

---

# Simon Beattie

~~At the California International  
Antiquarian Book Fair~~

~~Pasadena Convention Center  
7-9 February 2025~~

~~Booth 103~~





#### PORTRAITURE FOR THE PEOPLE

**01. ['AMERICAN GEMS.'] Three 'gem' portrait photographs** by 'J[oshua]. Jewell, American Gem Photographer', of Liverpool, Manchester, Newcastle, etc. Early 1880s.

Three ferrotypes (each c.25 mm × 23 mm), mounted in printed card frames; in very good condition overall. £120\*

Three 'American Gems', from a brief period in Britain when these tiny ferrotype photographs enjoyed huge popularity, and provided cheap portraiture for the masses.

The ferrotype, in Victorian Britain, 'without a doubt ... was regarded as the cheapest, nastiest and lowest form of photographic life – though endowed ... with an uncanny instinct for self-preservation' (Linkman).

Up until 1860, the carte de visite had been the market leader in both Britain and the US and 'the staple product of the nineteenth-century portrait parlour' (*ibid.*). Then, in December 1860, 'Simon Wing patented a multilens camera which, with subsequent modifications, was capable of producing as many as 616 ferrotype images each measuring one half inch square on a single plate 12 by 15 inches in size ... The processed

iron plate was so thin that after exposure and processing it could simply be snipped with scissors to generate multiple copies. When in 1862 Wing designed and introduced standard carte size mounts perforated by a small aperture through which to display the tiny photographs, he enabled the ferrotype to compete commercially with other card mounted formats. By the simple device of combining a minuscule ferrotype with a carte de visite size cardboard mount, the portrait on iron gained crafty access to that bastion of the carte's commercial success, the family photograph album ... This style became known in America as the Gem – in Britain, as the American Gem. The gem was a winner.'

At the end of the 1870s, the gem began to surge in popularity in Britain so that ferrotype studio chains were set up; Joshua Jewell's was one of at least three such chains, with studios in 'Liverpool and London, Manchester (1881), Bristol (1882), Glasgow and Newcastle ... In its heyday the American gem was much in demand, if we are to believe the words of James Lowrie [another studio chain owner] himself, reported in October 1880, "that there are 'Gem Photographers' who take from three to five hundred sitters on a fine day." Fine days, however, would appear to have been in short supply since the firms of Joshua Jewell, James Frederick Lowrie and the Anglo American Photo Company seem to have flared only briefly into life in London and a few major cities, and then quickly fizzled out of existence.'

See Audrey Linkman, 'Cheap tin trade: the ferrotype portrait in Victorian Britain', *Photographica World*, No. 69 (June 1994), pp. 17–28.

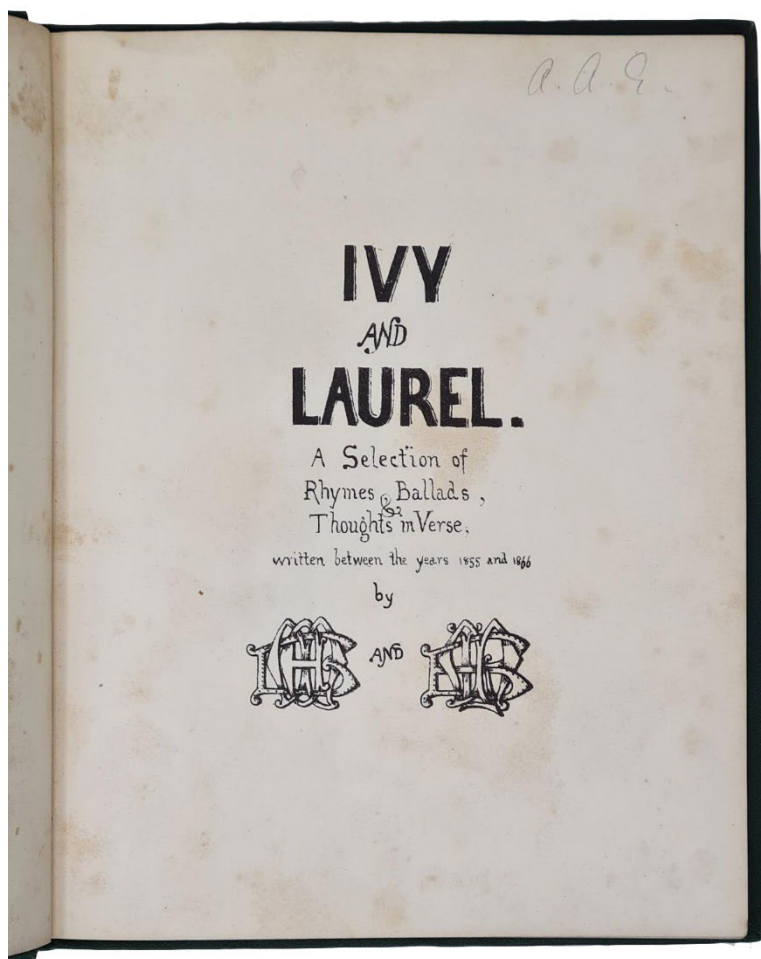
'DARK BUT QUITE BEAUTIFUL'

**02. BENN, Gottfried. *Morgue*.** A new translation by Simon Beattie. [Chesham:] Breitenweg 2018.

8vo (203 × 125 mm), pp. [8]; original printed wrappers. £10

First edition of this translation, printed in only 250 copies: 'powerful translations' (Adam Freudenheim), 'scalpel-sharp' (Sammy Jay), 'dark but quite beautiful' (Rebecca Rego Barry, *Fine Books Magazine*).

Gottfried Benn (1886–1956) wrote *Morgue* in 1912, when he was only 25. It was his first published work. The expressionist verse, inspired by Benn's work as a pathologist, shocked readers at the time, but the edition, printed in 500 copies, sold out within eight days.



RARE LITHOGRAPHED BOOK, BY A BROTHER AND SISTER

**03. [BROWNE, Marmaduke Edmonstone, and Maria Louisa BROWNE]. Ivy and Laurel.** A Selection of Rhymes, Ballads, & Thoughts in Verse, written between the years 1855 and 1866 by [in monogram:] M. E. B and M. L. B. [Possibly Ipswich?, S. H. Cowell's Anastatic Press, c.1867.]

Small 4to (208 × 165 mm), pp. [10], 9, [3], 10–84, [3], 85–96, [2], 97–104; original green bevel-edged cloth by W. Bone & Son (binder's ticket), all edges gilt, upper cover decorated in gilt with the title enclosed in a wreath, one slight mark, some spotting to endpapers, a little offset onto the title. £850

Rare first edition, privately printed, collecting together verse written by a brother and sister when in their teens and early twenties, here neatly copied out, adorned with little illustrations, and reproduced using what looks like the anastatic printing process, a species of transfer lithography patented in 1844. As Geoffrey Wakeman notes: 'There is not a great

deal of evidence for the use of transfer lithography in book illustration, except in anastatic printing, a process thought of in its day as a great innovation and now interesting as an example of the Victorians' passion for technological advance' (*Victorian Book Illustration*, p. 51).

Perplexingly, the only identification the authors provide are their initials. But there are clues, for three of the poems originally appeared anonymously in the Harrow School magazines *The Triumvirate* and *The Tyro*, 1860–3, and another of the poems is dedicated to 'A.S.N.' at Clifton. These hints allow us to establish that the authors were Marmaduke Edmonstone Browne (1843–1925) and his sister, Maria Louisa Browne (1844–1911), children of the Rev Thomas Clements Browne of Clifton, near Bristol. As brother and sister they were probably very close, for their father died only a few months before Maria's birth in 1844. They were still living together until Maria's own marriage in 1881; Marmaduke had also married, in 1872, but was widowed only two years later. After Harrow, Marmaduke had gone up to Oriel College, Oxford, before taking holy orders. In 1878, he published *Tales from the Old Dramatists*, which he dedicated to Henry Irving.

Library Hub Discover lists the British Library copy only, to which WorldCat adds two in North America, at Yale and Cornell.

**04. [CAPELLE, Pierre]. La clé du Caveau à l'usage de tous les chasonniers français, des amateurs, auteurs, acteurs du vaudeville & de tous les amis de la chanson. Par C\*\*\*, du Caveau moderne ... De l'imprimerie de Richomme. A Paris, chez Capelle et Renand, Rue Jean-Jacques Rousseau N<sup>o</sup>. 6. 1811.**

Oblong small 8vo (93 × 132 mm), pp. [2], viii, 5–380, 120; half-title, prelims and contents printed in letterpress, the title and music engraved; some light offsetting only; contemporary tree calf, rubbed, a couple of wormholes, corners worn, smooth spine gilt in compartments, gilt morocco lettering-piece, upper covered lettered gilt ('Aug Bernard Delille').

£300

First edition of a popular pocket collection of *timbres* by Capelle (1770–1851), 'inspecteur de la librairie, homme de lettres et membre fondateur du Caveau moderne' (Quérard), a Parisian musical drinking and dining society—the *société du Caveau*, or simply *Caveau* for short—dating back to 1729 which Capelle had revived in 1806. Almost 900 tunes are included.

*Timbre* here is 'a term of late 18th-century French origin widely applied by scholars of folklore and by musicologists to pre-existing *opéra*





comique songs, vaudeville tunes, parody songs and 16th- and 17th-century chansons ... A feature common to the later classes of French popular song was the adaptation of new words by the librettist or songwriter to well-known vocal or instrumental melodies; the “timbre” was the melody’s label, or identification tag ... The term is closely associated with the large anthologies of airs, chansons and vaudeville songs edited during the early part of the 19th century by such collectors as Pierre Capelle, *La clé du caveau* ...’ (*New Grove*).

WorldCat locates 4 copies outside Europe (Eastman, SUNY Buffalo, Indiana, Michigan).

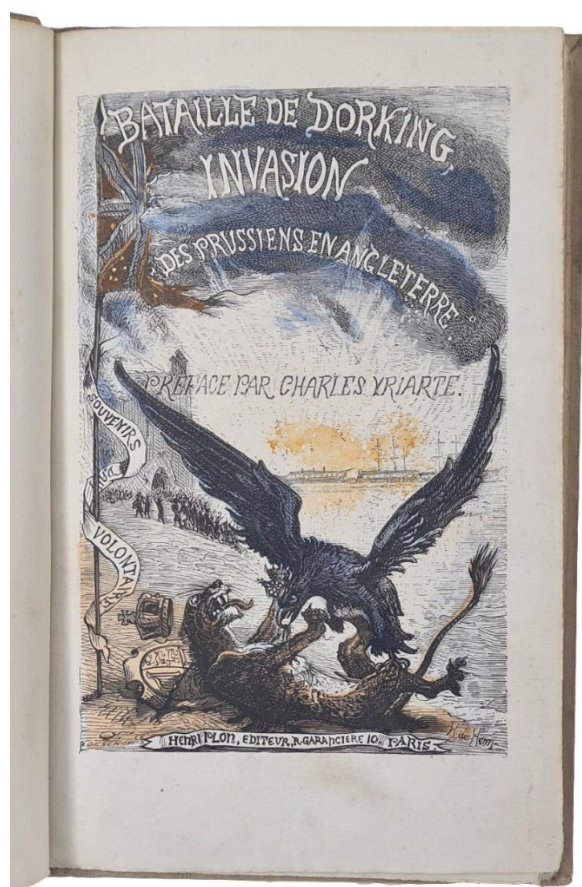
**05. CAPELLE, Pierre. *La clé du Caveau* à l’usage de tous les chasonniers français, des amateurs, auteurs, acteurs du vaudeville & de tous les amis de la chanson; par Capelle, convive du Caveau modern; seconde édition, contenant 1500 airs et un tableau général des coupes ... Supplément à la 1<sup>re</sup> Edition contenant 609 airs, le tableau des coupes et les tables généraux ... A Paris, chez l’auteur ... chez Ledoux et Tenré ... 1816.**

Oblong small 8vo (106 × 145 mm), pp. [2], xvi, 5–605, 610–611, 608–609, 606–607, 612–652, 219, 222–221, ‘220’, 223–304; complete

despite pagination; half-title, prelims and contents printed in letterpress, the title and music engraved; in the first sequence, page number of p. 203 cropped, upper edge of pp. 240–2 ragged, p. 551 creased in upper margin, lower corner of p. 635 torn away (no loss); contemporary calf, corners worn, sides a little scraped, rebacked. £300

Second edition, greatly enlarged.

Eitner II, 314.



FUTURE-WAR FICTION

**06. [CHESNEY, Sir George Tomkyns]. Bataille de Dorking.**  
Invasion des prussiens en Angleterre. Préface de Charles Yriarte.  
Paris Henri Plon, imprimeur-éditeur ... 1871.

12mo (185 × 116 mm) in half-sheets, pp. [4], 149, [1], plus final blank;  
uncut and partially unopened in contemporary glazed cloth, a little  
discoloured, roan spine label lettered gilt, preserving the original

illustrated wrappers; armorial bookplate of the comte de Lanjuinais (presumably Paul-Henri, 1834–1916, who fought in the Franco-Prussian War). £300

First edition in French of *The Battle of Dorking* (1871), a seminal work of future-war fiction. Chesney (1830–1895), a military man who had served in India, 'was fortunate enough to have found the right moment for discharging his frightening forecast upon the British people, since most of the year 1871 was passed in a mood of foreboding and anxiety for the future [in the wake of the Franco-Prussian War]. In fact, Chesney's success owed everything to the moment and to his capacity for showing contemporary fears fully realized in an imaginary future. The accident of an effective style and the fact that the *Battle of Dorking* had appeared in a widely read magazine [*Blackwood's*] make Chesney the true begetter of the new fiction of imaginary warfare ...

'There was the same interest in France. In the August of 1871 Charles Yriarte wrote his long preface to the translation, *Bataille de Dorking*, in which he made a detailed study of the reasons for the effectiveness of Chesney's story. He was so impressed by the vigour and ingenuity of the narrative that he wondered "if such a book, published here in 1869, might not have had an influence on our future". And, again in 1871, another Frenchman [Édouard Danguin] produced the first foreign imitation of Chesney when he recounted his comforting vision of a defeated Germany in *La Bataille de Berlin en 1875*, the first of many French fantasies of a war of national revenge for the humiliations of 1870' (I. F. Clarke, *Voices Prophesying War 1763–1984*, pp. 31–2, 42–3, reproducing the dramatic front wrapper here).

For the original, see Bleiler, p. 42; Sadleir, p. 87; Wolff 1191.

BULL

**07. CLARK, Richard. An Account of the National Anthem** entitled God Save the King! With Authorities take from Sion College Library, the ancient Records of the Merchant Tailors' Company, the Old Cheque-Book of His Majesty's Chapel, &c. &c. &c. ... London: Printed for W. Wright ... 1822.

8vo (215 × 129 mm), pp. [iii]–xxviii, 208; plus 31 engraved plates (portraits, music examples, some double-sided, occasionally folded); without the half-title; some light offsetting only; contemporary polished calf, smooth spine decorated gilt, head of spine a little worn, light rubbing elsewhere. £250



First edition of the treatise by which musical antiquary Richard Clark (1780–1856) ‘proved to his own satisfaction, if to no one else’s, that the tune of *God Save the King* was actually by the Elizabethan composer John Bull’ (*Oxford DNB*).

With the bookplates of John Poynder (1779–1849, author of the three-volume *Literary Extracts from English and other Works*, 1844–7, the arms here curiously cut round and then affixed; sold Sotheby, 10–12 Jan. 1850, lot 93, ‘calf extra’) and Robin Myers (1926–2023, Hon. Librarian of the Bibliographical Society), with a note that she bought the book from Richard Hatchwell in November 1987.



‘OBSCENE’

**08. [DU LAURENS, Henri-Joseph]. *La chandelle d’Arras*,**  
poème héroï-comique, en XVIII chants ... A Bernes [i.e. France],  
aux dépens de l’Académie d’Arras. 1765.

8vo (158 × 98 mm), pp. xviii, 183, [1]; with an engraved frontispiece (a little soiled and creased); frontispiece and final leaf backed, small loss to upper corner of the frontispiece, image unaffected; some light finger-soiling etc, else fine; contemporary mottled calf, curl-marbled endpapers, smooth spine decorated gilt in compartments, gilt morocco lettering-piece; engraved armorial bookplate of Georg Carl von Fechenbach (1749–1808, the last Prince-Bishop of Würzburg), a little scraped. £500

First edition of this ‘obscene and irreligious’ poem, unchaste nuns and all, one of the ‘grosser and more graphic best-sellers’, which belongs ‘to a tradition of bawdy anti-clericalism, which could be classified either under religion or pornography’ (Darnton). Written by the defrocked *abbé* Du Laurens (1719–1797), it was composed, according to Quérard, in less than a fortnight. It is dedicated to Voltaire.

