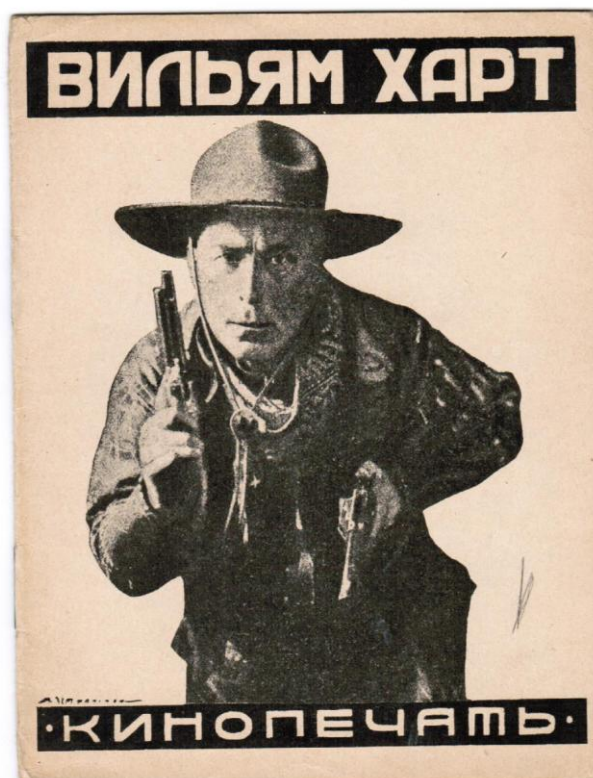

Simon Beattie

Largely recent acquisitions

To be exhibited at the 47th California
International Antiquarian Book Fair

Pasadena Convention Center, 7–9 February

Booth 604



‘AN EARLY WORK OF GERMAN ROMANTICISM’: PRESENTATION COPY

01. BECHSTEIN, Ludwig. *Der Sonntag*. Gedicht in sechs Gesängen ... nebst sechs Kupfertafeln, erfunden und radirt von Ferdinand Berthold. Leipzig, Verlag von C. G. Börner. [1832.]

Oblong folio (332 × 520), pp. [2], 12; with 6 full-page etchings by Berthold; light offsetting from the plates, some spotting; uncut, with wide margins, in the original printed wrappers, a few nicks, spine defective in places. \$3000

First edition, very rare, the front cover inscribed ‘Erhalten von dem Verfasser Febr. 1853’.

In 1831, Bechstein (1801–1860), prolific poet, novelist, and fairy tale collector—his *Deutsches Märchenbuch* (1845) was more popular than the Grimms’ collection—became librarian to the Duke of Saxe-Meiningen, a post which gave him the financial security to pursue his literary activities.



His exact contemporary, the artist Ferdinand Berthold (1800–1838), was influenced by Cornelius, and ‘in his depiction of people ... expressed the Romantic in a graceful manner’ (Thieme–Becker). ‘The sequence *Der Sonntag* with its six ornate illustrations ... is an early work of German Romanticism and later prompted Ludwig Richter [a friend of Berthold] to

produce his woodcut sequence of the same name' (*Allgemeines Künstlerlexikon* X, 68).

OCLC locates a handful of copies only, and all in Europe.



02. [BOOKS IN SHEETS.] A remarkable collection of over 30 books still unbound and in the original sheets, ranging in date from 1674 to 1878, in format from folio down to 32mo, and with examples from England, France, Germany, Austria, Bohemia, Italy, Scandinavia, the Low Countries, and America.

Price for the collection: \$42,000

Philip Gaskell writes: 'When the heaps of all the sheets of a book had been dried and piled together again, they were set out in signature order on a long table, with the first recto pages upwards and to the near side. Then the gatherer, still probably the warehouseman, took off the top copy of the last sheet of the book and then walked along the line of sheets, taking of one copy of each in turn, until he had gathered a

Simon Beattie

Rare books, manuscripts, music, ephemera

complete copy of the book in sheets. This book was knocked smooth at the edges and laid down, together with any inserts such as plates and cancellantia, and the process was repeated over and over again until at last all the sheets were taken from one of the heaps; theoretically all the heaps should have run out together, but in practice some contained fewer sheets than others. The books were then collated to ensure that each was made up correctly, and they were finally folded in half (2°, 4°, and 8° across the longer side, 12° across the shorter side), pressed, and baled up for delivery or storage. The unused sheets from all the heaps except the one which ran out first were kept to make good any imperfections that might later be found in the books: eventually they were used or sold as waste' (*A New Introduction to Bibliography*, pp. 143–4).

These sheets are survivors from that initial process of making up books. Never bound, they offer a rare opportunity to study the printed book in its original state before it made its appearance on the market.

Full details available on request.

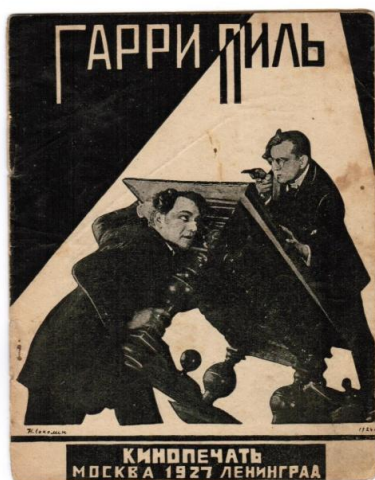
03. [CINEMA.] A collection of 40 books produced by Kinopechat', the Soviet state publishing house for cinema, many devoted to particular American, German/Austrian, and Russian actors or actresses. Moscow or Leningrad, 1926–9. \$10,000

The collection includes a couple of works of theory, and one promotional piece for the 1929 film *Fragment of an Empire*, but most of the works come from the series 'Bibliotechka kino-akterov' ('Little Library of Film Actors'), focussing on actors from America (Richard Barthelmess, Wallace Beery, Lillian Gish, Corinne Griffith, William S. Hart, Charles Hutchison, Harold Lloyd, Adolphe Menjou, Mae Murray, Mary Pickford, Charles Ray, Gloria Swanson, Conway Tearle, Ben Turpin, Pearl White); Britain (Ernest Torrence); France (Max Linder); Germany and Austria (Bernhard Goetzke, Emil Jannings, Werner Krauß, Ossi Oswalda, Harry Piel, Henny Porten, Paul Richter, Paul Wegener); Sweden (Greta Garbo); Japan (Sessue Hayakawa); and Russia (Grigorii Afonin, Alice Coonen, Aleksandra Khokhlova, Vera Malinovskaya, Gennady Michurin), as well as directors D. W. Griffith, Erich von Stroheim, and Hamo Beknazarian.



'The evidence was overwhelming that, if given a chance, the Soviet people preferred foreign products. *The Mask of Zorro*, *Robin Hood*, and *The Thief of Baghdad*, all starring Douglas Fairbanks ... were seen by many more people than *Battleship Potemkin*. These were the most popular films that played in the Soviet Union in the 1920s ... In the early 1920s German films dominated the market. As late as 1924 80 percent of the foreign films playing in the Soviet Union were made in Germany ... [A survey in the mid twenties showed that Harry Piel was the most popular actor in the Soviet Union.] At first, however, it was not Soviet films that replaced German ones, but the products of Hollywood ...

'Russian love for Hollywood needs no special explanation. People all over the world enjoyed the adventures, the glamorous stars, and the spectacles that Hollywood alone was able to manufacture. Hollywood found the recipe: the hero in search of fortune visits locales, goes through extraordinary adventures, and achieves love and fortune. People did not get tired of the same formula ... For some time it was impossible to do without exports; Soviet studios produced too few films. As a result the Soviet people enjoyed the luxury of seeing what in fact they wanted to see, because their state was still too poor to provide them with what they should have wanted to see' (Peter Kenez, *Cinema and Soviet Society, 1917–1953*, pp. 72, 74).



i) [ABRAMOV, Aleksandr Nikolaevich]. Garri Pil' [*Harry Pie*]. [Izдание 3-e.] Kinopechat' Moskva – 1927.

Small 8vo (146 × 115 mm), pp. 14, [2]; leaves toned due to paper stock; light waterstain in the gutter at head; original illustrated wrappers designed by artwork by N. Sokolik.

OCLC locates a sole copy (Yale) of the fourth edition only, same year.

ii) ANON. Lilian Gish [*Lillian Gish*]. [Izдание 2-e.] Moskva Kinopechat' 1926.

Small 8vo (149 × 113 mm), pp. 16; ms. ink initials to title; original printed wrappers.

OCLC locates 2 copies only (edition unspecified), at the British Library and the Art Gallery of Ontario.

iii) ARNOL'DI, Edgar Mikhailovich. Avantiunyi zhanr v kino [*The Adventure Genre in Cinema*]. Teakinopechat' Leningrad – 1929 Moskva.

8vo (173 × 134 mm), pp. 96; original printed wrappers, snagged at head and tail.

First edition. A key work by the young Soviet film critic, in which he 'touted the adventure film as the most truly popular of all popular genres, since it was accessible and enjoyable to the "ignorant" and "cultured" alike. Arnoldi [1898–1972] differentiated between the Soviet and bourgeois variants of the adventure film by claiming that the action in Soviet adventures depended on the hero's class situation, while that in bourgeois adventures was predicated on defense of the hero's property or lover' (Denise J. Youngblood, *Movies for the Masses: popular cinema and Soviet society in the 1920s*, p. 76).

Not found in OCLC.

iv) BOLTIANSKII, Grigorii Moiseevich. Kino-khronika i kak ee snimat' [*Newsreels and how to film them*]. Moskva Kinopechat' 1926.

8vo (174 × 130 mm), pp. 75, [5]; light marginal browning, a few corners creased; original illustrated wrappers, spine neatly repaired.

OCLC locates copies at the British Library, University of Southern California, and MoMA.

v) DOMBROVSKII, L. Ben Tiurpen (Ben Turpin). Moskva Teakinopechat' Leningrad 1928.

Small 8vo (162 × 124 mm), pp. 14, [2]; leaves toned due to paper stock; original illustrated wrappers designed by M. Litvaka; old bookseller's marks to rear cover.

OCLC locates 3 copies (University of Southern California, MoMA, StaBi Berlin).

vi) GERONSKII, Gennadii Isaakovich. Alisa Koonen [*Alice Coonen*]. Moskva Kinopechat' Leningrad 1927.

Small 8vo (173 × 127 mm), pp. 32; original decorative wrappers designed by M. Getmansky; a few marks.

OCLC locates copies at Yale, Harvard, North Carolina, and Syracuse.

vii) IAKOVLEV, N. M. Meri Pikford [*Mary Pickford*] ... Izadanie tret'e. Moskva Kinopechat' Leningrad 1927.

Small 8vo (146 × 112 mm), pp. 15, [1]; leaves toned due to paper stock; original illustrated wrappers, a little spotted along upper edge.

OCLC locates copies at Yale and the Art Gallery of Ontario.

viii) [IUTKEVICH, Sergei Iosifovich]. Maks Linder [*Max Linder*]. Kino-izdatel'stvo R.S.F.S.R. Moskva – 1926 g. – Leningrad.

Small 8vo (148 × 115 mm), pp. 16; light toning due to paper stock; original illustrated wrappers, old bookseller's marks to rear cover.

OCLC locates a sole copy, at Yale.

ix) IUTKEVICH, Sergei Iosifovich, and K. OGANESOV. Korinna Griffit [*Corinne Griffith*]. Moskva Kinopechat' Leningrad 1927.

Small 8vo (145 × 113 mm), pp. 15, [1]; lightly toned; original illustrated wrappers.

