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# **Simon Beattie**

## **Ballet & Opera**

**A list of recent acquisitions**



**September 2013**

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NIJINSKI  
35

**01. AUBEL, Hermann and Marianne. Die künstlerische Tanz unserer Zeit ...** 1. bis 14. Tausend. 1928. Karl Robert Langewiesche Verlag, Königstein im Taunus & Leipzig.

Large 8vo (265 × 190 mm), pp. viii, 110, [2]; original indigo decorated wrappers, illustrated dust-jacket, light wear only; small private ownership stamp to title, ms. shelfmark to front cover. £30

First edition: with 110 full-page photographic illustrations of contemporary dancers, including Isadora Duncan, Anna Pavlova, Nijinsky, the Wiesenthal sisters, Mary Wigman, etc.

Magriel, p. 17; Niles & Leslie, p. 17 ; Derra de Moroda 178–9.

**02. BEAUMONT, Cyril W. Impressions of the Russian Ballet 1918. The Good Humoured Ladies ...** decorated by A. P. Allinson. London, C. W. Beaumont ... [1918].

8vo (153 × 187 mm), pp. 17, [1]; the illustrations coloured by hand; loose in the original printed wrappers, rubbed, small chip at head of front cover. £50



First edition. *The Good-Humoured Ladies* (*Le donne de buon umore*, after Goldoni, to music by Scarlatti) was the first Massine ballet to be

performed in London. 'It is all exhilarating and very breathless comedy, in which everybody make love all the time, mistress, maid, marquis; old and young, noble and servant, and it is done at such top speed the general impression is a blurred one of high spirits and wonderfully agile dancing' (*The Times*, 6 Sep. 1918).

The bookseller Cyril Beaumont (1891–1976) wrote a vast amount on ballet; this is the second of 11 titles in a series of short illustrated monographs devoted to individual ballets, published between 1918 and 1921. See *Oxford DNB*.

Magriel, p. 139; Niles & Leslie, p. 35; Derra de Moroda 274.

**03. [BENOIS, Alexandre.] Four books from the library of Alexandre Benois (1870–1960), artist, critic, founding member of *Mir iskusstva*, and designer for the Ballets Russes.**

Together: £500

i) MARCEL, Pierre. *La peinture française au début du dix-huitième siècle 1690–1721*. Paris [*pasted-over printed slip*:] Librairie G. Baranger fils ... [1900].

4to (259 × 200 mm), pp. [2], 359, [1]; with 14 plates, and numerous other illustrations in the text; half-title and title printed in red and black; light marginal browning due to paper stock; contemporary patterned cloth, leather spine label lettered gilt, spine rubbed and sunned.

First edition. Annotated by Benois throughout with pencil notes in the margins of almost every page.

ii) LUGT, Frits. *Inventaire général des dessins des écoles du nord ...* [*Pasted-over printed slip*:] En vente aux Éditions Albert Morancé ... Paris 1936.

4to (276 × 218 mm), pp. [4], iii, [1], 87, [1], with 84 pages of illustrations; original cloth-backed printed boards, slight discoloration to rear cover.

With Benois' pencil annotations (in French) scattered throughout.

iii) MILIUKOV, Pavel Nikolaevich. *Ocherki po istorii russkoi kul'tury. Tom pervyi ... Chast' pervaia* [– *Tom vtoroi; Tom vtoroi ... Chast' vtoroia; Tom tretii*] ... Iubileinoe izdanie [*Sketches on the history of Russian culture. Volume I ... Part 1* [– *Volume II; Volume II, Part 2; Volume III*] ... *Anniversary edition*]. Parizh Izd-vo «Sovremennya Zapiski» 1937 [1931; 1930].

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**Simon Beattie**  
Rare books, manuscripts, music, ephemera

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4 vols, 8vo (255 × 163 mm); marginal browning due to paper stock; uncut and partly unopened in the original printed wrappers; some pencil marginalia.

Volume II, Part 2 inscribed to Benois by Miliukov (dated 1931), with Benois' pencil annotations.



iv) [Cover *title*:] Collection Louis Deglatigny de Rouen. 28 mai 1937.

4to (277 × 222 mm), pp. 82, with 32 pages of plates; title printed in red and black; original printed wrappers, finger-marked.

Catalogue of the sale held at Galerie Jean Charpentier in Paris. Marked up by Benois in pencil throughout (including prices), and an original sketch to the inside front cover.



**04. GALERIE des artistes dramatiques de Paris.** Quarante portraits en pied dessinés d'après nature par Al. Lacauchie, et accompagnés d'autant de portraits littéraires. Tome premier [–second]. Paris. Marchant, Éditeur du Magasin théâtral ... 1841[–2].

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**Simon Beattie**

**Rare books, manuscripts, music, ephemera**

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2 vols bound in one, 4to (303 × 232 mm), pp. [170]; [168]; with 80 lithograph plates; some browning to the text leaves (more so in the second volume) and a little foxing to the plates; contemporary green morocco, rubbed, all edges gilt; split at head of lower joint, the bookblock cracking at one point, but sound. £1000

First edition: a complete set of this fine iconography of 80 actors and dancers, depicted in costume by Alexandre Lacauchie and each accompanied by a biographical essay. The dancers include Perrot, Fanny Essler, Marie Taglioni, Pauline Leroux, and Carlotta Grisi (in *Giselle*). The text is by various hands; the description of Grisi is, appropriately, by Théophile Gautier.

This famous series of theatrical portraits has been reprinted a number of times, but usually in smaller format. The originals are striking, and sets have often in the past been cannibalized by print collectors.