Cioranescu 26451; Gay-Lemonnyer I, cols 533–4 (‘licencieux et antireligieux, trop connu pour nous y arrêter’, describing Du Laurens’ verse as ‘pas denués d’une verve satirique et de pensées originales, souvent heureusement exprimées’); Quérard II, 663. See Robert Darnton, *The Forbidden Best-sellers of Pre-Revolutionary France*, *passim*.

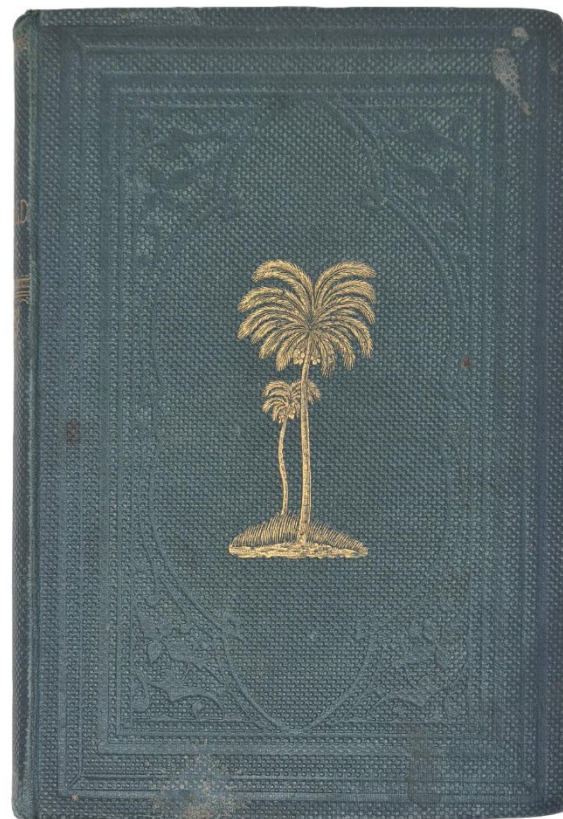
EBB'S FORMER FAVOURITE

**09. ECKLEY, Sophia May. *The Oldest of the Old World* ... London: Richard Bentley ... 1860.**

8vo (190 × 125 mm), pp. xii, 300 + frontispiece; half-title and rear free endpaper sometime removed, tear in gutter of pp. 157/8, some scattered light spotting and finger-soiling; uncut in the original publisher's green blind-stamped cloth, spine and upper board blocked and lettered gilt, a few marks. £585

Scarce first edition of an account of a six-month tour of Egypt and the Holy Land by the wealthy American thirtysomething Sophia Eckley (1823–1874) and her husband in 1857.

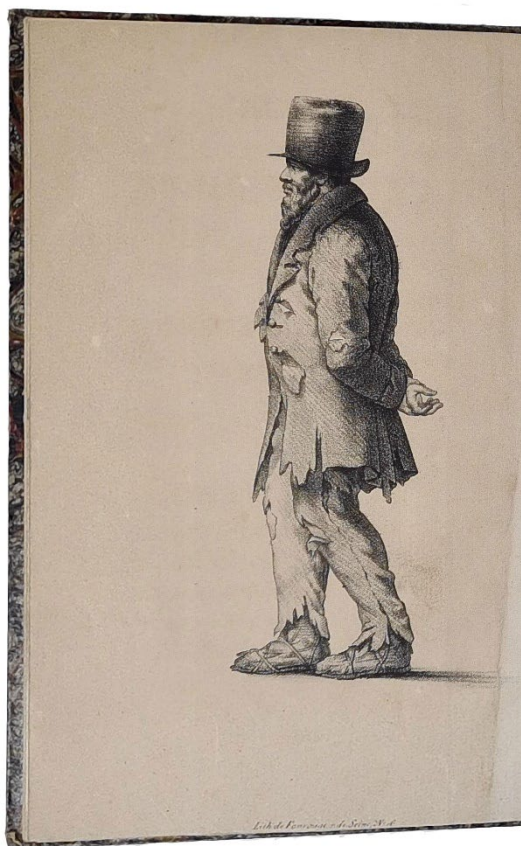
Eckley is remembered today for her 'brief but intimate friendship' with Elizabeth Barrett Browning, which 'continues to attract scholarly interest' (*The Brownings' Correspondence*, online). In 1855, Eckley had left Boston for Florence, where she befriended the Brownings. The relationship was intense (she asked the Brownings to accompany her and husband on the visit to Egypt and the Holy Land, but EBB declined on health grounds), but by 1860 things had cooled, in part due, it is said, to Eckley saying she had communicated with the spirits of deceased members of EBB's family.



DOWN AND OUT IN PARIS

**10. [ELIÇAGARAY, Edouard, & Auguste AMIC]. *L'homme à longue barbe*. Précis sur la vie et les aventures de Chodruc Duclos; suivi de ses lettres; orné du portrait de ce personnage mystérieux et d'un fac-simile de son écriture ... Par MM. E. et A. Paris, au Palais-Royal, chez les marchands de nouveautés. 1829.**

8vo (185 × 125 mm), pp. [4], vi, 63, [1], with a lithograph frontispiece (lightly browned, as usual, a little offset onto the title, repaired in the inner margin) and folding reproduction of a letter, both printed by Fonrouge; contemporary marbled boards, rubbed, ms. paper title label to front cover. £200



First edition of this account of the celebrated French tramp and eccentric, whose story inspired various memoirs and even works for the theatre.

Quérard V, 134.

PRESENTATION COPY

**11. FAURE-FAVIER, Louise. Guide des voyages aériens.**

**Paris–Tunis.** Paris–Lyon–Marseille–Ajaccio–Tunis. Tunis–Bône et Lyon–Genève ... Guide officiel avec une grande carte en couleurs. Préface de M. Laurent Eynac ... [Paris,] 1930.

8vo (183 × 133 mm), pp. 131, [1], xxviii; with 4 leaves of photographic plates, printed double-sided, and a folding colour-printed map pasted to the inside rear cover; other illustrations/maps in the text; some marginal browning due to paper stock; original illustrated card wrappers, a little discoloured with a couple of chips, spine chipped in places, tear to lower joint at head. £300



First edition, inscribed on the half-title 'à Claude Tulié, ce beau voyage dans l'air, sur la mer, sur la terre ... Cordialement Louise Faure-Favier 1930'.

Faure-Favier (1870–1961), pioneer aviator (she set a speed record for a flight between Paris and Dakar in 1919, and another for a round trip between Paris and Baghdad in 1930) and writer—poet, novelist, journalist (perhaps the first Frenchwoman to do so professionally)—also developed the first French tourist guides for air travel, as here, illustrated with aerial photographs she took herself.

WorldCat locates 3 copies outside France: Toronto, Stanford, Yale.

**12. FIELD, John. Zwei Gesänge** italienisch und deutsch nach Petrark und Piedemonte mit Begleitung des Pianoforte in Musik gesetzt und den Fräulein Lise und Annette Schepeleff gewidmet ... Bei Breitkopf und Härtel in Leipzig ... [1828].

Oblong 4to (262 × 345 mm), pp. 7, [1]; plate number 4616; lithographed throughout; spotting to title and margins, corners a little creased, short tears to spine; leaves loose, as issued; with Breitkopf & Härtel's stamp to



the title, ms. ink number 11170 at foot (lot number in the Breitkopf & Härtel sale of 1836). £300

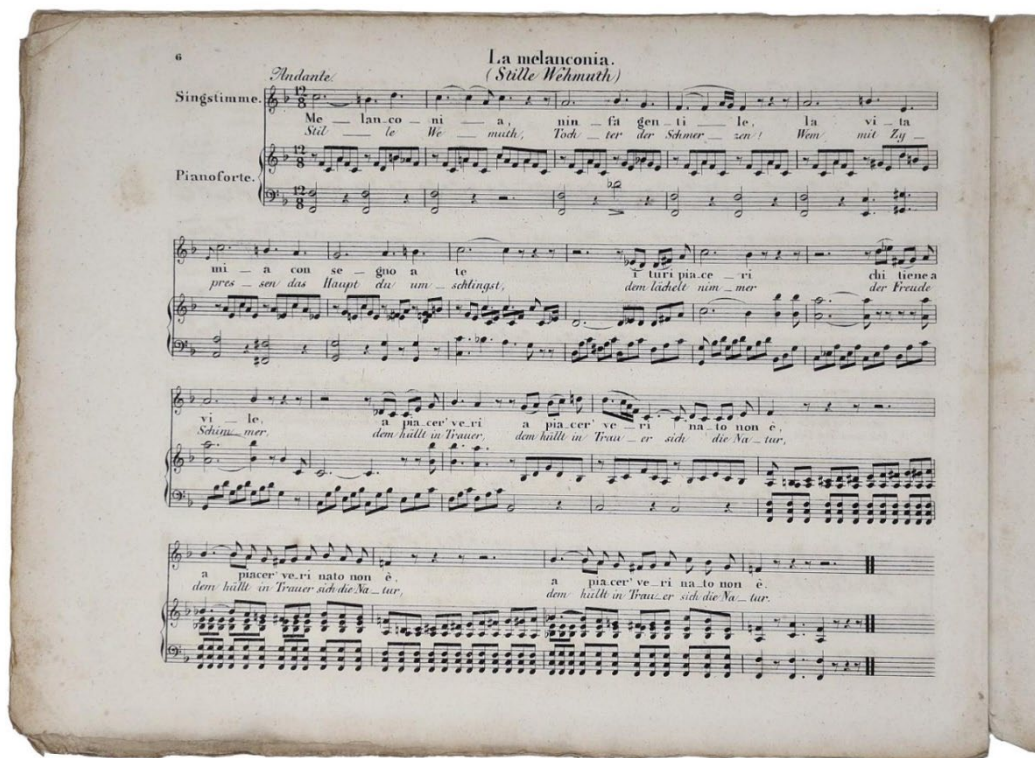
First German edition, originally published in Naples (*Passatempo musicali*) in 1825; the German translation here is new. 'These two songs were adapted from two of Field's Nocturnes [No. 1, 1814, and No. 5, c.1816], both the keys being changed' (Hopkinson).

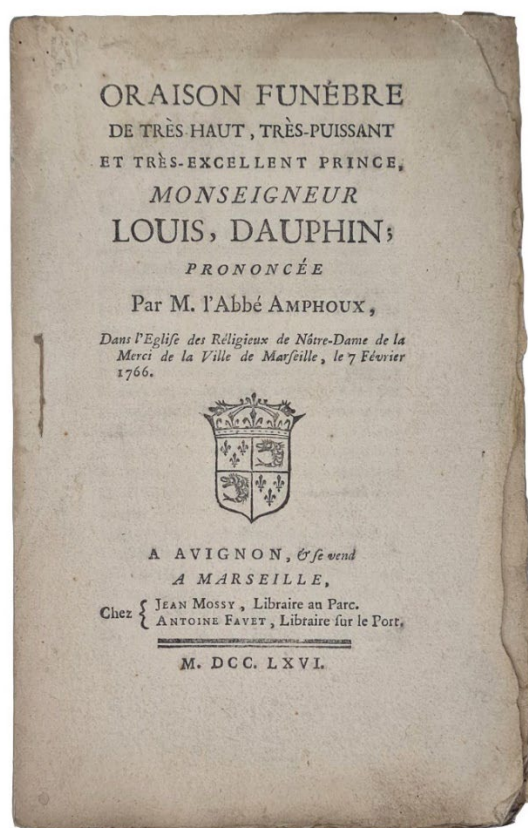
The father of the nocturne and 'the supreme pianist of his generation' (*New Grove*), the Dublin-born John Field (1785–1837) spent over three decades working in Russia. 'A publishing agreement with Breitkopf & Härtel in 1815 ensured the spread of his music throughout Europe, while reports of his playing fostered an image of legendary powers ...

'His reputed Byronic lifestyle may have been a contributing factor for what has retrospectively been identified as rectal cancer. If anecdotal material is as reliable as is often portrayed, his social behaviour (more than likely tolerated with more amusement in Russia than elsewhere) was often outrageous, yet slovenly dress did not mar a striking personal aura, alcohol did not blunt a brisk wit, and igniting a cigar with his fee did not diminish the aristocracy's demand for private tuition' (*New Grove*).

The Shepelevs were presumably among his pupils. Field was also a friend of Pushkin; a double portrait of them exists from the late 1820s (*op. cit.*).

Hopkinson, A  
*Bibliographical  
Thematic Catalogue  
of the Works of John  
Field* (1961), 50A,  
locating 3 copies only  
(Staatsbibliothek zu  
Berlin, Gesellschaft  
der Musikfreunde in  
Vienna, and the  
National Library of  
Austria). WorldCat  
adds Heidelberg. Not  
in Library Hub  
Discover.





STITCHED AS ISSUED

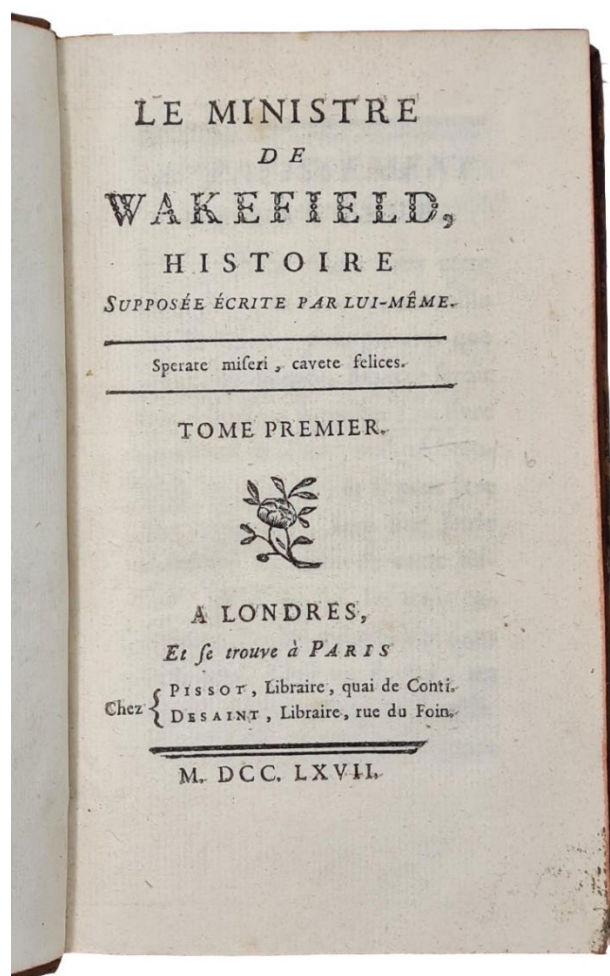
**13. [FUNERAL.] AMPHOUX, Jacques-Antoine, *abbé*. Oraison funèbre** de très-haut, très-puissant et très-excellent Prince, Monseigneur Louis, Dauphin ... A Avignon, & se vend à Marseille, chez Jean Mossy ... Antoine Favet ... 1766.

8vo (205 × 128 mm), pp. v, [6]–41, [1]; a little dust-soiled; uncut, stitched as issued, the final leaf repaired in the gutter (affecting a couple of words) and reattached. £200

Rare first edition: the oration given at the church of Nôtre-Dame de la Merci in Marseilles on 7 February 1766 following the death of Louis (1729–1765), the only surviving son of Louis XV (and the father of Louis XVI, Louis XVIII, and Charles X), from tuberculosis, seven weeks before. The preacher was chaplain to the fleet in Marseilles.

Not found in Library Hub Discover or WorldCat.





**14. [GOLDSMITH, Oliver]. *Le ministre de Wakefield*, histoire supposée écrite par lui-même ... Tome premier [– second].** A Londres, et se trouve à Paris chez Pissot ... Desaint ... 1767.

2 vols in one, 12mo (161 × 93 mm), pp. [4], 258, plus final blank; [2], 233, [3]; some light browning or occasional spotting in places, in vol. II leaves Av–viii sprung; contemporary catspaw calf, extremities lightly rubbed, curl-marbled endpapers, smooth spine decorated gilt in compartments, gilt morocco lettering-piece; engraved armorial bookplate of Georg Carl von Fechenbach (1749–1808, the last Prince-Bishop of Würzburg). £275

First edition: one of two rival French translations which appeared the year after the English original, sometimes attributed to a 'M. Rose'. The other, *Le vicaire de Wakefield*, was by the Marquise de Montesson.

Rochedieu, p. 127.



**15. GRÄTZERISCHER Schreibkalender**, auf das Jahr ... 1798 ...  
Grätz, gedruckt bey Andreas Leykam ... zu finden bey Joh.  
Michael Kaiser ... [1797/8].