OCLC locates 3 copies (BL, Yale, Art Gallery of Ontario).

x) KAUFMAN, Naum Osipovich. Konvei Tirl' [*Conway Tearle*] ... Moskva Tea-kino-pechat' Leningrad 1928.

Small 8vo (176 × 131 mm), pp. 14, [2]; coloured pencil line to p. 3, ms. ink initials to title; original illustrated wrappers designed by Naumova.

OCLC locates 3 copies (Getty, University of Southern California, Yale).

xi) KAUFMAN, Naum Osipovich. Iaponskoe kino. S poslesloviem S. M. Eizenshteina [*Japanese Cinema. With an afterword by Sergei Eisenstein*]. [Moskva:] Teakinopechat' 1929.

Small 8vo (173 × 127 mm), pp. 91, [5]; spotting in places; original illustrated wrappers, lightly spotted, spine chipped at extremities, old bookseller's mark to rear cover.

OCLC locates a sole copy, at Waseda.

xii) KOLOMAROV, B. N. Ernest Torrens [*Ernest Torrence*]. Moskva Kinopechat' Leningrad 1928.

Small 8vo (166 × 121 mm), pp. 16; ms. ink initials to title; original illustrated wrappers.

OCLC locates 4 copies (University of Southern California, Yale, StaBi Berlin, BnF).

xiii) KOLOMAROV, B. N. Gennadii Michurin. Tea-kino-pechat' Moskva – 1929 – Leningrad.

Small 8vo (169 × 127 mm), pp. 14, [2]; light marginal browning due to paper stock; original illustrated wrappers, spine torn at head.

OCLC locates 3 copies (BL, University of Southern California, Harvard).



xiv) KOROLEVICH, Vladimir. *Gloria Svenson* [*Gloria Swanson*]. Moskva Kinopechat' 1926.

Small 8vo (144 × 113 mm), pp. 16; original illustrated wrappers designed by M. Getmansky.

OCLC locates 3 copies (BL, Art Gallery of Ontario, Yale).



xv) KOROLEVICH, Vladimir, and P. AT[T]ASHEVA, Pera Moiseevna. *Erikh Shtrogeim* [*Erich von Stroheim*]. Moskva Kinopechat' Leningrad 1927.

Small 8vo (145 × 112 mm), pp. 14, [2]; light browning due to paper stock; original illustrated wrappers; old bookseller's marks to rear cover.

OCLC locates a sole copy, at Yale.

xvi) KOROLEVICH, Vladimir. *Mei Murrei* [*Mae Murray*]. Moskva Kinopechat' 1927.

Small 8vo (146 × 111 mm), pp. 14, [2]; original illustrated wrappers; old bookseller's marks to rear cover.

OCLC lists 2 copies (second edition, same year), at the Art Gallery of Ontario and Yale.

xvii) KOROLEVICH, Vladimir. *Paul' Rikhter* [*Paul Richter*]. Moskva Kinopechat' 1927.

Small 8vo (145 × 114 mm), pp. 16; leaves toned due to paper stock; small ragged hole in lower margin; original illustrated wrappers.

OCLC lists 2 copies, at the Art Gallery of Ontario and Yale.

xviii) KOROLEVICH, Vladimir. *V. Malinovskaia* [*Vera Malinovskaya*]. Moskva Kinopechat' Leningrad 1927.

Small 8vo (151 × 115 mm), pp. 14, [2]; leaves toned due to paper stock; original illustrated wrappers.

OCLC locates 5 copies (BL, Stanford, Harvard, North Carolina, MoMA).

xix) MAZING, Boris Vladimirovich. Bergard Gettske [*Bernhard Goetzke*]. Moskva Kinopechat' Leningrad 1928.

Small 8vo (165 × 124 mm), pp. 24; ms. ink initials to title; original illustrated wrappers.

OCLC locates 4 copies (Art Gallery of Ontario, University of Southern California, MoMA, StaBi Berlin).

xx) MAZING, Boris Vladimirovich. Emil' Iannings [*Emil Jannings*]. Moskva Kinopechat' Leningrad 1928.

Small 8vo (172 × 125 mm), pp. 31, [1]; with errata slip tipped onto final page; three small holes in upper margin; original illustrated wrappers, old bookseller's marks to rear cover.

OCLC locates 4 copies (Stanford, USC, Yale, NYPL).

xxi) MAZING, Boris Vladimirovich. Paul' Vegener [*Paul Wegener*]. Tea-kinopechat' Moskva 1928 Leningrad.

Small 8vo (169 × 123 mm), pp. 15, [1]; original illustrated wrappers.

OCLC locates 4 copies (USC, Yale, Harvard, StaBi Berlin).

xxii) MAZING, Boris Vladimirovich. Verner Krauss [*Werner Krauß*]. Moskva Teakinopechat' Leningrad 1928.

Small 8vo (159 × 121 mm), pp. 15, [1]; original illustrated wrappers, diagonal crease to front cover.

OCLC locates 4 copies (USC, Yale, Harvard, StaBi Berlin).

xxiii) NEDOBROVO, Vladimir Vladimirovich. Charl'z Rei [*Charles Ray*]. Moskva Kinopechat' Leningrad 1927.

Small 8vo (145 × 115 mm), pp. 16; leaves lightly browned due to paper stock; original illustrated wrappers.

OCLC locates a sole copy, at Yale.



xxiv) NEDOBROVO, Vladimir Vladimirovich. Richard Bartel'mes [*Richard Barthelmess*]. Moskva Kinopechat' Leningrad 1927.

Small 8vo (147 × 110 mm), pp. 16; leaves lightly browned due to paper stock, short tear to the fore-margin of the front cover and first few leaves; original illustrated wrappers.

OCLC locates 3 copies (BL, Yale, North Carolina).

xxv) OBLOMOK IMPERII [*Fragment of an Empire*]. [Leningrad:] Teakinopechat' [1929].

8vo (258 × 175 mm), pp. [12]; original illustrated wrappers, small round stain and old bookseller's marks to rear cover, spine chipped at head, with old repair inside.

Not found in OCLC.

xxvi) [OGANESOV, K]. Pirl' Uait [*Pearl White*]. Moskva Kinopechat' 1926.

Small 8vo (148 × 113 mm), pp. 14, [2]; leaves lightly browned due to paper stock; original illustrated wrappers, small stain and old bookseller's marks to rear cover.

OCLC locates 3 copies (BL, Yale, North Carolina).

xxvii) OGANESOV, K. Sessiu Khaiiakava [*Sessue Hayakawa*]. Moskva Kinopechat' 1926.

Small 8vo (149 × 115 mm), pp. 16; original illustrated wrappers, lightly browned.

OCLC locates 3 copies (BL, Art Gallery of Ontario, Stanford).



xxviii) OLENIN, Aleksandr Borisovich. Matsist ... [Moskva:] Teakinopechat' 1928.

Small 8vo (169 × 127 mm), pp. 14, [2]; ms. ink initials to title; original illustrated wrappers designed by V. Elsky.

OCLC locates a sole copy, at the University of Southern California.



xxix) RAZUMOVSKII, Aleksandr Vladimirovich. Uolles Biri (Wallace Beery). Moskva Kinopechat' Leningrad 1928.

Small 8vo (167 × 123 mm), pp. 15, [1]; original illustrated wrappers, lightly rubbed.

OCLC locates 5 copies (BL, USC, Yale, SMU, StaBi Berlin).



xxx) [SHKLOVSKII, Viktor]. Garol'd Lloid [*Harold Lloyd*]. 2-e izdanie. Kino-izdatel'stvo R.S.F.S.R. Moskva – 1926 g. – Leningrad.

Small 8vo (150 × 118 mm), pp. 17, [1]; leaves lightly browned due to paper stock; original illustrated wrappers.

OCLC locates a sole copy (edition unspecified), at Yale.

xxxii) [SHKLOVSKII, Viktor, and Sergei Mikhailovich EIZENSHTEIN]. A. Khokhlova [*Aleksandra Khokhlova*]. Moskva Kinopechat' 1926.

Small 8vo (150 × 116 mm), pp. 16; original illustrated wrappers, slightly marked.

OCLC locates 5 copies (Stanford, Harvard, MoMA, Yale, North Carolina).

xxxii) TATAROVA, Aleksandra Kirillovna. Adol'f Menzhu [*Adolphe Menjou*]. Moskva Kinopechat' Leningrad 1927.

Small 8vo (149 × 114 mm), pp. 15, [1]; original illustrated wrappers.

OCLC locates 2 copies, at Harvard and Yale.

xxxiii) TOLKACHEV, Evgenii Vasil'evich. Standartnyi geroi. Charl'z Khetchinson [*sic*] [*The standard hero. Charles Hutchison*]. Moskva Kinopechat' Leningrad 1927.

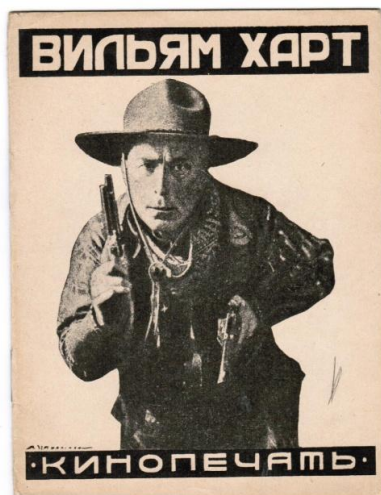
Small 8vo (147 × 111 mm), pp. 14, [2]; ink and pencil ownership inscriptions; original illustrated wrappers, marked, old repair at head of spine.

OCLC locates a sole copy, at the University of Southern California.

xxxiv) TRAUBERG, Il'ia Zakharovich, and RONI. David Griffit [*D. W. Griffith*]. Moskva Kinopechat' 1926.

Small 8vo (147 × 114 mm), pp. 15, [1]; leaves toned due to paper stock; original illustrated wrappers.

OCLC locates 3 copies (USC, MoMA, StaBi Berlin).



xxxv) TRAUBERG, Il'ia Zakharovich. Vil'iam Khart [*William S. Hart*]. 3-^e izdanie. Moskva Kinopechat' Leningrad 1926.

Small 8vo (150 × 115 mm), pp. 15, [1]; ms. ink initials to title; original illustrated wrappers.

OCLC locates a sole copy (edition unspecified), at Yale.

xxxvi) URAZOV, Izmail Aleevich. Greta Garbo ... Moskva Kinopechat' 1926.

Small 8vo (148 × 114 mm), pp. 15, [1]; lightly toned, crease to upper corner.

OCLC locates 2 copies, at the Academy of Motion Picture Arts and Yale.

xxxvii) URAZOV, Izmail Aleevich. Ossi Osval'da [*Ossi Oswald*] ... Moskva Kinopechat' 1926.

Small 8vo (150 × 113 mm), pp. 15, [1]; leaves toned due to paper stock; original printed wrappers designed by M. Getmansky.

OCLC locates 4 copies (Art Gallery of Ontario, Yale, Harvard, StaBi Berlin).

xxxviii) [URAZOV, Izmail Aleevich]. Zhenni Porten [*Henny Porten*]. Moskva Kinopechat' 1926.

Small 8vo (146 × 116 mm), pp. 16; some light browning due to paper stock; original illustrated wrappers designed by N. Sokolik.

OCLC locates 4 copies (BL, Art Gallery of Ontario, Yale, North Carolina).

xxxix) VEN, S. Amo Bek-Nazarov [*Hamo Beknazarian*]. Moskva Kinopechat' Leningrad 1927.

