



01

Unrecorded opera

Manuscript fair copy of the libretto to an otherwise unrecorded *opéra des dames*, apparently performed in Paris—'La feste est au bord de la Seine près des Thuilleries'—to mark the end of recent hostilities, although more research remains to be done on when exactly it was performed, and by whom.

The second part of the manuscript features three cantatas: 'L'innocence', 'L'amour vainqueur', 'Les regrêts', originally scored for *musette, vielle, flute, and bassoon*, though only the text to the cantatas is included here.

AGAMEMNON. *Opéra des Dames. Poème héroïque, dont les paroles et la musique ont fait l'amusement d'un Particulier Vieux Stil.* [Second half of the eighteenth century.]

4to (236 x 176 mm), pp. 59, [3], 12, plus final blanks; manuscript on laid paper, ruled in pencil; light marginal browning; eighteenth-century green vellum panelled gilt, all edges gilt, engraved cartouche pasted to the upper board titled in ms. ink; headcap chipped, joints starting.

Unknown to Fiona Macintosh, *Agamemnon in Performance 458 BC to AD 2004* (OUP, 2005).

£1500

02

Now or never

'The popularity of English divines in Germany during the seventeenth century is most extraordinary ... No less than forty-eight treatises and pamphlets, the work of eight different authors, were translated into German and many ran through five or six editions' (Waterhouse, *The Literary Relations of England and Germany in the Seventeenth Century*, p. 101).

What is most extraordinary here is that an early reader has bound translations of no less than three English works together, from a period of almost 30 years: *Meditations and Disquisitions upon the Lord's Prayer* (1636) by Sir Richard Baker (1568–1645), translated by the great German Baroque poet and playwright, Andreas Gryphius; *Now or Never. The holy, serious, diligent Believer justified, encouraged, excited and directed* (1662) by leading Puritan man of letters, Richard Baxter (1615–1691); and *The Great Concern, or, A serious Warning to a timely and thorough Preparation for Death* (1671) by Edward Pearse (1633?–1674?).

BAKER, Sir Richard. *Frag-Stück und Betrachtungen über das Gebet des Herrn. Verdolmetschet durch Andream Gryphium.* Leipzig, in Verlegung Veit Jacob Treschers, Buchhändl. in BreBlau. Im Jahr 1681. [Bound with:]

BAXTER, Richard. *Nun oder Niemahls. Aus dem Englischen ins Teutsche übersetzt.* Lübeck und Franckfurt, verlegt Johann Wiedemeyer, Anno 1695. [And:]

PEARSE, Edward. *Christliche Todes-Bereitung, nebst darzu gehörigen Hülfsmitteln und Regeln, aus der fünfzehenden Englischen Edition wegen Fürtreffl. und Nutzbarkeit zur Erbauung in die Teutsche Sprache übersetzt von Johanne Nicolai ...* Tübingen, bey Johann Georg Cotten. 1709.

3 works in one vol., 12mo (130 x 75 mm), pp. [22], 572, with an additional engraved title (dated 1680); 356, with an additional engraved title; [26], 344, [10], with an engraved frontispiece; light offsetting only; contemporary full vellum, a few wormholes to lower board, spine lettered in ms. ink, vertical crease to spine; ink ownership inscription of J. C. Aschenbach (dated 1747).

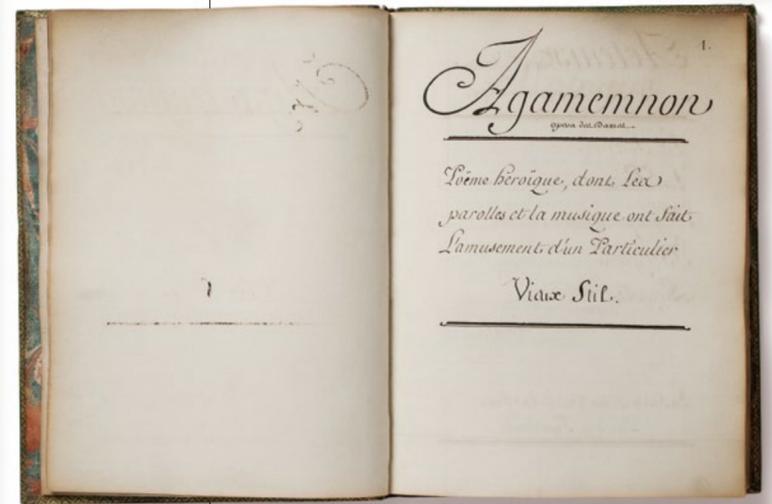
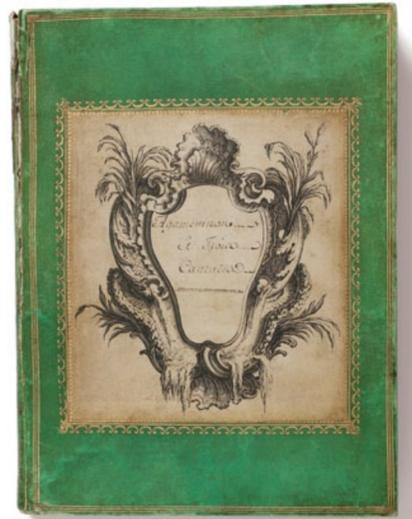
Baker: Second edition, variant title, first published in 1663. Cf. McKenzie, *Catalog of British Devotional and Religious Books in German Translation from the Reformation to 1750*, 144 (dated 1680); Waterhouse 232 (1663 edition). OCLC locates no copies outside Germany, and only one of the 1663 edition, at Northwestern.

Baxter: Final seventeenth-century edition, first published in 1676. McKenzie 240; Waterhouse 240 (1678 edition). Not in OCLC, and no copy of any earlier edition located outside Europe.

Pearse: First edition of this translation. McKenzie 1326. OCLC locates a sole copy, at Wolfenbüttel.

£2500

UNRECORDED OPERA



HANDMAINTAINED

Simon Beattie Short List 6

It has taken over a year or so to find the 25 items featured in *Short List 6*. I hope you find them interesting. But you don't need to wait another twelve months to see what I have in stock. I also issue regular lists by e-mail; just send me an e-mail to subscribe.

You can also read about other books on my blog, Facebook, or Twitter pages. There will be Beattie books coming to you soon, too, at the forthcoming New York book fair (3–6 April). I hope to see you there. Just say if you'd like a ticket — SB.

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HANDLED WITH CARE

Simon Beattie
Short List 6

It has taken over a year to find the 25 items for *Short List 6*. I hope you find them interesting. But you may have to wait another two years to see what I have in the next issue regular lists. Please send me an e-mail if you'd like a tick

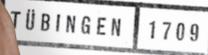
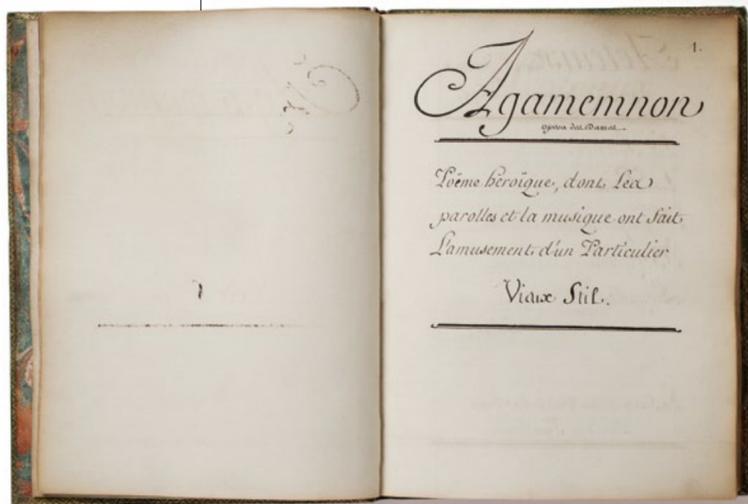
You can also read about the books on my blog or Twitter pages. More Beattie books come out soon, too, at the Frankfurt New York book fair. I hope to see you there if you'd like a tick

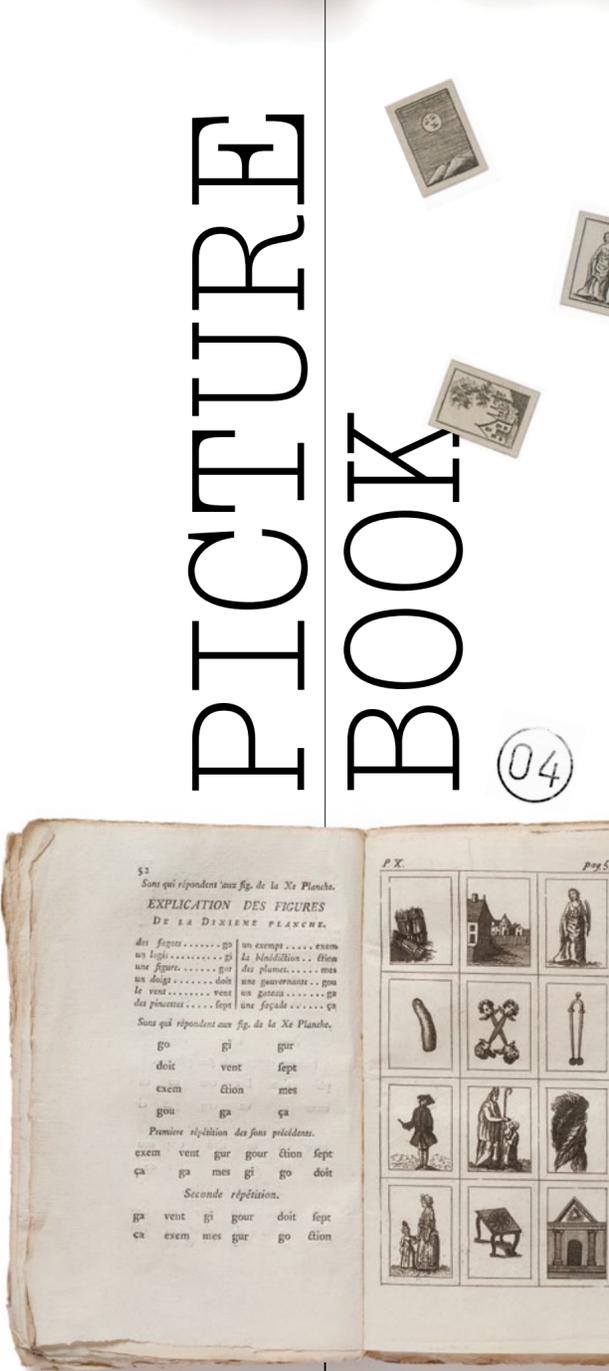
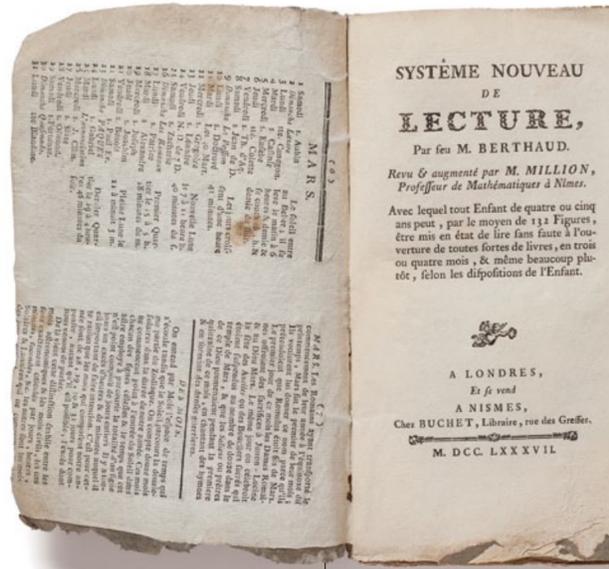
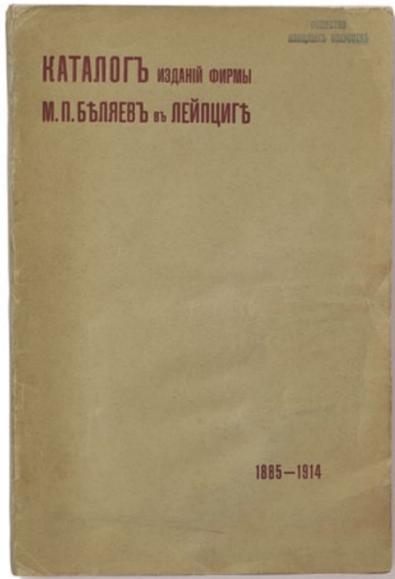


ALMOST OR NEVER



UNRECORDED
OPERA





03

The end of an era

A rare catalogue, priced throughout, for the leading music publishers M.P. Belaieff, published before war and revolution changed their world forever.

Mitrofan Belyaev (1836–1903) was a Russian millionaire timber merchant with a love of music, who established his own publishing house in 1885, based in both St Petersburg and Leipzig. During the period 1886–1901, Edition Belaieff, as the firm was known, produced hundreds of pieces of music—instrumental (both orchestral and solo works), opera, choral music, and solo songs, as well as music theory and libretti—which were known for their striking chromolithograph title-pages. Borodin, Cui, Glazunov, Glinka, Mussorgsky, Rimsky-Korsakov, Scriabin, Tchaikovsky: they all feature in the Belaieff catalogue.

The First World War, then the Revolution, put paid to Belaieff's publishing activities. But in 1922 the company re-emerged in Leipzig thanks to the efforts of the composers Artsybyshv, Glazunov, and Vitol. The company still exists, now in partnership with Schott, in Mainz.

[BELAIEFF.] M. P. Belaiev v Leiptsig. Katalog deshevyykh izdaniy sovremennykh russkikh kompozitorov [M. P. Belaieff in Leipzig. A catalogue of inexpensive editions of contemporary Russian composers]. Glavnyi sklad u I. Iurgensona ... S.-Peterburg ... [c.1914].

8vo (229 x 154 mm), pp. 100, [2]; with frontispiece, reproducing Repin's portrait of Belyaev from 1886 (chipped at foot); original printed wrappers (dated '1885–1914'), spine repaired; small stamp of the Society of the Fine Arts to title and front cover.

Not found in OCLC. See Richard Beattie Davis (no relation), *The Beauty of Belaieff* (2008).

£800

04

Picture book

A superb copy of Berthaud's method for teaching children to read, in entirely original condition and complete with the set of 132 engraved cards.

The popular method of teaching children to read first published by the abbé Berthaud in *Le quadrille des enfans* (1743) 'is described with more detail in *Système nouveau de lecture*, revised by Million. This is the first time that images were systematically used to teach reading in France. Berthaud identifies 160 fundamental sounds in French (Million reduced it to 68) and provides a picture corresponding to each sound. The child therefore sees and learns the picture and the word ... When he can name the objects, he is shown a letter for him to repeat' which corresponds to that object (Senior, p. 357, my translation), allowing the child to learn syllables, sounds, rather than individual letters: the hugely successful system we now know as 'phonics'.

The system was introduced into England, without acknowledgement, by one P. V. Lenoir first for teaching French (*French Pronunciation and Reading made easy; or, the logographic-emblematical French Spelling-book*, 1799) and then English (*The logographic-emblematical English Spelling Book; or, a Method of teaching Children to read*, 1800). Later, Honoria Williams's *A summary Method of teaching Children to read, upon the Principle discovered by the Sieur Berthaud* (1817, and later editions) helped establish the method.

BERTHAUD, Claude-Louis, abbé. *Système nouveau de lecture ... Revu & augmenté par M. Million, Professeur de Mathématiques à Nîmes. Avec lequel tout Enfant de quatre ou cinq ans peut, par le moyen de 132 Figures, être mis en état de lire sans faute à l'ouverture de toutes sortes de livres, en trois ou quatre mois, & même beaucoup plutôt, selon les dispositions de l'Enfant.* A Londres, et se vend à Nîmes, chez Buchet ... 1787.

8vo (212 x 135 mm), pp. xvi, 173, [1]; with 11 engraved plates, and 132 small engraved cards; a nice crisp copy, uncut in the original paper wrappers made from printer's waste (remains of paint to lower edge of the title from when the wrappers were painted over), spine lightly sunned, some light wear; the book and the cards preserved together in a custom-made box.

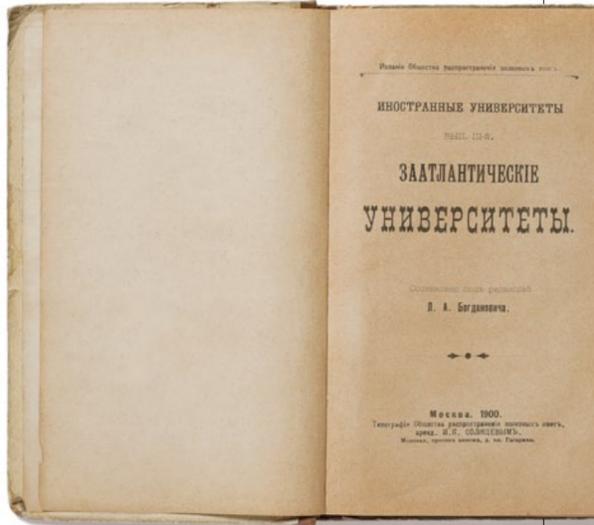
OCLC locates a sole copy of this edition, at Barcelona. It is not listed in ESTC. Nancy Senior, 'Rousseau, la Révolution, et l'enseignement de la lecture', *Rousseau, l'Emile et la Révolution* (1992), p. 355–362.

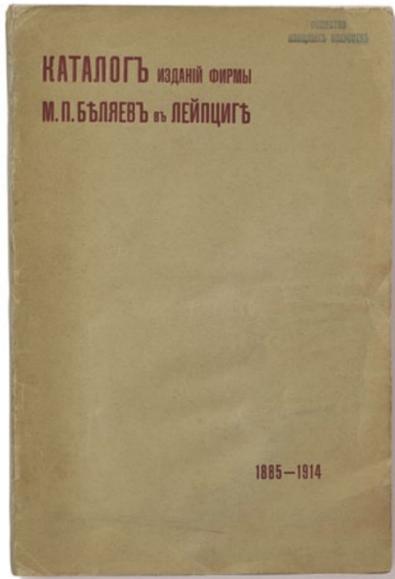
£2500

THE END OF AN ERA

PICTURE BOOK

AMERICAN UNIVERSITIES





THE END OF AN ERA

05

American universities

An extremely rare early account of American universities, their history and structure, as seen from abroad at the end of the nineteenth century, with specific sections on Harvard, Cornell (particularly long chapters), Yale, Michigan, Princeton, Columbia, Chicago, and Stanford, and whole chapters on mixed-sex education, women's colleges (Wellesley, Vassar, Radcliffe), physical education, and university extension.

BOGDANOVICH, Lev Alekseevich.
Zaatlanticheskie universitety [Universities across the Atlantic] ... Moskva, 1900.
 Tipografia Obshchestva rasprostraneniia poleznykh knig, arend. I. K. Sointsevym.

8vo (181 x 109 mm), pp. [2], 310, [6], xvii, [1]; lightly browned due to paper stock, more so to the margins; still a very good copy in the original publisher's cloth, spine rubbed, corners worn, boards a little stained, old bookseller's marks to rear pastedown.

