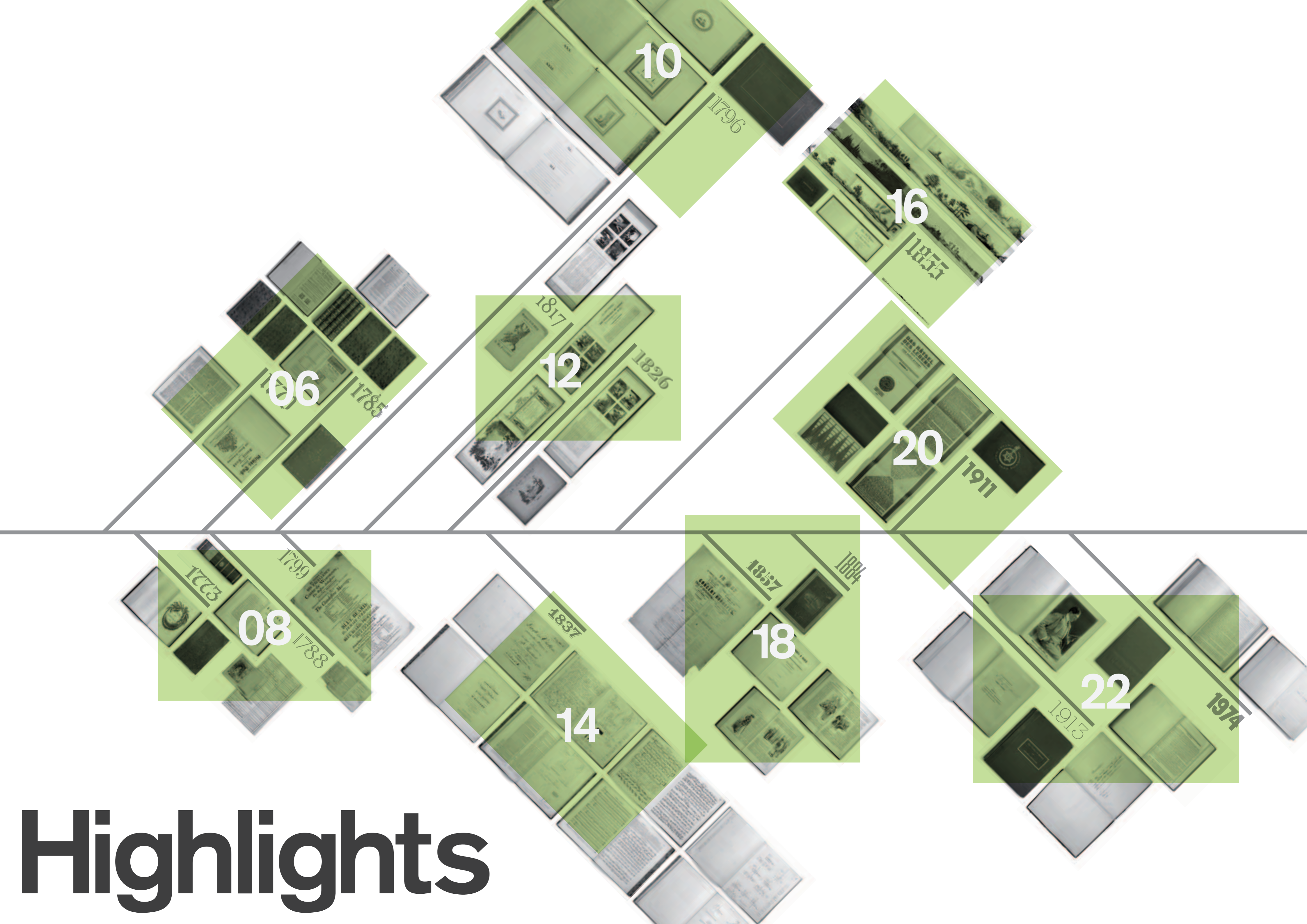




The desire to read, or have things read, has driven people to great lengths to produce books. In 1773, the 23-year-old Goethe couldn't get hold of a copy of *Ossian* in Germany, so he had it printed himself. The less well-off might painstakingly write a book out by hand so as to have a copy. In the twentieth century, we see this practice develop into the *samizdat* underground book culture of the Soviet Union. All these instances are represented here. The writers featured in this latest Short List – a Chechen jihadist, a Nantucket Quaker, an amputee poet – are as diverse as the items themselves (a call to reform the Qur'an, unpublished verse for the marriage of Catherine the Great) but all are united in the desire to create, be it to inform, to entertain, or to incite.

Schiller once wrote to Johann Cotta, his publisher, that 'the distribution of a book is almost as difficult and important a task as its creation'. The same may be said for a bookseller's catalogues. If you know someone who may like to receive my Short Lists, please let me know, or ask them to get in touch with me themselves.



# Highlights

06

1785

1796

1817

1826

1857

1884

1913

1974

12

1817

1826

18

1857

1884

22

1913

1974

08

1788

1799

1837

14

1837

20

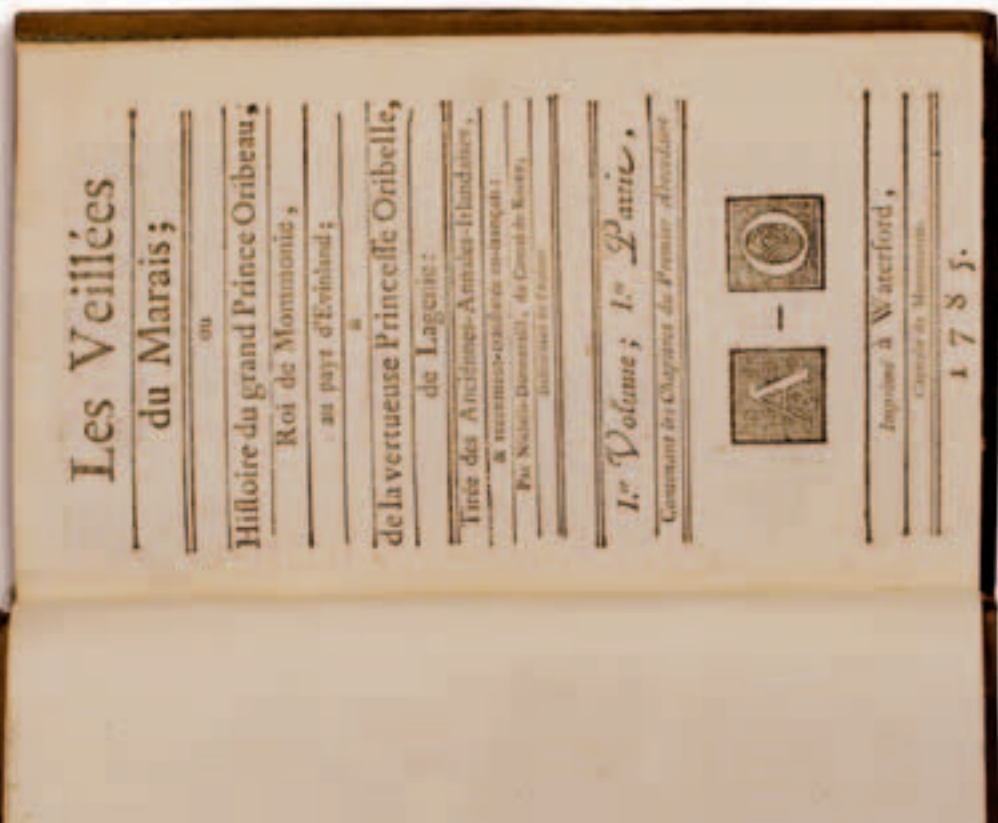
1911

16

1855

10

1796

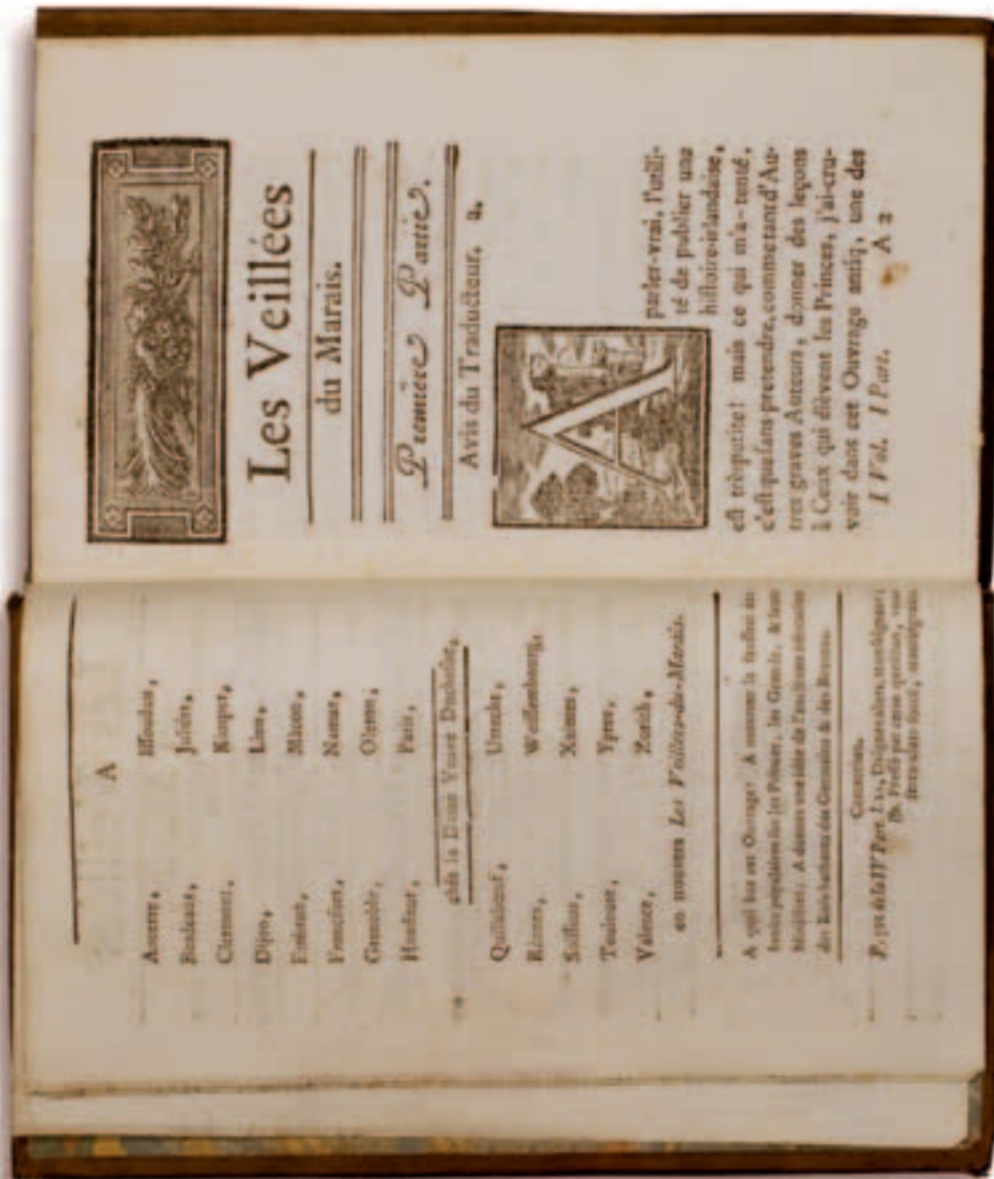


# 1785

## Irish legal utopia

In this copy of Restif de la Bretonne's utopian novel, around 24 leaves have been entirely reset (a state apparently unnoticed before), with any names changed to more 'Irish' versions to avoid the wrath of the censor.