Niles & Leslie, p. 291 (both volumes very incomplete).



**SERGE DE DIAGHILEW**

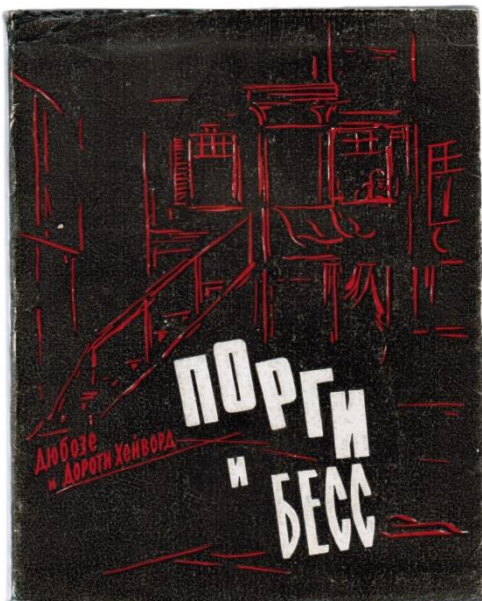
*Photo prise au Lido quelques jours avant sa mort*

**05. GEORGES-MICHEL, Michel, and Waldemar GEORGE. Les Ballets Russes de Serge de Diaghilew ... Le costume théâtral par Nathalie Gontcharova ... Quelques artistes contemporains No. 2. Pierre Vorms, Éditeur Galerie Billiet ... Paris [1930].**

8vo (271 × 185 mm), pp. 8, [20], 21–31, [1]; original printed wrappers, small abrasion to front cover. £100

First edition. With 4 plates in colour, and 16 in black and white.

Niles & Leslie, p. 194 ('the illustrations are chosen with care and well produced'); Derra de Moroda 1069.



**06. [GERSHWIN.] HEYWARD, DuBose and Dorothy. Porgi i Bess.** P'esa v chetyrekh deistviiakh [*Porgy and Bess. A play in four acts*]. Gosudarstvennoe izdatel'stvo „Iskusstvo“ Leningrad Moskva 1961.

8vo (167 × 130 mm), pp. 117, [3]; title printed in red and black; a very good copy in the original blank wrappers, with the red-and-black illustrated dust-jacket, rubbed; old bookseller's marks to inside rear cover. £600

First edition in Russian of the Heywards' play, following the production of Gershwin's opera by The Everyman's Opera in Leningrad and Moscow in 1955 (the first ever tour to the USSR by an American theatre group, mentioned on the rear flap here, and the subject of Truman Capote's *The Muses are Heard*, 1956). The print run was 2500 copies, very small for the time.

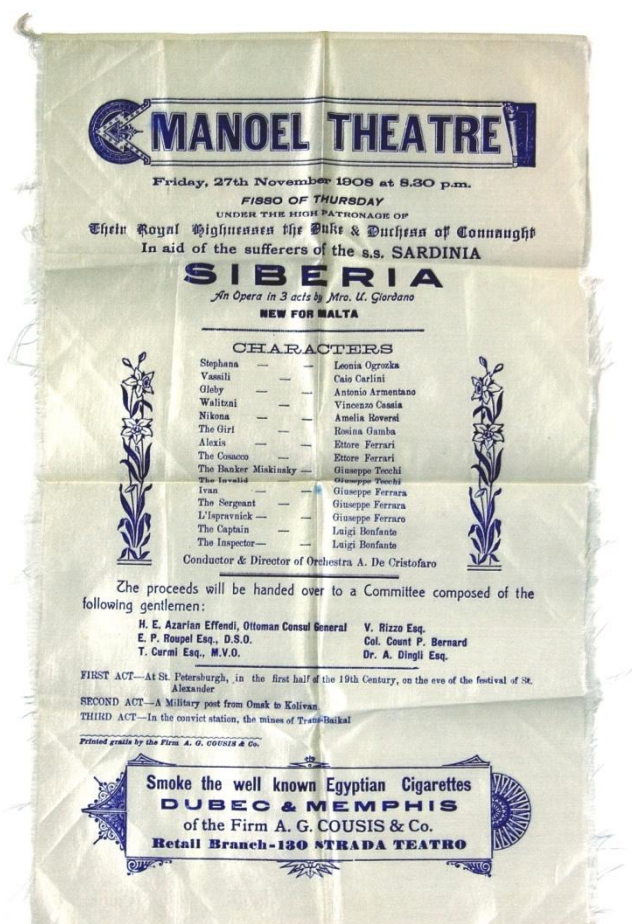
Libman 6618. OCLC locates only 2 copies in America, at Stanford and Kansas.

PRINTED ON SILK

**07. GIORDANO, Umberto. Manoel Theatre** [Valletta, Malta]. Friday, 27th November 1908 at 8.30 p.m. Fisso of Thursday under the hight Patronage of Their Royal Highnesses the Duke & Duchess of Connaught in aid of the sufferers of the s.s. Sardinia

Siberia an Opera in 3 acts by Mro. U. Giordano. New for Malta ...  
Printed gratis by the Firm A. G. Cousis & Co. [Valletta, 1908].

Slim folio playbill (358 x 220 mm), printed in blue on silk; creased where  
previously folded, edges frayed. £250



An opera bill, printed on silk, for a charity relief performance of Giordano's *Siberia* at the Manoel Theatre in Valletta (one of the oldest working theatres in the world), staged just two days after the SS *Sardinia*, en route from Liverpool to Mecca, sank just outside Malta's Grand Harbour, with the loss of over 100 lives.