First edition, published as the third and final instalment of the series 'Inostranye universitety' ('Foreign Universities'). The others were on Britain and Germany (both 1899).

Not found in OCLC.

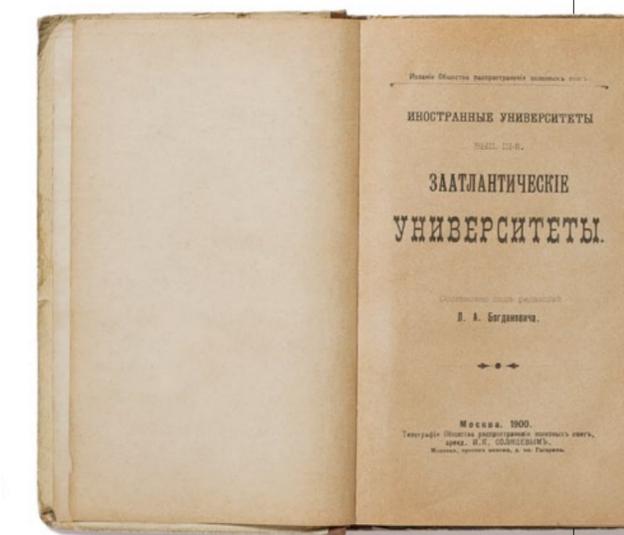
£2000



AMERICAN UNIVERSITIES

05

МОСКВА



BOOKS IN SHEETS



06

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.

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 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.

POA

1674, Stockholm, 4to
MORNAY, Philippe de. Een book, om then christne religionens wisheet och sanning, emoot alla gudhlöse, ogudachtige menniskior i gemeen, så wäl som emoot epicurer, hedningar, mahometister, samt hela then otrogne werldennes hoop i synnerheet. Skrefwen af herr Philipp af Mornay, herre til Plessis Marly, i förstonne på hans landspråk, thet frantzöske tungomålet, men sedermeer vthaf honom sieff afsatt på latin. Verteradt på swenska år 1671. af Joh. Sylvio. Tryckt i Stockholm medh Hans Kongl. Majest. bekostning, utli Henrich Keyzers tryckerij. Åhr 1674.

4to, unbound, in sheets (325 × 420 mm); a–d¹ e¹ (–e4) A–4R¹ 4S1(–e4), pp. [38], 687, [5]; woodcut royal crown above imprint; leaf 4S (errata) printed as part of sheet 'e' (verso blank); light dust-soiling to the first sheet.

Translation of *Traité de la vérité de la religion chrétienne contre les athées, épicuriens, payens, juifs, mahométans et autres infidèles* (1681) by Johannes Sylvius (1620–1690). OCLC locates a couple of microfilm copies only.

1676, Stockholm, folio
THEN GAMBLA SKÅNE LAGH, som i forna tijder hafwer brukat warit, och nu aff ett gammalt pergamentz ms.to med fljtt utskrifwin, medh nyare codicibus jemprford och förbättrat, som på nästföllande blad finnes antecknat, samt medh Hans Kongl. May:tz bekostnat uplagd. Stockholm, hoos Johann Georg Eberdt, Åhr 1676.

Folio, unbound, in sheets (325 × 415 mm); "a" A–1¹ a–c² d1, pp. [8], 72, [14]; woodcut Swedish royal arms to title.

Edited by Johan Hadorph (1630–1693). OCLC locates 5 copies outside Europe (Kansas, Minnesota, Berkeley, Harvard, Yale).

1689, Antwerp, 12mo
CHRISTYN, Jean-Baptiste. Senatus Populique Antverpienses. Nobilitas, sive, Septem tribus patriciae Antverpienses. Secunda aeditio priore auctior & correctior. Anno Domini M.DC.LXXXIX [1689].

12mo, unbound, in sheets (365 × 475 mm); A–D², pp. 90, [6]; with engraved frontispiece signed 'Collin' and 7 engraved coats-of-arms in the text; woodcut title vignette.

Second edition, first published in 1672 in Leiden (pp. 55). OCLC locates 2 copies outside Europe (Smith College, Kansas).

1704, Stockholm, folio
CONCORDANTIE-BOOK eller Sammanstämmande bibliske språk vnder wisza och richtigta titlar vthi alphabetisk ordning inrättade efter then nya kyrckio bibelen som vpå konung Carl then tolftes befaling vthfärdades år 1703. Til fullkommande af Adelig öfningss XXI. delen, vtharbetat af kongl. mayt:z troo tienare Öfwerst lieutenant högwälborne herr Baron. Åke Rålamb. Stockholm, tryckt vthi kongl. boktr. hoos sal. Wankifs enckia, af J.H. Werner, [1704.]

Folio, unbound, in sheets (335 × 410 mm); π¹(π1+1) A–2A², pp. [6], 96; complete, despite catchword on p. 96 (no more of the book was printed); printed in double columns; woodcut coat-of-arms to title; light marginal spotting in places.

Edited by Åke Rålamb (1651–1718). OCLC locates copies at the Swedish and Danish Royal Libraries only.

1732, Tegernsee, folio
[BESSEL, Gottfried]. Chronicon Gotwicense, seu, Annales liberi et exempti monasterii Gotwicensis Ordinis S. Benedicti Inferioris Austriae, faciem Austriae antiquae & mediae usque ad nostra tempora, deinde ejusdem monasterii fundationem, progressum, statumque hodiernum exhibens, ex codicibus antiquis, membranis & instrumentis tum domesticis, tum extraneis depromptum: pro quorum faciliore intellectu Tomus prodromus ... Tomus I. [Tegernsee:] Typis Monasterii Tegernseensis O.S. Benedicti, M.DCC.XXXII [1732].

2 parts, folio, unbound, in sheets (453 × 585 mm) folded into gatherings; Pt. 1: π² A–M² N1 A–31¹, pp. [18], xxxvi, 440; Pt. 2: χ1 3K–5T¹ 5U–6H², pp. [2], 441–890, [46]; with 40 engraved plates and 3 folding maps; two cancellantia leaves, M1 and 6H2, loosely inserted and the corresponding cancellantia leaves partially slit to alert the binder to the substitution to be made.

Brunet I, 828–9; Graesse I, 353; MNE I, 69.

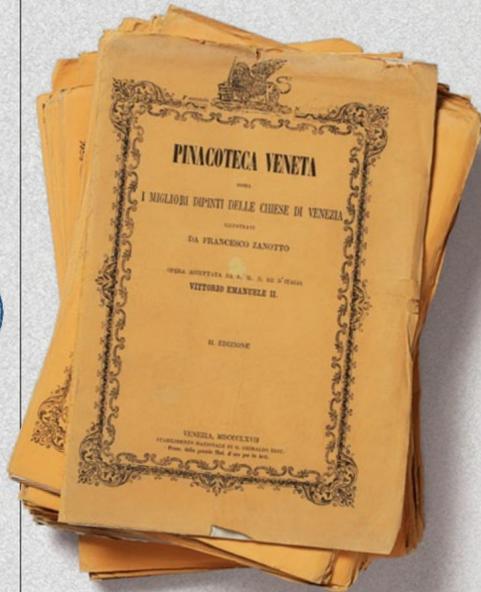
1738, Jena, 4to
STRUVE, Burkhard Gotthelf. Corpus iuris publici imperii nostri Romano-Germanici ex genuinis historiarum fontibus legibus imperii fundamentalibus actis publicis diplomatibus et obseruantia imperii collectum atque ad praesentem statum directum: adiectis illustrium controuersiarum argumentis cum indice necessario. Editio tertia auctior longe et emendatior cum figuris Aeneis. lenae, apud Io. Felicem Bielckium, M DCC XXXVIII [1738].

4to, unbound, in sheets (455 × 545 mm);)^c (-)4¹ A–6Q¹ 6R6S¹ 6T–7K¹ 7L7M¹ 7N–7Q¹ 8A–8L¹, pp. [6], 760, 781–1252, [88]; complete; with engraved frontispiece portrait of the author and 3 plates; title printed in red and black; frontispiece printed on)4¹ and intended to be cut off and sewn in on a stub, so that it could face the title-page in the book when bound; some spotting and offsetting.

OCLC locates 3 copies outside Europe (Texas, Harvard, Saint Meinrad School of Theology).



BOOKS IN SHEETS



1746, Stockholm, 4to
LUTHER, Martin. Catechismus then större, uppå Hans Kongl. Maj:ts konung Carl den XI:s ... allernädigsta befallning, försvårskad 1666 af Petro Joh. Rudbeckio ... Efter prosten Brookmans öfversättning uti Norrköping förbättrad, och nu, på mångas åstundan, för thes nytta och upbyggelse i christendomen, med Hans Kongl. Maj:ts allernädigste privilegio å nyo uplagd af Michael Neiktern. Stockholm, tryckt hos Lorentz Ludwig Grefning. År 1746.

4to, unbound, in sheets (440 x 360 mm); 1^r 2ⁿ A-2H⁴, pp. [12], 248; some light offsetting.

Translation of *Der Grosse Kathechismus* (1528) by Reinerus Broocman, edited by Petrus Johannis Rudbeckius.

OCLC locates the Yale copy only outside Europe.

1749, Strängnäs, 4to
LJUNGBERG, Carl Fredric. Anmärkningar wid hr. mag. Johan Göranssonss så kallade Grundritning til hela hebreiska språket och theruppå utkomne försvars-skrift ... Strengnäs, tryckt af Lars Arv. Collin, Åhr 1749.

4to, unbound, in sheets (345 x 420 mm); A-D⁴ E², pp. 36; some spotting in places, light waterstain to upper fore-margin.

OCLC locates 3 copies only, all in Europe.

1754, Stralsund, 4to
NACHRICHT von der am 23. October 1754. zu Stralsund vorgegangenen feierlichen Huldigung, Stralsund, gedruckt bey sel. G. C. Schindlers Wittwe. [c.1754.]

4to (210 x 175 mm), unbound, in sheets (345 x 410 mm) folded into gatherings; A-D⁴, pp. [32].

Not found in OCLC or KVK.

1754, Greifswald
BESCHREIBUNG der am 28sten October 1754. zu Bergen im Fürstenthum Rügen vorgewesen Feierlichen Freudenbezeugung über die allgemeine Landes-Huldigung an den Allerdurchlauchtigsten Großmächtigsten König und Herrn Adolph Friederich der Schweden, Gothen und Wenden König ... Greifswald gedruckt bey Hieronymus Johann Struck. [c.1754.]

4to (225 x 185 mm), unbound, in sheets (365 x 450 mm) folded into gatherings; a-b⁴, pp.16; woodcut Swedish royal arms to title; light dust-soiling to extremities.

Not found in OCLC or KVK.

1758, Strängnäs, 8vo
[BIBLE: NEW TESTAMENT.] Η καινή διαθήκη. Novum Testamentum ... Strengnesiæ, impressum a Laurentio Arv. Collin. MDCCCLVIII [1758].

8vo, unbound, in sheets (385 x 465 mm); (C) A-3H³ 3P³ χ1, pp. [4], 876, [2]; with 5 cancellantia sheets, one of which contains also the actual preliminaries and errata leaf (i.e. not to be cancelled), and two cancellantia leaves printed together with signature 3I (on these sheets, instructions to the binder have been printed: 'These sheets, and all other reprinted sheets, are to be placed according to their pagination instead of the incorrect sheets in the copy', with vertical black rules in the inner margins to show where to cut, and some of cancellanda leaves partially slit to alert the binder to the substitution to be made).

Not found in Darlow & Moule. OCLC locates a sole copy outside Europe, at Luther College, IA.

1762, Altona, 4to
Die BUCHHANDLUNG. Altona, bey David Iversen, 1762.

4to (220 x 155 mm), unbound, in sheets (305 x 435 mm) folded into gatherings; * * * *², pp. [12]; with a woodcut title vignette; a little dust-soiling at extremities.

An anonymous ode in praise of bookshops.

OCLC locates a copy at the Staatsbibliothek zu Berlin only.

1763, Augsburg, 8vo
STETTEN, Paul von. Prima elementa historiae urbis Augustae Vindelicorum in colloquia puerilia redacta et usui classium inferiorum gymnasii annæi destinata. Augustæ Vindelicorum, typis Lotterianis Anno MDCCCLXIII [1763].

8vo, unbound, in sheets (360 x 455 mm); A-C³ D⁴, pp. 55, [1]; with 1 engraved map, signed 'M. A. Lotter'.

A town guide for children.

1771, Berlin, 8vo
OELRICHS, Johann Carl Conrad. Entwurf einer Pommerschen vermischten Bibliothek von Schriften zu den Alterthümern, Kunstsachen, Münzen, und zur Natur-Historie, auch zum Oekonomie- Cameral- und Finanz-Wesen des Herzogthums Pommern. Mit historisch-kritischen Anmerkungen. Berlin, bey Ambros. Haude und Johann Carl Spenem ... 1771.

8vo, unbound, in sheets (355 x 440 mm); a² b⁴ A-F³, pp. [4], xx, 92; with 1 woodcut plate; two leaves of sheet 'a' have been used to print a woodcut image (light dust-soiling along the fore-margin) meant to be excised and inserted as a plate: at the head of these images is printed 'Zu num. 1. auf der 6ten Seite.'; pp. xvii-xx are printed on sheet 'F'.

OCLC locates 2 copies outside Europe (Chicago, National Library of Medicine).

1785, Frankfurt an der Oder, 8vo
OELRICHS, Johann Carl. Nachricht von seinen eigenen, meist zum Druck fertigen Manuscripten, und anderen in seiner Bibliothek vorhandenen, größesten Theils zum Druck zubereiteten Handschriften, auch einer ansehnlichen Sammlung ungedruckter Briefe berühmter Gelehrten. In einigen Sendschreiben an einen auswärtigen Freund, auf dessen Verlangen mit einigen Anmerkungen mitgetheilt ... Frankfurt an der Oder, bey Carl Gottlieb Strauß. 1785.

8vo, unbound, in sheets (370 x 440 mm); * * A-F³ G⁴, pp. [8], 103, [1]; with an engraved frontispiece printed on sheet '*'; signatures '* ' and 'G' are printed on two halves of the same sheet.

OCLC locates 3 copies outside Europe (Chicago, Library of Congress, Grolier Club).

1785, Ulm, 8vo
[FUGGER, Maria Joseph von]. Patriotische Gedanken von den leibfälligen Bauren-Gütern in Schwaben. Ulm, 1785, in der Stettinschen Buchhandlung.

8vo, unbound, in sheets (380 x 440 mm); A-D³ E⁴, pp. 70; woodcut title vignette; a few spots, short tear along fold in the first sheet.

Listed by OCLC, but with no locations.

1807, Florence, 4to
[FIACCHI, Luigi]. Favole di Luigi Clasio [pseud.] coll'aggiunta de' sonetti pastorali del medesimo autore. Nuova edizione accresciuta e corretta. Firenze MDCCCVII [1807] Nella stamperia di Borgo Ognissanti. Con approvazione.

2 vols, 4to (300 x 225 mm), unbound, in sheets (600 x 445 mm) folded into gatherings and opened; [A]² (A2+*1.2) B-S⁴, pp. [8], 140; [A]¹ B-S⁴ χ1.2, pp. 148; printed on good-quality laid paper; light spotting to title of vol. I, old stain and dust-soiling to title of vol. II.

OCLC locates 5 copies outside Europe (Harvard, Princeton, Berkeley, Illinois, Rolling Meadows).

1810, Florence, 4to
RINUCCINI, Ottavio. La Dafne ... nuovamente stampata in occasione delle felicissime nozze del signor marchese Pier Francesco Rinuccini ciamberrano di S.A.I.R. la Granduchessa di Toscana ... con la nobil donzella la signora Teresa Antinori. Firenze MDCCCX [1810]. Nella stamperia di Borgognissanti.

4to (295 x 225 mm), unbound, in sheets (445 x 595 mm) folded into gatherings, and opened at head; [1]² 2-5² 6² 7² 8², pp. 62, [2]; printed on tinted paper.

Edited by Leopoldo Ricasoli.

OCLC locates 5 copies outside Europe (Berkeley, Yale, Johns Hopkins, Wisconsin, Toronto).

1820, York, 12mo
REEVE, Rev. Joseph. A short View of the History of the Christian Church, from its first Establishment to the present Century. In three Volumes. The second Edition ... York: Printed by Thomas Wilson and Sons ... and sold by Keating and Co. and Booker, London; Sharoch, and Whittle, Preston; Lynch, and Gillow, Liverpool; Proctor, Warrington; Robinson, Manchester; Heaton, Newcastle-upon-Tyne; Wilson and Sons, and Bolland, York; Hippersley, Bath; Smouton, Norwich; Coyne, Pickering, and Blenkinsop, Dublin; and Ferginson and Haly, Cork. 1820.



07

SHAMELESS
LIBERTINE

Manuscript fair copy of a venomous verse portrayal of contemporary Russian society and politics, and a violent assault on Catherine the Great. The poem was infamous at the time. Byron was particularly taken with it, using sections for the Russian scenes in *Don Juan*.

Although perhaps largely forgotten now, Giambattista Casti (1724–1803), Salieri's favoured librettist in Vienna in the 1780s, was notorious in his day, with a reputation for syphilis—Pushkin later wrote of the 'noseless Casti' in his lyric 'K'vel'mozhe' ('To a Grandee', 1830)—and 'for writing witty, salacious satires, as a sort of obscene, Italian Voltaire. Casanova had been keen to meet him because of "certain very blasphemous little poems of which he is author", and he did so when Casti accompanied Count Rosenberg to Trieste in 1773. But the wayward abbé (whose name, ironically, means "chaste") was too dissolute even for the irascible Casanova, who called him "a shameless libertine, an ignorant and immodest rhymester". Yet Casti is also described as "full of fire" and it is clear from his other friendships that he had a penetrating mind and (in the words of one of his early English translators [i.e. Captain Montagu Montagu, 1826]) "great learning, sound judgement, and an inexhaustible invention and humour" (Bolt, *Lorenzo Da Ponte*, p. 122).

Casti began his career as a canon in Montefiascone (Viterbo), but soon left. New Grove takes up the story: "Finding his life as a provincial priest too restricting, he moved to Rome, probably in 1760–61 and then in 1765 to Florence, at that time governed by the Archduke Leopold, brother of the Austrian Emperor Joseph II. He frequented court circles and was appointed court poet on 15 December 1769. He struck up a friendship with Leopold's prime minister, Count Orsini-Rosenberg, who was later to provide him with useful entrées into Viennese society.

Casti first visited Vienna in 1772; he also visited Berlin that year and Trieste in 1773. In 1776 he began a period of travel, usually with Count Joseph Kaunitz, son of the Austrian Chancellor, on quasi-diplomatic missions. These travels took him throughout northern Europe and (during 1781) Spain and Portugal. Between 1777 and 1779, he was in Russia where he formed an unfavourable opinion of the Empress Catherine and her court. This antagonism is evident in his first major poem, *Il poema tartaro* (1783), which satirizes Russian politics. Casti felt the need of Joseph's support to publish the poem and returned to Vienna in October 1783 to plead for Imperial approval; for obvious political reasons, he was unsuccessful. This trip to Vienna, however, launched his career as a librettist.

