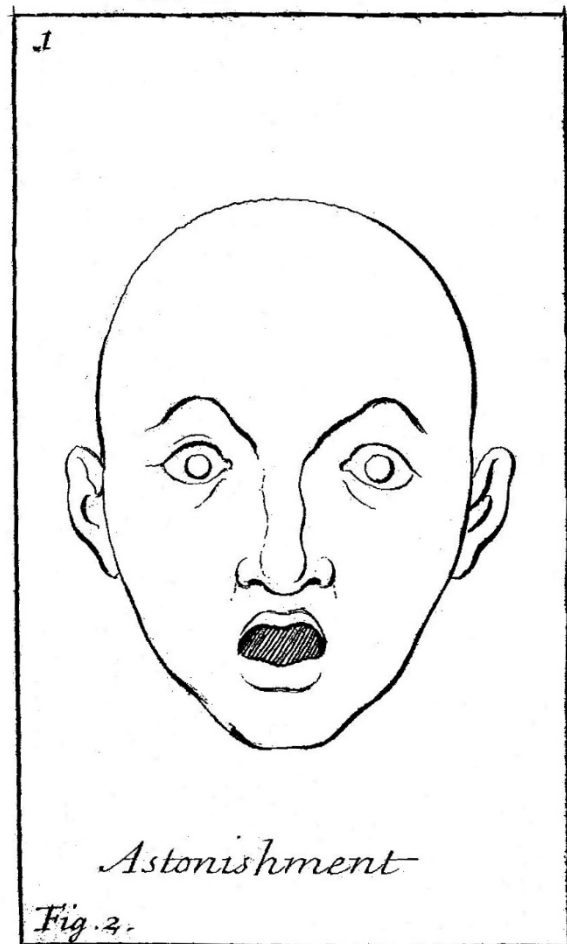

Simon Beattie

A Summer Miscellany



From item 07, Le Brun

July 2023

01. [BANNED BOOKS.] [Drop-head title:] Arrêt de la Cour de Parlement, qui condamne ... un petit volume ... ayant pour titre: Voyage de Figaro en Espagne ... [Colophon:] A Paris. Chez P. G. Simon & N. H. Nyon, Imprimeurs du Parlement ... 1786.

4to (276 × 214 mm), pp. 27, [1]; woodcut headpiece; uncut, the leaves sometime wire-stitched together, creased where previously folded (some browning along the crease, and to the margins of the final two leaves), edges a little ragged in places, first page dust-soiled, short tears to left-hand margin. £275

The official writ calling for three editions of the marquis de Langle's satirical *Voyage de Figaro en Espagne*—Saint-Malo, 1784; 'Séville', 1785; and Neuchâtel, 1785—to be shredded and burned, after the book had angered the Spanish authorities: 'une collection infame de blasphêmes contre la Divinité, d'impiétés contre la Religion, de sarcasmes contre les mœurs, d'injures contre la Nation Espagnole, & d'invectives contre son gouvernement' (p. 3).

Despite, or perhaps because of the book's notoriety, translations followed in German (*Figaro's Reise nach und in Spanien*, 1785) and English (see next item).

For the books themselves, see Cioranescu 28675–7.

02. [BANNED BOOKS.] FLEURIOT, Jean-Marie-Jérôme, marquis de Langle. A Sentimental Journey through Spain; written in French ... The second Edition: to which are added two humourous Frontispieces, designed by S. Grimm, and very neatly engraved. Translated from the Paris Edition, which, on Account of speaking freely of the religious Ceremonies, Customs and Manners of that Country, so offended the religious Dons, &c. that the Spanish Minister at Paris applied to the French Court for its Suppression, in Consequence of which it was ordered to be burnt by the common Hangman. Vol. I[–II]. London: Printed for S. Hooper ... 1788.

2 vols bound in one, 12mo (150 × 92 mm), pp. [2], viii, 160; [2], vi, 154, 4 ('New Publications printed for S. Hooper'); with an etched and engraved frontispiece to each vol. (lightly waterstained); cut a little close along the bottom margin, affecting signature and catchword to A2 in vol. I; in vol. II, slight loss to upper corner of G11–12 (text



unaffected), perhaps from natural paper flaw; some light marginal browning; contemporary tree calf, some offset from the turn-ins, rebaked; early ink ownership inscription of Marcus Gage at head of titles and ink note to front pastedown, bookplate of J. B. Bury, modern pencil notes to free endpapers. £800

Second edition in English, rare, seemingly a reprint of the first (1786), with new title-pages and the addition of frontispieces by the Swiss-born etcher Samuel Grimm, making it the first edition to be illustrated. 'If you want very accurate, learned, philosophical, and political Travels; if you look for exact dimensions of the front of the *Escorial*, or a particular list of the pictures that palace contains, throw this Journey aside. You will find no information from our Traveller on those matters. This is not merely a Journey through Spain, that is offered to your perusal: it is, as the title page declares, the Marquis's Journey, entirely his own journey, and a journey peculiar to himself.—But, if you have found pleasure in the *Sentimental Journey* of Sterne, read this Traveller.—You will be highly entertained;—you will find mirth, vivacity and sentiment. The Author has given a portrait of himself: the likeness is just; the physiognomy and features are peculiarly his own; and surely it is an uncommon degree of merit, in our days, to be no parrot, either in morality or sentiment.