Small 8vo (146 × 115 mm), pp. 15, [1]; leaves toned due to paper stock; original illustrated wrappers.

OCLC locates 3 copies (BL, MoMA, StaBi Berlin).

xl) ZHATKIN, Petr Lazarevich. Grigorii Afonin. [Moskva:] Tea-kino-pechat' 1928.

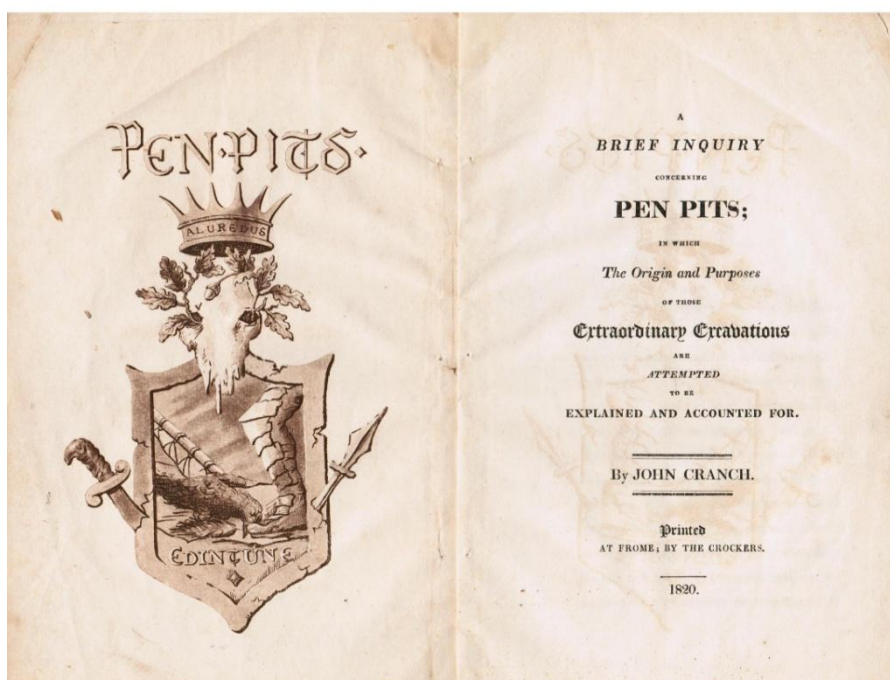
Small 8vo (173 × 130 mm), pp. 21, [3]; a few marks to the title; original illustrated wrappers, old bookseller's marks to rear cover.

OCLC locates a sole copy, at the Getty.

PROVINCIAL ARCHAEOLOGY

04. CRANCH, John. A brief Inquiry concerning Pen Pits; in which the Origin and Purposes of those extraordinary Excavations are attempted to be explained and accounted for ... Printed at Frome; by the Crockers. 1820.

8vo (230 × 148 mm), pp. 26, plus tinted lithograph frontispiece (lightly offset onto the title) and final imprint leaf; uncut in old quarter vellum, with the original printed wrappers bound in. \$425



Rare first edition of an antiquary's examination of Pen Pits, a prehistoric site near Penselwood, Somerset. The Crockers were Frome's first printers.

OCLC locates 3 copies only, all in England.

CHILDREN'S BESTSELLER

05. [DAY, Thomas]. Sandfort und Merton eine sehr angenehm unterhaltende Geschichte; nach Herrn Berquins freyen französischen Uebersetzung aus dem Englischen in das Deutsche übersetzt, und zur mehrern Bequemlichkeit die französische Sprache ohne Hilfe eines Lehrers und eines Dictionairs zu erlernen, mit französischen Phraseologien versehen vom G. P. P***. 1^{ter} [- 2^{ter}] Theil. Stadtamhof, bey J. M. Daisenberger, 1802.

2 parts in one vol., 8vo (183 × 113 mm), pp. [4], 180; 157, [1], plus final blank, with an attractive engraved frontispiece and title-page by Bichtel and Schmid to each part; a very good copy in contemporary pale green boards, paper spine lettered gilt, chipped, spine lightly sunned, ms. ink shelfmark. \$600



First edition of this translation of Day's bestselling children's book, based here on Arnaud Berquin's version (1786–7) and presented as a tool, with

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Rare books, manuscripts, music, ephemera

copious vocabulary notes, for German children to learn French.
Stadtamhof is now part of Regensburg.

Price & Price, *Literature* 262. OCLC locates 2 copies, Bodley and the
Bayerische Staatsbibliothek.



06. [DICKENS.] Oliver Twist Series Snap ... A Favourite &
Popular Round Game. 40 Beautifully Colored Cards.
Manufactured by A. Collier London ... [c.1890].

42 cards (94 x 66 mm): 40 colour-illustrated cards (10 sets of four, with
an additional Artful Dodger), plus one, printed on both sides, with the

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Rare books, manuscripts, music, ephemera

rules; some light fingersoiling/marginal browning; preserved in the original card box, rubbed, title card pasted on one side. \$525

Featuring Oliver, Bumble, Fagin, the Artful Dodger, Bill Sykes, Nancy, Mr Brownlow, Mr Grimwig, Mrs Corney, and Noah Claypole.

07. [DICKENS.] Dickens Series Snap ... [c.1900].

30 chromolithographed cards (94 × 66 mm; 15 pairs); with the original printed box with printed rules, worn but sound, old label to one side. \$525



Featuring characters from the *Pickwick Papers* (Pickwick, the Fat Boy), *Oliver Twist* (Oliver, Fagin), *Nicholas Nickleby* (Nicholas, Poor Smike), *The Old Curiosity Shop* (Little Nell), *A Christmas Carol* (Scrooge, Bob Cratchit), *Martin Chuzzlewit* (Mrs Gamp), *Dombey & Son* (Captain Cuttle), *David Copperfield* (Peggotty, Micawber), and *A Tale of Two Cities* (Sydney Carton).

FINE PRINTING, FINE DINING

08. [DOUBLE CROWN CLUB.] A collection of dinner invitations, menus, and other material relating to the Double Crown Club, 1927–1999. \$5500



Sir Sydney Roberts, Secretary of Cambridge University Press, 1922–48, writes: ‘The early 1920s were marked by a typographical renaissance which had a notable influence upon book-production; or perhaps it would be more accurate to say that the war interrupted a movement which had already begun ... It is true that during the ‘nineties new standards had been applied to the printing of poetry and belles-lettres, but it was not till after the war that publishers as a whole began to recognise that the basic principles of book-design could, and should, be exemplified as clearly in a half-crown textbook as in a three-guinea *édition de luxe* ...

‘One by-product of the movement was a dining club—the Double Crown. The first president was Holbrook Jackson and in 1924 I was invited to join the original committee in company with Frank Sidgwick (founder of Sidgwick and Jackson); Hubert Foss (manager of the music department of the Oxford Press); Oliver Simon (of the Curwen Press); G. Wren Howard (director of Jonathan Cape); and Gerard Meynell. The *raison d’être* of the club was quite simply defined as the exchange of ideas on good printing and the rules provided that it should meet for dinner not more than six and not less than four times a year ... The main purpose of the club was amply fulfilled. For each dinner one member was made responsible for the typography of the menu ...’ (*Adventures with Authors*, pp. 67–8). The Club still exists today. For a full account, see James Moran, *The Double Crown Club: a history of fifty years* (1974).

The present collection was formed by ‘the printer’s printer’ Vivian Ridler CBE (1913–2009), Printer to Oxford University (1958–78) and founder of the Perpetua Press. ‘He began as a boy and ended his career as Printer to Oxford University, the last great holder of that office. But beside his distinguished official career, he also ran a private press, whose work, a model of typographic design, included original work, not least that of his wife, the poet Anne Ridler’ (Nicolas Barker, *The Independent*, 13 Jan. 2009).

The collection comprises 203 menus, 139 with invitations, 58 invitations without menus, a run of 10 editions of the *Rules & Records*, 1947–99, and 14 editions, from 1978–2006, of the members’ directory.

Between 1943, the year of Ridler’s election, and 1978, when on his retirement he was made an honorary member, the menu collection is comprehensive, if not quite complete. There are 23 menus from before 1943 (about a third of the meetings that had taken place up to that date). In addition, there are a dozen or so DCC-related pamphlets and keepsakes (other ‘windfalls’ are to be found with their associated menus, arranged chronologically) including menus for two private lunches, one to welcome Hans Mardersteig to London in 1954, the other given by Brooke Crutchley for Charles Peignot after the handing over of the Baskerville punches in Cambridge in 1953. Ridler had tried, as he notes, to get the other guests (whose names he lists) to sign it, only succeeding with Stanley Morison. A few early menus are worn, and some others spattered. Three leaves of the 1962 edition of the *Rules & Records* are creased and torn, but without loss. Otherwise the collection is in generally very good condition.

09. EVREINOV, Nikolai Nikolaevich. Berdslei [*Beardsley*].
Izdanie N. I. Butkovskoi. S.-P.-Burg ... [1912].

Small 4to (203 × 178 mm), pp. [4], 8, [8] full-page illustrations, 9–16, [8] full-page illustrations, 17–24, [6] full-page illustrations, printed (one in colour) on glossy paper, 25–32, [8] full-page illustrations, 33–40, [8] full-page illustrations, 41–48, [4] full-page illustrations; with 2 mounted colour illustrations on blank pages facing the title and on the title-verso; light browning to leaves due to paper stock; uncut in the original printed boards, corners worn, later cloth spine, the original printed wrappers bound in (discreet stamp of A. V. Ikonnikov), old inscription to front free endpaper.



First edition, produced as part of the series 'Contemporary Art' edited by Evreinov (1879–1953), the influential Symbolist theatre director—'an ardent admirer of Beardsley and Wilde' (Polonsky, p. 166)—whose 1908 production of *Salomé* had been suppressed due to its use of Beardsley's drawings in its design. 'Unfortunately the order did not come down until after the final dress rehearsal, by which time huge expenses had been incurred' (Polonsky, *English Literature and the Russian Aesthetic Renaissance*, p. 167).

OCLC locates copies at the Bibliothèque nationale and NYPL only, calling for 18 leaves of plates. There is also a copy at Princeton, collating the same as here.

Offered with:



KAMENSKII, Vasilii Vasil'evich.
Kniga o Evreinove [A Book about Evreinov] ... Izd. „Sovremennoe Iskusstvo“ N. I. Butkovskoi ...
Petrograd. 1917 g.

4to (232 × 175 mm), pp. 101, [3]; with a frontispiece portrait by the set designer Aleksandr Shervashidze (1867–1968), who also designed the cover; leaves lightly toned due to paper stock; uncut in the original illustrated wrappers, printed in colour; a few marks to the covers, spine chipped at extremities, short tear along upper joint.

