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# Simon Beattie

## A list for the New Year



From item 42

January 2025

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#### PORTRAITURE FOR THE PEOPLE

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

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

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

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

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

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

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

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

**02. BARCLAY, John. *Argenis*, figuris ænis adillustrata, suffixo clave, hoc est, nominum propriorum explicatione, atque indice locupletissimo ... Noribergæ, sumptibus Wolfgangi Mauriti Endteri typis Johannis Ernesti Adelbulneri. Anno M. DCC. III [1703].**

12mo (131 × 79 mm), pp. [22], 708, [36]; with 37 etched and engraved plates; title printed in red and black; a few scribbles/pen trials to pp. 344–5; a little light marginal browning, some offsetting in places throughout; contemporary vellum, soiled (and again, some pen trials), gilt-lettered spine label. £250

An illustrated Nuremberg edition of the Scottish Catholic's hugely popular Latin romance, 'his greatest work' (*Oxford DNB*), first published—posthumously—in Paris in 1621.





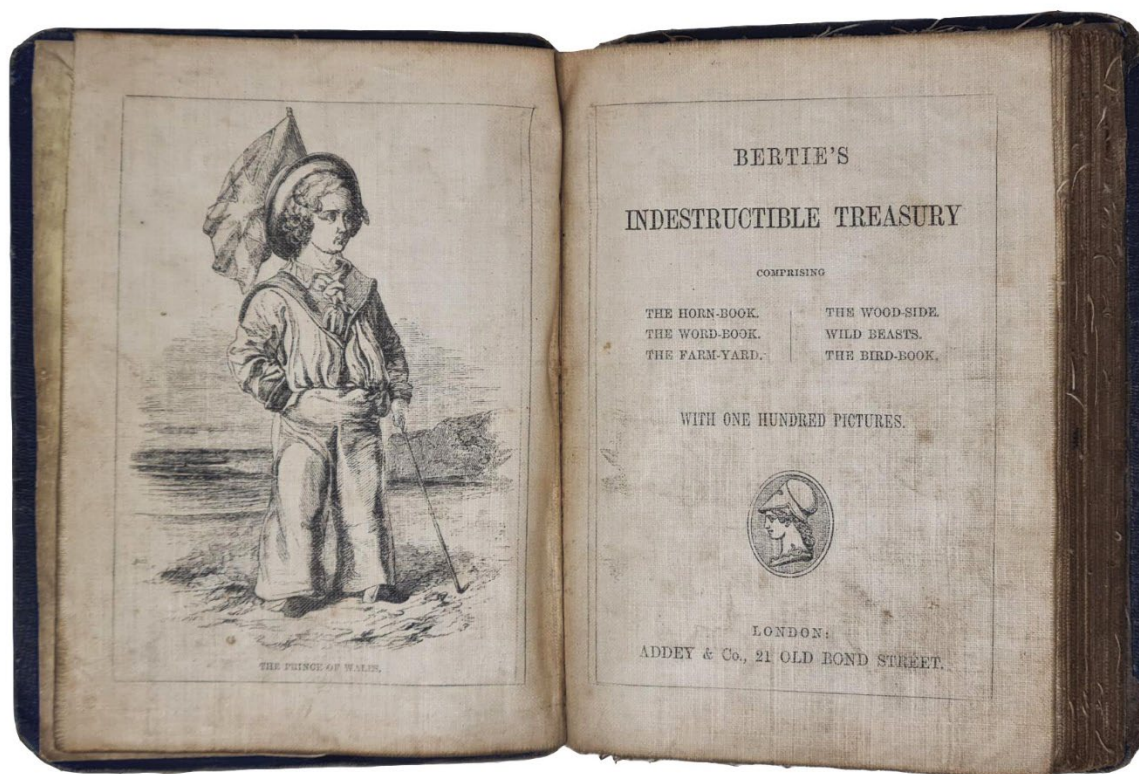
It centres on Argenis, 'an ideal princess, with three suitors, one good, one bad, and one who is finally recognized as her long-lost brother. It is also an allegory of seventeenth-century Europe, and keys for its characters also survive [as included at the end of the present edition], for example identifying Archombrotus and Poliarchus as figures of Henry IV, Hyanisbe of Elizabeth I, and Radirobanes of Philip II' (*op. cit.*). The book proved 'instantly popular: in London in May 1622, because of demand, the cost of a volume rose from 5s. to 14s. and James I commanded Ben Jonson to translate it, although if a translation ever existed, it seems not to have been published. Other translations appeared, in many European vernaculars, and two sequels, by other hands, were also published' (*ibid.*).



**03. [BARTOLOZZI, *after.*] 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; 'N° 69' and '10/6' at foot in early ms. ink; a little creased and dust-soiled at extremities, sometime laid down. £100\*

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



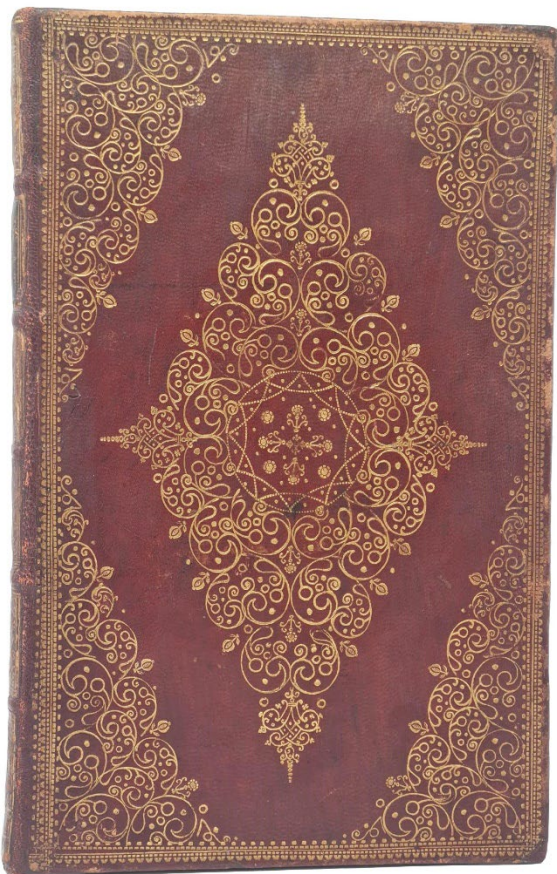
**04. BERTIE'S Indestructible Treasury** comprising The Horn-book. The Word-book. The Farm-yard. The Wood-side. Wild Beasts. The Bird-book. With One Hundred Pictures. London: Addey & Co. ... [1853].

Square 16mo (146 × 104 mm), pp. [20], 15, [65]; illustrated throughout, printed on linen; some staining or finger-soiling, leaves a little frayed at the edges in places; original publisher's blue blind-stamped cloth lettered gilt, corners and spine worn, sometime recased(?), wanting free end-papers. £700

First collected edition of an innovative primer (an early children's book to be printed on linen), produced in honour of the Prince of Wales (the future Edward VII), then aged twelve, who features in the frontispiece wearing a sailor suit. The publication date is given by Sampson Low in his *English Catalogue of Books from January, 1835, to January, 1863* (1864, p. 62, '3s 6d'). The British Library has a copy bound up from parts, received March 1852 (the first four parts) and March 1853 (the final two), without the title-page and frontispiece found here.

The book is extremely rare: it not listed in either Library Hub Discover or WorldCat, though the latter finds a similarly titled book published by David Bogue (*Bertie's Treasury, with more than One Hundred Pictures*)

in a sole copy, at Toronto Public Library (not in the 1958/66 Osborne Collection catalogue).



LARGE-PAPER COPY, 'FOR MRS RUDD'

**05. BISSE, Thomas. *The Beauty of Holiness* in the Common-Prayer: as set forth in Four Sermons preached at the Rolls Chapel, in the Year 1716 ... The Seventh Edition. London: Printed by W. Bowyer, for W. Taylor ... and W. and J. Innys ... 1720.**

8vo (226 × 139 mm), pp. [8], 173, [1]; some offsetting and spotting; contemporary red morocco elaborately tooled gilt, marbled endpapers, all edges gilt; rubbed, sometime neatly rebacked and recorned, preserving the original spine; ink ownership stamp of Fritz Fasting (1911–1979). £500

Printed on large paper and inscribed 'For M<sup>rs</sup> Rudd' on the front flyleaf. According to Maslen & Lancaster, only 100 copies were printed on royal paper (as opposed to 2000 on demy).

Maslen & Lancaster, *The Bowyer Ledgers*, 676.

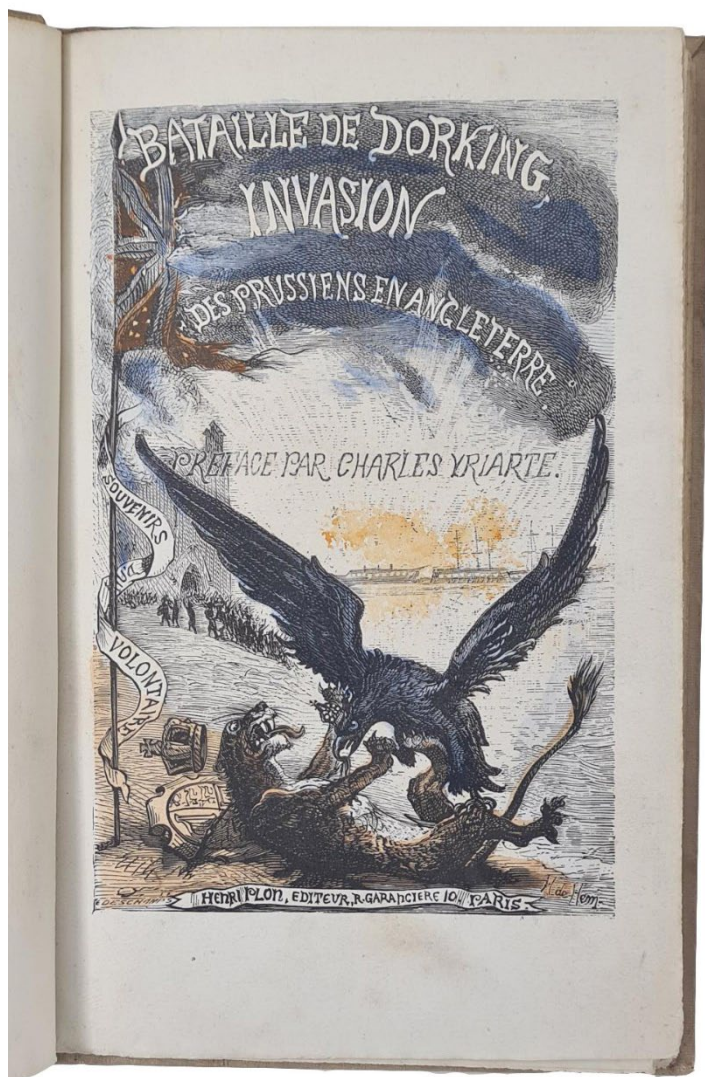
**06. BOYCE, William. Fifteen Anthems**, together with a Te Deum and Jubilate in Score for 1, 2, 3, 4, and 5 Voices, composed for the Royal Chapel ... The separate Accompaniments for the Organ or Piano Forte, by Vincent Novello. [London:] London Sacred Music Warehouse, J. Alfred Novello ... & in New York ... [1846–9].

4 vols, folio (393 × 274 mm), pp. [4], 159, [1]; [4], 144; [6], 153, [1]; [6], vii, [1], 141, [1], final volume lithographed, the first three engraved, all four with additional engraved title-pages; some light browning and spotting, original publisher's blind-stamped cloth, rubbed, spines lettered gilt (sunned), binder's ticket (J. Rowbotham, London). £500

First Novello edition, scarce. Boyce's *Fifteen Anthems* was first published in 1780 'for the Author's Widow and Family' (RISM B 4050; BUCEM, p. 128); he had composed the music just before he succeeded John Weldon as composer to the Chapel Royal in 1736 (*Oxford DNB*).

Formerly in the collections at St Michael's College, Tenbury, with the usual ms. pencil shelfmarks to the front pastedowns. The College had been founded in 1856 as a model for the performance of Anglican music by the great collector and composer Sir Frederick Ouseley (1825–1889), whose own 'magnificent assemblage of music and musical literature' (Hyatt King, *Some British Collectors of Music*, Sandars Lectures for 1961, p. 67) passed to the College on his death, where it remained until its dispersal at Sotheby's in 1990.