Small 4to (206 × 151 mm), pp. [48]; pictorial woodcut title border, initial 15 pages printed in red and black, the first section interleaved, as issued, annotated in an early hand with lists of incoming and outgoing payments; small tax stamp to title; inkblots to some printed leaves; original colour block-printed wrappers featuring the arms of Francis II (1768–1835, the last Holy Roman Emperor, r.1792–1806), light wear only, calculations in ink and pencil to inside covers. £2500

I have seen a 1795 edition of the *Schreibkalender* with the same wrapper design but printed only in brown ink (i.e. the key block), without the additional blue and red from the secondary block(s?) here, which supplies more visual information, such as the flower petals and the stripes on the shield, not simply colour, to the design.

Leykam (c.1752–1826) began his career as a printer in Graz in the early 1780s—only the second press in the town after the Widmanstetters, who had been Graz's sole printers since the sixteenth century—and his chief activity was the production of almanacs, news-sheets, and pamphlets (Thiel, p. 312). His earliest *Grätzerischer Schreibkalender* was in 1783, although no copy is extant. 'This may be concluded from the fact that the volume for 1784 preserved in the Leykam archive includes a second instalment in Maria Theresa's biography. Printing, format, paper, and wrappers are the same as the volume issued by Widmanstetter in 1783, so that one gets the impression of a continuation. Leykam, like Widmanstetter, probably obtained the brightly coloured paper for the wrappers, with its delicate Rococo style, from the Voitsberg paper mill, which was founded by Adolf von Wagensberg in 1763' (*op. cit.*, p. 313, my translation).

See Viktor Thiel, 'Andreas Leykam: das Wirken eines deutschen Druckers im südostdeutschen Grenzraum', *Gutenberg-Jahrbuch*, 1942/43, pp. 310–9.

Offered together with an 1804 edition of the *Schreibkalender*, with a different cover (and printed on silk over boards), to show the changes in design.

BESTSELLER

**16. HIRZEL, Hans Caspar. *Le Socrate rustique*, ou Description de la Conduite Economique & Morale d'un Paysan Philosophe ... et dédié à L'Ami des Hommes [i.e. Mirabeau].** A Zurich, et se trouve à Limoges, chez Martial Baybou, Libraire, Imprimeur du Roi. 1763.

12mo (165 × 95 mm) in half-sheets, pp. [4], 172; complete with half-title; natural paper flaw to lower margin of B4; a little light browning; near-contemporary full calf, spine decorated gilt in compartments, front board skilfully reattached. £400

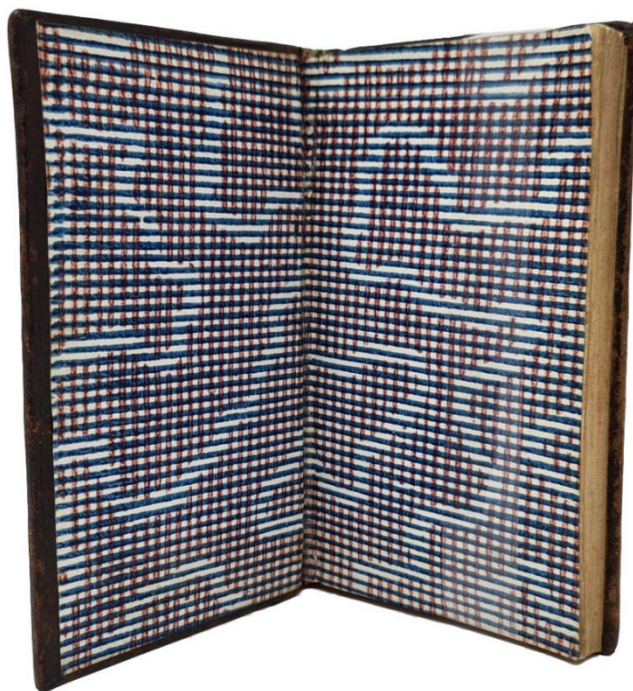
Originally written in German (*Die Wirthschaft eines philosophischen Bauers*, Zurich, 1761), it was this French translation, first published in



1762, which brought Hirzel's description of a model farm to a wider audience, notably Arthur Young.

'This was the most successful German socio-economic work of the 18th century [and] it illustrates several points about translations at this time. It shows the importance of French as an intermediary language. From the French it was translated into Italian in 1777 and into Russian in 1789. More importantly, through the French translation it came to the attention of Arthur Young who had it translated and published as an appendix to his *Rural oeconomy* (1770) which went through several editions. The translation made for Arthur Young was also published several times in the American colonies and in the early years of the new republic. The myth it fostered of the superior virtue of the agricultural life has been a powerful and persistent force in American life' (Carpenter, *Dialogue in Political Economy*, Kress Library exhibition, 1977, item 15).

The striking block-printed paper used for the endpapers here is Italian. See Kopylov, *Papiers dominotés italiens* 107.

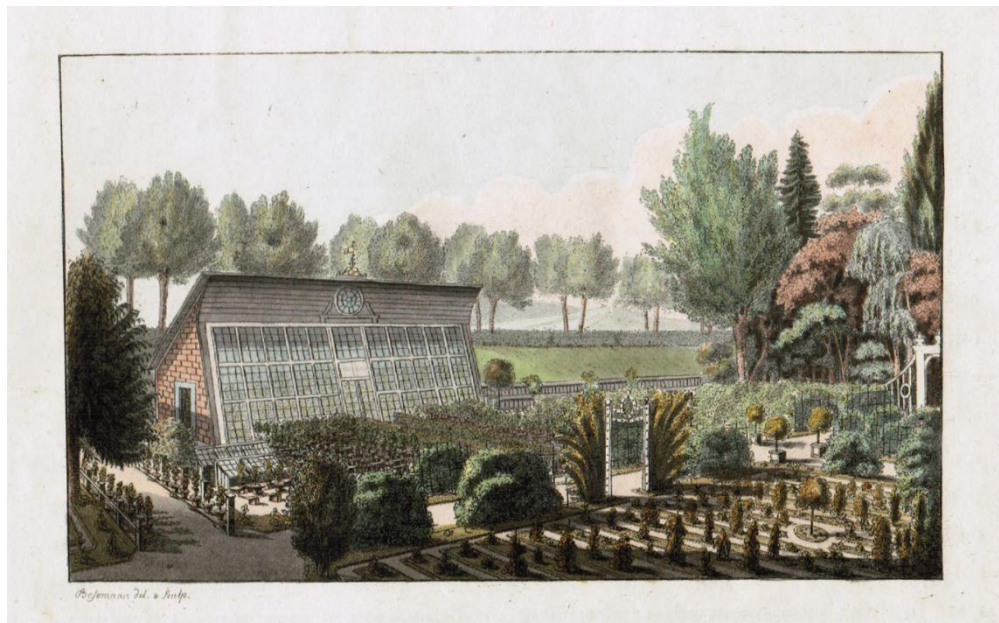


**17. HOFFMANN, Georg Franz. Hortus Gottingensis** quem proponit simulque orationem inchoandae professioni sacram ... Gottingae, 1793. Sumtibus auctoris, et prostant Lipsiae, apud S. L. Crusium.

Folio (375 × 241 mm), pp. [2], 14, [2]; with a finely hand-coloured folding etched plan by Riepenhausen; aquatint title vignette and coloured illustration at the head of p. [1] by Besemann; original printed blue paper over thin boards, slightly sunned, marbled paper backstrip; early nineteenth-century ms. label ('Hoffmann') at head of front cover, one spot at foot, bookplate of the Johannishus library, traces of another label to inside front cover, small ink monogram at foot of title. £2500

First edition, printed for the author: a history of the University of Göttingen's botanical garden by its young new director, 'at the same time a prayer of initiation into the sacred profession'. In his *Begegnungen und Gespräche*, Goethe fondly remembers the garden and its director: 'I would very often pay a visit to Professor Hoffmann [thanks to whom] I became more intimately acquainted with cryptogams,

which had always been impenetrable territory for me' (my translation). Hoffmann (1761–1826) later became director of the botanical garden in Moscow and the genus *Hoffmannia* is named after him.



This is quite a grand book, fashionably illustrated with aquatint, 'perhaps the most beautiful form of illustration in the history of books' (Colin Franklin). The printing, by Johann Christoph Dieterich of Göttingen, is elegant, the illustrations attractive (they somehow look almost modern, gently recording the quiet of the garden), the colouring neat. It is a book executed with care. To judge from the subtitle, it was also for the young botanist, embarking on the next stage of his career, akin to something spiritual.

Stafleu & Cowan II, 2888; Pritzel 4133. WorldCat locates only a handful of copies outside Europe: New York Botanical Garden, Dumbarton Oaks, Minnesota, Harvard, Penn.

'A UNIQUE AND VALUABLE ACCOUNT OF ECUADOR AND THE ANDEAN TERRAIN'

**18. LA CONDAMINE, Charles-Marie de. *Mesure des trois premiers degrés du méridien*** dans l'hémisphère austral, tirée des Observations de M<sup>rs</sup> de l'Académie Royale des Sciences, envoyés par le Roi sous l'Équateur ... A Paris, de l'Imprimerie royale. 1751.

4to (248 × 192 mm), pp. [12], 266, x; with a folding letterpress leaf after p. 162 and 3 folding engraved plates at the end; engraved title vignette by Brunet after Goussier, historiated etched headpieces to pp. [3] and

[106]; lower corner a little creased, some light browning or occasional spotting, but a very good copy, with generous margins, in contemporary mottled calf, red edges, smooth spine gilt in compartments, gilt morocco lettering-piece, attractive paste-paper endpapers; embossed stamp of Philipp von Kageneck to title. £1500

First edition. 'The official account of the great French Scientific Expedition to South America, for measuring an arc of the meridian at the Equator for more accurately determining the dimensions and figure of the Earth' (Sabin).

'The French Academy sent two expeditions in 1735, one to the Arctic region, the other to the Equator. The purpose of these expeditions was to take measurements of an area of the meridian to determine the dimensions and figure of the earth more accurately. The principal members of the French group were La Condamine, Pierre Bouger, and Louis Godin. Quito was chosen as the place to take the actual measurements, because of its location near the equator. A major conclusion of the expedition, together with the results from the Polar region, was that the earth was flatter around the Poles, as had been theorized by Newton. After the expedition's return to France, a controversy arose between Bouger and La Condamine. Important scientific information is provided in this expedition, as well as a unique and valuable account of Ecuador and the Andean terrain during the eighteenth century' (Harvard library catalogue).

At a glance, the binding here looks French, but I wonder if it might come from Alsace, and not only because the Kagenecks were Alsatian nobility: the mottling and the spine lettering strike me as slightly unusual, and the paste paper used for the endpapers is undecidedly un-French.

Sabin 38483.



M E S U R E  
D E S  
TROIS PREMIERS DEGRES  
DU MERIDIEN

DANS L'HEMISPHERE AUSTRAL,

*Tirée des Observations de M.<sup>rs</sup> de l'Académie Royale  
des Sciences, Envoyés par le Roi sous l'E'quateur:*

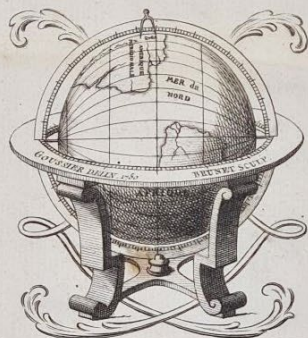
Par M. DE LA CONDAMINE.

---

*Fuit alter*

*Descriptit radio medium qui gentibus Orbem. Virgil.*

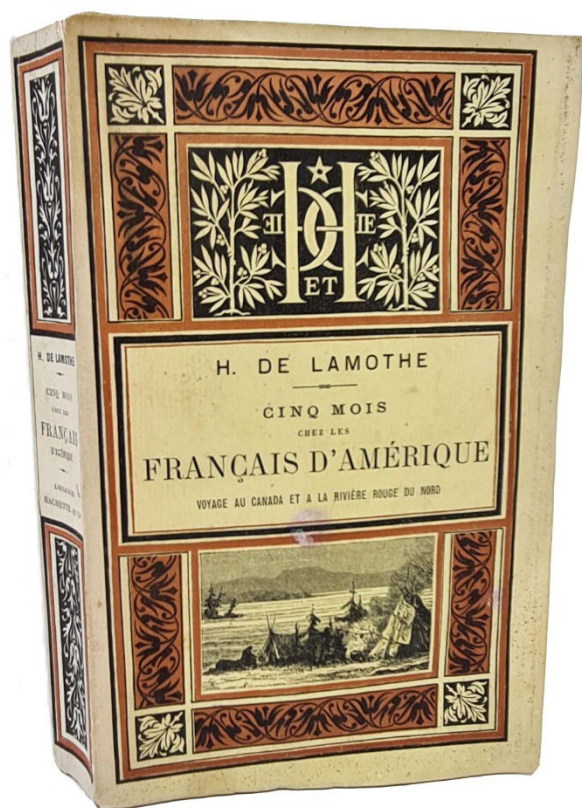
---



A P A R I S,  
DE L'IMPRIMERIE ROYALE.

---

M. D C C L I.



**19. LAMOTHE, Henri-Félix de. Cinq mois chez les français d'Amérique.** Voyage au Canada et à la rivière Rouge du nord ... Paris Librairie Hachette et C<sup>ie</sup> ... 1879.

8vo (187 × 119 mm), pp. [4], iv, 373, [1], plus final blank; with 4 maps printed by Dufrénoy (of which three folding; lightly browned due to paper stock) and 24 wood-engraved plates; uncut in the original publisher's illustrated wrappers, slightly skewed, spine a little sunned, small mark to front cover, slight soiling in places to rear cover, but a very well-preserved copy overall. £100

First edition. Lamothe (1843–1926) had a military career, in Europe and Africa, before he took up his pen as a journalist. In 1873–4, he undertook a tour of Canada on behalf of the Canadian government, his account of which originally appeared in the weekly *Le Tour du monde* to try to encourage emigration from France to Canada. In the present work, he revises and expands that original text.

Peel 673.



‘PARMI LES MEILLEURES DE MOREAU’

**20. [LAUJON, Pierre]. *Les à propos de société* ou Chansons de M. L\*\*\*\*. [Paris,] 1776.**

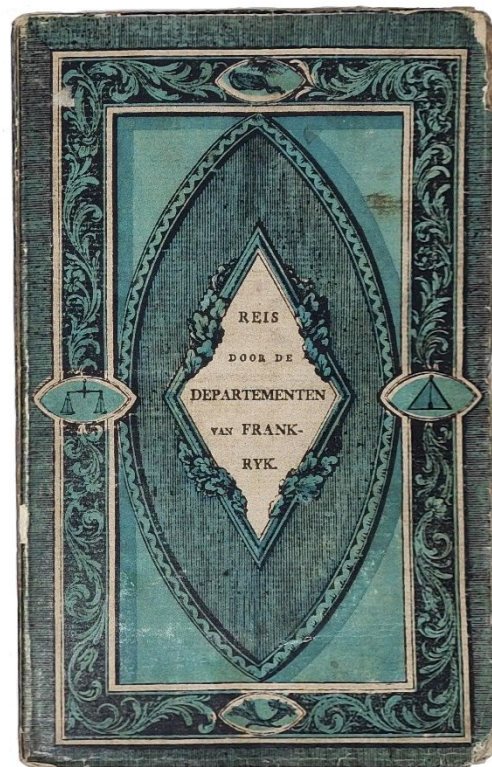
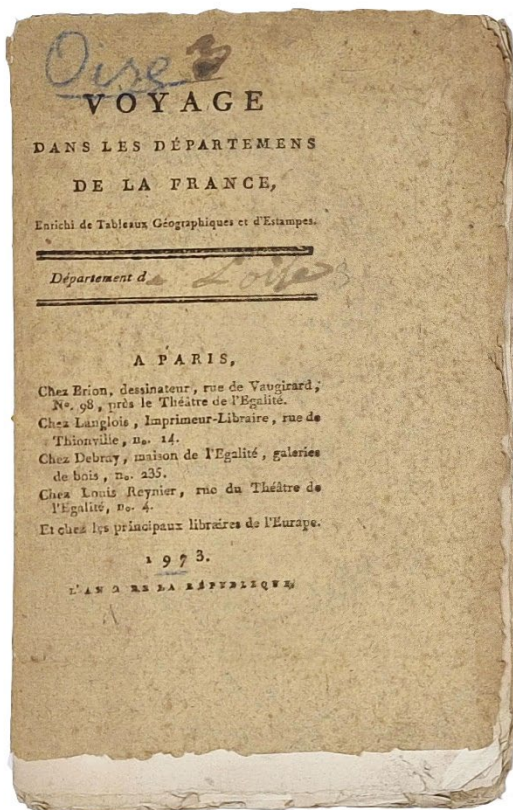
8vo (197 × 122 mm), pp. x, 302; [2], 316; vi, 319, [1]; engraved titles by Moreau le jeune; with an engraved plate, head- and tailpieces in each vol. by de Launay, Duclos, Martini, and Simonet after Moreau; typographic music throughout; a different title (*Les à propos de folie ou Chansons grotesques, grivoises et annonces de parade*) to vol. III; some light spotting, but a very nice, crisp copy in near-contemporary tree calf, all edges gilt, some offsetting from the turn-ins, smooth spines decorated gilt in compartments, contrasting labels lettered gilt, one corner bumped. £950

First edition. ‘Laujon (1727–1811), secretary to the comte de Clermont and, later, to the prince de Condé, was responsible for many court entertainments, especially at Chantilly. The author of operettas and songs, he was a leading light in the Ancien Caveau and the Caveau moderne, and a *protégé* of Madame de Pompadour. He survived the Revolution with difficulty but was elected to the Académie française in 1807, being the first songwriter to receive this honour. Moreau’s illustrations give a good picture of court entertainments, including a magic lantern show and other revels. The Songs follow simple harmonics and appear to have been written to previously known tunes;



many are moreover in triple time and therefore suitable for dancing. There are songs for specific occasions (e.g. the return from the hunt) as well as traditional ballads' (Giles Barber, *The James A. de Rothschild Bequest at Waddesdon Manor*, no. 384).