Simon Beattie
Rare books, manuscripts, music, ephemera

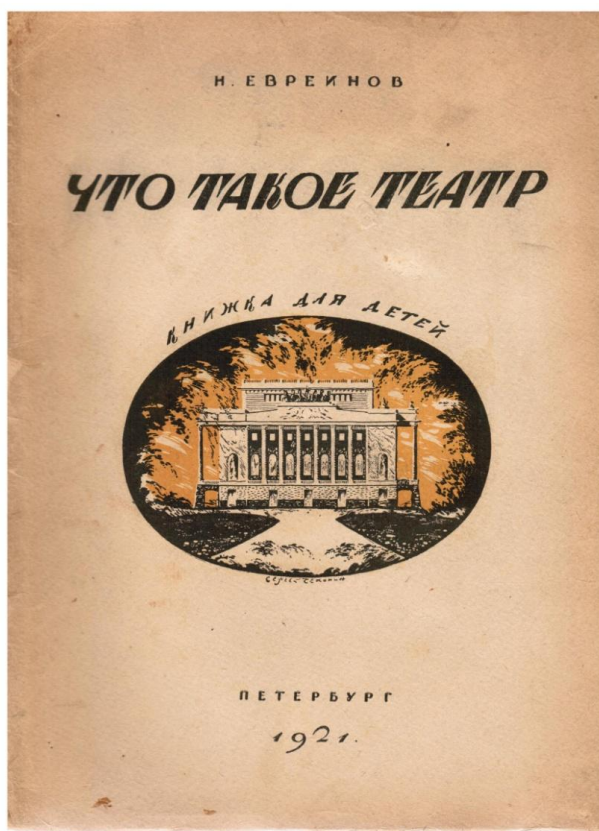
First edition: an account of Evreinov by the leading Futurist poet. The incident with *Salomé* is mentioned on p. 23 and his book on Beardsley on p. 26.

Together: \$3300

EXPLAINING THE THEATRE TO CHILDREN

10. EVREINOV, Nikolai Nikolaevich. „Chto takoe teatr“.

Knizhka dlia detei [“*What is theatre?*” *A little book for children*].
„Svetozar“ — Peterburg. 1921 g.



4to (293 x 217 mm), pp. 76, [6]; with illustrations (one tinted) by Sergei Chekhonin and Vladimir Milashevsky in the text; some light browning due to paper stock; original illustrated wrappers designed by Chekhonin, lightly browned and chipped at extremities, spine neatly repaired. \$1000

First edition. ‘I wrote this book for children who have never been to the theatre or who have been, but don’t know anything about it. To those “children” in the art of the theatre I include mummies, daddies, nannies and governesses who may go to the theatre regularly but who still don’t really understand what dramatic productions are all about, how the scenes are created etc.’ (p. 5, my translation). Evreinov proceeds with a

discussion of a physical theatre, from the foyer through to the theatre itself, what happens during a performance, the interval, what's going on behind the curtain, in the wings, under the stage, or in the dressing rooms. Among the illustrations are portraits of great dramatists (Sophocles, Shakespeare, Molière, Schiller, Ostrovsky) and actors (Garrick, Mlle Rachel, Tommaso Salvini, Vladimir Davydov).



11. 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].

2 vols bound in one, 4to (303 x 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. \$1700

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).

12. 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. \$170

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.



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

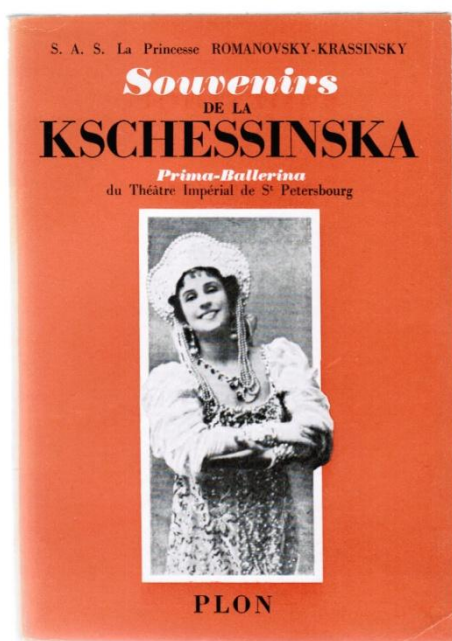
4to (280 × 217 mm), pp. [20]; original yellow silk cloth, upper edge gilt, red morocco labels. \$1200

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 Grunenberger 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.



14. KSCHESSINSKA, Mathilde-Marie, H.S.H. Princess Romanova-Krasinskaya. Souvenirs de la Kschessinska, 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. \$340

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

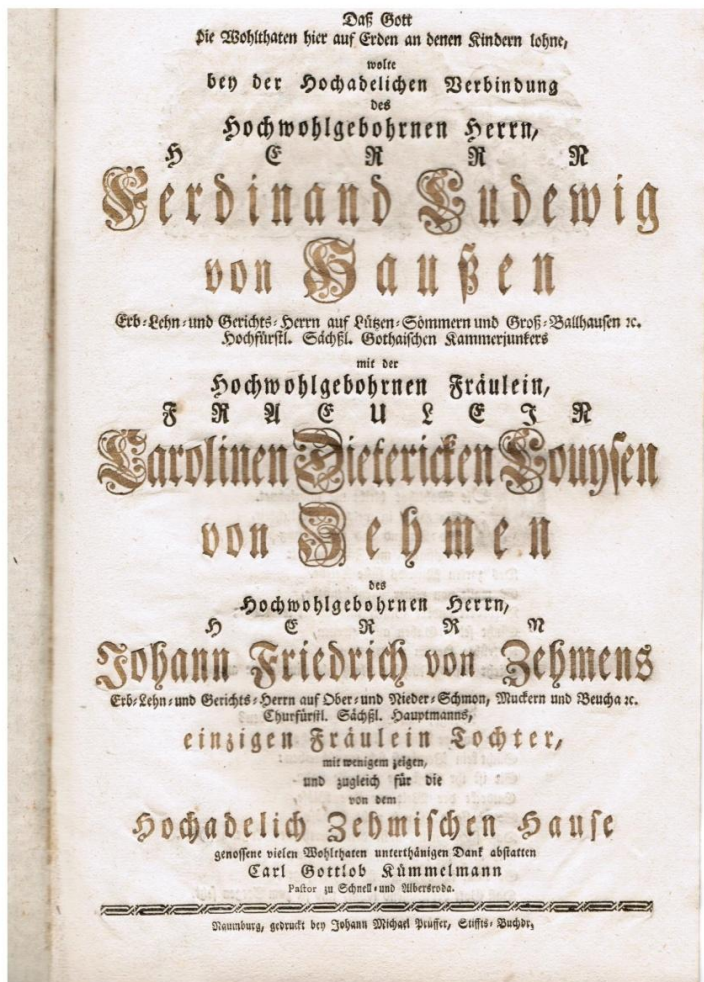
The autobiography of one of the greatest Russian ballerinas, and a colourful narrative by any standards. Kschessinska (1872–1971) was the mistress of Tsarevich (later Nicholas II) and in 1921 she became the wife of Grand Duke Andrei, one of the late Tsar's cousins.

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

PROVINCIAL GILT OVERPRINTING

15. KÜMMELMANN, Carl Gottlob. Dass Gott die Wohlthaten hier auf Erden an denen Kindern lohne, wolte bey der Hochadelichen Verbindung des Hochwohlgebohrnen Herrn, Herrn

Ferdinand Ludewig von Haussen ... mit der Hochwohlgebohrnen
Fräulein, Fraulein Carolinen Dietericken Louysen von Zehmen ...
Naumburg, gedruckt bey Johann Michael Prüffer ... [1768].



2 copies, folio (325 × 192 mm), each pp. [4]; woodcut head- and tailpieces; one copy printed on better paper with the names on the title overprinted in gilt, and bound in gilt wrappers, the other copy entirely printed in black and unbound. \$1000

Two copies of a rare piece of occasional verse by local pastor Carl Gottlob Kummelmann, for the wedding of Ferdinand Ludwig von Hausen, valet de chambre at the court in Gotha, and Caroline Dietricken Louyse von Zehmen, from an old Saxon family.

One copy is printed on fine paper, with the names on the title overprinted in gilt, the second copy, clearly for lower-ranking guests, is printed on normal paper.

Not found in OCLC or KVK.



16. LEWIS, Sinclair. Polet sokola ... Perevod s angliiskogo A. M. Karnaukhovoi [*Flight of the Hawk ... Translated from the English by A. M. Karnaukhova*] ... Izdatel'stvo „Mysl“ Leningrad [1927].

8vo (178 × 132 mm), pp. 316; light marginal browning due to paper stock; original illustrated wrappers designed by O. A. Lialin; light soiling only; a couple of scrapes and old bookseller's marks to rear cover. \$950

The first Russian translation of *The Trail of the Hawk* (1915), here in its second edition (first 1925), with a striking cover design.

‘When Sinclair Lewis received the Nobel Prize in 1930, eleven of the twelve novels he had written were already in Russian print ... Next to Upton Sinclair, Lewis was the most popular contemporary American novelist in the USSR ... In 1925 *Arrowsmith*, *Our Mr. Wrenn*, and *The Trail of the Hawk* were published [the first separate appearances of Lewis in Russian, and] Lewis was compared to Flaubert in his depiction of the “haughty, pedantic, mundane, and comical bourgeoisie.” In contrast to Upton Sinclair, Jack London, and O. Henry, Lewis showed how Americans “feel”—their “psychology” (Brown, pp. 239–40).

Brown 626; Levidova, *Sinkler L'iuvis* 301. Neither the first nor the second edition is listed in OCLC.

THE FIRST AMERICAN WOMAN WRITER IN RUSSIAN

17. McINTOSH, Maria Jane. Dve zhizni ili kazat'sia i byt'.

Povest' miss Mekintosh. Per. s angliiskago Aleksandry Ishimovoi
[*Two Lives or to seem and to be. A story by Miss McIntosh.*
Translated from the English by Aleksandra Ishimovaya] ...
Sanktpeterburg. Pechatano v tip. Shtaba otdel'n. kor. vnutren.
strazhi. 1850.

8vo (216 × 135 mm) in half-sheets, pp. 333, [1]; title a little spotted, the occasional small mark elsewhere; contemporary half calf, rebacked, cloth tips, edges worn; contemporary printed ticket of the bookshop library of Nikolai Ovsiannikov to front pastedown, late nineteenth-century stamps of the Cherkesov Lending Library, St Petersburg, to the title, front pastedown, and margins of first and final pages. \$4000

First (and apparently only) edition in Russian of *Two Lives, or To seem and to be* (New York, 1846) by Maria McIntosh (1803–1878), novelist and, as 'Aunt Kitty', children's writer. It is her first appearance in the language and, it seems, **the first book written by an American woman to be published in Russian.**

The National Library of Russia catalogue lists two other translations: *Rasskazy teti* ('An Aunt's Tales', 1851, second ed. 1865) and *Amerikanskie rasskazy dlia detei* ('American Tales for Children', 1869, reprinted 1897). The next American woman whose work appeared in Russian was Harriet Beecher Stowe: 'Uncle Lot' and 'Aunt Mary' in 1853, followed by *Dred*, *Sunny Memories of Foreign Lands*, and *Uncle Tom's Cabin*, in 1857.

Extremely rare: it is not listed in Libman, nor in OCLC.