Giordano (1867–1948) wrote a number of operas. 'His grandest work (his own favourite) is *Siberia* [1903], which achieved the rare distinction of a performance at the Paris Opéra in 1911, having won the approval of Fauré and Bruneau' (*New Grove*). The librettist was Luigi Illica, who also wrote for Puccini (*La Bohème*, *Tosca*, *Madama Butterfly*). It has been suggested that the inspiration for the opera was Tolstoy's *Resurrection* (1899).





**08. GRUNENBERG, Artur. Tamara Karsavina »Der Feuervogel«.** 17 Originallithographien ... 1922 Euphorion Verlag, Berlin.

4to (280 × 217 mm), pp. [20]; original yellow silk cloth, upper edge gilt, red morocco labels. £700

First edition: an attractive suite of 17 coloured lithographs of Karsavina (1885–1978) dancing in Fokine's *Firebird*, a role she created in 1910. This is one of three works by Grunenberg depicting the great dancers of the Russian ballet; an earlier suite was devoted to Pavlova.

One of 125 numbered copies, with each lithograph signed by the artist. There were also 150 copies signed only once, and a special edition of 25 copies with three extra prints on *japon*.

Derra de Moroda 1165. OCLC locates copies at Harvard, NYPL, BnF, and UC Irvine.



**09. KANKAROVICH, Anatolii Isaakovich. Putevoditel' po operam [A Guide to Operas] ... Rabochee izdatel'stvo „Priboi“ Leningrad 1926[–27].**

2 vols, 8vo (213 × 135 and 202 × 142 mm), pp. 64; 102, [2]; leaves lightly toned due to paper stock, some spotting in vol. II, a few gatherings unopened; original decorative wrappers, printed in colour, spines defective in places, short tear to lower cover of vol. I at head; a couple of old hand-stamped prices to rear covers. £950

First edition of a very rare early Soviet guide for the 'theatre-goer of today', comprising historical background and synopsis for 23 operas (according to the preface, one of the first such guides in Russian): Borodin (*Prince Igor*), Dargomyzhsky (*Rusalka*), Glinka (*Ruslan and Lyudmila*), Mussorgsky (*Boris Godunov*), Rimsky-Korsakov (*May Night*, *The Golden Cockerel*, *The Snow Maiden*), Rubinstein (*Demon*), Tchaikovsky (*Eugene Onegin*, *Queen of Spades*, *Iolanta*), Beethoven (*Fidelio*), Bizet (*Carmen*), Gluck (*Orfeo*), Gounod (*Faust*), Mozart (*Die Entführung aus dem Serail*), Puccini (*Tosca*), Rossini (*The Barber of Seville*), Strauss (*Salome*), Verdi (*La traviata*, *Falstaff*), Wagner (*Lohengrin*, *Meistersinger*).

Kankarovich (1885–1956) was an opera conductor (Zimin Opera, Moscow; Mariinsky, St Petersburg) in the years before the Revolution, after which he worked for the newspaper *Petrogradskaia pravda* and at the music section of Narkompros. As a composer, his works include the ballet *Pan* (1918), plus orchestral and choral works.

OCLC locates a sole copy, at North Carolina.



**10. KHUDEKOV, Sergei Nikolaevich. Istoriia tantsev. Chast' I[-III] [The History of Dance. Part I[-III]]. S.Peterburg 1913[-1914; 1915].**

3 vols, 4to (317 × 243 mm), original maroon, green, and dark blue decorated cloth, rubbed, tears along lower joints of vols I and II; long inscription in Russian to the great impresario Sol Hurok to front free endpaper in vol. III and with his stamp to the title. £2000

First edition: the most ambitious pre-Revolution Russian history of dance, by Petipa's collaborator in *La Bayadère* (1877). Lavishly illustrated, with many fine plates, and hundreds of half-tone illustrations in the text (many tinted, or coloured). 'For a general work on dance and

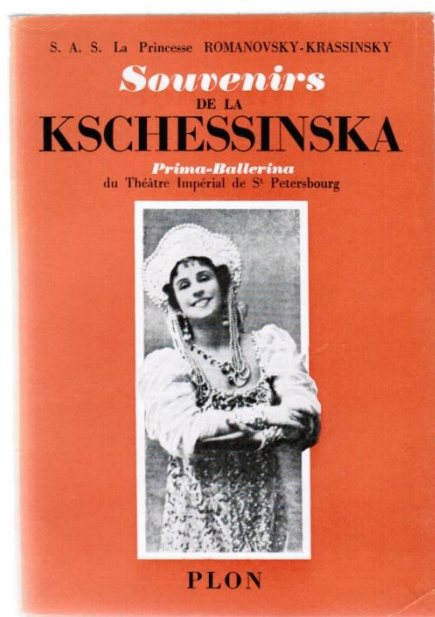
ballet I do not know of one that compares with this, particularly in the realm of illustrations. From the breadth and scope of these three volumes it appears the Russians were much more interested in books, engravings, lithographs, libretti, photographs, etc. pertaining to performance in Western Europe (particularly France and Italy) than the West has been in regard to Russian endeavours, and the amount of documentation is impressive' (Niles & Leslie, pp. 248–9).

A fourth volume, bringing the text from 1898 to 1914, 'should have been published in 1917 but unhappily the whole edition perished in flames at the beginning of the Revolution in March of that year. Only a few sets of uncut sheets were saved and a few copies of the fourth volume are extant in the theatrical libraries of Leningrad and Moscow' (Dolin, *Sleeping Ballerina*, p. 7).