Item No 18: See full description on page 26



# 1770

## Hymns for her?

A very attractive hymnal, both inside and out, published by a bookbinder in Kassel. One wonders if this was also bound by him.

Item No 23: See full description on page 27



# 1799



Goethe's Ossian

This is the very rare edition of Ossian privately printed by Goethe (still only 29) the year before he published Werther. The engraved title-pages are Goethe's earliest piece of book design.

Item No 14: See full description on page 25



'By desire of the Russian Ambassador'

An unrecorded playbill for a performance given in Birmingham for Catherine the Great's famous ambassador, Semyon Vorontsov.

Item No 24: See full description on page 27

# 1799



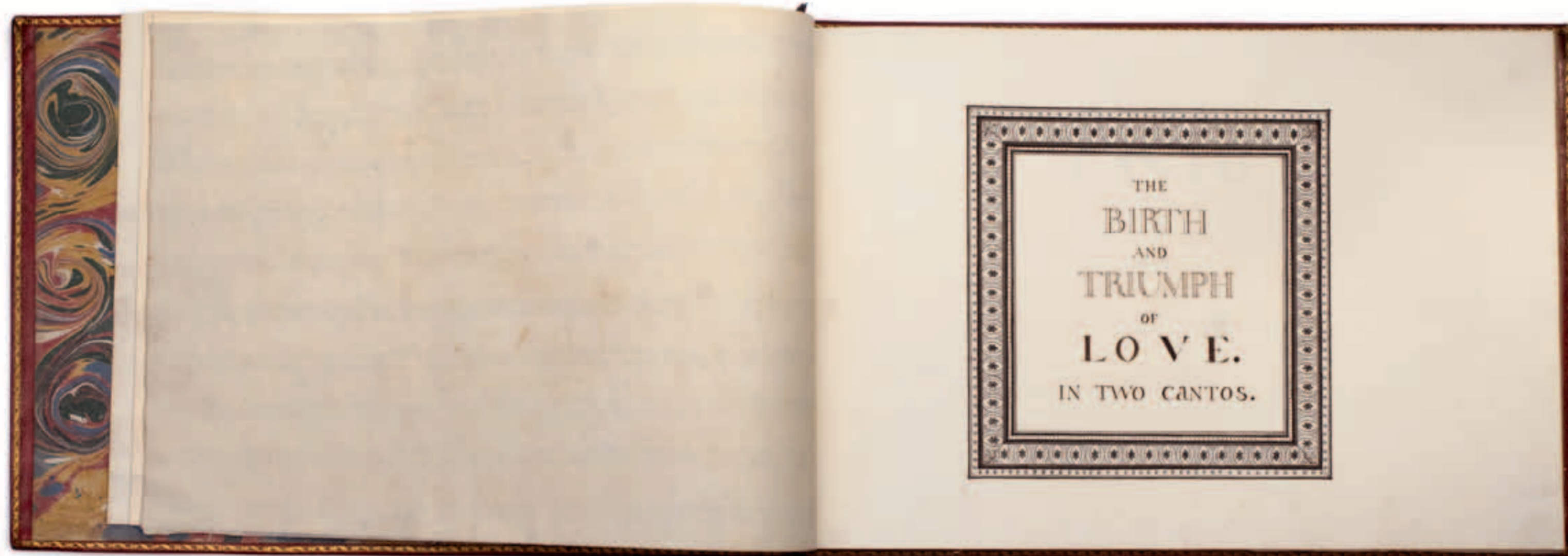
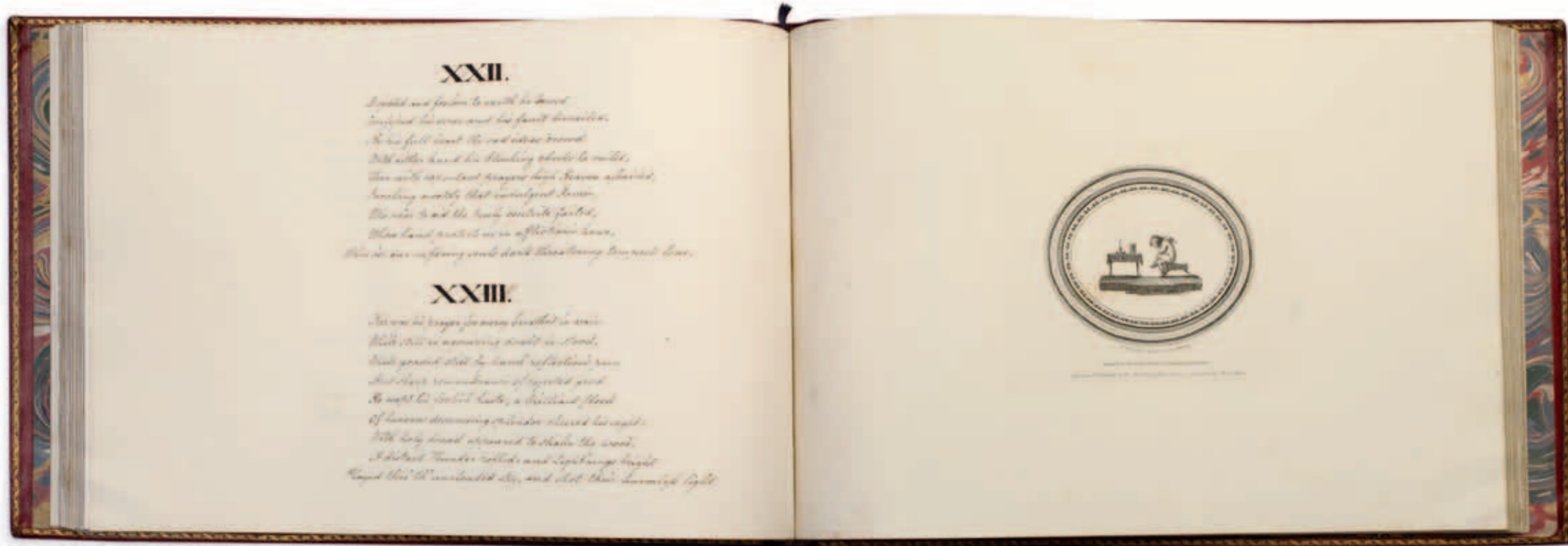
# 1788

Early Romantic tourism

A rare pocket guide to the largest English landscape garden in Switzerland, an early Romantic tourist attraction.

Item No 09: See full description on page 25





# 1796

**The Princess and the poem**

A contemporary manuscript copy of Sir James Bland Burges's *The Birth and Triumph of Love*, bound up with the suite of engravings by Princess Elizabeth for which it was written.

**Item No 06:** See full description on page 24



10









# 1855

**Psalm-o-rama**

An artistic celebration of Creation published a few years before Darwin's *On the Origin of Species* changed all that.

**Item No 11:** See full description on page 25

3.5m



1834

Mark Twain in Russia

The National Library of Russia catalogue shows over 100 different editions of *The Prince and the Pauper*, in various translations and adaptations, from the nineteenth century right through the Soviet period and beyond. The first edition in Russian is extremely rare. I could locate only the Library of Congress copy outside Russia.

Item No 22. See full description on page 27



Opera stars (on ice)