Casti produced a fair copy for Joseph to read, and evidently others must have circulated. A 'second edition' (i.e. the first in print, but entirely unauthorised) appeared in 1796, a copy of which is included with the manuscript: *Il poema tartaro*. Tom. I[–II]. *Seconda edizione*. [N.p.] 1796; 2 vols bound in one, 12mo (155 × 96 mm), pp. 181, [1]; 176, [4] key to names used the poem; some light spotting; early nineteenth-century green morocco gilt, all edges gilt, flat spine decorated gilt, two corners worn; binding costs (dated 1830) to front free endpaper; booklabel of Filippo Salvetti (dated 1943) to front pastedown.

Cat. Russica C-201. OCLC locates a copy at the British Library only.

[CASTI, Giovanni Battista]. *Poema tartaro diviso in XII Canti. Volume I[–II]. [1790s?]*

2 vols, 4to (265 × 190 mm), pp. [354]; [404]; manuscript ink on laid paper (watermarks of J. Honig & Zoonen), the text within a double-rule border; some marginal waterstains or other marks, bookblock cracking in places but in very good condition overall; uncut in contemporary boards, worn at extremities, ms. spine labels.

£1800

II
*Convido suscitato in dopo avca
 Con nastri di gentil non colore.
 Bianca fissa la fronte gli cingia
 Un cuffo ha in testa, e sopra il cuffo un fiore.
 Polifemo stragissimo parca,
 Ma Polifemo in abito d'Amore.
 Tommaso riguarda coll'occhio lupo
 E moltiplica e compone il maso beuto*

VII.
*Rocca gli disse: Amico, buona sera.
 Il è noto il tuo valor, la tua virtù;
 Cade un uom per aver della tua sfera.
 Tho chiesto in grazia al Signor Cardinal.
 Sarà fra noi un'amicizia vera.
 Io sarò tuo sostegno e sarai tu
 Amico primo di tanto, e di tanto.
 Et l'assicuro, ch'egli è un posto bello.*

XIII.
*Sappi, che questa è l'ora in cui mi voglio
 Ogni giorno laguar: tu vicini meo
 Anche insieme saremo, non vor voglio
 Ritorni mai, nè mai ritornerò.
 Tommaso, che in un uom di tant'orgoglio
 Tal dolcezza veda, pensava al fiore,
 E di' fra se dicea, che mai vuol dire!
 Siccome a veder, ora s'andra a finire.*

IX.
*Toto in tanto si agguia, che al fin si rende
 In solitaria parte ad altri asceva
 Nel tranquillo silenzio in risplende,
 E nell'oscurità misteriosa
 Copia d'accese fide, e al cor discende
 Sensazioni soave, e delittosa.
 Legno è l'aur d'edoni, e tutto spira
 Il lusso d'oro, e la mollezza assina*



08

Am–dram aristocrats

These books come from the Château de Cirey, the ‘little theatre’ of which is the earliest remaining private theatre in France. It was built in 1735 by none other than Voltaire, who took part himself in performances there, for Émilie du Châtelet (1706–1749), intellectual, mathematician, and translator of Isaac Newton. ‘The institution of a private theatre on the grounds of Château de Cirey led to an entirely new form of sociality. It amounted to the invention of the spectacle society, produced out of thin air with something resembling the military precision of a theatre drill. Madame de Graffigny, a friend of Voltaire and Émilie du Châtelet, complained of her stay in Cirey that she had no free time whatsoever. Every second revolved around the theatre, and any moment to herself was spent thinking about her roles. In one of her letters she writes: “We have just completed the third act that was performed today; it is midnight, and we’re about to dine. I am exhausted ... It is hell, yes, hell, this life that we lead. After dinner, Madame du Châtelet will sing an entire opera ... There’s no time to breathe here ... Today we will perform ‘L’Enfant Prodigue’ and another play, in three acts. We rehearsed ‘Zaïre’ until three in the morning. We perform it tomorrow with ‘La Sérénade’. We need to do our hair, get changed, prepare ourselves, listen to an opera. Oh! what a nightmare” (Ludger Schwarte, ‘Equality and theatre architecture: Voltaire’s private theatre’, *Performance and Politics of Space: Theatre and Topology* (Routledge, 2013), pp. 137–8).

On Émilie’s death, the château passed to her son, Louis Marie Florent (1727–1793) and subsequently to his niece, Diane-Adélaïde de Damas d’Antigny, comtesse de Simiane (1761–1835), a noted book collector. Although the books show no marks of provenance, they come from the recent dispersal of her collection. The simple, uniform bindings, and the fact that certain plays are present in more than one copy, point to these having been practical books, perhaps for staged readings in Voltaire’s ‘Petit Théâtre’.

The collection includes earlier plays such as Dufresny’s *L’esprit de contradiction* (1700), a popular comedy of conjugal life, and Regnard’s celebration of young love triumphing over the jealousy of old age, *Les folles amoureuses* (1704), as well as more recent topical comedies such as Gresset’s *Le méchant* (1745), a cynical satire on the soulless salon society of the time, and Poinsinet’s *Le cercle* (1764)—and its inspiration, Saurin’s *Les moeurs du temps* (1760)—which similarly ridicules the social life of contemporary Paris. Poking fun at foreigners is found in Saurin’s *L’anglomane* (3 copies), and the exotic is provided by two printings (likewise 3 copies) of Chamfort’s successful sentimental comedy, *La jeune indienne* (1764), which, set in Charleston, tells the story of its young American heroine, Betti.

[CIREY THEATRE.] A collection of 21 plays, c.1751–72, from the private theatre at the Château de Cirey, one of the oldest stages in France.

33 vols, uniformly bound in contemporary quarter sheep, the upper board of each vol. lettered in ms. ink; light dustsoiling in places, the occasional minor defect (wormholes etc.) to spines.

£6000

BARTHE, Nicolas-Thomas. Les fausses infidélités, comédie en un acte et en vers ... Représentée par les Comédiens François ordinaires du Roi, le 25 Janvier 1768 ... Paris, chez Laurent Prault ... 1768. 8vo, pp. [4], 46, [2]. Also: A Amsterdam, suivant la copie de Paris, chez Marc-Michel Rey ... 1770. 8vo, pp. 48.

BARTHE, Nicolas-Thomas. La mère jalouse, comédie en trois actes et en vers ... Représentée pour la première fois par les Comédiens François ordinaires du Roi, le 23 Décembre 1771 ... Paris, chez la Veuve Duchesne ... 1772. 8vo, pp. 104.

BOISSY, Louis de. L'époux par supercherie, comédie en deux actes, et en vers. [N. p., n. d.] 8vo, pp. 64.

BRUEYS, David-Augustin de. L'avocat Patelin, comédie en trois actes ... représentée par les Comédiens François ordinaires du Roi, le 4 Juin 1706. Nouvelle édition. A Paris, chez N. B. Duchesne ... 1760. 12mo, pp. 96.

[CÉROU, Pierre]. L'amant, auteur et valet, comédie en un acte, en prose. Représentée par les Comédiens Italiens ordinaires du roi, au mois de Février 1740. Nouvelle Édition ... A Paris, chez Duchesne ... 1762. 12mo, pp. 60.

CHAMFORT, Nicolas-Sébastien Roch de. La jeune indienne, comédie en un acte et en vers, représentée pour la première fois par les Comédiens François ordinaires du Roi, le 30 Avril 1764 ... A Paris, chez Cailleau ... 1764. 8vo, pp. 45, [1], 2 copies. Also: A Paris, chez Cailleau ... 1764. 8vo in half-sheets, pp. 36.

DESMAHIS, Joseph-François-Édouard Corsembleu. L'impertinent, comédie en un acte en vers ... Représentée pour la première fois par les Comédiens ordinaires du Roi, le 31 du mois d'Août 1750 ... A Paris, chez Prault, fils ... 1751. 8vo, pp. [6], 38.

DUFRESNY, Charles Rivière. L'esprit de contradiction, comédie ... Représentée pour la première fois, le 27 Août 1700. [Colophon:] A Paris, chez Briasson ... [n.d.]. 12mo in eights and fours, pp. 54, [2].

[GRESSET, Jean-Baptiste-Louis]. Le méchant, comédie, représentée en 1747, par les Comédiens Ordinaires du Roi. [N.p., n.d.] 12mo, pp. 111, [1].

[LA CHAUSSÉE, Pierre-Claude]. L'école des mères, comédie en vers et en cinq actes. Représentée pour la première fois au Théâtre François, le 27 Avril 1744. & reprisé le 9 Décembre de la même année. [N.p., n.d.] 12mo in eights and fours, pp. 108, [2].

[LEGRAND, Marc-Antoine]. La métamorphose amoureuse, comédie, représentée en 1712. [N.p., n.d.] 12mo, pp. [3], 48–90. 3 copies.

LEGRAND, Marc-Antoine. L'usurier gentilhomme, comédie ... Représentée pour la première fois par les Comédiens François, le 11 Septembre 1713. [N.p., n.d.] 12mo, pp. 60.

POINSINET, Antoine-Alexandre-Henri. Le cercle, ou la soirée à la mode, comédie épisodique en un acte et en prose ... Représentée pour la première fois par les Comédiens Français ordinaires du Roi le 7 Septembre 1764 ... A Paris, chez la Veuve Duchesne ... 1770. 8vo, pp. 71, [1]; typographically-printed music on p. 70.

POISSON, Philippe. L'in-promptu de campagne, comédie en un acte, en vers ... Représentée pour la première fois par les Comédiens ordinaires du Roi, en 1733. A Paris, chez la Veuve Duchesne ... 1769. 12mo, pp. 58. 2 copies.

[PONT-DE-VEYLE, Antoine de Fériel, comte de]. Le somnambule, comédie. Représentée pour la première fois par les Comédiens François, le 19 Février 1739. Nouvelle Édition telle quelle se joue sur le Théâtre. [N.p., n.d.] 8vo, pp. 56. 2 copies.

[REGNARD, Jean-François]. Les folies amoureuses, comédie représentée en 1704; Conforme à la Représentation. [N.p., n.d.] 12mo, pp. 72.

RICCOBONI, Antoine-François. Les caquets, comédie en trois actes et en prose; représentée pour la première fois par les Comédiens Italiens Ordinaires du Roi, le 4 février 1761 ... A Paris; de l'imprimerie de Ballard, seul Imprimeur du Roi, pour la Musique ... 1761. 8vo, pp. 64.

[SAURIN, Bernard-Joseph]. Les moeurs du tems, comédie en un acte et en prose; représentée pour la première fois par les Comédiens François Ordinaires du Roi, le 22 Décembre 1760 ... A Paris, chez Duchesne ... 1764. 8vo, pp. 52; typographically-printed music on pp. 50–1. 2 copies.

SAURIN, Bernard-Joseph. L'anglomane, ou l'Orpheline léguée, comédie en un acte et en vers libres ... Représentée devant Sa Majesté, à Fontainebleau, le Jeudi 5 Novembre 1772, par ses Comédiens François ordinaires; & à Paris, le Mercredi 23 du même mois. Suivie d'une Épître à un jeune Poète qui veut renoncer aux Muses ... A Paris, chez la Veuve Duchesne ... 1772. 8vo, pp. vi, [7]–70. 3 copies.

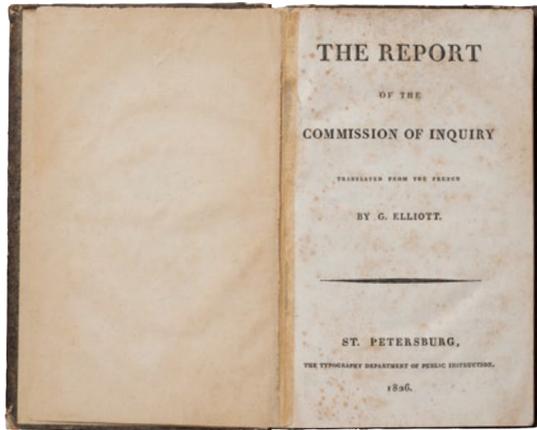
SEDAINE, Michel-Jean. La gageure imprevue, comédie, en prose, et en un acte. Représentée, pour la première fois à Paris, par les Comédiens François ordinaires du Roi, le Vendredi 27 Mai 1768 ... A Paris, chez Claude Herissant ... 1768. 8vo in half-sheets, pp. [4], 82, [2]. 3 copies.

[VOISENON, Claude-Henri de Fusée de]. La coquette fixée, comédie, en trois actes, et en vers, avec un divertissement. Représentée pour la première fois par les Comédiens Italiens Ordinaires du Roi, le Jeudi 10 Mars 1746 ... A Paris, chez Duchesne ... 1752. 12mo, pp. [3], 100–216.



REVOLT REPORT

ST PETERSBURG
12/1826
RUSSIAN EMPIRE



09

09

Revolt report

On the morning of 14 December 1825, a group of reformist Russian army officers led a group of about 3000 soldiers onto Senate Square in St Petersburg in an attempt to force the Senate to veto the accession of Nicholas I and proclaim a constitutional monarchy. But the senators had already sworn allegiance to Nicholas, and the revolt turned from farce to tragedy when the Tsar sent 9000 loyalist troops to surround the protesters. The standoff lasted for six hours, until Nicholas gave the order to clear the square. Two bloody hours, and several hundred casualties later, the revolt was over.

'The Investigating Commission sat for just over five months. Its work was remarkably thorough [some 579 suspected Decembrists were questioned; 289 subsequently received sentences, ranging from death to reassignment to other positions in remote corners of the Empire], aided greatly by the extreme candour with which a number of the Decembrists revealed plans, associations, even innermost thoughts ... For those of the Decembrists who did not do so, threats of torture, inquisitions held late at night, damp cells and heavy chains were evidently used to gain cooperation ... The Investigating Commission was empowered only to investigate the Decembrist conspiracy, and its task was complete once its members gave their final report to Nicholas on 30 May 1826. The sentences of the Decembrists were decided upon and announced by a Supreme Criminal Court, especially appointed by Nicholas, which first met on 3 June 1826, to consider the Investigating Commission's findings and to determine the fates of those judged guilty' (Lincoln, *Nicholas I*, pp. 80-1).

[DECEMBRIST REVOLT.] *The Report of the Commission of Inquiry translated from the French by G. Elliott. St. Petersburg, the Typography Department of Public Instruction, 1826.*

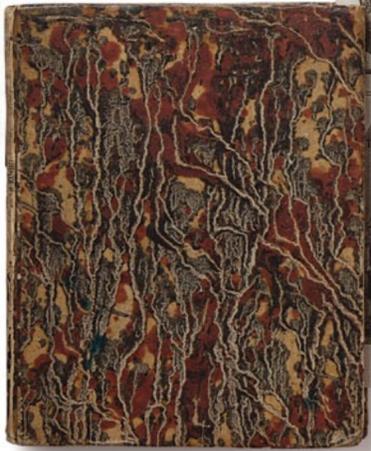
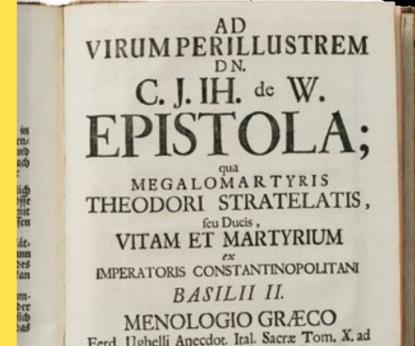
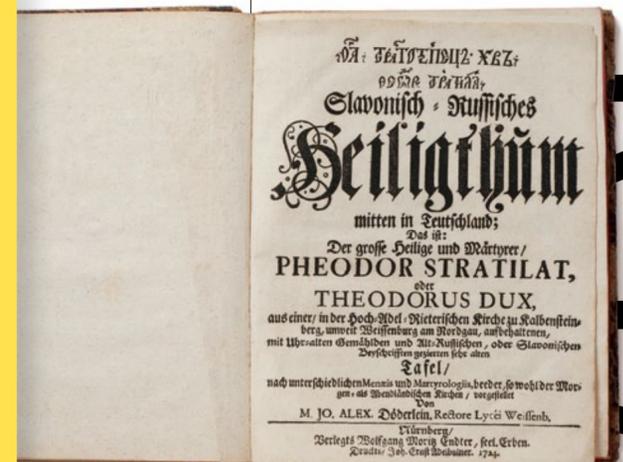
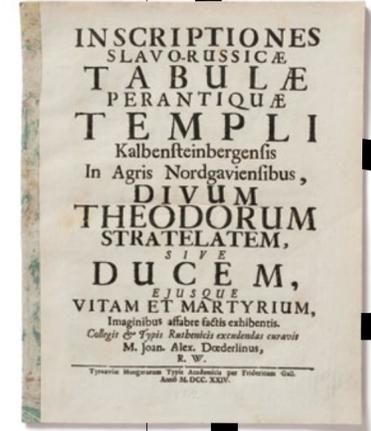
8vo (193 x 120 mm), pp. 156; title spotted, strengthened in the gutter, some light spotting/foxing elsewhere; contemporary sprinkled boards, rubbed, rebacked preserving most of the original spine; bookblock cracked in places from when rebacked, but sound; armorial bookplate of the American collector Robert Coleman Hall Brock (1861-1906).

First edition in English of the official report (*Donesenie Sledstvennoi Kommissii*, 1826) on the Decembrist Revolt. The report was also published in St Petersburg in Russian, French, and German (further translations appeared in Stockholm, Warsaw, and Madrid), but this English version is particularly rare.

Cat. Russica R-994; Chentsov, *Vostanie dekabristov. Bibliografiia* (Moscow & Leningrad, 1929) 965. OCLC locates the NYPL copy only. Not found in COPAC.

£3000

10



REVOLUTION



10

Iconic

This is the first monograph on a Russian work of art, namely the icon of the 4th-century warrior saint Theodore Stratelates in the Rietkerche St Marien und Christophorus in Kalbensteinberg, Bavaria, a church on the pilgrim route to Santiago de Compostela. So rich were the collections in the church that it was known as the 'Franconian treasure-chest'. The author is Johann Alexander Döderlein (1675–1745), Rector of the Lateinschule in Weissenburg and a Baroque polymath.

Inscriptiones slavo-russicae tabulae, published at Tyrnau (present-day Trnava, Slovakia), was presumably intended as a kind of supplement to the book, publishing the inscriptions in the original Cyrillic with cross-references to the relevant pages in *Slavonisch-Russisches Heiligthum*, where the inscriptions are given transliterated into roman letters.

The fine frontispiece is the first depiction of a Russian icon in Western art. The note to the binder on the final leaf gives three options with regard to the frontispiece: fold it and bind before the title; cut up the engraving, and bind the individual pictures at the relevant places in the book; or loosely insert the plate, so that the reader can look at it whilst reading the book. The binder here has disregarded all three, and sensibly mounted it along the fore-edge of the rear flyleaf, allowing the reader to look at the plate whilst reading the text, yet keeping the plate fixed to the book so as not to lose it.

