
Simon Beattie

At the California International Antiquarian Book Fair

Pier 27, The Embarcadero, San Francisco
27 February – 1 March 2026

Booth 239

THE BULL BY FORCE



IN FIELDS DOTH RAINGE

From item 10



01. AMSDEN, Dora. Impressions of Ukiyo-ye. The School of the Japanese Colour-Print Artists ... Paul Elder and Company San Francisco and New York [c.1905].

Square 8vo (174 × 142 mm), pp. [12], 84; with 14 photographic plates; title printed in red and black; printed and bound *fukurotoji*-style, some leaves then cut open along the fore-edge; short tear to upper of title and facing plate; original publisher's decorated buckram. [Offered with:]

AMSDEN, Dora, and John Stewart HAPPER. The Heritage of Hiroshige ... Illustrated with Prints from the Happer Collection. Paul Elder and Company Publishers, San Francisco [1912].

8vo (202 × 150 mm), pp. [2], vii, [1], 84, [2]; with 16 plates; printed in red and black; the leaves printed and bound *fukurotoji*-style in the original publisher's boards, decorated paper spine. Together: \$250

'Revised edition' of the first work, first edition of the second, both printed by the Tomoyé Press in San Francisco (in the second, the type hand-set by William Albert Johns): two early American guides to Japanese colour woodblock prints, the artistic genre central to forming the Western perception of Japanese art in the late nineteenth century.

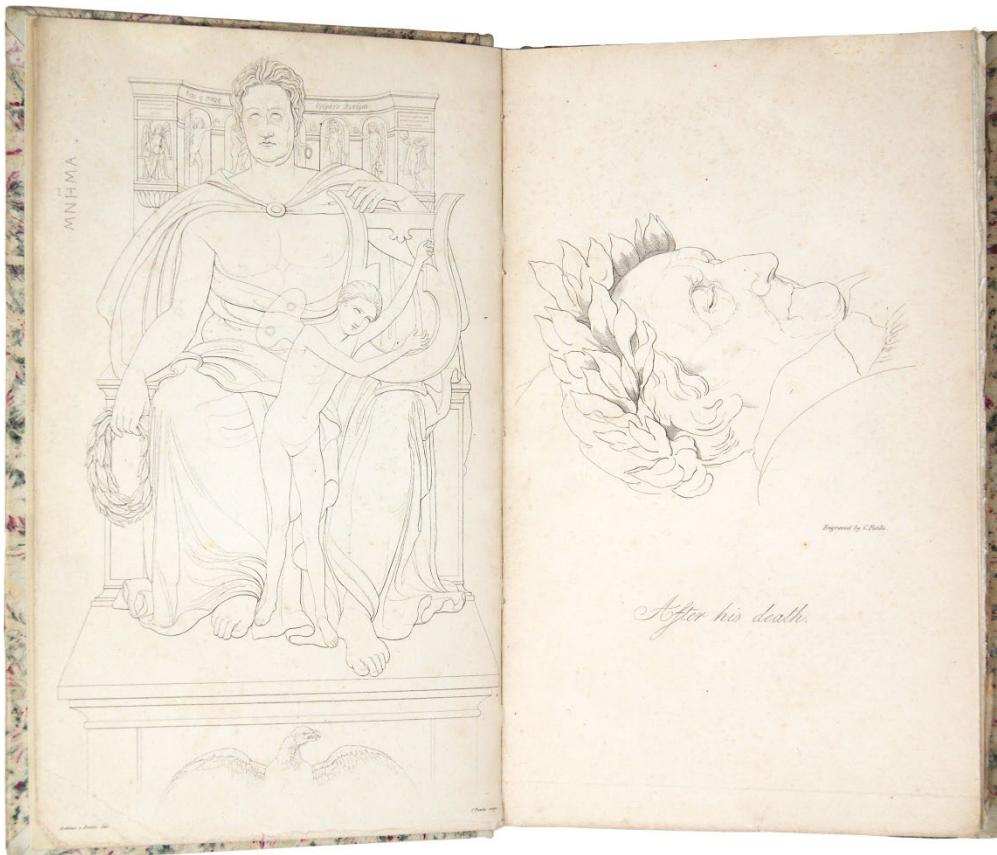


02. [ARIETTES.] Recueil d'ariettes. Paris, many published by Frère, passage du Saumon, 1770s–early 1780s.

164 printed *ariettes*, each generally 2 pp., 8vo (180 x 115 mm); engraved throughout save for one printed typographically; stencilled title-page as above within etched passepartout title leaf; some finger-soiling etc. but in good condition overall; contemporary red morocco, all edges gilt, smooth spine decorated gilt, spine label ('Recueil d'ariettes. M. D***'); spine chipped at head, a couple of corners worn, front hinge cracked but holding. \$1200

A volume of 164 separately printed *ariettes*, compiled in 1784 according to the manuscript index at the end. There must have been hundreds of such ephemeral printed songs, many taken from popular stage productions, produced in Paris at the time, which would not otherwise survive were it not for contemporary collectors who had them bound together in volumes such as this.

Cf. BUCEM, p. 36, citing a similar bound collection of 106 songs printed by Frere ('c.1785'), at the Royal College of Music. Hopkinson (*Dictionary of Parisian Music Publishers*, p. 45) gives Frère's dates as c.1778–c.1822; he had premises in the passage du Saumon (renamed in 1905 as the passage Ben Aïad), northeast of the Palais-Royal, 1778–1800.



A 'STRANGE WILD BOOK', TRANSLATED BY THE AUTHOR HERSELF

03. [ARNIM, Bettina von]. [Cover title:] Goethe's Correspondence with a Child. For his Monument. First Volume. [Colophon:] Printed by Trowitzsch & Son, Berlin [1837]. [With:]

[———]. The Diary of a Child. [Colophon: Printed by Trowitzsch & Son, Berlin] 1838.

2 vols (of three), large 12mo (197 x 120 and 191 x 116 mm), pp. [10], iv, 390, with an engraved frontispiece of Goethe's mother by Funke; [4], x, 325, [1], with 2 engraved plates by Funke, one after the author; uncut and partly unopened in later cloth with glazed paper over, preserving the original printed wrappers of the *Correspondence*, and the rear wrapper

only of the *Diary*; the front wrapper of the *Correspondence* inscribed 'Spiero, Geschenk von H. Grimm'; Spiero bookplate in each volume.

\$750

First edition in English of Arnim's first book, translated in part by the author herself and privately printed in Berlin. 'The printing had almost come to end [sic], when by a variance between the printer and the translator, it was interrupted; then by the inspiration of despair, I ventured to continue translating ... Had Byron still lived, he would have praised my attempt, praised and loved me for the book's sake ...' (*Diary*, pp. iv, ix). These volumes, the first and third of three, were subsequently presented to the literary historian Heinrich Spiero (1876–1947) by Arnim's son-in-law, Herman Grimm (1828–1901; son of Wilhelm Grimm, of fairy-tale fame, and one of the editors of the Weimar edition of Goethe's works).

Bettina Brentano (1785–1859), as she then was—granddaughter of the novelist Sophie de La Roche, sister of the poet Clemens Brentano, and later the wife of her brother's friend, the writer Achim von Arnim—became friendly with Goethe's mother on a visit to Frankfurt in 1806; she met Goethe himself the following year and remained in close contact with him until 1811 when, provoked by her behaviour towards his wife, he severed all connection. After her husband's death in 1831, Bettina settled in Berlin, where she enjoyed moving in literary circles with the likes of Tieck, the Grimms, and the Humboldts.

Goethes Briefwechsel mit einem Kinde (1835) has sometimes been condemned as literary forgery, but the work is really an imaginative novel in epistolary form, rather than a documentary collection of putative letters. The subtitle 'For his monument' means exactly that: the book was to help raise funds to erect a monument in Goethe's memory; Arnim's line drawing of it is reproduced here as a frontispiece to vol. III.

The translation was published commercially by Longmans in London, 1837–9, using the Berlin sheets. When it was reprinted by Trübner & Co. in 1860 the editors noted that the book had become 'too celebrated in German literature to need any recommendation to the English public', calling it a 'strange wild book'; 'it should be borne in mind that the authoress herself was the translator ... if it plays strange pranks with the English language, this is only one more singularity to the many in which the work abounds'.

Goedeke VI, 83, 3, d; Morgan 88 and 89; Oswald, p. 17 (London ed.).
For the first edition, see Borst 1741 etc.

THE BEGINNING OF HIS CAREER

04. [BOOTH, Junius Brutus.]

Theatre Royal, Covent Garden, this present Monday, June 17, 1816, will be revived the Tragick Play of Pizarro. With entirely new Scenes, and Embellishments. Peruvians. Ataliba by Mr. Egerton, Rolla by Mr. Young ... Spaniards. Pizarro by Mr. Conway, Alonso by Mr. C. Kemble ... Davila by Mr Booth ... [London:] Printed by E. Macleish ... [1816].

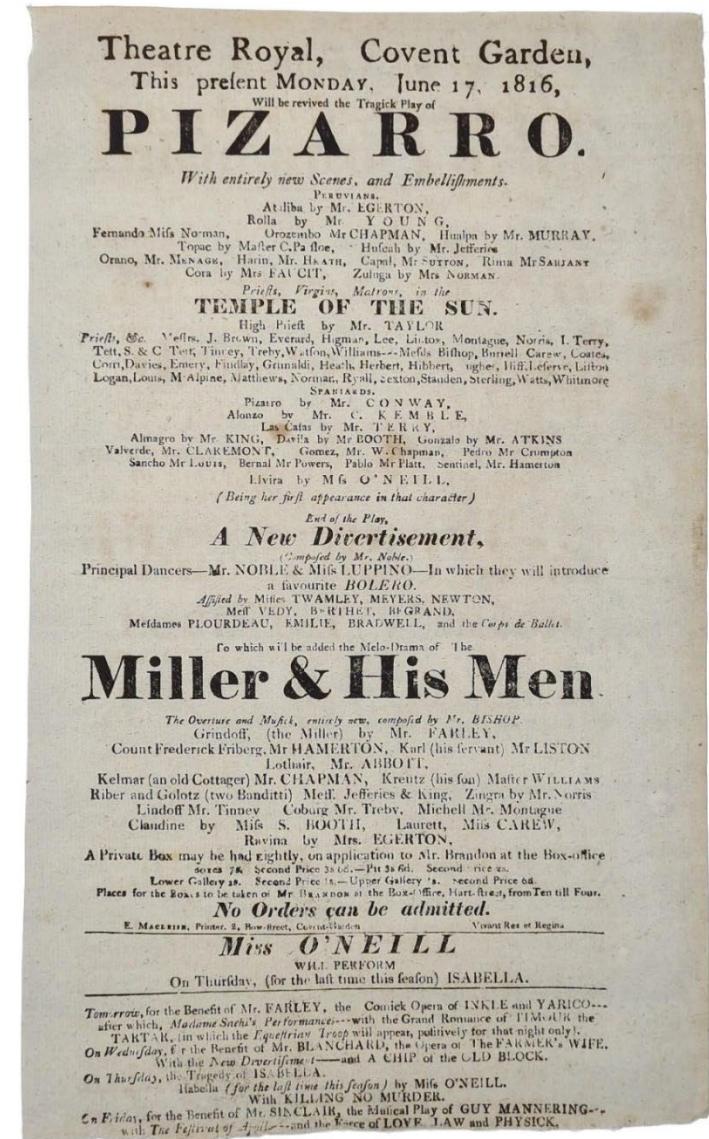
Playbill (305 × 183 mm), some light offsetting, lower edge a little rough. \$200

Junius Brutus Booth (1796–1852) was the first of the Booth family to tread the boards. His father, Richard, 'had left England intending to fight for American independence, and America remained his mecca. Junius was classically educated, and, after trying painting, printing, the navy, law, and sculpture, settled on acting. He first appeared with an amateur company, then ... made his professional débüt as Campillo in *The Honey Moon* on 13 December 1813 in Deptford' (Oxford DNB).

Original DNB states that Booth made his Covent Garden débüt, as Silvius in *As You Like It*, on 18 October 1815 (and not 19 February 1816, as given in Oxford DNB). He eloped to America in 1821, performing in various theatres there, as well as keeping a farm in Maryland; he is buried at Baltimore.

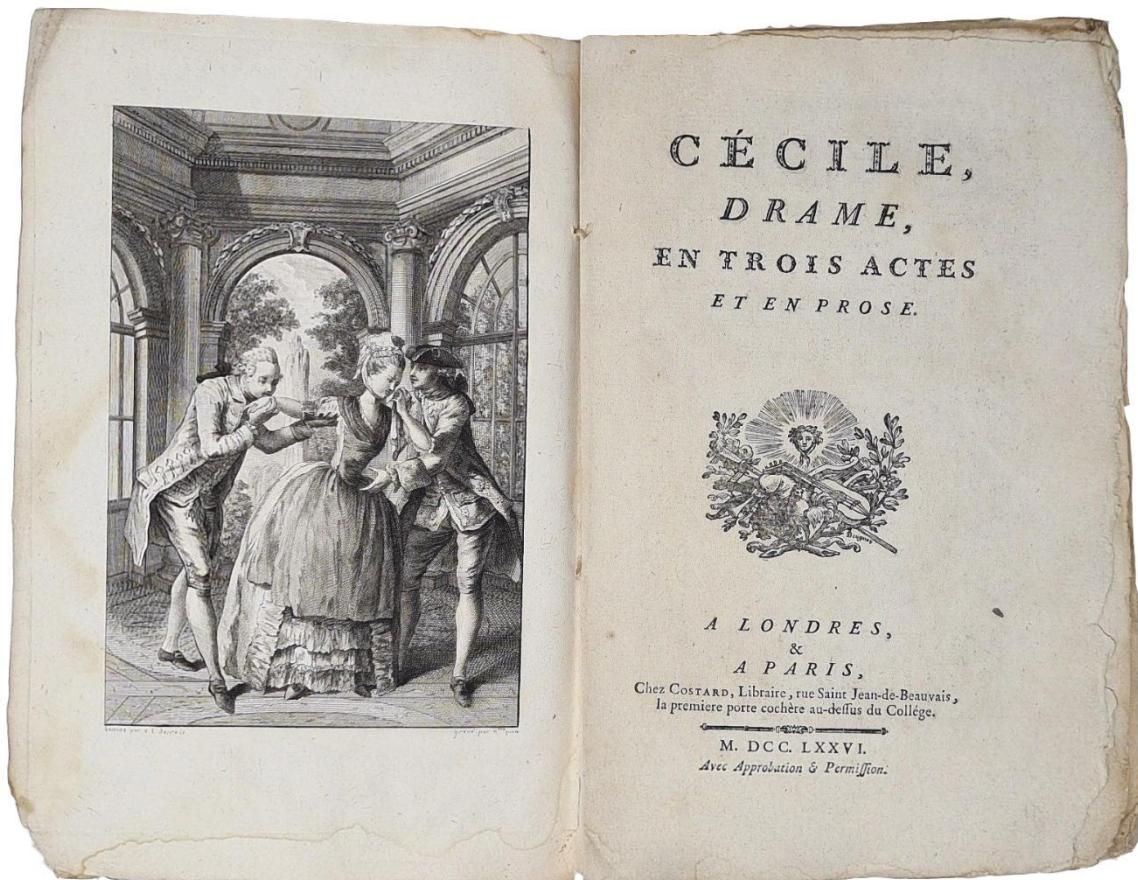
05. [BRANDES, Ernst]. *Ueber die Weiber.* Leipzig, bey Weidmanns Erben und Reich. 1787.

8vo (185 × 112 mm), pp. 300; early ink initial at foot of title, later inscription to front free endpaper; some light offsetting and occasional spotting, but a good copy, with generous margins, in contemporary polished calf, smooth spine decorated gilt. \$300



First edition: an 'absorbing work on women, characterising them as severe but splendid' (Hayn/Gotendorf, translated) by the jurist Ernst Brandes (1758–1810).

Borst 526; Hayn/Gotendorf VIII, 8.



ILLUSTRATED BY A WOMAN

06. [BRUIX, Pierre de]. Cécile, drame, en trois actes et en prose. A Londres, & à Paris, chez Costard ... 1776.

8vo (232 x 147 mm), pp. viii, 69, [1]; with an engraved frontispiece by Marguerite Ponce after Desrais (old water stain to lower margin, else fine); uncut in contemporary curl-marbled wrappers, spine largely perished, lined with printer's waste (a contemporary bookseller's wholesale overstock(?) catalogue). \$1200

First edition of a mature work by the Chevalier de Bruix (1728–1780), 'littérateur estimable' (Quérard). The frontispiece here is the work of Marguerite Ponce (née Hémery, 1745–1800), wife of the engraver and writer Nicolas Ponce and elder sister of the printmaker François-Antoine Hémery, who is largely known for her vignettes etc. for books.