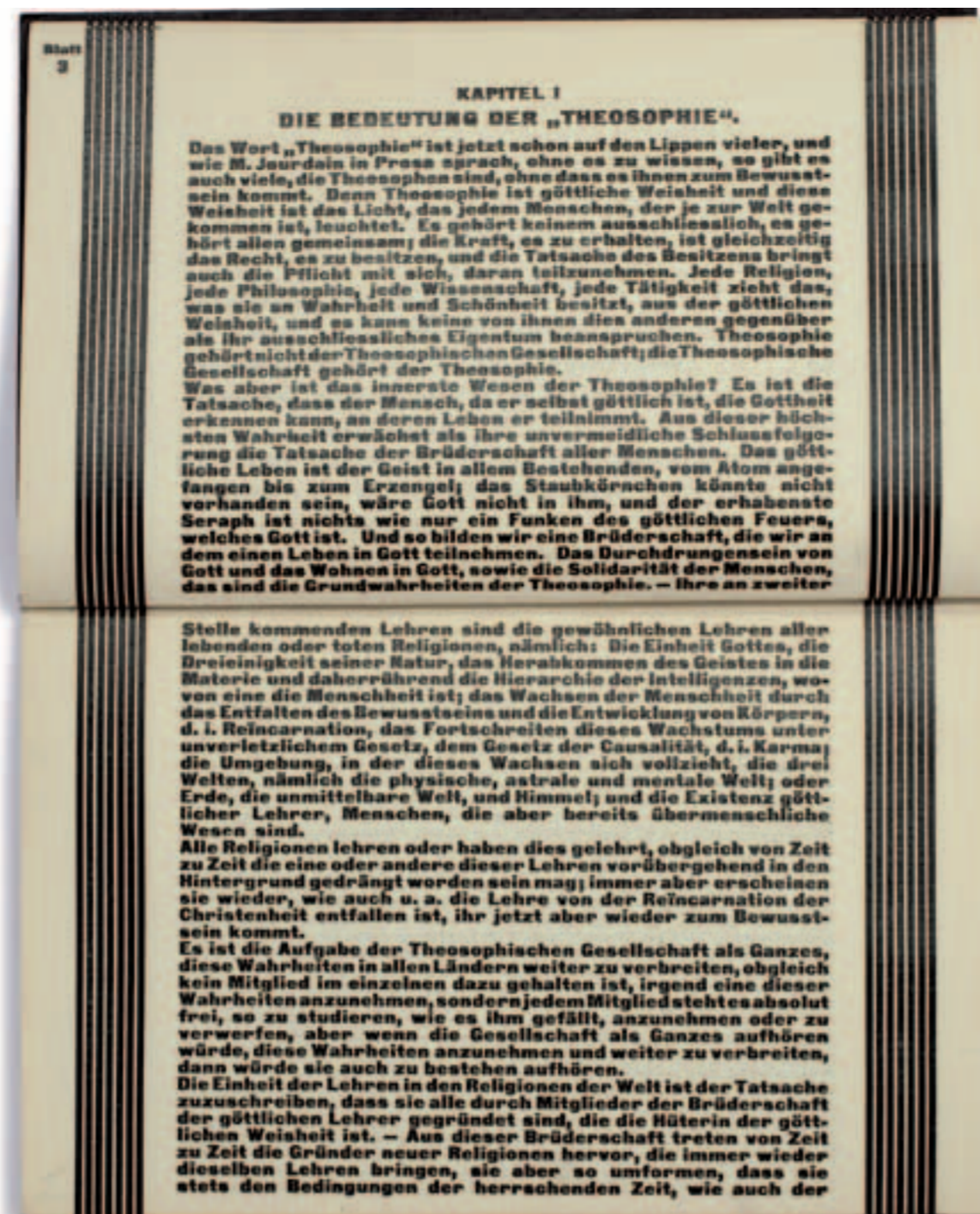
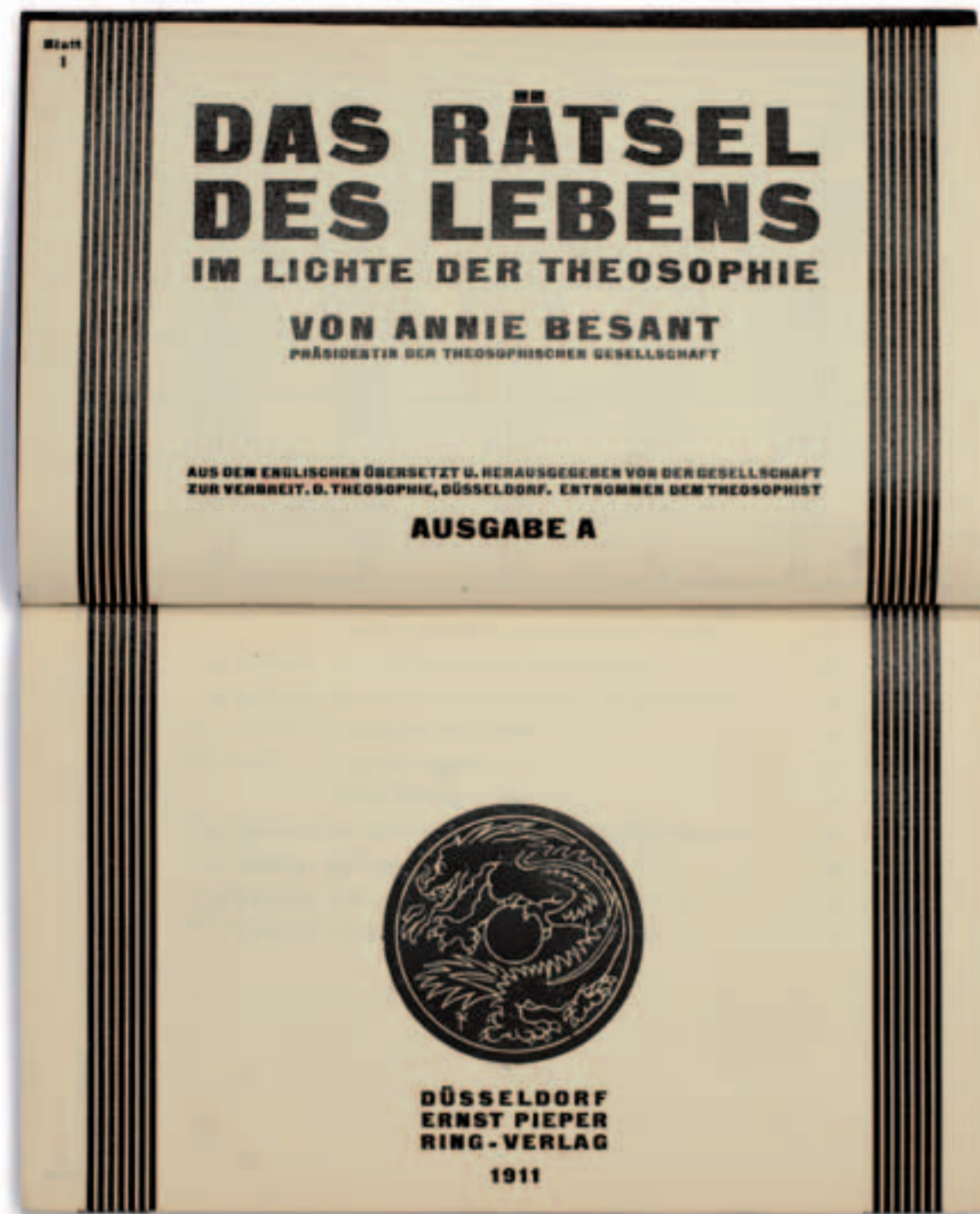
A gala charity concert, given in aid of St Petersburg's Association française de bienfaisance, featuring a constellation of international opera stars.

Item No 08. See full description on page 25



1837



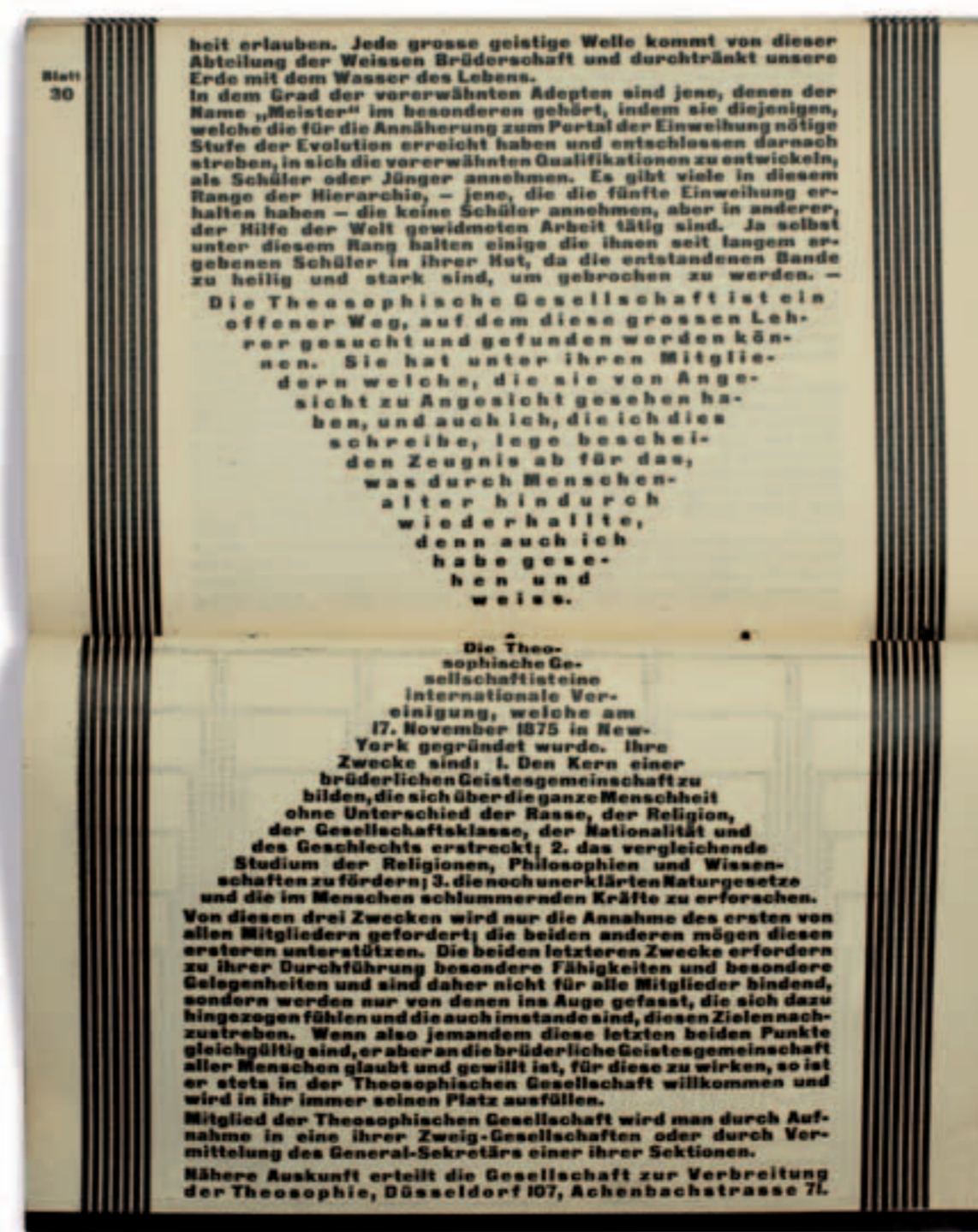
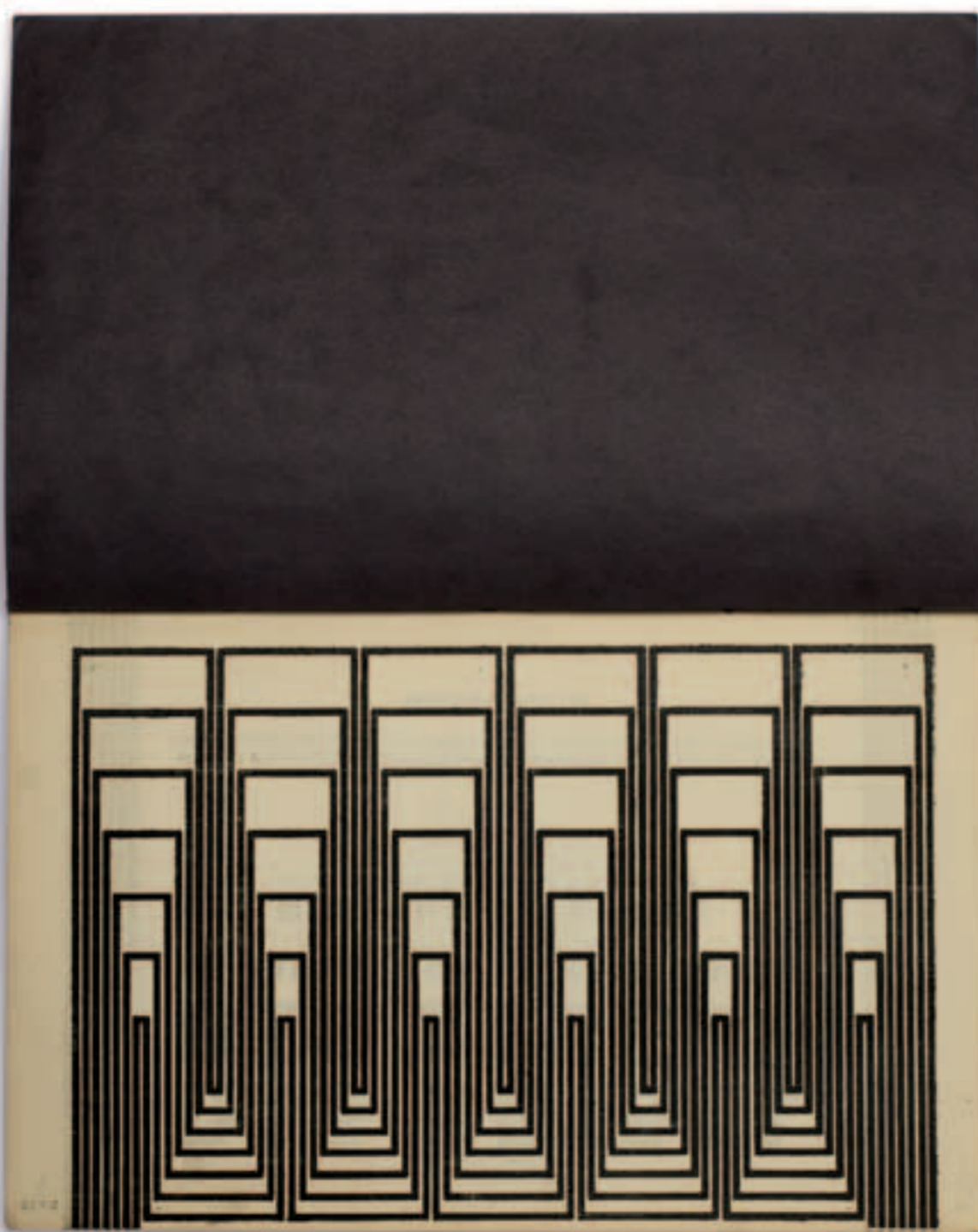