DÖDERLEIN, Johann Alexander. [In Cyrillic:] *O ag[ios] strastoterpets Kh[risto]ly Feodor Stratilat [The holy passion bearer Theodore Stratelates]. Slavonisch-Russisches Heiligthum mitten in Teutschland*; das ist: der grosse Heilige und Märtyrer, Theodor Stratilat, oder Theodorus Dux, aus einer, in der Hoch-Adel-Rieterschen Kirche zu Kalbensteinberg, unweit Weissenburg am Nordgau, aufbehaltenen, mit Uhr-alten Gemälden und Alt-Russischen, oder Slavonischen Beyschriften geziereten sehr alten Tafel, nach unterschiedlichen Menzais und Martyrologis, beeder, so wohl der Morgen- als Abendländischen Kirchen, vorgestellt ... Nürnberg, Verlegts Wolfgang Moritz Endter, seel. Erben. Drucks, Joh. Ernst Adelbulner. 1724. [With:]

[—]. *Ad virum perillustrem Dn. C. J. Jh. de W. Epistola*; qua Megalomartyris Theodori Stratelatis, seu Ducis, vitam et martyrium ex Imperatoris Constantinopolitani Basilii II. Menologio graeco Ferd. Ughelli Anecd. Ital. Sacrae Tom. X. ad p. 243 seqq. insert, Libro rarissimo, exhibet M. J. A. D. L. W. R. [Weissenburg?, 1724.] [And:]

— *Inscriptiones Slavo-Russicae tabulae* perantiquae templi Kalbensteinbergensis in agris Nordgaviensibus, divum Theodorum Stratelatem, sive Ducem, ejusque vitam et martyrium, imaginibus affabre factis exhibitentibus ... Tyrnaviae Hungarorum Typis Academicis per Fridericum Gall. Annō 1724.

3 works, the first two bound in one vol., small 4to (196 x 158 mm), pp. 142, [2], with a large engraved throw-out plate bound at the end (light waterstaining, strengthened with old paper on the verso); 8, [2]; [12]; title of the first work, and its conjugate leaf, slightly shorter along upper edge, G2–3 misbound; good copies, the first two bound together in late eighteenth-/early nineteenth-century marbled boards, spine worn, nineteenth-century longitudinal label with ms. shelfmark to rear pastedown; the third work unbound, as issued, with a marbled paper backstrip.

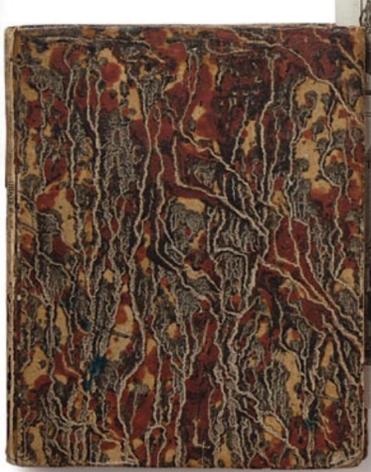
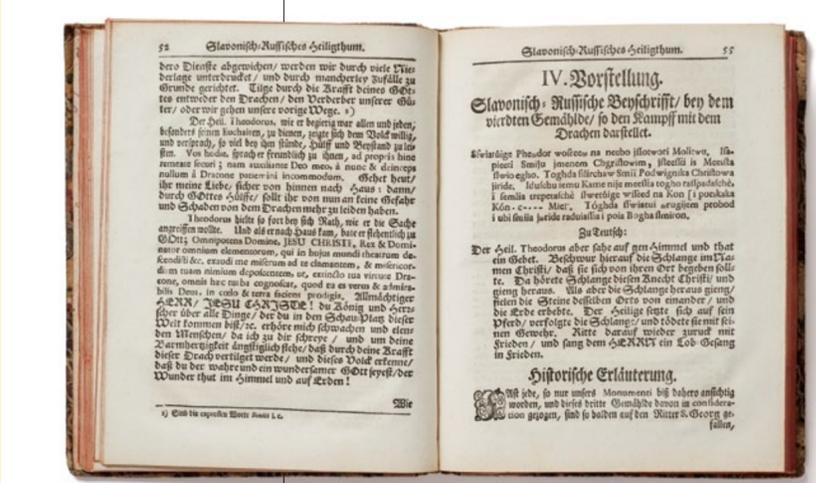
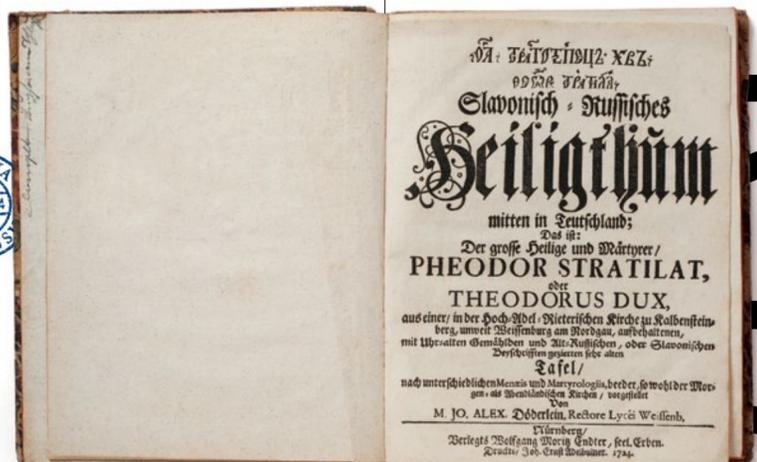
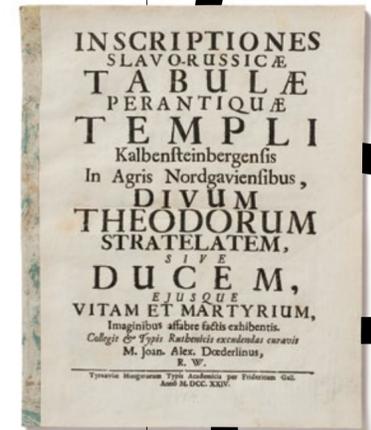
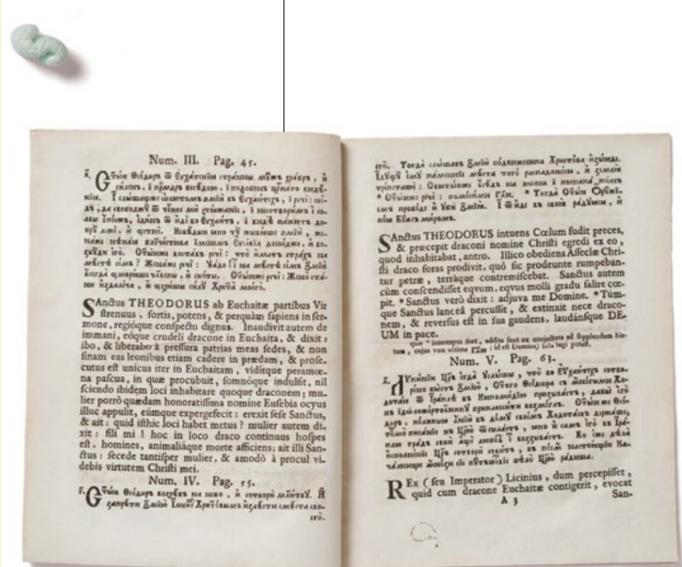
First editions.

I: Cat. Russica D-683; Pfeiffer, *Fränkische Bibliographie* 22737. OCLC lists only 4 copies outside Europe: Harvard, Newberry, Duke, and the Getty.

II: Not in OCLC, which lists online resources only.

III: OCLC locates no copies outside Europe.

Together: £1400



F. M. Dostojewsky
Die Brüder Karamasow



11-A-B

Karamazov

11



A

A fine copy of the first edition in German of *Brat'ia Karamazovy* (1879-80), the first translation into any language. The first French translation followed in 1888; the novel did not appear in English until 1912.

The book was issued in three different bindings: paper wrappers, cloth, or half leather.

DOSTOEVSKY, Fedor Mikhailovich. *Die Brüder Karamasow ... Erster [- Vierter] Band.* Leipzig Verlag von Fr. Wih. Grunow 1884.

4 vols, 8vo (185 x 125 mm); without half-titles; some browning (from a piece of paper left in the book at some point?) to pp. 220-1 in vol. II; overall, a fine copy in the original publisher's decorated red cloth, front covers and spines lettered gilt.

Rare: OCLC locates no copies outside Europe.

£1000

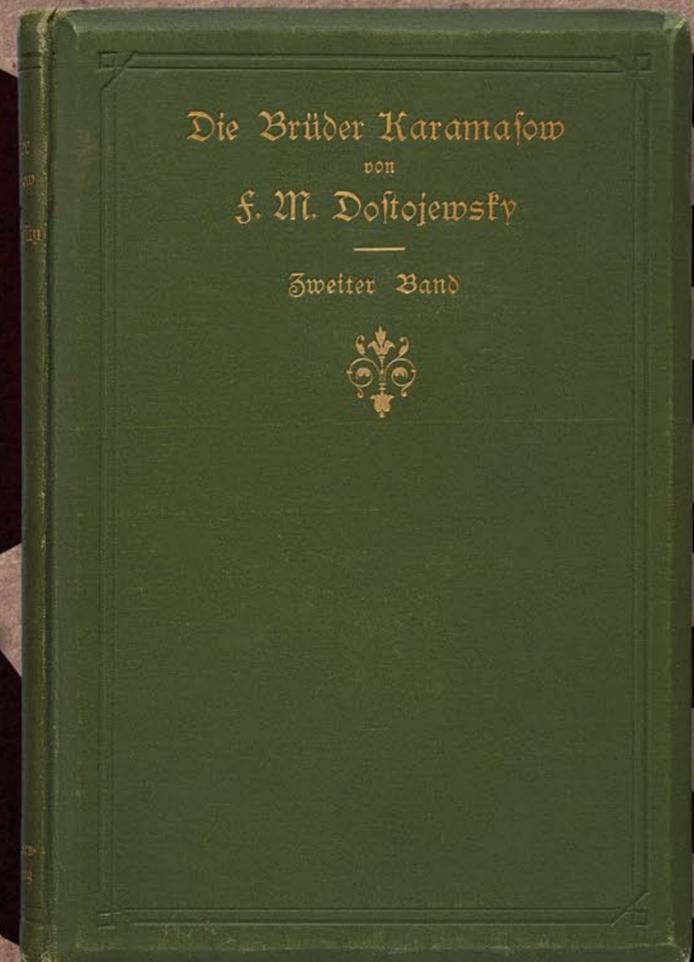
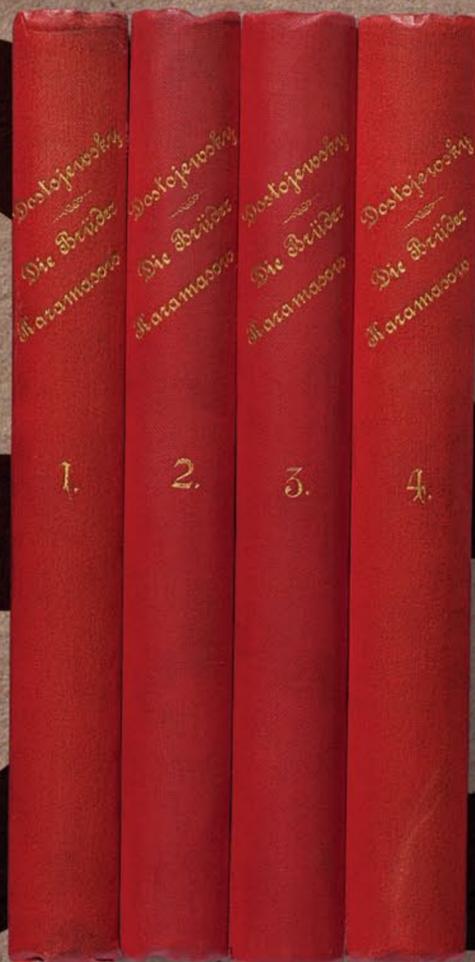
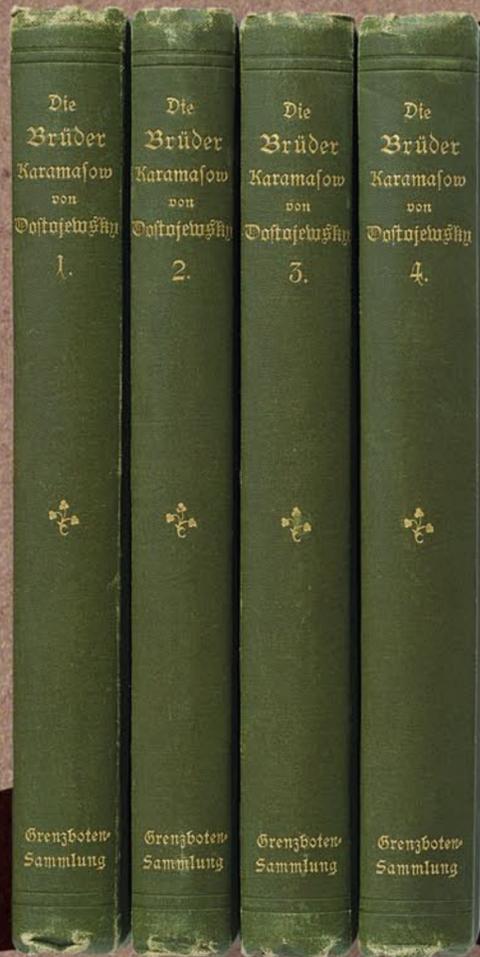
B

First edition, the issue published by the Leipzig national-liberal newspaper *Die Grenzboten*, as evinced by the half-titles (not present in the other cloth-bound issue) and the spine lettering. There is also a 32-page publisher's catalogue for the 'Grenzboten-Sammlung', printed on inferior paper stock and now browned, bound in at the end of vol. I.

DOSTOEVSKY, Fedor Mikhailovich. *Die Brüder Karamasow ... Erster [- Vierter] Band.* Leipzig Verlag von Fr. Wih. Grunow 1884.

4 vols, 8vo (192 x 128 mm); upper edge gilt, the others uncut; original publisher's green cloth, rubbed at extremities, some light surface wear, large round stain to upper cover of vol. I, hinges starting but firm, upper cover of vol. III a little marked.

£800



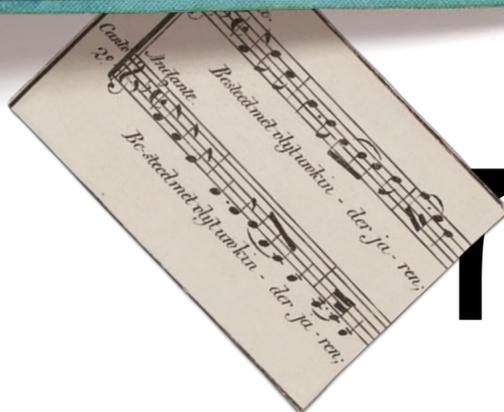
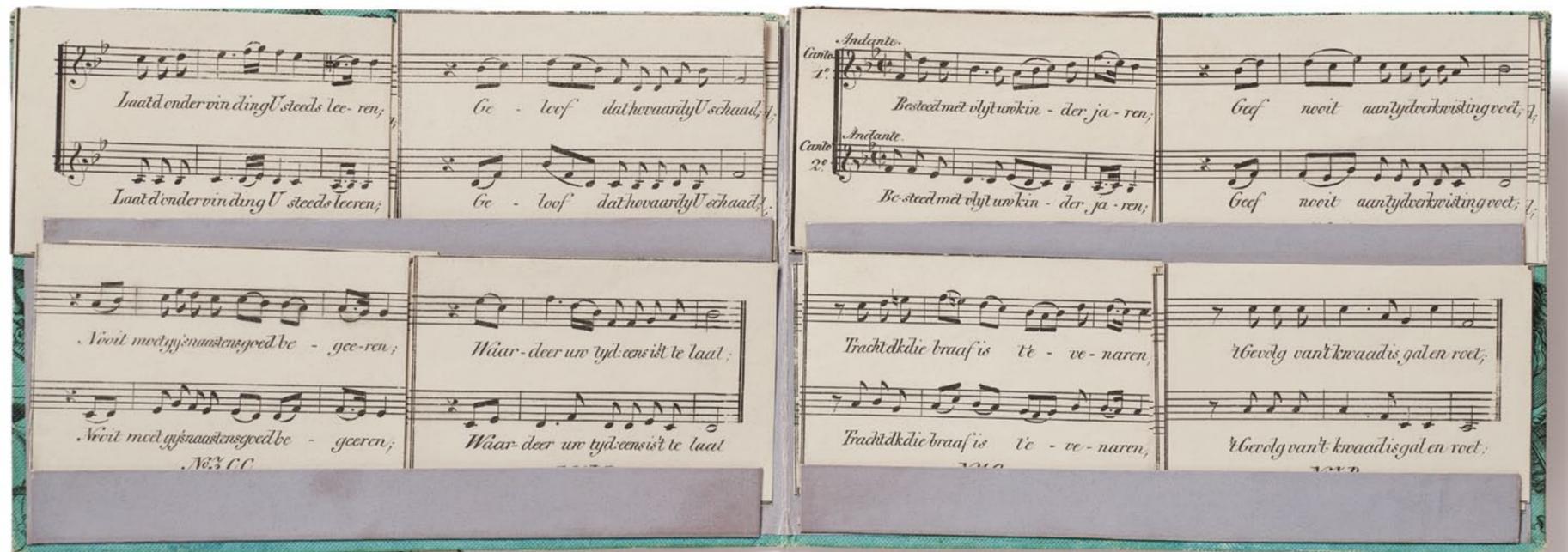
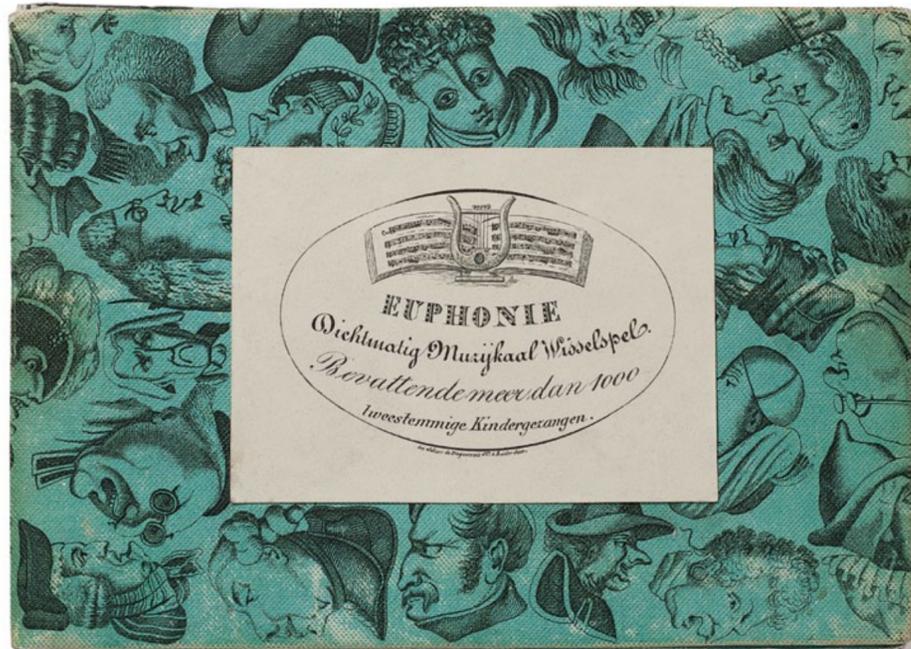
KARAMAZOV

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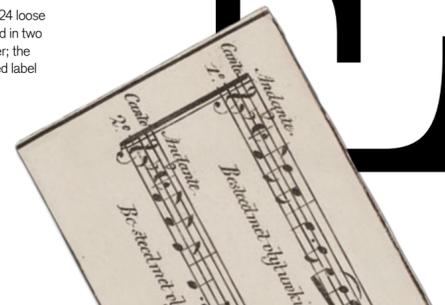
12 A very rare children's musical game, well preserved in a striking illustrated portfolio. It is also a rare piece of Dutch lithographic music printing. Lodewijk Desguerrois learned the art of lithography in Brussels. His firm printed a number of pieces of music, 1831-40, for a variety of Dutch music publishers (J. B. Nolting, Theune, L. W. Roumen), but this was really a sideline for the firm. They mainly worked in producing prints.