'The multiplicity of errors that appeared in the First Edition of this entertaining work, induced the Editor to think, that another impression, more correct, would prove an acceptable offering to the Public.

'This Edition, the only one acknowledged and approved by the Marquis of Langle, is enriched with a Second Volume of original matter; and the several articles of the first entirely new-dressed' (The Editor to the Reader).

ESTC locates 2 copies only (BL, Kansas), compared to eight of the first.

CHILD PRODIGY

03. [CROTCH.] William Crotch. This Celebrated Child who discovered extraordinary Talents for Music during the Third Year of his Age, was born at Norwich July 5th 1775. To Sir Harbord Harbord B^t ... this Plate is by Permission most Humbly Inscribed by his faithful and obedient Servant Isabella Crotch. London, Published according to Act of Parliament May 12th 1779, by M^{rs} Crotch, near S^t James's Street Piccadilly.



ENGRAVED BY JAMES FITTLER.

This Celebrated Child who discover'd extraordinary Talents for MUSIC during the Third Year of his Age, was born at Norwich, July 5th 1775.

*To Sir Harbord Harbord, B^t L.L.D.
This PLATE is by Permission most Humbly Inscribed
by his Faithful and obedient Servant
Isabella Crotch.*

LONDON, Published according to Act of Parliament May 10th 1779, by M^r CROTCH, near St James's Street Piccadilly.

Engraving with etching (398 × 234 mm); backed; cut close, traces of mounting to verso, short tear/crease to upper left-hand corner, some light dust-soiling, but still very good. £600*

William Crotch (1775–1847) ‘was an exceptional child prodigy and became one of the most distinguished English musicians of his day ... At the age of about 18 months he began to pick out tunes on a small house organ which his father had built, and soon after his second birthday he had taught himself to play *God Save the King* with the bass. He played to a large company at Norwich in February 1778, and that summer his mother began taking him on a series of tours in which his phenomenal gifts were exploited. They went first to Cambridge and other main towns in East Anglia, then to Oxford and London, where on 10 December 1778 Daines Barrington heard him play tunes “almost throughout with chords”. On 1 January 1779 he played to the king and queen at Buckingham Palace. He could transpose into any key, and name all four notes in a chord by ear. Burney described his abilities in a report to the Royal Society on 18 February 1779. A second visit to London followed in October 1779, when an advertisement announced that “Mrs. Crotch is arrived in town with her son, the Musical Child, who will perform on the organ every day as usual, from one o’clock to three, at Mrs. Hart’s, milliner, Piccadilly” (*New Grove*).

Crotch went on to Cambridge as a student, where he played the organ at King’s, Trinity, and Great St Mary’s, before he moved to Oxford as professor of music, aged 21. As a composer, today he is best known for the Epiphany anthem ‘Lo! star-led chiefs’, taken from his oratorio, *Palestine* (1812).

The print here is an early work by the ‘prominent line engraver’ James Fittler (1756–1835). ‘One of his first plates was a fine line engraving of the musical prodigy William Crotch, published on 12 May 1779, before the boy’s fourth birthday, which was sold by his mother’ (Alexander, *Biographical Dictionary of British and Irish Engravers*, pp. 346–7).

04. CROTCH, William. Six Etchings ... from Sketches by Mr. O’Neill, of the Ruins of the late Fire at Christ Church, Oxford. To which is prefixed some Account of the Fire, and the Buildings injured by it ... Published and sold by Robert Bliss, Bookseller, Oxford. Printed by N. Bliss. 1809.

Small folio (352 × 265 mm), pp. 6, [2], plus an engraved plan by Girtin and 6 etchings by Crotch, one in two states, all prepared by Girtin, numbered 1–4, ‘4’, 5–6; slightly creased in places, the title and final blank page finger-marked/soiled and a little ragged, the plates likewise

finger-soiled, short tear to the lower corner of two plates, marginal inkstain to five of them, the final plate a little dusty and ragged (old tape repairs to verso), lower left-hand corner torn away, not touching the image; stitched as issued and preserved in a paper wrapper, with remains of the original front cover, with printed paper label, laid down.

£450

First edition: Crotch's first published set of etchings, 'made with the help of the London engraver John Girtin and published by Crotch's brother-in-law Robert Bliss, jr, in Oxford; the topicality of the event gave interest to the set, which was widely advertised at 12s., or 26s. on India paper, and was sold in London' (Alexander, *Biographical Dictionary of British and Irish Engravers*, p. 253).



Crotch the composer was also remarkable as an artist, exhibiting a number of times at the Royal Academy. He had drawn since childhood, and in Oxford became acquainted with the drawing master John Malchair (c.1730–1812), a fellow musician, and it has been argued that 'Malchair's teachings found their most influential advocate ... in Oxford's Professor of Music, William Crotch, who passed on the old man's theories to someone who could put them to best advantage—John Constable. Because of their mutual interest in both music and art, Malchair and Crotch became firm friends, and they discussed every possible aspect of Malchair's theories. When Crotch arrived in London, he met Constable (around 1806), and this friendship, too, soon developed ... [They] both came from the eastern counties, and although Crotch had not been brought up in the country, as Constable had, he was nevertheless strongly attracted to the small cottages and village churches, the cornfields and the oak trees, and the infinitely variable aspects of the sky, which formed the ever-recurring themes of both men's artistic work' (Rennert, *William Crotch: Composer, Artist, Teacher*, p. 94).