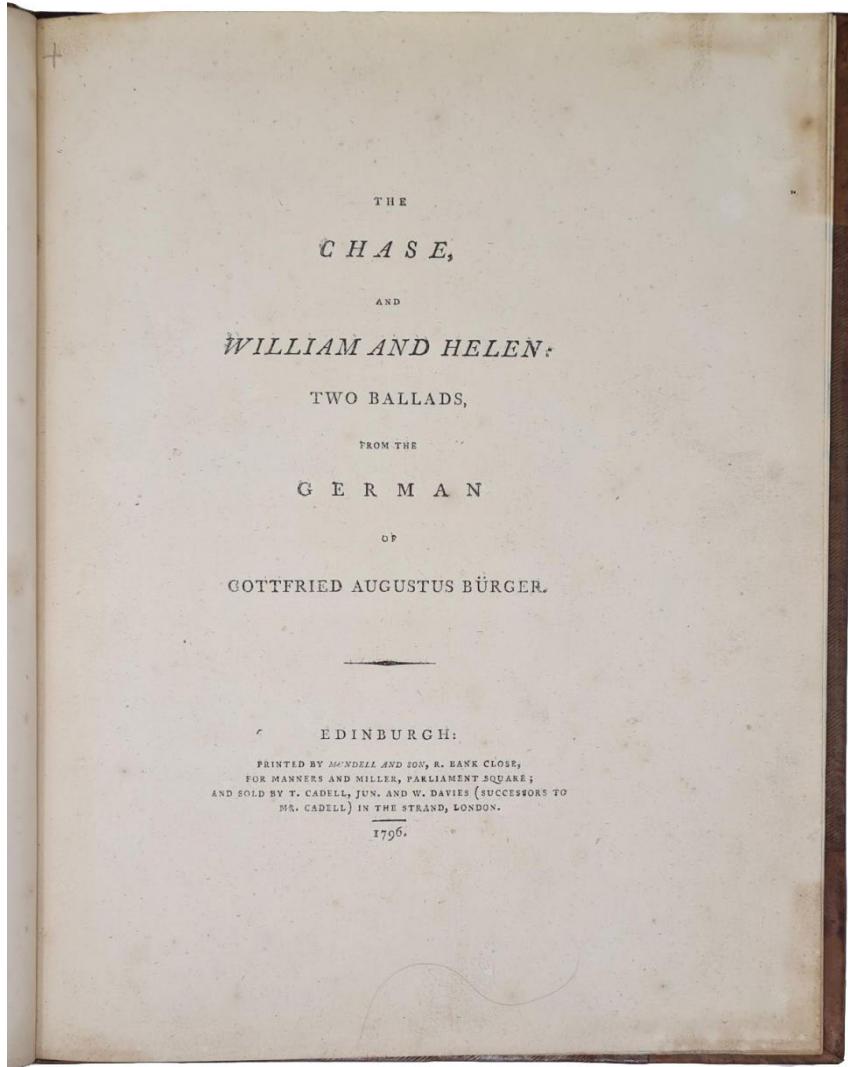
Cioranescu 14286; Quérard I, 536.

SCOTT'S FIRST BOOK

07. BÜRGER, Gottfried August. The Chase, and William and Helen: two Ballads, from the German ... Edinburgh: Printed by Mundell and Son ... for Manners and Miller ... and sold by T. Cadell, Jun. and W. Davies (Successors to Mr. Cadell) ... London. 1796.

4to (256 × 200 mm), pp. v, [1], 41, [1]; a few spots, light offsetting from the leather on the binding; nineteenth-century half calf, moiré cloth sides, blob of melted wax to rear cover, spine lettered gilt, endpapers spotted; ticket of Robert Seton, 'Stationer and Bookbinder to the King' (fl.1833–7), Edinburgh, to rear pastedown. \$1800

First edition, first issue, of Sir Walter Scott's first published book; in Greig's view, it is the translation which 'best renders the spirit of the original' (p. 18). Although he was not present when Anna Laetitia Barbauld read William Taylor's translation at Dugald Stewart's house, Scott 'was stimulated to find his own copy of the German original. He met the Aberdonian James Skene of Rubislaw, who had lived in Saxony for some years and had a collection of German books. The poems in the German manner included within Matthew Lewis's *The Monk* (1796) were a further stimulus, and in April 1796 Scott tried his hand at translating *Leonore*. "He began the task ... after supper, and did not retire to bed until he had finished it, having by that time worked himself into a state of excitement which set sleep at defiance". So pleased was Scott with the reaction of his friends that he proceeded to translate another Bürger poem, *Der wilde Jäger*, and the two were published together anonymously as *The Chase, and William and Helen* ... 1 November 1796' (Oxford DNB).



Scott later commented: 'The fate of this, my first publication, was by no means flattering. I distributed so many copies among friends as, according to the booksellers, materially to interfere with the sale; and the number of translations which appeared in England about the same time ... were sufficient to exclude a provincial writer from competition ... In a word, my adventure ... proved a dead loss, and a great part of the edition was condemned to the service of the trunk-maker' (*Essay on Imitations of the Ancient Ballad*, 1830).

Morgan 846; Todd & Bowden 1Aa.



08. [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°. 6. 1811.

Oblong small 8vo (93 x 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').

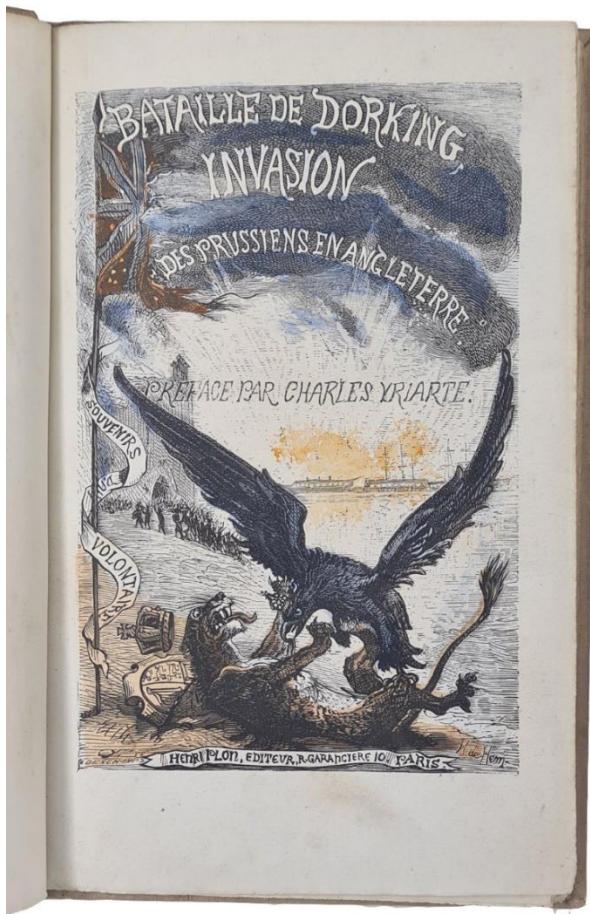
\$375

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 song-writer 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).



FUTURE-WAR FICTION

09. [CHESNEY, Sir George Tomkyns]. Bataille de Dorking.

Invasion des prussiens en Angleterre. Préface de Charles Yriarte. Paris Henri Plon, imprimeur-éditeur ... 1871.

12mo (185 x 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). \$375

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 Dangin] 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

10. 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. \$300

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).



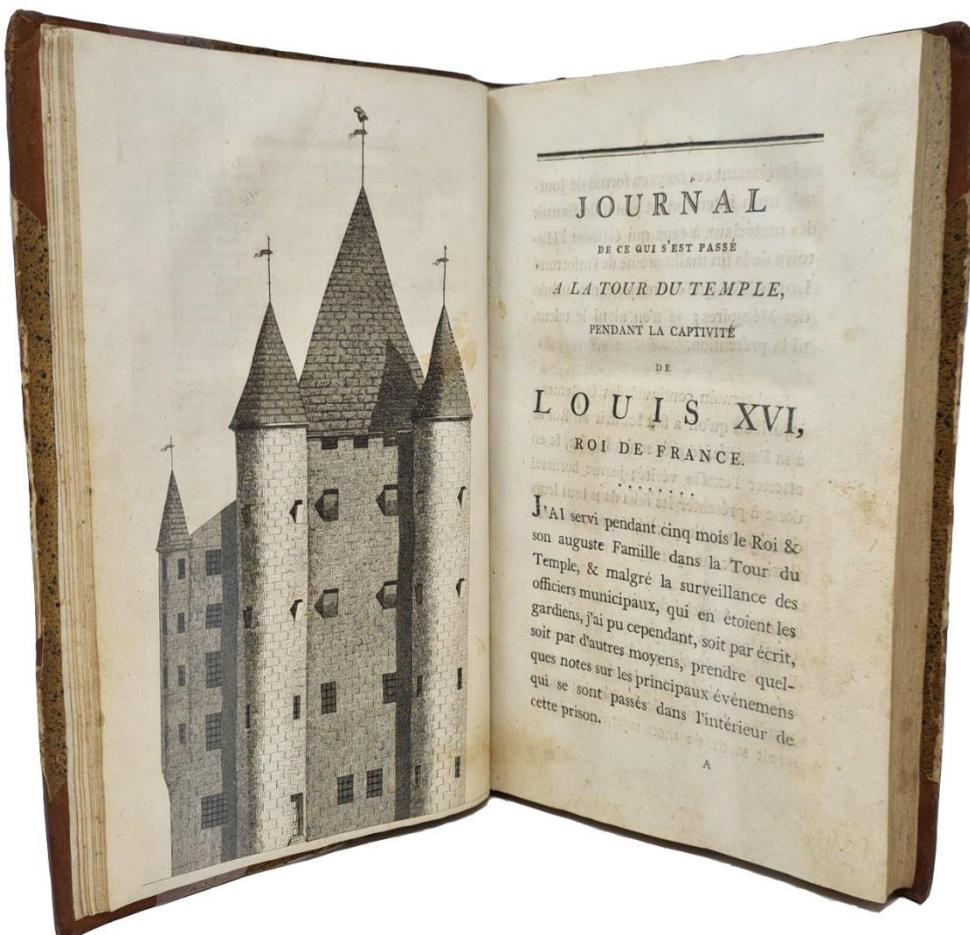
With the bookplates of John Poynder (1779–1849, author of the three-volume *Literary Extracts from English and other Works*, 1844–7, the arms here curiously cut round and then affixed; sold Sotheby, 10–12 Jan. 1850, lot 93, ‘calf extra’) and Robin Myers (1926–2023, Hon. Librarian of the Bibliographical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

JOURNAL OF THE TERROR

11. CLÉRY, Jean-Baptiste. Journal de ce qui s'est passé à la Tour du Temple, pendant la captivité de Louis XVI, Roi de France ... À Londres: de l'imprimerie de Baylis ... Se vend chez l'Auteur, No. 29, Great Pulteney-street, Golden-square, & chez Messieurs les Libraires de Londres & des principales Villes de l'Europe.
1798.

8vo (197 × 125 mm) in half-sheets, pp. [20], 239, [4] (‘The final two leaves contain a note and facsimile of manuscript text’, ESTC, here sometime pasted onto new leaves); with 2 engraved plates; complete with half-title and 16 pp. of subscribers; some light offsetting or other marks; contemporary (German?) half calf, paper spine label lettered gilt, sprinkled paper sides, one small hole to spine. \$400

First edition of an account of the Terror by Cléry (1759–1809), Louis XVI's valet de chambre, the issue with the author's address as 29 Great Pulteney Street (rather than 6 Lisle Street). With a long list of subscribers, including the King, Queen, and various members of the British Royal Family, William Wilberforce, the painter Johan Zoffany, etc. The book 'enjoyed tremendous success from the beginning, and [was] translated into most European languages [translations in English (*A Journal of Occurrences at the Temple*), Italian, and German appeared in London the same year]. As a mark of his appreciation, Louis XVIII made Cléry a Knight of the Order of St Louis. The French government, however, was alarmed at the reaction in the King's favour produced by the publication of the memoirs, and caused a spurious edition to be printed containing a distorted account of the facts' (*A Journal of the Terror*, Folio Society, 1955, p. 162).



The family of the author 'had been in the service of the French Royal Family since the time of Louis XIV, and Cléry, as a child, used to meet his future master Louis XVI in the park of Versailles. Cléry and his brother went into the service of the Princesse de Guéménée, who

became governess to the royal children. In 1785 he became valet de chambre to the newly-born Duke of Normandy, later Dauphin. Cléry was with the Royal Family on 5–6 October 1789 when they were brought by the mob from Versailles to Paris, and again in the Tuileries on 9–10 August 1792, when the palace was attacked. When he heard of the imprisonment in the Temple prison, Cléry asked Pétion, Mayor of Paris, to be allowed to wait on the Royal Family in their prison. Eventually Cléry alone of the royal servants was left to attend to the Royal Family, and neither the threats nor the bad treatment he received from the municipal officers in charge of the prison, diminished his devotion. Louis XVI, in his will, paid homage to Cléry's devotion and recommended him to his son ...

'Cléry remained in the Temple prison till March 1793, nearly two months after the execution of the King. On his release, he retired to his house at Juvisy, and soon after made a courageous though unsuccessful attempt to gain access to the Queen, who had been transferred to the Conciergerie. In May, he was again arrested and incarcerated in La Force prison. His life was saved by the Revolution of Thermidor (August 1794) which ended the Terror' (*op. cit.*, pp. viii–ix, 160).

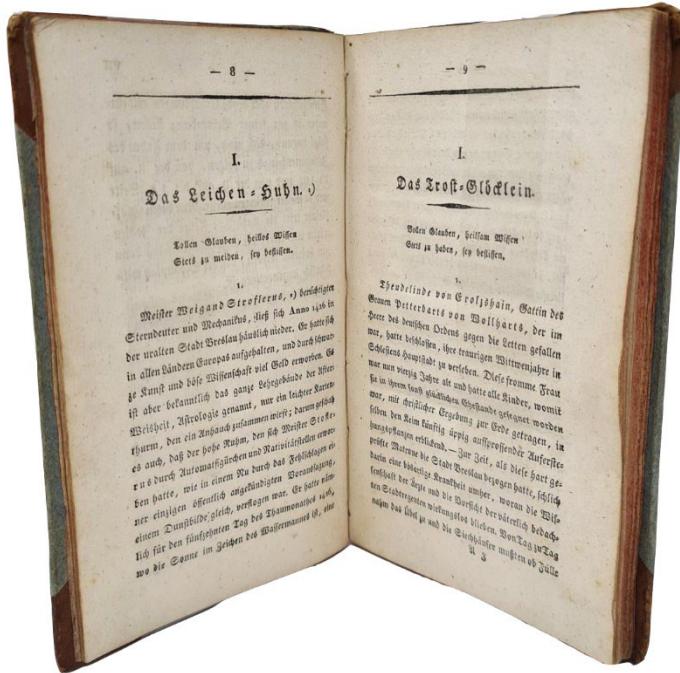
Lowndes I, 445; Quérard II, 227.

GOOD VERSUS EVIL IN AN UNUSUAL LITERARY FORMAT

**12. [COECKELBERGHE-DÜTZELE, Gerhard von]. *Antipoden*.
Moralisch-romantische Doppel-Erzählung. Original-Ausgabe.
Wien bey Jos. Tendler & Sohn [1829].**

12mo (150 × 97 mm), pp. [2], vii, [8]–103, [1], 33, [3]; illustrated
engraved title by Seipp, a little finger-marked; contemporary half sheep,
spine chipped at extremities, two corners worn, but sound. \$550

First edition: a striking 'double narrative' in which two contrasting stories, one 'positive', the other 'negative', are printed on facing pages as a 'not thankless substitute for the reading of vapid novels, pointless sonnets, and literary squabbles' (p. vi, translated). In the preface, the author surveys the vice/virtue theme through time and space—Ancient Egypt and Greece, India, Africa, in Islam, and the Pacific (the Mariana Islands, Tonga, New Zealand)—after which he explains how to read the stories themselves: the 'good' stories are printed on the odd pages, the 'evil' ones on the even pages, thus the reader must jump ahead a page in order to follow the thread of each narrative.



Born in Leuven in the Austrian Netherlands, Coeckelberghe-Dützele (1786–1857) worked as a bookkeeper in the Austrian civil service, publishing novellas and other works under a variety of pseudonyms.

WorldCat locates copies at Basel and Duke (the latter defective: only pp. 33, and lacking title-page).