EUPHONIE. Dichtmatig Muzikaal Wisselspel. Bevattende meer dan 1000 tweestemmige Kindergezangen. des ateliers de Desguerrois et Co à Amsterdam [c.1840].

Oblong 8vo portfolio (123 x 173 mm), containing 24 loose lithographed cards, printed on both sides, arranged in two rows tucked behind strips of stiffened glazed paper; the portfolio covered in illustrated paper, original printed label pasted to the front cover.

Not found in OCLC.

£375



Johann Conrad Fischer (1773–1854) was a Swiss industrialist—the producer of the first cast steel on the Continent, 1804—who, after the Napoleonic Wars had ended, decided to travel to England to see for himself how iron and steel were manufactured there. His first visit (six weeks) took in London, Birmingham, Manchester, and Sheffield, and the diary offers precise details of the factories Fischer visited, and the people he met, among them Timothy Yeats-Brown (the friend of Foscolo, who shows the Swiss the ‘treasures of his valuable library’), James Watt, then 78 years old (‘Talking to such a man is alone worth a journey from London to Birmingham’), who provided Fischer with a number of letters of introduction, and the Wedgwood factory at Etruria (a long description). ‘Under the influence of what he had seen and experienced in Britain, there now began for Fischer what was probably the most fruitful period of his activity as a steel manufacturer ... The extent to which the fame of his products had spread beyond the narrow frontiers of his home country, and the degree to which his experiments on the alloying of various metals had attracted the attention of the scientific world, are proved by a notice in the «Annalen der Physik und der physikalischen Chemie» of 1821 [which] describes Fischer’s cast steel factory ... as one of the first ever to be set up, and as one of the most outstanding’ (Gnade, pp. 23, 24).

Fischer travelled to England again in the summer of 1825. In London, he visited Michael Faraday to show him his ‘Meteor Steel’, ‘the hardness and elasticity of which caused considerable surprise to Faraday since it was possible to produce with equal success from the same steel both razor-blades and percussion springs’ (*op. cit.*, p. 28). He then proceeded to Oldham, Birmingham, and Sheffield, where he visited various factories. ‘It was a matter of great gratification to Fischer that from all experts he received the best and very often most flattering opinions as to the quality of his steel ...’ (*op. cit.*, pp. 30–1).

FISCHER, Johann Conrad. Tagebuch einer im Jahr 1814 gemachten Reise über Paris nach London und einigen Fabrikstädten Englands vorzüglich in technologischer Hinsicht ... Arau [sic] 1816. Heinrich Remigius Sauerländer. [And]

—. Tagebuch einer zweiten Reise über Paris nach London und einigen Fabrikstädten Englands vorzüglich in technologischer Hinsicht ... Arau, 1826. Heinrich Remigius Sauerländer.

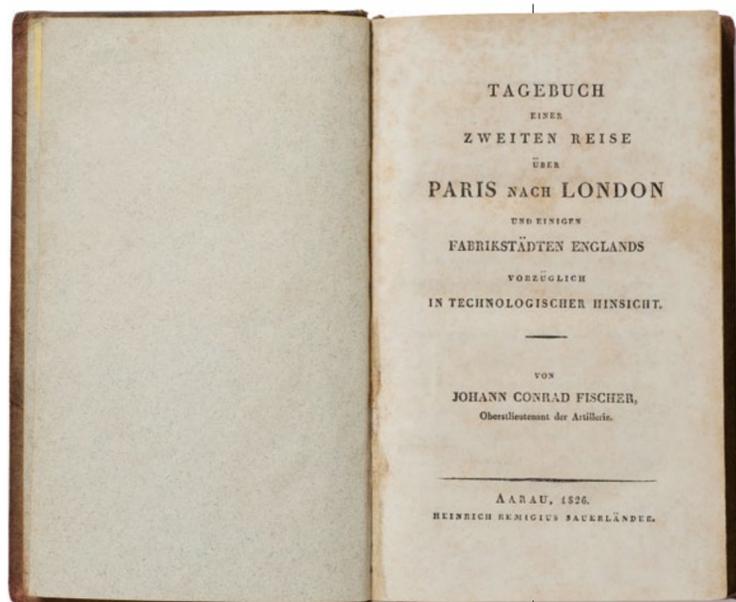
2 vols, 1816: 8vo (169 × 99 mm), pp. [4], 218, [2]; scattered light foxing, marginal waterstain to pp. 7–9 and the final few leaves; contemporary marbled boards, later spine label; 1826: 12mo (170 × 103 mm), pp. 276; some foxing in places; contemporary boards, rubbed, a couple of chips to spine, paper spine label lettered gilt; ownership label of David Hilli to front pastedown.

Very rare first editions.

OCLC locates no copies of the first work outside Europe, and only one of the second, at the Linda Hall Library. See Rudolf Gnade, *The Metallurgist Johann Conrad Fischer, 1773–1854, and his Relations with Britain* (1947).

Together: £1200

MAINSTIFFEL



‘THE FIRST PHOTOGRAPHIC MANUAL IN THE WORLD’

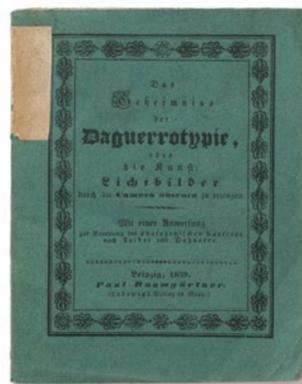
14

First edition of ‘the first photographic manual in the world’ (Gernsheim), and the first German publication on photography.

The year 1839 marks the beginning of photography as we know it today. Although both Louis Daguerre and Henry Fox Talbot had been experimenting independently for a number of years on their different photographic processes, it was the daguerreotype which was first announced to the world, on 7 January 1839, by François Arago, secretary of the Académie des sciences in Paris. Talbot responded with demonstrating his positive-negative process to the Royal Institution on 25 January, and then presenting a paper to the Royal Society on 31 January. The official ‘birth date’ of photography, however, is generally seen as 19 August 1839, when Arago printed the full text of his report (*Rapport ... sur le daguerreotypie*); Daguerre’s own *Historique et description des procédés du daguerreotype ...* followed on 6/7 September.

The author here, Karl von Frankenstein (1810–1848), an Austrian writer of technical manuals, dates his preface ‘Juli 1839’, a month before the publication of Arago’s report. The exact publication date of Frankenstein’s manual is not known, but it was being advertised for sale in the *Klagenfurter Zeitung* on 24 August, i.e. before Daguerre’s own manual.

The book itself is intended as a layman’s guide to photography, an intentional change from the earlier scholarly articles and official reports. Frankenstein begins with a long account of Daguerre’s invention, including a discussion of the chemical reactions between light and various organic and inorganic materials, and the work of Talbot, Friedrich Gerber (a Swiss who had managed to fix images from a *camera obscura* with silver salts in the 1830s), etc. This is followed by a chapter on the preparation of photogenic paper, describing first Talbot’s, then Daguerre’s method.



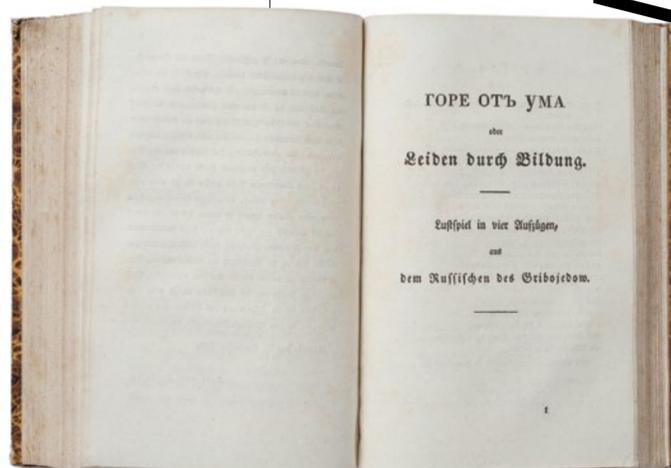
[FRANKENSTEIN, Karl von]. Das Geheimniss der Daguerrotypie, oder die Kunst: Lichtbilder durch die Camera obscura zu erzeugen. Mit einer Anweisung zur Bereitung des photogen-ischen Papierses nach Talbot und Daguerre. Leipzig, 1839. Paul Baumgärtner. (Ludewig’s Verlag in Grätz.)

Small square 8vo (138 × 108 mm), pp. 68; a number of gatherings unopened; light fingersoiling and a few creases to the lower corner of the first few leaves, the odd spot elsewhere; a very good copy in the original printed wrappers, old paper spine label.

Very rare: a survey of COPAC, KVK, and OCLC locates only 5 copies worldwide (University of Augsburg, the Albertina in Vienna, the Erzabtei St Peter in Salzburg, George Eastman House, and in the Gernsheim Collection at the Harry Ransom Center). A facsimile was published in 1993.

Gernsheim, *Concise History of Photography* (third edition, 1986), p. 11.

£14,000



WOE FROM WIT



15

First edition: a complete run of this rare, short-lived almanac, published in Reval (modern-day Tallinn, Estonia), and comprising German translations of Nikolai Polevoi, *Simeon Kiriljapa* (1828), and Zhukovksy, *Tri poiasa* (‘Three Belts’, 1808); Pushkin, *Boris Godunov* (1831), and Zhukovksy, *Marina roshcha* (‘Mary’s Grove’, 1809); and Griboedov, *Gore ot uma* (*Woe from Wit*).

‘Boris Godunov’ is an early translation—and the first in German—of Pushkin’s only play, but the real excitement here is the Griboedov. One of the classics of the Russian stage, *Woe from Wit* had a notoriously complicated publication history. Completed in 1824, but forbidden by the censor, it first circulated in manuscript, before four scenes from Act I and the whole of Act III were published in the Bulgari’s miscellany *Russkaia Tallia* (‘The Russian Thalia’) in 1825, the play’s only appearance in print during Griboedov’s lifetime. The first reasonably complete performances took place in 1831, the same year as Knorring published his translation, and he talks of these performances in his preface, that ‘whenever it appears on the stage in St Petersburg crowds rush off to see it in large numbers ...’ (my translation).

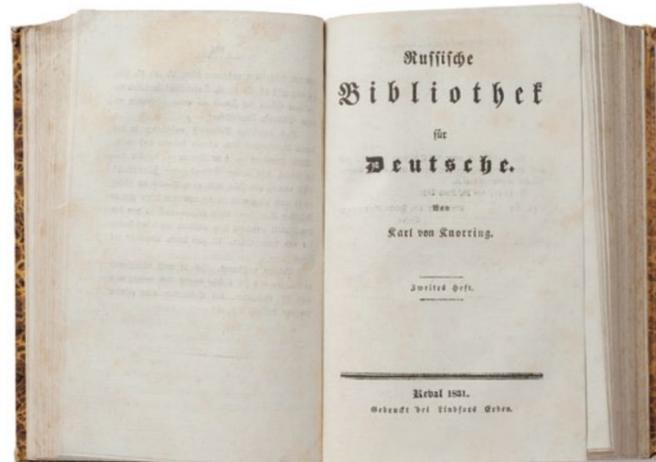
‘Griboedov never saw his comedy printed in its entirety. It was first printed separately in a German translation (in verse) by Karl von Knorring) in Reval, in 1831. Two years later the first Russian edition appeared’, with cuts, published in Moscow (*Sochineniia*, ed. Orlov, Leningrad, 1945, p. 586).

[GRIBOEDOV, PUSHKIN et al.] KNORRING, Karl von. Russische Bibliothek für Deutsche ... Erstes [–Drittes] Heft. Gedruckt bei Lindfors Erben in Reval. [1831.]

3 parts in one vol., 8vo (170 × 110 mm); the occasional spot only; contemporary marbled boards, rubbed at extremities, corners worn; gilt stamp ‘E Museo Curon’ (Mitau, i.e. Jelgava, Latvia) to upper board, more recent private inkstamp to front free endpaper.

Cat. Russica K-642; Mezhov, *Puschkiniana* 3212–3. OCLC locates only a handful of copies, and none outside Europe.

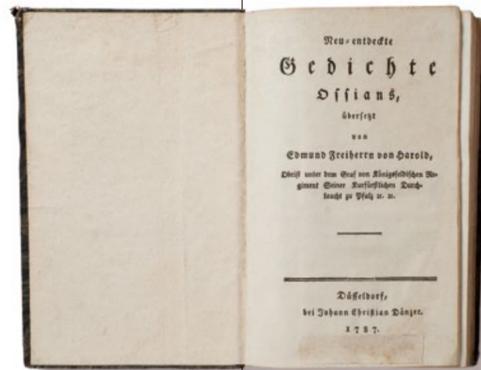
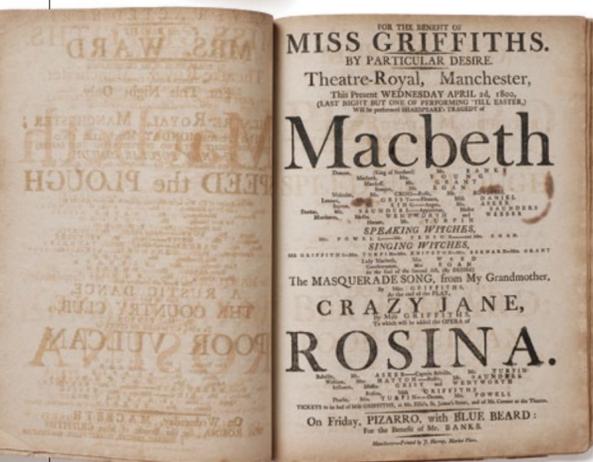
£3500



PROVINCIAL THEATRE



OSSIAN IMITATED...



16

Provincial theatre

A wonderful collection, documenting a whole season in the life of a provincial theatre at the end of the eighteenth century, compiled by 'Doctor' Watson, an eccentric young druggist with a passion for the theatre. He later became the first librarian of Manchester's Portico Library (founded 1806), until drink got the better of him.

'The new season opened on December 16, 1799, with revivals of *The Castle Spectre* [by "Monk" Lewis] and *Rosina* [by Frances Brooke]. Three newcomers, Grant, Rowswall and Cross, were in the first piece and Miss Griffiths, destined to be a favourite in Manchester in the following years, appeared as Rosina. The first performance of real interest was in February, when Sheridan's latest success, *Pizarro*, was given in Manchester for the first time ... The *Mercury*, which rarely contained any notices of performances at this period, made an exception in its favour; finding it performed "in a very superior manner. The scenery is superb, the dresses characteristically elegant, the processions and music conducted with the utmost precision and correctness; and the performers in general, particularly Mr. [Charles Mayne] Young and Mrs. [Sarah] Ward, exerted their talents to the greatest effect. Every praise and encouragement is due to the managers for their spirited and liberal conduct in bringing forth so magnificent a performance". Another new play destined to become a stock favourite far and wide was [Thomas Morton's] *Speed the Plough* which Mrs. Ward announced for her benefit [31 March 1800], although it had been produced at Covent Garden less than two months earlier.

'Despite these outstanding items, all was not well. It was not merely that an outbreak of pamphleteering had begun, notably in a publication called *A Peep into the Theatre Royal*, which the *Monthly Mirror* not unfairly dismissed as "vulgar and scurrilous", the *Monthly Mirror* critic himself, in the issue for March, 1800, makes it clear that there are grounds for discontent. The theatre, he tells us, had been very thinly attended. "The town is dissatisfied with the company, which is by no means equal to what Manchester has been accustomed to, though we observe several names of respectability among the performers—Ward and Banks (the Managers), Young, Grist, Turpin, Penson, Mrs. Hatton, Mrs. Ward, Miss Griffiths, etc." ... Before Whit, George Davies Harley came from Dublin for an engagement of three nights, during which he played Richard III, Shylock, and Iago ... It was then announced that John Banks had decided to retire from management, and that his place as Ward's partner would be taken by Thomas Ludford Bellamy [who] had been on the professional stage only about three years' (Pogson, *The Early Manchester Theatre*, pp. 155-6).

This collection was put together by James Watson, a local eccentric who kept a druggist's shop—he was known as 'the Doctor'—and, from 1803 onwards, produced *The Townsman*, a weekly publication which, according to the *Monthly Mirror*, 'threatened destruction and annihilation to the managers, and their adherents, for not furnishing them with a company, or, in short, such a one as they could approve of' (quoted in Pogson, p. 164). Watson (1775-1820), a theatre fanatic, has had a couple of his manuscript notes on slips of paper, recording changes in the cast etc., bound into his book. 'He was one of those whose genius and ability are overclouded by a complete want of will-power. Although possessed with a talent for the stage, which enabled him to take a lead in amateur theatricals and brought him into personal contact with many actors ... and also some literary talent, as shown in his poems, published [posthumously] under the title of *The Spirit of the Doctor* [1820], his life was a complete failure. Appointed librarian when the Portico was opened in 1806, he soon lost that position in consequence of his drinking habits and neglect of duty' (Swindells, *Manchester Streets and Manchester Men*, Series I, quoted by Pogson, p. 180).

[MANCHESTER: THEATRE ROYAL.]
A volume of 89 playbills from the Theatre Royal, Manchester, 16 December 1799 - 24 November 1800, all printed by J. Harrop, Manchester.

89 playbills, mostly 4to single leaves, with a few in smaller format; the only one in slim folio torn along the crease where it has been folded up to fit in the volume; some browning and spotting throughout, heavier in places; the whole bound in contemporary marbled wrappers, worn, round stain to front cover, spine chipped at tail, tear along upper joint, ms. label to front cover dated '1800'; engraved bookplate of James Watson.

OCLC records another volume of playbills compiled by Watson, for the 1803-4 season, at the Rylands.