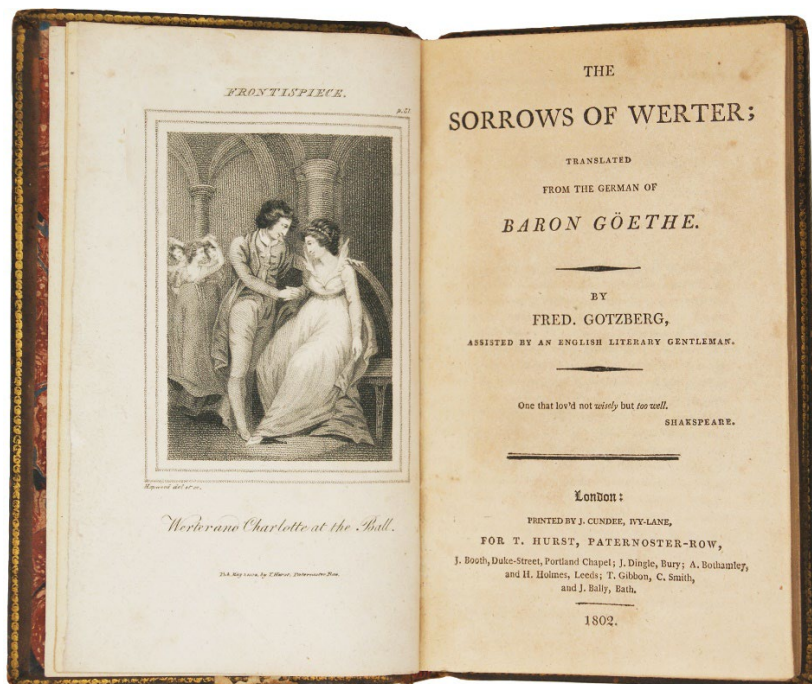
The fire had broken out in buildings on Christ Church's Tom Quad on the night of 3–4 March 1809; so fierce was the blaze that there were fears for both the Hall and Tom Tower. 'The whole property ... was consumed with the exception of some books and manuscripts, which, being kept in a room on the ground floor, were rescued from the flames, (as it was reported,) through the exertions of a person acquainted with their value and situation' (p. [3]).

05. [DESCARTES.] [Drop-head title:] Décrets de la Convention nationale, du 2 et 4 octobre 1793 ... Qui accordent à René Descartes les honneurs dûs aux grands hommes, et ordonnent de transférer au Panthéon Français son corps, et sa statue faite par le célèbre Pajou. [Colophon:] A Marseille, de l'Imprimerie du Sans-Culotte Rochebrun, Imprimeur du Département [1793].

4to (255 × 214 mm), pp. 3, [1]; some darkening in the lower margin; uncut and unbound, as issued; early ms. ink annotation (giving the dates of the discussion, according to both the old and Revolutionary calendars) at head. £150

Descartes had died in Stockholm in February 1650, and was buried there before, sixteen years later, his remains were repatriated to France and the church of Saint-Étienne-du-Mont in Paris. The present decree announces the intention to move them yet again, this time to the

Panthéon, as 'René Descartes a mérité les honneurs dûs aux grands hommes' (p. [1]). In the event, it never took place, though his remains did move again, in 1819, to Saint-Germain-des-Près (and his skull is in the Musée de l'Homme).



06. 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. £300

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 Werther'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' (Long, p. 195).

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

EXTRA-ILLUSTRATED: A KNOWN ARTIST'S COPY

07. LE BRUN, Charles. Conference of Monsieur Le Brun, Cheif [*sic*] Painter to the French King, Chancellor and Director of the Academy of Painting and Sculpture, upon Expression, general and particular. Translated from the French, and adorned with 43 Copper-Plates. London, Printed for John Smith ... Edward Cooper ... and David Mortier ... 1701.

12mo (155 × 85 mm), pp. [14], 17, [1], 47, [1]; without [A]6 (a blank?), as in the British Library copy; some plates loose; wanting Figs. 27–9 and 32, Fig. 33 bound in twice, along with an additional 23 plates; some staining in places to the lower margin; contemporary polished calf, a little worn, spine defective at foot; inscribed 'Richard Elmer, his Book, cost 3^s, Ian. 22, 1701' to the front free endpaper, later in the possession of Stephen Elmer, with his ink ownership inscription ('S. Elmer') at head of title and etched armorial bookplate to front pastedown. £3500

First edition in English—the issue without 'The' at the head of the title—of the *Conférence sur l'expression* (Amsterdam & Paris, 1698) by Le Brun, court painter to Louis XIV, who 'dominated 17th-century French painting as no other artist' (Grove Art). 'In 1667 Le Brun inaugurated a series of Conférences of the Académie Royale, based on paintings in the royal collection ... [The following year he] gave a lecture on physiognomy: as well as comparing the facial expressions of humans and animals, he used Descartes's theory of the brain as the seat of the soul to show how human psychological characteristics were reflected in the expression, illustrating his discourse with numerous drawings' (*ibid.*), which forms the basis of the present work. It is dedicated by the translator, John Smith, to the English court painter, Sir Godfrey Kneller.

'Although no edition of Le Brun's *Conférence sur l'expression* was published during his lifetime, in the hundred and fifty years following his death [in 1690] a flood of varying editions ensured that the work became a common possession of everyone interested in drawing' (Jennifer Montagu, *The Expression of the Passions: the Origin and Influence of Charles Le Brun's Conférence sur l'expression générale et particulière*, Yale UP, 1994, p. 175).