# 1911

Patent binding

Annie Besant's *The Riddle of Life* here receives 'oriental' treatment from a German book designer, and a patent binding.

Item No 04: See full description on page 24



# 1914



**Rock in the USSR**  
A samizdat Russian translation of Nik Cohn's classic history of pop music, 'the first book to celebrate the language of rock 'n' roll', produced in the Soviet Union for clandestine circulation.  
**Item No 07:** See full description on page 25



**International man of mystery**  
This novel, dedicated to the memory of the author's mother, 'the unfortunate victim of the Russian Revolution', appears to be this young man in a herringbone suit? The *New York Times*, in 1908, called him 'a young Russian author who has passed most of his life in England and America'. Later court cases point to financial difficulties, after which he disappears without trace.  
**Item No 21:** See full description on page 27

# 1913



# Full Listings

## Full Listings

### Potemkin, Prince of Darkness...

This satirical *roman à clef* on the relationship between Catherine the Great and Grigory Potemkin ("the beginning of the anti-Potemkin mythology" according to Simon Sebag-Montefiore), couched here as a tale which 'as good as happened', was immediately banned in Prussia after pressure from St Petersburg. Albrecht (1752–1814), a physician-turned-bookseller-turned-theatre director, and the husband of the actress Sophie Albrecht (Luise in the première of Schiller's *Kabale und Liebe*), was undaunted and went on to publish a follow-up, *Miranda, Königin im Norden*, in 1798.

[Albrecht, Johann Friedrich Ernst]. **Pansalvin Fürst der Finsterniss und seine Geliebte. so gut wie geschehen.** Germanien [i.e. Gera, Heinsius]. 1794.

Small 8vo (163 x 93 mm), pp. 406 (the last page mispaginated '404'), plus engraved frontispiece and title; waterstain to the upper corner of the title, light offsetting elsewhere; contemporary polished half calf, flat spine gilt, corners worn; with a contemporary ms. key to the novel on the front flyleaf.

First edition. Goedeke V, 502, 37; Hayn/Gotendorf VI, 262. o.c.l.c. locates only 3 copies in the us (ucla, Indiana, Princeton). £1500

### ... sees the light in Russia

First edition in Russian (presumably any earlier concerns by the Russian censor for the book had now passed), translated by the prolific Vasily Lyovshin (1746–1826), who 'as a writer and translator, enjoyed fame in his day and was notable for his extraordinary industry' (*Imperial Biographical Dictionary*). Pushkin mentions him in Chapter 7 of *Evgenii Onegin*.

[Albrecht, Johann Friedrich Ernst]. **Pansalvin, kniaz' t'my. Byl? Ne byl? odnakozh' i ne skazka.** Moskva, 1809. V Universitetskoi Tipografii.

12mo (169 x 100 mm), pp. [2], 435, [1]; printed on tinted paper; stain to first few leaves, first two figures in the date abraded, 'Printed in Russia' stamped at foot of title, crease to K1, final leaf partially adhered to rear free endpaper; contemporary Russian mottled calf, morocco spine onlay, rubbed, corners worn, upper joint starting at head, but sound.

Snmimov-Sokolsky 171 ('a tireless translator'); Sopikov 8073. o.c.l.c. locates 5 copies only (al., Stanford, Illinois, Columbia, StaBi Berlin).

£2500

### Baillot, Pierre. L'art du Violon, nouvelle Méthode dédiée à ses Élèves...

Anton. Cahier I [–IV]. [Rotwell, February–April 1837.]

Four parts in two volumes, 4to (303 x 245 mm), pp. 224, the pagination continuous, with 5 leaves of illustrations bound in after p. 18; manuscript ink on paper; contemporary boards, spines sunned, ms. labels to upper covers; offered with copies of both parts of the printed version (Mainz & Antwerp, B. Schott *fiis*, a printed slip for Van Tetroode, The Hague, pasted at foot of the title in part I), 4to, pp. [4], 41, [1]; [1], 42–187, [1]), part I in contemporary diced half russia, one corner worn, part II disbound, old stamp of Roothaan & Co. in Amsterdam and the Muzieksschool Zwolle to the title, old paper repair at head.

The first edition of Baillot's *Nouvelle méthode* was published in Paris in 1835. Two German translations—Anton's and one by the German violinist Heinrich Panofka—appeared the same year.

£1800

### The Art of the Violin

'Baillot's *L'Art du violon* is one of the most important treatises written on violin playing, and as an in-depth treatise it had very few predecessors. Many of the works entitled "Method" were no more than collections of short pieces preceded by the sketchiest of explanations of the basics of violin playing. There were, of course, collections of études, but these were not methods... In the early nineteenth century, there was widespread acceptance of physical changes in both the violin and the bow; many methods appeared that tried to teach the new techniques made possible by the changes. Baillot, Rode, and Kreuzer's *Méthode de violon* appeared in 1803; it was short and incomplete but gained wide acceptance because of its official sanction by the Paris Conservatoire. There were a number of methods published in France between then and 1835, but they were mostly short...

'*L'Art du violon* is thus one of the earliest and most complete treatises for the modern violin and bow. Not only does it give a detailed and accurate picture of the technical side of violin playing in the first third of the nineteenth century in France, but it goes well beyond that. In it the reader will find lengthy discussions of the artistic applications of that technique—when and how to use certain technical means to produce a certain music effect. Its importance in the history of violin bowing cannot be overlooked, for it is the first treatise to be published that discusses in detail the ramifications and possibilities of bowing with the new Tourte bow. And Baillot discusses subjects that extend to many aspects of music-making beyond the study of the violin: career guidance, how to plan a program, how to memorize, how to stand in concerts, etc. He brings to the book his wide interest in literature, quoting from Young, Rousseau, Ossian, and others, and he shows the strong emphasis he placed on training the whole musician and the whole person, not just the technically trained violinist.

'A note must be made here about the publication date of *L'Art du violon*. Baillot finished a draft of the book in 1833... A note in the manuscript states that corrections were begun on the first draft 29 November 1833. With all his other duties, it was a long process; he reported in September 1834 that he had "worked on the corrections of the drafts; I am on the second. Thus the work is finished..."! The book appeared on 11 February 1835. Most sources give the date of publication as 1834, but the 11 February 1835 is clearly written in Baillot's hand on the manuscript of the illustrations for the treatise as the date it was published.

'The work received immediate praise and continues to be important. Many of the exercises are still valuable, and as a document on violin playing at its most artistic level at the time, it is unmatched' (*The Art of the Violn*, ed. and tr. Louise Goldberg, 1991, pp. xxii–xxiii).

This laborious manuscript shows how Baillot's book circulated in the years after publication, perhaps in Eastern Europe: 'Rotwell' is the old German name for Cvenka in Serbia.

### Baillot, Pierre. L'art du Violon, nouvelle Méthode dédiée à ses Élèves...

Four parts in two volumes, 4to (303 x 245 mm), pp. 224, the pagination continuous, with 5 leaves of illustrations bound in after p. 18; manuscript ink on paper; contemporary boards, spines sunned, ms. labels to upper covers; offered with copies of both parts of the printed version (Mainz & Antwerp, B. Schott *fiis*, a printed slip for Van Tetroode, The Hague, pasted at foot of the title in part I), 4to, pp. [4], 41, [1]; [1], 42–187, [1]), part I in contemporary diced half russia, one corner worn, part II disbound, old stamp of Roothaan & Co. in Amsterdam and the Muzieksschool Zwolle to the title, old paper repair at head.

The first edition of Baillot's *Nouvelle méthode* was published in Paris in 1835. Two German translations—Anton's and one by the German violinist Heinrich Panofka—appeared the same year.

£1800

### Patent binding

Annie Besant's *The Riddle of Life* here receives 'oriental' treatment from a German book designer. Pieper's Ring-Verlag, founded in 1908 to further the cause of theosophy (and not to be confused with the later neoconservative Ring Verlag in Berlin which served Arthur Moeller van den Bruck's Ring Movement) ran until 1935, when its entire stock was confiscated by the Gestapo.

**Besant, Annie. Das Rätsel des Lebens im Lichte des Theosophie...** Aus dem Englischen übersetzt u. herausgegeben von der Gesellschaft zur Verbreit. d. Theosophie, Düsseldorf, Ernst Pieper Ring-Verlag, 1911.