Cioranescu 37506; Cohen-de Ricci, col. 604 ('Les illustrations sont d'une grâce ravissante et comptent parmi les meilleures de Moreau'); Quérard IV, 614; RISM *Recueils*, p. 97.



BY WAY OF COMPARISON

**21. [LAVALLÉE, Joseph]. Voyage dans les départements de la France**, par une société d'artistes et de gens de lettres; enrichi de Tableaux Géographiques et d'Estampes ... A Paris, chez Brion, dessinateur ... Chez Buisson, libraire ... Chez Desenne, libraire ... Chez les Directeurs de l'Imprimerie du Cerle Social ... 1792. L'an quatrième de la liberté. [Cover: A Paris, chez Brion, dessinateur ... Chez Langlois, Imprimeur-Libraire ... Chez Debray ... Chez Louis Reynier ... Et chez les principaux libraires de l'Europe. 1793 (sic).] [With:]

[—————]. **Reis door de departementen van Frankryk**; door een gezelschap van kunstenaars en geleerden, [met kaarten en platen] ... Te Parys, bij Brion, Buisson, L'Esclapart, Desenne, en de Directeurs der Drukkerije du Cercle Social. Te Gouda, bij H. L. van Buma en Comp. 1795.

2 numbers; *Voyage*: 8vo (232 × 144 mm), pp. 32; with a folded engraved map 'Département de l'Oise' (coloured) and 4 etched aquatint plates; uncut in the original printed wrappers, lettered in ms. ink and later blue pencil, short tear at head of spine; *Reis*: 8vo (221 × 140 mm), pp. pp. [2], ix, [1], 36, with an additional etched and engraved (French) title-page (some water-staining at foot), a folding engraved map of France (coloured), a folding explanation of the map in Dutch, another folding map (also coloured), of Paris, printed on tinted paper, likewise with a folding explanation, and 4 coloured aquatint plates (one with a light water-stain), plus an 8-page publisher's description (by Buma) inserted at the beginning; the text printed on good-quality paper; uncut in the original publisher's printed wrappers, stencilled in colour, a little chipped in places, some light soiling. £1200

First editions: the French number for Oise, the Dutch number for Paris. *Voyage dans les départemens de la France* was the first methodical attempt to describe France department by department, the new territorial units brought in after the Revolution and still used today. The French version of the text, 'rédigé avec précipitation et publié par cahiers' and containing 'plusieurs erreurs matérielles' (Quérard), eventually ran to thirteen volumes, 1792–1800, the Dutch version only six, 1795–6.

The contrast between the two publishers' wrappers here is particularly striking. The Dutch one, with its attractive stencilling to achieve a shadow effect, is unusual.

Cohen–de Ricci, col. 606; Quérard IV, 632.



WRITTEN AT GUNPOINT  
A POST-MODERN NOVEL

**22. LE LIVRE fait par force**, ou Le mystificateur mystifié et corrigé. Par un Persifflateur persifflé ... A Mystificatopolis, chez Momus ... MMMMM. DCC. LXXXIV [i.e. Berlin?, Lausanne?, 1784].

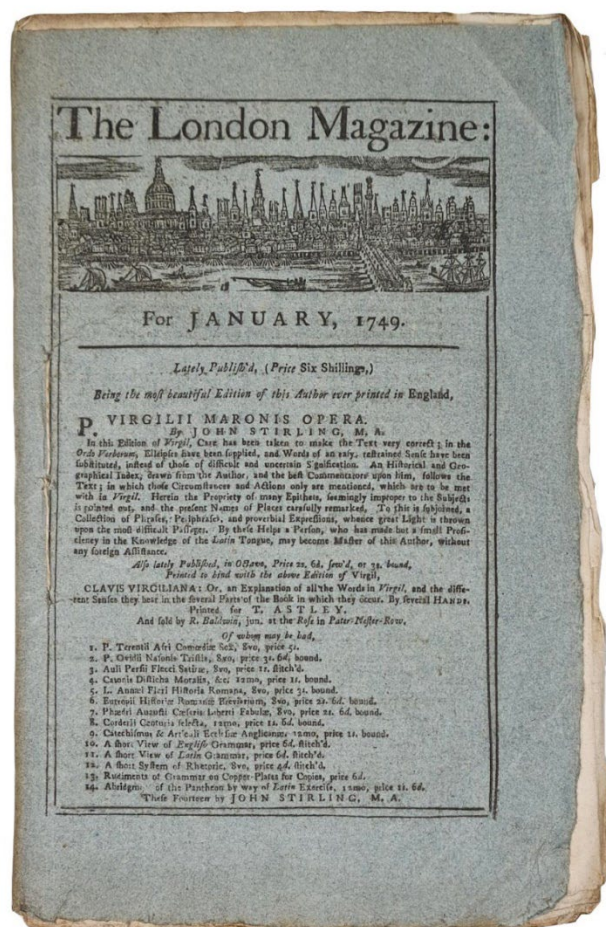
8vo (174 × 107 mm), pp. xvi, 286; with an engraved frontispiece by Rolffsen after Matthes; a little light browning to the title (a cancel?); contemporary mottled calf, smooth spine lettered gilt, gilt morocco lettering-piece, marbled endpapers; rubbed, a couple of corners worn, some worming at foot of spine, a couple of small holes further up. £700



First edition, published in '5784'. Although the usual databases list the book as anonymous (likewise Angelet), some online sources attribute it to the French émigré actor–director Claude-Étienne Le Bauld de Nans (1735–1792), who worked first at Berlin's Französisches Komödienhaus, then as a French language tutor at the Prussian Court.

'This parodic tale, clever but rather wordy, has no other subject than its own production. It introduces techniques of the English anti-novel, mainly temporal distortions – there is a chapter entitled "The Pendulum", in allusion to the famous opening of *Tristram Shandy* – and digressions: part of the story is taken up by a dialogue between the novel's young author – a novelist in spite of himself – and an elderly writer who teaches him the tricks of the trade. The humour rests chiefly in the figure of the publisher, who cobbles together the work from disparate sources: prefatory matter, correspondence, a manuscript obtained by force, plagiarism of all kinds. The publisher is the master of the book. This figure, talismanic in the eighteenth century, embodies the dispersion of authorial authority that marks so many novels of the period: the characters are the "authors" of their writings in the first person; the publisher corrects them and adds his preface; the printer can also have a say. In *Le Livre fait par force*, such diverse authority is both the object and means of the story' (Christian Angelet, *Recueil de préfaces de romans du XVIII<sup>e</sup> siècle*, vol. II, 2003, p. 287, translated).

Conlon 84:388; Brunet, *Imprimeurs imaginaires et libraires supposés*, 258 (giving Lausanne as the place of publication); Weller II, 224 (suggesting Berlin).



**23. THE LONDON MAGAZINE:** or Gentleman's Monthly Intelligencer. For January, 1749 ... London: Printed for R. Baldwin, jun. ... [1749].

8vo (228 × 140 mm) in half-sheets, pp. 48; with a folding engraved map of Oxfordshire by T. Kitchen; woodcut geometrical diagrams and typographic music in the text (a song from Garrick's *Lethe*, his first play); printed in double columns; uncut, as issued, in the original printed wrappers, crease to corner. £500

*The London Magazine* had been founded in 1732 in political opposition to the Tory *Gentleman's Magazine* by Isaac Kimber (1692–1755), a General Baptist minister, though he is 'probably more renowned for his literary efforts, and especially his historical works, than he is for his ministerial labours' (*Oxford DNB*).



*de la Litho de C. de Lasteyrie*

**24. MARLET, Jean-Henri. Lithograph of a soldier** having a wound dressed by a nun. [Paris:] de la Litho<sup>ie</sup> de C. de Lasteyrie [c.1817].

Lithograph (366 × 270 mm), some marginal browning/spotting, a few short tears. £120\*

The print is also found captioned 'Religieuse hospitalière'.

'Charles Philibert de Lasteyrie (1759–1849) had taken an interest in lithography almost from the beginning and was one of the most persistent in his attempts to get it established in France. As early as 1803 he bought some lithographic stones from Frédéric André when this first Paris press closed down ... [Later,] Lasteyrie made two journeys to the Bavarian capital, one in 1812 and the other in 1814. On the first of these he spent a month in one of the lithographic studios there, studying the process with a view to setting up a press of his own. When he had made himself sufficiently familiar with the process, he bought the necessary materials and engaged workmen to return with him to Paris. He had even started on his return journey when he heard of the disasters in Russia and realized that he would have to come to Munich again as he could count on neither the workmen nor the materials following him to France. The political events which followed delayed his second visit till 1814 but this time he was much more thorough, and in order to get a complete understanding of the process he tried everything himself, from the preparation of the stones to the printing. Even then his plan for getting one of Senefelder's brothers to direct a press in Paris was thwarted by the unsettled state of the capital, and it was not until the close of 1815 that he finally reached his goal and set up a lithographic press in France' (Twyman, pp. 50–1).

THE DEDICATION COPY? TO FREDERICK THE GREAT?

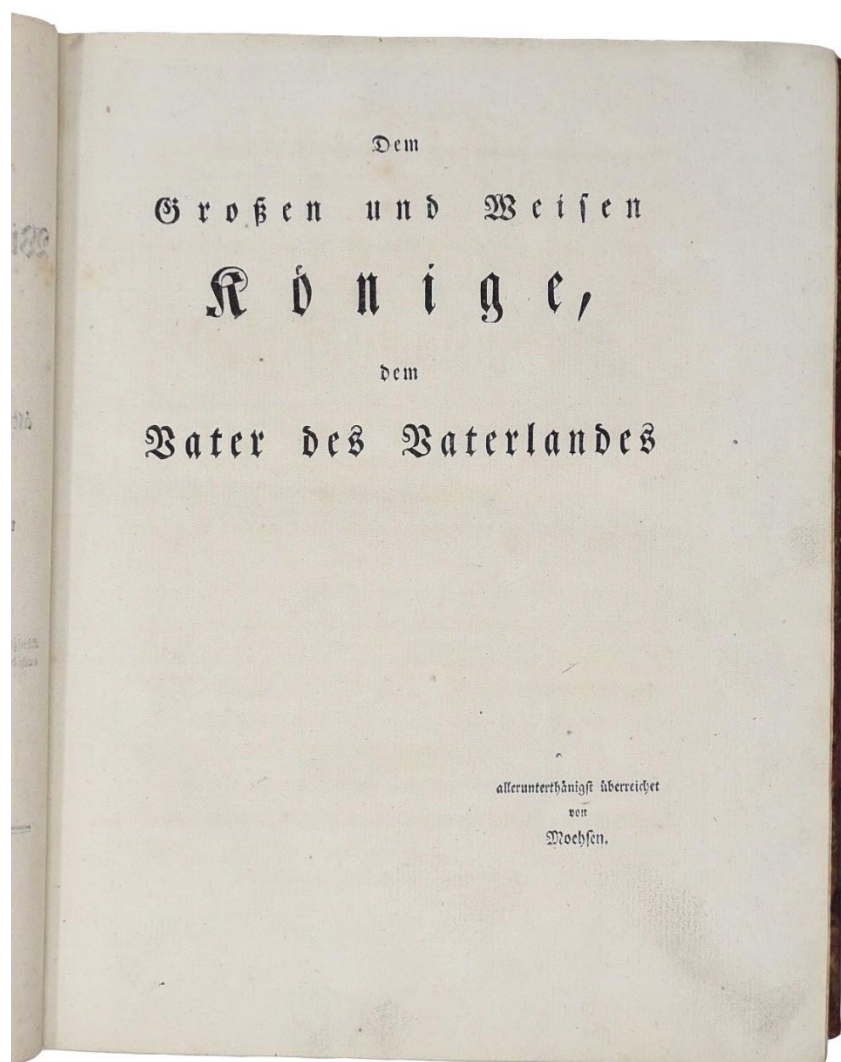
**25. MOEHSEN, Johann Carl Wilhelm. Geschichte der Wissenschaften in der Mark Brandenburg, besonders der Arzneiwissenschaft; von den ältesten Zeiten an bis zu Ende des sechzehnten Jahrhunderts; in welcher zugleich die Gedächtnismünzen berühmter Aerzte, welche in diesem Zeitraume in der Mark gelebt haben, beschrieben werden ...** Berlin und Leipzig, bei George Jacob Decker, 1781.

4to (245 × 190 mm), pp. [12], 576, [8]; with 3 etched plates at the end; etched and engraved headpiece on p. [5]; some offsetting and light browning in places, occasional finger marks; contemporary dark pink calf gilt, marbled endpapers, all edges gilt, spine sunned, some surface wear. £3000

First edition, special issue, apparently a unique copy. The work was a follow-up volume to Moehsen's earlier *Beschreibung einer Berlinischen Medaillen-Sammlung, die vorzüglich aus Gedächtnis-Münzen berühmter Aerzte bestehet* (1773) and was also issued under that title, marked



'Zweiter Theil', but the present copy was one of those issued separately, with a stand-alone title. Those elements of the book's publication history are known. But what makes this copy unusual, if not unique, is the presence of a dedication leaf to Frederick the Great ('Dem Großen und Weisen Könige, dem Vater des Vaterlandes'), printed on thicker paper, and a completely new setting of the preface, embellished with an engraved vignette at the beginning which features the Prussian sceptre on a royal shield (reminiscent of the logo for the Royal Porcelain Factory in Berlin, the Königliche Porzellan-Manufaktur or KPM, founded by Frederick the Great in 1763), and with the final two paragraphs, which talk of the book being the second part to Moehsen's 1773 *Beschreibung*, removed.



The book looks like a presentation copy, but to whom? Could it have been to give to Frederick himself? The dedication makes sense, as

Moehsen (1722–1795) was his private physician. And it is known that Frederick set great store by the look of the books in his library; most were bound in red or brown morocco. It is also known that Decker, the printer, was happy to produce very small print-runs, not least for Frederick himself (e.g. *Essai sur les formes de gouvernement*, 1771, printed in eight copies), so perhaps may have done something similar here for Moehsen.

Blake 307.

**26. [NAPOLEONIC WARS.]** For the Benefit of Mr. Taylor. Theatre Royal, Covent-Garden, this present Monday, June 20, 1814, will be acted the Comick Opera of The Woodman ... After which, (6th time) in Compliment to our Illustrious Visitors, an Allegorical Festival, called The Grand Alliance ... [London, 1814].

Playbill (323 × 204 mm), printed on tinted paper; some light browning at extremities. £200\*

The 'allegorical festival' *The Grand Alliance* was specially created, with music was by Henry Bishop and its dramatis personae the Marshals of England (played by Charles Incledon, the leading English stage tenor of the period), France, Russia, Germany, Prussia, Sweden, Holland, and Spain, to mark the visit of the 'Illustrious Visitors' referred to on the bill: the sovereigns and generals of the Coalition Allies (notably Alexander I, Frederick William III of Prussia, Metternich, Blücher, etc.) who took part in a state visit to London in June before moving on to the Congress of Vienna.

According to a note on the verso here: 'In Consequence of the continued Indisposition of Miss Stephens the Opera of The Lord of the Manor was substituted for [Bate Dudley's] The Woodman.