Beaumont, p. 106 (vol. I only); Magriel, p. 31 (as if the Library of Congress had all four volumes, but in fact only I–III are present).

PRESENTATION COPY

**11. KSCHESSINSKA, Mathilde-Marie, *H.S.H. Princess Romanova-Krasinskaya. Souvenirs de la Kschessinka*, prima ballerina du Théâtre Impérial de Saint-Pétersbourg. Avec 52 gravures hors-texte. Librairie Plon ... Paris ... [1960].**

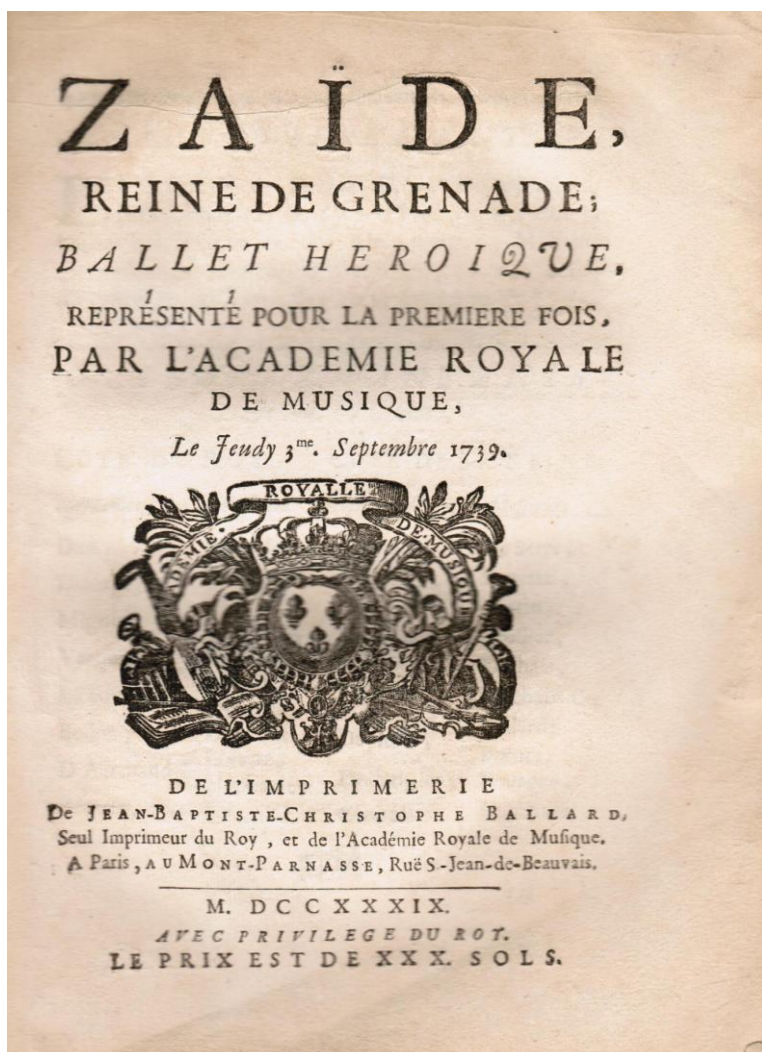


8vo (203 × 142 mm), pp. [8], 339, [5]; uncut in the original illustrated wrappers. £200

First edition, one of 40 copies printed on *alfa Cellunaf*, and inscribed by the author on the front free endpaper in 1962.

The autobiography of one of the greatest Russian ballerinas, and a colourful narrative by any standards. Kschessinka (1872–1971) was the mistress of the Tsarevich (later Nicholas II) and in 1921 she became the wife of Grand Duke Andrei, one of the late Tsar's cousins.

Niles & Leslie, p. 258 (trade edition); Derra de Moroda 1549 (English translation).



12. [LA MARRE, *abbé de*]. *Zaïde, Reine de Grenade*; ballet heroique, représenté pour la première fois, par l'Académie Royale de Musique, le Jeudi 3<sup>me</sup>. Septembre 1739. De l'imprimerie de Jean-Baptiste-Christophe Ballard, seul Imprimeur du Roy, et de l'Académie Royale de Musique, à Paris ... 1739.

4to (245 × 190 mm), pp. xiv, [2], 32; woodcut arms to title; stab-sewn in contemporary marbled wrappers, spine sunned with a few nicks, old ms. label. £400

First edition. The libretto for a popular ballet, revived a number of times during the course of the eighteenth century. The music was by Joseph Royer.

Among the dancers listed is Mademoiselle Barbarinne, or 'La Barberina' as she became known: Barbara Campanini (1721–1799), one of *the* great dancers of the century, a dazzling technician famous for her