FUTURE-WAR FICTION

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

12mo (185 × 116 mm) in half-sheets, pp. [4], 149, [1], plus final blank;  
uncut and partially unopened in contemporary glazed cloth, a little  
discoloured, roan spine label lettered gilt, preserving the original  
illustrated wrappers; armorial bookplate of the comte de Lanjuinais  
(presumably Paul-Henri, 1834–1916, who fought in the Franco-Prussian  
War). £300

First edition in French of *The Battle of Dorking* (1871), a seminal work of  
future-war fiction. Chesney (1830–1895), a military man who had



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

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

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

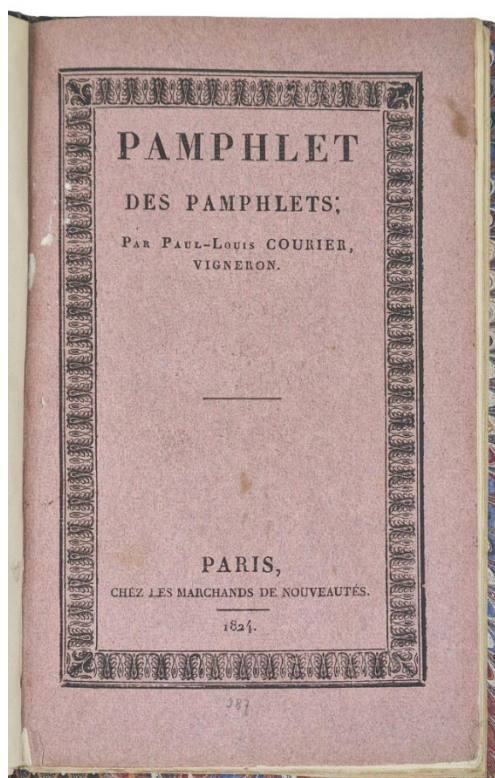
BULL

**08. 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, musical examples, some double-sided, occasionally folded); without the half-title; some light offsetting only; contemporary polished calf, smooth spine decorated gilt, head of spine a little worn, light rubbing elsewhere. £250

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

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



‘AMONG THE MASTERPIECES OF FRENCH POLEMICAL WRITING’

**09. 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.

£350

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.

## **10. [CRAMER SACHS, Charlotte]. CHARLO, *pseud.* In Search of Harmony.** 1964 Crambruck Press New York.

8vo (200 × 170 mm), ff. [3], 14, [2], plus coloured frontispiece and 2 plates, tissue guards; original vellum over boards, spine lettered gilt.

£375

First edition: a rare example of a private press music book, 'printed by hand on handmade paper. The binding is done by Turul. There are twenty-five numbered exemplars of this edition. This is number: [*added by hand:*] 11'. Inscribed 'To Rudy Rathaus with admiration and best wishes — Charlo' on the front flyleaf.

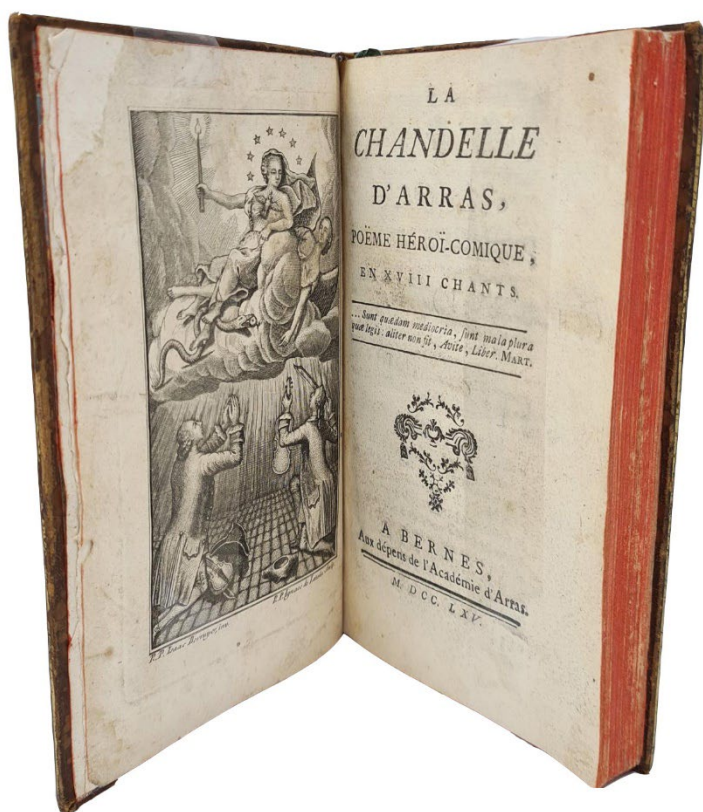
Born in Berlin, Charlotte Cramer Sachs (1907–2004) was an independent inventor who 'worked outside of the constraints of government and industrial settings in the postwar years, allowing her to explore and express her creativity and balance her role as a single, working mother. Working on a small scale and finding inspiration in her home, she created products geared primarily towards women. She believed in the possibilities and opportunities of American capitalism and built from scratch a modest, one-woman company that succeeded, at least for a while, in bringing her creations to market ...'

An early developer of prepared cake mixes, 'in 1950, Charlotte diversified her product line and developed, patented, and marketed products for home and commercial use with a special emphasis on temperature-controlled, noiseless, vibration-free wine safes. She also



initiated the development of a wine museum in New York State. Other entrepreneurial activities included the founding of Crambruck Press and Crambruck Foundation, outlets for publishing and promoting her musical compositions and poetry. Charlotte was also an artist known as "Charlo." Her art and other works were displayed publicly at several exhibitions' (immigrantentrepreneurship.org).

Not in WorldCat or Library Hub Discover.



'OBSCENE'

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

8vo (158 × 98 mm), pp. xviii, 183, [1]; with an engraved frontispiece (a little soiled and creased); frontispiece and final leaf backed, small loss to upper corner of the frontispiece, image unaffected; some light finger-soiling etc, else fine; contemporary mottled calf, curl-marbled endpapers, smooth spine decorated gilt in compartments, gilt morocco lettering-

piece; engraved armorial bookplate of Georg Carl von Fechenbach (1749–1808, the last Prince-Bishop of Würzburg), a little scraped. £500

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

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

DOWN AND OUT IN PARIS

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

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

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

Quérard V, 134.





PRESENTATION COPY

**13. FAURE-FAVIER, Louise. Guide des voyages aériens. Paris-Tunis.** Paris-Lyon-Marseille-Ajaccio-Tunis. Tunis-Bône et Lyon-Genève ... Guide officiel avec une grande carte en couleurs. Préface de M. Laurent Eynac ... [Paris,] 1930.

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

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

Faure-Favier (1870–1961), pioneer aviator (she set a speed record for a flight between Paris and Dakar in 1919, and another for a round trip between Paris and Baghdad in 1930) and writer—poet, novelist, journalist (perhaps the first Frenchwoman to do so professionally)—also



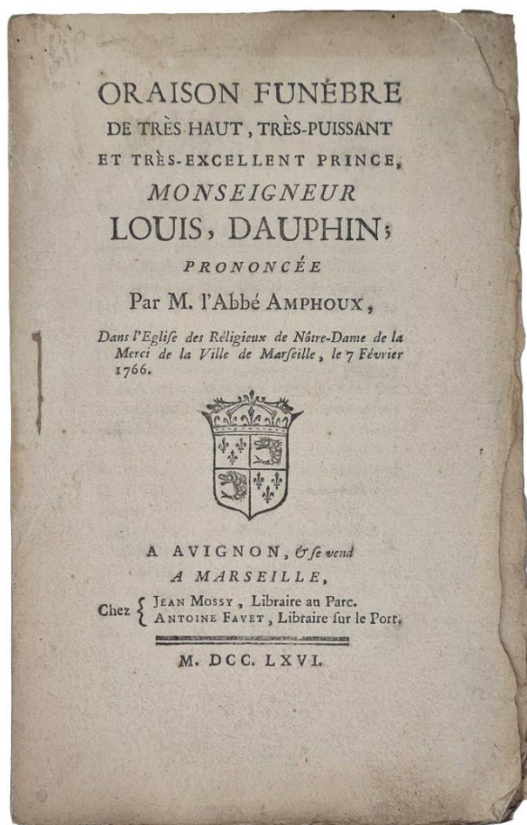
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Simon Beattie  
Rare books, manuscripts, music, ephemera

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developed the first French tourist guides for air travel, as here, illustrated with aerial photographs she took herself.

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

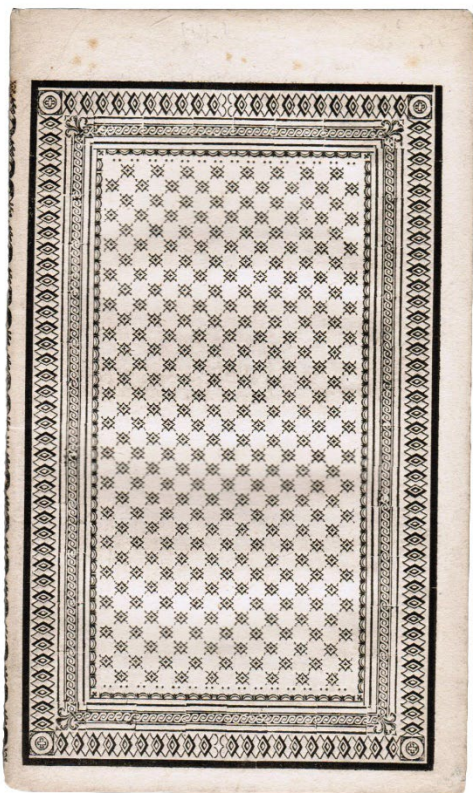


**14. [FUNERAL.] AMPHOUX, Jacques-Antoine, *abbé*. Oraison funèbre** de très-haut, très-puissant et très-excellent Prince, Monseigneur Louis, Dauphin ... A Avignon, & se vend à Marseille, chez Jean Mossy ... Antoine Favet ... 1766.

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

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

Not found in Library Hub Discover or WorldCat.



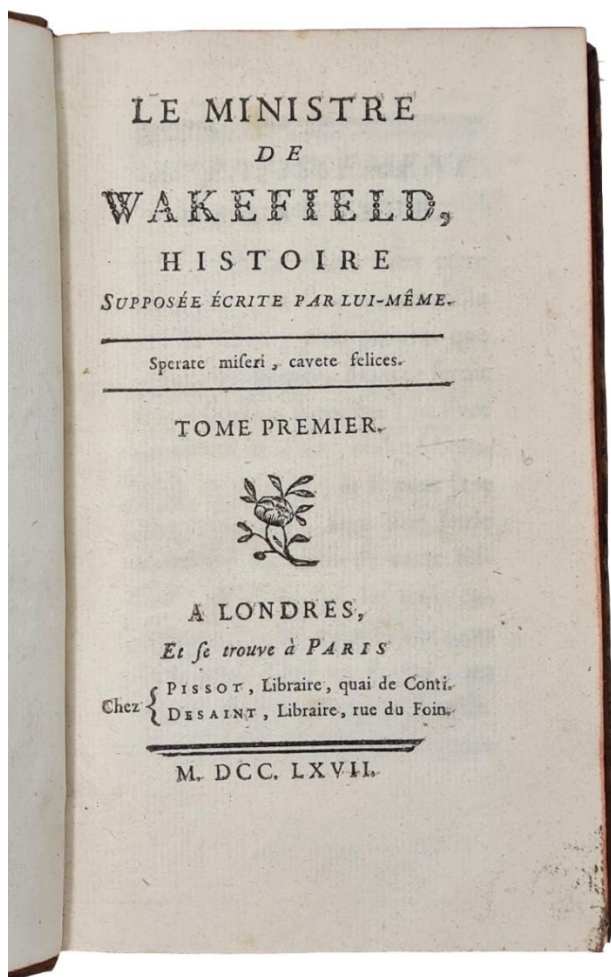
#### TYPOGRAPHIC WRAPPERS

**15. [FUNERAL.] BURCKHARDT, Johann Rudolf. *Christliche Leichen-Rede* über Offenb. Joh. XIV: 12. bey Erdbestattung der Ehren- und Tugendreichen Frau Valencia Huber ...** Basel, gedruckt bey Felix Schneider [1805].