Oblong 8vo (144 x 217 mm), ff. 30, [1]; crayon underlining to one word on the title; a very good copy in the original printed wrappers, stitched oriental-style along the upper edge (German patent design no. 19345).

First edition in German, 'Ausgabe A' (on better quality paper, dark brown wrappers; 'Ausgabe B' was printed on Japanese paper and bound in marbled blue wrappers; 'Ausgabe C', a *Volksausgabe*, came out in 1914).

o.c.l.c. locates no copies outside Europe

### £350

### A reading companion

An early 'companion' to German literature. Brun, writing from Poznań, commends his book as 'the first to show clearly all the products of the [German] mind in all fields'. It has taken him three years to put together, and is based on twenty years of reading. The result is a bibliography for the general reader, with publication date and format given for each title and brief biographical details for each writer listed, covering language, poetry, theatre (including opera and, grudgingly, operettas, which Brun calls 'afterbirth... an unnatural excrecence of dramatic art'), novels and other prose, biography, and lastly translations (pp. 152–176). Among the latter are works by Shakespeare, Cervantes, Milton, Molière, Pope, Voltaire, Diderot, Rousseau, Sterne, Fielding, Richardson, Goldsmith, and much from Classical literature.

**Brun, Gottfried. Handbuch der deutschen Literatur.** Wien, bei Joseph Stahel. 1788.

8vo (174 x 106 mm), pp. [8], 262, plus final blank; some light offsetting and spotting, but still a very good copy in contemporary half calf and speckled boards, a little wear to corners, small wormhole to upper joint.

First (and apparently only) edition, very rare: o.c.l.c. locates only 3 copies, all in Germany.

£550

### The Princess and the poem

The MP James Bland Burges (1752–1824) was under-secretary for foreign affairs, 1789–95 (exciting times at the Foreign Office), after which he was given a baronetcy and the honorary title of Knight Marshal of the Royal Household. Burges enjoyed versifying in assorted magazines of the day, and in 1794 learned that the King's daughters, no less, copied and kept his verses, considering him 'an astonishing genius'. When, in 1795, a series of pictures by Princess Elizabeth, George III's third daughter, entitled 'The Birth and Triumph of Cupid' ('Nothing can surpass the Delicacy of the Idea on which it is founded, or the Elegance of the Manner in which it is executed', Burges's preface to his poem when published) came out, engraved by Tomkins and published at the King's expense, Burges was moved to write 112 stanzas in Spenserian metre on the subject, and verse and illustrations were subsequently published together in 1796, as *The Birth and Triumph of Love*. 'The intimate union of the graphic and poetic arts was never more delightfully exemplified', read the *British Critic*.

The Princess thought it a 'most beautiful and elegant poem... my poor little foolish silent Cupid owes all its worth to the poet, for I never saw him before in the favourable light you all did, till he was privileged with verse' (letter to Lady Elgin, *Selections from the Letters and Correspondence of Sir James Bland Burges*, ed. Hutton, p. 298). When Fanny Burney came to Windsor in the July, to present *Camilla* to the Queen, Princess Elizabeth was still full of the foray into publishing. 'She related to me, in a most pleasant manner,' Fanny wrote to her father, 'the whole of *her own* transaction, its rise & cause & progress, in the Birth of Love, but alas I must here abridge, or never have done' (*Journals and Letters*, ed. Hemlow, III, 187).

The manuscript has occasional differences in punctuation from the poem as published, and at least one textual change (Canto XL, first line 'As when the inborn Racer first 'gins feel' in the printed version has 'Courser').

**Burges, Sir James Bland. The Birth and Triumph of Love.** In two Cantos. [c. 1796.]

Oblong folio (415 x 280 mm), 58 unnumbered pages (manuscript ink on thick wove paper), with 24 engraved plates by Peltro William Tomkins, 'Historical Engraver to Her Majesty', after Princess Elizabeth (published 17 January 1795) bound in; attractive title in ink and wash; any light offsetting lessened by tissue guards; contemporary red straight-grain morocco gilt; engraved armorial bookplate of Heneage Finch, Earl of Aylesford (presumably the artistic fourth Earl, Gentleman of the Bedchamber and Privy Counsellor to George III).

Although it was not among the books offered at the Aylesford sale (Christie's, 6–16 March 1888; all four Shakespeare Folios, including Samuel Johnson's copy of the Second, etc.), there was another set of Princess Elizabeth's etchings sold (lot 650), *The Power and Progress of Genius*, privately printed, in red morocco extra by Walther, presented to the Earl.

£4500

### Rock in the USSR

Underground *samizdat* translation of Nik Cohn's classic history of pop music—first published in 1969 as *Pop from the Beginning* (in America as *Rock from the Beginning*), and then under the title *Авопболообоп алопбамбоом*—produced on a typewriter with manuscript additions for any English words and names and then mimeographed. Although the title here reads 'London 1969', the source text must have been the American edition given the title and as the sequence of chapters and their headings also follow that version.

Cohn's 'was the first book to celebrate the language of rock 'n' roll. It was a cogent yet unruly history of the era, from Bill Haley to Jimi Hendrix. And while telling outrageous tales, vividly describing the music and cutting through the hype, Nik Cohn unknowingly engendered a new form: rock criticism. A classic and crucial history of pop' (Pimlico edition, 2004).

There was a German translation in 1974, and this Russian version cannot have been made very long after that. At the end are two appendices added by the anonymous translator/compiler, a list of us top singles from 1950 to 1968, and a section (ff. 217–249) on 'Pop and the cinema', covering biker films, rock 'n' roll movies, 'wimp flicks', musical films (*The Young Ones*, *A Hard Day's Night* etc.), and the Blaxploitation genre, as well as rock stars as actors, biopics and documentaries, and films about festivals such as Woodstock.

**Cohn, Nik. Rok s samogo nachala [Rock from the beginning].** Soviet Union, after 1974.

8vo (206 x 150 mm), ff. [1], 249, printed on rectos only; lower edge of f. 28 trimmed, part of ff. 70–1 smudged (during reproduction process); overall in very good condition; contemporary cloth, slightly shaken, some short tears to spine, upper cover blocked in blind with the word 'Rock' (in English).

£2750

### Opera stars (on ice)

A poster for a gala charity concert, given in aid of St Petersburg's Association française de bienfaisance, then celebrating its 40th anniversary, at the city's great Salle des Nobles (now the St Petersburg Philharmonia) in the winter of 1857. Among the international opera stars engaged to perform were the Italian bass Ignazio Marini, tenor Enrico Calzolari (a fixture of the St Petersburg stage from 1853–75), the French contralto Émilie de Méric Lablache (a 'M. Lablache' is also listed; by this time, the legendary bass Luigi Lablache was presumably past his prime, so this could be his son, Federico, or perhaps Emilie's husband, Nicola), the young soprano Angiolina Bosio, French bass Joseph Tagliafico, 'one of the most highly valued singers of his day' (*New Grove*), and Verdi favourites, the soprano Marcella Lotti della Santa (quest soloist at the Russian Court Opera, 1857–8) and the famous baritone Achille De Bassini. The music included works by Rossini, Verdi, Mozart, Mercadante, Donizetti, Meyerbeer, and the Russian composer Aleksandr Varlamov.

**[Concert, St Petersburg.] 1857. Au profit des indigents, secours par l'Association française de bienfaisance à St. Pétersbourg.** Grand concert vocal et instrumental dans la salle de l'Assemblée de la Noblesse le Mardi, 5. Février 1857 à 8 heures du soir... 19 Janvaria 1857 g... v Tipografii Imperatorskikh S[ankt]. P[eter]. B[urgskikh], Teatrov N. P. Bogdanova.

Folio broadside (635 x 430 mm), in French and Russian, printed in double columns on thin paper; rather creased where previously folded, lower corner torn away (text unaffected), but in very good condition overall.

£900

### Early Romantic tourism

First edition of a pocket guide to the 'Ermitage' at Arlesheim, the largest English landscape garden in Switzerland. An exhibition in the town, just south-east of Basel, last year celebrated its 225th anniversary.

Created in 1785 by Balbina von Andlau-von Staal and her cousin, Heinrich von Ligerz, the Ermitage, or 'Solitude romantique', soon became a European tourist attraction thanks to suites of engravings depicting its mountains, grottos, and follies, before it was almost completely destroyed by marauding French troops in 1793. One of the follies, the Temple of Truth, was inscribed with moral aphorisms in 18 languages (European, but also Persian, Hebrew, Turkish, and Arabic), as shown in the folding table here.

**Description de la Solitude romantique près d'Arlesheim à une lieue de Bâle.** 1788. Imprimé à Porrentruy chez Jean Joseph Goetschl.

32mo (106 x 69 mm), pp. 16, with an engraved frontispiece, a printed folding table to calculate a particular day in 1788 (a leap year), and a large folding table at the end of 'Sentences morales' (see above), the border cut a little close; a few stains to the title, but a very good copy in contemporary marbled wrappers.

o.c.l.c. locates a sole copy, at Freiburg, plus a couple more of a later reprint.

£700

### The Adventures of Congo

'The hero of these adventures was a young black American, not a slave but the free servant of an enlightened family living by choice in Philadelphia, "the capital of a State where no species of slavery is allowed." Affectionately brought up by the Stewart family, whom his father served, first as an indentured servant removed from conditions of starvation in the West Indies and thenceforth in paid employment, Congo was to accompany the youthful Charles Stewart on European travels. A shipwreck in mid-Atlantic abruptly separated servant from master, though both were miraculously saved. In the face of seemingly insurmountable difficulties, Congo was sustained by a strong religious faith, while honesty, industry, and a happy disposition earned him friendly help in his endeavours. The story moves swiftly, with few digressions, and the incidents are told with vivid detail' (Catherine de Saint-Rat, 'In search of the author of *The Adventures of Congo*', *PBSA* 72 (1978), 353–4). The majority of the action takes place in Ireland and Wales, which the author knew herself, before Congo and Stewart are finally reunited in London.

The daughter of Nantucket Quakers, Eliza Farrar (1791–1870) was born in Dunkirk, where the family business was whaling. After the fall of Robespierre, they left France and set up again at Milford Haven in south Wales. Eliza first went to America in 1819, and nine years later married the Harvard mathematics professor, John Farrar. As well as *The Adventures of Congo*, she wrote *The Young Lady's Friend* (Boston, 1836), which saw a number of editions.

**[Farrar, Eliza Ware, née Rotch]. Le bon nègre ou Les aventures de Congo à la recherche de son maître** histoire véritable traduite de l'anglais par René Perin, auteur de plusieurs ouvrages d'éducation. Ormée de 25 figures en taille-douce. Paris. Charles Gossein, Libraire de S. A. R. M<sup>se</sup> le Duc de Bordeaux. 1826.