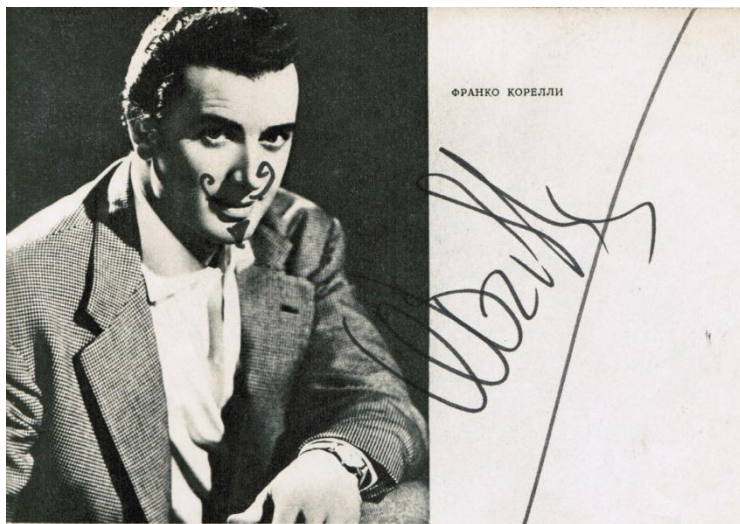
pirouettes, *jetés battus* and *entrechats huit*, to say nothing of her many sensational love affairs. This was one of her first and most celebrated roles, performed at the age of 18. A contemporary newspaper account describes her as dancing several entrées with her partner, the splendid character dancer Antonio Rinaldi (or 'Fossano'), though she is only noted here as appearing in the second act, and Fossano not at all.

Magriel, p. 157 (a 1749 Lyons revival); Niles & Leslie, p. 294.

SIGNED PROGRAMME

**13. [LA SCALA.] Teatr La Skala, Milan. Gstroli v SSSR**  
[*Teatro alla Scala, Milano. Tour to the USSR*]. [Moscow, 1964.]

8vo (255 × 197 mm), pp. 54, [10]; original printed wrappers, a little discoloured, a couple of nicks to the front cover, and a few stains to the rear, short tear at foot of spine. £500



The official programme, published by the Soviet Ministry of Culture and Moscow's Bolshoi Theatre, for La Scala's important Russian visit in 1964, which saw the beginning of exchange visits between La Scala and the Bolshoi. It was a feast of Rossini, Puccini, Donizetti, and Verdi: *Il barbiere di Siviglia* and *Lucia di Lammermoor* under Nino Sanzogno, *Il trovatore*, *La bohème*, and the Verdi *Requiem* under Herbert von Karajan, and *Turandot* under Gianandrea Gavazzeni.

This copy has been signed by Karajan, Sanzogno, the directors Margarete Wallmann and Franco Enriquez, sopranos Edda Vincenzi, Renata Scotto, and Mirella Freni, the mezzo Fiorenza Cossotto, tenors Carlo Bergonzi, Renzo Casellato, Franco Corelli (who has added a

moustache and beard to his photo), Bruno Prevedi, Gianni Raimondi, Franco Ricciardi, and Piero de Palma, baritones Sesto Bruscantini, Piero Cappuccilli, and Renato Capecchi, bass Nicola Zaccaria, Ivo Vinco, Carlo Badioli, and Agostino Ferrin.



**14. LEVINSON, André. Serge Lifar, destin d'un danseur.** Frontispiece de P. Picasso. [Paris:] Éditions Bernard Grasset [1934].

4to (285 x 225 mm), pp. 64, [8], plus final blank; with frontispiece by Picasso and 60 full-page photographic plates; some light browning due to paper stock; uncut in the original printed wrappers, light soiling, spine chipped at extremities. £50

First edition, one of 1650 numbered copies. The best early work on Lifar's career, both with Diaghilev and the Paris Opéra.

Magriel, p. 36; Niles & Leslie, pp. 315–6; Derra de Moroda 1665.



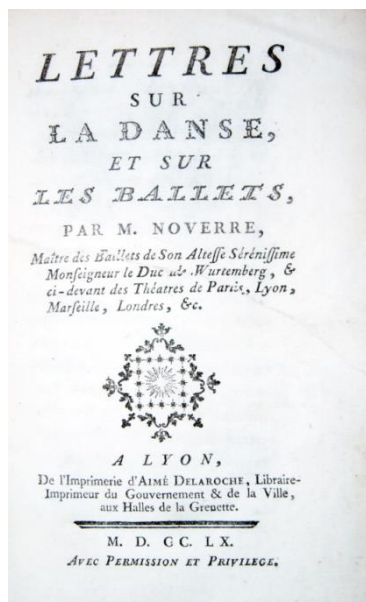
**15. [MAUPOINT].** *Bibliothèque des théâtres*, contenant le catalogue alphabétique des pièces dramatiques, opera, parodies, & opera comiques; et le tems de leurs représentations. Avec des anecdotes sur la plûpart des pièces continuës en ce recueil, & sur la vie des auteurs, musiciens & acteurs. A Paris, chez Laurent-François Prault ... 1733.

8vo (191 × 119 mm), pp. [4], 369, [3]; with an engraved frontispiece (an idealised interior of a theatrical library); complete with the half-title; some light browning; contemporary mottled calf, rubbed, corners worn, spine gilt in compartments, short cracks to upper joint at head and tail. £300

First edition: an annotated catalogue of hundreds of French plays, including listings for court ballets and comic operas which involved dance.



**16. NOVERRE, Jean-Georges. *Lettres sur la danse*, et sur les ballets ... A Lyon, de l'Imprimerie d'Aimé Delaroche, Libraire-Imprimeur du Gouvernement & de la Ville ... 1760.**



8vo (169 × 107 mm), pp. [4], 484; clean tear across the title sometime repaired, else a very good, fresh copy in contemporary calf, rubbed, spine gilt in compartments. £800

First edition of the most important ballet text of the eighteenth century. Noverre (1727–1810) was the leading authority of his time on dancing, and the chief reformer of the French ballet. He himself wrote many celebrated ballets, and was ballet-master variously to Frederick the Great, Maria Theresa, and Marie-Antoinette. The Stuttgart Ballet was founded by Noverre at the court of the Duke of Württemberg. 'This work has no equal in the whole literature devoted to the dance, and no book has exerted so incalculable an influence for good on the manners and production of ballets and dances' (Beaumont).