TEACHING PLAINSONG TO CHILDREN

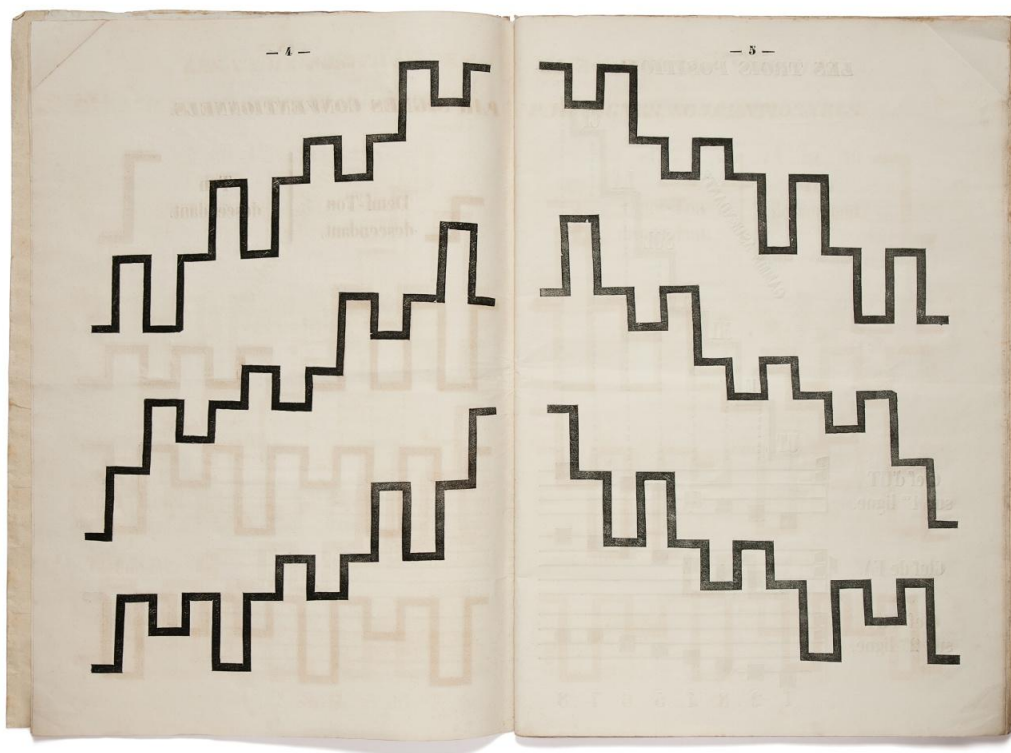
18. MAGNAT, Antonin, abbé. Méthode et exercices nouveaux
à l'usage des enfants pour leur rendre facile l'étude du plain-chant.
Petit essai offert au Clergé paroissial ainsi qu'aux Instituteurs
primaires pour leur en faciliter l'enseignement ... Lyon, Imprimerie
et lithographie de Bajat fils ... 1857. [With:]

———. [Cover title:] **Panorama de la méthode de plain-**
chant ou les exercices et les chants-études mis en grands
tableaux destinés à être placés devant les enfant pendant les

classes de chant ... Troisième édition. Girard et Josserand ...
Lyon ... Paris ... 1864.

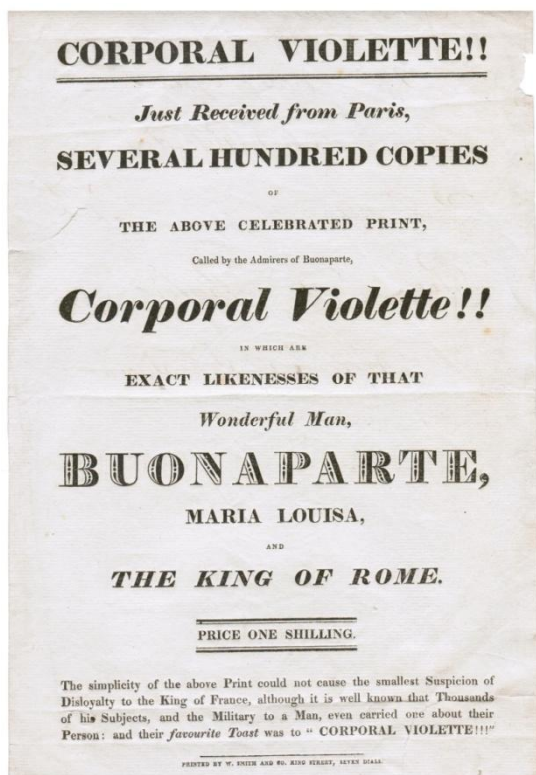
2 works; *Méthode*: square 8vo (174 × 132 mm), pp. [4], 192;
contemporary quarter roan, rubbed and marked, a couple of scrapes to
spine; label of Francisque Gerin; *Panorama*: folio (555 × 388 mm), pp.
87, [1]; some light browning, short tears to pp. 37 and 45 (this last also
dustsoiled); original printed wrappers, a little dusty, small wormtrack to
front cover (no loss of text). \$1200

First edition of the *Méthode* (reprinted 1861 and 1865), third of the
Panorama (first 1858): rare works used to teach plainsong to French
children, and wonderful examples of nineteenth-century large
typographic music printing.



‘Pourquoi cette Méthode du plain-chant? Je répondrai tout simplement:
Parce qu’il n’y en a pas ...’ (p. 1). The *Méthode* contains a series of
lessons aimed directly at a child audience (or perhaps for the teacher to
read out); the *Panorama* is a large choirbook-style work for the children
to look at and sing from. What is particularly fascinating is how a
choirmaster may make the idea of learning plainsong more attractive to
his choristers, by the use of popular songs such as ‘Frère Jacques’ and
short rhymes after La Fontaine’s fables.

Rare: OCLC lists various editions of each work in single copies only,
mostly at the Bibliothèque nationale, and none outside Europe.

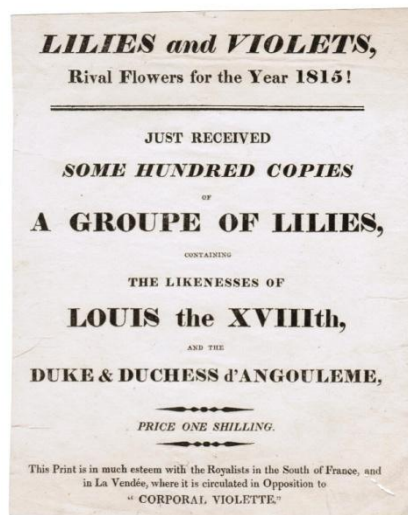


19. [NAPOLEON.] **Corporal Violette!!** Just received from Paris, several hundred Copies of the above celebrated Print, called by the Admirers of Buonaparte, Corporal Violette! In which are exact Likenesses of that wonderful Man, Buonaparte, Maria Louisa, and the King of Rome ... The simplicity of the above Print could not cause the smallest Suspicion of Disloyalty to the King of France, although it is well known that Thousands of his Subjects, and the Military to a Man, even carried one about their Person: and their favourite Toast was to "Corporal Violette!!!" [London:] Printed by W. Smith and Co. ... [1815].

Small folio broadside (317 × 198 mm); creased where previously folded, one short tear, old paper repair to verso, small chip in right-hand margin; annotated on the blank verso that the owner bought three of the



Violette prints for 12s; together with an original coloured engraving (240 × 172 mm, platemark 145 × 92 mm), 'Violettes du 20 Mars 1815 ... A Paris, rue S^t Jacques N^o. 29'. [Offered with:]



[LOUIS XVIII.] Lilies and Violets, Rival Flowers for the Year 1815! Just received some hundred Copies of a Groupe of Lilies, containing the Likenesses of Louis the XVIIIth, and the Duke & Duchess d'Angouleme ... This Print is in much esteem with the Royalists in the South of France, and in La Vendée, where it is circulated in Opposition to "Corporal Violette." [Presumably London, 1815.]

8vo handbill (195 × 154 mm); short wormtrack to lower corner; together with an original coloured engraving (245 × 173 mm, platemark 142 × 92 mm), 'Le Lis le 10 Mai 1815 ... Dédié aux Amis de Louis Dix huit'.

Together: \$1100



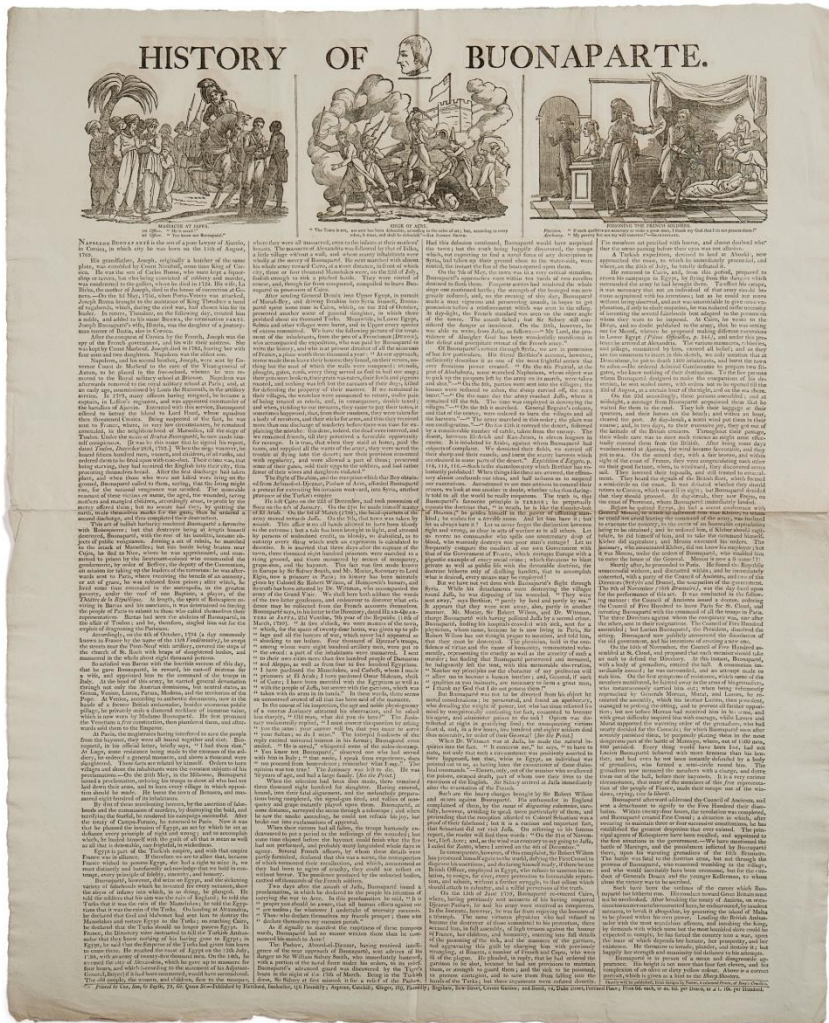
The story goes that, after his defeat in 1814 when he was deliberating whether to contest his banishment to Elba or not, Napoleon was given a bunch of violets by a child. Taking this to be a sign that he should accept exile meekly, as a 'shrinking violet', he declared the violet to be his emblem and he earned the soubriquet 'Corporal Violet'. Wearing the flower became a popular means of showing support for Napoleon, and an enterprising printseller produced a 'puzzle print' of violets with outlines of Napoleon etc hidden in the image. The print proved

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extremely popular in France; this broadside shows that it was exported to England, too.

Not to be outdone, Louis' supporters produced their own print, featuring lilies, the symbol of the French Crown. It is interesting to see that it, too, was exported to England.

Neither advertisement is listed in COPAC or OCLC.



20. [NAPOLEON.] History of Buonaparté ... [London:] Printed by Cox, Son, & Baylis ... Published by Hatchard ... Asperne ... Ginger ... Bagshaw ... and Booth ... [1803].

Large broadside (615 x 500 mm), with 3 woodcut illustrations at head, the text printed in four columns; untrimmed, as issued; creased where

previously folded, small hole at centre and on other short tear (no loss).
\$700

OCLC locates copies at the British Library and Harvard only. As noted in the Harvard catalogue, the 'text ends with the declaration of war between France & Great Britain in May, 1803', thereby suggesting a date.

21. 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. \$1400

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 ...'.