Oblong 8vo (145 x 220 mm) in half-sheets, pp. ii, [3]–142, with an engraved frontispiece, title-page and 6 plates, each with four illustrations, all hand-coloured; some light spotting and offsetting, but a very good copy in the original printed boards, rebacked preserving parts of the original spine, extremities darkened.

First edition in French of *The Adventures of Congo in Search of his Master; an American Tale* (London, John Harris, 1823, a 12mo), sometimes attributed to the children's author, William Gardiner, or his daughter, Mary Ann (but see Saint-Rat, cited above). Moon lists four editions published by Harris between 1823 and 1832; there were also two American editions, by Munroe & Francis in Boston, c. 1827 and 1847. o.c.l.c. locates only 2 copies of this French version, at the Morgan (calling for a half-title, not present in this copy) and the Bibliothèque nationale (with Alexis Eymery in the imprint, as on the printed covers here). It is not in c.o.p.c.

£1400

### Psalm-o-rama

A wonderful celebration of Creation by the artist Susan Maria Ffarington (1809–1894), of Worden Park, Lancashire.

**Ffarington, Susan Maria. The 104th Psalm.** Illustrated by Susan Maria Ffarington. Lithographed & Published by Henry Hering, Religious Print Depôt... London. [c. 1855.] Oblong small 8vo (163 x 102 mm), title-page printed in red and long folding coloured lithograph (over 3.5 metres long, printed on five sections and pasted together), with the text of the psalm undemeath, last line cropped but sense recoverable; original publisher's moiré cloth, extremities sunned, upper cover blocked in blind and lettered gilt.

First edition. The British Library catalogue suggests a date of 1860, although the copy at La Salle University has an inscription dated 1856. There was another edition, produced by Vincent Brooks, Day & Son, which Osborne (I, 154) dates to c. 1870.

£650

### Death Row journalism

### £1200

On the night of 19 March 1817, Antoine Fualdès, a former *procureur impérial*, was brutally murdered in the town of Rodez, in the south-west corner of the Massif Central, and his body found floating in the Aveyron. L'Affaire Fualdès' as it became known and the subsequent six-month trial of the eight accused (Colard among them, found guilty and sentenced to death) was followed closely in both France and abroad, and later found its way into works by Balzac, Flaubert, Victor Hugo, and Anatole France.

This Rouen news-sheet, issued the month after the verdict, continues to run with the story; a report on a letter received from a Ruthénois giving a local's view of the murder, and then an update on what the guilty are going through.

On the background, see Michel-Louis Rouquette, *La rumeur et le meurtre: l'affaire Fualdès* (1992).

**[Fualdès Affair.] Baptiste Colard, Ex-Soldat du Train, un des prévenus de l'Assassinat de Mr. Fualdès.** [Colophon]; Rouen. Imprimerie de C. Bloquel... [1817].

8vo (211 x 133 mm), pp. 5, [3]; with a large woodcut illustration to the title; two loose bifolia, uncut.

Apparently unrecorded: not found in c.c.f., c.o.p.c., kvk, or o.c.l.c.

£300

### Praising a surgeon, single-handed

An extraordinary poem, written in honour of an amputation performed by Jean-Nicolas Moreau, for over 40 years chief surgeon at the Hôtel-Dieu. Le Roy, a lawyer, praises Moreau for removing his lower arm, which was shattered in a hunting accident, recounting the process in some (rather gory) detail. The end of the poem describes a new gun Le Roy has commissioned from the Royal Gunsmith and the first time he used it, on a wild boar. He duly presents the fileet and the right trotter to the mayor.

**Le Roy. Épître à Mr. Moreau, premier chirurgien de l'Hôtel-Dieu de Paris...** A Paris, de l'imprimerie de P. G. Le Mercier... 1751.

Small 4to (230 x 182), pp. 8; a very good copy, disbound.

First edition, reprinted in the *Mercurc de France* in June the same year. Quérard V, 215; not found in Blake of Welcome. o.c.l.c. locates the nyp. copy only in the us.

£400

### Goethe's Ossian

### £1400

This is the very rare edition of Ossian produced by Goethe (still only 23) and his friend, Johann Heinrich Merck. The following year Goethe published *Die Leiden des jungen Werthers*, perhaps the greatest Ossian reader of all, and the success of Macpherson's work in Germany was assured. As Henry Crabb Robinson remarked to Goethe in 1829: 'The taste for Ossian is to be ascribed to you in a great measure. It was *Werther* that set the fashion' (*Diary, Reminiscences, and Correspondence*, ed. Sadler, II, 432).

Impetus for producing the book was simply that copies of the original English text were so hard to come by in Germany. Michael Denis had to use Cesarotti's Italian version as the basis for his German translation (the first complete translation into any language, 1768–9), and Herder had been relying on second-hand sources for years before in 1771 he borrowed a copy which Goethe had found in his father's library. It was this copy (the 1765 London edition) which Goethe subsequently used for his edition with Merck, designing the engraved title-page himself (his first piece of book design).

The book's rarity meant it was all but unknown to scholarship for a long time ('Dieses Werk wird hiermit zum ersten Mal öffentlich angeboten. Bis vor kurzem den Goethe-Forschern unbekannt... dürfte [es] zu den grössten Seltenheiten der Goethe-Literatur zählen', Deneke sale, 1909, lot 373). e.stc locates a total of 10 copies (British Library, National Library of Scotland, Lublin (lacking vols II and IV), Gdansk (two copies, one defective), Johns Hopkins, n.p.l., Trinity College Hartford, Michigan, Alexander Turnbull Library).

**[Macpherson, James]. Works of Ossian.** Vol. I[–IV]. [Vols I–II] N. p., n. d. [Darmstadt, privately printed, 1773–4]; [vols III–IV:] Francfort and Leipzig printed for L. G. Fleischer 1777.

Four vols bound in one, 8vo (166 x 103 mm); with engraved title-pages designed by Goethe, that to vol. III trimmed along fore-edge (weakened by the edge of the plate during printing?); a very good copy in early nineteenth-century half calf, paper spine label lettered gilt (one corner chipped), slight offset from the turn-ins; ink ownership inscription 'v. Buddenbrock, 1775' (just decipherable) to title of vol. I, monogram of Ernst von Malortie stamped at foot, later Malortie bookplate to front pastedown.

Goedeke IV/III, 120, 79; Kippenberg (second ed., 1928) 191.

£3500

## Mazarin was dead: to begin with

A three-part satirical dialogue between the ghost of Mazarin and Louis XIV after the Battle of Blenheim. The late Cardinal has come to analyse the recent difficulties and assess the current options, but Louis is distracted by the birth of his new great-grandson.

**[Mazarin.] Reverence so der Mazarinische Geist im Cabinet Ludwig des XIV. gemacht.** *[With:]* Suite der Mazarinischen Reverence. *[And:]* Mazarini Abschieds-Compliment. [N. p., c.1704.]

Three works together, presumably as issued, small 4to (194 x 161 mm), pp. [8], [6]; [8]; some light dust-soiling and a vertical crease down left margin of title-page of first work (from when in a binding), but very good copies, disbound.

Very rare: oclc locates the Berkeley set only outside Germany, plus a copy of the first part only at Brigham Young. Cf. Jantz 3337 for a similarly-titled work, in folio.

£500
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## Wertheri-Sterneana

First (and only) edition, the 'words based on Laurence Sterne' (русск), announced in *The Morning Chronicle*, appropriately enough, on Valentine's Day, 1785.

The British Library catalogue lists dozens of ballads by German flute at the end; and yet he is to be found in neither *New Grovnor Oxford DNB*. A pupil of Thomas Linley, he seems to have had a literary bent in his settings, employing either original texts or ballads based on works by, among others, Richardson, Sterne, Goldsmith, and Cowper. He also wrote a song entitled 'Charlotte to Werter'.

**Moulds, John. The Sorrows of Charlotte at the Tomb of Werter...** [London,] Printed by J. Fentum... [1785].

4to (326 x 239 mm), pp. [2]; with an arrangement for German flute at the end; a single bifolium, disbound; light offsetting, hinge expertly repaired.

Carré, *Goethe en Angleterre*, p. 15. БЭСЕМ II, 698 and ISM M 3911 list the Cambridge copy only. oclc adds the British Library and Brigham Young.

£600
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## French tarts

César-François Oudin, according to Gay, was the son of César Oudin (court interpreter to Henri IV and translator of *Don Quixote*) and served as Spanish master to Madame de Sévigné and other distinguished women of the period. His novel, a story within a story, shows another side to late seventeenth-century French life: set among the thieves and prostitutes of contemporary Paris, 'Theodore: or, An Assembly of Felons, with their Ladies of Pleasure' recounts the ways of a madam in a brothel, with descriptions of the disease-ridden prostitutes, how cutpurses steal at the Tennis Court, or from men who have gone swimming, and other contemporary thieving practices, by both men and women.

The novel was translated into English in 1681: *The Extravagant Poet. A comical Novel, wherein is described his many pleasant Follies* (Wing O 571: a., Bodley, ucl., and Chicago only), and was reprinted in the eighth volume of Bentley's *Modern Novels*, 1692.

**[Oudin, César-François, sieur de Préfontaine]. Le Poète extravagant, avec l'assemblée des filous, & des filles de joye.** Nouvelle plaisante. Par O. S. O. D. P.F.A Paris, chez Jean Baptiste Loysou... 1670.

12mo (144 x 83 mm) in half-sheets, pp. 166; the occasional light mark; a very good copy in eighteenth-century mottled calf, spine gilt in compartments, upper joint cracked but very firm, two corners worn.

First separate edition. Paris printer Michel Brunet was granted the *privilege* to print *Le Praticien amoureux, & autres pièces comiques* (one of them being *Le Poète extravagant*) in 1669. After doing a deal with leading publisher Jean-Baptiste Loysou, it was decided also to issue *Le Poète extravagant* separately. Both editions are very rare: oclc locates 3 copies each of the collected edition (Bibliothèque nationale, Hamburg, Princeton) and the separate printing (Bibliothèque nationale, Hamburg, ucl.). 'Il paraît que ces deux ouvrages furent réimprimés plusieurs fois, mais aujourd'hui ils sont devenus introuvables... Le seul exemplaire que nous en avons rencontré et sur lequel nous avons fait la présente réimpression est celui du duc de La Vaillière, conservé aujourd'hui à la Bibliothèque de l' Arsenal' (Gay reprint, San Remo, 1875, p. vii).