ON THE STAGE: WIELAND, GOETHE, AND THE BOOK TRADE

13. [CONTIUS, Christian Gotthold]. *Wieland und seine Abonenten*. Ein musikalisches Drama halb in Reimverslein, halb in ungebundner Rede gestellt ... Weimar, auf Kosten der Gesellschaft [i.e. Eisenach, Meyer und Sohn]. 1775.

8vo (162 × 93 mm), pp. 40, [4]; some light browning; contemporary boards, spotted and lightly rubbed. \$950

First and only edition, very rare. The young poet and engraver Christian Gotthold Contius (1750–1816) enjoyed writing satire. Here he takes aim at Wieland, Goethe, the bookseller Friedrich Nicolai etc., who all feature as characters in the play (although Goethe only has a walk-on part), likewise the influential publisher Engelhard Schwickert and others involved in the book business.

In a recent article, Johannes Saltzwedel has pointed out that the title vignette here was used the year before for the second part of Goethe's *Die Leiden des jungen Werthers* and shows that the printer both of that, and Contius's book, must have been the court printers Georg Andreas Meyer and son in Eisenach ('Der Drucker des »Werther«. Eine buchgeschichtliche Untersuchung', *Aus dem Antiquariat* 19/1, 2021, pp. 2–6).

Goedeke IV/1, 192, 4, 7; Weller I, 110. WorldCat locates copies at Columbia and Yale only outside Europe.

WITH THE ORIGINAL PRINTED WRAPPERS

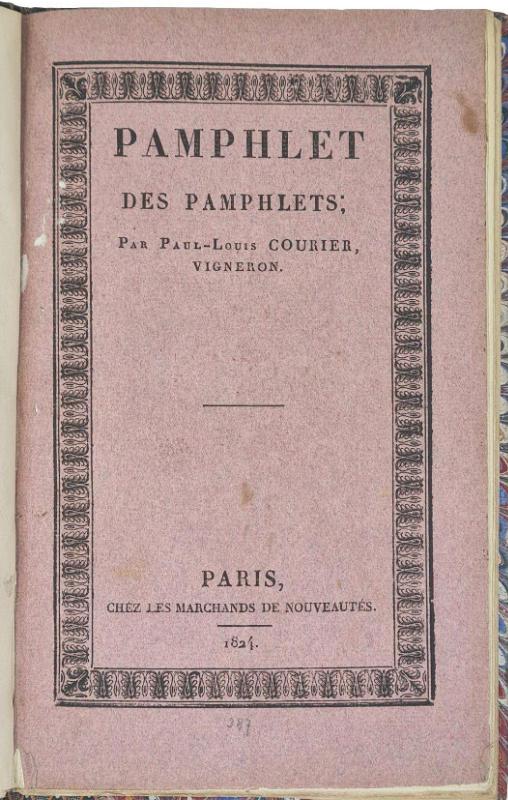
14. COURIER, Paul-Louis. Pamphlet des pamphlets ... Paris, chez les marchands des nouveautés. 1824.

8vo (210 × 126 mm), pp. [4], 31, [1]; some light spotting and offsetting; uncut in modern marbled boards, preserving the original printed wrappers, a few marks. \$400

First edition of one of the author's final works. After a career in the army, Courier (1772–1825)—who also translated Longus into French—retired to his estates in Touraine where 'he became interested in the people, and wrote a series of pamphlets (signed "Paul-Louis, Vigneron" [as here]) and letters to newspapers in which he upheld the rights of the peasants against oppression by the clergy and local government officials ... His most famous pamphlets rank, after the *Provinciales* of Pascal, among the masterpieces of French polemical writing' (*Oxford Companion to French Literature*).

'Styliste impeccable, admirateur des *Provinciales*, disciple de Voltaire, "Paul-Louis, vigneron" a renouvelé la tradition française du pamphlet politique en des formules incisives ... Il a eu de nombreux imitateurs qui ne l'égalèrent point' (*En français dans le texte* 233).

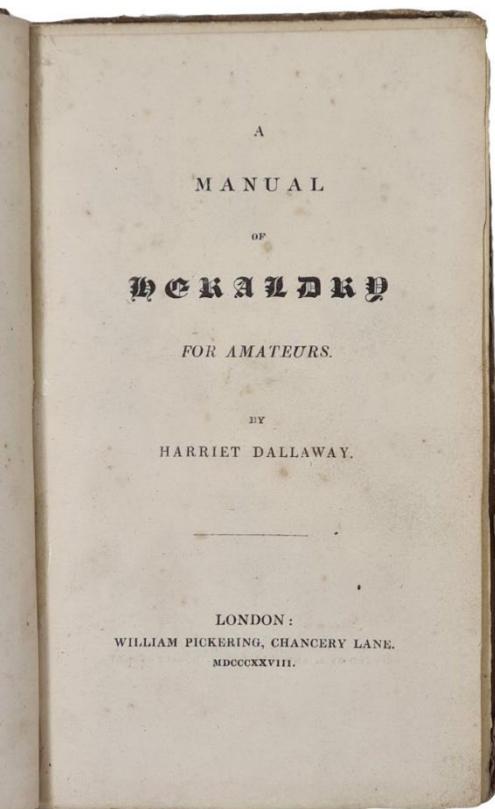
Quérard II, 314; Vicaire II, col. 1041. WorldCat locates no copies outside Europe.



ILLUSTRATED BY THE AUTHOR HERSELF

15. DALLAWAY, Harriet. A Manual of Heraldry for Amateurs ...
London: William Pickering ... 1828.

12mo (174 × 104 mm), pp. viii, 169, [3]; numerous wood-engraved illustrations in the text; uncut in the original boards, worn, spine chipped at extremities, joints cracked, front board skilfully reattached. \$400



First edition, compiled at the request of the author's friend, Henrietta Howard Molyneux (1804–1876; later Lady Carnarvon), 'and intended to facilitate the study of heraldry, in its invention, history, and practice' (dedication). The book was also privately printed for the author the same year.

David Alexander notes Harriet Dallaway (1778–1867) as an etcher who, in 1800, 'married the antiquary James Dallaway, the vicar of Leatherhead from 1805 [who had written his own *Inquiries into the Origin and Progress of the Science of Heraldry in England* in 1793]. She was also the author and illustrator of *A Manual of Heraldry for Amateurs*', although one illustration here is signed 'Murrell'.

Lowndes II, 535 ('A useful work, the descriptions are concise and simple').

AN ENGLISH LITHOGRAPHER IN RUSSIA?

16. DAWE, George. [In Cyrillic:] Kniaz' Valerian Grigor'evich Madatov ... Lieutenant Général Prince Madatoff. Painted by order of H.I.M. Alexander 1st. by G. Dawe. [Sankt-Peterburg:] lit. Gel'bakha [between 1827 and 1835].

Lithograph portrait (505 × 409 mm), some spotting, one larger stain, but the image itself still very good. \$600

A dashing portrait of the Russian–Armenian prince Valerian Madatov (1782–1829), after the famous painting by George Dawe (1781–1829), one of over 300 portraits of Russian military men who had distinguished themselves against Napoleon which Dawe painted for Alexander I's Military Gallery in the Winter Palace (now part of the Hermitage Museum), which opened in 1826.



Князь Валерий Тригорович

МАДАТОВЪ

Генерал Атаманъ

Lieutenant General

PRINCE MADATOFF.

‘Staying in Russia for about ten years (from spring 1819 to May 1828, and again briefly in spring 1829) Dawe founded a “portrait factory”, confirming his reputation as an international painter who was prolific and rapid in production. For five years, until the completion of most of the *Military Gallery* ... Dawe’s studio, including his brother Henry [1790–1848] and brother-in-law Thomas Wright [1792–1849] (who married Mary Margaret Dawe in St Petersburg in 1825), issued many engravings after the originals which were painted by Dawe himself with the assistance of two Russian apprentices, A. Polyakov and V.-A. Golicke. The engravings were protected by copyright, granted to Dawe by the emperor ... The artist had an unparalleled success in Russia: in the winter of 1826 he held a solo exhibition in Moscow; Nicholas I chose him as court painter for the coronation ceremony of the same year; in 1820 Dawe was elected an honorary member of the Academy of Fine Arts in St Petersburg, where in 1827 he was allowed to exhibit 150 portraits. The next year he was appointed the first portrait painter at court and in 1829 accompanied Grand Duke Constantine to Warsaw. Among his admirers was the poet Aleksandr Pushkin, who wrote a poem entitled “*To Dawe Esq.*” (*Oxford DNB*).

Aleksandr Gelbakh (1800–1835) was active as a lithographic printer in St Petersburg between 1827 and his death in 1835. What strikes me as interesting here is the English caption, where one would have expected one in French or Russian (as in the title). Does this show Dawe himself at work? Or perhaps his brother or brother-in-law, both of whom engraved for him in St Petersburg? Did they also turn their hand to lithography? For another print by Dawe, see item 45.

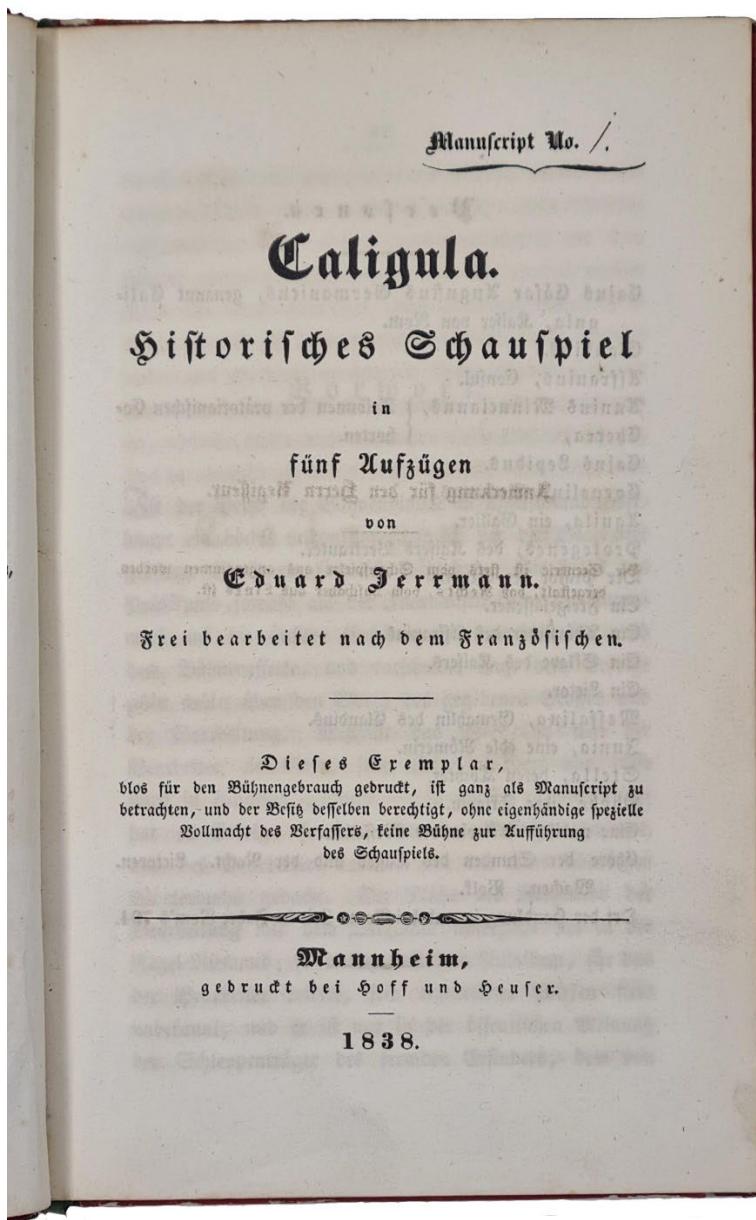
COPY NO. 1, INSCRIBED

17. [DUMAS père.] JERRMANN, Eduard. *Caligula*. Historisches Schauspiel in fünf Aufzügen ... Frei bearbeitet nach dem Französischen ... Mannheim, gedruckt bei Hoff und Heuser. 1838.

8vo (195 × 120 mm), pp. xii, 116, [2]; printed on good-quality paper; contemporary polished red quarter calf, paper sides tooled in gilt, some wear to extremities, all edges gilt. \$550

First edition of an early German reworking of Dumas’ 1837 play of the same name (published 1838, Vicaire III, col. 346), privately printed. Indeed, as the title here states, ‘this copy, printed simply for stage use, is to be regarded as a manuscript. Ownership of it does not entitle any performance of the play without the personal authorisation of the author’

(tr.). It is marked 'Manuscript No. 1' at the head of the title and inscribed to the author's aunt 'Madame P. Schlesinger' on the front flyleaf. This is Philippine Schlesinger, wife of the Berlin publisher Adolph Martin Schlesinger (1769–1838), 'ranked among the most important Prussian music publishers' (New Grove).



Jerrmann (1798–1859) was senior director at the theatre in Mannheim, 1836–42, before moving on to positions in St Petersburg and then Berlin.

WorldCat locates 2 copies only, at the Staatsbibliothek zu Berlin and Hamburg, alongside a printing done by Schlesinger in Berlin the same year.

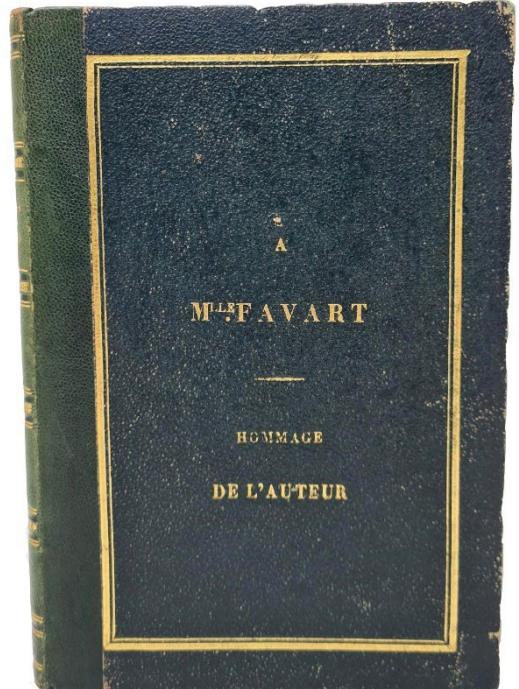
TO HIS LEADING LADY

18. DUMAS, Alexandre, père. Romulus comédie
en un acte, en prose ... Paris à la Librairie théâtrale
... 1854.

Squarish 12mo (172 x 118 mm) in half-sheets, pp. 59, [1];
printed on stiff paper; some, largely marginal foxing; con-
temporary green quarter roan, lightly rubbed, vellum tips,
green paper sides textured to resemble morocco panelled
gilt and lettered 'A M^{le} Favart hommage de l'auteur'. \$500

First edition, this copy presented by Dumas to the actress
Marie Favart (1833–1908), who took the role of Marthe in
the play. After the premiere, Dumas wrote: 'La pièce dure
une heure; mais du premier au dernier mot, la réussite de
l'ouvrage n'a pas été un seul instant douteuse. J'ai eu des
succès plus bruyans, jamais de plus complets' (*Le Mous-
quetaire*, 15 Jan.).

Vicaire III, col. 400.



19. DU TEMS, Hugues, abbé. Le Clergé de France, ou Tableau
historique et chronologique des Archevêques, Evêques, Abbés,
Abbesses & Chefs des Chapitres principaux du Royaume, depuis
la fondation des Eglises jusqu'à nos jours ... Tome premier [–
quatrième]. A Paris, chez Delalain ... 1774 [vols III and IV: chez
Brunet ... 1775].

4 vols, 8vo (215 x 135 mm), pp. lxiv, 575, [1]; [4], 643, [1]; [4], 175, [1],
430; [4], 683, [1]; short tear to 2D3 in vol. IV; some light toning in vol. IV,
but generally printed on good-quality paper; uncut in contemporary
boards covered with brocade paper, some surface wear, ms. pencil
numbering to spines. \$1100

First edition of Du Tems' (1745–1811) monumental history of the French
clergy. 'On doit regretter que l'auteur n'ait pas eu le loisir de terminer ce
travail, qui n'est pas simplement un abrégé de la *Gallia christiana*, quoi-
que fait sur le même plan: les quatre volumes qui ont paru contiennent
les métropoles, d'Aix, Alby, Arles, Auch, Avignon, Besançon, Bordeaux,
Bourges, Cambrai, Embrun et Lyon' (Quérard).



The paper used to cover the boards here was very popular in France, and was manufactured in Augsburg by Johann Michael Munck (fl.1730–60), whose 'business ranks among the most significant of the Augsburg firms for the manufacture of brocade paper' (Haemmerle, p. 126, my translation). I once had another book published by Delalain from the period (Dorat's *Les prôneurs, ou le tartuffe littéraire*, 1777) which was bound in exactly the same paper.