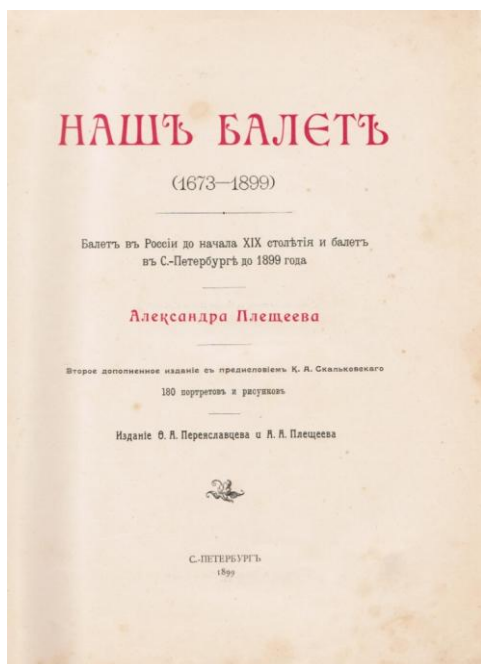
Beaumont, pp. 134–5; Magriel, p. 115 (first issue); Niles & Leslie, p. 389; Derra de Moroda 1965.

22. [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. \$100

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

Not in Niles & Leslie or Derra de Moroda.



23. 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 to the beginning of 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.
\$1500

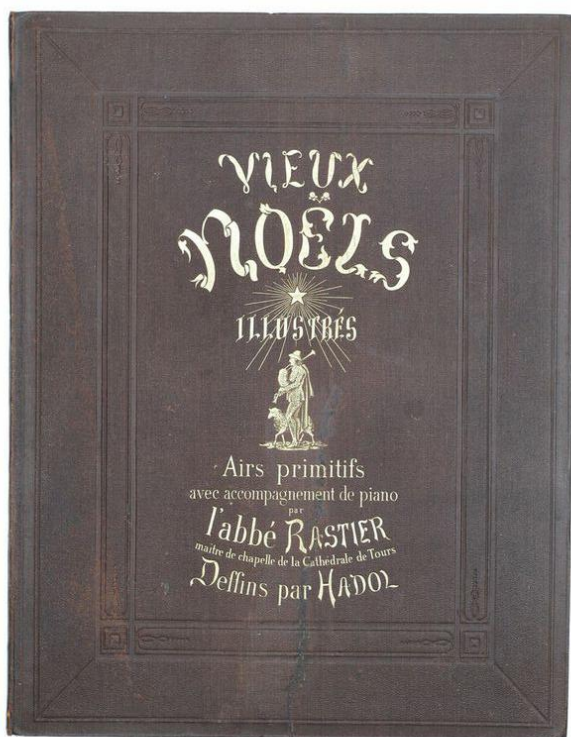
Second edition, revised and brought up to date, a shorter version having appeared in 1896. 'An excellent book in Russian on the history of the ballet in Russia. There exists no English translation' (Niles & Leslie, p. 418, date misprinted). The text had been much used by later writers such as Beaumont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

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

PRESENTATION COPY

24. RASTIER, *abbé*. *Vieux Noël illustrés*. *Airs primitifs* recueillis et arrangés pour le piano ... Dessins par Hadol. Paris Librairie de L. Hachette & C^{ie} ... [1867].

Folio (445 x 343 mm), pp. [56]; title printed in red and black; engraved throughout, text and music within attractive borders, the first page each carol within a historiated border by Hadol; some light spotting, small inkstain in the lower margin of one page; original publisher's cloth, upper cover decorated in gilt and blind; long vertical creases to covers sometime repaired. \$1000



First edition, a grand production, with a preface by Aimé Mauduit. Paul Hadol (1835–1875), who has inscribed this copy to his uncle, was a hugely popular illustrator in nineteenth-century France, well known for his satirical pictures. Here we see him in intricately decorative mode.

Rastier was *maître de chapelle* at Tours Cathedral. Here he presents 12 old carols ('douze perles choisies'), collected locally, in new arrangements. Considering the book's size, it seems remarkably scarce: OCLC locates copies at Eastman, Yale, Los Angeles Public Library, and the Catholic University of America.

25. SCHLAGINTWEIT, Robert von. Die Pacific-Eisenbahn in Nordamerika ... Mit Illustrationen, einer Karte und einer Meilentafel ... Cöln u. Leipzig: Eduard Heinr. Mayer. (M. Lengfeld'sche Buchh.) New-York: L. W. Schmidt. 24 Barclay Street. 1870.

8vo (197 × 124 mm), pp. xiv, 203, [5]; with frontispiece, a long folding lithographed map and folding table at the end, and numerous illustrations in the text; a very good copy, uncut and unopened in the original orange printed wrappers, light soiling only, lower corner of rear cover torn away; ms. shelflabel to spine. \$850



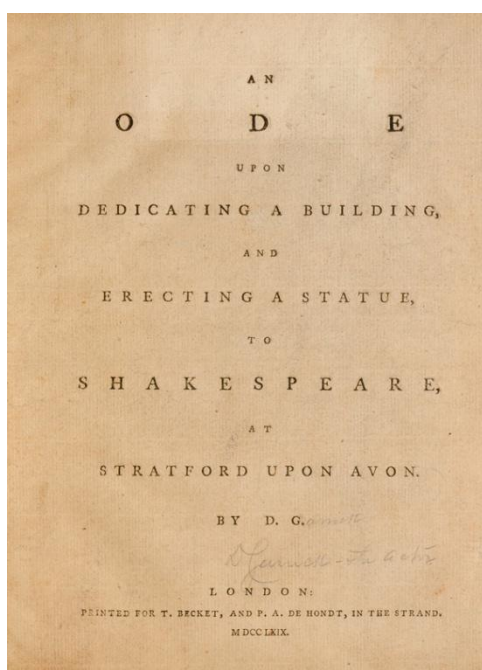
First edition, scarce, especially perhaps in such well-preserved original condition as here. Schlagintweit (1833–1885) had explored Central Asia with three of his brothers in the 1850s, becoming the first Europeans to cross the Kunlun Mountains. He later made several trips to America, 1867–70, writing works on California, the Mormons, and the prairies. Here he describes the Union and Central Pacific Railroads, from Chicago via Omaha, Salt Lake City, and Nevada, to San Francisco.

Howes S-165; Sabin 77642; Flake, *Mormon Bibliography* 7560. OCLC locates only 3 copies outside Europe: Kentucky, Central Methodist University, and Brigham Young.

‘THE GREATEST PERFORMANCE OF HIS LIFE’

26. [SHAKESPEARE.] [GARRICK, David]. An Ode upon dedicating a Building, and erecting a Statue, to Shakespeare, at Stratford upon Avon. By D. G. London: Printed for T. Becket, and P.A. De Hondt. 1769.

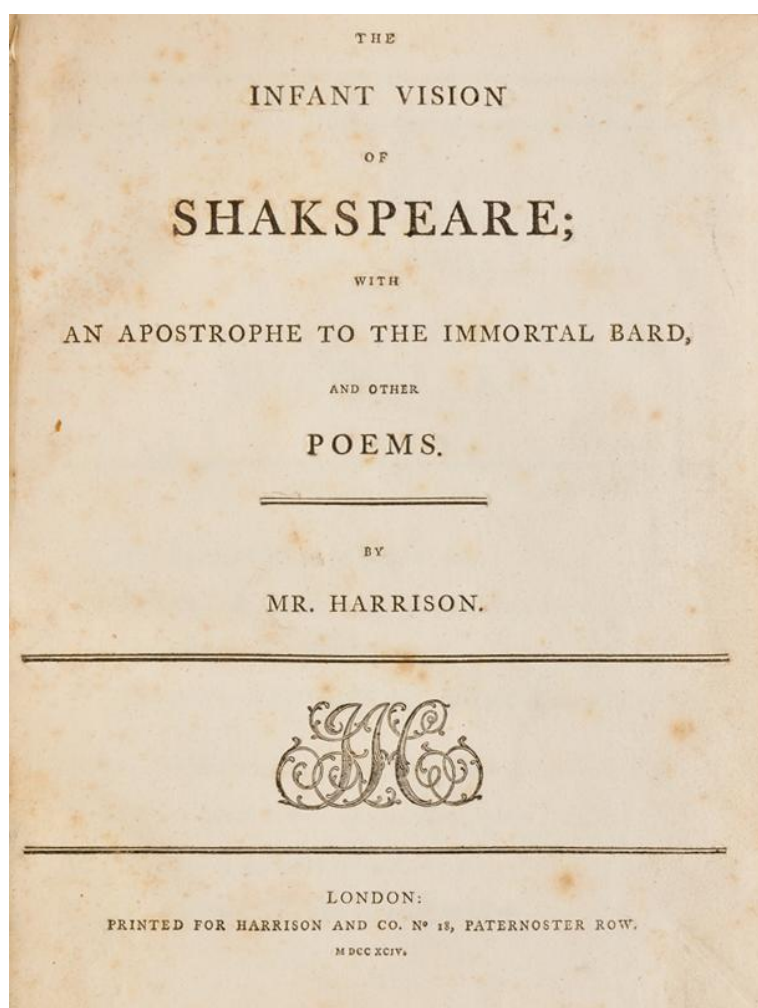
4to (256 × 184 mm), pp. [4], 34, without half-title; title-page rather dusty; nineteenth-century half roan, spine gilt, upper cover with Shakespeare’s arms and lower cover with his initials; duplicate from the Huntington Library (possibly originally from the Warwick Castle Shakespeare Library), bookplate of C.W. Frederickson. \$1500



First edition, composed for the Shakespeare Jubilee celebrations at Stratford in September 1796, the event which defined the eighteenth-century cult of Shakespeare. The festivities were almost entirely organised by Garrick himself, who had received the freedom of the borough of Stratford earlier that year, and the event secured his reputation as the century’s greatest interpreter of Shakespeare. The *Ode* was to form the finale of a great procession marking the climax of the celebrations. In the event, ceaseless rain put paid to the

procession and Garrick performed the *Ode* in improvised circumstances as the waters of the river Avon rose perilously close to the audience. In spite of all, it was a triumph. ‘It was the greatest performance of his life; a triumph of careful preparation and intense absorption in his task. No one who was present ever forgot what followed; nor did they hesitate to tell the outside world what they had missed. Alone, without costume or make-up, with no text apart from the inept patchwork of his own construction, aided only by that mysterious spell which music can cast upon the spoken word, Garrick lived up to his reputation. Whatever else happened, the Jubilee had seen a unique moment in the long history of the actor’s art’ (Deelman, *The Great Shakespeare Jubilee*, p. 217).

Rothschild 899.



27. [SHAKESPEARE.] HARRISON, Anthony. The Infant Vision of Shakspeare; with an Apostrophe to the immortal Bard, and other Poems ... London: Printed for Harrison and Co. ... 1794.