£5000

... AND ILLUSTRATED



PROVING THEATRE



OSSIAN IMITATED



17 18

Ossian imitated ... and illustrated

First editions: a scarce imitation of Macpherson's *Poems of Ossian*, published by the Irish soldier-poet Edmund Harold in Düsseldorf simultaneously in English and German versions. It is dedicated to the Irish politician, Henry Grattan.

Born in Limerick, Harold (1737–1808) was one of the 'Wild Geese' who left Ireland to seek military service in Europe. Boswell met him on a visit to Mannheim in 1764, calling him 'a genteel young fellow [who] talked well, though with affectation'. Though a professional soldier, Harold also became known as a minor writer in German literary circles, corresponding with Herder and Lichtenberg. The seventeen pieces published here, all but two ascribed to Ossian, are a kind of follow-up work to Harold's German translation of Ossian (1775, an early complete version, later used by Schubert for his settings).

'Both Edmund von Harold and John Smith [*Galic Antiquities*, Edinburgh, 1780], as imitators of Macpherson, enjoyed little or no success in Britain, and it is easily overlooked that abroad they often came to rival their illustrious model in popularity and impact, if in a geographically more limited way [Harold in Northern, Smith in Southern Europe] ... Harold made no secret of his methods as "translator", freely admitting in the preface to the 1787 edition that he had simply taken the bare bones of ancient stories and legends, and dressed them up as he saw fit. In this he was following the procedure which he assumed Macpherson himself has adopted. Harold's candour does not, however, prevent his light-heartedly attempting to sustain the fiction that he has had privileged access to hitherto unknown sources, and he is capable of littering his pages with asterisks to suggest defective transmission – no doubt influenced here by Macpherson himself. Harold is, however, innovative in some respects. He insists on Ossian's Irish origins, and he also reintroduces religion into the poetry ... It is interesting that it is in Northern Europe ... that Harold seems to have enjoyed his major success', in Scandinavia, Holland, and Russia (Gaskill, *The Reception of Ossian in Europe*, pp. 15–16).

[OSSIAN.] HAROLD, Edmund, Baron von. Poems of Ossian lately discover'd by Edmond Baron de Harold, Colonel Commander of the Regiment of Königsfeld, Gentleman of the Bed Chamber of his Most S. H. the Elector Palatin, Member of the German Society of Manheim, of the Royal Antiquarian Society of London, and of the Academy of Dusseldorf. Dusseldorf by John Cretien Dænzler 1787. [Offered with]

Neu-entdeckte Gedichte Ossians, übersetzt von Edmond Freiherrn von Harold, Obrist unter dem Graf von Königsfeldischen Regiment Seiner Kurfürstlichen Durchlaucht zu Pfalz &c. &c. Dusseldorf, bei Johann Christian Dænzler. 1787.

2 works, 8vo (173 × 108 mm, 162 × 103 mm), pp. xvi, 176; contemporary half calf, corners worn, spine a little rubbed; pp. xvi, 191, [1]; slip of paper pasted over a name ('Caroline Urban') at foot of title; the occasional mark only; contemporary paper-covered boards, rubbed at extremities, spine label lettered gilt.

Goedeke IV, 1, 188, 1m; Price & Price, *Literature*, p. 167; Tombo, *Ossian in Germany*, pp. 26–7. For a full discussion of Edmond, see Diarmaid Ó Catháin, 'General Baron Edmund Harold (1737–1808): a "Celtic" writer in Germany', *Studia Hibernica* 30 (1998–9), 119–153.

Together £1500

'The following leaves, a series of drawings in the arabesque form, arose out of reading Ossian. The intention of the artist ... was to render in their entirety the Nordic bard's peculiarities of feeling, of poetry, in visual form, rather than each drawing represent a particular passage' (foreword, my translation).

Thieme–Becker particularly singles out the artist's Ossian drawings from among his other work. In the 1840s, Harnisch (1800–1882) emigrated to Philadelphia, where he gave drawing lessons, worked in the lithographic trade, and painted various murals. He was a founder member of the city's German Artists' Association. For a potted life history, see Moras, *Carl Heinrich Schmolze [und] Der Deutsche Künstler-Verein* (Philadelphia, 1885), pp. 28–9.

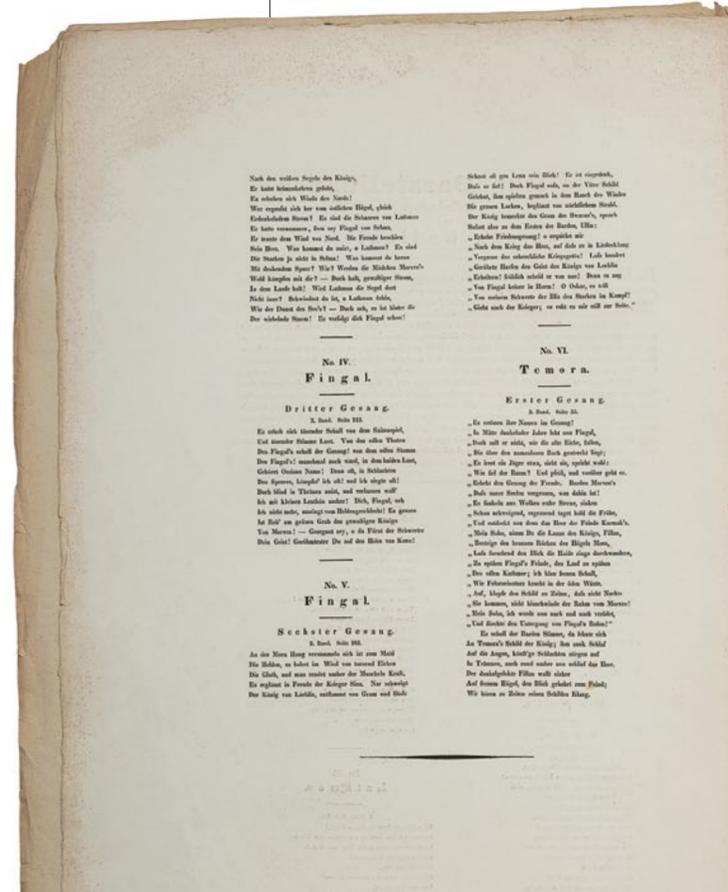
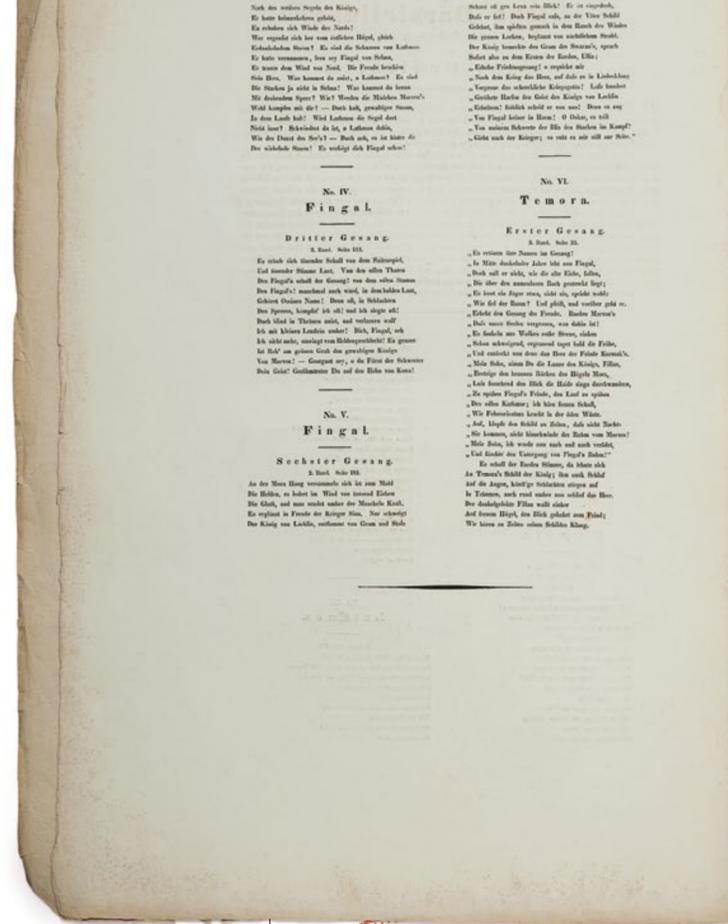
[OSSIAN.] HARNISCH, Carl. [Cover title:] Bildliche Darstellungen in Arabeskenform zu Ossians Gedichten. [Berlin, 1835. Bei G. Reimer.]

Folio (547 × 363 mm), 2 pages of letterpress text, plus 6 full-page tinted lithographs; some light spotting; loose in the original printed wrappers; a little dust-soiled, chipped at extremities, a few tears and one waterstain along the spine, small piece of paper adhered to front cover, early ink ownership inscription at foot.

First edition, very rare, especially in its original state as here.

Not in Tombo. OCLC locates the British Library and V&A copies only.

£2000



... AND ILLUSTRATED



CRASH- LANDED IN AMERICA

21

Unacknowledged second edition of an 'American' novel, not in ESTC. OCLC locates copies at the Koninklijke Bibliotheek in The Hague and Northwestern only.

[SCHÖPFEL, Johann Wolfgang Andreas]. *Hirum Harum. Ein satirisch-komischer Original-Roman ... Salem, in Nordkarolina [Nuremberg, Schneider & Weigel?], c.1789.*

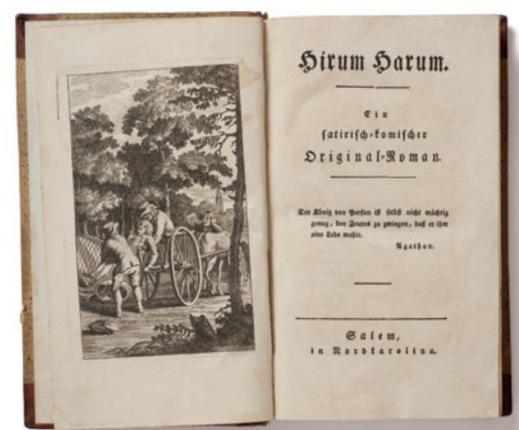
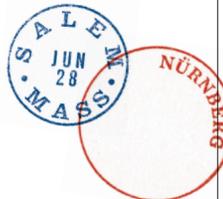
8vo (170 x 98 mm), pp. [6], 295, [1]; with an engraved frontispiece by G. Mansfeld; some light browning, the odd spot; contemporary half calf, light surface wear, spine label lettered gilt.

Goedeke IV, 1, 596, 52, 4; Hayn/Gotendorf III, 276 (first edition). Not found in Evans or Sabin.

£850

The first edition (pp. [6], 276) included 'bei H. [i.e. T?] Bagge' in the imprint. 'According to the Library of Congress, this was printed in Nuremberg. The imprint appears not to be false, however, as Traugott Bagge was a storekeeper in Salem, NC. Bagge's name appears in the imprints of several German almanacs to be had of Bagge at his store, and it appears that some copies of the Nuremberg edition of *Hirum Harum* were printed for Bagge' (ESTC).

The story itself, inspired by the craze for balloon travel that hit Europe and America in the 1780s, begins with a balloon flight from Versailles which ends up in America, near Churchill. (The frontispiece shows the hero being rescued after his crash landing.) The narrator, Crébillon, is immediately seized by American soldiers and pressed into military service, before becoming the gatekeeper in the town of Hirum Harum, where he is also put in charge of the local newspaper. It is a comedy of manners, marriage, and small-town etiquette, though with occasional serious comment on political matters, such as employing foreigners in positions of authority.



The second work in the volume is even rarer: the programme which would have been available to concertgoers at the Commemoration three years later. Although there is no mention of Handel on the cover, the words of the music are entirely his: extracts from *Joshua*, *Solomon*, *Saul*, *Samson*, *Jephtha*, and *Deborah*, followed by *Israel in Egypt*, with *Zadok the Priest* to close. It also lists the names of all the performers (over 300 in the orchestra, 500 in the choir), and the subscribers.

ESTC lists 4 copies only (BL (2 copies), Birmingham, Bodley), plus one with the pagination regularised (Bodley).

[RING, John]. *The Commemoration of Handel. A Poem ...* London: Printed by H. Goldney, and sold by T. Cadell ... J. Walter ... and T. Booker ... 1786. [Bound with]

GRAND MUSICAL FESTIVAL, in Westminster-Abbey. Third Performance, June the 2d, 1787. (Prince one Shilling.) [London, 1787.]

2 works on one vol., small 4to (215 x 168 mm), pp. [2], 41, [1]; 14, [13]-18, [2], 25-37, [1]; a few marks to the title of the first work, first and last pages of the second a little dusty; modern boards; bookplate of Geoffrey Gollin, label of J. O. Edwards.

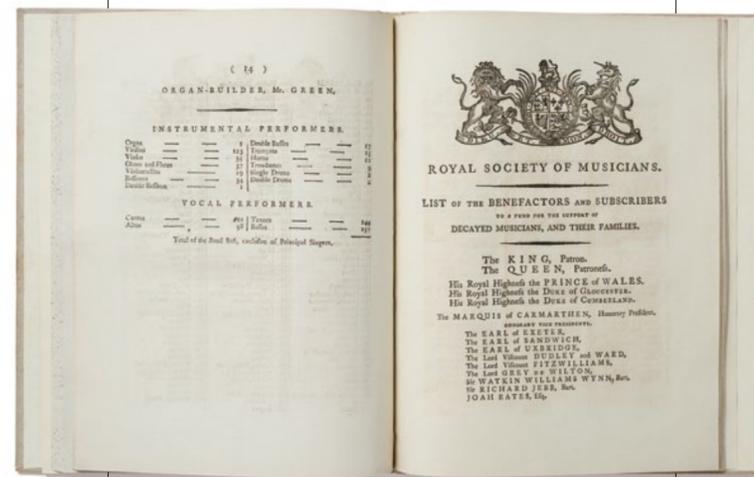
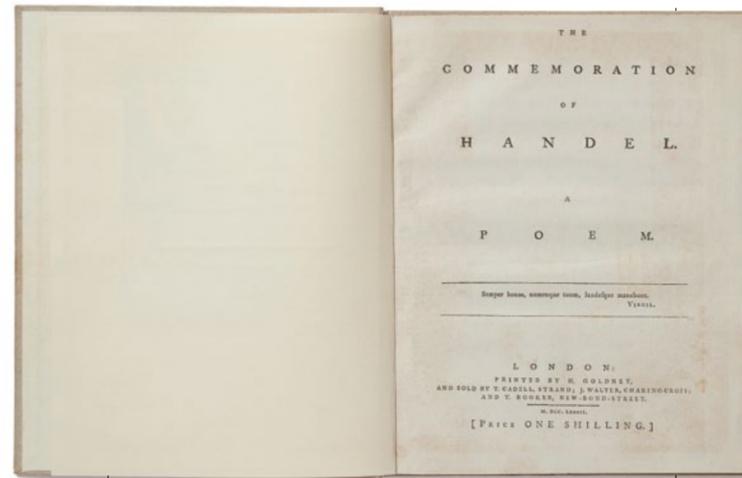
£2500

First edition of a rare account, in verse, of the first of the great Handel Commemoration concerts of the 1780s, written 'in a style both easy and harmonious ... The part which pleases us most, is the paraphrase of the passages in Scripture, selected and set to music by Handel, and performed at the Commemoration' (*Critical Review*), i.e. *Messiah*. A second edition, together with other poems, appeared in 1819.

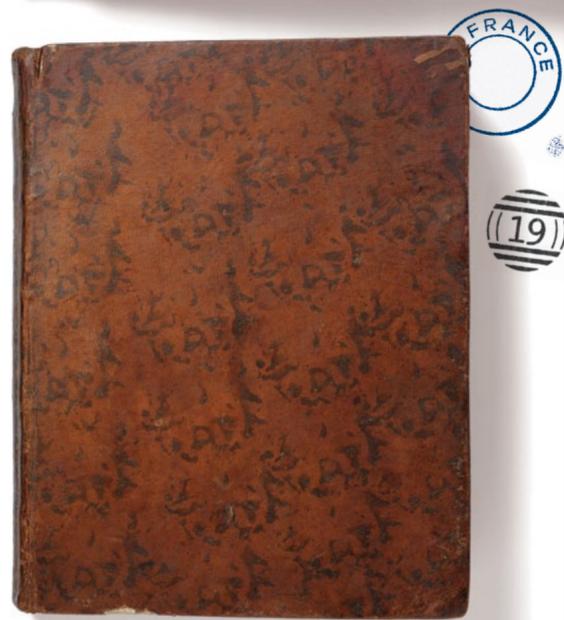
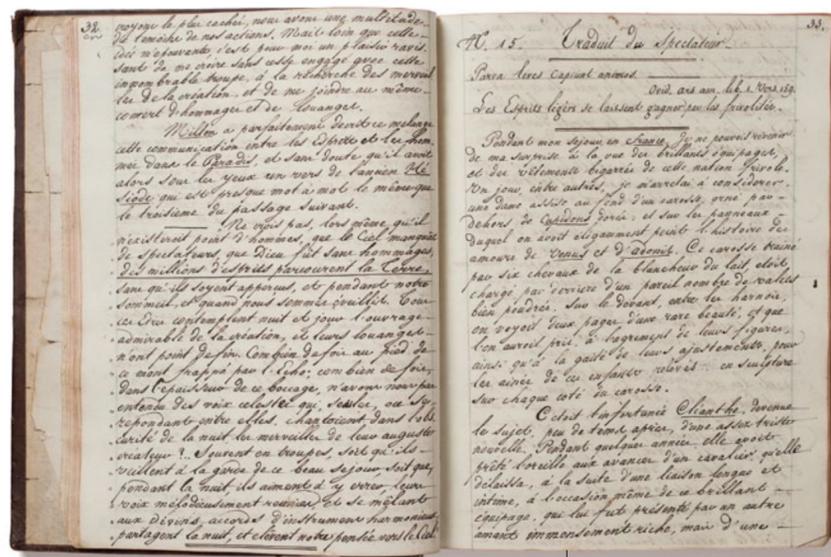
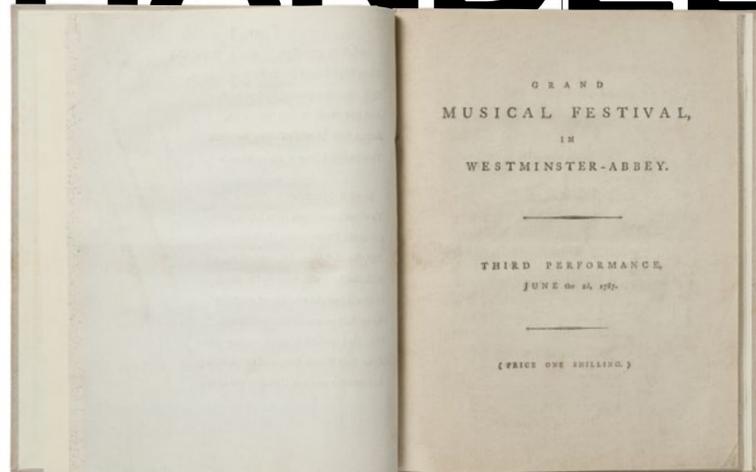
The Handel Commemoration of 1784, famously recorded by Charles Burney the following year (*An Account of the Musical Performances in Westminster-Abbey ...*, with a dedication by Samuel Johnson), was 'a pivotal event in London's musical life ... With forces unprecedented at the time - a total of 525 in the choir and orchestra - this massive celebration, attended by the entire royal family, took on the ceremonial role of a coronation and played an important part in redefining the role of King George III after a period of political unrest. Further festivals followed in subsequent years (Haydn attended the last in 1791), with the active support of the King' (*New Grove*).