8vo (199 × 117 mm), pp. 24; printed on thick paper; original publisher's wrappers decorated with various typographical ornaments, a few spots; a copy of *Am Grabe unserer Freundin Schnell-Huber* (Basel, 1805, pp. [4]), in the original printed wrappers, loosely inserted. £600

Sole edition of this funeral oration, in distinctive typographic wrappers by Schneider; even the spine is decorated.

WorldCat locates a copy at Bern only.



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

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

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

Rochedieu, p. 127.



A BOOK WITH TWO JACKETS

**17. HARTLAUB, Felix. Von unten gesehen.** Impressionen und Aufzeichnungen des Obergefreiten Felix Harlaub. Herausgegeben von Geno Hartlaub. K. F. Koehler Verlag, Stuttgart [1950].

8vo (190 × 113 mm), pp. 156; blob of wax to p. 7, small stain to pp. 146–7; top edge blue; original boards, cloth spine, with two different illustrated dust-jackets (see below), a little light browning, some water-staining to the spine; from the library of the writer Albrecht Goes (1908–2000), though there are no marks of provenance. £100

First edition: the first appearance of any of Hartlaub's wartime notes and impressions, edited and published by his sister, the Gruppe 47 writer Geno Hartlaub (1915–2007).

It is thought Hartlaub died sometime in May 1945 during the siege of Berlin by the Red Army, at the age of 31. His body was never found. 'The list of great writers who died young is a soberingly long one ... For great writers who die before they had the chance to produce or publish anything substantial, the spaces on the shelves where their books should be are the most poignant. The sense of what might have been is perhaps strongest of all with Felix Hartlaub. He published nothing during his short lifetime beyond his doctoral thesis ... and beyond that left nothing more than a scatter of notebooks, diaries and letters to his father. Despite this, Hartlaub is regarded as one of German literature's great lost writers, a man who left just enough to tantalise posterity at what heights he may have scaled had he lived just another two weeks until the German surrender' (Charlie Connelly, 'Posts from Paris under the Nazis', *The New European*, 18 Aug. 2022).



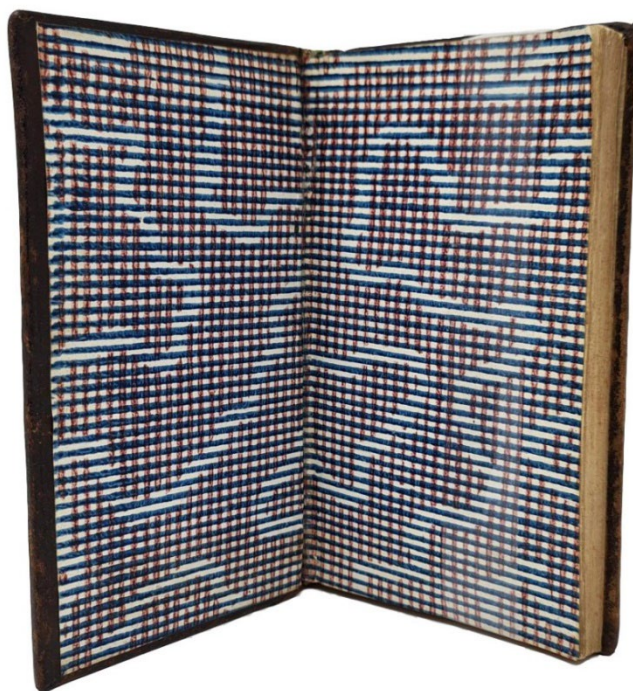
The presence of two different dust-jackets here seems unusual. While books in post-war Germany were sometimes furnished with two jackets (one for the shop protecting another beneath for when the book was purchased), I have never seen a book with two different jackets. Both

were designed by Karl Staudinger. One wonders if book shops could decide which to display.

BESTSELLER

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

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



Originally written in German (*Die Wirthschaft eines philosophischen Bauers*, Zurich, 1761), it was this French translation, first published in 1762, which brought Hirzel's description of a model farm to a wider audience, notably Arthur Young.

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

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



**19. KLOPSTOCK, Friedrich Gottlieb. The Messiah.** Attempted from the German ... The fourth Edition. London. Printed for J. Collyer ... & sold by J. Dodsley ... and J. Newbery ... 1769[–71].

3 vols, 12mo (162 × 98 mm), pp. xviii, 240; 287, [1]; 311, [1]; with an engraved title and frontispiece (two signed Collyer) in each vol.; some light foxing at the beginning and the end, and to the endpapers, of each vol.; contemporary calf, joints cracked but firm, headcaps chipped, spines a little cracked, gilt morocco lettering-pieces; armorial bookplate of William Orme Foster (1814–1899; industrialist and MP), later label of Robert J. Hayhurst in vol. I. £350

Fourth edition, scarce, published the same year as the third (also by Collyer, Dodsley, and Newbery, but in two volumes), the first appearance of the final volume, containing Books XI–XV. Itself greatly influenced by Milton, 'no poetic work of the eighteenth century before



Goethe's *Werther* was more acclaimed in Germany than this biblical epos, which introduced the cult of intense personal feelings that played so significant a part in the poetry to come' (Bareikis 39).

'When Klopstock died [in 1803], it was a national day of mourning. The modern age is more inclined to acknowledge his role as an influence on others than as a great poet. It was he more than any other writer who lifted German poetry out of the monotonous rationality and superficial triviality of the first half century and gave it new direction with his poetry of personal experience and deep-felt emotion. He not only provided it with a new content, but with his experimentation with language, imagery, and versification, with new formal possibilities as well' (Bareikis 79).

Roscoe A284(3); this edition not in Morgan (cf. 5046 for the first two volumes). ESTC locates 5 copies only (BL (2 copies), Derry & Raphoe Diocesan Library, Oberlin College, UC Berkeley).

**20. KLOPSTOCK, Friedrich  
Gottlieb. The Messiah**  
translated from the German ...  
A new Edition, in one Volume.  
Bungay [Suffolk]: Printed and  
published by C. Brightly 1808.

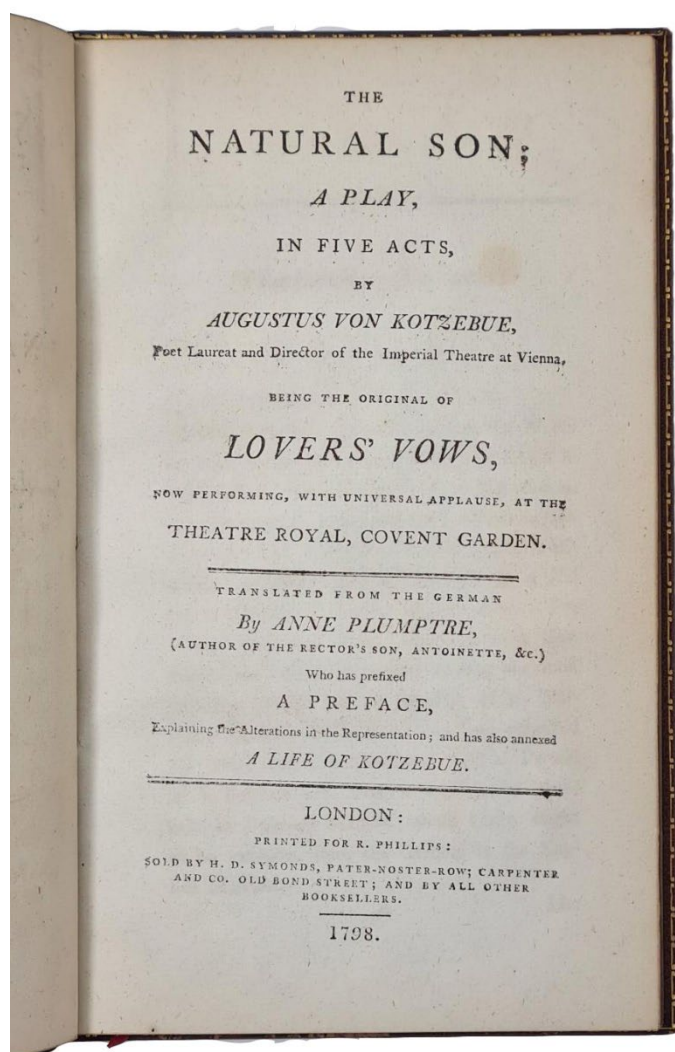
Tall 8vo (211 × 124 mm), pp. [8],  
464; with an engraved frontispiece  
and 5 plates (two signed Wallis after  
Craig; some light foxing); wood-  
engraved title vignette and tail-  
pieces; a little light offsetting;  
contemporary (provincial?) half calf,  
joints cracking but very firm, some  
wear along the fore-edge, smooth  
spine stamped in gilt and blind;  
inscription to title. £150

First edition thus, with new illus-  
trations. 'No indication who tr.  
cantos 11–15. Perhaps not Collyer?  
They seem more accurate than the  
earlier books' (Morgan).

Morgan 5049.







**21. KOTZEBUE, August von. *The Natural Son***; a Play, in five Acts ... being the Original of *Lovers' Vows*, now performing, with universal Applause, at the Theatre Royal, Covent Garden. Translated from the German by Anne Plumptre ... who has prefixed a Preface, explaining the Alterations in the Representation; and has also annexed a Life of Kotzebue. London: Printed for R. Phillips: sold by H. D. Symonds ... Carpenter and Co. ... and by all other Booksellers. 1798.

8vo (202 × 122 mm) in half-sheets, pp. [4], vii, [1], 83, [1]; complete with the half-title; some light marginal browning, a few marks to the first and final pages; later full sprinkled calf by Root & Son, all edges gilt, lightly rubbed. £450

First edition of this translation, a rival to Elizabeth Inchbald's version (also 1798, famous as the play in *Mansfield Park*). 'The flattering Reception which the Natural Son, under the altered Title of Lovers' Vows, has experienced from an English Audience, in an abridged and mutilated State, affords Reason to believe that a complete Translation of so admirable a Drama will entitle itself to a still higher Degree of Public Approbation. The Natural Son, since its first Appearance in Germany, has uniformly ranked among the most favourite Productions of the Pen of its illustrious Author; its Celebrity has long attracted the Notice of the Translator, and a Perusal of it satisfied her, that it was one of those brilliant Dramatic Meteors, whose Lustre ought to be extended from the German to the English Horizon' (Translator's Preface).

The translator, Anne Plumptre (1760–1818), came under the early influence of William Taylor (1765–1836, 'the first Englishman in modern times to take his cultural and intellectual bearings from Germany'), and both she and her sister, Annabella, began translating 'the stimulating new literature' that was coming out of Germany (*Oxford DNB*).

Morgan 5218 (a starred item).

SHERIDAN'S *PIZARRO*

**22. KOTZEBUE, August von. Pizarro;** a Tragedy, in five Acts; as performed at the Theatre Royal in Drury-Lane: taken from the German Drama of Kotzebue; and adapted to the English Stage by Richard Brinsley Sheridan. London: Printed for James Ridgway ... 1799.

8vo (209 × 130 mm) in half-sheets, pp. [8], 76, [4]; some light foxing towards the beginning and the end, and a little offsetting elsewhere; disbound; early ink ownership inscription of Peter Speirs. £200

First edition of this bestselling English version of *Die Spanier in Peru*. There were two issues, on ordinary paper (sold at 2s 6d), and a 'Superior Edition, on fine wove Paper, hot-pressed', for 5s. The paper here is wove. 'Evidence of differing press figures and broken "p" in "hot-pressed" in last line on titlepage [as here] suggests copies made up from mixed sheets' (ESTC). With the reading 'No!---thought and memory are my Hell' (as opposed to 'no living!---thought and memory ...') on p. 64.

There were no less than seven English translations of this play; Sheridan's was the most popular, and went through at least twenty editions within a year, in London, Dublin, Cork, Belfast, New York,

Charlestown, and Philadelphia. 'On the stage it drew crowded houses for sixty-seven nights at Drury Lane in the first season, afterwards at other London theatres as well, and soon in the provinces' (Stockley, p. 181). Williams notes the play 'was such a success that it brought the theatre in "at least £15,000 during its first season."'

Morgan 5305; Sabin 80340 (erroneously calling for two plates); Williams, p. 234.