'A Grand Review in Hyde Park in the Morning and Peace proclaimed between 4 & 5 in the afternoon.'



For the Benefit of Mr. TAYLOR.

THEATRE ROYAL, COVENT-GARDEN,  
This present MONDAY, June 20, 1814, will be acted the Comick Opera of

**The WOODMAN**

Sir Walter Waring by Mr. CHAWCETT,  
Wiltford by Mr. SINCLAIR,  
Capt. O'Donnell, Mr. TAYLOR, Fairlop, Mr. INCLEDON,  
Bob, Mr. EMERY, Ralph, Mr. FINNEY,  
Medley, Mr. BLANCHARD, Hubert, Mr. MENAGE,  
Emily by Miss STEPHENS,  
Miss Di Clackit, Mrs. DAVENPORT, Dolly, Mrs. LISTON,  
Polly, Mrs. CAREW, Budget, Mrs. WATTS.

In Act III. Dr. Boyce's favourite Duet,  
"Together let us range the Fields," by Mr. Sinclair and Miss Stephens.

In the course of the Evening  
The SPRIG of SHELALAH, by Mr. TAYLOR.

Song, Mr. EMERY—Sheep's Eyes; or, Noddy Noodle's Courtship.

Imitations of several celebrated Performers,

By Mr. TAYLOR.

After which, (8th time)  
In COMPLIMENT to OUR ILLUSTRIOUS VISITORS,  
an ALLEGORICAL FESTIVAL, called The

**Grand Alliance.**

With appropriate Music, new Scenery, Dresses and Decorations.

The National Overture, and the whole of the Music selected and arranged by Mr. BISHOP.

The ALLEGORICAL SCENE by Mr. PUGH and Affiliants.

The DECORATIONS by Mr. BROADWELL. The DRESSES by Mr. FLOWER and Miss Egan.

Marshal of England, Mr. INCLEDON, Marshal of France, Mr. DURSET

Marshal of Russia, Mr. TAYLOR, Marshal of Germany, Mr. BROADHURST,

Marshal of Prussia, Mr. SINCLAIR, Marshal of Sweden, Mr. NORRIS,

Marshal of Holland, Mr. HIGMAN, Marshal of Spain, Mr. FINNEY,

Off-ers of the different Nations.

Aff. Crumpton, Everard, Hignan, Lee, Little, Linton, Montague, J. Taylor, Terry, Tett,

S. Tett, Watson, Williams

Genius of England, Miss STEPHENS, Genius of Russia, Mrs. BISHOP,

Genius of Germany, Mrs. STERLING, Genius of Prussia, Miss MATTHEWS,

Genius of Sweden, Mrs. WATTS, Genius of Holland, Miss LOGAN, Genius of Spain, Miss ADAMI.

\* \* \* Books of the songs to be had in the Theatre, price 6d

To which will be added (30th time) a New Grand Asiatick Spectacle, called

**Sadak & Kalasrude**

Or, The WATERS of OBLIVION.

(The Characters as before)

Printed by E. Macleish, 2, "Low-street"

Vivian's Rix & Reznars

Tomorrow, for the Benefit of Mr. FARLEY (in 2 acts), the Opera of OUR WAY IN FRANCE;  
or, Fontainebleau—with (5th time these five years) the revived Pantomime of HARLEQUIN  
and MOTHER GOOSE; or, The Golden Egg—and (for that night only) the Romance of  
BLUE BEARD: or, Female Curiosity, in which the Grand EQUESTRIAN TROOP will  
perform their wonderful Evolutions.

On Wednesday, a Favourite OPERA.

With the New Allegorical Festival called the GRAND ALLIANCE.

And other Entertainments.

On Thursday, the Tragick Play of PIZARRO.

Rolla, Mr. YOUNG, Elvira, Mrs. M'GIBBON.

With a favourite Pantomime.

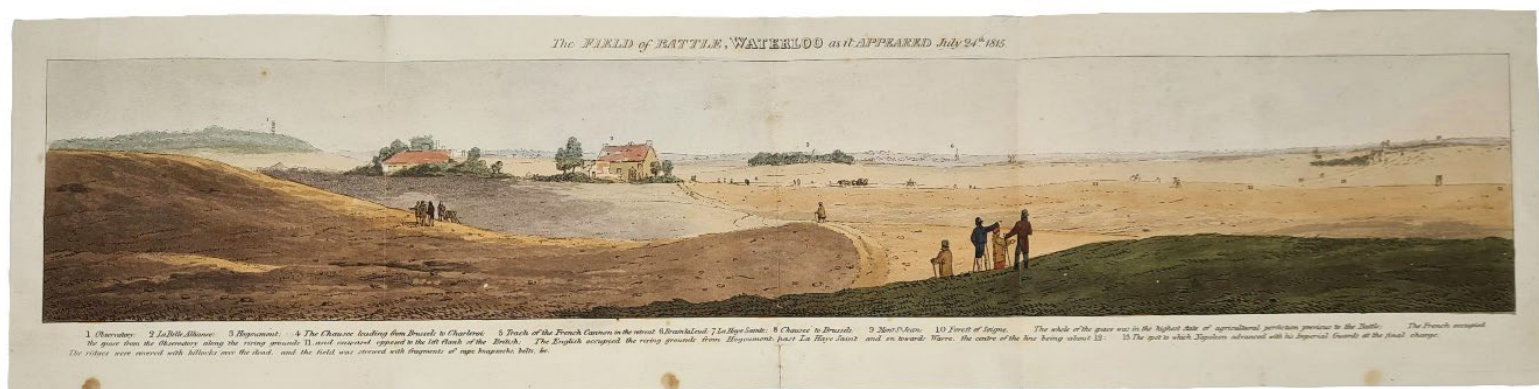
On Friday, for the Benefit of Miss S. BOOTH, the Tragedy of ROMEO and JULIET.

With an Interlude called The RIVAL SOLDIERS.

To which will be added a Farce called The SPOILED CHILD.

On Monday, for the Benefit of Mr. SINCLAIR, the Opera of The CASTLE of ANDALUSIA.

To which will be added the Burletta of MIDAS.



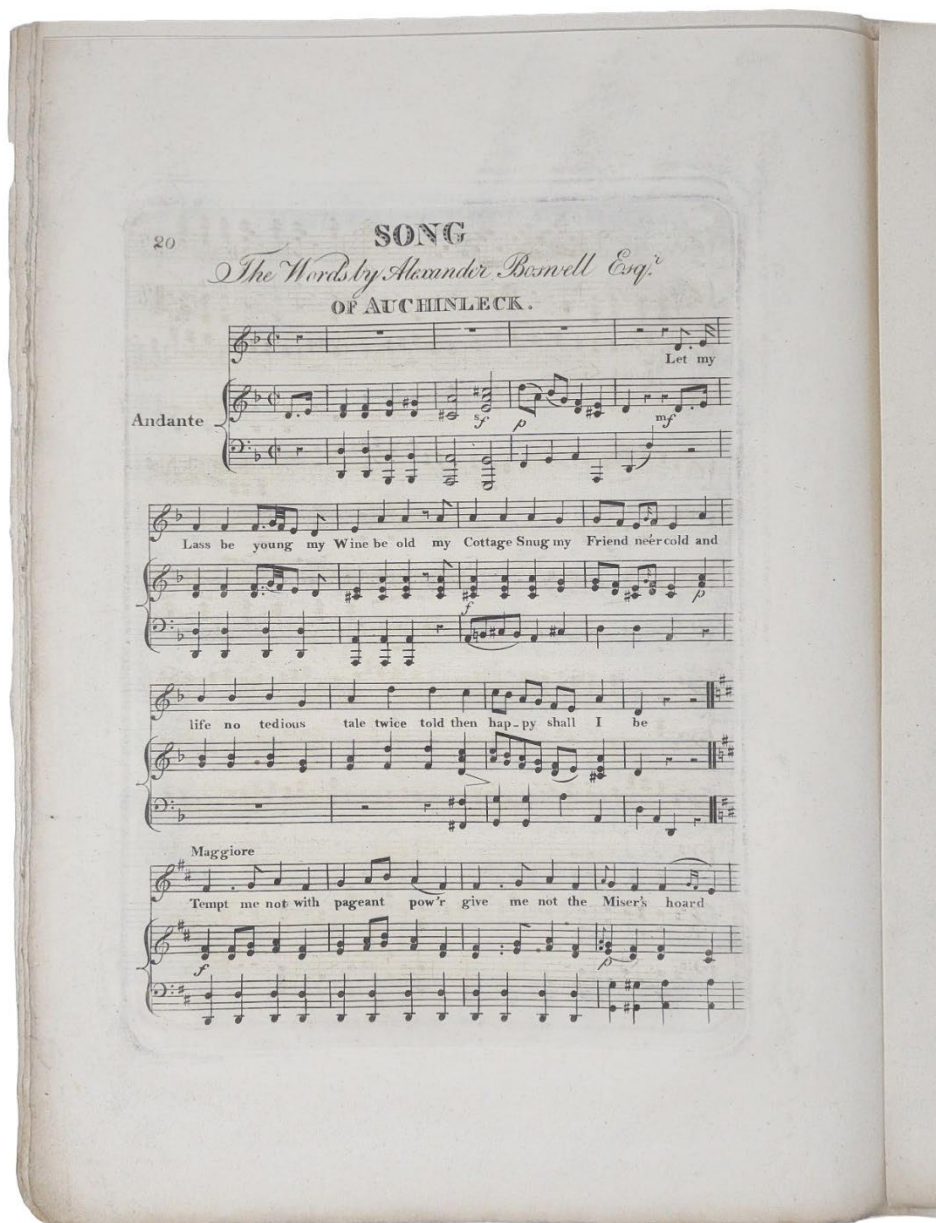
**27. [NAPOLOEONIC WARS.]** The Field of Battle, Waterloo, as it appeared July 24<sup>th</sup> 1815. [N.p., n.d.]

Etching and aquatint (153 × 632 mm), coloured by hand; creased where previously folded, a couple of spots, a few tears skilfully repaired. £375\*

'The site of the battle was a draw for tourists almost immediately after the battle. This panoramic view was taken just over a month later. Looking towards La Belle Alliance and Hougoumont from the east, it shows the uneven nature of the ground, which allowed Wellington to shield his infantry from French artillery fire' (Royal Collection Trust, 2015 *Waterloo at Windsor* exhibition, online).

Not found in Abbey. Library Hub Discover locates the National Library of Scotland copy only, on paper watermarked '1826'.





**28. ODES, SONGS, AND MARCHES**, composed & dedicated by Permission to The Right Hon<sup>ble</sup> The Countess of Loudon & Moira. By an Amateur ... London Published & sold for the Author by Cianchettini & Sperati ... 1807.

Folio (383 × 278 mm), pp. [2], 4, 45, [1]; entirely engraved save for the 4 pp. of subscribers, which are letterpress (by C. & R. Baldwin); uncut, the leaves loose as issued; spine skilfully repaired in places, torn at foot, some marginal spotting and dust-soiling, with old repairs to the fore-margins of a couple of leaves, but still very good. £375

---

Simon Beattie

Rare books, manuscripts, music, ephemera

---

First edition, with a long list of subscribers, among them Charles Burney, Thomas Coutts, Warren Hastings, Dugald Stewart, and William Wilberforce. There are also a number of Scottish aristocrats. One of the songs is a setting of words by James Boswell's son, Alexander (1775–1822).

Library Hub Discover locates copies at the BL, Cambridge, Oxford, and NLS.



**29. [PARIS.] PROVOST, A. Panorama** de la rue de Rivoli, des Tuileries et des Champs Élysées. Paris, M<sup>on</sup> Martinet, édit<sup>r</sup> r. de Rivoli 172 ... Impr. Lemerrier ... [1850s].

Hand-coloured tinted lithograph strip panorama (143 × 5750 mm), consisting of 8 sheets pasted together, folding into paper board covers (153 × 258 mm); title cropped from when inserted into covers; tears to a couple of folds (old tape repair to one), some chaffing to others; original cloth-backed orange pebble-grain paper boards, rubbed, corners worn, upper cover lettered gilt. £1750

A wonderful panorama representing a walk from the Place de la Bastille in the east, past the Louvre and the Tuileries, to the Arc de Triomphe in the west, just under four miles in all. When we reach the Champs Élysées, we see the Palais de l'Industrie, erected for the Exposition Universelle in 1855, France's first international exhibition, which gives us an idea as to date.



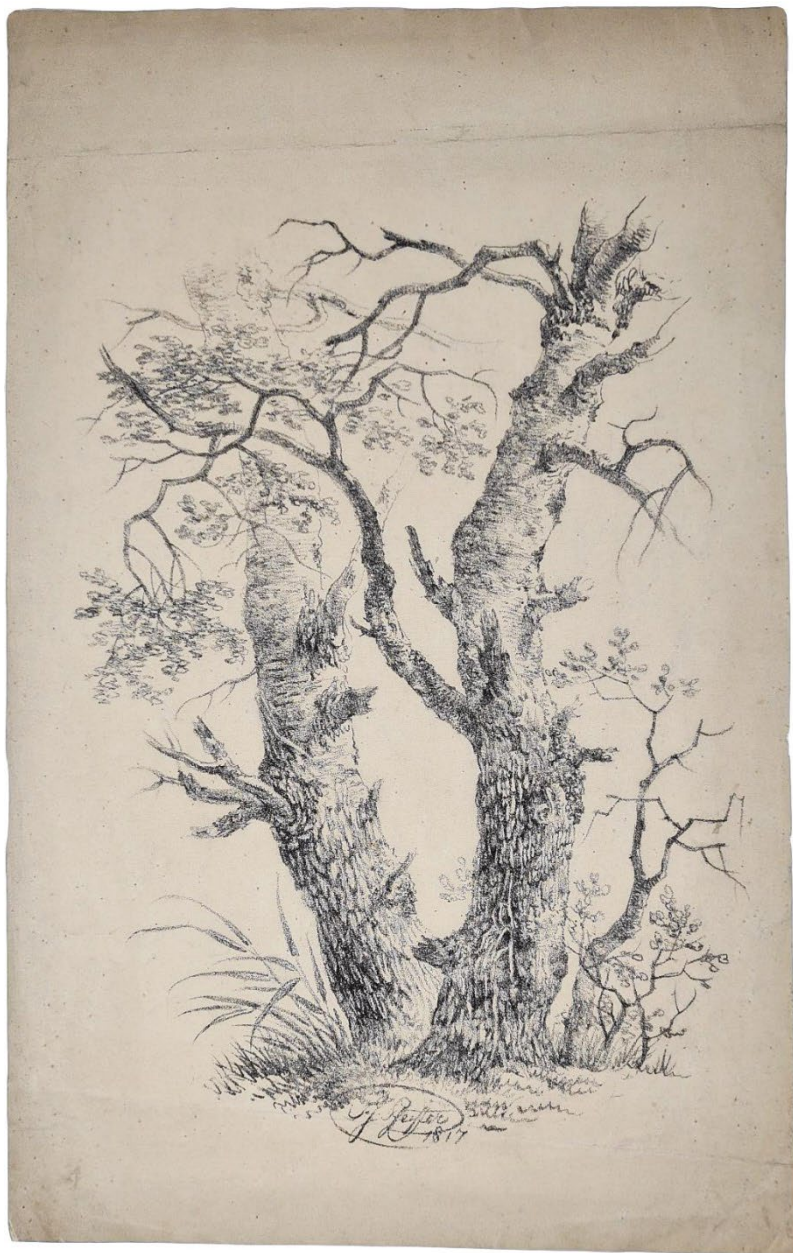
The lithograph is populated by dozens and dozens of figures out for a walk. It is no wonder that it was around this time that Baudelaire coined the term *flâneur*, an urban stroller, as a literary type.

WorldCat locates 3 copies (The Met, NYPL, Harvard).

**30. PFEIFFER, Frans-Joseph, the younger. Study of two trees.** [Amsterdam, Imprimerie lithographique de A. Vinkeles & Co.,] 1817.

Lithograph (414 × 263 mm), some creasing and dust-soiling; signed by Pfeiffer on verso. £150\*

One of six studies of trees which Pfeiffer (1778–1835), a Flemish artist active in Leuven and Amsterdam, produced for *Etudes du dessin, contenant des principes élémentaires de toutes les parties de cet art* (Amsterdam, 1817). 'As a pupil of his father Frans Joseph Pfeiffer I, he worked as a scene painter for the main theatre in Amsterdam, furthermore he executed several landscapes' (BM website).



