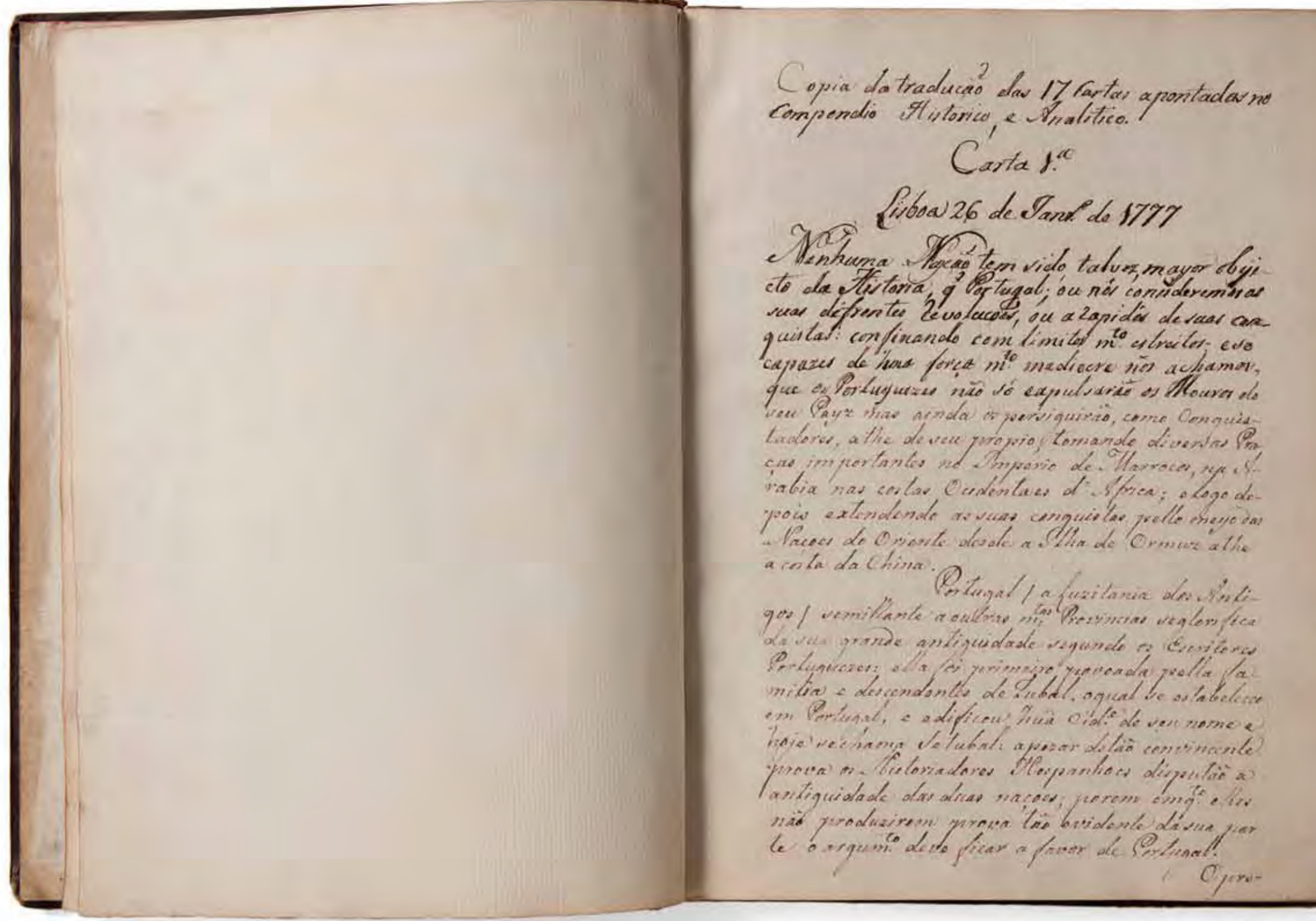
8vo (157 x 93 mm), pp. [4], 251, [1], [2] errata, [2] publisher's advertisements, with engraved frontispiece by Schröter (the long nose and curls reminiscent of John Opie's portrait of Wollstonecraft now at the Tate); light offsetting from the turn-in onto the title, hole to spine, resulting in a short tear/snag in the gutter of E8-F5, and a similar tear in the fore-margin of M8-O4 (text unaffected); still a very good copy in contemporary full calf, spine gilt in compartments, rubbed, part of lettering piece missing.

First edition in German of Wollstonecraft's important proto-feminist novel, translated from Basile Ducos' French version *Maria, ou Le malheur d'être femme* (Paris, 1798) and dedicated to the Leipzig bookseller Ernst Bornschein. OCLC locates a sole copy, at Augsburg. Not in COPAC.

Garside, *Raven & Schwörting* 1798: 74n; Hayn/Gotendorf VIII, 573. See Virginia Sapiro, *A Vindication of Political Virtue: the political theory of Mary Wollstonecraft* (1992), *passim*.

↳ Catalogue under: Eighteenth Century / Fiction / German / Women, Wrongs of £2800

PHILADELPHIA



MARY

It has taken about a year or so to find the 25 items featured in *Short List 5*. I hope you find them interesting. But you don't need to wait another twelve months to see what I have in stock. I also issue regular lists by e-mail; just send me an e-mail to subscribe.

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United Kingdom

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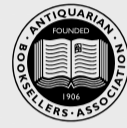
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