Quérard II, 736. For the brocade paper, see Haemmerle 250; Kopylov, *Papiers dorés d'Allemagne* 126; Schönborn & Rothe, no. 25.

DOWN AND OUT IN PARIS

20. [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. \$250

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.



**21. FAN LEAF depicting the Origin of Painting after
Francesco Bartolozzi. [Presumably London, c.1786?]**

Stipple-engraved fan leaf (298 × 533 mm), the engraving itself measuring 90 × 115 mm; 'Nº 69' and '10/6' at foot in early ms. ink; a little creased and dust-soiled at extremities, sometime laid down. \$120

Both the British Museum and the V&A online databases record slightly larger versions of this fan leaf, from 1786.





CHROMOLITHOGRAPHY

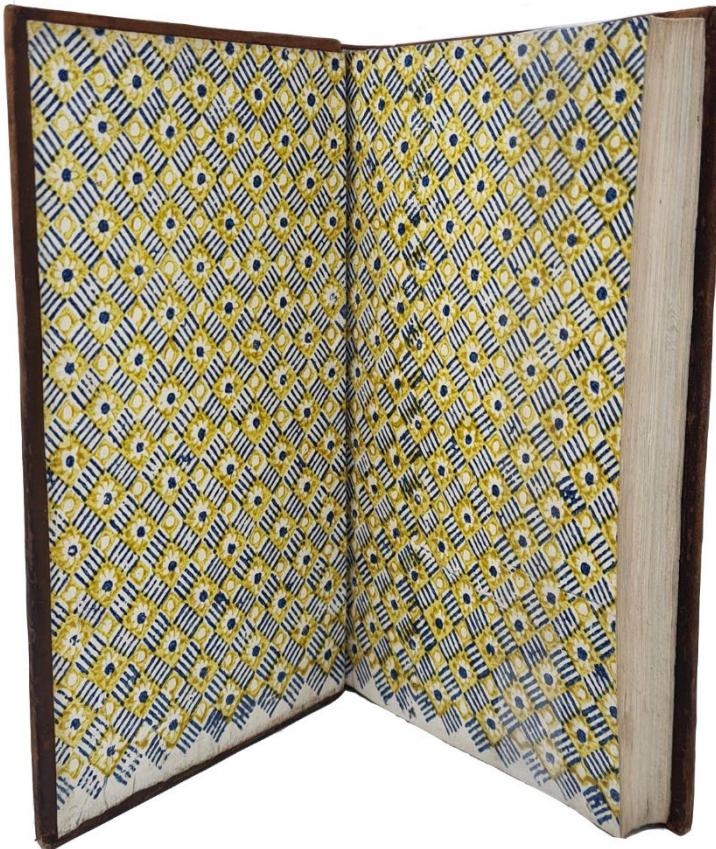
**22. A. GEENS DE CROEBELE, Relieur, Rue Neuve St Jacques,
N°. 24, Gand. Gand, Lith. de Van de Steene, Frères [1840–50s].**

Trade card (128 × 171 mm), printed chromolithographically, with gold, on *carte porcelaine*; in good condition. \$375

Trade card for the Ghent binders Geens de Croebele, who were also active as publishers in the 1840s. They offer 'toutes sortes de Registres lignés avec ou sans contrelignes dans tous les formats et qualités, Repertoires de Notaires ainsi que Livres de prières, Papier de musique, Cartes d'adresse, de visite et à jouer, enfin tout ce qui concerne les fournitures de Bureaux'.

'Most surviving trade cards produced by chromolithography in the years leading up to the middle of the nineteenth century are Belgian. They belong to a broader category of lithographed product generally referred to in Belgium and France as *cartes porcelaine* [enamelled cards]. Their common feature is that they were printed on card that had been coated with white lead (otherwise known as ceruse or carbonate of lead); the substance was similar to the lead paint used by artists and was often referred to in France as Clichy white. Card with this white lead coating was subject to pressure from steel cylinders at the final stage of manufacture, which gave it a sheen and also ensured a perfectly smooth

printing surface. This provided lithographic printers with an opportunity to produce extremely intricate work, which they did by turning to the process of engraving on stone' (Twyman, *A History of Chromolithography*, p. 422).



23. GEISWEILER, Maria. Three translations, published in London 1799–1800.

KOTZEBUE, August von. Johanna of Montfaucon, a dramatic Romance, in five Acts. Taken from the Fourteenth Century ... The original Translation of the Manuscript from which Mr. Cumberland has formed his Drama, as performed at the Theatre-Royal, Covent-Garden. London: Printed by C. Whittingham ... for C. Geisweiler ... sold also by H. D. Symonds, and West and Hughes ... J. Richardson ... and W. Miller ... Hoffmann, Hamburg; Willmanns, Bremen; and Beygang, Leipzig ... [1800]. [Bound with:]

_____. Poverty and Nobleness of Mind: a Play. In three Acts. Translated from the German ... Second Edition. By Maria Geisweiler ... London: Printed for C. Geisweiler ... G. G. and J. Robinson, and H. D.

Symonds ... J. Richardson ... and Carpenter and Co. ... G. C. Keil, Magdeburg; B. G. Hoffmann, Hamburg, and J. G. Beygany [sic], Leipzig. 1799. [And:]

———. *The Noble Lie; a Drama, in one Act: being a Continuation of the Play of Misanthropy and Repentance, or The Stranger; now being acted with the greatest Applause, at the Theatre-Royal, Drury-Lane.* Translated from the German ... by Maria Geisweiler. The second Edition. London: Printed for C. Geisweiler ... G. G. and J. Robinson ... J. Richardson ... and Carpenter, & Co. ... 1799.

3 works in one vol., 8vo (211 × 128 mm) in half-sheets, pp. [4], 116; [2], 5–126, [2], printed on tinted paper; 43, [1], complete with half-title; a couple of marks to the title of the first work, some light browning elsewhere; contemporary sprinkled calf, elegantly tooled gilt, smooth spine gilt in compartments, gilt morocco lettering-piece; some surface wear, but very good overall. \$3000

First English translations of *Johanna von Montfaucon* (1800), *Armut und Edelsinn* (1795), and *Die edle Lüge* (1792), testament to the time when German plays, in particular those of August von Kotzebue, held the English stage and with it the fascination of English theatregoers. Jane Austen was famously struck by one, *Das Kind der Liebe* (translated as *Lovers' Vows*), which she incorporated into *Mansfield Park*. 'Of the short but brilliant "Glanzperiode" of the German stage in England (1798–1802), when it dominated all dramatic interests, Kotzebue is the central figure and prime factor. It would be necessary here to devote a chapter to him alone ...' (Stockley, *German Literature as known in England 1750–1830*, p. 181). 'The enthusiasm for Kotzebue and all his works reaches its maniacal climax in 1799, in which year I count twenty-seven translations or adaptations from Kotzebue, and there may well have been more' (Stokoe, *German Influence in the English Romantic Period 1788–1818*, pp. 48–9).

The translator Maria Geisweiler (1763–1840) and 'her Swiss-born husband Constantine (originally a printseller) had in the years 1799–1801 set up what can only be described as an extraordinarily ambitious programme to promote German literature in England. This comprised a bookshop (latterly in Parliament Street) selling imported German books, a short-lived literary magazine called *The German Museum*, and a series of translations of contemporary German authors for which both Maria and Constantine were responsible. In 1801 they travelled to Germany to promote their programme at the Leipzig Easter Book Fair and to solicit support from Goethe, Schiller and Wieland at Weimar.

'The Geisweilers' literary efforts received what one might politely call "mixed" reviews. The visit to Germany was also a failure and the business folded in 1801 or early 1802. About this time Constantine began to show signs of mental illness (described by one contemporary as a "Paroxysmus"). Although he tried other trades (dealing in wines), within a few years he was entirely unable to work. In April 1805 Maria, now over 40 years old, appears to have given birth to a son named Constantine who died very shortly after.

'Clearly Maria needed great personal resources (and the help of others) to manage this situation. She had born in London into a typically bilingual Anglo-German family. Her father was a merchant called Frederick Heinzelmann, her mother an Englishwoman called Elizabeth. Maria's background was therefore well-to-do. When she married the much younger Constantine in 1799 she was 36 years old and had already lost one, aristocratic husband (an unidentified Count von Schulenberg).

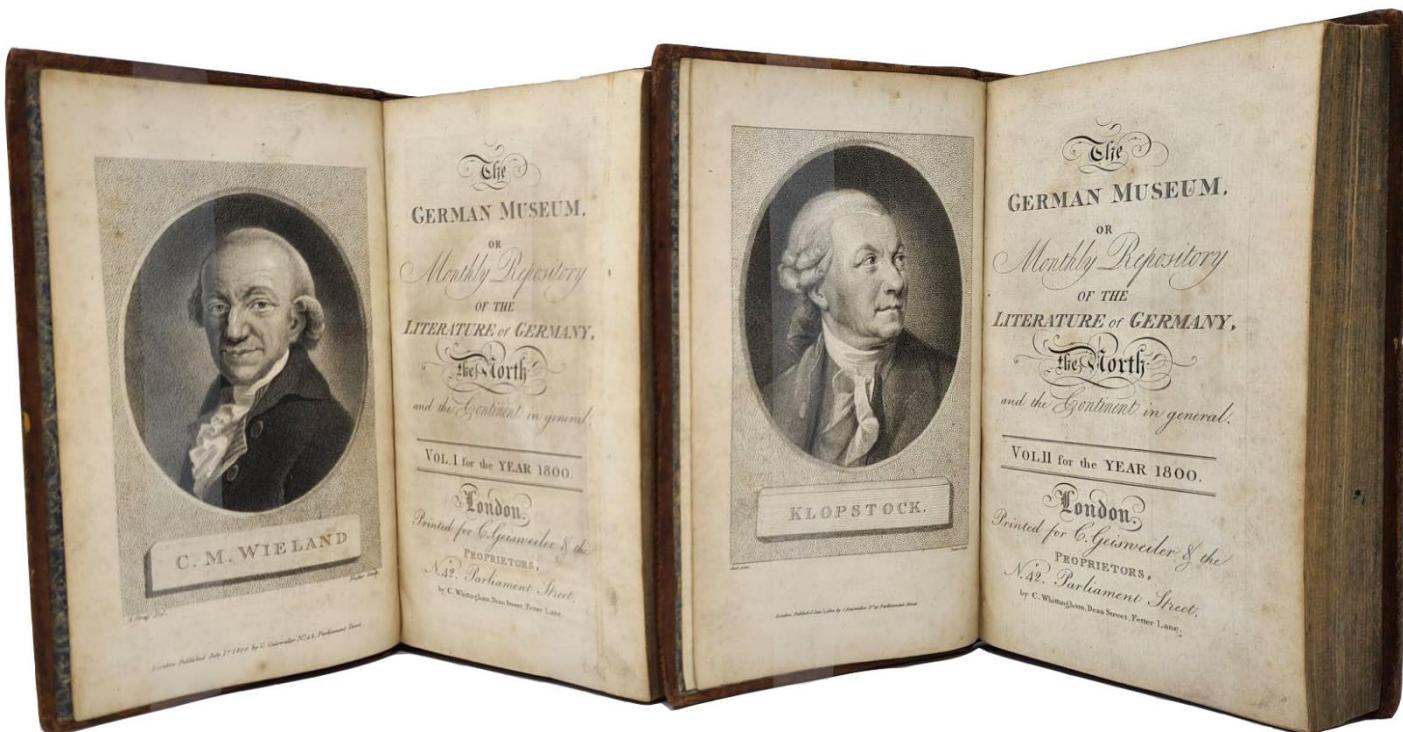
'By 1816 Maria's situation must have been desperate. Nevertheless she tried to do her best for herself and her husband in possibly the only way she knew how, not merely by lobbying the government for financial support but also but by translating ... Maria Geisweiler died in 1840. Her husband survived her by nine years. Her attempts to secure his future may have been successful. At the time of the 1841 census he was living in a private "madhouse" in Kensington' (Graham Jefcoate, 'Maria Geisweiler, translator', British Library European studies blog, 12 May 2014).

The Noble Lie was Geisweiler's first translation. In her Advertisement here, she comments that 'I am sensible perfection of style is not to be expected; though the thorough knowledge I have of the German language, enables me to say with confidence, that I have faithfully given the meaning of the original throughout. To female writers, the British nation has ever shewn great indulgence ...' The *Monthly Review* noted that 'this is her first literary attempt. The German, we suppose, is her native tongue ... but we find very few defects in her English' and Morgan, in a rare moment of praise, marks the translation with an asterisk ('indicates excellence'), likewise her translation of *Poverty and Nobleness of Mind*.

It is fascinating to see three of Geisweiler's translations bound up together here and treated to a rather smart English binding, with striking, and very un-English, block-printed endpapers. (They look to be Italian, or possibly Austrian, but I cannot locate the pattern in any of the usual reference books. As to the binding itself, it is English, but possibly the work of a German binder working in London. My thanks to Professor Nicholas Pickwoad for his thoughts on this.) The editions are certainly

all rare. ESTC locates two copies only of *Johanna of Montfaucon* (Huntington and Columbia), three of the present edition ('Apparently a reissue of the sheets of the first edition [also 1799] with a new titlepage') of *Poverty and Nobleness of Mind* (BL, Bodley (wanting the advertisement leaf), Michigan (ditto)), and six of *The Noble Lie* ('a reissue of the first edition published in the same year, with the statement of responsibility reset and edition statement added'): BL (lacking the half-title), Cambridge, Bodley, Sutro, Illinois, Kansas.

Jefcoate 1800.11, 1799.10, and 1799.6; Morgan 5282, 5204, and 5266. For the original versions, see Goedeke V, 280, 61; V, 278, 38; V, 277, 30.



24. THE GERMAN MUSEUM; or, monthly Repository of the Literature of Germany, the North, and the Continent in general. Vol. I[–II] for the year 1800. London. Printed for C. Geisweiler & the Proprietors ... by C. Whittingham [1800–1].

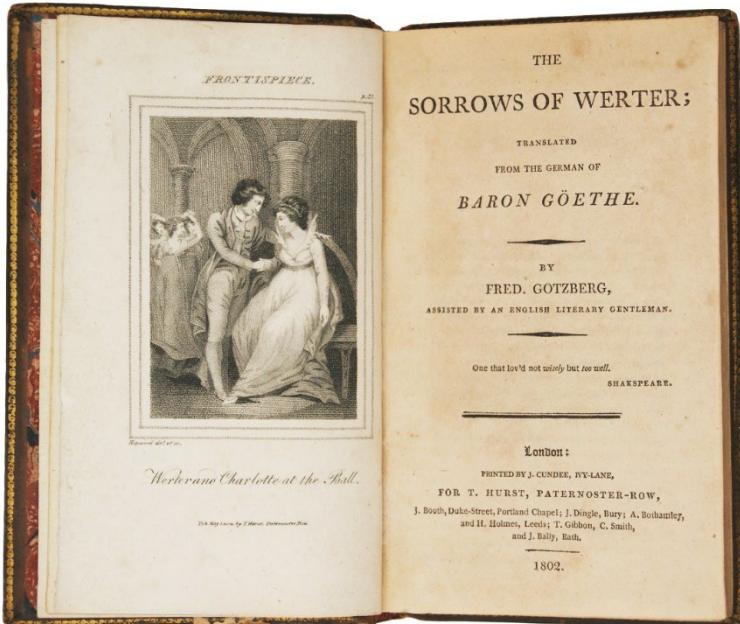
2 vols, 8vo (209 x 127 mm) in half-sheets, pp. [2], viii, 608, engraved title-page; plus frontispiece (of Wieland) by Nutter after Graff and 6 folding engraved leaves of music (five printed double-sided); [2], xi, [1], 665, [6]; engraved title-page; plus frontispiece (of Klopstock) by Nutter after Juel and 6 folding engraved leaves of music (all printed double-sided); some light offsetting and browning; still a good copy in contemporary diced calf, neatly rebacked preserving the original gilt-decorated

spines, scrape to upper board of vol. I and some other surface wear,
rear flyleaf in vol. I sometime removed; etched bookplate of Adolf
Fischer, signature of Erik Fischer to rear free endpaper. \$2700

The first two volumes of an important early, if short-lived literary magazine. Goethe had a copy of vol. I (see Jefcoate, pp. 372–5), sent to him by Geisweiler. Only three were published in total before the journal folded (see below). As well as its translations and reviews of new German books, *The German Museum* also stands as ‘the first work to deal systematically with German literature’, in a series of articles entitled ‘An historical account of the rise and progress of German literature’ (Michael S. Batts, *A History of Histories of German Literature*, p. 129).