**31. PHILIDOR, François-André Danican, and Pierre-Alexandre MONSIGNY. Original printed orchestral parts for three *opéras comiques*. Paris, early 1760s.**

8 vols, folio (339 × 255 mm); entirely engraved, each opera bound up according to part: Oboe Primo o flauto (*Bûcheron*, pp. 4; *Maréchal ferrant*, pp. 8), Oboe Secondo o flauto (*Bûcheron*, pp. 4), Corno Primo (*Bûcheron*, pp. 3, [1]; *Cadi dupé*, pp. 4; *Maréchal ferrant*, pp. 3, [1], Corno Secondo (*Bûcheron*, pp. 3, [1]; *Cadi dupé*, pp. 4; *Maréchal ferrant*, pp. 3, [1]; upper corner of final leaf torn away and sometime repaired), Violino Primo (*Bûcheron*, pp. 16; *Cadi dupé*, pp. 13, [1]; some offsetting; *Maréchal ferrant*, pp. 17, [1]; some offsetting), Violino Secondo (*Bûcheron*, pp. 16; *Cadi dupé*, pp. 13, [1]; some offsetting; *Maréchal ferrant*, pp. 17, [1]), Viola (*Bûcheron*, pp. 12; *Cadi dupé*, pp. 10; *Maréchal ferrant*, pp. 11, [1]), Violoncello o Basso (*Bûcheron*, pp. 12; *Cadi dupé*, pp. 10; *Maréchal ferrant*, pp. 11, [1]), the title-pages not included here, as is the case for some sets recorded by RISM; some plate tone, occasional spotting, but the paper largely clean, with generous margins; contemporary marbled paper wrappers, ms. title labels to front covers; housed in an old marbled-paper portfolio, a little worn, spine sunned. £1800



A wonderful survival, and very rare: the complete orchestral parts for three French *opéras comiques* from the early 1760s: Monsigny's *Le cadi dupé* (1761) and the 'brilliantly successful' (*New Grove*) *Le maréchal ferrant* (1762) and *Le bûcheron, ou Les trois souhaits* (1763) by Philidor (1726–1795), 'the finest chess player of his age, certainly in northern Europe' (*Oxford DNB*), associate of Rousseau and Diderot, Johnson and Burney, but also 'one of the most gifted French composers of his generation' (*New Grove*).

In the 1750s, Paris's suburban 'fair theatres' were giving 'irresistible momentum to the genre of *opéra comique*, which the established theatre in Paris (Académie Royale de Musique) was no longer able to suppress. Philidor was the first important French composer in this genre, although preceded by the Italian Egidio Duni and soon rivalled by Pierre-Alexandre Monsigny. In *opéra comique* an Italian style was no obstacle, and he sensitively modified it to French words. His earliest theatre works, including arrangements and collaborations, are lost ... A. F. Quétant wrote the text for the popular *Le maréchal ferrant* (Foire St Laurent, 1761), in which the composer evokes the métiers of the blacksmith and coachman. In *Le bûcheron* (Comédie Italienne, 1763) he ingeniously parodied the old French style. His orchestration is simple and effective, and his pleasing melodies characterize persons and situations, but his particular gifts were making music out of scenes of normal life, and composing complicated but lucid ensembles in which different characters express their feelings simultaneously' (*Oxford DNB*).

*Le cadi dupé*: BUCEM, p. 148; RISM M 3163.

*Le maréchal ferrant*: BUCEM, p. 779; RISM P 1858.

*Le bûcheron*: BUCEM, p. 778; RISM P 1816.



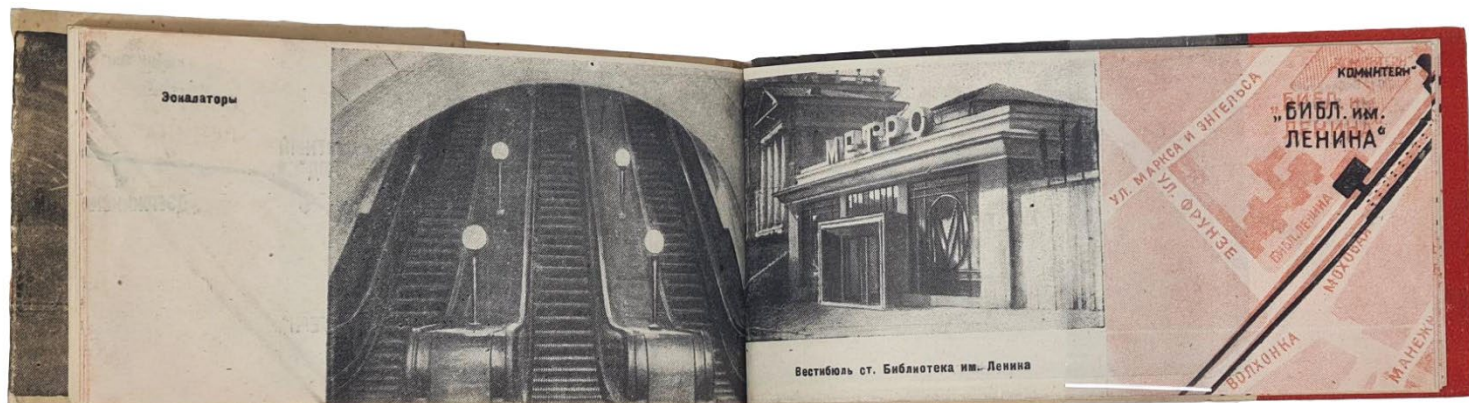


**32. [PHOTOBOOK.] Chto dolzhen znat' passazhir metropolitena** [*What a passenger on the Metro should know*].  
[Moskva:] Moskovskii rabochii 1935.

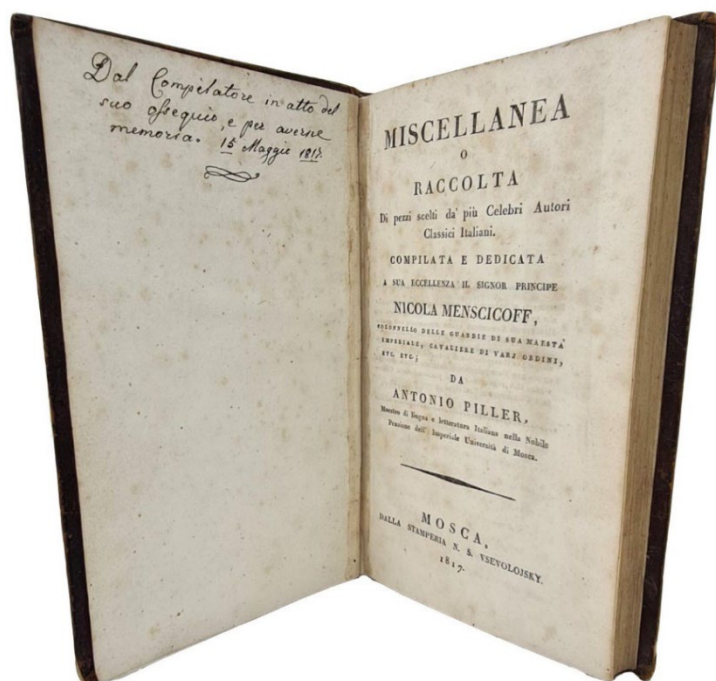
Oblong slim 12mo (59 × 126 mm), pp. 25, [39]; printed in red and black throughout; photographic illustrations; small ink stain to front flap; original printed card covers. £950

The Moscow Metro has been called 'one of the proudest achievements of the Soviet era – its efficiency and splendour once seemed a foretaste of the Communist utopia that supposedly lay ahead' (Dan Richardson). This is a copy of the first edition of the first guide to the Metro for the public, printed in a handy pocket-sized format with wonderful photo-montage design by V. I. Smirnov.

Not in Karasik, *The Soviet Photobook 1920–1941*, which lists Smirnov as the designer of *Artek* (1940), on the most famous Pioneer camp in the USSR.







PRESENTATION COPY

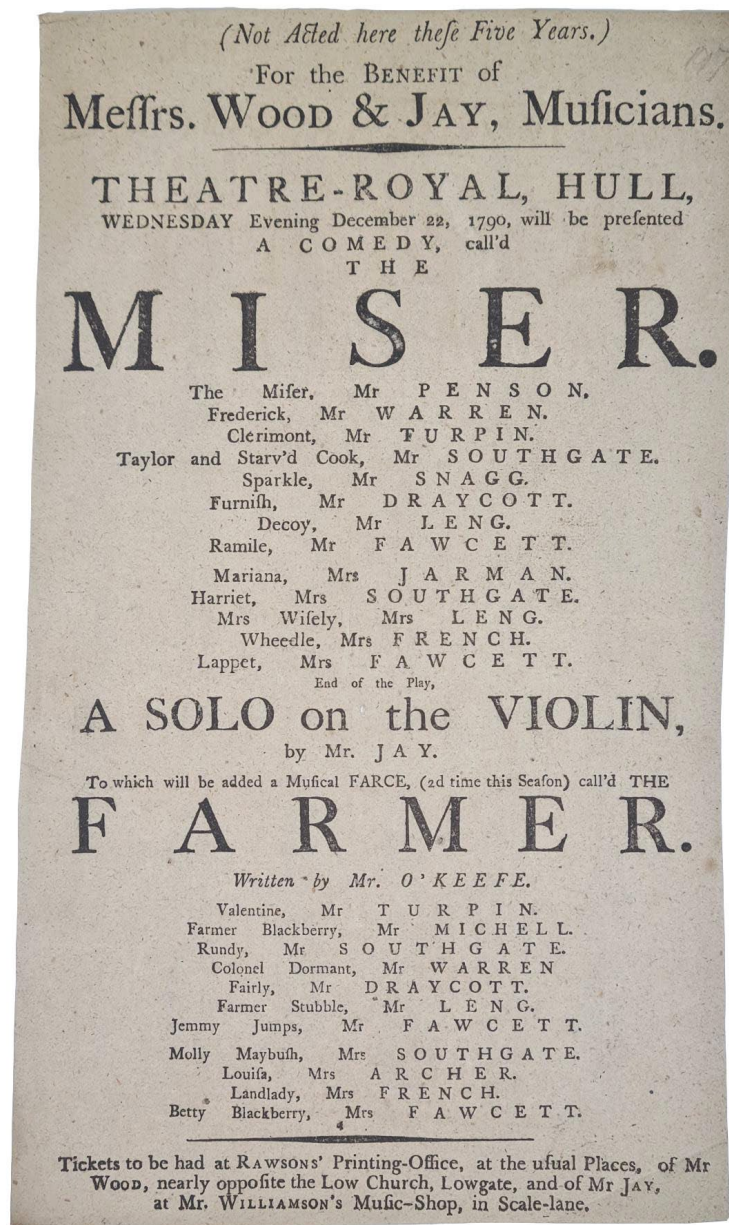
**33. PILLER, Antonio. *Miscellanea*** o raccolta di pezzi scelti da' più celebri autori classici italiani. Compilata e dedicata a Sua Eccellenza il Signor Principe Nicola Menscicoff ... Mosca, dalla stamparia N. S. Vsevolojsky. 1817.

8vo (203 × 124 mm), pp. vi, [7]–253, [3]; stain in the gutter to title and final page; contemporary calf, rubbed, corners worn, spine label lettered gilt, chipped. £500

First edition of a rare Italian chrestomathy, with extracts from, among others, Dante, Petrarch, Ariosto, Metastasio, Boccaccio, Galileo, Algarotti, Tasso, and Beccaria, inscribed 'Dal Compilatore in atto del suo ossequio, e per averne memoria. 15 Maggio 1817' on the front flyleaf.

Piller arrived in Moscow in 1811 where, two years later, he published an Italian learner's grammar. This, along with the present work, were two of the earliest books published in Russia for learning Italian. He then moved on to Odessa to teach at the lycee where, according to Efim Kurganov, he used to discuss Dante with Pushkin.

WorldCat locates 2 copies only, at Tilburg and Notre Dame.



A PROVINCIAL BENEFIT PERFORMANCE

34. [PLAYBILL: HULL.] (Not Acted here these Five Years.) For the Benefit of Messrs. Wood & Jay, Musicians. Theatre-Royal, Hull, Wednesday Evening December 22, 1790, will be presented a Comedy, call'd The Miser ... Tickets to be had at Rawsons' Printing-Office, at the usual Places ... [Hull, 1790].

Playbill (289 × 164 mm), in very good condition.

£120\*

Simon Beattie  
Rare books, manuscripts, music, ephemera

A Christmas special, featuring Henry Fielding's *The Miser* (after Molière), followed by John O'Keefe's comic opera *The Farmer*, with music by William Shield.

**35. [PLAYBILL: PLYMOUTH.]** Theatre Royal, Plymouth ... On Tuesday, November 11th, 1856, the performances will commence with the Comedy of Married Life ... To conclude with the New screaming Farce of Heads or Tails? ... Isaiah W. N. Keys, Printer, Stationer, &c. ... [1856].

Playbill (380 × 245 mm); in very good condition, sometime disbound.

£150\*

With striking thistle-themed poster types for *Heads or Tails?* by John Palgrave Simpson (1807–1887) who, between 1850 and 1885, wrote 'singly or in collaboration, some sixty plays ... including comedies, melodramas, farces, operettas, and extravaganzas' (*Oxford DNB*).

**THEATRE ROYAL,**  
**PLYMOUTH.**

W. 31.] Lessee and Manager, Mr. J. R. NEWCOMBE.—Authorized to perform all the Plays of the Dramatic Authors' Society. [N. 100.]

Doors open at Half-past Six o'clock: to commence at Seven. No Places can be retained after the First Act.  
Second Price at Nine, or as nearly as possible, to prevent interruption to the Performances.

**On TUESDAY, November 11th, 1856,**  
The performances will commence with the Comedy of

**MARRIED LIFE.**

Mr. Samuel Coddle	.....	.....	.....	.....	.....	Mr. HARRY PEARSON
Mrs. Samuel Coddle	.....	.....	.....	.....	.....	Mrs. LEMON REDE
Mr. Lionel Lynx	.....	.....	.....	.....	.....	Mr. W. S. BRANSON
Mrs. Lionel Lynx	.....	.....	.....	.....	.....	Mrs. G. SMYTHSON
Mr. Youngusband	.....	.....	.....	.....	.....	Mr. C. HUMPHRYS
Mrs. Youngusband	.....	.....	.....	.....	.....	Miss B. CRUISE
Mr. Dove	.....	.....	.....	.....	.....	Mr. G. SMYTHSON
Mrs. Dove	.....	.....	.....	.....	.....	Mrs. C. BOYCE
Mr. Dismal	.....	.....	.....	.....	.....	Mr. HILLS
Mrs. Dismal	.....	.....	.....	.....	.....	Mrs. HARDING

**COMIC SONG** - - - - - **Mr. G. SMYTHSON.**  
**"La Bayedere"** - - - - - **Madlle. DEULIN.**

To conclude with the New screaming Farce of

**HEADS**  
**OR**  
**TAILS?**

Wrangleworth	.....	.....	.....	.....	.....	Mr. HARRY PEARSON
Herald	.....	.....	.....	.....	.....	Mr. W. S. BRANSON
Quail	.....	.....	.....	.....	.....	Mr. G. SMYTHSON
Servant	.....	.....	.....	.....	.....	Mr. BOLTON
Rosamond	.....	.....	.....	.....	.....	Mrs. G. SMYTHSON
Winifred	.....	.....	.....	.....	.....	Miss CRUISE

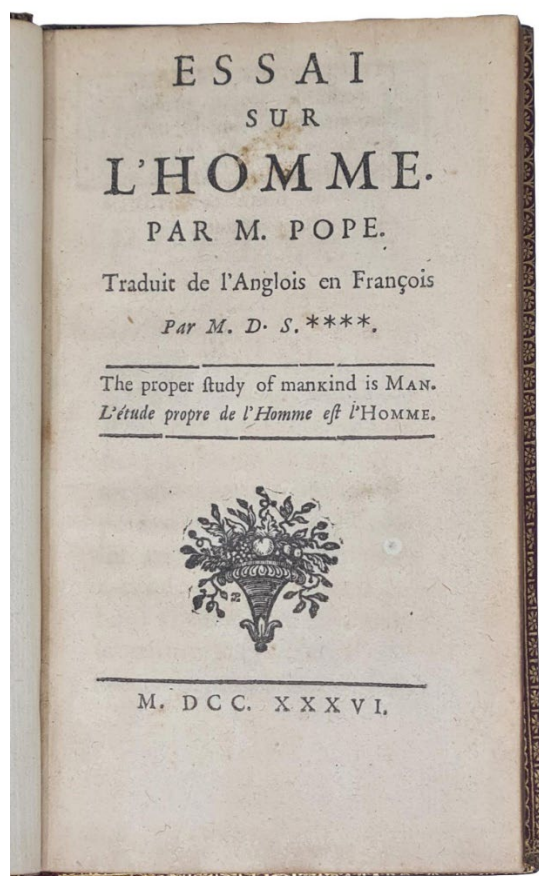
Stage Manager..... Mr. WARD. Musical Director..... Mr. H. REED.  
Prompter..... Mr. KIMBER. Secretary and Treasurer..... Mr. ALBERT NEWCOMBE.