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

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

4to (248 × 192 mm), pp. [12], 266, x; with a folding letterpress leaf after p. 162 and 3 folding engraved plates at the end; engraved title vignette by Brunet after Goussier, historiated etched headpieces to pp. [3] and [106]; lower corner a little creased, some light browning or occasional spotting, but a very good copy, with generous margins, in contemporary mottled calf, red edges, smooth spine gilt in compartments, gilt morocco lettering-piece, attractive paste-paper endpapers; embossed stamp of Philipp von Kageneck to title. £1500

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

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

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

Sabin 38483.

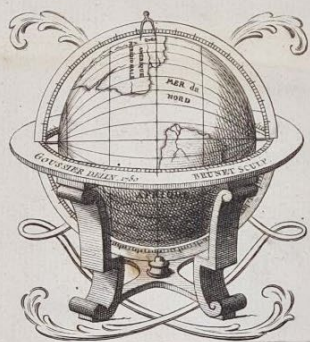
M E S U R E  
D E S  
T R O I S P R E M I E R S D E G R E S  
D U M E R I D I E N

DANS L'HEMISPHERE AUSTRAL,  
*Tirée des Observations de M.<sup>rs</sup> de l'Académie Royale  
des Sciences, Envoyés par le Roi sous l'Équateur:*

Par M. DE LA CONDAMINE.

*Fuit alter*

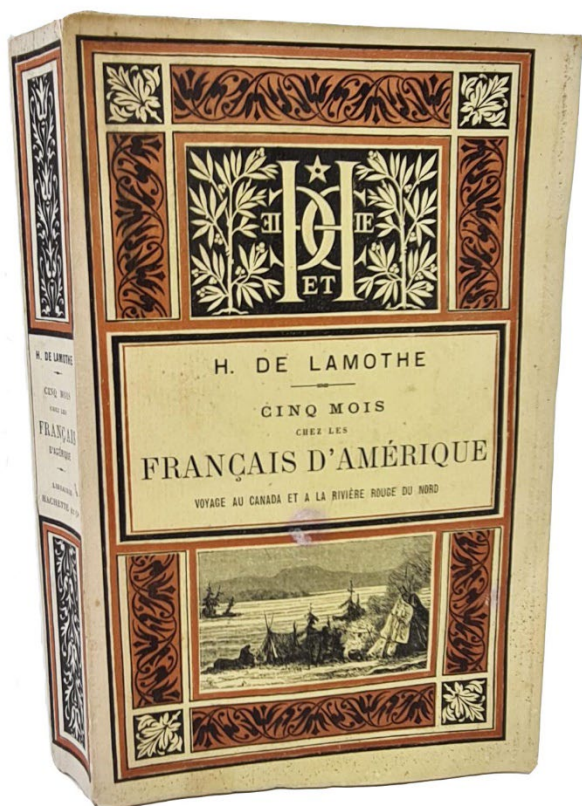
*Descriptit radio medium qui gentibus Orbem. Virgil.*



A P A R I S,  
D E L ' I M P R I M E R I E R O Y A L E .

M. D C C L I .





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

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

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

Peel 673.



'PARMI LES MEILLEURES DE MOREAU'

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

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

First edition. 'Laujon (1727–1811), secretary to the comte de Clermont and, later, to the prince de Condé, was responsible for many court entertainments, especially at Chantilly. The author of operettas and songs, he was a leading light in the Ancien Caveau and the Caveau moderne, and a *protégé* of Madame de Pompadour. He survived the

Revolution with difficulty but was elected to the Académie française in 1807, being the first songwriter to receive this honour. Moreau's illustrations give a good picture of court entertainments, including a magic lantern show and other revels. The Songs follow simple harmonics and appear to have been written to previously known tunes; many are moreover in triple time and therefore suitable for dancing. There are songs for specific occasions (e.g. the return from the hunt) as well as traditional ballads' (Giles Barber, *The James A. de Rothschild Bequest at Waddesdon Manor*, no. 384).

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

**26. LECOCQ, Charles. Skorospelki.** (Le petit Duc.)

Komicheskaia opera v trekh deistviakh. Slova Genrikha Mel'iaka i Liudviga Galevi ... S frantsuzskago A. Ia. Fon-Asheberg [*The adolescents ... A comic opera in three acts. Libretto by Henri Meilhac and Ludovic Halévy ... Translated from the French by Aleksei von Asheberg*]. S.-Peterburg. Tipografiia v Khromolitografii A. Transhelia ... 1881.

Square 8vo (173 × 132 mm), pp. 112; a little dog-eared, some light largely marginal browning; original printed wrappers, soiled and creased in places, skilfully rebacked. £250

First edition in Russian of the libretto for Lecocq's *Le petit duc* (1878), the work which confirmed his international reputation, with performances in London, Vienna, Berlin, Prague, Brussels, Amsterdam, Stockholm, Madrid, Turin, Budapest, New York, and Mexico.

Not listed in WorldCat.





WRITTEN AT GUNPOINT  
A POST-MODERN NOVEL

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

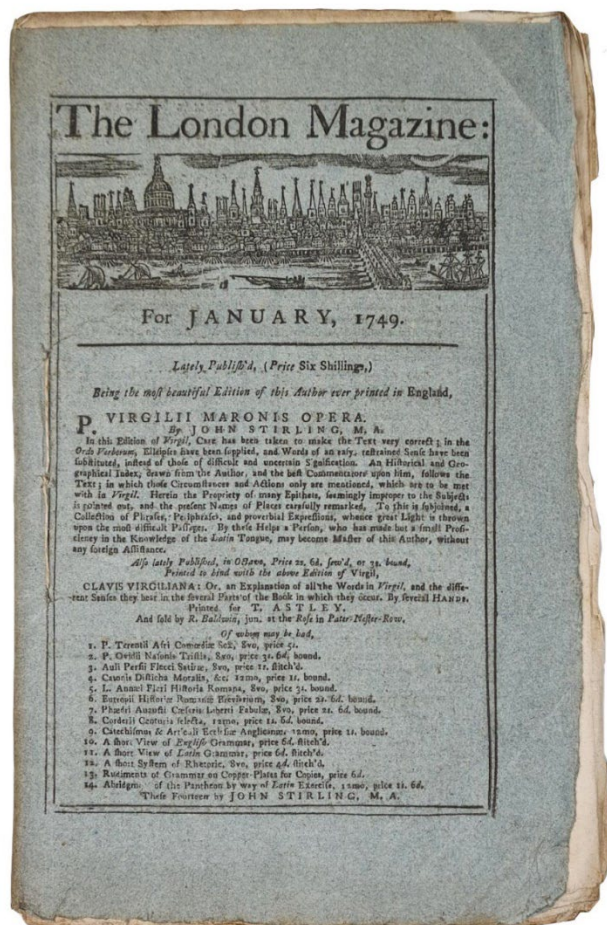
8vo (174 × 107 mm), pp. xvi, 286; with an engraved frontispiece by Rolffsen after Matthes; a little light browning to the title (a cancel?); contemporary mottled calf, smooth spine lettered gilt, gilt morocco lettering-piece, marbled endpapers; rubbed, a couple of corners worn, some worming at foot of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



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

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

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



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

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

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



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

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

The print is also found captioned 'Religieuse hospitalière'.

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

THE DEDICATION COPY? TO FREDERICK THE GREAT?

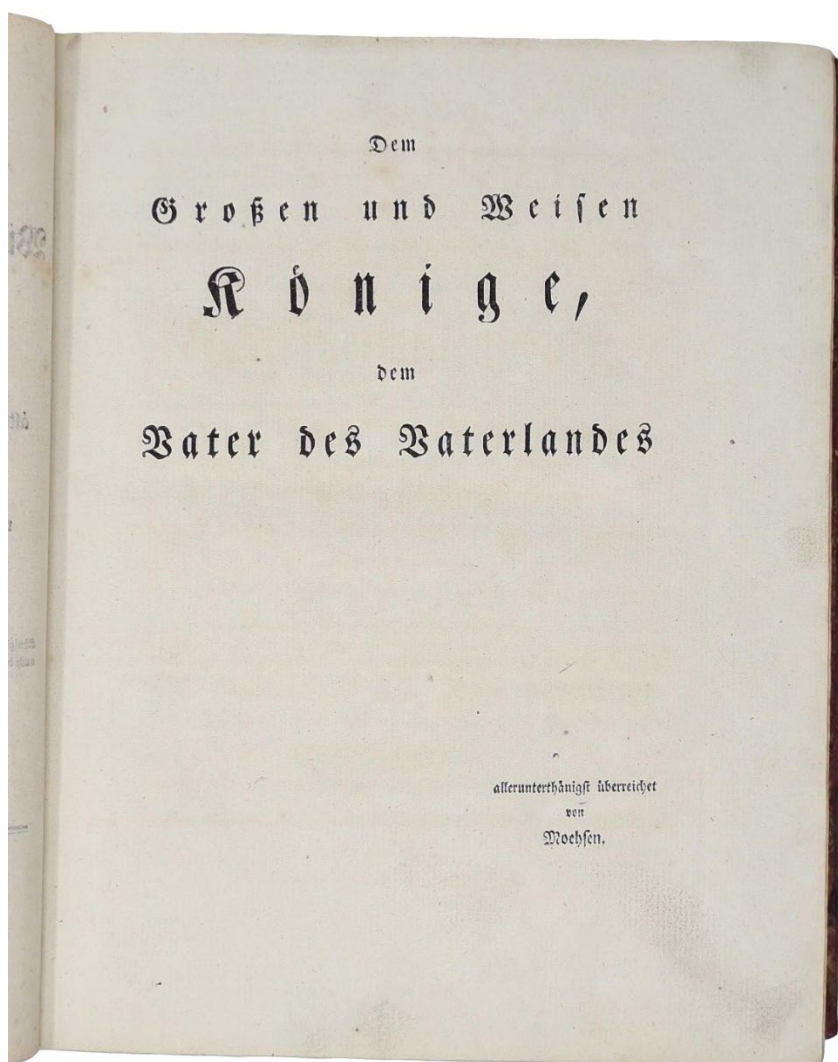
**30. MOEHSEN, Johann Carl Wilhelm. Geschichte der Wissenschaften in der Mark Brandenburg, besonders der Arzneiwissenschaft; von den ältesten Zeiten an bis zu Ende des sechszehnten Jahrhunderts; in welcher zugleich die Gedächtnismünzen berühmter Aerzte, welche in diesem Zeitraume in der Mark gelebt haben,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

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

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



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



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

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

Blake 307.

ONE OF 20 COPIES ON LARGE PAPER

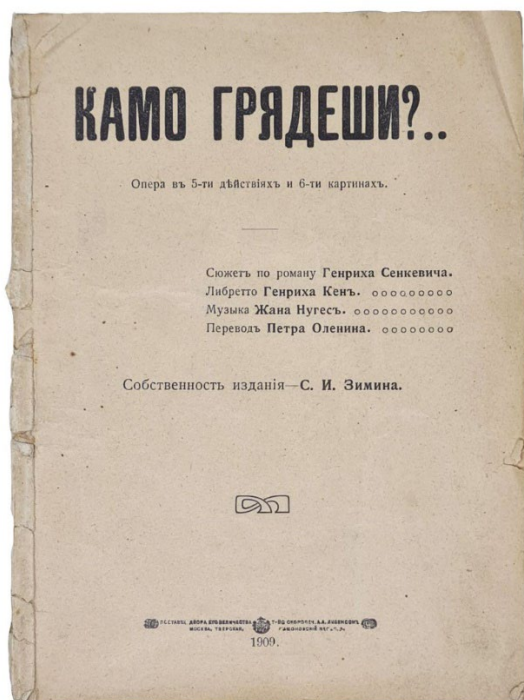
**31. NOAILLES, Jules-Charles-Victurnien de. Cent ans de république** aux Etats-Unis ... Paris Calman Lévy, Éditeur ... 1886[–9].

2 vols, 8vo (265 × 203 mm), pp. [4], li, [1], 422, [2]; [4], 474, [2]; uncut and unopened in the original printed wrappers, a little chipped in places, split to spine on vol. I, tear along upper joint.

£500

First edition, celebrating the centenary of the United States. One of 20 numbered copies of the 'édition de luxe' (spine) printed on *papier de Hollande*. Remarkably, this copy, no. 6, is still in its original vibrant orange wrappers.