This copy belonged to Stephen Elmer (1715–1796). ‘His father painted murals for St Andrew’s Church, Farnham, and Elmer trained in his studio, depicting dead game, and in time became a successful painter of still lifes. He was a member of the Free Society of Artists in 1768, and exhibited 113 pictures up to 1772. In that year he was elected associate of the Royal Academy and contributed 117 paintings to its exhibitions over the next twenty-five years. His works, which were very popular, were painted in a bold, free manner, showing the influence of French and Dutch artists ... He received many commissions from aristocratic patrons to paint prize game and was compared favourably to Stubbs. He also painted portraits including one of a local florist and gardener, John Cartwright, which was engraved by J. M. Ardell (1748). He occasionally painted genre pictures, such as *The Miser* (engraved by B. Granger), but by far his most ambitious picture is *The Last Supper*, formerly over the altar, now in the vestry of Farnham church’ (*Oxford DNB*).

It is not immediately clear from which edition the additional illustrations here come (although it was evidently an English one to judge from the captions) and would repay further research.

Simon Beattie

Rare books, manuscripts, music, ephemera

Montagu B.2 ('The engravings are reversed from B.1', i.e. the first edition of 1698, with engravings by Picart). ESTC locates 11 copies overall: BL (2 copies); Christ Church, Jesus College, and Worcester College, Oxford; Royal Academy; Buffalo & Erie County Public Library; William & Mary; NYPL; Minnesota; Yale Center for British Art.

THE EARLIEST SECULAR MUSIC TO BE PRINTED IN MOSCOW,
FROM RUSSIA'S FIRST PRIVATE MUSIC PUBLISHER

08. LÖHLEIN, Georg Simon. Klavikordnaia shkola, ili kratkoe i osnovatel'noe pokazanie k soglasiu i melodii [Clavier-Schule, oder kurze und gründliche Anweisung zur Melodie und Harmonie] ...
Pечатано pri Imperatorskom Moskovskom Universitete, na izhdivenie knigosoderzhatelia Khristiana Ludviga Vevera, 1773[–4]. goda.

2 parts bound in one vol., oblong 4to (203 × 245 mm), pp. [8], 70; [2], [71]–188; the musical examples in the text printed typographically; old waterstains in places, the paper a little creased, some spotting to upper corner, a little light browning towards the end; withal a very good copy in contemporary mottled calf, slightly marked, hinges sometime strengthened, short crack to lower joint, but sound, marbled endpapers, spine gilt in compartments, red leather label. £6500

First edition in Russian of Löhlein's *Clavier-Schule* (1765), translated by Fyodor Gablitz, a student at Moscow University, and printed, as the imprint here notes, at the University Press 'at the expense of book-custodian Christian Ludvig Wever' (he had run the University bookshop since 1757), Russia's first private music publisher. The book, written to aid those interested in mastering the keyboard, was 'widely imitated' and 'appeared in various new editions for almost a century' (*New Grove*), but this version—the first Russian adaptation of a Western music book—was its only contemporary translation and is very rare. It remained the only Russian manual on keyboard playing until the nineteenth century.

The printing of secular music in Russia dates back to 1730, when a single leaf of music was included in Trediakovsky's ground-breaking translation of Tallemant's *Voyage de l'Isle d'Amour à Lycidas*—a book which 'for the first time introduced the Russian vernacular as the dominant idiom in secular literature' (Terras); Trediakovsky subsequently destroyed every copy he could find—printed by the Academy of Sciences in St Petersburg. Music was not a major activity of the Academy's press; Boris Vol'man, in his *Russkie pechatnye noty XVIII*

veka, records only half a dozen examples over the next fifty years.
Printed secular music came to Moscow even later.

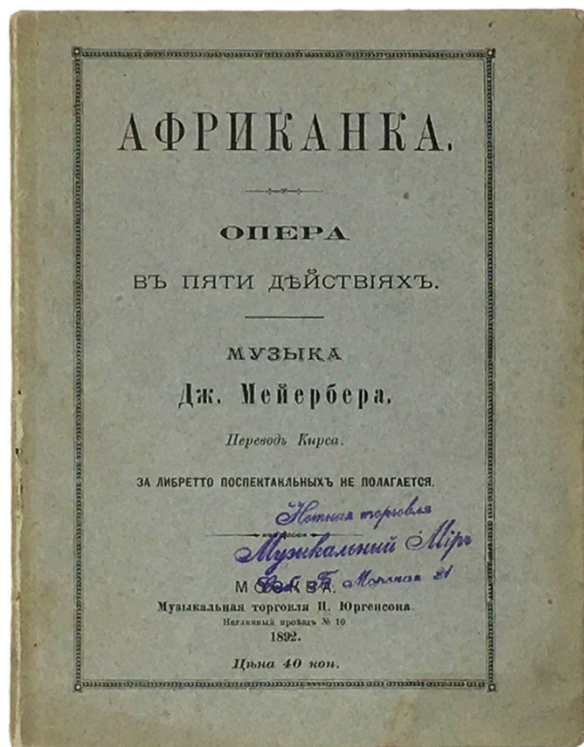


The Danish-born Christian Ludvig Wever (d.1781), whose charming woodcut device is printed on the title verso of the second part here, was responsible for its introduction, acquiring types from Breitkopf in Leipzig. His first three publications appeared in 1773, all printed at Moscow's University Press: Johann Schobert's *Kurioznaia muzykal'naia shtuchka* (cf. *Morceau de musique curieux* and *Ein sonderbares musicalisches Stück*, RISM S 2030–1; the Russian edition is only five pages long); the first part of Löhlein's book; and the musical primer *Metodicheskoi opyt, kakim obrazom možno vyuchit' detei, chitat' muzyku*, apparently translated from the French (88 pages).