**FIRST PRICE:—DRESS BOXES, 3s. UPPER DITTO, 2s. PIT, 1s. GALLERY, 6d.**  
**SECOND PRICE:—DRESS BOXES, 2s. UPPER DITTO, 1s.**  
Children from Five to Twelve Years of Age admitted to the Boxes at Second Price (one for two). Children under FIVE YEARS of Age will be charged DOUBLE.  
Tickets to be had of Mr. F. E. HOWE'S Music Warehouse, Box Office, George Street, where Places for the Boxes may be secured.

By consequence of the IMMENSE SUCCESS of "THE FLYING DUTCHMAN," it will be repeated  
**TO-MORROW EVENING, WEDNESDAY.**

ISAIAH W. N. KEYS, Printer, Stationer, &c., 46, Bedford Street, PLYMOUTH.





**36. POPE, Alexander. Essai sur l'homme ...** Traduit de l'Anglois en François par M[onsieur]. D[e]. S[ilhouette]. \*\*\*\* ... [N. p.,] 1736.

12mo (158 × 91 mm) in eights and fours, pp. xxxi, [1], 112; with a 4-page offprint ('Affiches de Février 1786') on Fabre's *Essai sur les facultés de l'âme* bound in at the end; early ms. ink emendation (completing the word 'espace') at the end of p. 7; some light browning/offsetting; late eighteenth-century red morocco, smooth spine lettered gilt, all edges gilt, marbled endpapers; from the library of Hubert de Ganay (1888–1974), with his booklabel. £500

One of at least five printings in 1736 of the French prose translation—the first translation into French—of Pope's *Essay on Man* by Étienne de Silhouette (1709–1767), Controller-General of Finances under Louis XV, who produced a number of translations (Pope, Bolingbroke, Warburton), as well as giving his name to the cut shadow profiles which became so popular at the time. This copy bears an edifying engraved label on the benefits of methodical reading, presumably in preparation for giving the book to a young reader.



This edition not in Rochedieu. There were four other printings the same year, two, as here, with no imprint (one Paris, Jean-Barthélemy Alix, pp. xxiv, 81, [3]; the other pp. xxx, 109, [1]), the other two both styled 'édition revue par le traducteur', with a 'Londres' (Pierre Dunoyer) and Amsterdam (Jean-Frédéric Bernard) imprint, one pp. xxxvi, 112, the other pp. xxxiv, 103, [1]. In the present copy, the title and c4 have both been cancelled and the cancellans, in each case, has been mounted on the stub.

'MY IDEAL CIO-CIO-SAN'

**37. [PUCCINI.] Teatro Costanzi Roma ...** Grande stagione lirica autunnale per le feste Cinquantenarie dell'annessione di Roma all'Italia. Venerdì 17 Settembre 1920 ... prima rappresentazione della tragedia giapponese in 3 atti di L. Illica e G. Giacosa *Madama Butterfly* di John L. Long e David Belasco. Musica di Giacomo Puccini. Protagonista la celebra artista giapponese Tamaki Miura ... Maestro Concertatore e Direttore d'Orchestra Alfredo Martino ... Tipo.-Lit. Italiano di Pubblicità ... Roma [1920].

Slim broadside (495 × 175 mm), printed in red and black; some marginal browning due to paper stock, creased where previously folded. £200\*

Original opera bill for a production of *Madama Butterfly*, staged as part of the fiftieth anniversary celebrations of Rome becoming the capital of Italy. The title role was taken by Tamaki Miura (1884–1946), 'the first internationally famous Japanese singer' (*New Grove*), who sang the part over 2000 times in her career. It was at this production in Rome that Miura met Puccini, who pronounced her 'my ideal Cio-Cio-San'.

Miura had left Tokyo for Germany in 1914, hoping to study with the coloratura soprano Lilli Lehmann, but the War forced her to move to London. 'Here she came to the attention of Sir Henry Wood, on whose recommendation she was asked by Lady Randolph Churchill to sing at a charity concert for St John's Hospital. This historic event took place on October 24 at Queen's Hall with a program under Wood's baton that was shared by Patti.

Simon Beattie

Rare books, manuscripts, music, ephemera

**TEATRO COSTANZI**  
ROMA — Impresa Teatro Costanzi — Società in Accomandita — ROMA

**GRANDE STAGIONE LIRICA AUTUNNALE**  
per le feste Cinquantenarie  
dell'annessione di Roma all'Italia

Venerdì 17 Settembre 1920  
alle ore 20 solari - 21 legali

**PRIMA RAPPRESENTAZIONE**  
della tragedia giapponese in 3 atti di L. Illien e G. Giacosa

**MADAMA BUTTERFLY**

da JOHN L. LONG e DAVID BELASCO  
Musica di GIACOMO PUCCINI

Protagonista la CELEBRE ARTISTA GIAPPONESE  
**TAMAKI MIURA**

**PERSONAGGI**

Madama Butterfly (Cio-cio-san) . . . . .	Tamaki Miura
Suzuki, servente di Cio-cio-san . . . . .	Ferrero Ida
Kontō Pinkerton . . . . .	Torelli Lucia
B. F. Pinkerton, tenente nella marina degli Stati Uniti America . . . . .	Vito Teodoro
Sharpless, console degli Stati Uniti a Nagasaki . . . . .	Galeotti Odde
Goro, nakodo . . . . .	Rozzi Amadeo
Il Principe Jamadori . . . . .	Di Cola Cesare
Lo Zio Bonza . . . . .	Belli Felice
Il commissario Imperiale . . . . .	Pellegrino Arturo
Dolora . . . . .	N. N.
La madre di Cio-cio-san . . . . .	N. N.
L'ufficiale . . . . .	N. N.

Parenti — Amici ed amiche di Cio-cio-san — Servi  
A Nagasaki, — Epoca presente

**N.B. — Per esigenze sceniche, fra il 1° e 2° atto,  
l'intervallo sarà più lungo del consueto.**

Maestro Concertatore e Direttore d'Orchestra  
**Alfredo Martino**

Altri Maestri: **Martino Alfredo - Cimara Pietro**

Direttore di scena: **Armando Bernucini** - Direttore macchinisti: **Oreste Benisani**  
Costumi: **CHIAPPA** - Scenari: **Prof. STROPPA** - Attrezzi: **RANCATI**

Per esigenze artistiche non vengono concessi Bis.

Il programma dello spettacolo con l'argomento dell'opera viene venduto nell'intervallo del Teatro

**PREZZI**

Palchi di I e II ordine L. 300 - Palchi di III ordine L. 150  
Poltrone L. 30 - Poltroncine L. 15 - Anfiteatro L. 5  
(Tutto oltre l'ingresso)

**Lire 8,40 — INGRESSO — Lire 8,40**

**Galleria**

Posti numerati . . . . .	L. 3
Oltre l'ingresso di . . . . .	L. 4
Posti non numerati L. . . . .	4
Compreso l'ingresso . . . . .	

Il camerino del Teatro è aperto per la vendita dei biglietti dalle ore 10 antimeridiane  
in poi nei giorni di rappresentazione e dalle ore 10 alle 11 nei giorni di riposo. Tele-  
fono 1947. — Per comodità del pubblico la vendita dei biglietti senza  
aumento di prezzo verrà effettuata all'Agenzia CHIARI e ROMANINA  
Piazza Venezia Palazzo delle Assicurazioni Generali.

Tipografia Italiana di Pubblicità Via S. Agata 21 - Tel. 21 - Roma

'It was Vladimir Rosing who persuaded the soprano to attempt the role of the Puccini heroine. Calling on her with his friend Mme Petrova, he succeeded in convincing Miura that she should undertake the required study.

'The young woman determined to play *Butterfly* as a Japanese would play it and evolved a subtle contrast between the virginal girl of the first act and the tragic figure of the finale. On May 31, 1915, Miura's first Cio-Cio-San was heard at Hammerstein's London Opera House with Léon Lafitte as Pinkerton ... No sooner has she completed *Un bel di* than a zeppelin attacked London with a furious bombardment—the first air raid in the history of the city. The performance was interrupted but the soprano resumed the role and made a sensational reputation for her courage ...

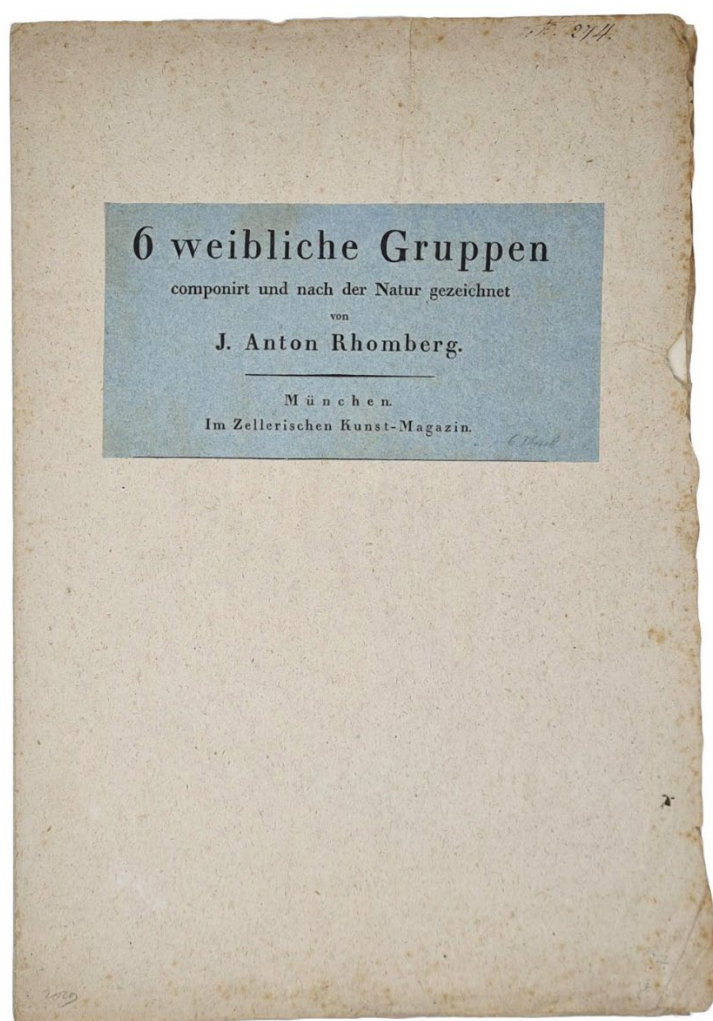
'Singing *Butterfly* in Rome in 1920, the soprano received Puccini in her dressing-room and the following day accepted an invitation from his son Antonio to visit the composer at Torre del Lago. Here she was shown Puccini's oriental collections and the piano at which he had written *Butterfly*. "You are my ideal Cio-Cio-San," he told her. "Every night many sopranos of every nation sing the role on stages all over the world. But most of them cannot represent my ideal Cio-Cio-San. You made the Cio-Cio-San I conceived. You sing and act the role very dramatically. Your Cio-Cio-San realizes my dream. You show her young and lovely in the first act, you show the love of a wife and mother in the second act and the sadness of her death alone, leaving the child ... It is very good. You are no longer Miura. You are my ideal Cio-Cio-San. I thank you" (Duiti Miyasawa, 'Tamaki Miura and Puccini', *Opera News*, 10 Dec. 1956, pp. 10–11).

**38. RHOMBERG, Joseph Anton. 6 weibliche Gruppen**  
componirt und nach der Natur gezeichnet ... München. Im  
Zellerischen Kunst-Magazin [1818].

Folio (418 × 286 mm): six lithograph prints, the occasional spot, marked 'J[ohann]. G[eorg]. Z[eller].' in the lower margin, loose in the original wrapper, printed paper cover label, early ms. ink number at head. £2500

A rare survival: six early lithograph prints by Rhomberg (1786–1855), still loose in their original wrapper. Munich was the centre for lithography at the beginning of the nineteenth century. Senefelder's original lithographic press in the city was taken over by his brothers, Theobald and Georg, but then passed in 1804 to Hermann Joseph Mitterer, who 'played a leading role in Munich as a popularizer of the art


and a sponsor of artists ... The other important lithographic establishment in Munich was the one Senefelder himself managed, trading under the style "A. Senefelder, Fr. Gleissner & Comp.". This was founded in 1806 and undertook a great deal of jobbing work besides two important publications: *Albrecht Dürers christlich-mythologische Handzeichnungen* (1808) and the *Musterbuch über alle lithographischen Kunstmanieren* (1808). The first of these ... proved the value of the process for reproducing works of art' (Twyman, *Lithography 1800–1850*, p. 19, 21) and served as the sourcebook for the first lithographed book from Ackermann's press in London in 1817. 'Soon after Senefelder



began working for the Steuer-Kataster-Kommission, however, he was forced to sell his own lithographic business, and in 1810 it passed to J[ohann]. G[eorg]. Zeller [1764–1822, responsible for the printing here] and J[ohann]. C[hristian]. von Mannlich ... Court Painter, Director of the Royal Museums and Galleries, and an important figure in Munich' (*ibid.*).

Winkler 28–33.





**PRINCESS'S THEATRE,**  
**OXFORD STREET.**

*Lessee, Mr. J. M. MADDOX, Oxford-Street.*

**The Eminent Actress.**  
**MISS CUSHMAN**

Will have the honor of appearing this Evening (for the first time) in the character of Beatrice, in SHAKESPEARE'S Comedy of

**MUCH ADO ABOUT NOTHING**

**Mr. WALLACK**  
Having returned from his Provincial Engagements, will perform Benedick.

**MR. SANDS,**  
AND HIS  
**Infant Brother MAURICE**  
Will, in consequence of the immense approbation, repeat their elegant Entertainment.

**FREAKS OF FANCY.**  
**The NEW BURLESQUE**  
EMINENTLY SUCCESSFUL, EVERY EVENING.

Not an Order will be issued, the Free List is suspended, the Public Press excepted.

**THURSDAY, April 3rd, 1845.**  
Will be presented (for the first time at this Theatre) SHAKESPEARE'S Comedy of

**MUCH ADO ABOUT NOTHING**

Don Pedro, Mr. HENRY WALLACK,  
Count Claudio, Mr. HIELD, Don John, Mr. FITZJAMES,  
Benedick, Mr. WALLACK,  
Leonato, Mr. ARCHER, Antonio, Mr. GRANBY,  
Borachio, Mr. C. HORN JUN. Conrad, Mr. A. HARRIS,  
Balthazear, (with the song of "Sigh no more, Ladies") Mr. ALLEN,  
Dogberry, Mr. COMPTON,  
Verges, Mr. OXBERRY,  
Seacoal, Mr. COURTNEY, Oatcake, Mr. T. HILL,  
Priest, Mr. RANOE, Sexton, Mr. HONNER,  
Messrs. Williams, Turner, Banks, Woodville, Henry, Mott, Franks, &c.  
Beatrice, (first time) Miss CUSHMAN,  
Hero, Mrs. BROUGHAM,  
Ursula, Miss E. HONNER, Margaret, Miss SOMERS,  
Headames Somers, Williams, Carter, Brooks, Charlton, Robertson, Hinks,  
Bay, Lacy, Brentnall, Adelaide, Taylor, Howard, Barhage, F. Green,  
Taylor, Barton, Hudson, Drummond, Hunt, Watson, Fawcett,  
Watkins, Ratcliffe, Brown, Ryan, Gilbert, Brown, Simmons, Willis,  
Jones, Adams, &c. &c.

**TIMOUR**  
**THE CREAM OF ALL THE**  
**TARTARS.**  
WITH NEW & EXTENSIVE SCENERY, MACHINERY, DRESSES & APPOINTMENTS.

The Force taken from— with additions to, and founded on— with a view to take off G. M. LEWIS'S celebrated Spectacle, "TIMOUR THE TARTAR."

The Scenario by Mr. W. BEVELLY, Mr. NEDOLA, Mr. AGILO, and Artists.

The Dresses by Mr. SMITHERS and Miss IRELAND. The Machinery by Mr. HAGLEY. The Dances by Madame VEDY.

The De courtes and Appointments by Mr. E. BRADWELL. The Chorus under the direction of Mr. W. L. PHILLIPS.

And the Piece produced under the superintendence of Mr. H. I. WALLACK.