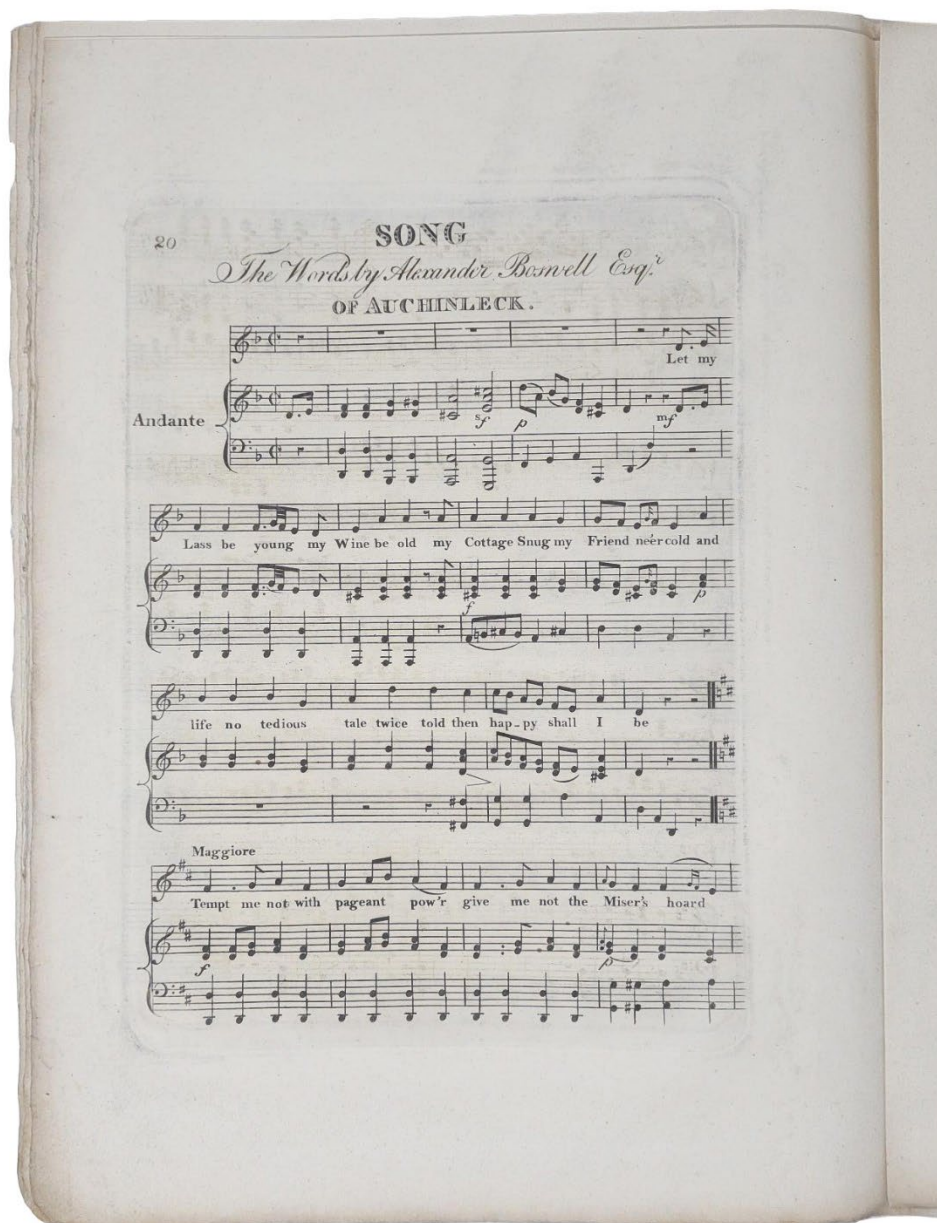
**32. NOUGÈS, Jean. Kamo griadeshi? ...** Perevod Petra Olenina [*Quo vadis? ... Translated by Pyotr Olenin*]. Sobstvennost' izdaniia—S. I. Zimina ... T-vo A. A. Livenson Moskva ... 1909.

8vo (169 × 125 mm), pp. 56; a few short marginal tears, a little soiling to pp. 36–7, finger-marks elsewhere, some creasing to corners; wanting front cover, rear cover present, tears to spine. £275

First edition in Russian: Henri Cain's libretto for *Quo vadis?* (1909), Nougès' 'most celebrated work' (*New Grove*), based on the 1896 novel by Henryk Sienkiewicz, 'a large-scale affair dealing with the plight of Christian martyrs in Rome' (*ibid.*). The Russian premiere took place at Moscow's Solodovnikov Theatre in September 1910, performed by members of the Zimin Opera.

Sergei Zimin (1875–1942), the publisher here, was the founder of a private opera company in Moscow which ran from 1904 until the Revolution, staging the premieres of works such as Rimsky-Korsakov's *Golden Cockerel* (1909), as well as the Russian premieres of various Western operas. The translator is the baritone Pyotr Olenin (1871–1922), a singer at the Bolshoi who between 1907 and 1915 was Zimin's director-in-chief.

Not listed in WorldCat.



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

Folio (383 × 278 mm), pp. [2], 4, 45, [1]; entirely engraved save for the 4  
pp. of subscribers, which are letterpress (by C. & R. Baldwin); uncut, the  
leaves loose as issued; spine skilfully repaired in places, torn at foot,



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**Simon Beattie**  
Rare books, manuscripts, music, ephemera

---

some marginal spotting and dust-soiling, with old repairs to the fore-margins of a couple of leaves, but still very good. £375

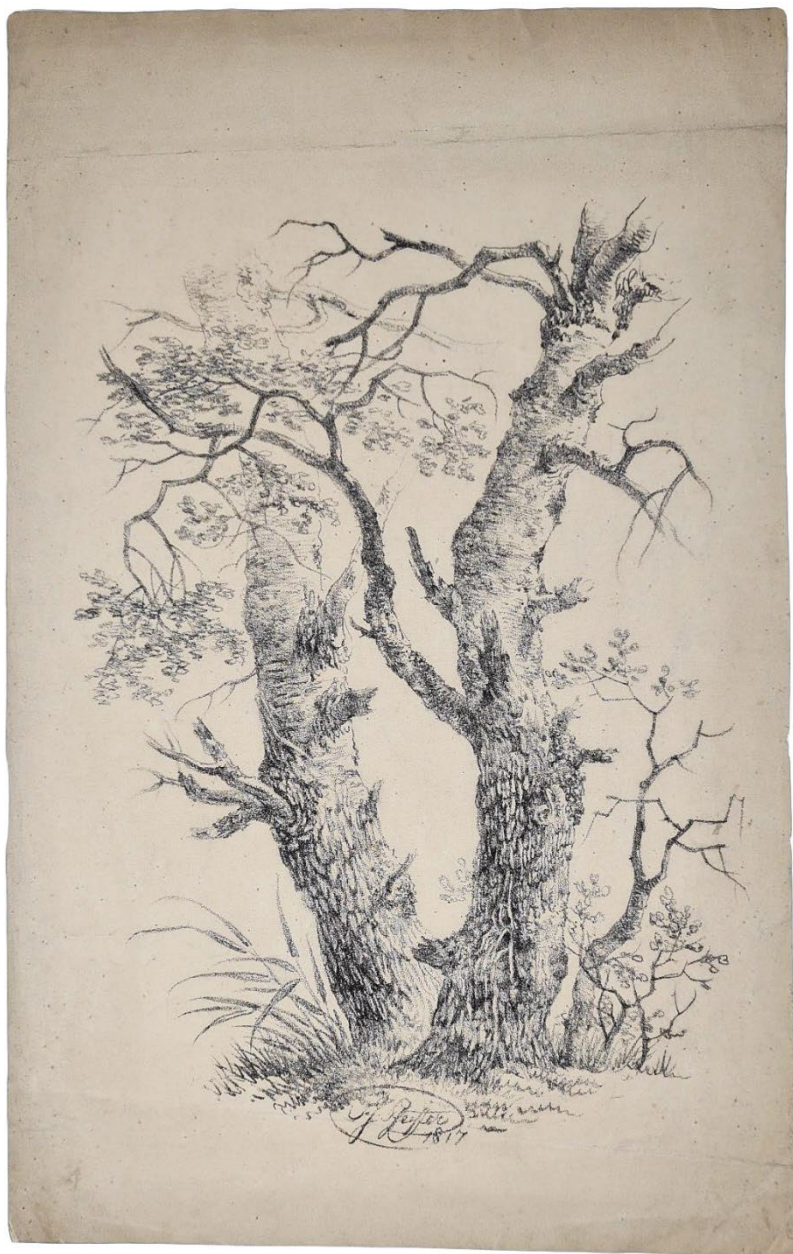
First edition, with a long list of subscribers, among them Charles Burney, Thomas Coutts, Warren Hastings, Dugald Stewart, and William Wilberforce. There are also a number of Scottish aristocrats. One of the songs is a setting of words by James Boswell's son, Alexander (1775–1822).

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

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

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

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



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

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



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

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

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

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

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



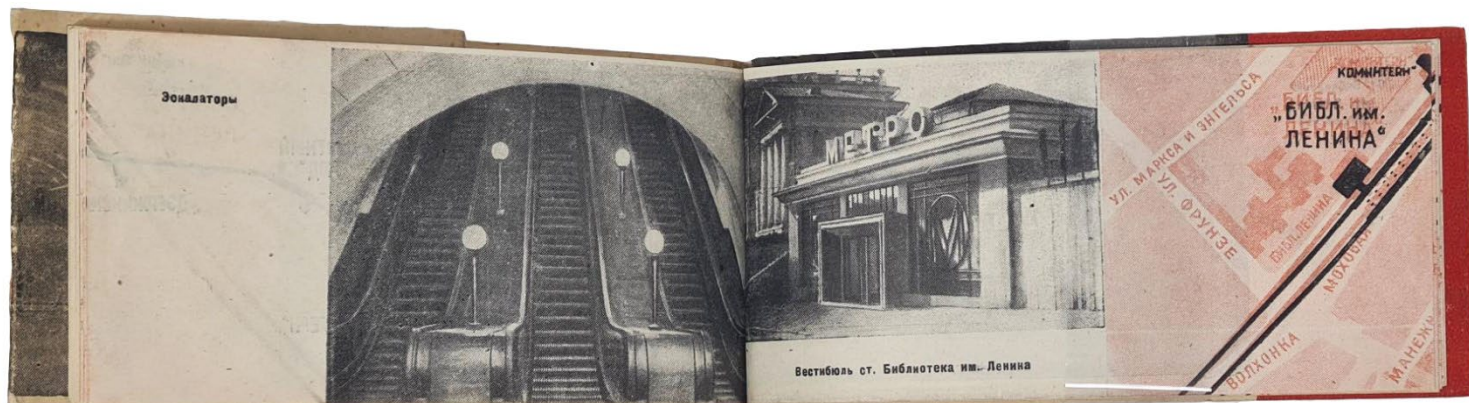


**36. [PHOTOBOOK.] Chto dolzhen znat' passazhir metropolitena** [*What a passenger on the Metro should know*].  
[Moskva:] Moskovskii rabochii 1935.

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

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

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





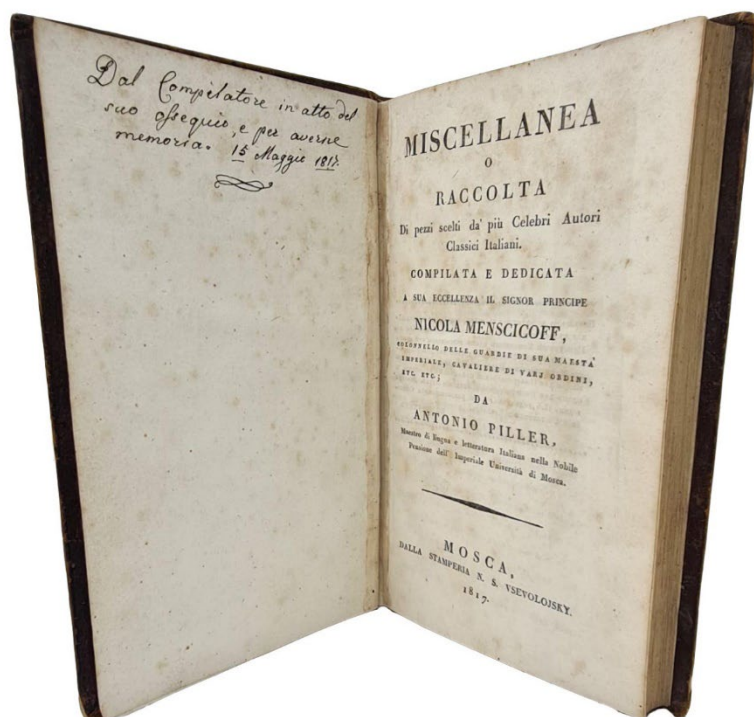
**37. PIGOREAU, Alexandre-Nicolas. Petite bibliographie biographico-romancière**, ou dictionnaire des romanciers, tant anciens que modernes, tant nationaux qu'étrangers; avec un mot sur chacun d'eux, et la Notice des Romans qu'ils ont donnés, soit comme auteurs, soit comme traducteurs; précédé d'un catalogue 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 calf, spine lettered gilt, endpapers a little browned, some wear to extremities. £300

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.