£2500
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## Irish legal utopia

'A quel but ce Ouvrage? A montrer la fausseté des bruits populaires sur les Princes, les Grands, & leurs Ministres; A donner une idée de l'ancienne éducation des Rois barbares des Germains & des Bretons' (A1').

'*Les Veillées du Marais* (composed in 1784 and published in 1785) is basically a "roman d'éducation". Set in mysterious Ireland, it is a mixture of Ossianic moodiness, the feyness of the "conte bleu", and hard social observation. (It is an undervalued source book for the social historian.) During the minority of heir to the throne, Prince Oribeau, the Regent's prime minister Dondanuck proposes new legislation for the kingdom, the aim of which is to "empêcher un certain nombre d'hommes avides de s' emparer de tout et de réduire leurs Concitoyens à la misère". An eight-point charter annuls all previous laws, rationalises weights and measures, and redistributes all wealth "à proportion des besoins, de l'âge, de la force et du nombre des Personnes". The hereditary principle is replaced by "l'illustration particulière", and the legal system is completely overhauled... It is indicative of Restif's discouragement that Dondanuck meets with so much hostility from the 'ayants tout' that he is forced to shelve his egalitarian law. Instead, he turns to the education of Oribeau, whom he teaches to accept the doctrines of usefulness, equality, fraternity, and reciprocity' (David Coward, *The Philosophy of Restif de La Bretonne*, Oxford, 1991, p. 683).

The book 'could well have been a scathing attack on governments past and present, and Restif would have us believe that he intended it as such... In 1792, he published a second edition [as *L'Instituteur d'un prince-royal, tiré d'un ouvrage irlandais intitulé O-Ribeau et O-Ribelle, publié en français sous le titre des Veillées-du-marais*, also veuve Duchesne, but with a standard Paris imprint] and appended a key which identified characters and locations with French originals. Thus Waterford is Paris, Ernorf is Fréron, Funfbo is Buffon [?'Kantlbrld' and 'Middletown' when reset, as in the present copy]... More significant, however, is the linking of O-Fac-Fac with Louis XV, O-Ribeaumagne with Louis XIV, and Sacripandinondonuck with Choiseul: the fears expressed by Restif's censor, the abbé Terrasson, that the book was dangerous seem thus to have been justified. Terrasson's stern warning—"Il y a des applications terribles à faire"—caused Restif much anxiety and he saw the need to make a number of prudent alterations in the text' (*op. cit.*, p. 192).

An interesting aspect of the novel is its use of the alphabet in its structure: the chapters are ordered not in numerical but alphabetical sequence, each beginning with the letter of that chapter, and even the list of dedicatees and the places where the book may be bought (both, one presumes, fictitious) run A to Z.

**[Restif De La Bretonne, Nicolas-Edme]. Les Veillées du Marais; ou Histoire du grand Prince Oribeau, Roi de Mommonie, au pays d'Evinland; & de la vertueuse Princesse Oribelle, de Lagenie:** tirées des Anciènes-Annales-Irlandaises, & récemment-translatée en-français: par Nichols-Donneraill, du Corté de Korke, descendant de l'auteur... Imprimé à Waterford, Capitale de Mommonie [i.e. Paris, veuve Duchesne]. 1785.

Two vols (each in two parts) bound in four, 12mo (162 x 98 mm), pp. 335, 338–496; 556 (complete); a very good copy, fresh and crisp, in contemporary mottled calf, flat spines decorated gilt, with contrasting morocco lettering-pieces.

First edition, perhaps the only book to use Waterford as a fictitious imprint in the eighteenth century. Quérard XII, 177. In this copy, N3 and the 23 leaves which follow (N4, N4, N5, N6, the rest unsigned; the signatures begin again with P5) are cancels, the text entirely reset, with different woodcut initials, any names altered to more 'Irish' versions, and various passages excised (cf. pp. 297–8, 302 etc. in the Cambridge University Library copy). This amended setting is not recorded elsewhere.

£1250
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## When Peter became 'Great'

'Je chante les combats, époque de la gloire, / D'un Etat renaissant au sein de la victoire; / Combat dont les heros au dessus des hazards, / Triomphe pour les loix, les mœurs, et les beaux arts...' (f. 22).

This anonymous poem, apparently never completed (and never published), is elusive. We know neither the poet (although the contents of the rest of the volume may suggest a candidate), nor where he was working. But we do know his intentions. The theme, which was later to inspire others (Byron, Pushkin, Tchaikovsky), is Peter the Great's decisive victory over Sweden at the Battle of Poltava in 1709, which helped establish Russia as a great European power.

Preserved here are the detailed outline of the poem (28 pages), the first canto (over 500 lines), and a dedication, also in verse, to Empress Elizabeth of Russia (r. 1741–62), daughter of Peter the Great.

Reading the outline of the planned twelve cantos, one can appreciate the scale, and style, of the project. The battle itself is the focus, with the perfidious Mazepa, the loyal Menshikov, Löwenhaupt, Patkul and, of course, Peter and Charles XII all with their roles to play. But there are digressions, too, on the foundation of St Petersburg (1703), 'une ville célèbre... le Centre des arts', the love shown between Peter and his new wife Catherine, who loyally follows the Tsar to the field of battle and later shows singular abilities in helping build an Empire, and a dramatic flashback to the Moscow Uprising of 1682, when an assassin 'with the soul of Cromwell', armed by his scheming half-sister Sophia, tried to murder the young Peter in his tent.

Returning to the battle, we learn that Russia's fight is not just with Sweden. It is against Barbarity and her 'horrible daughter', War. It is a just fight, and in the end the laurel-crowned Peter, as well as the victory, wins his title 'the Great'.

In the dedication, the poet offers his work as 'France's tribute' to Elizabeth on the occasion of the marriage in 1745 of her son, Peter (the short-lived Peter III) to Catherine, herself later 'the Great', an occasion for which Lomonosov also penned an ode.

There are other Russiads, but all are later than this one. Kheraskov's *Rossiada*, the first epic poem in Russian (which takes as its subject the taking of Kazan by Ivan the Terrible in 1552) was published in 1779. Carlo Denina's *La Russiade*, a prose poem, appeared at Berlin in 1790 and another, by Giovanni Girolamo Orti, was written in 1814.

## La Russiade Poème Heroique en XII Chantes.

Dédié à L'Imperatrice de Russie, et suivi de Poésies diverses... [1750s.]

Folio (328 x 230 mm), 178 unnumbered pages, with seven blanks and an index leaf at the end; manuscript ink on paper; old dampstain to upper corner throughout, those leaves (about 20 or so at the beginning) where the damp resulted in loss of paper skillfully restored, affecting the odd word in a shoulder note; contemporary full morocco, some surface wear, spine gilt in compartments, old private ownership stamp to title.

The other works in the volume are:

– *Le Lys, ballet allégorique pour la convalescence de Monseigneur le Dauphin* (27 pages), published anonymously in 1752.

–*La tendresse de Louis XIV pour sa famille*' (6 pages), by Antoine-Marin Lermiere (1723–1793), winner of the Académie française prize in 1753 and published the same year.

–*La magnificence & la sureté des grands chemins sous le règne de Louis 14. et de Louis 15., poème'* (5 pages), apparently unpublished.

–*Au Roy, lorsqu'il voulut bien me donner son portrait dans une boîte d'or'* (3 pages), apparently unpublished.

–*Le Palais de glace, poème'* (15 pages), apparently unpublished. According to a note in the margin, the poet was sixteen in 1740, the year the famous ice palace was built on the frozen River Neva on the orders of Empress Anna.

–*L'Assomption, poème'* (11 pages), apparently unpublished.

–*À Monsieur Barberie de S' Contest, lorsqu'il fut fait ministre des Affaires Etrangères'* (4 pages), apparently unpublished. François-Dominique Barberie de Saint-Contest was made French foreign minister in 1751.

–*L'art et l'amitié, fable'* (3 pages), apparently unpublished.

–*Ode sur la prise de Tournay après la Bataille de Fontenoy [11 May 1745, between French and British troops]* (10 pages), apparently unpublished.

–*L'Avarice, ode'* (8 pages), apparently unpublished.

–*La Rose rouge changée en Rose blanche. Allégorie pour une convalescente'* (5 pages), apparently unpublished.

–*Les Loix, ode'* (6 pages), apparently unpublished.

£7500
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## Chechen jihadist

Sheikh Mansur was a Chechen resistance fighter who waged a six-year campaign against Catherine the Great's forces before his capture in 1791, calling upon fellow Muslims to join him in jihad. 'He was the first to preach and lead... the Holy War against the infidel Russians in the Caucasus... Dropped, as it were, from the clouds full grown, a warrior, preacher and prophet and, in spite of [his] many failures... he drew after him now one, now another, of the fierce tribes of the mountain and the forest... He it was who first taught them that in religious reform lay the one chance of preserving their cherished liberty and independence' (Baddeley, *The Russian Conquest of the Caucasus*, p. 47).

Italian interest in Sheikh Mansur began in December 1785, with a piece in the Florentine *Gazzetta universale* on his defeat of Russian troops; by June the following year, the paper was announcing that 'the celebrated Sheikh Mansur's code for the reform of the Quran has been brought all the way from the Caucasus to Italy, and promptly translated from Arabic into our language. The pamphlet is unique of its kind, and, in addition to the reform, contains some terrible prophecies by this new sectarian... Some copies are available in Florence from Anton Giuseppe Pagani for the price of one *paolo'* (quoted in Venturi, p. 96).

'The pamphlet foretold a "great revolution" which was to be universal and egalitarian. It was to take place in the year 1812, and in order to prepare the way for it, a "reform of the Quran" was necessary. The reform would involve numerous changes. No taxes would be levied on land... A "general assembly" would set up a rapid and efficient legal system. Slavery would be abolished... The punishment of exile would also be abolished... "You will also abolish tolls"... "Lastly, you will destroy the big cities, which, like so many whirlpools, swallow up the provincial towns." Big cities were "the very portrait of contradiction", "a receptacle for opulence and excessive misery". There was an "eternal struggle" between them. "The peoples of many nations are sacrificed for the benefit of Constantinople, Paris, London, Rome, Smyrna and other large and populous cities which, like a diamond truly surrounded by dung, are a compound of spirit and stupidity, beauty and extravagance, greatness and depravity... Where there is abundance, even excess of everything, there you will see numerous wretches dying of hunger; where the wisest laws are in force, all is disorder, and obstacles everywhere, impediments and difficulties lie in the way of true public good; and while on the one hand nothing is encouraged but ostentation, lust, pride, and the satisfaction of the most unbridled passions, on the other hand we see nothing but nakedness, humiliation, despair, oppression and slavery"' (Franco Venturi, 'The legend of Boetti Sheikh Mansur', *Central Asian Studies*, vol. X, no. 1–2, pp. 96–7).