Provenance: early inscription 'N. Petrov' to title-pages; later in the library of Serge Lifar (1904–1986), with his stamp at the foot of the title. One of the greatest male ballet dancers of the twentieth century—he became principal dancer of the Ballet Russes in 1925 and took over the directorship of the Paris Opéra Ballet in 1929, after the death of Diaghilev, serving as ballet master for 25 years (1930–44, 1947–58)—

Lifar was also a noted bibliophile, acquiring Diaghilev's great book collection (perhaps the largest private collection at the time of Russian books outside Russia) in 1930. The sale of the Diaghilev–Lifar Library took place at Sotheby Parke Bernet Monaco in 1975. I have been unable to locate the Löhlein in the sale, although another of Wever's early books, the *Metodicheskoi opyt*, was included in lot 171.

RISM *Écrits*, p. 514, locating 2 copies only, at the Bibliothèque nationale de France and the Moscow Conservatoire; WorldCat adds copies at Geneva and the British Library. *Svodnyi katalog* 3580; Sopikov 5157; Vol'man, p. 210.



09. MEYERBEER, Giacomo. Afrikanka ... Perevod Kirsia [L'Africaine ... Translated by Kirs]. Moskva. Muzykal'naia trgovlia P. Iurgensona ... 1892.

8vo (166 × 130 mm), pp. 71, [1]; final gathering browned (as usual); original printed wrappers, a little rubbed, spine chipped at extremities, old inkstamp of the music sellers Muzykal'nyi Mir (St Petersburg) to front cover and another old bookseller's stamp to rear cover. £25

A Russian libretto for Meyerbeer's opera.



A CONUNDRUM

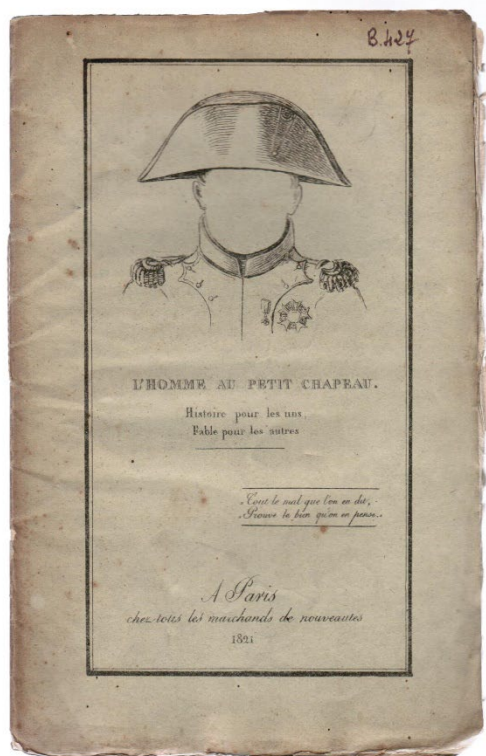
10. [MUSSON, Gabriel]. *Ordres monastiques*, histoire extraite de tous les auteurs qui ont conservé à la postérité ce qu'il y a de plus curieux dans chaque ordre. Enrichie d'un très-grand nombre de passages des mêmes auteurs; pour servir de démonstration que ce qu'on y avance est également veritable & curieux ... A Berlin [i.e. Paris], 1751.

6 vols, 12mo (183 × 105 mm); first section of final vol. loose, in vol. IV lower corner of I1 ragged, with some loss (to recto only; the verso is blank); the occasional spot or light marginal browning; uncut in the original (but see below) publisher's wrappers, printed paper spine labels, some wear, light soiling to the wrappers, but still very good. £1200

First edition of an ambitious history of Western monasticism. I was drawn to this set because of the labels. Firstly, I'd never seen printed labels placed like that, wrapping round onto the sides of the book. Secondly, I thought they were very early. The earliest printed label to be used on a publisher's binding, as identified by Michael Sadleir in his *Evolution of Publishers' Binding Styles*, is 1765 (a Baskerville edition of Barclay, *An Apology for the true Christian Divinity*), though printed labels exist from before, to be placed longitudinally along the fore-edge.

However, the paper used to line the wrappers here is not from 1751: it is printer's waste from William Buchan, *Le conservateur de la santé des mères et des enfans* (Paris, 1804). So, what is going on? Was the book issued in wrappers, with printed labels, over fifty years after the book was printed?

Quérard VI, 372 (giving the volume count as seven, 'qui se relient souvent en quatre', but presumably he is counting the two parts of vol. I, which each have their own title-page, as separate volumes).



THE MAN, THE MYTH ...

11. [NAPOLEON.] L'homme au petit chapeau. [Cover: Histoire pour les uns, fable pour les autres.] Paris, [colophon: de l'imprimerie de Constant-Chantpie] chez tous les marchands de nouveautés. 1821.

8vo (210 × 133 mm), pp. 15, [1]; some light spotting; uncut in the original publisher's illustrated wrappers, extremities a little browned, old ms. ink shelfmark at head. £300

First edition, written in praise of Napoleon, presumably following his death (5 May 1821), with a fascinating design for the wrapper.