This is the generally accepted second issue, with the title-page and dedication leaf (to the Duke of Württemberg) reset. In the first issue, the imprint reads: 'A Stutgard, et se vend à Lyon ...'.

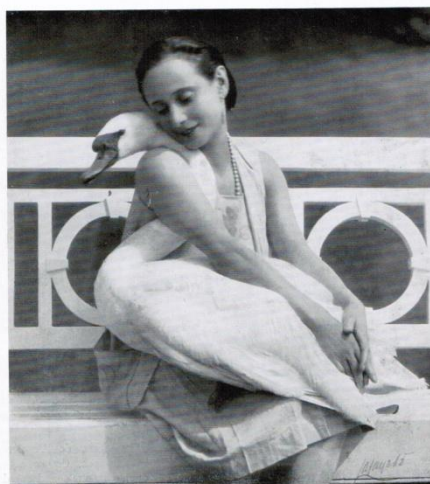
Beaumont, pp. 134–5; Magriel, p. 115 (first issue); Niles & Leslie, p. 389; Derra de Moroda 1965.

**17. [PAVLOVA.] *Anna Pavlova* ... Paris, Les Archives internationales de la danse ... 1934.**

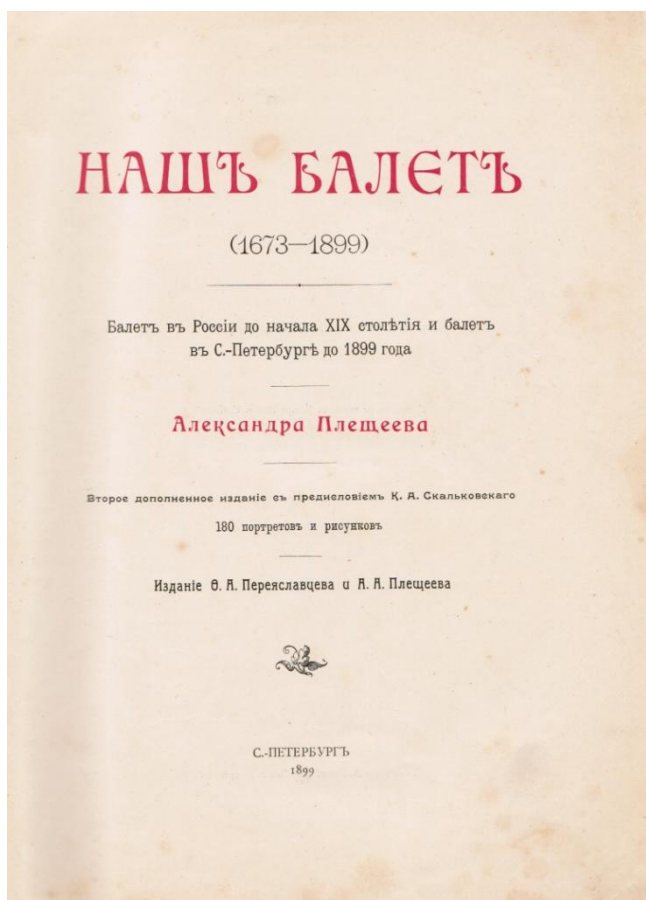
4to (310 × 242 mm), pp. 22, [2]; photographic illustrations in the text; original illustrated wrappers, fingermarked and a little dust-soiled. £60

First edition: a large-format pamphlet of appreciation, containing essays by Valérien Svetlov and Victor Dandré.

Not in Niles & Leslie or Derra de Moroda.



Pavlova et Jack, son cygne préféré. (Photo Lafayette, London).



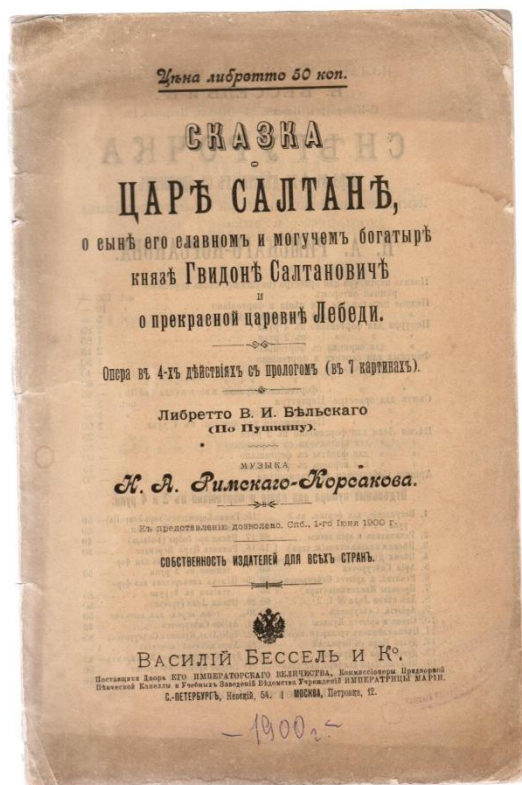
**18. PLESHCHEEV, Aleksandr Alekseevich. Nash balet (1673–1899).** Balet v Rossii do nachala XIX stoletii i balet v S.Peterburge do 1899 goda ... Vtoroe dopolnennoe izdanie s predisloviem K. A. Skal'kovskago. 180 portretov i risunkov [*Our ballet (1673–1899). Ballet in Russia up the 19th century and ballet in St Petersburg up to 1899 ... Second enlarged edition with a preface by Konstantin Skalkovsky. 180 portraits and illustrations*]. Izdanie F. A. Pereiaslavitseva i A. A. Pleshcheeva. S.-Peterburg 1899.