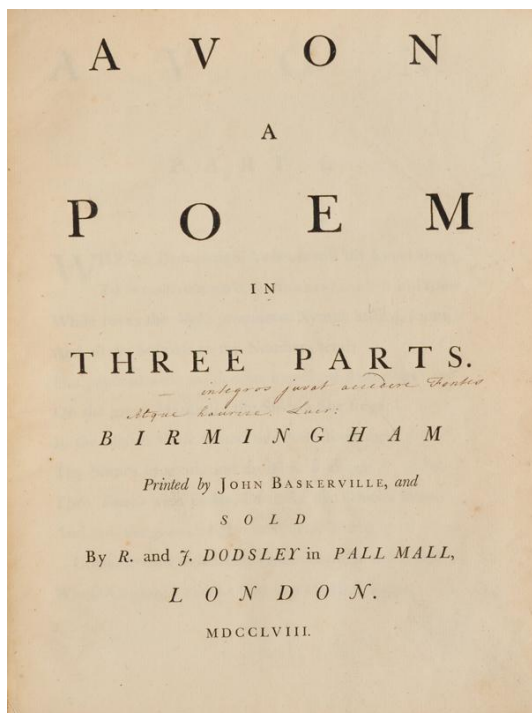
4to (240 × 183 mm); pp. 24; a few spots to first and final leaves; bound together with a copy of William Erskine's *Epistle from Lady Grange to Edward D—* (London, 1798) and Fénelon, *Letters to the Duke of Burgundy* (Glasgow, Foulis, 1746; Gaskell 74) in contemporary half calf, the sides with marbled printer's waste. \$2000

First edition, rare. Two unusual pieces of eighteenth-century Shakespeareana are followed by, among others, poems 'To Musick', 'To Painting', 'To Mrs. Siddons', and 'To Henry Fuseli, Esq. R.A.'.

Jackson, p. 191. ESTC lists only Folger, Harvard and Lilly in the US.

28. [SHAKESPEARE.] [HUCKELL, John]. Avon a Poem in three Parts. Birmingham Printed by John Baskerville, and sold by R. and J. Dodsley in ... London. 1758.

4to (232 x 182 mm), pp. 78; ms ink correction to p. 51; modern half calf.
\$700



First edition: the third book to come from the Baskerville press. 'Avon was, and is, difficult to dislike ... We attend at an address that celebrates the revival of science in Elizabeth's reign and recounts how Shakespeare elected to woo the nymph Nature, followed by an apotheosis of that poet under the old guise of directions to a sculptor for designing a tomb, and pass to an account of the battle of Naseby (scene of the Avon's source) and of the Civil War generally ... Part II returns to the nominal subject of the

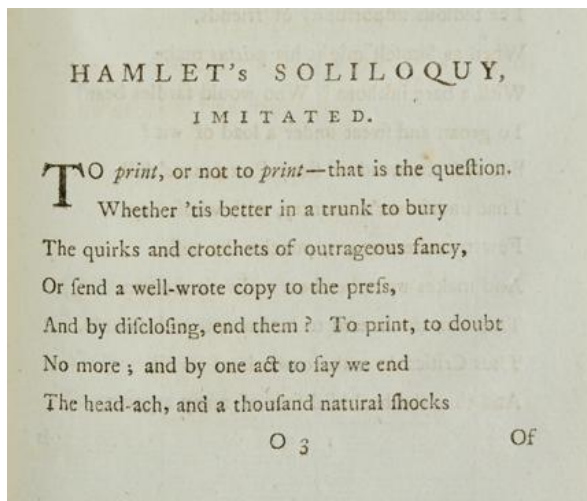
poem: the Avon is personified and its course described with attention to history ... Part III deals mainly with rural sports ...' (Aubin, *Topographical Poetry*, pp. 229–1). 'Though *Avon* garnered generally positive reviews from contemporary critics and portions of it were reprinted in the *Gentleman's Magazine* and in Dodsley's *Annual Register* that year, it gained equal, or perhaps greater, attention as an early specimen of John Baskerville's typesetting' (*Oxford DNB*).

Aubin, pp. 229–231, 378; Gaskell 3.

'TO PRINT, OR NOT TO PRINT—THAT IS THE QUESTION ...'

29. [SHAKESPEARE.] JAGO, Richard. Poems, moral and descriptive ... (prepared for the Press, and improved by the Author, before his Death.) To which is added, Some Account of the Life and Writings of Mr. Jago. London: Printed for J. Dodsley ... 1784.

8vo (205 × 125 mm), pp. xxxi, [1], 269, [1], plus final blank; complete with half-title and 5 engraved plates by Grignion after Wale; contemporary full calf, marked, corners worn, spine rubbed, joints cracked but firm; bookplate of Reginald Brett (1852–1930), 2nd Viscount Esher. \$1000



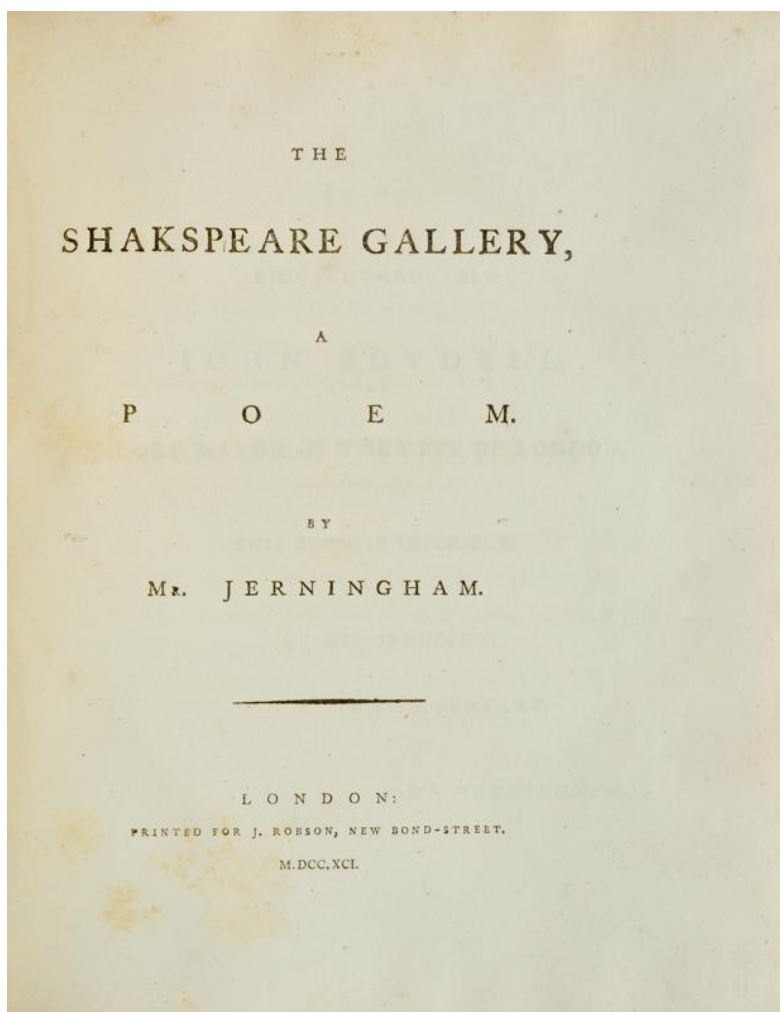
First edition, edited by John Scott Hylton, containing the second edition of *Edge-Hill* (1767), corrected and enlarged. Among the other pieces are 'To a Lady, furnishing her Library, at ***, in Warwickshire', 'To William Shenstone, Esq. on receiving a gilt Pocket-Book. 1751', 'Hamlet's Soliloquy, imitated' ('To *print*, or not to *print*—that is the question ...'), a 'Roundelay, written for the Jubilee at Stratford upon Avon, celebrated by Mr. Garrick in Honour of Shakespeare, September 1769. Set to Music by Mr. Dibdin', and 'Adam: or, the Fatal Obedience. An Oratorio. Compiled from the Paradise Lost of Milton. And adapted to Music by R. J.'

Jackson, p. 109.

30. [SHAKESPEARE.] JERNINGHAM, Edward. The Shakspeare Gallery, a Poem ... London: Printed for J. Robson ... 1791. [Bound after:]

_____. *Abelard to Eloisa: a Poem ...* London: Printed for J. Robson ... 1792. [And:]

_____. *Enthusiasm: a Poem. In two Parts ...* London: Printed for J. Robson and W. Clarke, Booksellers ... 1789.



3 works in one vol., 4to (273 x 220 mm); *The Shakspeare Gallery*: pp. [8], 24; complete with half-title; final page spotted; *Abelard to Eloisa*: pp. [2], vii, [1], 15, [1]; complete with half-title (light foxing); *Enthusiasm*: pp. [4], 33, [1]; early ms. ink correction to p. 2; the title-page to *Abelard to Eloisa* inscribed in pencil 'Presented to Mr Bull', presumably Jerningham's friend, Richard Bull of Ongar; slightly later half calf, rubbed, upper joint cracked but firm. \$1200

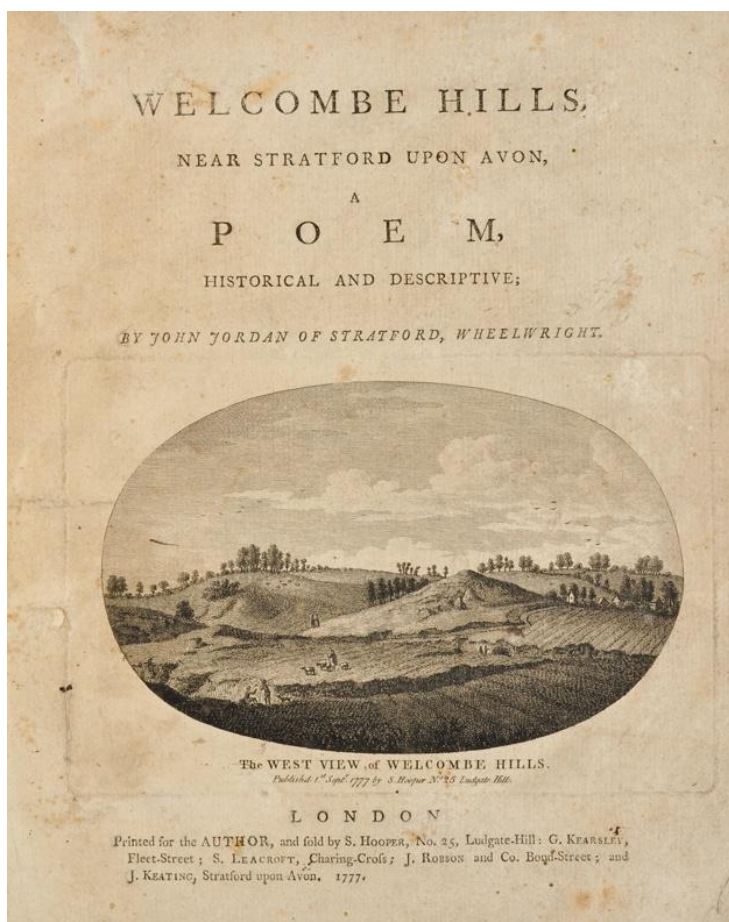
First editions. *The Shakspeare Gallery* is a tribute to John Boydell's great collection of commissioned and other paintings illustrating passages from Shakespeare, not to 'pass judgment upon the Pictures ... but ... to point out new subjects for future exhibitions' (Advertisement). *Abelard to Eloisa*, dedicated to the Earl of Carlisle, 'possesses no small portion of the fire of its great archetype [i.e. Pope, *Eloisa to Abelard*, 1717], and exhibits the tenderness and best of passions with elegance and force' (*English Review*).

Jackson, pp. 170, 172, 148.

STRATFORD TOUR GUIDE

31. [SHAKESPEARE.] JORDAN, John. Welcombe Hills, near Stratford upon Avon, a Poem, historical and descriptive ...
London Printed for the Author, and sold by S. Hooper ... G. Kearsley ... S. Leacroft ... J. Robson and Co. ... and J. Keating, Stratford upon Avon. 1777.