WorldCat locates no copies outside Europe.

'ENGLISH BEING NOW DESERVEDLY
THE FASHIONABLE LANGUAGE AMONGST US'

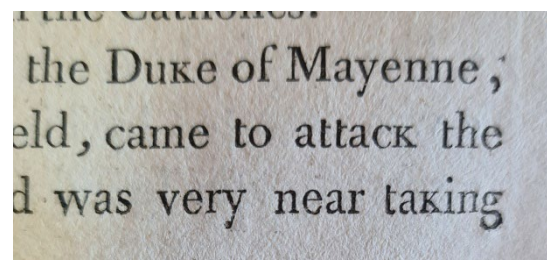
12. PÉRÉFIXE DE BEAUMONT, Hardouin de. The Life of Henry the Fourth of France, translated from the French ... by M. Le Moine, one of his most Christian Majesty's Gentlemen in Ordinary. A Paris, printed by Didot l'aîné. 1785.

8vo (211 × 127 mm) in half-sheets, pp. [8], 456, 447–456 (complete; the pagination in ESTC needs updating); occasional light spotting; scattered ink annotation and underlining in red pencil throughout (the annotation was evidently done when the book was still uncut; p. 81/2, for example, has been folded in to preserve a marginal note); early nineteenth-century green quarter roan, vellum tips, paste-paper sides, spine lettered and ruled gilt, lightly sunned and rubbed, some surface wear. £400

First (and only) edition of this translation, dedicated to Louis XVI ('your first spelling-book ... and ought to be that of every Monarch upon earth'). Péréfixe's *Histoire du roy Henry le Grand* (1661) had first appeared in English in 1663, and was reprinted a number of times in the seventeenth century. The translator here explains the reason for a new version:

'When I first undertook to translate into English some parts of Henry the fourth's life, originally written in French by Perefex, it was only with a view to my own improvement. But having shewn them to some English Gentlemen of my acquaintance, who were so good as to correct my version, and whose names I would with pleasure mention here, if I was not afraid of offending them, they encouraged me to go on and translate the whole. I was the more easily prevailed on, as the English being now deservedly the fashionable language amongst us, and learned by our youth of the highest rank, I flattered myself that some of them might, in many respects, benefit by this translation, if i was lucky enough to succeed in it. Those who are acquainted with the English language, will easily perceive that I have kept as close as possible to my author's meaning' (Advertisement).

One typographic curiosity of the book is that Didot often uses a small capital 'k' rather than a lower-case one, presumably because he did not have enough lower-case k's in his case of type (k not being a common letter in French). That may also account for the half-sheet imposition here, which struck me as unusual in a French octavo of the period.



For some reason, ESTC locates no copies in the UK.



13. PLUMANS, Johann Baptist. *Expositiones mysticæ* in libros historicos veteris testamenti ... [Dillingen:] Typis Michaelis Leistenschneider, Saardillingensis ... Anno MDCCLXXVI [1776].

4to (219 × 182 mm), pp. [8], 749, [33]; some light browning; contemporary polished mottled sheep, red edges, spine gilt in compartments, paper label lettered gilt; headcap slightly chipped, a few scrapes to the sides and wear to extremities; stamps of St Otmar's Abbey, Uznach (Switzerland) to rear free endpaper. £500

Rare first edition of (seemingly) the author's only work, a set of commentaries on parts of the Old Testament. The striking paper used for the pastedowns here, block-printed with deep colours and an almost lacelike pattern, looks to be German, although no real research exists on the block-printed papers of Germany (unlike its brocade papers, or the block-printed *papiers dominotés* of France, or Italian *carte silografate*) to be absolutely certain.

WorldCat locates 3 copies only (Trier, Weberbach, Emory).

Simon Beattie

Rare books, manuscripts, music, ephemera



14. RAJON, Paul-Adolphe. A striking image of the Scottish portrait and landscape painter, George Paul Chalmers (1836–1878). [Paris, 1872?]

Etching (plate: 150 × 110 mm; paper: 270 × 200 mm), unsigned, printed on Japanese paper, a few creases and spots, but still good; mounted.

£350*

Rajon (1842/3–1888) 'first exhibited at the Paris Salon of 1868 and received medals in 1869, 1870, 1873 and 1878. His widowed mother placed him with her brother-in-law, a photographer, and there Rajon learned how to touch up negatives. When he was older he went to Paris, and after leading a rather Bohemian existence colouring photographs and drawing portraits, he joined the École des Beaux-Arts and studied under Pils. He remained there only a month. It was his acquaintance with Léopold Flameng and Gaucherel that determined his future career – he became a successful etcher and was a supplier to the print firm Maison Goupil. During the war of 1870 he enrolled in a battalion of francs-tireurs. After the war he went to London where he made some interesting connections. He also made the acquaintance of the eminent New York art publisher Frederick Keppel, who brought his work to the attention of the American public. In 1880 he went to live with

his friend Daubigny and remained with him until the end of his life' (Benezit).

Chalmers visited Paris in 1872, though it is possible the two met on one of Rajon's visits to London.

Béraldi, *Les graveurs du XIX^e siècle*, vol. XI, no. 151: 'de trois quarts à droite, cheveux rares et longs, moustaches, favoris longs, in-8.'