The author here, John Ring (1752-1821), was 'a man of extraordinary energy' (*Oxford DNB*): a surgeon by profession, who published a number of medical works, and a staunch advocate of smallpox vaccination, he was also a fine Latinist whose translation of Virgil saw him elected to the Royal Society of Literature. He was evidently also a lover of music, and his poem describes the sights and sounds of the concert. Though published two years later, it appears he attended the first Commemoration, as he writes 'Now five times five encircling years have roll'd / Since we no more thy face on earth behold', and Handel died in 1759. It is rare, with ESTC locating 7 copies (BL, NLS, Bodley, Duke, Chicago, Yale (2 copies).

20



IN PRAISE OF HANDEL

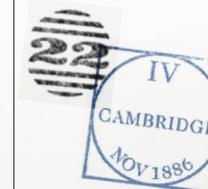


THE SPECTATOR TRANSLATED: UNPUBLISHED

19 This anonymous manuscript comprises 14 numbers from Steele and Addison's *The Spectator* (1711-12), and 23 from John Hawkesworth's *The Adventurer* (1752-4, the successor to Johnson's *The Rambler*), in an apparently unpublished French translation. Both periodicals proved popular in France, with a number of published translations, but the texts here, which are presented in random order, correspond to neither Mortier's (1714 and countless later editions), Mlle Hubert's (1753), nor d'Açarq's (1777) translation of *The Spectator*, nor the abbé Blavet's published extracts from *The Adventurer* (1774).

[PERIODICAL.] A manuscript selection of early numbers translated into French from *The Spectator* and *The Adventurer*, c.1770s. 4to (227 x 174 mm), pp. 286; closely-written manuscript ink on laid paper, 'D & C Blauw' watermark; pasted slip, correcting two lines, to p. 182; contemporary mottled calf, corners worn, scrapes to lower edge of upper board and fore-edge of the rear, front free endpaper creased, rear free endpaper missing, flat spine decorated gilt.

£2800



A visual record of the performance of *Henry IV Part 1* put on by Cambridge University's Amateur Dramatic Club (ADC) in 1886. The cast included John Randolph (later Bishop of Guildford and Dean of Salisbury) in the title role, Sir John Stirling Maxwell (the Scottish politician and philanthropist) as Prince Hal, Henry Alfred Newton as Falstaff, the Hon. Gilbert Heathcote-Drummond Willoughby (politician, later Lord Great Chamberlain of England) as Mistress Quickly, Gerald Dudley Smith (banker) as Peto, Herbert T. Grundtvig (solicitor) as Poins, Nigel Martin Smith (banker) as Sir Walter Blunt, Lancelot Hannen (a rowing blue, later a leading auctioneer at Christie's) as Owen Glendower, and Albert Victor Baillie (later Dean of Windsor and Domestic Chaplain to the King) as the Earl of March. "The A.D.C. Cantabs seem to have achieved a genuine success with their *Henry the Fourth* (Shakespeare, J.W. Clarke's edition), by returning to their old rule of including in the cast members of the Club who had "gone down." Some of the ancestral Shades from the Ha-des Sea appeared, and did good service ..." (*Punch*, 4 December 1886).

[SHAKESPEARE.] King Henry The Fourth ... November 1886 [ten original photographs by Hills & Saunders of cast members from a student production, Cambridge, 1886].

10 photographs, mounted on a large board (680 x 540 mm), captioned in blue ms. ink; the board spotted, corners bumped, but very good. OCLC locates copies of *King Henry the Fourth, Part 1*, arranged for Performance at the A.D.C. Michaelmas Term 1886 (pp. 70) at the BL, Cambridge, NLS, and Folger.

£400

THE BOOKS YOU NEVER KNEW YOU WANTED



NUMBER
9382F20

R UNIT

X

23

Hitler's highway

First edition, with a preface by Fritz Todt, Inspector General of German Road Construction. The artist Ernst Vollbehrr (1876–1960) knew Todt from the First World War, when he produced hundreds of paintings and drawings on the Western Front. After 1933

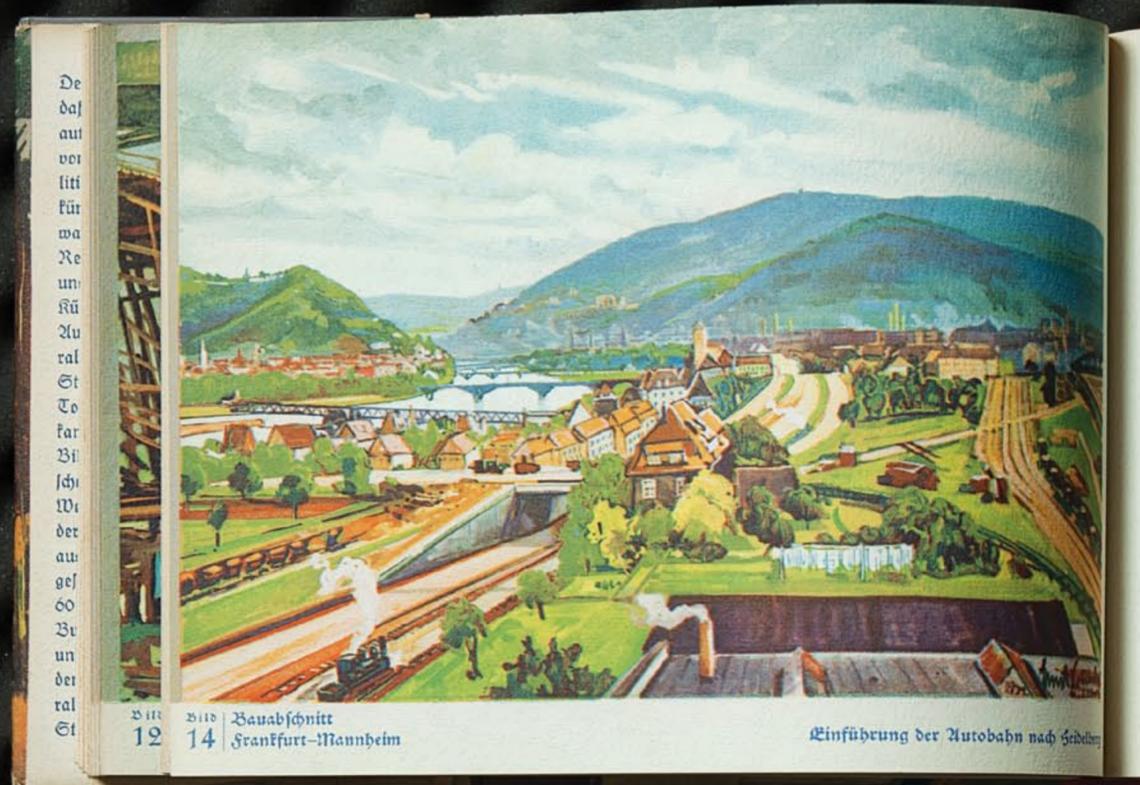
Vollbehrr was engaged to create official visual records of events such as the Nuremberg Rallies and the 1936 Berlin Olympics, work which made him one of the most popular artists in Germany at the time. Here Todt has Vollbehrr document the Nazis' first year of construction of the autobahn, one of Hitler's early pet projects. See Richard Vahrenkamp, *The German Autobahn 1920–1945*, p. 218.

As part of the denazification process, many of Vollbehrr's books, including *Die Straßen Adolf Hitlers*, were placed on the official list of books to be handed over to the occupying powers after 1945.

VOLLBEHR, Ernst. Die Straßen Adolf Hitlers. Baujahr 1933/1934. Sechzig farbige Bilder auf Veranlassung des Generalinspektors für das Deutsche Straßenwesen geschaffen von Ernst Vollbehrr ... v. Hase & Koehler, Verlag, Leipzig. [1935.]

Oblong 8vo (150 x 209 mm), ff. 37, [2], plus final blank; with 60 full-page colour illustrations; original illustrated boards, cloth spine (a couple of spots), with the illustrated dust-jacket, short tear to rear panel sometime repaired with tape, three short creases.

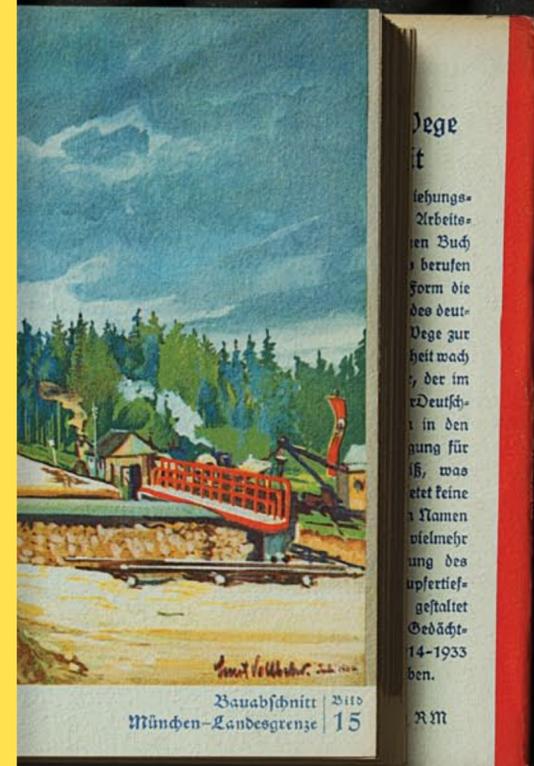
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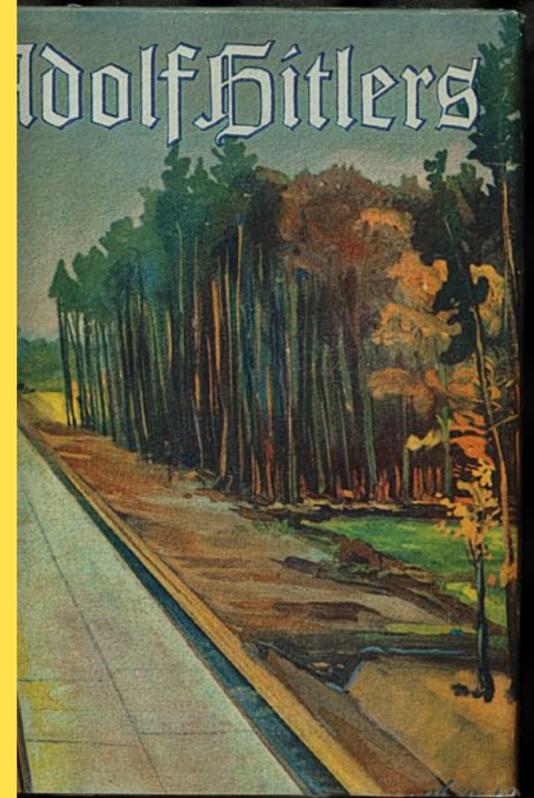
Einführung der Autobahn nach Heidelberg

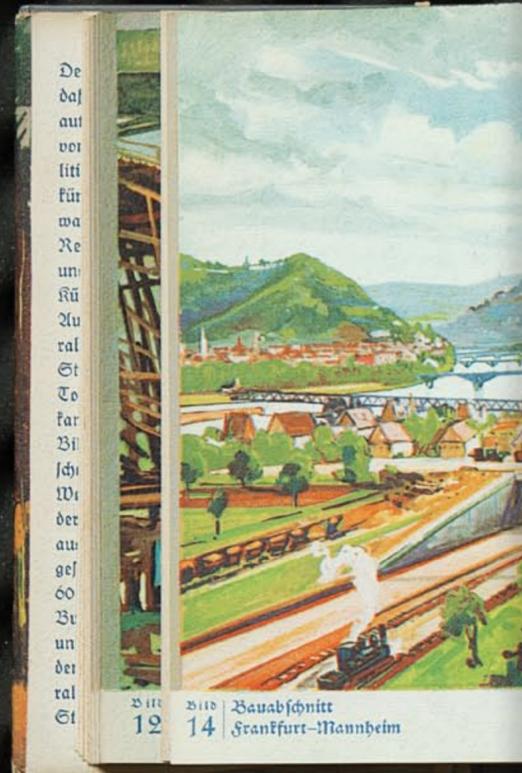


Bauabschnitt 15 München-Landesgrenze

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HITLER'S HIGHWAY





HITLER HIGHWAY



THE BOOKS

24

The book as weapon

First edition: a 'handy combat edition fitted with sharp edges for the phase of revolutionary resistance'. It is very rare.

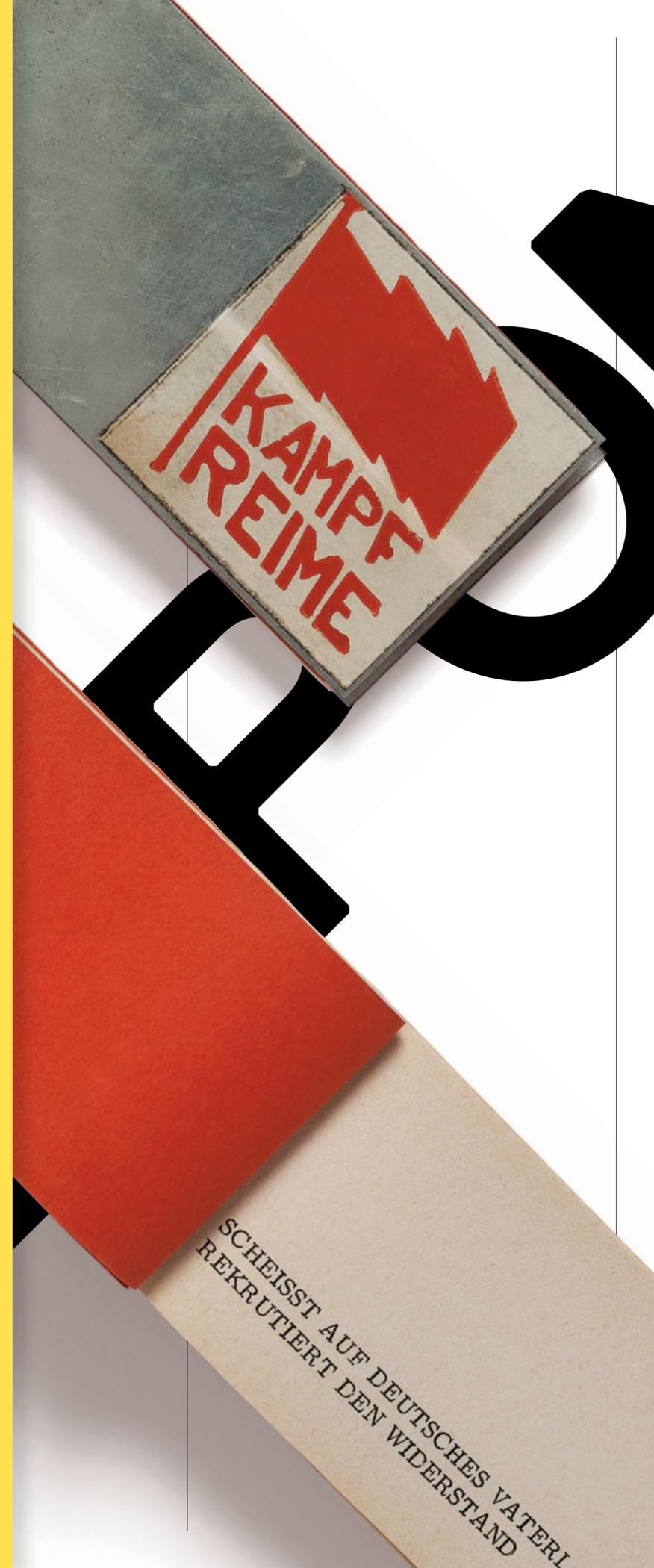
During the 1960s, Uwe Wandrey (b.1939) was involved with the group Hamburg Linksliterarisch and the APO (Extra-Parliamentary Opposition movement), opposing the Emergency Acts (*Notstandsgesetze*) of 1968 and the Vietnam War. He was also active as a political songwriter, founding his own publishing house, Quer-Verlag, to help support the cause. *Kampfreime*, literally 'combat rhymes', comprises two-line slogans to be used at political protests, 'for banners, walls, notice boards, fences, placards, flyers, wall newspapers, blackboards, and for chanting.' The binding is equally ready for the revolution.

WANDREY, Uwe. *Kampfreime. Handliche, mit scharfen Kanten ausgestattete Kampfausgabe fuer die Phase des revolutionaeren Widerstands.* Hamburg [Quer-Verlag] 1968.

Oblong 24mo (62 x 117 mm), ff. [51], with 7 divisional leaves printed on thicker orange paper; original orange printed wrappers, pasted into a cloth-backed metal binding, printed label to upper cover; a few leaves loose from where the staples have come away from the paper.

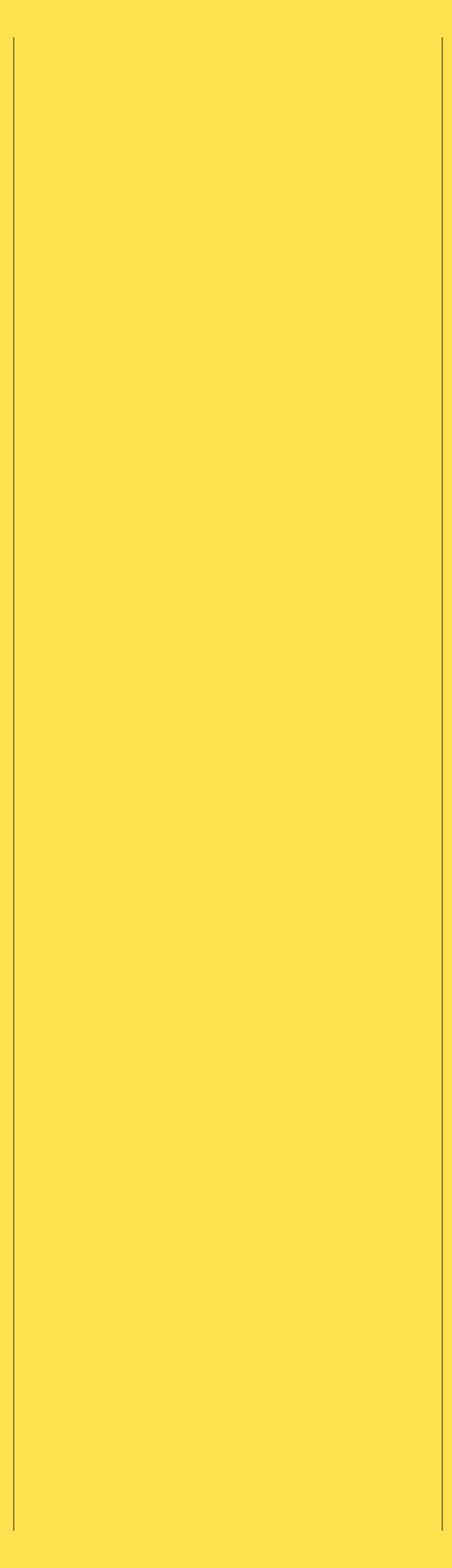
OCLC locates copies at Yale and the Deutsche Nationalbibliothek only, to which KVK adds a copy of the second edition (1969, ff. 62) at the Friedrich Ebert Foundation in Bonn.