PRESENTATION COPY

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

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

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

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

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

(Not Acted here these Five Years.)  
For the BENEFIT of  
Messrs. WOOD & JAY, Musicians.

THEATRE-ROYAL, HULL,  
WEDNESDAY Evening December 22, 1790, will be presented  
A COMEDY, call'd  
T H E  
**M I S E R.**

The Miser, Mr P E N S O N.  
Frederick, Mr W A R R E N.  
Clerimont, Mr F U R P I N.  
Taylor and Starv'd Cook, Mr S O U T H G A T E.  
Sparkle, Mr S N A G G.  
Furnish, Mr D R A Y C O T T.  
Decoy, Mr L E N G.  
Ramile, Mr F A W C E T T.  
Mariana, Mrs J A R M A N.  
Harriet, Mrs S O U T H G A T E.  
Mrs Wifely, Mrs L E N G.  
Wheedle, Mrs F R E N C H.  
Lappet, Mrs F A W C E T T.  
End of the Play,

A SOLO on the VIOLIN,  
by Mr. J A Y.  
To which will be added a Mufical FARCE, (2d time this Seafon) call'd THE  
**F A R M E R.**

*Written by Mr. O'KEEFE.*

Valentine, Mr T U R P I N.  
Farmer Blackberry, Mr M I C H E L L.  
Rundy, Mr S O U T H G A T E.  
Colonel Dormant, Mr W A R R E N  
Fairly, Mr D R A Y C O T T.  
Farmer Stubble, Mr L E N G.  
Jemmy Jumps, Mr F A W C E T T.  
Molly Maybush, Mrs S O U T H G A T E.  
Louisa, Mrs A R C H E R.  
Landlady, Mrs F R E N C H.  
Betty Blackberry, Mrs F A W C E T T.

Tickets to be had at RAWSONS' Printing-Office, at the usual Places, of Mr  
Wood, nearly opposite the Low Church, Lowgate, and of Mr JAY,  
at Mr. WILLIAMSON'S Mufic-Shop, in Scale-lane.

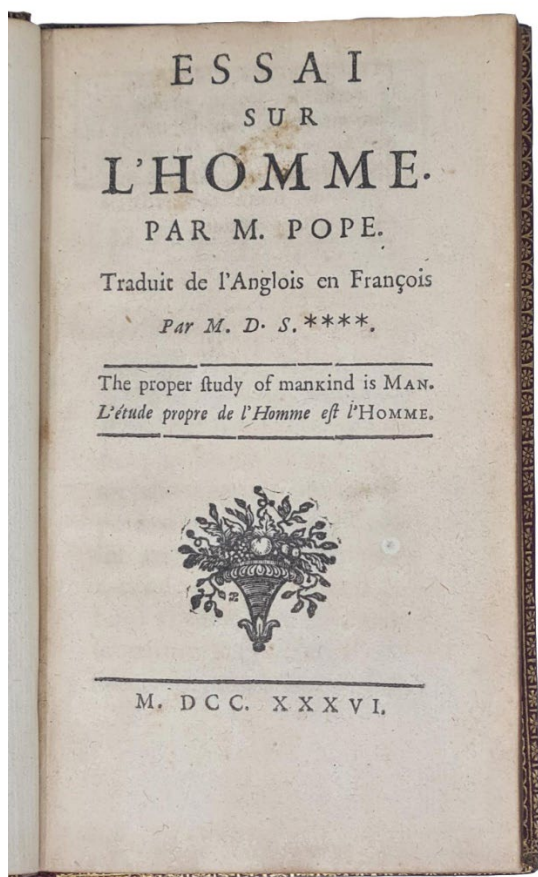
A PROVINCIAL BENEFIT PERFORMANCE

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

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

£120\*

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



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

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

£500



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Simon Beattie

Rare books, manuscripts, music, ephemera

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

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



**41. PUSHKIN, Aleksandr Sergeevich. Car Nikita.** Pohádka. Praha 1928. Kamilla Neumannová.

8vo (190 × 128 mm), pp. [30]; printed in red and black; with 5 full-page illustrations by Roman Sirotsky, coloured by hand; uncut in the original printed wrappers, a few insignificant marks. £475

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Simon Beattie

Rare books, manuscripts, music, ephemera

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First edition of this translation of Pushkin's fairy-tale *Tsar Nikita and his Forty Daughters*, one of only 100 copies on Italian handmade paper (of a total edition of 500), the illustrations hand-coloured by the artist. Born in Kovno (present-day Kaunas, Lithuania), Sirotsky (1905–1981) had moved to Czechoslovakia in 1922, where he later founded the Union of Russian Artists in Czechoslovakia. The verse translation is by Lala Gallová.

The publisher, Kamilla Neumannová (1874–1956), had set up her press in 1905, when she and her two children were abandoned by her husband, the Decadent writer Stanislav Neumann. Over the next 25 years, her series 'Knihy dobrych autorů' ('Books by good authors'), which introduced Czech readers to modern international literature, brought out 190 books. She also published seven titles in a separate 'Knihy pro bibliofily' ('Books for Bibliophiles') series, of which *Car Nikita* is the last.

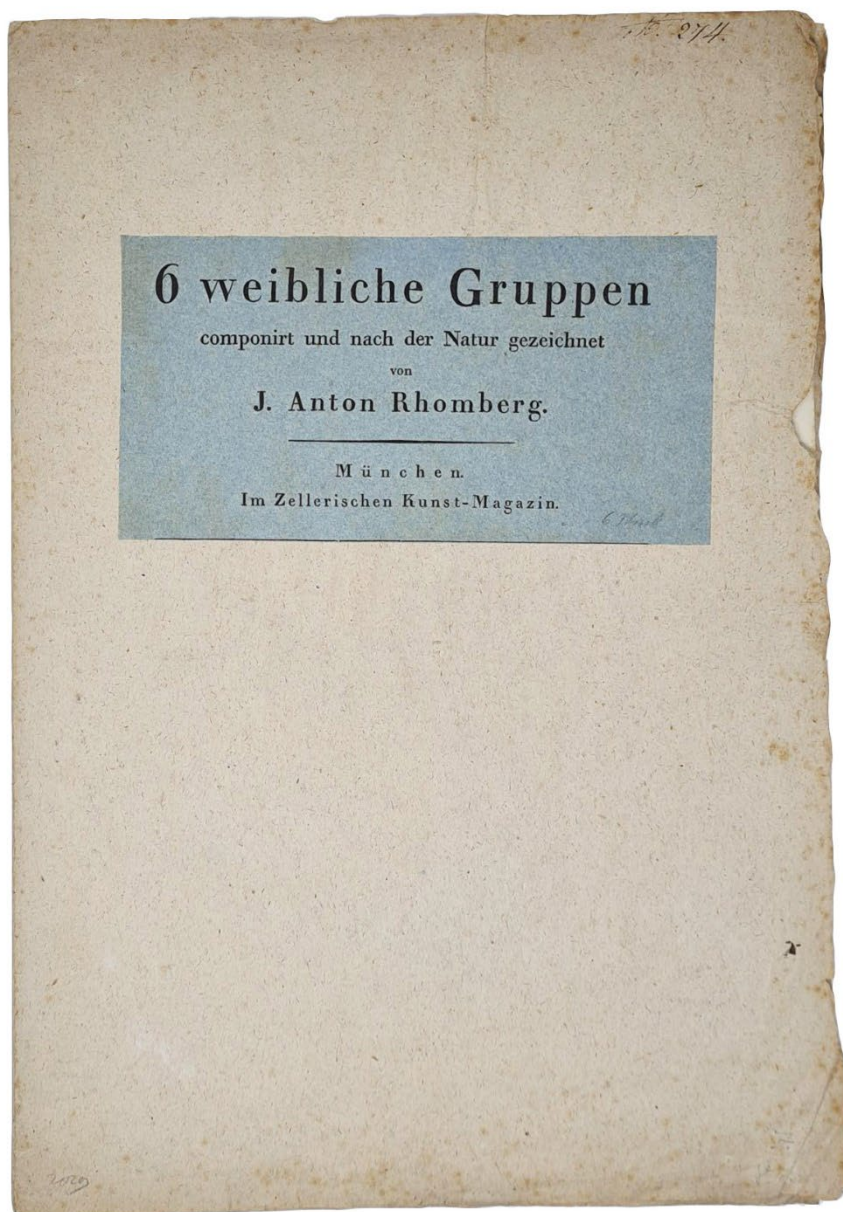
Cotsen 9031. WorldCat locates only 2 further copies outside Europe, at Columbia and the Newberry.

#### **42. RHOMBERG, Joseph Anton. 6 weibliche Gruppen**

componirt und nach der Natur gezeichnet ... München. Im Zellerischen Kunst-Magazin [1818].

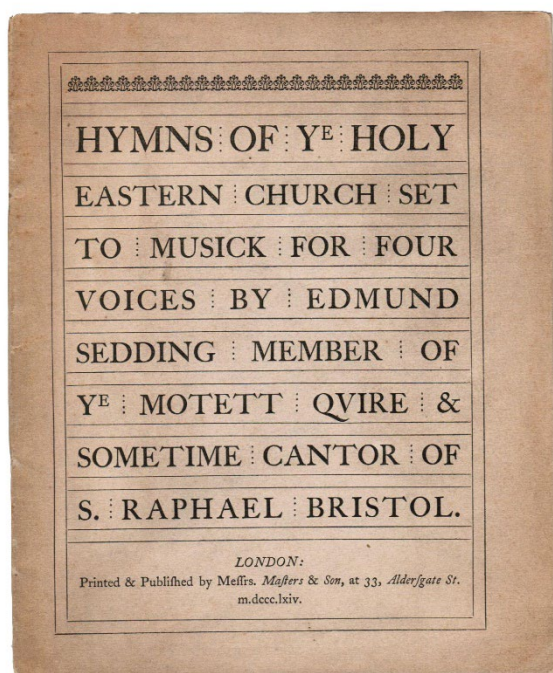
Folio (418 × 286 mm): six lithograph prints, the occasional spot, marked 'J[ohann]. G[eorg]. Z[eller].' in the lower margin, loose in the original wrapper, printed paper cover label, early ms. ink number at head. £2500

A rare survival: six early lithograph prints by Rhomberg (1786–1855), still loose in their original wrapper. Munich was the centre for lithography at the beginning of the nineteenth century. Senefelder's original lithographic press in the city was taken over by his brothers, Theobald and Georg, but then passed in 1804 to Hermann Joseph Mitterer, who 'played a leading role in Munich as a popularizer of the art and a sponsor of artists ... The other important lithographic establishment in Munich was the one Senefelder himself managed, trading under the style "A. Senefelder, Fr. Gleissner & Comp.". This was founded in 1806 and undertook a great deal of jobbing work besides two important publications: *Albrecht Dürers christlich-mythologische Handzeichnungen* (1808) and the *Musterbuch über alle lithographischen Kunstmanieren* (1808). The first of these ... proved the value of the process for reproducing works of art' (Twyman, *Lithography 1800–1850*, p. 19, 21) and served as the sourcebook for the first lithographed book from Ackermann's press in London in 1817. 'Soon after Senefelder



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

Winkler 28–33.