4to (287 × 209 mm), pp. [6], x, 467, [7]; title printed in red and black; illustrations in the text; some light spotting or foxing; modern half calf.

£900

Second edition, revised and brought up to date, a shorter version having appeared in 1896. 'An excellent book in Russian on the history of the ballet in Russia. There exists no English translation' (Niles & Leslie, p. 418, date misprinted). The text had been much used by later writers such as Beaumont and Lifar.

Beaumont, pp. 145–6 ('valuable work'); Magriel, p. 124.



**19. RIMSKY-KORSAKOV, Nikolai Andreevich. Skazka o tsare Saltane**, o syne ego slavnom i moguchem bogatyre kniaze Gvidone Saltanoviche i o prekrasnoi tsarevne Lebedi. Opera v 4 deistviiakh s prologom (v 7 kartinakh). Libretto V. I. Bel'skago (po Pushkinu) [*The Tale of Tsar Saltan, of his Son the renowned and mighty Bogatyr Prince Gvidon Saltanovich and of the beautiful Princess-Swan. An opera in 3 Acts with a Prologue (7 Pictures). Libretto by Vladimir Belsky (after Pushkin)*] ... Vasilii Bessel' i Kº. ... S.-Peterburg ... Moskva ... [1900].

8vo (221 × 144 mm), pp. 53, [1]; corners slightly creased; original printed wrappers, extremities dust-soiled, faint publisher's stamp to front cover, date written in ms. ink, old ms. price to rear, a few nicks to spine, light waterstain in places. £1500

First edition of the libretto for *The Tale of Tsar Saltan*, passed by the censor in April 1900 and available by June. The première took place in the October, and 'was greeted by a thunderous ovation. Following the prologue, Rimsky-Korsakov was called out three times to the blare of the fanfare and deafening applause from the audience, who jumped up in their seats at the sight of him ... By the end of the opera, [he] had taken twenty-five curtains calls!' (Yastrebtsev, *Reminiscences of Rimsky-Korsakov*, p. 266).

OCLC locates the Morgan copy only.



**20. SLONIMSKY, Yuri. *The Bolshoi Ballet Notes*.** 2nd revised and enlarged Edition. Foreign Languages Publishing House Moscow [1960].

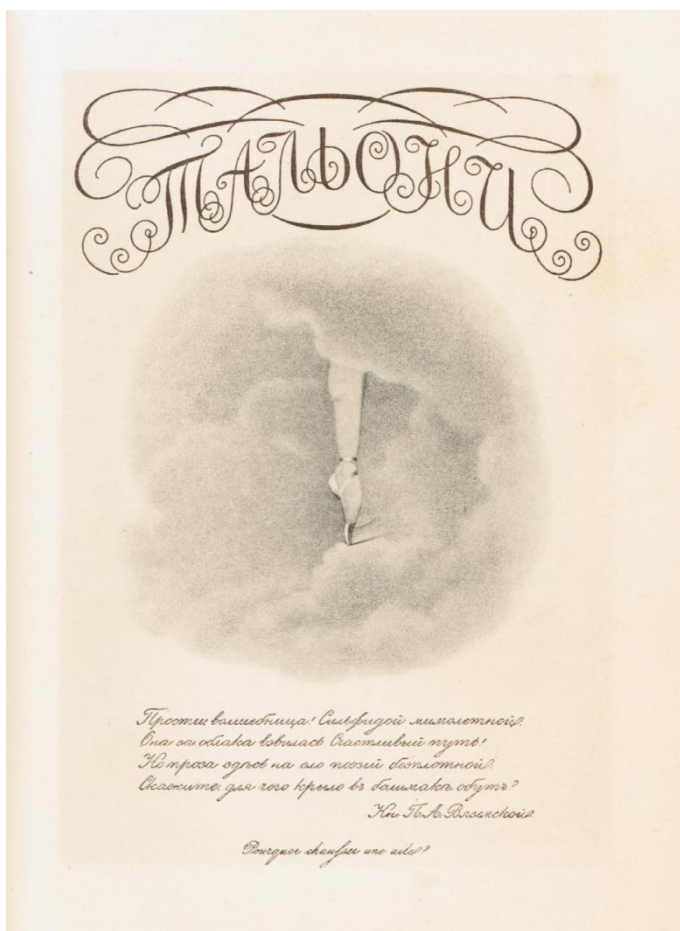
4to (290 × 215 mm), pp. 170, [8]; numerous black-and-white photographic illustrations in the text; original publisher's cloth. £50

Second edition in English of *Balet Bol'shogo Teatra. Zametki*. 'This new edition of my work, published a few years ago in connection with the Bolshoi Ballet's visit to London, is not a textually exact replica of the former one. The intervening years have introduced much that is new into the biography of the Bolshoi Theatre ballet ...' (foreword).

With a long presentation inscription, in Russian, to Sol Hurok: 'From the little artistes of the Great [i.e. "Bolshoi"] Ballet to the Great Impresario of the little planet ...', dated 1963. With Hurok's library stamp to the half-title.

**21. SOLOV'EV, Nikolai Vasil'evich. *Mariia Tal'oni*** 23 aprelia 1804 g. – 23 aprelia 1884 g. [*Marie Taglioni. 23 April 1804 – 23 April 1884*] Sanktpeterburg 1912.