The young Swiss bookseller, Constantin Geisweiler (1769–1817), had come to London in about 1792. ‘He combined considerable ambition with great energy, seeking to establish contacts with German booksellers (including Hoffmann in Hamburg) and prominent literary authors (including Wieland, Goethe and Schiller at Weimar). From 1798, his own imprints reflect the growing taste for translations of German plays (particularly those of Kotzebue), often translated by his wife Maria ... Geisweiler’s best-known contribution to the reception of German literature in England, however, was to take another form. In 1800 he started the *German Museum*, an ambitious monthly periodical intended to tap the growing interest in German literature among the British ... [It] was edited by Peter Will (1764–1839), the pastor of St Mary’s in the Savoy, and Anton Florian Madinger Willich, a German language teacher. The occasional texts in the original German carried by the periodical were printed by Charles Whittingham using authentic *fraktur* types.

‘By abandoning the likes of Kotzebue and seeking to promote better German authors, Geisweiler was taking a considerable risk. Despite his best efforts at promoting the title, the *German Museum* proved enormously expensive to produce and ultimately unsustainable. In the middle of 1801, the journalist Johann Christian Hüttner reported that, although the bookshop was becoming more significant, the periodical was no longer appearing monthly. Geisweiler was putting the best gloss on this, arguing that a quarterly publication would be easier to manage, cheaper to produce and easier to market. Nevertheless, he was forced to close the title during 1801 and, with it, his fortunes as a bookseller also began to decline. By 1803 he appears to have given up bookselling entirely’ (Graham Jefcoate, ‘German printing and bookselling in eighteenth-century London’, *Foreign-Language Printing in London 1500–1900*, British Library, 2002, pp. 29–30). This may account for its rarity today. There are 8 locations listed in ESTC, only two of which (Library Company of Philadelphia (vol. II only), Penn) are outside Europe.

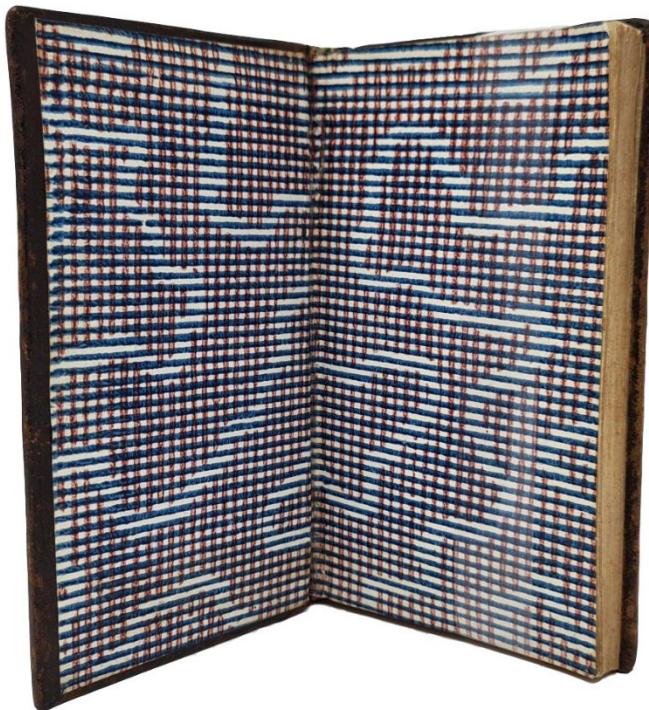


25. GOETHE, Johann Wolfgang von. The Sorrows of Werther;
translated from the German of Baron Göethe [sic]. By Fred.
Gotzberg, assisted by an English literary Gentleman ... London:
Printed by J. Cundee ... for T. Hurst ... J. Booth ... J. Dingle, Bury;
A. Bothamley, and H. Holmes, Leeds; T. Gibbon, C. Smith, and J.
Bally, Bath. 1802.

12mo (142 × 84 mm) in half-sheets (though an advertisement at the end calls it a 'foolscap 8vo'), pp. iv, 194, [6]; with a stipple-engraved frontispiece and 5 further plates by Hopwood; some light toning; contemporary calf gilt, a little rubbed, smooth spine gilt in compartments. \$375

First edition of this translation, the issue with the engravings in black and white. The preface supplies a surprising puff: 'Frederick Gotzberg is a native of Germany, had some knowledge of Werter's family[!], and ranks foremost among the literati of his country' (p. iv). The identity of the 'English literary gentleman' who assisted in the translation (and probably wrote the preface) remains unknown. 'It is evident that he was acquainted with the history of *Werther* in England, and, while the title of the work places him somewhat in the background, the general character of the translation leads me to ascribe a considerable portion to the hand of an Englishman' (Orie W. Long, 'English translations of Goethe's *Werther*', *The Journal of English and Germanic Philology*, vol. 14, no. 2 (1915), p. 195).

Carré, p. 30; Goedeke IV/III, 197, 11; Morgan 2543; Oswald, p. 55;
Speck 862; not in Garside *et al.*



BESTSELLER

26. 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 x 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. \$500

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.

A LOVELY COPY OF A BEAUTIFUL BOOK

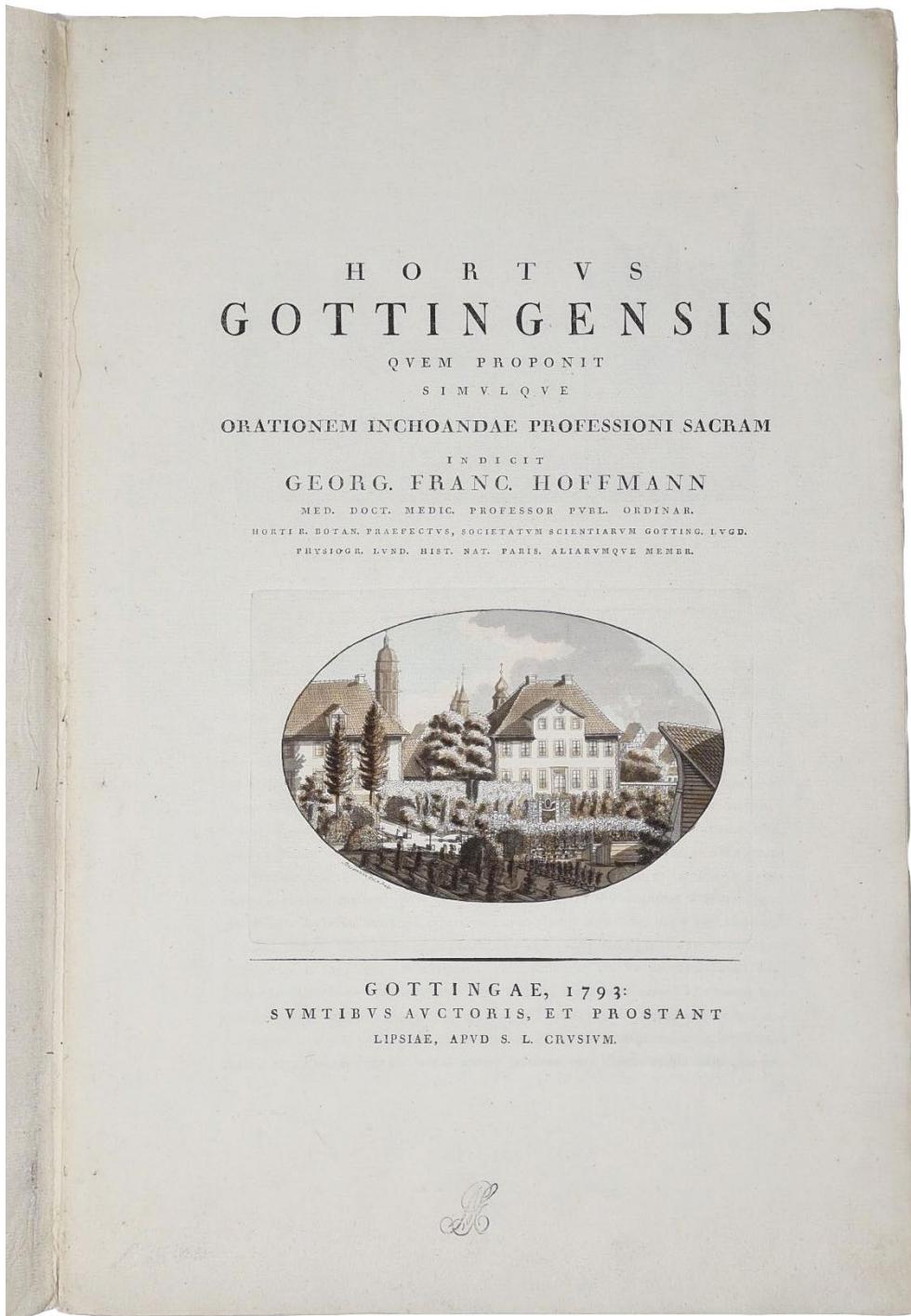
27. HOFFMANN, Georg Franz. Hortus Gottingensis quem proponit simulque orationem inchoandae professioni sacram ... Gottingae, 1793. Sumtibus auctoris, et prostant Lipisae, apud S. L. Crusium.

Folio (375 x 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. \$3000

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.

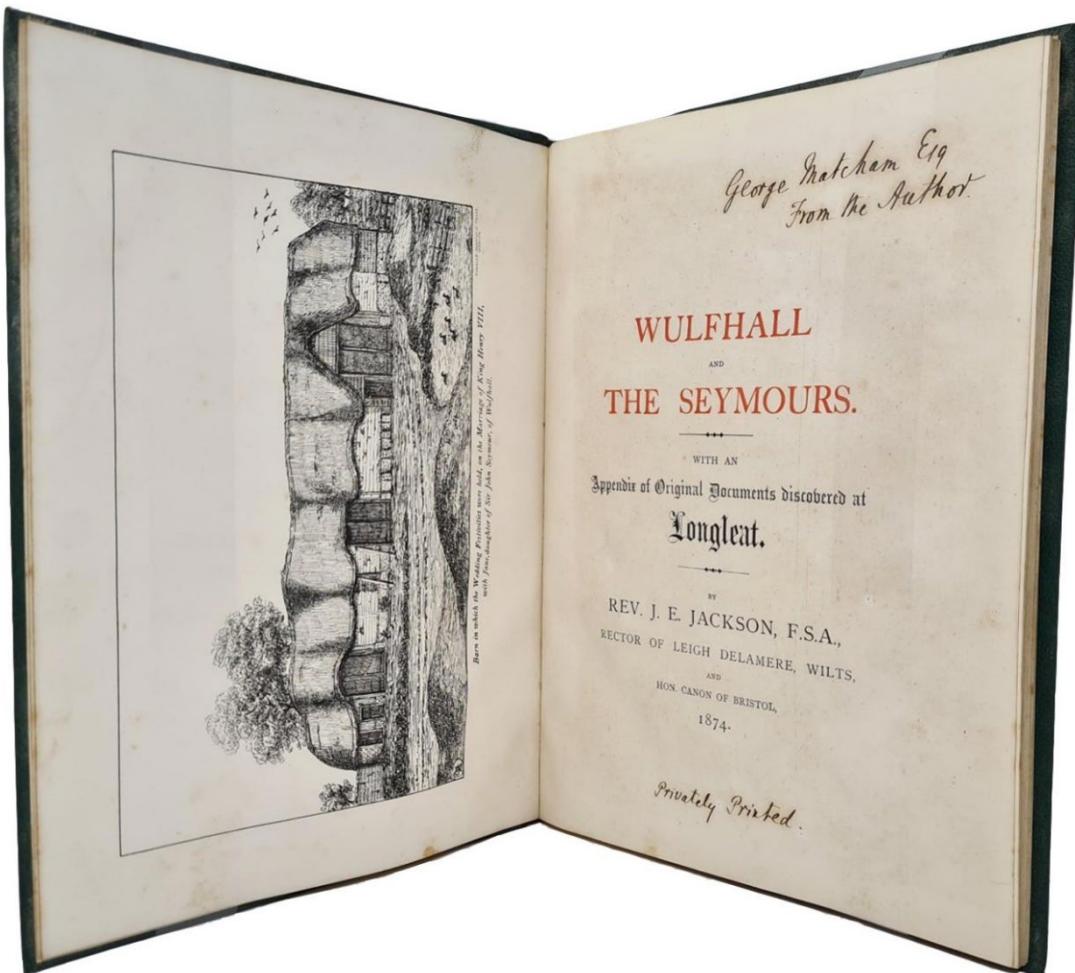


WOLF HALL

28. JACKSON, Rev. John Edward. Wulphall and the Seymours. With an Appendix of Original Documents discovered at Longleat ... [N.p.,] 1874.

4to (240 × 180 mm), pp. [4], 24, 53, [1]; with 2 lithographed plates, printed by Cowell's Anastatic Press, Ipswich; title printed in red and black; some light browning to the title, occasional spotting elsewhere; contemporary green quarter roan, rubbed, spine lettered gilt. \$475

Rare first edition, privately printed, of a paper on Wolf Hall, the Seymour family seat, made famous to modern readers thanks to Hilary Mantel's 2009 novel.



Jackson (1805–1891) read his paper 'before the Wiltshire Archaeological Society [of which he was a founder member] at Devizes, Tuesday September 8th, 1874, when the original documents from Longleat, out of

which it was chiefly composed, were exhibited by the kind permission of the Marquis of Bath' (p. [1]), to whom Jackson acted as archivist. He presented the present copy of his paper to George Matcham (1789–1877), erstwhile local JP and deputy lieutenant of Wiltshire.

WorldCat locates the Johns Hopkins copy only outside the UK.

ON THE FEAST OF ST FRANCIS

29. [KIND, Friedrich.] Bei festlicher Beleuchtung des äußenen Schauplatzes. Theater zu Ischl. Zur allerhöchsten Namensfeier Seiner Majestät, unsers allergnädigsten Kaisers Franz Joseph I. wird Donnerstag, den 4. Oktober 1849 von hiesigen Dilettanten aufgeführt: Das Nacht-Lager in Granada ... [Ischl?, 1849].

Silk playbill (382 × 430 mm), creased where previously folded. \$200

Playbill printed in gold on silk for an illuminated performance of Friedrich Kind's *Das Nachtlager in Granada* to mark the name-day of the



nineteen-year-old Franz Joseph I in the Austrian spa town of Ischl (where the Emperor later had his summer residence, the Kaiservilla).

Friedrich Kind (1768–1843) is remembered today, if at all, as Weber's librettist for *Der Freischütz* (1821). His 1818 play, *Das Nachtlager in Granada*, later served as the basis for Kreutzer's opera of the same name (1834).



ILLUSTRATED BY THE AUTHOR HERSELF

30. [KNIGHT, Ellis Cornelia]. Description of Latium; or, La Campagna di Roma ... London: Printed for Longman, Hurst, Rees, and Orme ... 1805.

4to (259 x 200 mm), pp. xi, [1], 268; with an engraved map by Clerkenwell after Bye (foxed, offset onto title, water stain in the margin) and 20 etchings by Knight, tinted by hand; stain to upper margin of B3–4, some spotting and offsetting throughout, more so from the plates; nineteenth-

century half calf, rather rubbed in places, spine darkened, joints cracking at head and foot, but sound; ms. notes, of various dates, to front end-papers, letters and notes, including to A. B. Cook (1868–1952, Cambridge Classical archaeologist), loosely inserted. \$1200

First edition. Alexander describes Knight (1757–1837) as 'gentlewoman, courtier, accomplished artist and writer, who etched illustrations for one of her books'. This is that book. 'The daughter of Adm. Sir Joseph Knight, she was brought up in London. Her mother was a friend of Frances Reynolds, the sister of Joshua Reynolds, and she grew up knowing many of the leading artistic and literary figures of the day. She received an extremely good education and became a very proficient linguist. Her father died in 1775, and to economise they went abroad and eventually settled in Rome in 1791. Knight was an industrious artist, and her mother recorded that by 1790 she had executed 1,800 drawings and watercolours, most of which were topographical ... She wrote *A Description of Latium; or, La Campagna di Roma*, which was published by Longman in 1805, illustrated with 20 of her own etchings (advertised in *The Times*, e.g. 13 Apr. 1806, quoting a review in *The Anti-Jacobin Review*, Feb. 1806, praising the plates); the book was dedicated to Queen Charlotte, whose companion she was appointed in the same year' (*ibid.*).

Lowndes II, 1078 ('An interesting work, illustrated with plates').