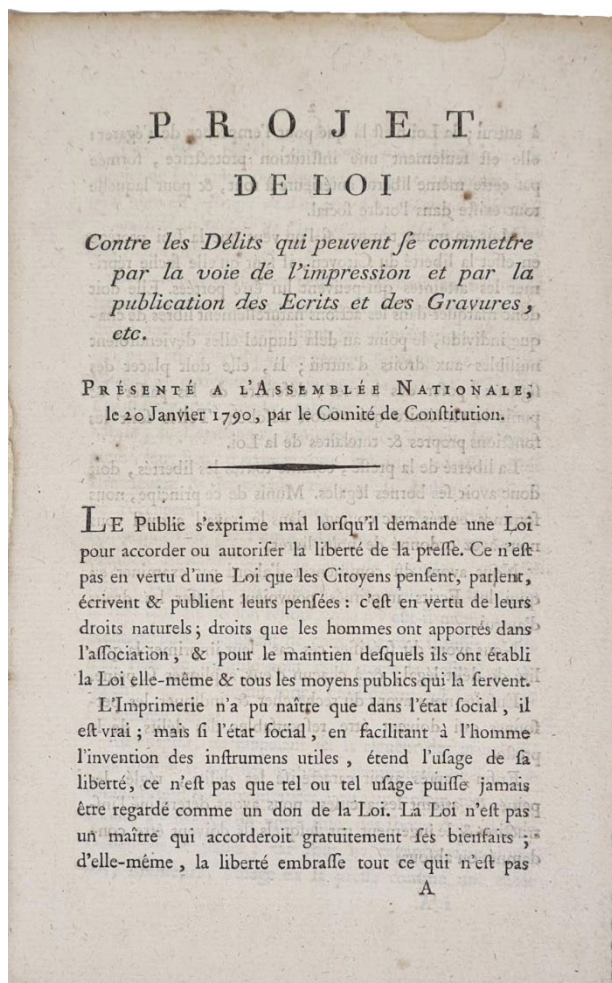
**43. SEDDING, Edmund. [Cover title:] Hymns of ye Holy Eastern Church set to Musick for four Voices ... London: Printed & Published by Messrs. Masters & Son ... 1864.**

Small 4to (201 × 162 mm), pp. 15, [1]; self-wrappers, a little browned; label of Robin de Beaumont. £80

First edition. Sedding (1836–1868), a West Country architect, was also a keen musician: ‘a performer on the harmonium and organ, and an admirer of ancient church music. He was closely involved with two leading ritualistic churches, being for a time cantor of the church of St Raphael, Bristol, and organist of St Mary the Virgin, Soho. He greatly exerted himself in the revival of carol singing, and his books of Christmas carols were very popular’ (*Oxford DNB*).

Library Hub Discover locates 2 copies only (BL and Bodley).





THE 'FIRST LEGISLATIVE EFFORT TO REGULATE THE PRINTED WORD'  
IN THE WAKE OF THE FRENCH REVOLUTION

**44. [SIEYES, Emmanuel-Joseph]. [Drop-head title:] *Projet de loi* contre les Délits qui peuvent se commettre par la voie de l'impression et par la publication des Ecrits et des Gravures, etc. Présenté à l'Assemblée Nationale, le 20 Janvier 1790, par le Comité de Constitution. [Colophon:] A Paris, de l'Imprimerie nationale [1790].**

8vo (195 × 124 mm), pp. 24; some light offsetting, small waterstain in upper margin; disbound, final leaf loose. £400

The official proposal for a law on sedition, libel, and literary property, written only six months after the storming of the Bastille.

‘With the collapse of the royal institutions that regulated the printed word and the constitutional challenge to the notion of literary “privileges,” pirate publishing ventures flourished. One after another, the publishing elites of the Old Regime were driven into bankruptcy by the collapse of their monopoly on the printed word. Thus the Paris publisher Jean-François Royer lamented in an *avis* of 1789 that “pirate editions are one of the principal reasons for the losses in the publishing business.” And so too a Parisian police commissioner observed: “There is no author who will consecrate his efforts to the instruction of his century if pirating is made legal.” Observations like these soon percolated upward into the discussions of the National Assembly. Publishers sent testimony that they were being driven to produce seditious and libelous material in order to stay afloat. Thus in the session of 12 January 1790 the deputy Charles de Lameth testified that “a Paris publisher has just reported to me that, unable to make any profit printing good books, he is being forced to go into the business of printing and selling libelous matter ... There are few printers in Paris who can afford not to.” Hoping to gain the ear of the assembly, publishers thus linked the economic issue of literary property and its protection to the political questions of sedition, libel, and authorial accountability.

‘The National Assembly itself was in the throes of a conservative backlash against the collapse of all regulation of the printed word. In the face of a flood of anonymous, libelous, and seditious pamphlet literature, the assembly heard repeated demands for laws requiring authors to sign published works and holding authors accountable for their publications. Thus the economic complaints from publishers converged with the political outcry from Jacques-André d’Eméri for “a law on the freedom of the press” to outlaw seditious publications, or from the deputy Louis-Marie, marquis d’Estourmel for a law requiring authors, publishers, and printers to sign, and thus lay claim to, the works they produced as a means of holding them accountable. As a consequence of this agitation, the assembly moved that “the Committee on the Constitution will be charged to present forthwith, a proposal for a law regulating the freedom of the press.” Eight days later, on 20 January 1790, a proposal for a law on sedition, libel, and literary property was presented to the assembly by Sieyès on behalf of the committee.

‘The initiation of the Sieyès proposal was part of the effort by moderates in Paris and in the assembly to restore order and check the radicalization of the Revolution in the wake of the popular revolt that swept the cities and countryside after the fall of the Bastille. By the end of 1789, Sieyès was meeting with the group of moderates who had splintered off from the Jacobin Club, including Condorcet, Lafayette, the duc de la Rochefoucauld, the duc de Liancourt, and Dupont de Nemours. In early January 1790 these men officially founded the

Society of 1789. There can be little doubt that this group, and in particular Condorcet, played a crucial role in drafting the National Assembly's first legislative effort to regulate the printed word ...

'The main concern of the debates on the freedom of the press in the assembly, and of the Sieyès proposal itself, was to stem the flood of libels and seditious pamphlets that poured forth after the collapse of the systems of censorship and surveillance of the Old Regime. The *projet* was primarily an effort to determine the limits of what could be said in print and to establish the legal accountability of authors, printers, and booksellers for what they made public ...

'The first revolutionary effort to give legal recognition to the author's claim on the text, then, was *not* a grant of freedom to the author, but the imposition of accountability and responsibility. Politically, it formed part of a conservative pro-order move, a police measure. The law made the author legally accountable for the text by defining it as his property' (Carla Hesse, 'Enlightenment Epistemology and the Laws of Authorship in Revolutionary France, 1777–1793', *Law and the Order of Culture*, 1991, pp. 118–120).

COMMENDED BY LESSING

**45. THOMSON, James. Sämtliche Trauerspiele.** I. Sophonisbe. II. Agamemnon. III. Eduard und Eleonora. IV. Tancred und Sigismunda. V. Coriolan. Aus dem Englischen übersetzt. Mit einer Vorrede von Gotthold Ephraim Lessing. Leipzig, in der Weidmannischen Handlung, 1756.

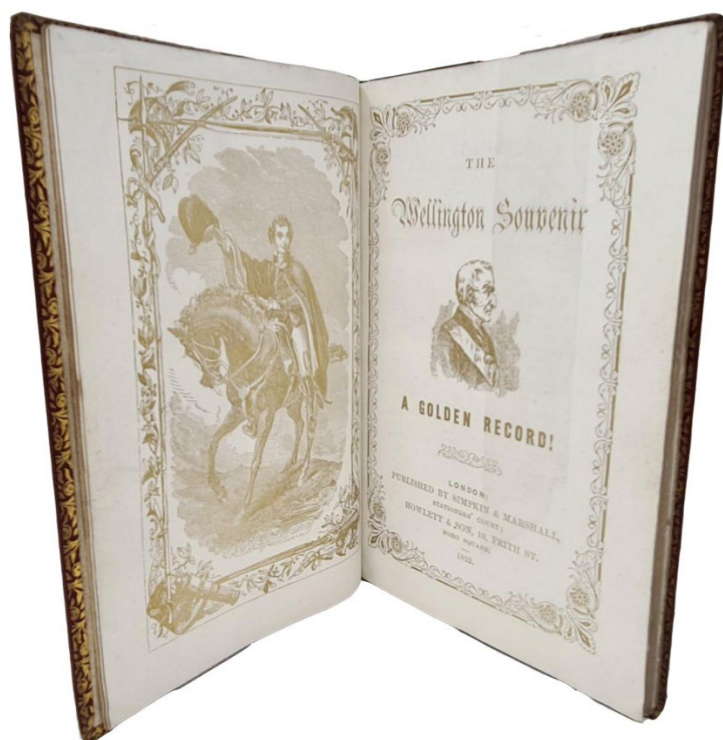
Small 8vo (171 × 95 mm), pp. 14, 440; some light offsetting; neat small stamped initials ('C. F. S.') at foot of title, later ownership inscription (dated 1854) at head; contemporary calf, lightly rubbed, spine gilt in compartments, chipped at head, half of spine label missing. £500

First collected edition in German, with an introduction by Lessing, then still only 27. The translations were done by a literary society in Stralsund. Thomson's bestselling *The Seasons* had first appeared in German in 1740, influencing poets such as Ewald von Kleist (*Der Frühling*, 1749) and Gessner; the culmination of its influence was Haydn's *Die Jahreszeiten* in 1801.

Here we find his plays, which Lessing praises as 'masterpieces', warmly commending them to German readers. The year before, the young

playwright had published the English-inspired *Miß Sara Sampson*, the first German domestic tragedy of any importance.

Goedeke IV/I, 371, 67; Price & Price, *Literature* 1066.



PRINTED IN GOLD

**46. THE WELLINGTON Souvenir.** A Golden Record! London: Published by Simpkin & Marshall ... Howlett & Son ... 1852.

12mo (151 × 100 mm), pp. 64, including frontispiece and 3 full-page illustrations; original(?) dark red morocco gilt, lightly rubbed, inobtrusive stain to rear board and foot of spine, some browning to the endpapers; with the inscription 'Master Caldwell presented by Mr. Reeves 1860', then 'Presented to Tho<sup>s</sup>. Skillon by M<sup>r</sup>. Caldwell Aug<sup>t</sup>. 1879' to the front free endpaper. £650

First (and only) edition: a life of the recently deceased Duke of Wellington, entirely printed in gold by [Elizabeth] Howlett & Son, of Frith Street, Soho (formerly Howlett & Brimmer, 1821–35), a firm renowned for its abilities in metallic printing.



'Mr. H. R. Howlett established this business in 1804, and for some years produced books and ordinary printing. In 1820 Mr. Brimmer became a partner, and enabled the firm to take a new departure by the invention of printing in gold. When we were making our enquiries we were shown specimens of Opera programmes, printed in 1830 by the firm in real gold, for the use of the King and Queen when they visited Drury Lane Theatre. We also saw a book of nearly two hundred pages demy 8vo printed in real gold, an expensive curiosity, which we suppose it would be difficult to meet with elsewhere ... The firm celebrated the accession of the Queen by printing the Victoria Golden Almanack, and this brilliant little golden calendar and record of events has been printed every year during the Queen's reign. The printing of Messrs. Howlett and Son appears now to be of every possible kind: it is in real gold, in gold and silver bronzes, colour, &c.' (Cardwell, Freeman & Wilton, *Two Centuries of Soho: its Institutions, Firms, and Amusements*, 1898, pp. 174–5).

The book was also issued in paper wrappers. This appears to be a deluxe publisher's binding.