8vo (230 × 160 mm), pp. [2], 90, with 21 plates (two in colour) and other smaller illustrations tipped in (some now loose); original striped printed wrappers, dusty. £200



First edition of the first scholarly study of the great ballerina, with a good list of engravings and lithographs of the dancer, with publishers and dimensions.

Magriel, p. 118; Niles & Leslie, p. 492; Derra de Moroda 2365. OCLC locates the Princeton copy only.

**22. SVETLOV, V. [pseud. for V. I. Ivchenko]. Sovremennyi balet [Contemporary Ballet].** Izdano pri neposredstvennom uchastii L. S. Baksta. [S.-Peterburg, R. Golike i A. Vil'borg,] 1911.

4to (310 × 210 mm), pp. [6], 133, [1]; with 96 illustrations, many full-page, and in colour (some plates mounted on darker stock); uncut in the original gilt-decorated silk cloth, spine sunned, short tear along lower joint. £1500

First edition of one of the most important twentieth-century ballet books, published in French the following year (see next item). Svetlov begins

with an account of Petipa and the development of the Imperial Russian Ballet, before discussing the innovations of Fokine, the changes which took place in the rest of Europe (thanks to North Americans Isadora Duncan, Ruth St Denis, Maud Allan, etc.) and the early years of Diaghilev and his company.

Magriel, p. 113; Niles & Leslie, p. 504.



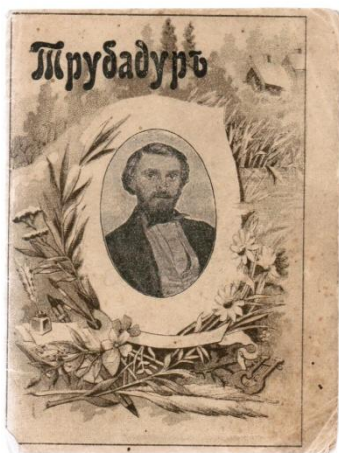
**23. SVÉTLŌW, V. [pseud. for V. I. Ivchenko]. Le ballet contemporain.** Ouvrage édité avec la collaboration de L. Bakst. Traduction française de M.-D. Calvocoressi. [St-Pétersbourg, Société R. Golicke et A. Willborg.] 1912.

4to (310 × 210 mm), pp. [4], 134, [4]; with 73 plates, some in colour and/or mounted on darker stock; uncut in the original gilt-decorated silk

cloth, spine frayed and covered with clear tape, torn along joints, rear hinge split. £400

First edition in French, one of 520 numbered copies; this copy with an additional presentation inscription from the translator.

Beaumont, pp. 168–9 (with a long appreciation); Magriel, p. 113; Niles & Leslie, p. 503–4; Derra de Moroda 2453.



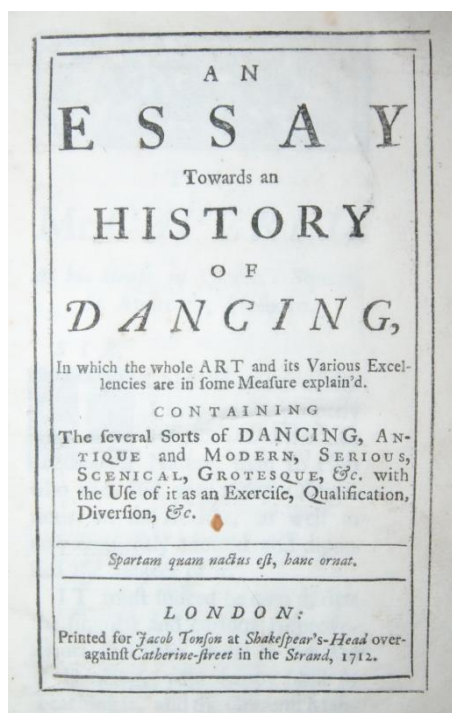
**24. [VERDI.] Trubadur.** Opera v 4-kh deistviiakh [*Il trovatore. An opera in four acts*] ... Izdanie Z. M. Sakhnina ... Kiev, Tipolitografii „Progress“ ... [1901].

32mo (120 × 90 mm), pp. 29, [3]; lightly toned due to paper stock; original lithographed illustrative wrappers, light spotting, short tear along spine at tail. £500

Presumably this little booklet was available for purchase at the theatre; with adverts for linen and cravats by Gershman, Bouillon gramophones, and pianos and other instruments from Jindřich Jindříšek (1857–1924), a Czech by birth who came to Ukraine in 1881 and founded a highly successful music business: instruments, sheet music, gramophones and, later, the record company Ekstrafon.

According to the title-verso, the printing here was done in 1901, but was not passed by the censor until February 1902.

Not found in OCLC.



**25. [WEAVER, John]. An Essay towards an History of Dancing**, in which the whole Art and its various Excellencies are in some Measure explain'd. Containing the several Sorts of Dancing, antique and modern, serious, scenical, grotesque, &c. with the Use of it as an Exercise, Qualification, Diversion, &c. ... London: Printed for Jacob Tonson ... 1712.

8vo (172 × 108 mm), pp. [8], 172; small mark to title; a nice, crisp copy in contemporary sprinkled calf, rubbed, headcap chipped, upper joint cracked but firm. £2400

First edition of the first English history of dance. Of particular interest are the final chapters, on mimes and pantomimes (which Weaver had

introduced into England), and on modern dancing, which contain valuable material on the origins of English ballet, and references to other prominent dancing-masters.

Beaumont, p. 185; Magriel, p. 35; Niles & Leslie, p. 555; Derra de Moroda 2600.

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