EARLY VALENTINE

15. [ROUSSEAU.] A hand-coloured etched print of Rousseau's tomb on the île des Peupliers at Ermenonville, with a folding flap which opens to reveal a quatrain printed on pink silk. Presumably France, c.1800?

Etching (126 × 163 mm); some light finger-soiling, else good. £400*

The poem reads 'Je cherche à vous charmer, / Cessez donc de m'allarmer, / Donnez quelque contentement, / A celui qui aime tendrement.'

I was unable to locate the print in Girardin, *Iconographie de Jean-Jacques Rousseau* (1908).

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

16. [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 (213 × 135 mm), pp. 24; uncut and unopened, holes from original stab-stitching; a little browned, more so to the first and last pages, else very good. £600

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).

17. [SINCLAIR, Malcolm.] Umständlicher Bericht von dem am 17. Junii 1739. bey Christianstadt in Schlesien, an dem Schwedischen Major, Malcom [*sic*] Sinclair, da derselbige in Ihro Königl. Majestät von Schweden hohen Verrichtungen auf der Rückreise von Constantinopel sich befunden, fürsetzlicher Weise

verübten grausamen Mord. Mit Höchstgedachter Königl. Majestät allergnädigster Genehmigung und Privilegio 1741. in Stockholm gedruckt, and aus dem Schwedischen ins Teutsche übersetzt. Berlin, zu finden bey Johann Andreas Rüdigers, 1741.

Small 4to (195 × 161 mm), pp. 36; some spotting and offsetting; unbound, marbled paper backstrip. £300

First German edition of *Omständelig berättelse, om thet på majoren Malcom Sinclair ... föröfwade försåtelige och grymma mord* (1741), perhaps reprinted from the Stockholm edition of the same year. It also appeared in French (likewise in Stockholm), and English (*A full and circumstantial Account of the Murder of Major Malcolm Sinclair ...*, Edinburgh, 1741; NLS and Glasgow only).

Sinclair (1691–1739), the Swedish envoy to the Ottoman court, was brutally murdered in Germany en route back to Sweden by Russian soldiers, an event which led, in part, to the Russo-Swedish War, 1741–3. Sinclair was seen as a martyr and a national hero, and a literature sprang up around him: factual accounts such as this one, but also famously the ‘Sinclairvisa’ ballad of Anders Odel. George A. Sinclair later called the assassination ‘a political crime of supreme moment, which aroused sympathetic interest in Scotland, and the effect of which was felt by the Swedes after his death’ (‘Scandinavian ballads on Caithness soldiers’, *Scottish History Review* vol. 4, no. 16 (1907), p. 379).

WorldCat locates the Illinois copy only outside Europe.