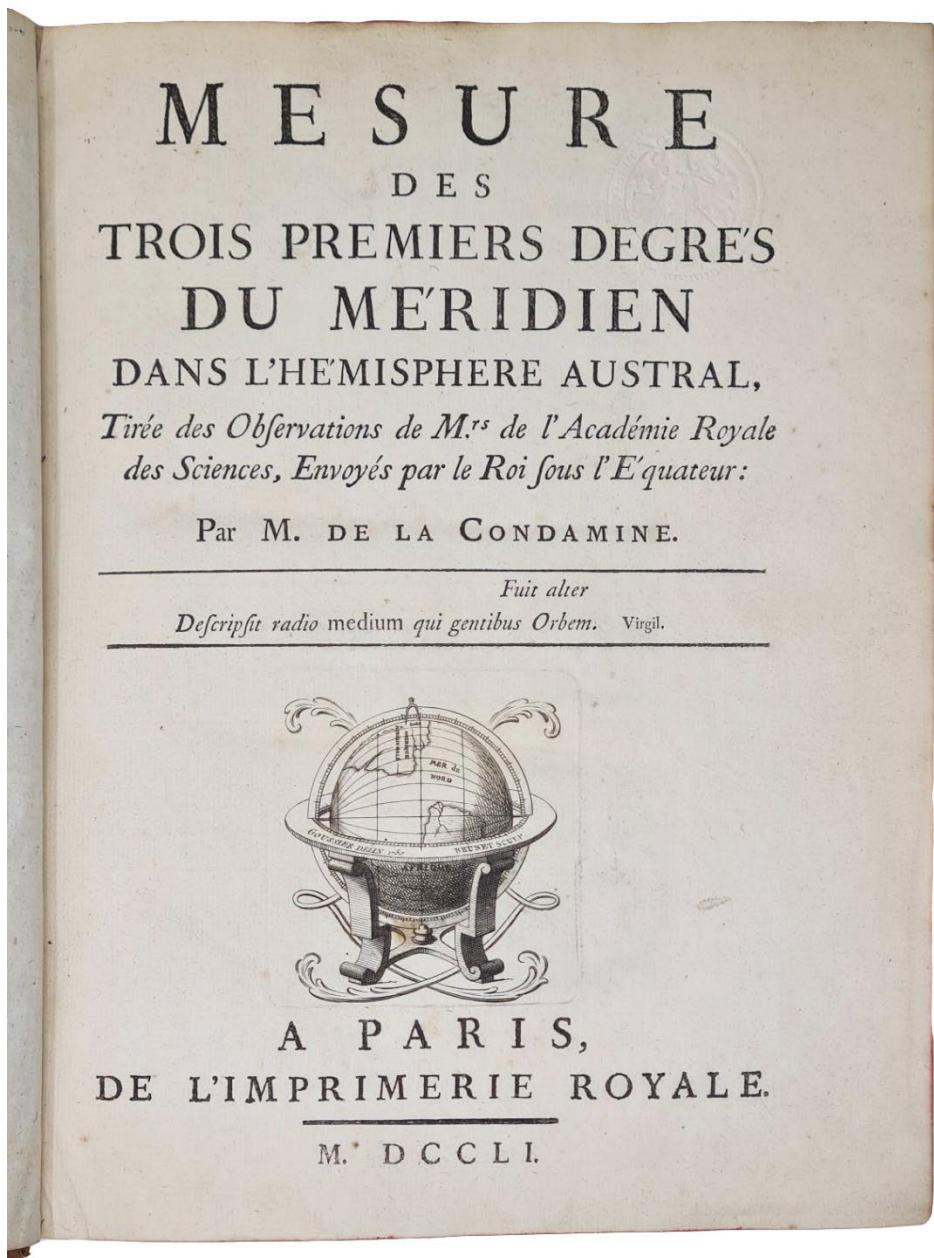
MEASURING THE EARTH

31. LA CONDAMINE, Charles-Marie de. Mesure des trois premiers degrés du méridien dans l'hémisphère austral, tirée des Observations de M^{rs} 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 Kagenbeck 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.

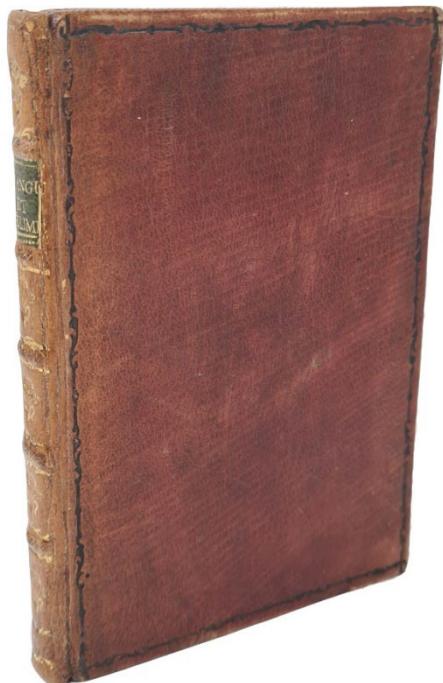
REAL RUSSIA LEATHER

32. LA HARPE, Jean-François de. *Tangu et Félime*, poëme en IV Chants ... Paris chez Pissot ... [1780].

12mo (165 × 111 mm) in half-sheets, pp. 64; with an engraved illustrated title-page by Marillier and 4 plates by Dambrun, de Ghendt, Halbou and Ponce after Marillier; with generous margins; some light marginal browning and spotting; early ink ownership inscription (see below), trimmed, at head of title; contemporary full russia, spine gilt in compartments, spine and extremities sunned, but very good; bookplate sometime removed, old booksellers' catalogue snippets pasted to verso of front free endpaper. \$1500

First edition. 'Part of the adventures of Fortunatus, this story was popularised by the abbé Bignon in 1713 and here put into verse by the literary critic La Harpe (1739–1803)' (Giles Barber, *The James A. de Rothschild Bequest*, no. 373), a disciple and friend of Voltaire.

This copy bears the ink ownership inscription of Harriet Mary Harris (1761–1830, later Countess of Malmesbury). The youngest daughter of Sir George Amyand, she had married the diplomat James Harris (the son of James 'Hermes' Harris) in 1777, the same year he was sent as envoy-extraordinary to Russia. Sadly, Harriet's health deteriorated whilst in St Petersburg and her brother-in-law, Sir Gilbert Elliot, came out to escort her and her two young daughters back to Britain. 'In one of his entertaining letters to his wife Elliot describes their leave-taking of the empress, who was, incidentally, godmother to young Catherine Harris (b.1780), and how they were invited into her barge for a cruise on the Great Pond at Tsarskoe Selo. "Her whole behaviour on the occasion of Harriet's *congé* was



infinitely gracious; and as a humble retainer in her suite, I had the advantage of receiving a share of that civility which was addressed to her" (Anthony Cross, *By the Banks of the Neva: Chapters from the Lives and Careers of the British in Eighteenth-century Russia*, p. 368).

The OED defines *russia leather* as 'a durable leather made of skins impregnated with oil distilled from birchbark, extensively used in book-binding'. The online Language of Bindings Thesaurus expands this thus: 'It is usually coloured a dark reddish brown, and was made from the skins of a variety of animals, including horse, bovine calves and reindeer calves ... They were certainly used in the Low Countries by the mid-17th century and in England from c.1700, and possibly earlier in eastern Europe, but were used throughout Europe for the rest of the century. They have generally proven to be extremely durable ... In the later eighteenth century, some European tanneries produced an inferior quality imitation russia leather that reveals itself by its rapid deterioration, in contrast to the greater durability of the genuine russia leather.'

Cioranescu 35899; Cohen-de Ricci, col. 589; Quérard IV, 441.

'PARMI LES MEILLEURES DE MOREAU'

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

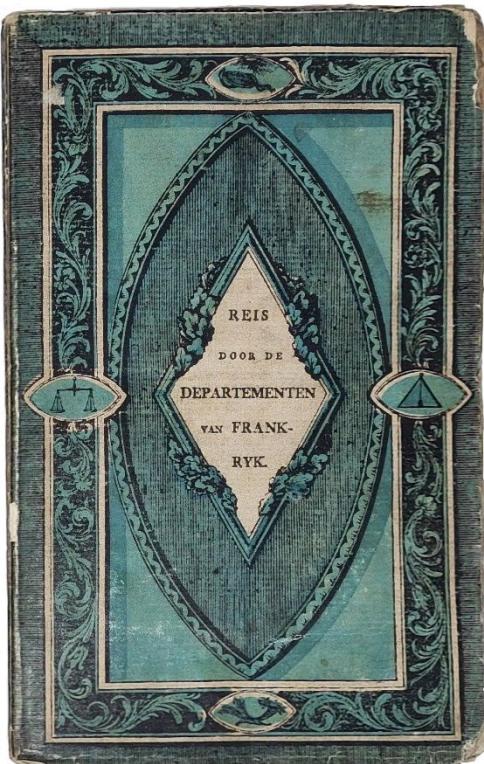
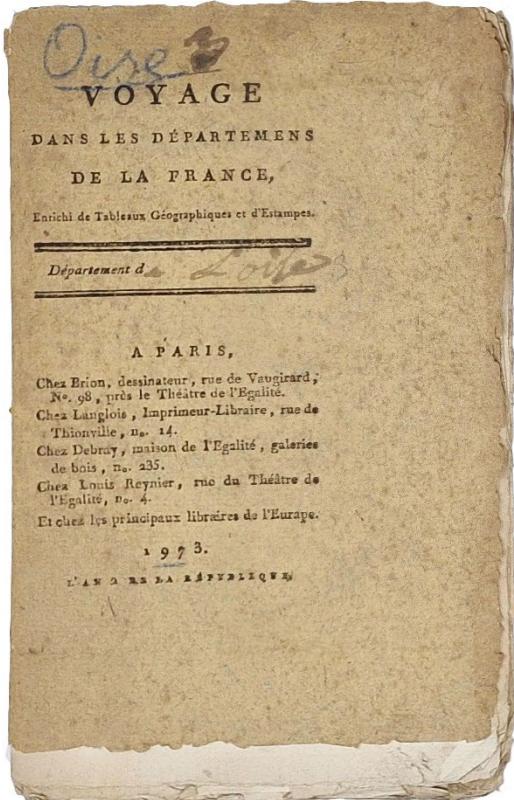
3 vols, 8vo (197 x 122 mm), pp. x, 302; [2], 316; vi, 319, [1]; engraved titles by Moreau le jeune; with an engraved plate, head- and tailpieces in each vol. by de Launay, Duclos, Martini, and Simonet after Moreau; typographic music throughout; a different title (*Les à propos de folie ou Chansons grotesques, grivoises et annouces 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. \$1200

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.





34. [LAVALLÉE, Joseph]. *Voyage dans les départemens 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 Cercle 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. 1973 (sic).] [With:]

[—]. *Reis door de departementen van Frankryk*; door een gezelschap van konstenaars 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 x 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 x 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; in a cloth box. \$1500

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.

WAR LOOT IN THE LOUVRE

NOTICE
DES PRINCIPAUX TABLEAUX
RECUEILLIS DANS LA LOMBARDIE

Par les Commissaires du Gouvernement
Français,

*Dont l'exposition provisoire aura lieu dans le
grand salon du Muséum, les Octidi, Nonidi
et Décadi de chaque Décade, à compter du
18 Pluviôse, jusqu'au 30 Prairial, an VI.*

DÉDIÉE A L'ARMÉE D'ITALIE.

Prix, 15 sols.

Le produit, ainsi qu'il est d'usage, est consacré
aux besoins du Musée.

De l'Imprimerie des SCIENCES ET ARTS, rue
Thérèse, Butte-des-Moulins, n°. 538.

35. [LOUVRE.] **Notice des principaux tableaux** recueillis dans la Lombardie par les Commissaires du Gouvernement Français, dont l'exposition provisoire aura lieu dans le grand salon du Muséum, les Octidi, Nonidi et Décadi de chaque Décade, à compter du 18 Pluviôse, jusqu'au 30 Prairial, an VI ... Dédiée à l'Armée d'Italie. [Paris:] De l'Imprimerie des Sciences et Arts ... [1798].

12mo (151 x 95 mm), pp. [4], viii, 118, plus final blank; some light browning and finger-soiling; early ms. ink annotations in the margins; quarter morocco by Didier Montécot. \$1200

First edition: an early catalogue of art exhibited during the infancy of the Louvre (as it was later called), privately printed for the museum and sold to raise money for it.

Opened in 1793, the Louvre's core collection was comprised of artwork brought from the Musée du Luxembourg, Versailles, and the Académie royale de peinture et de sculpture, along with property confiscated from churches or left behind by aristocrats fleeing the Revolution. The French policy of looting art from other countries began in 1794, 'when Belgium was immediately picked clean of all its most celebrated works—at that time mostly paintings by Rubens and van Dyck. While, therefore, Napoleon did not invent the looting policy, he continued to implement it with passionate enthusiasm during his Italian campaign beginning in 1796 [the present catalogue is duly dedicated to the Armée d'Italie] ... By 1802 the Louvre's Grande Galerie (then 30% longer than now) contained a high proportion of the most celebrated 16th- and 17th-century paintings from north and central Italy, Belgium, and Munich, as well as the masterpieces of the French royal collection' (*Oxford Companion to Western Art*).

Marquet de Vasselot, *Répertoire des catalogues du Musée du Louvre* (1793–1926), no. 107.

36. MARLET, Jean-Henri. Lithograph of a soldier having a wound dressed by a nun. [Paris:] de la Litho^{ie} de C. de Lasteyrie [c.1817].

Lithograph (366 × 270 mm), some marginal browning/spotting, a few short tears. \$150

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).



'ONE OF THE FIRST PROFESSIONAL FEMALE AUTHORS IN GERMANY'

37. [NAUBERT, Benedikte]. *Geschichte der Gräfin Thekla von Thurn* oder Scenen aus dem dreyssigjährigen Kriege. Leipzig, in der Weygandschen Buchhandlung. 1788.

2 vols, small 8vo (156 x 91 mm), pp. [iii]–viii, [9]–360; 406, plus final blank; with an etched and engraved frontispiece by Liebe after Schubart in vol. I; a few stains in the margin of Y3 in vol. II, some light browning or occasional spotting elsewhere; contemporary half calf and marbled boards, rubbed, with a little surface wear, smooth spines gilt in compartments, contrasting paper lettering- and numbering-pieces. \$1200

First edition of an early historical novel, following the adventures of a cross-dressing countess during the Thirty Years' War. 'Written just prior to the outbreak of the French Revolution, *Thekla von Thurn*'s narrative anticipates in many ways the impending unrest soon to envelop Europe for the next two and a half decades and the growing presence of women in the public arena of war. The prologue frames the text as a domestic

novel foregrounding the lives of a single family mapped onto the events of the Thirty Years' War (1618–48). The events narrated in part 1 ... begin just prior to the Defenestration of Prague (May 1618) and depict the destruction of the protagonist's domestic sanctuary, forcing her to become a participant in the Siege of Magdeburg by General Tilly (November 1630 – May 1631). Part 2 maps Thekla's masquerade as her brother Jaromir, missing and presumed dead on the field of battle, and amidst political intrigue between Catholics and Protestants. After an unsuccessful stint as a soldier, the novel concludes with Thekla's safe return to the domestic realm as the wife to her former Catholic enemy and captive Prince Eggenberg, thereby bringing the novel's protagonist full circle' (Julie Koser, *Armed Ambiguity: Women Warriors in German Literature and Culture in the Age of Goethe*, 2016, p. 81).



'Benedikte Naubert (1756–1819) was one of the first professional female authors in Germany [and an important translator of English literature]. Although her work has been overlooked in literary history because of its "trivial" associations—a pejorative term, particularly in German literary historiography [*Trivialliteratur* = light fiction]—she influenced writers such as Ann Radcliffe and Friedrich Schiller ... Recently her *œuvre* has been recognised for its importance in the development of the historical novel and fairy tale as literary genres, as well as preparing the ground for the genre of Gothic fiction' (Taylor Institution blog, 15 Sep. 2017, written to

coincide with the exhibition '*The Unnatural Life at the Writing-Desk: Women's Writing across the Long Eighteenth Century*).

Goedeke V, 497, 8. WorldCat locates only 3 copies outside Europe, at Yale, Chicago, and Illinois.

THE EARLY MUSIC REVIVAL

A SUBSCRIBER'S COPY

38. OLIPHANT, Thomas. *La musa madrigalesca*; or, a Collection of Madrigals, Ballets, Roundelays, etc., chiefly of the Elizabethan Age ... London: Calkin and Budd, Booksellers to Her Majesty and The Royal Family ... 1837.