4to (275 x 207 mm), ff. [3, including one blank], 9, [1], 10–142, '142a', 143–272; typescript copy, signed by Shottland at the end and dated 'London, March 1913', with a manuscript dedication and Introduction, and a photograph of Shottland by Theodor Marceau in New York, signed, bound in at the beginning; contemporary half leather, corners worn, lettering piece to front cover.

£600
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**Shottland, Maxime S. The Tyrant of Moscow.** [London, 1913.]

4to (275 x 207 mm), ff. [3, including one blank], 9, [1], 10–142, '142a', 143–272; typescript copy, signed by Shottland at the end and dated 'London, March 1913', with a manuscript dedication and Introduction, and a photograph of Shottland by Theodor Marceau in New York, signed, bound in at the beginning; contemporary half leather, corners worn, lettering piece to front cover.

**Sheikh Mansur. Die Reforme des Alkorans, und die Prophezeihungen des erleuchtenden, des erlauchteten, des wachenden Propheten Seich Mansur.** Aus dem Arabischen ins Italienische, und aus dem Italienischen ins Deutsche übersetz von M. H. A. [Vienna,] 1787.

Small 8vo (165 x 102 mm), pp. 44, plus final blank (small hole); first and last pages a little rough (from where dust-soiling has been removed?); the other pages fine; original marbled paper backstrip.

First and only edition in German, extremely rare. oclc locates the Strasbourg copy only, to which kvk adds another, in Vienna.

The Italian original, *La Riforma dell' Alcorano e le profezie dell' aggiornante, dell' illuminato, e del vigilante profeta Seich-Mansur*, from which this German translation was made, appears to exist in only one or two copies. It is not listed in any of the online databases, although a modern reprint was published in 1992.

£1200
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## International man of mystery

'While the rigid Censorship exercised by the Russian bureaucracy would make the publication of such facts as are herein described impossible in the place where they occurred, the jealous care with which individual freedom of thought, speech and action, the most cherished heritage of the English people, is guarded, encourages the author to hope, that his work will be something to awaken the sympathy of the greatest of the nations for the tribulation of a people, striving, with a faith and courage of which little is known, and at a cost which has not yet been counted, to obtain that liberty of the individual which every Englishman regards as his birthright' (Introduction).

The novel is dedicated 'To the sacred memory of my dearest Mother, the unfortunate victim of the Russian Revolution...' and was published the following year in London, with a few changes, as *The Iron Passport*. It appears to be the author's only book. But who was Maxime Shottland? A short report in *The New York Times* from June 1908 calls him 'a young Russian author who has passed most of his life in England and America' and who was about to open a theatre in Paris 'where an English or American author is able to produce pieces debarred by the prudery of London or New York'. Online newspaper archives refer to a Baron Maxime de Sheyder Shottland in various court cases: to defend the honour of the granddaughter of Franz Joseph of Austria who had been insulted by a hotel manager (New York, 1911), a run-in with a bailiff (London, 1915), a bankruptcy order (London, 1916)... after which he disappears without trace.

£600
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## Mark Twain in Russia

4to (275 x 207 mm), ff. [3, including one blank], 9, [1], 10–142, '142a', 143–272; typescript copy, signed by Shottland at the end and dated 'London, March 1913', with a manuscript dedication and Introduction, and a photograph of Shottland by Theodor Marceau in New York, signed, bound in at the beginning; contemporary half leather, corners worn, lettering piece to front cover.

£600
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## Mark Twain in Russia

Mark Twain has always been phenomenally popular in Russia. Writing in 1941, Albert Parry noted that 'in a period of three recent years Mark Twain's works sold over a million and a half copies printed in the various languages of Soviet peoples... Mark Twain tops them all [i.e. foreign writers]. Indeed, Russians know their Twain. His works were translated early and extensively. He is quoted in the press and conversation, to decry American or Russian foible. His Tom and Huckleberry have been filmed by Soviet directors, and the Prince and the Pauper have appeared on the Red stage' ('Mark Twain in Russia', *Books Abroad*, vol. 15, no. 2, pp. 168–9)

**Twain, Mark. Prints i nishchii.** Istoricheskii roman dlia iunoshestva vsekh vozrastov. Sochinenie Marka Tvena (Saluelia Klemensa) s 150 risunkami i tekste. Perevod s angliiskogo [The Prince and the Pauper. A historical novel for young people of all ages. A work by Mark Twain (Saluel [sic] Clemens) with 150 illustrations in the text. Translated from the English]. S.–Peterburg, Izdanie A. S. Suvorina, 1884.

8vo (197 x 129 mm), pp. [6], 332, [2]; illustrations throughout by Frank Thayer Merrill, that to p. 328 partially coloured in; short tear to p. 5, lower corner of p. 73 torn away (no loss), the lower margin of pp. 261–7 and 295–7 slightly short (and has been so for a very long time, as old stains and dust-soiling match up), some fingermarking or stains in places, but withal a very good copy, slightly skewed, in the original gilt-decorated publisher's cloth by Haseney, Nevsky Prospekt (binder's ticket), rubbed.

First edition in Russian of *The Prince and the Pauper* (1881).

The National Library of Russia catalogue shows over 100 different editions of the book, in various translations and adaptations, from the nineteenth century right through the Soviet period and beyond. But this first edition is extremely rare: it is not listed in cofmc or oclc, and kvk shows the Library of Congress copy only. The only earlier Russian translation of Twain listed in oclc is an 1874 edition, but in microform, of *The Gilded Age* (*Mishurnyi vek*).

£3500
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## Hymns for her?

A very attractive hymnal, both inside and out, bound, I thought, perhaps for a girl on her confirmation or similar. Seibert ran a second-hand bookshop and lending library, as well as a bindery. One wonders if this was bound by him.

**Verbessertes Gesang-Buch, zum Gebrauch bey dem öffentlichen Gottes-Dienst sowohl als zur Privat-Erbauung...** Cassel, Verlegt und zu finden bey Johann Nicolaus Seibert, Buchbinder 1770.

8vo (173 x 105 mm), pp. 454, [22] index of hymn words and tunes, [20] 'Gebäte'; woodcut arms to title, typographic music throughout; a very good copy in contemporary pale blue silk decorated gilt (some wear), the initials 'M.E.C.' stamped within a cartouche on upper cover, the date '1771' to the rear, all edges gilt, pink silk endpapers, gilt dentelles, pink silk spine label.

Apparently a variant of ISM DL 1770<sup>9</sup>, but with 20 pages of prayers (rather than 16, and which ISM gives as 'Gebete') at the end and without the addition of the Gospels (cf. also ISM DL 1770<sup>10</sup>, which has neither prayers nor Gospels). The same year Johann Martin Lüdicke, also in Kassel, brought out a similarly-titled book (ISM DL 1770<sup>11–19</sup>), over twice the size. ISM lists Seibert's book first.

£600
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## 'By desire of the Russian Ambassador'

Vorontsov (1744–1832), Catherine the Great's 'most famous ambassador at the Court of St James's' (Cross), arrived in England in 1785 and remained here for the rest his life. I have been unable to find out his connection to this production at Birmingham's Theatre Royal, then under the management of the Irish actor, William Macready, father of the great tragedian. Both Macready and his wife, Christine, took roles in the performance. Headlining the evening was Tom King, who had been acting the role of Lord Ogleby in Garrick and Colman's hugely popular *Clandestine Marriage* for over thirty years.

On Vorontsov, see Anthony Cross, *\*By the Banks of Thames\*': Russians in eighteenth-century Britain* (1980), *passim*.

**[Vorontsov, Count Semyon Romanovich.] By Desire of His Excellency Comte de Woronow, the Russian Ambassador.** Theatre, Birmingham. This present

Wednesday, July 31, 1799, will be presented, the favourite Comedy of The Clandestine Marriage. The Part of Lord Ogleby by Mr. King... To which will be added (Fifth Time) a grand musical Romance, called, Blue Beard; or Female Curiosity. The Music by Mr. Kelly. The Scenery and Machinery, particularly the distant views of Blue Beard's Procession, illuminated Garden, Blue Chamber, Transparencies, Abornilique's Palace, and the Sepulchre, by Mr. Whitmore and numerous Assistants. The Elephants, Camels, Palanquins, Banners, &c. by eminent Artists... By Permission, the Band belonging to the Royal North British Dragons, will attend. [Presumably Birmingham, 1799.]

Folio broadside (370 x 237 mm); a little dusty, traces of mounting at corners, but overall in very good condition.

Not in estr.

£700
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## Writing home

'We're all waiting for peace. It's a pity we don't know when we'll come home to our wives and children' (Bernhard Wildner, 30 September 1915).

A long series of letters written to Oswald Wildner (and his wife and daughter, Hedwig), in Olbernhau, Saxony, by his sons, Bernhard and Felix, during their time as reservists in the German army. Bernhard served in the 8th Army and his 22 letters (one apparently incomplete) and 5 postcards, December 1914 to July 1918, document its push east through Kutno, Żychlin, Ortelzburg (Szczelno), and Myszyniec in Poland, Lida and Grodno (Hrodna) in Belarus, and Vinius, to Russia (1 August 1916 onwards). The 24 letters and 2 postcards from Felix, who was with a replacement battalion, begin with training in Deutsch Lissa (Lesnica, Poland, May 1916), before moving to France (June 1916– April 1917), Russia (May – September 1917), and then Flanders (October 1917 – June 1918).

Bernhard describes the towns they pass through (women and children barefoot, burnt out buildings, dead horses, soldiers' graves); conditions for the soldiers (clothing, food, and death, wrapping themselves well at night with furs, their rifles at their side; the long marches); and the weather, as well as enemy action, such as attacks by Russian planes.

Felix was with the 23rd Reserve Division and fought at the Battle of the Somme: 'if you could be here to see life and death, the troops coming back and going to the front, the artillery and munitions convoys, and ambulances, when the sky is lit up by falling shells, flares in the distance, grenades, and the constant barrages [*Trommelfeuer*], you would think you were in Hell... It's not war any more, it's mass slaughter' (8 Oct. 1916). After a few months on the Eastern Front, near Vinius, he was transferred back to Flanders, shortly before the Battle of Passchendaele. He was still there for the German Spring Offensive of 1918, when he was stationed near Ypres ('Trommelfeuer und immer wieder Trommelfeuer!', 9 May 1918).

**[World War I.]** Over 50 autograph letters, signed, from two brothers serving with the German army, 1914–1918.

46 letters, many with envelopes, and 7 postcards (a few undated); overall in very good condition; with four other unidentified family letters.

£750
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