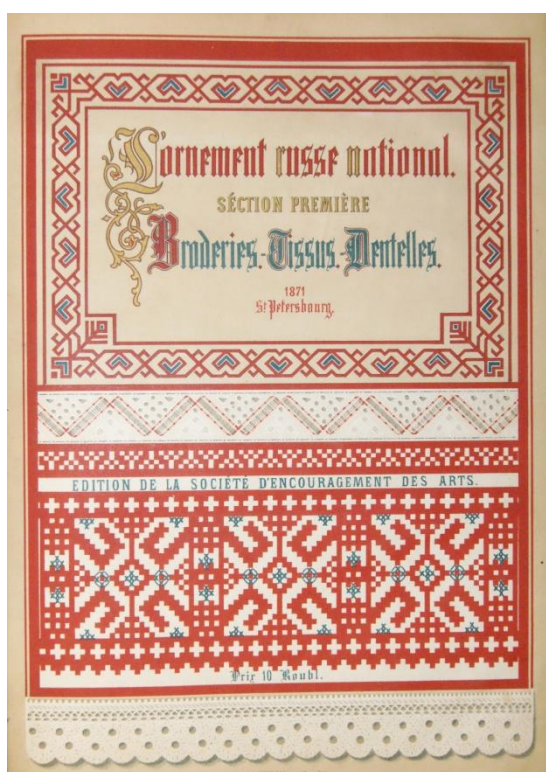
4to (260 × 210 mm) in half-sheets, pp. 48; with a large engraved title vignette ('The West View of Welcombe Hills') and a subscribers' list on pp. [39]–48; title and final page darkened and marked, small hole to title, some neat restoration to the blank verso, final leaf sometime reinforced in the fore-margin, old dampstain in the gutter towards the end; modern quarter calf. \$2500



Scarce first (and only) edition, dedicated to 'the accomplished Mrs. Lloyd, Relict of the late Worthy John Lloyd, Esq; of Snitterfield, near Stratford'. Aubin describes it as 'very strong in antiquities and has as chief attraction a pathetic tale of early English times' (p. 94). This is the only work by Jordan, self-appointed Shakespeare sage of the late

eighteenth century, to be published in his lifetime. A wheelwright by trade, and keen amateur actor, Jordan was a popular tour guide in Stratford. As a man full of Shakespeare lore (he promoted, for example, the story of Shakespeare's mulberry tree), he cannot resist including the Bard here: 'Hence eastward, Warwick tow'rs attract the sight; / And westward, Stratford domes no less delight, / Chiefly that ancient solemn pile, whose stones / Have long enclos'd the much-lov'd Shakespear's bones' (pp. 33–4), with a footnote on the 'not inelegant monument' in the Church, 'with his bust to the waste [*sic*], and his face painted to imitate flesh-colour, according to the absurd taste of those times.'

Aubin, p. 302; not in Jackson.



32. STASOV, Vladimir Vasil'evich. Russkii narodnyi ornament. Vypusk pervyi. Shit'e, tkani, kruzheva ... L'ornement national russe. Première livraison [*all published*]. Broderies, tissus, dentelles. Édition de la Société d'encouragement des artistes. Avec texte explicatif de W. Stassoff. S.-Peterburg. Tipografiia Tovarishchestva Obshchestvennaia Pol'za ... 1872.

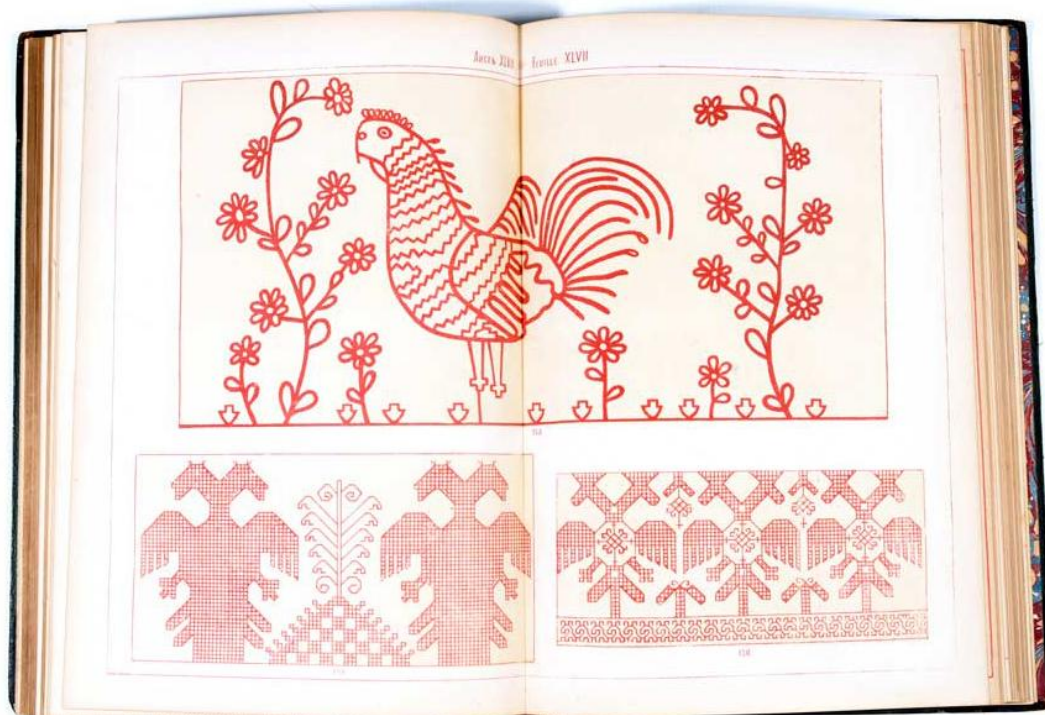
Folio (365 × 258 mm), pp. xx, 25, [1], plus 81 chromolithographed plates, some double-page; text printed in double columns; some marginal dust-soiling or spotting; contemporary half roan, corners rounded, spine

Simon Beattie
Rare books, manuscripts, music, ephemera

chipped at tail, some discoloration to the sides, with the original chromolithographed front wrapper (dated 1871) bound in. \$1800



First edition: a beautiful collection, documenting over 80 examples of traditional Russian textile design, each with full explanatory description and presented in striking full-colour lithography.





33. 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. \$2500

First edition of one of the most important twentieth-century ballet books, published in French the following year. 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.

See the final page of this list for another illustration.

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

34. [WILDE.] CHUKOVSKII, Kornei Ivanovich. Oskar Uail'd
[Oscar Wilde]. Peterburg 1922.

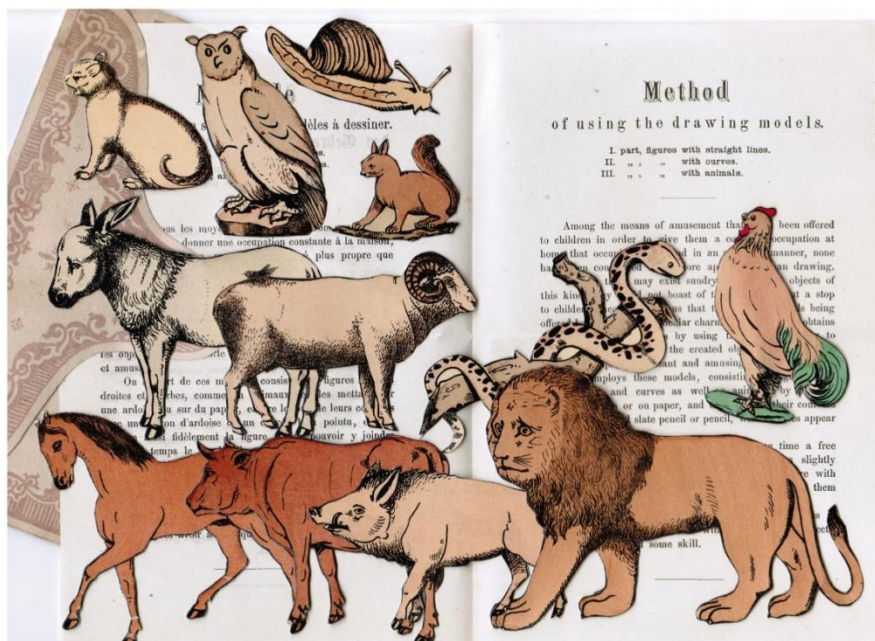
8vo (225 × 150 mm), pp. 78, [2]; red pencil ownership inscription to the half-title; small stain to upper corner of pp. 67–74, some light browning due to paper stock, but a very good copy, uncut in the original printed wrappers, chipped and browned at extremities, spine skilfully repaired.

\$1600

First edition, privately printed in 1000 copies. Chukovsky (1882–1969)—writer, children’s poet, critic, literary scholar—was, as a translator and editor, an important conduit for English literature in Russia. ‘Since 1918, when he became head of the Anglo-American department of the publishing house *Vsemirnaya literatura* (World Literature), Chukovsky translated, besides Whitman, some of the works of Mark Twain, G. K. Chesterton, Oscar Wilde, Fielding, Sir A. Conan Doyle, O. Henry, Kipling, and others’ (Terras, p. 85).

‘In *Speak, Memory* Vladimir Nabokov relates that, on a visit to London in 1916, as part of a delegation (which included Nabokov’s father) invited by the British Government to observe the war effort, Chukovsky, “the *enfant terrible* of the group”, found himself in conversation with George V at an official banquet. Chukovsky “insisted on asking him if he liked the works of Oscar Wilde – ‘dze ooarks of Ooald’. [Chukovsky was entirely self-taught in English, and never succeeded in perfecting his pronunciation.] The king who was baffled by his interrogator’s accent and who, anyway, had never been a voracious reader, neatly countered by asking how his guests liked the London fog” (Polonsky, p. 161). It was also on this visit that Chukovsky met Wilde’s friend and executor, Robbie Ross, who gave him a manuscript page of *The Ballad of Reading Gaol*. Chukovsky, who dedicates the present work to Ross, records the Canadian’s words here in the preface: “I want,” he said, “for this manuscript to be preserved in Russia, where Wilde is loved so much. I have nothing else of Oscar Wilde’s things or writings. Just this one page, and I am delighted to give it to a Russian’ (p. 6, my translation). See Rachel Polonsky, *English Literature and the Russian Aesthetic Renaissance* (CUP, 1998) and Anna Vaninskaya, ‘Kornei Chukovksy in Britain’, *Translation and Literature* 20 (2011), 373–392.

COPAC and OCLC locate 2 copies only, at Cambridge and Waseda. The book is included in the timeline in *The Reception of Oscar Wilde in Europe* (p. xli), but with the author as ‘N. V. Korneichuk’.



35. ZEICHEN-SCHABLONEN für Kinder. [Germany, late nineteenth century.]

Printed card portfolio, oblong 8vo (127 × 176 mm), containing 12 coloured cut-out animal pictures (owl, sheep, horse, snake, lion, donkey, cat, squirrel, boar, cow, cockerel, snail), also the three horse silhouettes cut from *Lackpapier* printed in imitation of tree calf, and the printed bifolium, in German, French, and English, 'Anweisung für den Gebrauch der Zeichen-Schablonen ... Méthode qu'on emploie en se servant des modèles à dessiner ... Method of using the drawing models ...'; the portfolio a trifle dusty, old picture of a battle scene pasted to front cover. \$525

'Among the means of amusement that have been offered to children in order to give them a constant occupation at home that occupies their mind in an agreeable manner, none have been considered to be more appropriate than drawing ...

'One employs these models ... by passing [*sic*] them on a slate or on paper, and draws along their contours with a well pointed slate pencil or pencil, which makes appear the figure perfectly. In order to connect with it at the same time a free hand-drawing, one uses the same model, marks slightly some particular spots, and draws together the figure with one's free hand, taking away the models, and using them on occasion afterwares [*sic*].'



from 33, Svetlov

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