8vo (185 × 116 mm), pp. xxvi, ii, 338; a little light dust-soiling to title-page, contemporary (or near-contemporary) green half morocco and marbled paper sides, all edges gilt, spine lettered gilt, a little rubbed; 'T. G.' book label to front pastedown, i.e. Sir Thomas Gladstone (1804–1889), brother of the Prime Minister (and presumably the T. Gladstone on the subscribers' list). \$150

First edition. Oliphant (1799–1873), a music cataloguer at the British Museum—where he 'cleared the backlog of uncatalogued music and also laid the foundations for the collection's expansion' (*Oxford DNB*)—was an early enthusiast for the English madrigal and dedicates the present collection of madrigal lyrics to Sir John Leman Rogers, Bart. (1780–1847), erstwhile MP, 'an elegant and skilful composer of part music' and, from 1820 to 1841, President of the Madrigal Society, where he was 'highly esteemed alike for his talents and his geniality' (Baptie, *Sketches of Glee Composers*, p. 94).



39. [PAUL I.] A fine mezzotint of Paul, Emperor of Russia.
[London, 1803?]

Mezzotint (356 x 278 mm) by Dunkarton after Shchukin; proof before
letters; traces of mounting to verso. \$950

A fine portrait of the former Tsar by Stepan Shchukin (1754–1828), one of the greatest portrait painters of the Russian classical school, done in 1797 and engraved here by Robert Dunkarton, the Dublin-born William Nelson Gardiner acting as intermediary draftsman. The original hangs in the Tretyakov Gallery in Moscow.

Chaloner Smith only lists an 1803 printing, for the Rev. William Coxe (1747–1828), author of the well-known *Travels into Poland, Russia, Sweden, and Denmark* (1784 and later editions). Russell identifies an earlier version, 'Before publication line and date, and with autograph and date 1791 [sic, perhaps a mistranscription by the engraver for 1797] engraved to right towards bottom of subject', although 1797 is the date of the portrait, rather than necessarily when it was turned into a print. Whatever the date, the present example would appear to be an even earlier, unrecorded state, before any lettering.

Chaloner Smith 31; Russell 31.

40. PFEIFFER, Frans-Joseph, the younger. Study of two trees.

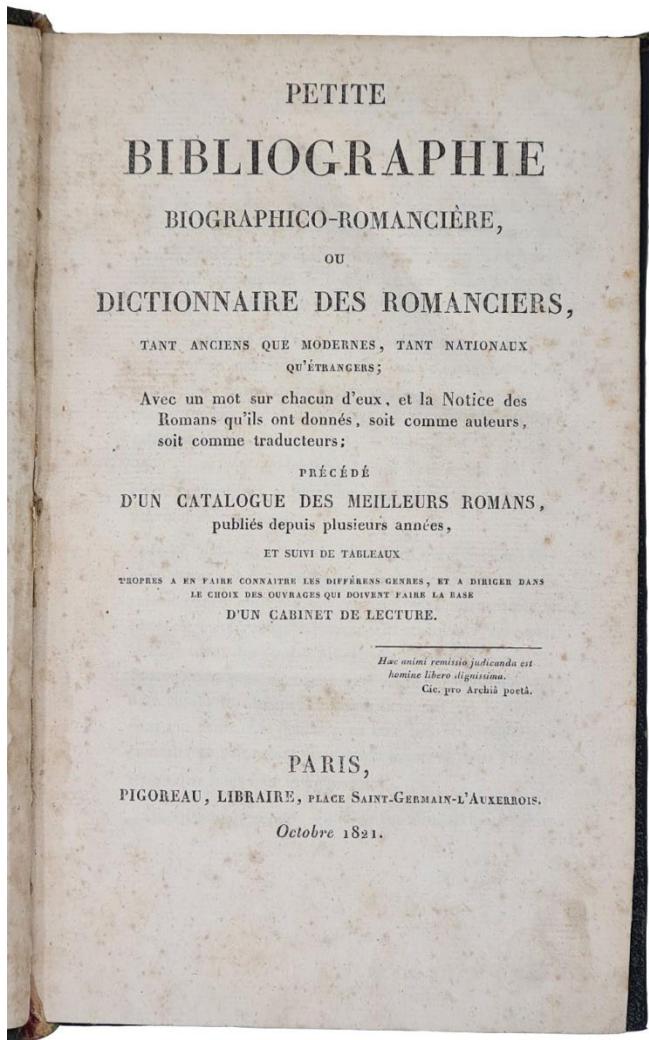
[Amsterdam, Imprimerie lithographique de A. Vinkeles & Co.,] 1817.

Lithograph (414 x 263 mm), some creasing and dust-soiling; signed by Pfeiffer on verso.

\$200

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).





41. PIGOREAU, Alexandre-Nicolas. Petite bibliographie biographico-romancière, ou dictionnaire des romanciers, tant anciens que modernes, tant nationaux qu'étrangers; avec un mot sur chacun d'eux, et la Notice des Romans qu'ils ont donnés, soit comme auteurs, soit comme traducteurs; précédé d'un catalogue des meilleurs romans, publiés depuis plusieurs années ... Paris, Pigoreau, libraire ... Octobre 1821.

8vo (198 × 122 mm) in half-sheets, pp. [4], iv, [141]–346, [5]–140, 347–354; misbound, but complete; some scattered foxing as usual; contemporary green quarter roan, spine lettered gilt, endpapers a little browned, some wear to extremities. \$375

First edition of Pigoreau's mammoth catalogue of novels—though styled 'petite', it lists over 1500 novels, together with potted biographies for several hundred authors—a key source to what was being read in France at the time, both original French works and translations.

Pigoreau went on to publish the first French translation of *Northanger Abbey*, in 1824 (Gilson C13).

Among the British authors featured here are Byron, Maria Edgeworth, Fielding, 'Monk' Lewis, Johnson, Ann Radcliffe, Richardson, Sir Walter Scott, Charlotte Smith, Sterne, and Jane West.

Vicaire VI, cols 671–2.

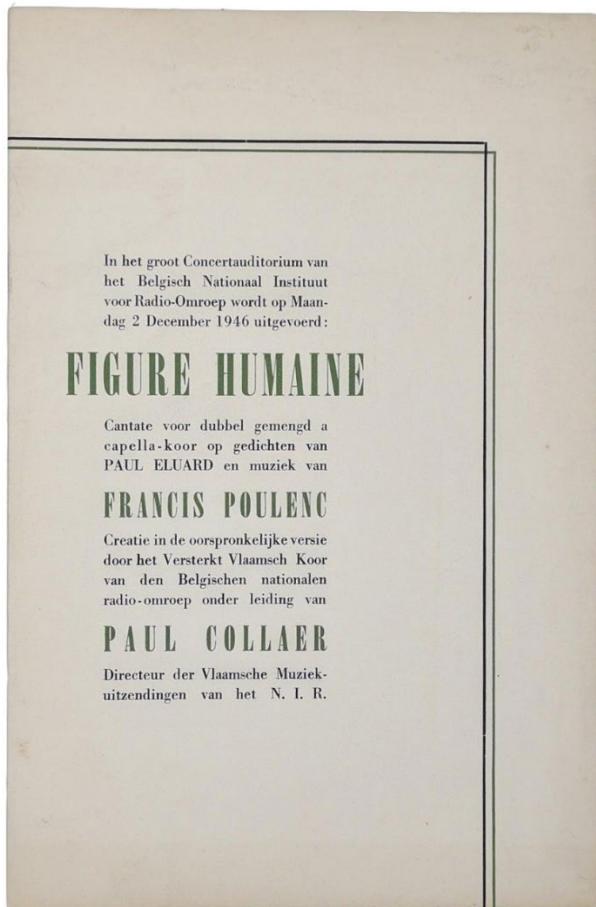


FIGURE HUMAINE

42. POULENC, Francis. In het groot Concertauditorium van het Belgisch Nationaal Instituut voor Radio-Omroep wordt op Maandag 2 December 1946 uitgevoerd: Figure humaine. Cantate voor dubbel gemengd a capella-koor op gedichten van Paul Eluard ... Creatie in de oorspronkelijke versie door het Versterkt Vlaamsch Koor van den Belgischen nationalen radio-omroep onder leiding van Paul Collaer ... [Presumably Belgium, 1946].

8vo (266 × 173 mm), pp. 8; printed in black and green in the original printed wrappers, some spotting to the first page, otherwise in very good condition.

\$200

Wordbook for the French-language premiere of Poulenc's monumental *Figure humaine*, setting Éluard's famous poem 'Liberté'. The piece was first performed in London, in English, by the BBC Singers, on Palm Sunday (25 March) 1945 and was only finally performed in Paris in May 1947.

Originally titled 'Une seule pensée', Éluard wrote the poem during the Nazi Occupation, publishing it in the clandestine *Poésie et vérité* 1942. Poulenc set the text the following year. He 'was one of a select few who received the works of Eluard under plain cover during the Second World War, including the collection *Poésie et vérité* 42. One of the poems from this collection, *Liberté*, was dropped in leaflet form over occupied France by the British Royal Air Force so as to boost morale among the civilian population and within the French Resistance. Poulenc was so captivated by this particular volume, and so intent on setting it to music right away, that he abandoned (and never revisited) the violin concerto he was working on, and instead set about composing his great choral cantata *Figure humaine* in 1943 ... His initial plan was for the work to be clandestinely rehearsed and premiered on the day of liberation in Paris. However, Parisian liberation came quicker (in 1944) than he had been expecting, so after the score was complete he gave agreement for a first performance to be given by the BBC Singers in London (in an English translation) after the BBC expressed great interest in the unpublished score ...

'The eight movements of *Figure humaine* are scored for double SMATBB choir, with frequent divisi, so that up to 14 parts are often heard. Poulenc himself recommended a large choir of 84 for the premiere, with seven singers to a part. In a large body of frequently very difficult choral works, it is undoubtedly the most challenging of all his works in the genre—not inappropriate given the terrible struggle which Europe was engaged in for *Liberté*. Even though it is only 20 minutes in length, the work is a supreme test of stamina, technical agility, range, aural skill and musicianship ... Elizabeth Poston, European Music Supervisor at the BBC during the 1940s, advised her commissioning editor that the work symbolized French fortitude and suffering during the war, and was thus an important work for the BBC to disseminate; and today, its reputation has grown (despite the relative infrequency of performances) to the point where it is universally acknowledged as Poulenc's crowning achievement in the realm of unaccompanied choral music' (Gabriel Crouch).

43. [SHAKESPEARE.] [KEAN, Edmund.]

Theatre Royal, Drury-Lane. This present Wednesday, June 29, 1814, Their Majesties' Servants will perform (7th Time this Season) Shakspeare's Tragedy of Hamlet, Prince of Denmark. Claudius, King of Denmark, Mr. Powell, Hamlet, Mr. Kean ... To which will be added the Musical Farce of Turn Out ... C. Lowndes, Printer ... London [1814].

Playbill (295 × 187 mm), printed on tinted paper. \$200

A playbill from Edmund Kean's triumphant first London season. Hamlet was never his favourite role—even though he was praised by the critics—but while 'Drury Lane was sparsely patronized for Kean's first performance' (as Shylock, 26 Jan.), it was 'full for his second and for almost all the sixty-eight nights he played before the season ended in July 1814' (Oxford DNB).

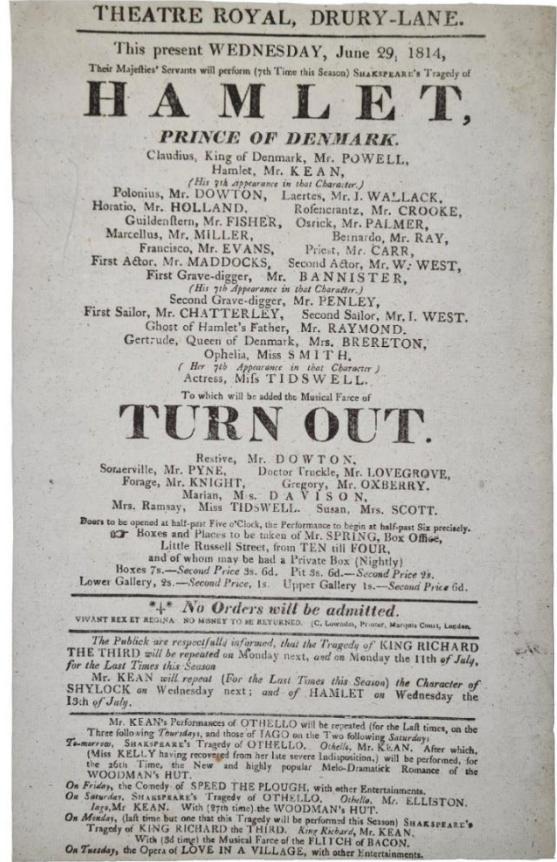
THE COMPOSER'S COPY

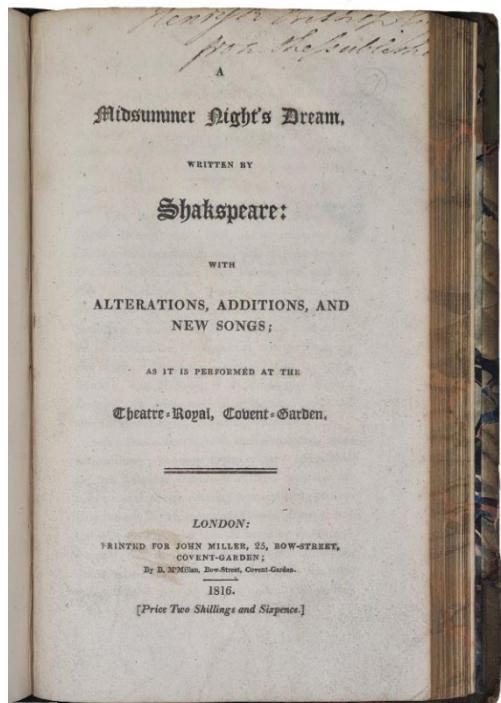
44. SHAKESPEARE, William. A Midsummer Night's Dream ...

with Alterations, Additions, and new Songs; as it is performed at the Theatre-Royal, Covent-Garden. London: Printed for John Miller ... by B. M'Millan ... 1816.

8vo (210 × 129 mm), pp. iv, [2], [5]–57, [1]; inscribed 'Henry R. Bishop Esq. from the publisher' (trimmed) at head of title; bound with seven other plays in nineteenth-century green half calf, rubbed; with the ink ownership inscription 'Sarah Daniell', dated 1856, to front flyleaf. \$1200

From the library of the English composer, Henry Rowley Bishop (1787–1855), who wrote the music for the production. Also in the volume are two other plays, John Poole's *A Short Reign, and a Merry One* (1819) and Robert Francis Jameson's *Living in London* (1815), similarly inscribed. 'In his day [Bishop] enjoyed a commanding reputation as the guardian of the best traditions of English song, and for a time he kept English opera alive almost single-handed. Yet he is now remembered for little but the song *Home, Sweet Home*' (New Grove). He was the first musician ever to receive a knighthood (1842).





'Bishop had a great admiration for the works of Shakespeare' (Northcott, p. 23); the semi-operatic adaptation of *A Midsummer Night's Dream* was the nineteenth century's first production of the play. In his review, Hazlitt wrote: 'All that is fine in the play was lost in the representation. The spirit was evaporated, the genius was fled; but the spectacle was fine: it was that which saved the play. Oh, ye scene-shifters, ye scene-painters, ye machinists and dressmakers, ye manufacturers of moon and stars that give no light, ye musical composers, ye men in the orchestra, fiddlers and trumpeters and players on the double drum and loud bassoon, rejoice! This is your triumph' (quoted in Richard Northcott, *The Life of Sir Henry R. Bishop*, 1920, p. 24).

Bishop's music library was sold by Puttick & Simpson on 14 June 1855 (a second sale followed in January 1888), his other books in March 1859. 'Those who think of Sir Henry Rowley Bishop as the composer of "Home, sweet home" and as the dastardly adapter of operas by Mozart and others, should reflect that he was also Professor of Music success-sively at Edinburgh and Oxford. His collection of music, sold soon after his death in 1855, reveals both the practical and the scholarly side of his musicianship' (A. Hyatt King, *Some British Collectors of Music*, Sandars Lectures for 1961, p. 51).

'AN IMMEDIATE TRIUMPH', 'DEFINITIVE'

45. [SHAKESPEARE.] [Miss O'Neill as Juliet. London, Published May 20 1816, by M^r Dawe.]

Engraving (479 x 364 mm), one short tear to right-hand edge. \$475

An image by George Dawe (see also item 16) of O'Neill as Juliet, engraved by Frederick Christian Lewis Sr (1779–1856), and here before lettering.

The Irish actress Eliza O'Neill (1791–1872) made her Covent Garden debut, as Juliet, in 1814 'and had an immediate triumph. She was hailed as Sarah Siddons's successor as a tragedienne, and stories were told of men borne fainting from the theatre after witnessing her performances.