#### THE BOOK AS WEAPON

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

Oblong 24mo (60 × 115 mm), ff. [53], with 7 divisional leaves printed on thicker orange paper; original orange printed wrappers, pasted into a cloth-backed metal binding, printed label to upper cover, another printed sticker ('Notwehrtauglich') to inside front cover. £850

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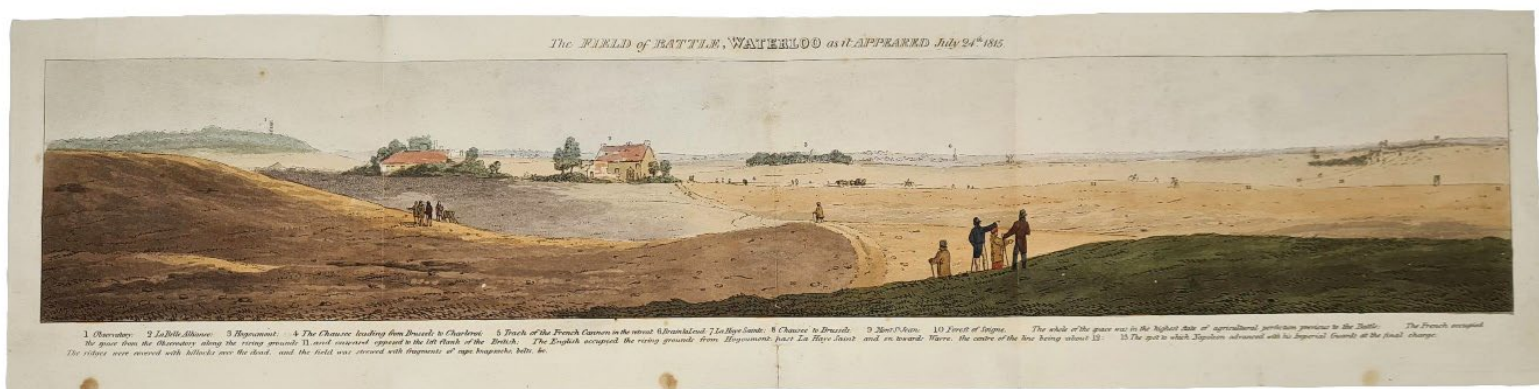
Simon Beattie

Rare books, manuscripts, music, ephemera

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First edition. During the 1960s, Uwe Wandrey (b.1939) was involved with the group Hamburg Linksliterarisch and the APO (Extra-Parliamentary Opposition movement), opposing the Emergency Acts (*Notstandsgesetze*) of 1968 and the Vietnam War. He was also active as a political songwriter, founding his own publishing house, Quer-Verlag, to help support the cause. Wandrey's *Kampfreime*, literally 'combat rhymes', is 'prefaced with the description "handy, sharp-edged combat edition for the revolutionary resistance phase." The small book is bound in sharp metal covers that exceed the boundaries of its stapled sheets, effectively transforming the book into a weapon capable of inflicting wounds and property damage. While violence is implied in the book's form, the "Notwehrtauglich" ("suitable for self-defense") sticker on its inner cover and the rhymes lend a humorous tone to the call for battle. The slogans and rhymes include different categories, such as the press, general policy and politics, work-related issues, the military, and education. Examples include subversive and critical statements such as "Scheisst auf Deutsches Vaterland / Rekrutiert den Widerstand" (Shit on the German fatherland / Recruit for the resistance), "Arbeiter bücken Sich / Ausbeuter schmücken sich" ("Workers bend over, The exploiters adorn themselves"), "Wir brauchen keine Soldaten / Wir brauchen Demokraten", "We don't need any soldiers / We need democrats", "Die Wahrheit is Radikal" ("The truth is radical"), and "Lehre deine Kinder redlich: dies System ist Menschenschädlich" ("Teach your children honestly: this system is damaging to people"). Rather than being a self-contained work, the author suggests that the *Kampfreime* should be disseminated on banners, walls, boards, wooden fences, wall newspapers, posters, leaflets, wall newspapers, and blackboards, propagating such revolutionary statements across the urban spaces of West Germany. Wandrey's unique contribution to the efforts of the West German student movement in 1968 signals the potential of re-conceptualizing the book format and of poetic and humorous uses of language in revolutionary discourse at a moment of heightened sociopolitical crisis' (*1968@50: Art, Architecture, and Cultures of Resistance around the Globe*, Yale University, online)

WorldCat locates 6 copies outside Germany: Yale, Iowa, Harvard, Princeton, Virginia, British Library. Library Hub Discover finds no others in the UK.



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

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

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

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

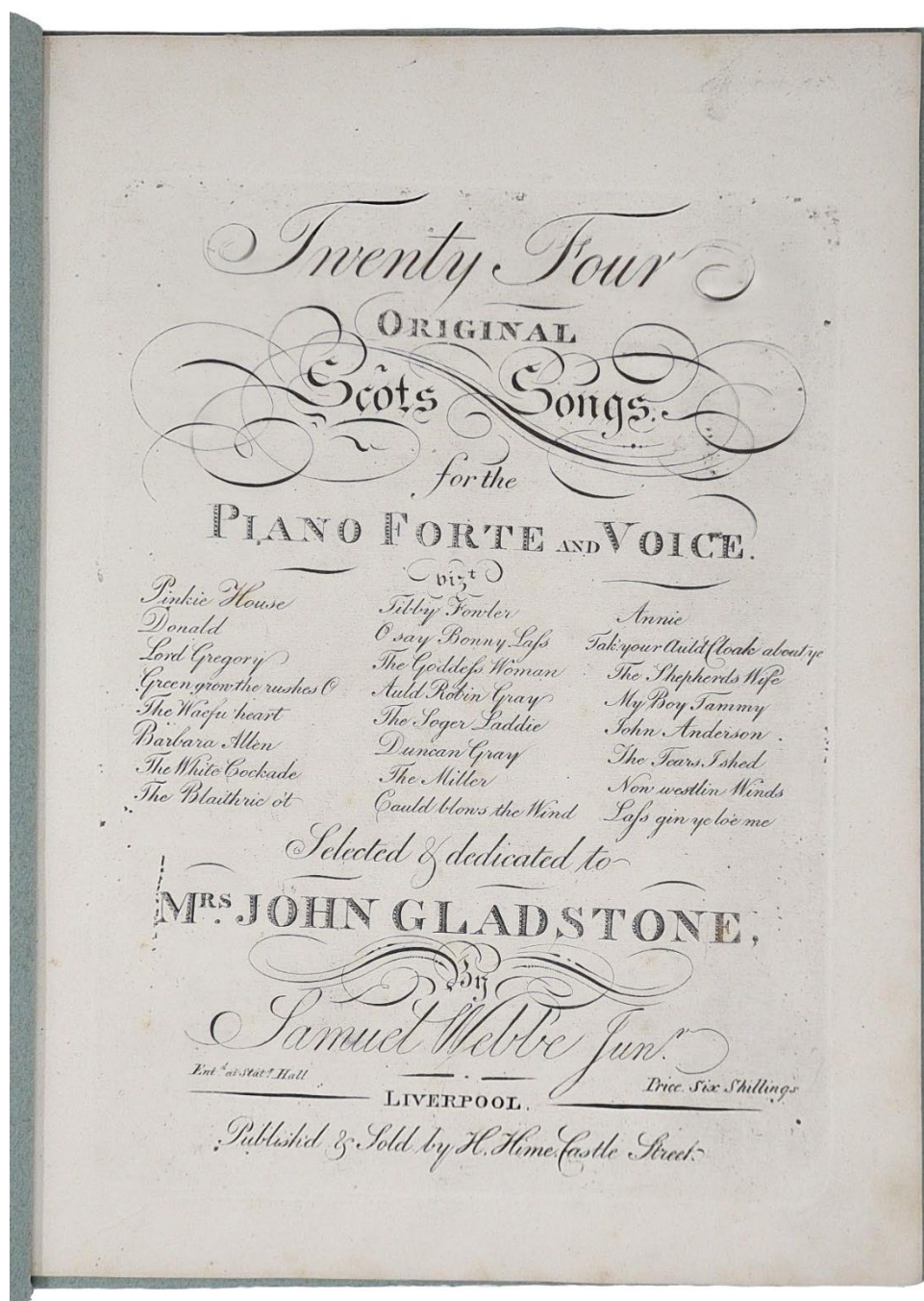
**49. WEBBE, Samuel, the younger. Twenty Four original Scots Songs, for the Piano Forte and Voice ... Selected & dedicated to M<sup>rs</sup> John Gladstone ... Liverpool. Published & sold by H. Hime ... [c.1802].**

Folio (338 × 251 mm), pp. [2], 27, [1]; entirely engraved; a very nice, bright copy in recent wrappers. £200

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.





**Mit Hoch-Obrigkeithlicher Erlaubniß.**

Wegen Unpäßlichkeit der Demoif. Lindner kann die angekündigte Vorftellung  
nicht gegeben werden. Statt deren  
wird Heute Mittwoch den 12<sup>ten</sup> April 1820 aufgeführt:

**Partheyen, Wuth.**

Ein Original-Schaufpiel in fünf Abtheilungen; von F. W. Ziegler, k. k. Hof-Schaufpieler  
in Wien.

**P e r s o n e n:**

Sir Gottlieb Kofe, Parlaments-Glied und Oberichter des hohen Criminal-Gerichts	:	:	Herr Weidner.
Harrison, Oberster in der Armee des Parlaments	:	:	Herr Otto.
Sir Eduard Hamilton, Scheif	:	:	Herr Heigel.
Edrika, seine Wirtschaftsin	:	:	Nadame Weidner.
Lady Johanna Laud	:	:	Frau von Wuth.
Sir Heinrich Laud, ihr Vetter, Oberster in der königl. Armee	:	:	Herr Becker.
John, Johanna's Haushofmeister	:	:	Herr Haas.
Erzähler,	:	:	Herr Habermehl.
Fisch,	:	:	Herr Uepruch.
Farrls,	:	:	Herr Jull.
Kiste,	:	:	Herr Hartig.
Watton,	:	:	Herr Christ.
Curle,	:	:	Herr Schneepf.
Emanuel, ein Weber	:	:	Herr Leising.
Godwin, Hamiltons Schiffskapitain	:	:	Herr Hill.
Gerichtsdienner	:	:	Herr Böres.
Zwey Diener der Johanna Laud	:	:	Herr Dübr.
	:	:	Herr Hesel.

Diener und Matrosen des Sir Hamilton.  
Diener und Dienerrinnen der Johanna Laud.  
Zwölf Soldaten des Parlaments. Mehrere Geschworne.  
Bürger und Bäuerinnen der Stadt Weymouth.  
Die Handlung geht in Weymouth vor, und fällt in das Jahr 1651.

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**4<sup>te</sup> Mittwoch's-Vorstellung mit aufgehobenem Jahr-Abonnement.**  
**11<sup>te</sup> Vorstellung im Neß-Abonnement.**

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Unpäßlich: Demoif. Lindner. Demoif. Bamberger. Herr Obermayer.

---

Der Ordnung wegen kann Niemand, weder bey den Proben, noch während der Vorftellung,  
aufs Theater gelassen werden.

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**Der freye Eingang kann heute nicht Statt haben.**

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Billets sind L<sup>te</sup> G. N<sup>o</sup>. 43. in der Dönges-Gasse und Abends von 5 Uhr an, an  
der Theater-Kasse zu haben. Diese Billets sind nur für denselben Tag gültig, und werden,  
wenn sie einmal gelöst sind, nicht wieder zurückgenommen.

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Der Eingangs-Preis in die Logen ist fl. 1. 12 Kr. In das Parquet 1 fl.  
Auf der Gallerie 24 Kr. Auf den letzten Platz 12 Kr.

---

Der Anfang ist um 6 Uhr. Das Ende um 9 Uhr.

---

Morgen, Donnerstag den 13<sup>ten</sup> April wird aufgeführt: Das Wunder-  
glöckchen. Eine Oper in drey Abtheilungen.

THE ENGLISH CIVIL WAR ON THE GERMAN STAGE

**50. ZIEGLER, Friedrich Wilhelm. Mit Hoch-Obrigkeithlicher Erlaubniß ...** wird Heute Mittwoch und den 12<sup>ten</sup> April 1820 aufgeführt: Partheyen-Wuth. Ein Original-Schaufpiel in fünf Abtheilungen ... [Apparently Frankfurt, 1820.]

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**Simon Beattie**  
Rare books, manuscripts, music, ephemera

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Playbill (366 × 222 mm); a little creased, one small hole. £100\*

In a change to the published programme (due to the indisposition of Miss Lindner), an unusual play, by Friedrich Ziegler (1759–1827), prominent actor at the Burgtheater in Vienna and popular playwright, was to be staged. *Partheyenwuth, oder die Kraft des Glaubens* ('Raging Factions, or the Power of Belief', 1817) is set in seventeenth-century Weymouth, at the end of the English Civil War. The play was in the Burgtheater repertoire until 1839, often including Ziegler himself, in the role of Sir Edward.

For the play, see Goedeke V, 292, 35 (as *Partey-Wuth*).



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**simon@simonbeattie.co.uk**