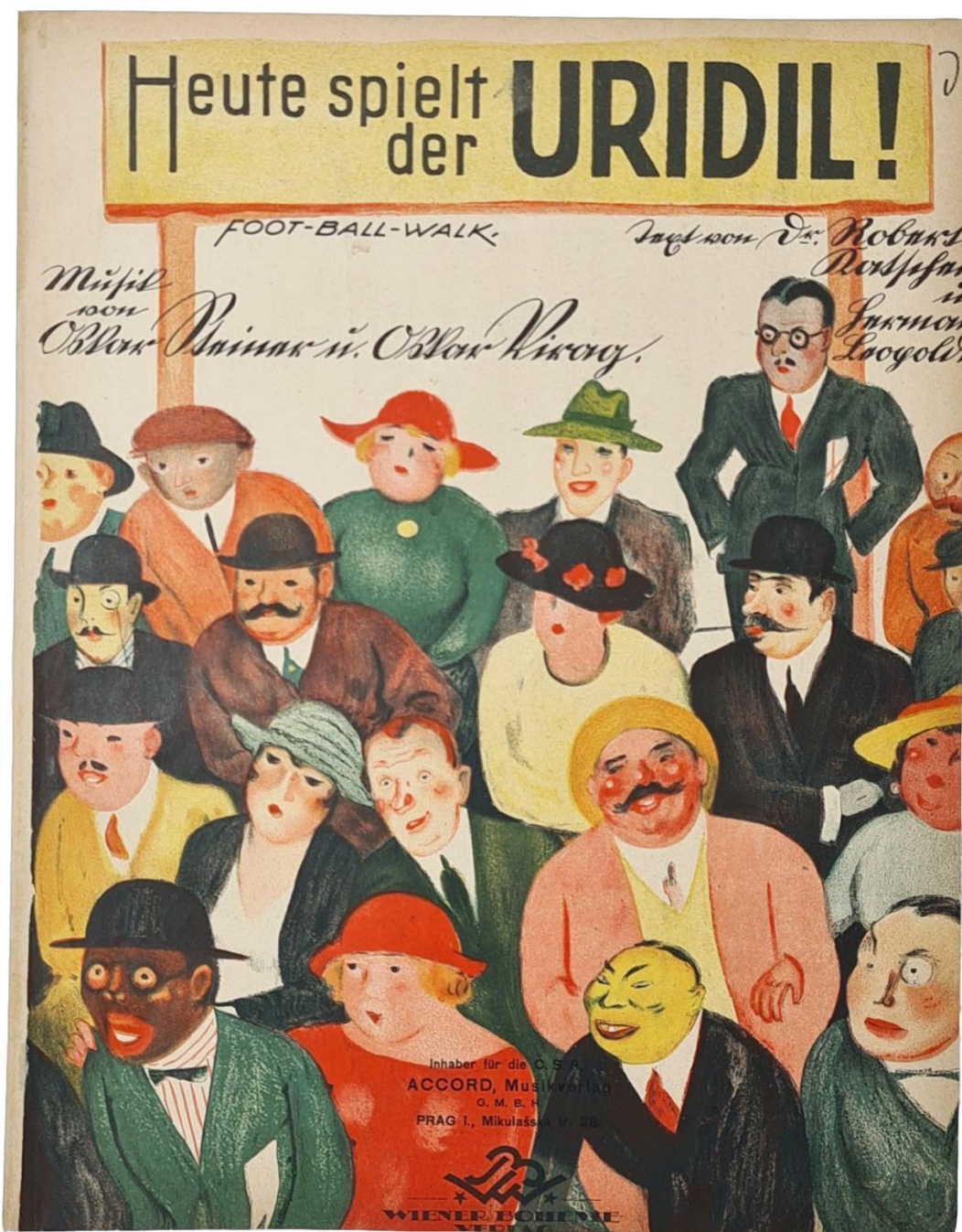
FOOTBALLING LEGEND

18. STEINER, Oskar, and Oskar VIRAG. Heute spielt der Uridil! Foot-ball-walk. [Vienna:] Wiener Bohême-Verlag [1922].

4to (318 × 248 mm), pp. 3, [1]; plate no. 462; trimmed along fore- and lower edge, sometime disbound (spine skinned), the two leaves neatly reattached. £150

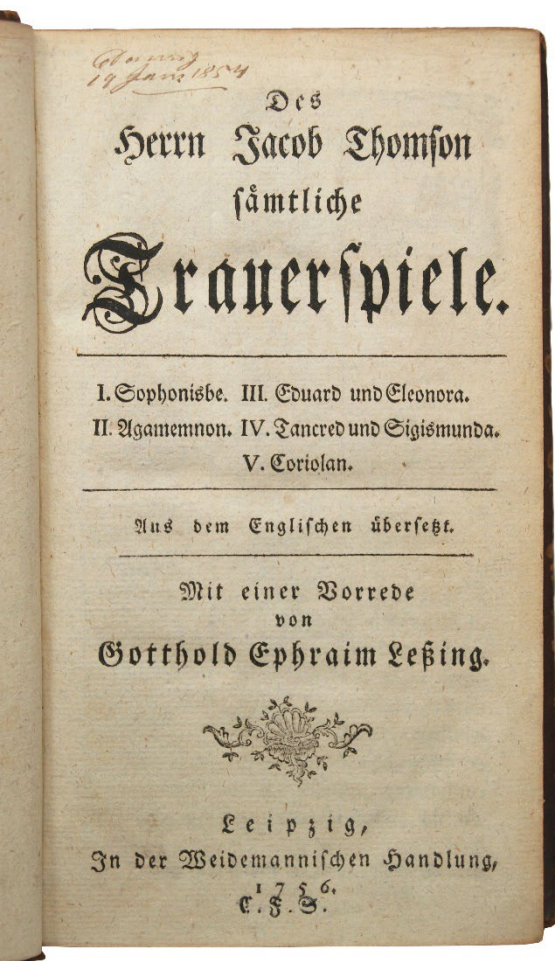
First edition, to lyrics by Robert Katscher and the famous cabaret artist Hermann Leopoldi.

One of the first stars of Austrian football, Josef ‘Pepi’ Uridil (1895–1962) was a striker for Rapid Wien (1914–25, 1926–7) and the national team (1919–26), and is credited with scoring c.1000 goals over the course of



his career. The present song is testament to Uridil's international celebrity, with its striking cover design showing the world come to watch him play.

WorldCat locates a copy at the Zentralbibliothek Zurich only.



COMMENDED BY LESSING

19. THOMSON, James. Des Herrn Jacob Thomson 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.

AMERICANS IN PARIS

20. VERNON, William Henry. [Drop-head title:] Discours à l'Assemblée nationale ... au nom des Citoyens unis de l'Amérique. Séance du 10 Juillet 1790. Imprimé par ordre de

l'Assemblée. [Colophon:] A Paris, chez Baudouin, Imprimeur de l'Assemblée nationale ... [1790].

8vo (215 × 138 mm), pp. 4; hole to upper corner, and short tear, touching a few words (sense unaffected); unbound, as issued. £120

First edition. When Benjamin Franklin died in 1790, he was hailed in France as a founder of liberty, but no speaker at the Assemblée nationale, which mourned him for three days, 'recalled the contribution of France to the cause of the American Revolution. This admirable restraint seemed exaggerated to a group of American citizens then living in Paris. They appeared at the bar of the Assemblée, headed by a certain William Henry Vernon, to ask permission to attend the Fête de la Fédération and thus to demonstrate their admiration for the new French constitution' (Gilbert Chinard, 'The apotheosis of Benjamin Franklin, Paris 1790–1791', *Proceedings of the American Philosophical Society*, vol. 99, no. 6, 1955, p. 444).

The printed letter reproduced here is signed by Vernon and eleven fellow Americans: 'G. Howell, James Sevan [i.e. Swan], Joel Barlont [Barlow], F. L. Tancy, Alex. Contec, Benjamin Jarvis, Tho. Appliton [Appleton], N. Harrison, Jh. Anderson, Samuel Blachden [Blackden], Paul Jones.'

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