£1500

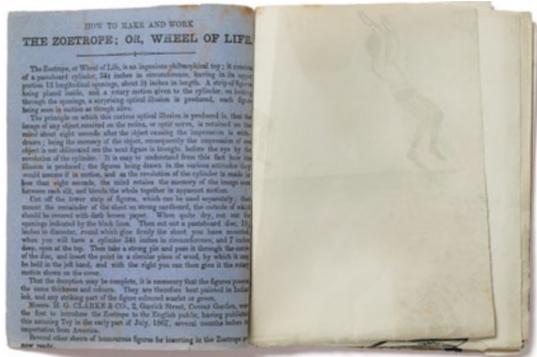
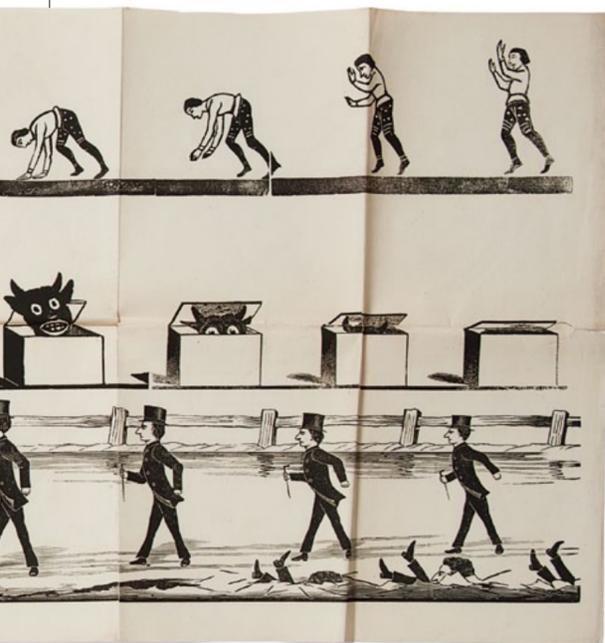
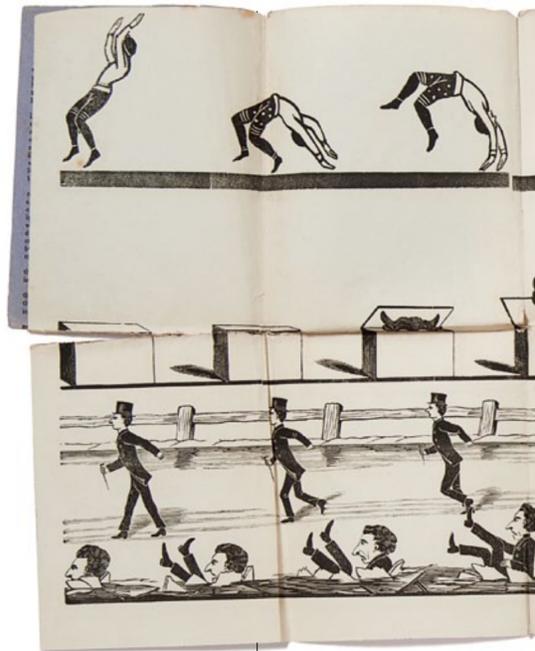
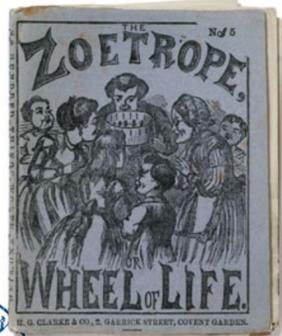


SCHEISST AUF DEUTSCHES VATERLAND
REKRUTIERT DEN WIDERSTAND

THE
B



MOVING PICTURES



25

Moving pictures

An early example of Clarke's popular Wheel of Life series for the zoetrope, a Victorian machine which produced moving pictures. 'The Zoetrope ... is an ingenious philosophical toy; it consists of a pasteboard cylinder, 34½ inches in circumference, having in its upper portion 13 longitudinal openings, about 2½ inches in length. A strip of figures being placed inside, and a rotary motion given to the cylinder, on looking through the openings, a surprising optical illusion is produced, each figure being seen in motion as though alive ...'

This 'book' was made to be taken apart: the wrapper removed, and the three sequences pasted onto cardboard before inserting into a zoetrope. Full details are included on the wrapper here.

'Messrs. H. G. Clarke & Co., 2, Garrick Street, Covent Garden, were the first to introduce the Zoetrope to the English public, having published this amusing Toy in the early part of July, 1867, several months before its importation from America.

'Several other sheets of humorous [sic] figures for inserting in the Zoetrope are now ready.' This, no. 5, is not listed in OCLC, which locates single copies of other Clarke zoetrope sheets, at the V&A (no. 2), British Library (no. 4), Cambridge (nos. 6, 9, 13, 18, 30, 32), and UCLA (no. 40).

THE ZOETROPE, or Wheel of Life. [London] H. G. Clarke & Co. ... [c.1870].

Small square 8vo printed wrapper (144 x 118 mm), containing a large folded sheet (280 x 870 mm) featuring three sequences: an acrobat, a jack-in-the-box, and a man falling through some ice; short tear along one fold, but in very good condition overall.

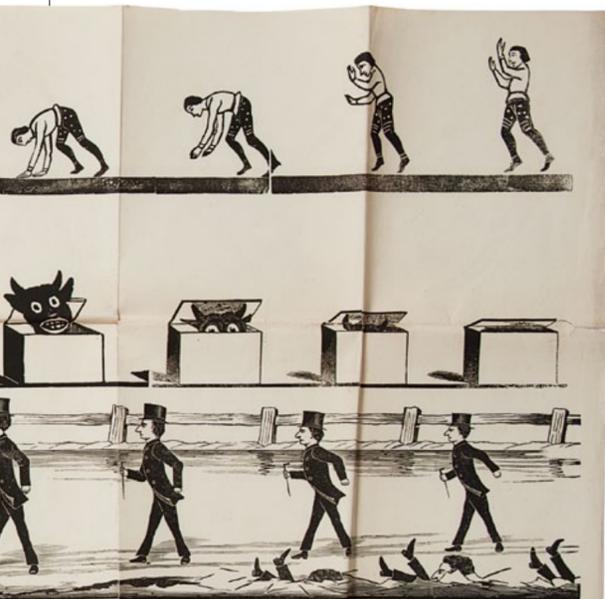
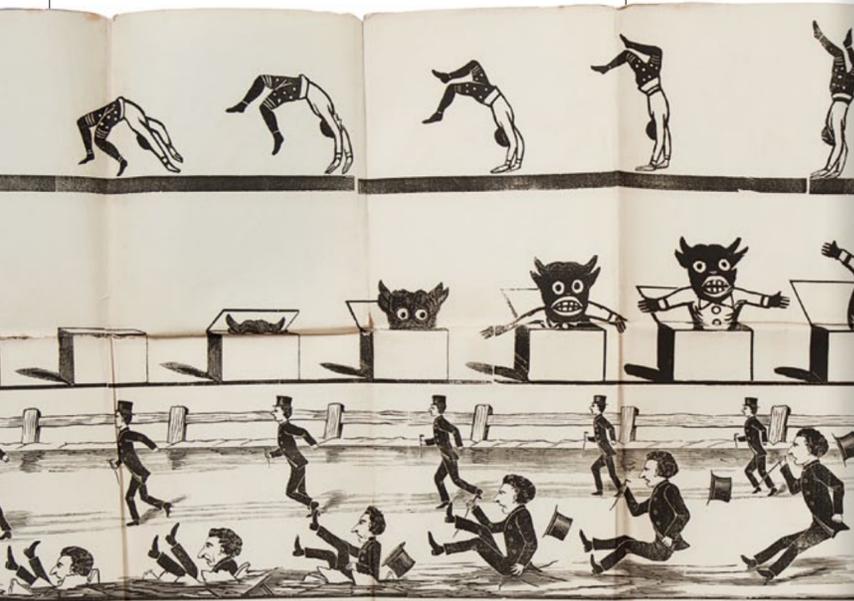
£500



FIELDWORK

Design:
Robin Howie & Paul Felton
for Fieldwork Facility

MOVING PICTURES



HOW TO MAKE AND WORK THE ZOETROPE; OR, WHEEL OF LIFE.

The Zoetrope, or Wheel of Life, is an ingenious optical illusion of a perspective picture. It is made in various sizes, having from 12 to 100 pictures, and is 12 inches in length. It is made of glass, and is a very curious and beautiful object to see through the opening, a surprising optical illusion is produced, being seen in motion as though alive.

The principle on which this curious optical illusion is produced, is that of the persistence of vision, or the fact that the eye retains an image of an object for a short time after the object has ceased to be present. Thus, if a series of pictures, each showing a different position of an object, are viewed in rapid succession, the eye retains the image of the first picture long enough to see the second, and so on, until the last picture is seen. The result is a continuous motion picture.

Each of the lower steps of figures, which are to be used as models, the remainder of the plate on every quadrant, the circles should be covered with dark brown paper. When open, the zoetrope is to be held in the hand, and the pictures should be viewed through the opening in the top. Then take a string and pass it through the hole, and draw the string to a distance from the eye. It will be held in the left hand, and with the right eye see the pictures in motion.

That the Zoetrope may be complete, it is necessary that the figures be made in various sizes. They are therefore best printed on paper of different sizes. The figures should be made in groups, and the space between the groups should be filled with dark brown paper. When open, the zoetrope is to be held in the hand, and the pictures should be viewed through the opening in the top. Then take a string and pass it through the hole, and draw the string to a distance from the eye. It will be held in the left hand, and with the right eye see the pictures in motion.

06

Books in sheets continued...

3 vols, 12mo, unbound, in sheets (445 x 570); A–R² S², pp. xxiv, 3–6, 9–10, 15–16, 19–22, 25–39; [A]⁴ B–S² T², pp. viii, 392; [A]⁴ B² C–R² S¹, pp. vii, 392; vol. I lacking half of sheet 'B' (only B2,3,5,8,10,11 are present); vol. III present in two copies, the final sheets comprising: letterpress spine labels for all volumes; signature 'S' of vol. I and signature 'T' of vol. II; signature 'A' of vol. I, signature 'A' of vols II and III, and signature 'S' of vol. III; printed on wove paper; some spotting and browning, tears along folds of outermost sheets.

Second edition, first published in Exeter, 1802–3. OCLC locates 3 copies in the US (Emory, Newberry, College of the Holy Cross, MA).

1821, Berlin, 8vo
SHAKESPEARE, William. Shakspeare's dramatische Werke. übersetzt von August Wilhelm Schlegel. Erster Theil. Neue Auflage. Berlin, bei G. Reimer. 1821.

8vo (200 x 145 mm), unbound, in sheets (385 x 490 mm) folded into gatherings, some of which have been opened; r1 2r² A–R² S² x1 T², pp. vi, 290; printed on laid paper; gathering 'S' has two leaves excised (the 4th and 5th of a normal folded octavo sheet), creating six conjugate leaves; some light browning only.

The first volume only, containing *Romeo und Julia* and *Ein Sommernachtstraum*. OCLC locates 3 copies outside Europe (Folger, Claremont Colleges, Ohio State).

1822, Würzburg, 8vo
STÖHR, K. F. Inauguralabhandlung über den Schornsteinfegerkrebs der Engländer ... Würzburg 1822. Gedruckt bey Carl Wilhelm Becker, Universitäts-Buchdrucker.

8vo, unbound, in sheets (425 x 515); [1]⁸ 2–3² 4² x1, pp. 58; printed on laid paper; some light spotting, and browning along the folds.

OCLC locates 3 copies, all in Germany.

1827, London, 8vo
PETTIGREW, Thomas Joseph. Bibliotheca Sussexiana. A descriptive Catalogue, accompanied by historical and biographical Notices, of the Manuscripts and printed Books contained in the Library of His Royal Highness the Duke of Sussex ... in Kensington Palace ... Vol. I. Part I–II. London: Printed for Longman and Co. ... Payne and Foss ... Harding and Co. ... H. Bohn ... Smith and Son, Glasgow. 1827.

4to (270 x 190 mm), unbound, in sheets (756 x 55 mm) folded into gatherings; r² a–c² d² a–2o², pp. [4], 24, [4], ccxciv, [2]; r² a–b² c² A–3S² 3T², pp. [24], 516; first and last pages a little soiled and frayed, else very good; preserved in a cloth box.

Both parts of vol. I (manuscripts and early printed Bibles), without the plates, which were issued later. Vol. II, detailing the Bibles in modern languages, was published in 1839.

1830, Hanover, 8vo
GÜNTHER, Johann Heinrich Friedrich. Lehrbuch der practischen Veterinär-Geburtshülfe nebst einem Anhang über die Wahl der Zuchtperde ... Mit 3 Kupfertafeln. Hannover, 1830. Im Verlage der Hahnschen Hofbuchhandlung.

8vo (200 x 120 mm), unbound, in sheets (400 x 465 mm) folded into gatherings; r² 1–11², pp. xvi (of xxxv), 176; with 2 folding plates (of 3); printed on wove paper; some spotting towards the beginning and the end.

Lacking the second gathering of the prelims, and one of the plates. OCLC locates 2 copies outside Europe (National Library of Medicine, Missouri).

1831, London, 32mo
HOMER. Ὅμηρου Ἰλιάς [- Ὀδυσσεΐα]. Londini Gulielmus Pickering. MDCCCXXXI [1831].

32mo (113 x 70 mm), unbound, in sheets folded into gatherings; r² A–Y² 2r² Z–2Q², pp. [4], 351, [1]; [4], 272; with stipple-engraved frontispiece to vol. I; small light brown mark to the head of the initial and final leaves, offsetting from the two (early twentieth-century?) brown goatskin boxes, in which the book has evidently been preserved for some time.

Printed in 4½-point Greek type. According to Spielmann (198) it is 'one of the best printed Greek miniature books ever produced with a clear, easily legible type'. Keynes, p. 72.

1836, Prague, 8vo
PRESL, Karel Bořiwog. Bemerkungen über den Bau der Blumen der Balsaminee ... Prag, 1836. Druck von Gottlieb Haase Söhne.

8vo, unbound, in sheets (455 x 545 mm); 1–3² 4², pp. 54, [2]; with a plate signed 'C. Presl'; some mild offsetting, light marginal waterstain and dust-soiling.

1840–1, Vienna, 8vo
CHMEL, Joseph. Die Handschriften der k.k. Hofbibliothek in Wien, im Interesse der Geschichte, besonders der österreichischen ... Erster [- Zweyter] Band. Wien. Gedruckt und im Verlage bey Carl Gerold. 1840–[41].

2 vols, 8vo (225 x 140 mm), unbound, in sheets (455 x 575 mm) folded into gatherings; r² 1–47² 48² 49², pp. iv, 771, [1]; r² 1–43² 44², pp. [4], 697, [3]; printed on laid paper; title-pages a little dusty, light marginal waterstaining to the first few leaves in each volume.

1842, Sag Harbor, Long Is., NY, 12mo in half-sheets
[NEW TESTAMENT.] The New Testament of Our Lord and Saviour Jesus Christ, translated out of the original Greek; and with the former Translations diligently compared and revised. Published by Orrin O. Wickham, Sag Harbor: 1842.

12mo (175 x 105 mm), unbound, in sheets (415 x 695 mm) folded into gatherings, and opened; A–M², pp. 144 (of 288); printed in double columns; title-page somewhat browned, spotting elsewhere.

The first 12 gatherings only. Not found in Darlow & Moule. OCLC locates a sole copy, at Queens Borough Public Library.

1860, Berlin, 8vo
HUFELAND, Christoph Wilhelm. Makrobiotik oder die Kunst das menschliche Leben zu verlängern ... Achte Auflage. Berlin, 1860. Verlag von Georg Reimer.

8vo (195 x 125), unbound, in sheets (375 x 485) folded into gatherings; r² 1–28² 29², pp. xv, [1], 456; some light foxing to the title.

1860–4, Milan, 8vo in half-sheets
GUERRAZZI, Francesco Domenico. Pasquale Paoli ossia La rotta di Pontenuovo racconto corso del secolo XVIII ... Casa editrice italiana di M. Guigoni. Milano ... Torino ... 1860–[64].

40 parts in 26, as issued, large 8vo (275 x 180 mm), unbound, in sheets (523 x 712 mm) folded into gatherings; [1]² 2–126², pp. 1002, [6]; with 15 plates (lithographs and wood-engravings); in the original green printed wrappers; scattered spotting throughout, the wrappers to the first part soiled and ragged in places, occasional light dust-soiling elsewhere.

1867, Venice, 8vo
ZANOTTO, Francesco. Pinacoteca veneta ossia I migliori dipinti delle chiese di Venezia illustrati da Francesco Zanotto. Seconda edizione ... Venezia, MDCCCLXXII [1872]. Stabilimento nazionale di G. Grimaldo.

2 vols in 50 parts, large 8vo (280 x 195 mm), unbound, in sheets (736 x 556 mm) folded into gatherings; unpaginated; with 96 plates, and other illustrations in the text; in the original orange printed wrappers; the letterpress in each part consists of descriptive text (in 2- or 4-leaf gatherings) and a caption sheet to accompany the plate being described.

This edition not found in OCLC.

1878–9, Paris/Poitiers, 4to
EYRIÈS, Gustave. Les châteaux historiques de la France ... accompagné d'eaux-fortes, tirées à part et dans le texte et gravées par nos principaux aquafortistes, sous la direction de M. Eugène Sadoux. H. Oudin frères, libraires-éditeurs Paris ... Poitiers ... 1878–[79].

2 vols in 12 parts, large 4to (380 x 290 mm), unbound, in sheets (565 x 732 mm) folded into gatherings, opened at head; r² 1–16² 17² 18–26² 27², pp. [2], vii, [3], 208, [2]; r² 2 r² 1–9² 10² 11–14² 15² 16–35² 36², pp. [8], 272, [2]; with 49 plates (complete); title-pages and wrappers printed in red and black; the etchings in the text printed on China paper and pasted in; original printed wrappers; a few nicks to the spines, light dust-soiling to extremities, short tear to rear cover of final part.

Limited edition, the *tirage de luxe*, comprising '100 exemplaires sur papier de Hollande, numérotés de 1 à 100. 50 exemplaires sur papier Whatman, numérotés de 101 à 150'. This copy is no. 16, signed by the publishers. A further volume was produced 1881–4 by Paul Perret, but this was issued stitched in (five) separate parts, not in loose sheets.

Vicaire VI, 552–53 (erroneously calling for 52 plates).



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Robin Howie & Paul Felton
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