**Timour,** {Khan of the Afghan Tartars, a sanguinary monarch, subdues things as they go, and leads as they come} **Mr. OXBERRY.**  
**Bernmeddin,** {his first officer, echoing his word and answering his purpose} **Mr. WALTON.**  
**Ogiss,** {Ruler to Timour, and plotting to cover him} **Mr. GRANBY.**  
**Kerim,** {Two celebrated Chiefs of the Tartar tribes, and} **Mr. A. HARRIS.**  
**Randallist,** {Belian's own least} **Mr. T. HILL.**  
**Ogiss,** {Timour's extra-ordinary ambassador, on a courting mission to the Georgian Court} **Mr. RANOE.**  
**Agib,** {Prince of Mingrelia, but subject to Timour's tyranny} **Miss MARSHALL.**  
**Abdallac,** {Commander-in-Chief of the Georgian forces, liking to do nothing, with instructions to do as he likes, which he does} **Mr. COURTNEY.**  
**Zorilda,** {Agib's Mother, stirring as a Georgian} **Miss EMMA STANLEY.**  
**Sellma,** {The captivating Circassian captive, with two strings to her bow, and two beads to her string} **Miss E. HONNER.**  
**Liska,** {Her confidant, enjoying her confidence and carrying her off} **Miss SOMERS.**  
**Herald,** **Mr. NEW.**  
**Amazons, Georgians, Warriors, Africans, &c. &c.**  
Messrs. Williams, Turner, Banks, Woodville, Henry, Mott, Franks, &c. &c.  
Messrs. Williams, Turner, Banks, Woodville, Henry, Mott, Franks, &c. &c.  
Messrs. Williams, Turner, Banks, Woodville, Henry, Mott, Franks, &c. &c.  
Messrs. Williams, Turner, Banks, Woodville, Henry, Mott, Franks, &c. &c.

**INTERIOR OF A FORTRESS.**  
WITH A NEAR VIEW OF  
**TIMOUR'S CASTLE AND AGIB'S STATE PRISON.**—Beverley.  
**GRAND AMAZONIAN ENTREE, AND**  
**CHARACTERISTIC BALLET,**  
IN WHICH  
**Mr. GILBERT, Mr. MARSHALL**  
And the ENTIRE CORPS DE BALLET will appear.

**APARTMENT**  
**IN THE CASTLE.**  
TIMOUR'S Evening Sitings in the Court Yard, with LISTS PREPARED  
For the **TRIAL BY BATTLE.**  
**State Apartment in the Palace.**  
**BATTLEMENTS of the CASTLE.**  
**Exterior of the Fortress, & Moonlight.**

*The Burlesque is published by W. S. JOHNSON, "Newman Street Press," and may be had in the Theatre. Printed by*

*To-morrow, KING LEAR; Lear, Mr. FORREST. Mr. SANDS & his Infant Brother MAURICE, and the New Burlesque, TIMOUR: the Cream of all the TARTARS.*

*On Saturday, Miss CUSHMAN will perform.*

**The Celebrated Tragedian.**  
**MR. EDWIN FORREST.**  
Will perform LEAR, in the Tragedy of  
**KING LEAR,**  
TO-MORROW, the Last Night but Two of his Engagement.

**A NEW PLAY,**  
**AND A NEW FARCE**  
ARE IN REHEARSAL.

**A NEW OPERA,** the Music by Auber,

39. [SHAKESPEARE.] Princess's Theatre, Oxford Street ... The eminent Actress Miss Cushman will have the honor of appearing this Evening (for the first time) in the character of Beatrice, in Shakspeare's Comedy of Much Ado about Nothing. Mr. Wallack having returned from his Provincial Engagements, will perform Benedick ... [London, 1845].

Playbill (418 × 510 mm), trimmed, hole to upper righthand corner; some light offsetting, a couple of contemporary ms. ink corrections, old paper repairs to verso. £300\*

A double bill, announcing the London debut of the American actress Charlotte Cushman (1816–1876) as Beatrice, in April 1845. She had arrived in Britain in late 1844, after which 'she mailed letters of application to the major theater managers and then accepted the most

attractive offer—from J. M. Maddox at the Princess Theatre' (*American National Biography*). Her first performance in London was in Henry Millman's *Fazio*, on 14 February 1845. 'Next morning a knock on her door brought all the London papers and a grateful note from Maddox: her success had been "splendid." To the *Herald*, she had proved herself "a great artist." To the *Sun*, she was "the greatest of actresses." Not since the debut of Edmund Kean in 1814, it continued, had there been such a debut on "the boards of an English theatre" ... By August 1849 Cushman's English career had brought her financial and artistic acclaim and a devoted circle of society friends, among them Jane and Thomas Carlyle' (*ibid.*).

Cushman later became known for her tempestuous private life. On her retirement from the stage in 1852, she moved to Rome with her then partner, the English writer Matilda Hays, living in an expat American community made up of a number of lesbian artists and sculptors such as Harriet Hosmer and Emma Stebbins, with both of whom Cushman was at times intimately involved.

WITH ILLUSTRATIONS BY PHIZ

**40. [SHAKESPEARE.] Shakesperian Tableaux.** London Paul Jerrard ... [1855].

Large 8vo (268 × 180 mm), pp. [28], plus advertisements leaf ('Paul Jerrard's Drawing-Room Books'); text and picture borders printed in gold, the illustrations coloured by hand and heightened with gum arabic; original publisher's cloth, blocked in blind and gilt, bevelled edges, decorated gilt endpapers, all edges gilt; some light wear, but very good overall, the leaves still firm in the binding; inscribed on the printed presentation leaf 'T. J. Warren To His Wife, Madeline Warren, June 26<sup>th</sup> 1858'.  
£1500

First edition of 'Paul Jerrard's new Christmas book ... A Series of Pictures illustrative of Passages in the Plays of Shakspeare; consisting of Twelve highly-finished Compositions, richly coloured in facsimile of the Original Drawings. Each Picture is accompanied, on the opposite page, by the passage from the Play, printed in Gold, and enriched with appropriate Ornamentation, in which miniature Vignettes from the leading Scenes of the Plays are interwoven. The Work is bound in a rich and novel binding, forming a compact and magnificent Present Book for all seasons' (advertisement). The book was in fact available in two different bindings: decorative cloth, as here, for 25s, and an 'enamel richly embossed patent binding', for 31s. 6d.

The publisher Paul Jerrard (1810–1888) 'is primarily associated with lavishly produced gift books featuring elaborately hand-coloured lithographs, with text and ornament lithographed in gold' (Leathlean, p. 169), for which he often worked with the book designer Henry Noel Humphreys (1807–1879). 'So far as it known, [Jerrard] is not distinguished by the scale of his operations; the introduction of innovative printing techniques or publishing procedures; initiatives to create and capture new markets; or the forging of international business arrangements. Nor can he be credited with promoting the work of a significant literary figure. Nevertheless, many of his gift books share a distinctive house style which contributed to the manner in which they were marketed. Their lavish decoration, use of bright colours, stylistic eclecticism, and simulation of exotic materials render them more characteristic of their period as a whole than most other books of the time. For these reasons, and despite the limited number of titles and their short print runs, Paul Jerrard's "Special Presents" deserve to be remembered' (*op. cit.*, p. 196).

Whilst the decorative borders framing the coloured illustrations are by Humphreys (who used his son as a model when composing the designs), the illustrations themselves are by Phiz, i.e. Dickens' great illustrator, Hablot Knight Browne.

WorldCat records 4 copies (BL, Nottingham ('All pages are loose'), Harvard, Penn). On the background, see Howard Leathlean, 'Paul Jerrard, Publisher of "Special Presents"', *The Book Collector*, Vol. 40, No. 2 (Summer 1991), pp. 169–196.





A large provincial Victorian playbill for a summer 'Saturday Night's Treat' in Hull. When it was first built (as the Royal Amphitheatre), in 1846, the Queen's Theatre was reputed to have the largest stage outside London and became a popular venue for equestrian acts.

[illegible]





FROM THE COLLECTION OF ELLEN TERRY?

#### 42. [THEATRE EPHEMERA.] Five printed candle shades.

[Presumably England, 1920s?]

5 candle shades (roughly 50 × 130 × 90 mm each), lithographed on coloured paper (variously green, peach, and pink), each with a vignette depicting a man in a domino mask between two women, representing Art and Music, and a reproduced signed inscription by an eminent actor, printed borders (one ragged); the occasional wax stain, but in good condition overall. £100\*

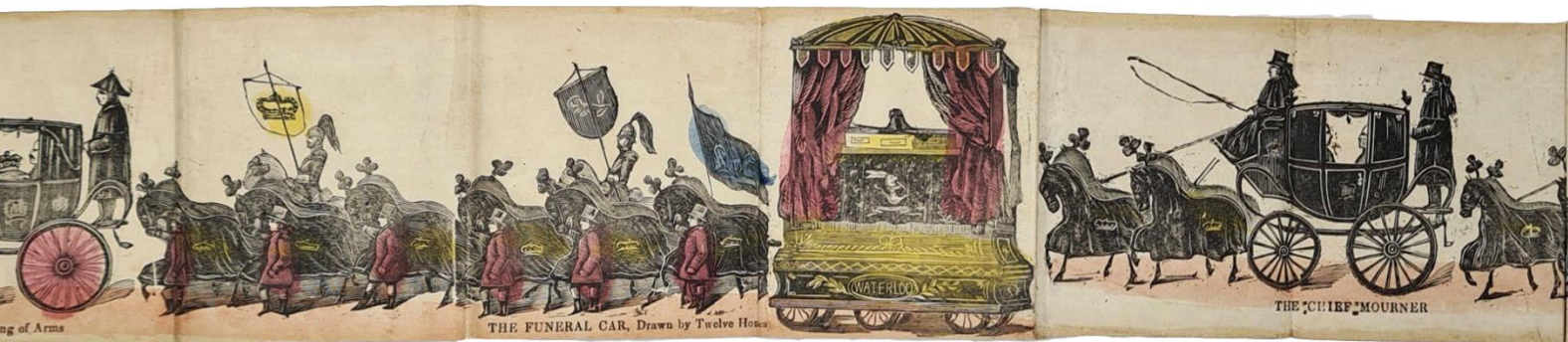
The designs here feature facsimile inscriptions by three English actors: Lena Ashwell (1872–1957; 'Never acquiesce in failure'), Godfrey Tearle (later Sir Godfrey, 1884–1953; 'Lighten our darkness!'), and Ben(?) Webster (1864–1947; 'To this candle I am the shade – it's not everything in this world that can bear the full glare of light'). According to a manuscript note, they were 'bought at Ellen Terry's sale, Small Hythe', although there is no record of them in the 1928 Smallhythe catalogue (most of the sale was fairly grand).

MOURNING THE IRON DUKE

**43. [WELLINGTON.]** Chapbook panorama for the funeral of the Duke of Wellington. [London?, c.1852.]

Woodcut panorama (102 × 2240 mm), consisting of four sheets pasted together, backed in linen; crudely hand-coloured in sweeps and dabs; folded concertina-style into untitled cloth covers, rubbed. £850

Rare chapbook panorama illustrating the funeral procession of the Duke of Wellington on 18 November 1852, reputedly the grandest British state funeral of the nineteenth century, featuring 'Infantry', 'Cavalry', 'Artillery', 'Chelsea Pensioners', 'Trumpets and Kettle Drums', 'Banner of Wellesley', 'Barons, Judges, &c.', 'Earls, Marquesses, Dukes', 'The Lord Mayor', 'His Royal Highness Prince Albert', 'Prince Albert's Attendants', 'Herald', 'Trumpeters', 'The Great Banner', 'The Coronet, borne by Clarenceux King of Arms', 'The Funeral Car, Drawn by Twelve Horses', 'The Chief Mourner', 'Friends of the Deceased', 'The late Duke's Horse', and finally 'Her Majesty's Carriage.'



The imprint would have appeared on the now lost wrapper. Stylistically, the design is redolent of Thomas Goode's street literature, though no other copy appears to be extant to confirm this attribution.



**44. WEST LONDON MADRIGAL SOCIETY.** Tuesday Evening,  
May 26th, 1863. Queen's Concert Rooms, Hanover Square ...  
[London, 1863.]

(Promotional?) ticket (98 × 137 mm), printed in blue ink on padded white silk, mounted within a decorative border of silver brocade and purple silk edged with lace; in very good condition overall. £150\*

A sumptuous Victorian concert ticket.

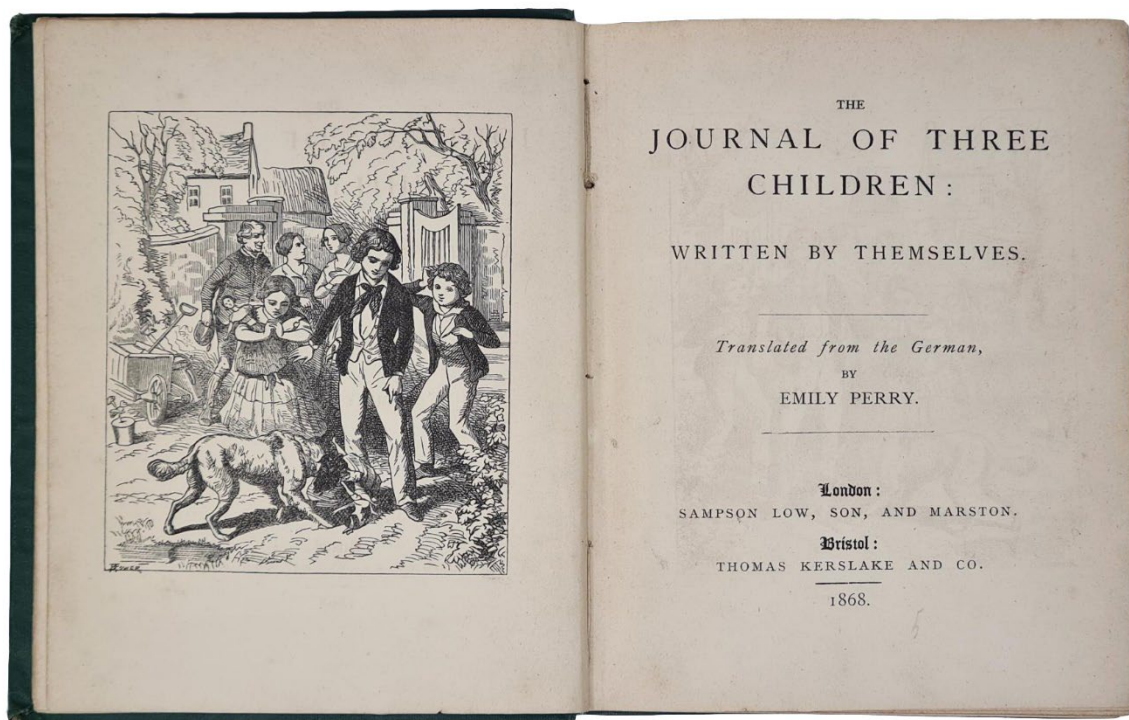
A YEAR IN THE LIVES OF THREE CHILDREN

**45. [WULFF, Margarethe]. The Journal of Three Children:**  
written by Themselves. Translated from the German, by Emily  
Perry. London: Sampson, Low, Son, and Marston. Bristol:  
Thomas Kerslake and Co. 1868.

Squarish 8vo (150 × 123 mm), pp. 306, [2]; with frontispiece; some minor toning in places, a little shaken and slightly skewed; original green publisher's cloth, spine and upper board lettered gilt, some rubbing to extremities and minor surface wear. £185

First edition of this scarce English translation of Margarethe Wulff's 52 *Sonntage, oder, Tagebuch dreier Kinder* (1846), translated by Emily Perry. The work takes the form of a diary, supposedly written by three children (Otto, Marie, and Wilhelm), who write in turn each Saturday an





account of the previous week, with stories etc. told to them, occurrences that took place, and their observations upon them.

Margarethe Wulff (1792–1874) wrote for children and young people under the pseudonym 'Anna Stein' and was best known for her series of fictional children's diaries and letters. A previous English translation, or rather adaptation (with, as one reviewer put it, 'English manners and ideas being substituted for the original'), 'edited by Catherine Douglas Bell', was published in 1858, under the title *The Diary of Three Children, or fifty-two Saturdays*. The present version is a more faithful translation of the original. The translator, Emily Perry, was evidently a school teacher, her dedication, written from Clifton (hence perhaps the addition in the imprint of Bristol, where the book was also printed) being 'To my Pupils, past and present, far and near, I dedicate this little Book, in the hope that it may recall to them some of the most important, and, I trust, not the least happy years of their childhood passed under my roof'.

Not found in Morgan.

**Simon Beattie**  
**84 The Broadway, Chesham**  
**Buckinghamshire HP5 1EG, UK**  
**simon@simonbeattie.co.uk**