W. C. Macready considered her Juliet to be definitive and praised her for the “artlessness” of her “look, voice and manner”. The musicality of her



voice was widely admired, as was her “classical” beauty. Hazlitt commented that her acting was “smooth, round, polished, and classical, like a marble statue” (*Oxford DNB*). Her final appearance on the stage was in 1819, after which she married William Wrixon-Becher, MP for Mallow, Co. Cork.

‘A CAUTIONARY TALE ON THE PERILS OF FAME’

46. [SHAKESPEARE.] [KEAN, Edmund.] Nine playbills

advertising London Shakespeare productions (*Richard III*,
Merchant of Venice, *Henry V*, *Othello*, *Hamlet*) starring Edmund Kean at the end of his career. London, 1828–31. \$1200

'Unchallenged as king of tragedy' in 1817, in the decade that followed Edmund Kean 'lived like a cautionary tale on the perils of fame' (*Oxford DNB*), suffering the consequences of heavy drinking and venereal disease. 'His income, unprecedented for an actor, was matched by his expenditure, and he no longer bothered to conceal his philandering. The number of missed performances increased and, although reliable in his old parts, he found new ones difficult to master.' By 1827, 'he was living with a formidable Irish prostitute called Ophelia Benjamin, whom he feared and needed. In the early summer of 1828 he was fit enough to fulfil an engagement in Paris, but his reception was lukewarm and he retreated to his Scottish property, returning refreshed to Covent Garden in October 1828. In January 1829 his health collapsed and he had to take three months' rest. A tour of Irish theatres with his son had to be abandoned in Cork in April 1829, when he collapsed again. It was restarted a month later, and again interrupted for reasons of Kean's health. After recuperating in Scotland, he returned to London, only to quarrel with Charles Kemble, the manager of Covent Garden. From December 1829 to March 1830 Kean was back at Drury Lane, where he found his reception encouraging. Foolishly, he attempted another new part, Shakespeare's Henry V, but at its opening on 8 March 1830 [the playbill for the premiere is below, item iv] his memory failed again. In despair, he announced his retirement for a second time and played a second round of farewells in the summer of 1830. The problem was that he could not afford to retire so early. He had squandered money, not least in fits of drunken generosity, so that, too ill to make the intended trip to America, he was forced to return to Drury Lane in January 1831. The newspapers mocked him in anticipation of a third retirement ...

'Kean's repertory of great roles was small and his range narrow, but he remains the English theatre's supreme example of the charismatic actor. Three years after his death, Alexandre Dumas *père* chose him as the subject of a play, *Kean* (later reworked by Jean-Paul Sartre), seeing in Kean an embodiment of the rebellious spirit of Romanticism. The image has been historically persuasive' (*op. cit.*).

i) [RICHARD III.] Theatre Royal, Covent-Garden. This present Monday, March 3, 1828, will be acted, Shakspeare's Tragedy of King Richard the Third ... Richard, Duke of Gloster, Mr. Kean ... [London:] Printed by W. Reynolds ... [1828]. Playbill (325 x 198 mm), cut a little close, a few spots.

ii) [MERCHANT OF VENICE.] Theatre Royal, Covent-Garden. The Public is respectfully informed that Mr. Kean's Second performance will be this evening, in the character of Shylock ... This present Thursday, October 16, 1828, will be acted, Shakspeare's Play of The Merchant of Venice ... [London:] Printed by W. Reynolds ... [1828]. Playbill (338 x 163 mm), a few creases.

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Rare books, manuscripts, music, ephemera



iii) [RICHARD III.] Theatre Royal, Drury Lane. This Evening Monday, February 1, 1830, His Majesty's Servants will act the Tragedy of King Richard III. ...

[London:] J. Tabby, Printer, Theatre Royal, Drury Lane [1830]. Double bill (360 x 415 mm), some offset, dust-soiled at head.

iv) [HENRY V.] Theatre Royal, Drury Lane. This Evening, Monday, March 8, 1830, His Majesty's Servants will act Shakspeare's Historical Play of King Henry Vth ... [London:] J. Tabby, Printer, Theatre Royal, Drury Lane [1830]. Playbill (324 x 201 mm), a little browned and chipped at extremities.

v) [MERCHANT OF VENICE.] Theatre Royal, Drury Lane. This Evening, Friday, April 16, 1830, His Majesty's Servants will act Shakspeare's Comedy of The Merchant of Venice ... [London:] J. Tabby, Printer, Theatre Royal, Drury Lane [1830]. Playbill (332 x 208 mm), a little dust-soiled, shaved at foot.

vi) [MERCHANT OF VENICE.] Theatre Royal, Drury Lane. This Evening, Wednesday, February 2, 1831, Their Majesties Servants will act Shakspeare's Comedy of The Merchant of Venice ... [London:] J. Tabby, Printer, Theatre Royal, Drury Lane [1831]. Double bill (337 x 420 mm), printed on tinted paper, some light offsetting.

vii) [RICHARD III.] Theatre Royal, Drury Lane. This Evening, Monday, February 7, 1831, Their Majesties' Servants will act the Tragedy of King Richard III. ... Previous to the Tragedy, the Band will perform (First Time in this Country.) Freidrich [sic] Kuhlau's Overture to the Opera called William Shakespeare ... [London:] J. Tabby, Printer, Theatre Royal, Drury Lane [1831]. Double bill (337 x 425 mm), printed on tinted paper, slight discoloration along fold.

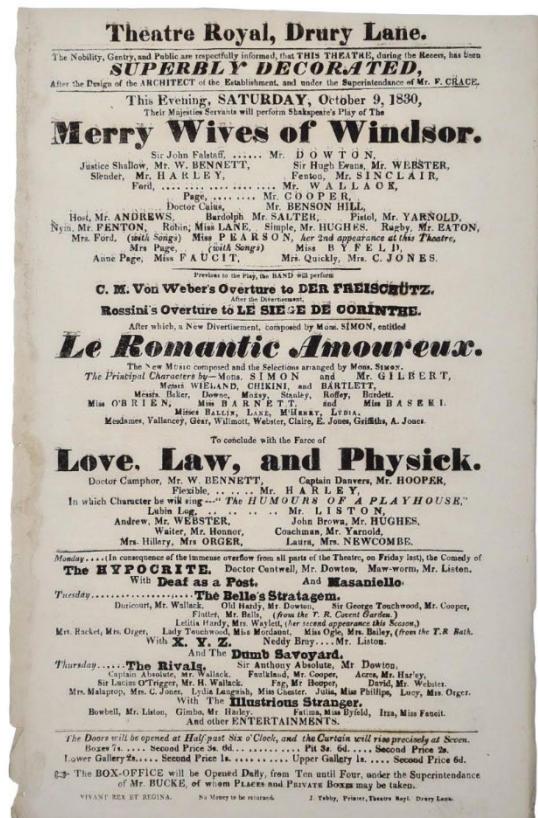
viii) [OTHELLO.] Theatre Royal, Drury Lane. To-morrow, Saturday, February 19, 1831, Their Majesties' Servants will act Shakspeare's Tragedy of Othello ... [London:] J. Tabby, Printer, Theatre Royal, Drury Lane [1831]. Playbill (318 x 181 mm), printed on tinted paper, stain to upper corner.

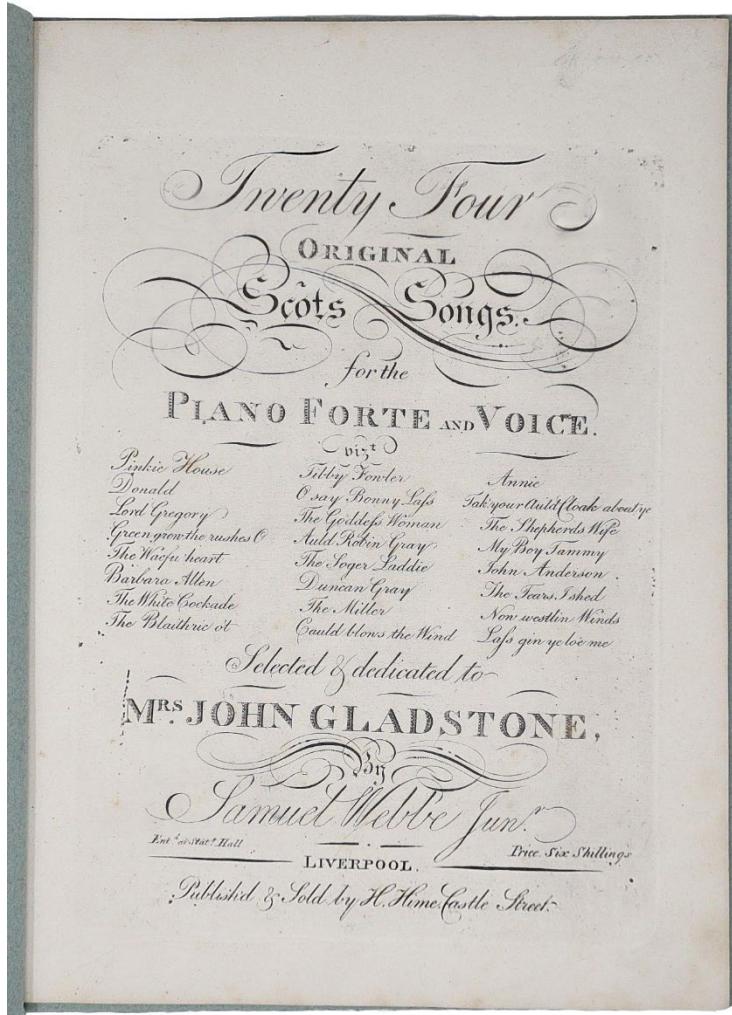
ix) [HAMLET.] Theatre Royal, Hay-Market. Mr. Kean will perform the characters of Hamlet (first time at this Theatre,) This Evening, and King Lear on Friday Next. This Evening, Monday, Sept. 12, 1831, will be performed, Shakspeare's Tragedy of Hamlet ... [London:] Printed by S. Johnson ... Printer to the Theatre [1831]. Playbill (314 x 170 mm), a little dust-soiling.

47. [SHAKESPEARE.] Theatre Royal, Drury Lane. The Nobility, Gentry, and Public are respectfully informed, that this Theatre, during the Recess, has been Superbly Decorated, after the Design of the Architect of the Establishment ... This Evening, Saturday, October 9, 1830, Their Majesties Servants will perform Shakspeare's Play of The Merry Wives of Windsor. Sir John Falstaff, Mr. Dowton ... Previous to the Play the Band will perform C. M. Von Weber's Overture to Oberon. After the Play, Rossini's Overture to Tancredi ... [London:] J. Tabby, Printer, Theatre Royal, Drury Lane [1830].

Playbill (340 x 214 mm), sometime disbound, traces of glue to left-hand margin. \$100

With William Dowton as Falstaff. Born in Exeter, the son of a grocer, Dowton (1764–1851) had debuted at Drury Lane in 1796. 'He was extremely versatile at this period of his career. His version of Sir Hugh Evans in *The Merry Wives of Windsor* was excellent, and he was considered the best representative of Malvolio on the English stage' (Oxford DNB). He continued at the Theatre for the next twenty years. Falstaff was his favourite role, which in 1836 he took to America, performing in both New York and Philadelphia.





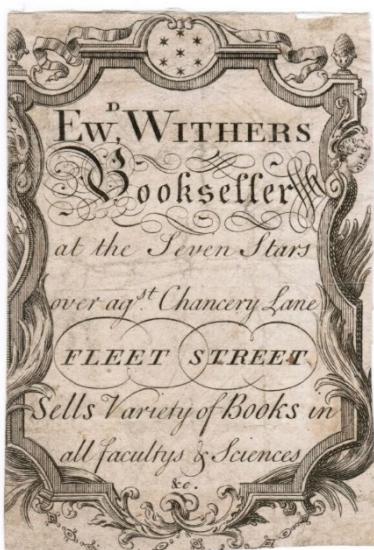
48. **WEBBE, Samuel, the younger. Twenty Four original Scots Songs**, for the Piano Forte and Voice ... Selected & dedicated to M^{rs} John Gladstone ... Liverpool. Published & sold by H. Hime ... [c.1802].

Folio (338 x 251 mm), pp. [2], 27, [1]; entirely engraved; a very nice, bright copy in recent wrappers. \$250

First edition. 'Webbe [1768–1843] followed in his father's footsteps as a Roman Catholic church musician, and by the time of his election to membership of the Royal Society of Musicians in 1791 he was already organist of the Bavarian Chapel. Like his father he was also a successful composer of glees and catches; his numerous published compositions also include piano and organ music, and church music for both the Roman Catholic and Anglican rites ... About 1798 Webbe moved to

Liverpool, where he became organist of the Unitarian chapel, Paradise Street ... Little is known of Samuel Webbe's activities in Liverpool. In 1810 or 1811, for reasons perhaps connected with the advancing years and failing health of his father, he returned to London and resumed his musical career there' (*Oxford DNB*).

Library Hub Discover locates a sole copy, at the National Library of Scotland. There is another at the British Library.



49. [WITHERS, Edward.] Ew^d Withers
Bookseller at the Seven Stars over agst
Chancery Row Fleet Street sells Variety of
Books in all facultys & Sciences. [Presum-
ably London, between c.1737–57.]

Etched trade card (97 × 64 mm) with engraving;
slightly cropped, traces of earlier mounting to
verso, strengthened at head with Japanese
tissue. \$475

Trade card for the bookseller–publisher Edward Withers (fl.1737–57). He 'was associated with a publication long attributed to Lord Chesterfield, *The Oeconomy of Human Life*, a collection of

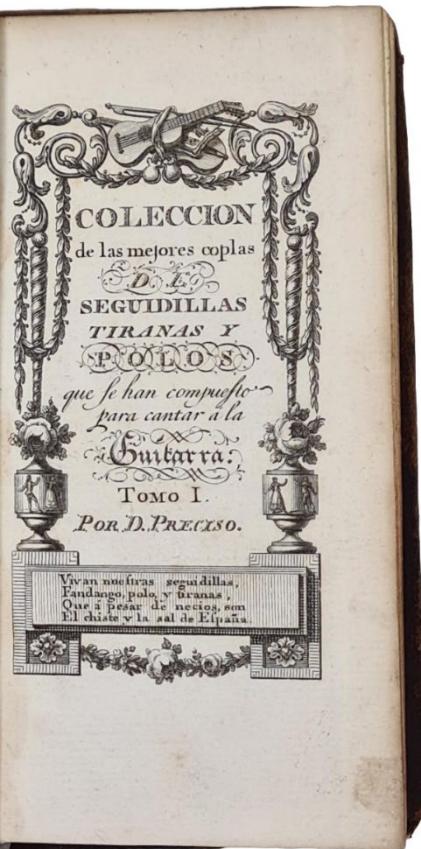
moral axioms, that sold well and was frequently pirated. E. Withers published an *Appendix* to the *Oeconomy*, but this, like many other editions of the original work, was spurious. He was also the publisher in 1753 of *A Serious and Friendly Address to the Reverend Mr. John Wesley* ..., by the Reverend John Parkhouse ... Withers issued a trade card showing his sign on a cartouche at the top' (Plomer, *A Dictionary of the Printers and Booksellers who were at Work in England... 1726 to 1775*, p. 268).

MR PRECISE

50. [ZAMÁCOLA, Juan Antonio de]. Colección de las mejores coplas de seguidillas tiranas y polos que se han compuesto para cantar á la Guitarra. Tomo I[–II^o]. Por D. Preciso [pseudonym]. [Colophon:] Madrid. En la Oficina de Eusebio Alvarez ... año 1802.

2 vols, 12mo (128 × 73 mm), pp. lviii, 212, [1], plus final blank; xxxxviii [sic], 263, [1]; etched and engraved titles; the odd light mark, else crisp

and clean; contemporary sheep, marbled endpapers, red edges, smooth spines gilt, with contrasting gilt morocco lettering- and numbering-pieces a little rubbed, some corners worn, headcaps chipped, but sound. \$950



An important collection of Spanish folksong texts, with which its compiler, the Basque folklorist Juan Antonio de Zamácola (1756–1826), ‘gained lasting fame’ (New Grove). The book was originally published in only one volume, in 1799. This is the second edition, in two volumes (the texts in vol. II are new; vol. I may well be a reissue of the original first edition sheets with a new title-page), the form in which the book was reprinted in 1805, 1807, 1812, etc. By 1869, it had reached a seventh edition.

Zamácola ‘was the first to collect “the best verses” for the three popular dance types of Spain (*seguidillas*, *tiranas* and *polos*). In the preface he established that the bolero (“flyer”) originated in 1780 in La Mancha, where Sebastián Zerezo gave it its name, and mentioned the origin of other national dances such as the fandango. In the same preface he decried Italian opera on Spanish soil as a plague, but his musical xenophobia was later recognised as a necessary corrective’ (*ibid.*).

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