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# Simon Beattie

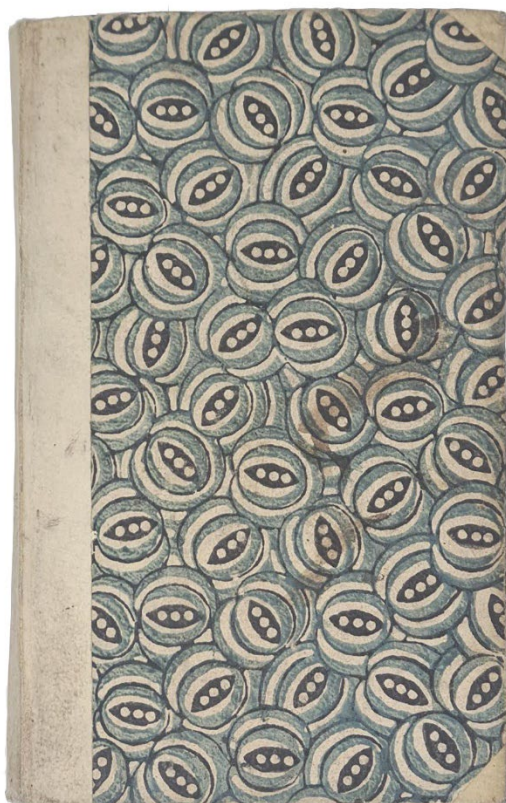
## Recent acquisitions



From item 24, Wedding verse

**June 2023**

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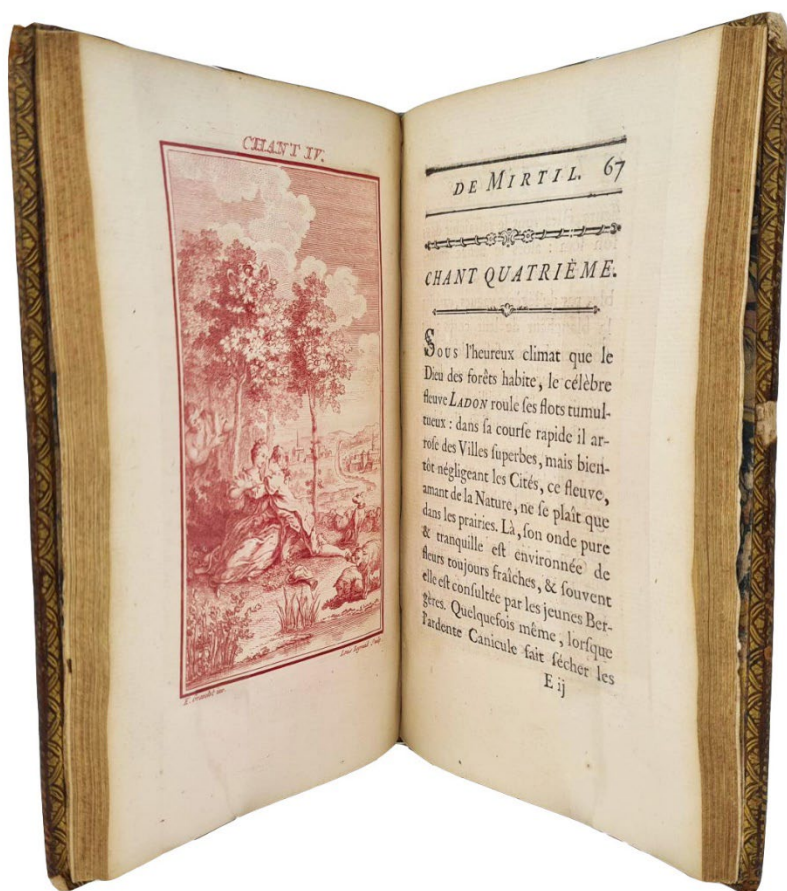


**01. [ALTMANN, Johann Georg]. *Analysis grammatica evangeliorum* secundum Marcum et Johannem ... In usum scholarum publicarum Reipublicæ Bernensis ... Basileæ, sumtibus & typis viduæ J. Conr. à Mechel. 1744.**

8vo (163 × 96 mm), pp. [4], 60, 70, [36], 69, [31]; some finger-soiling and occasional other marks; bound with a copy of *Ευαγγελιον Ιησου Χριστου κατα Μαρκον και κατα Ιωαννην ... In usum Scholarum publicarum Reipublicæ Bernensis* (Basel, 1744; lacking E1, the whole section sprung), in contemporary quarter vellum, red edges, block-printed paper sides, slight stain to front cover; upper section of front free endpaper cut away, with the inscription 'Rudolph Maas und seinem Freunde ... zum Geschenke erhalten' below. £200

First edition. WorldCat locates 3 copies: Lancaster Theological Seminary (Pennsylvania), Basel, Strasbourg.

With delightful (Italian?) decorated paper sides.



IN THE PINK

**02. LES AMOURS de Mirtil ... A Constantinople [i.e. Paris].**  
1761.

Small 8vo (165 × 104 mm), pp. vii, [3], 141, [1], plus final blank;  
engraved title by Legrand and 6 engraved plates after Gravelot, all  
printed in pink; contemporary mottled calf, curl-marbled endpapers,  
corners worn, spine gilt in compartments, upper joint cracked at head.

£600

First edition, attributed variously to Fontenelle, Claude-Louis-Michel de Sacy (though he would have been only fifteen at the time), and Marc-Ferdinand Groubentall de Linière. There was another edition the same year, also with a fictitious 'Constantinople' imprint, but unillustrated. Cohen-de Ricci notes that, in some copies, the plates are printed in blue.

An English translation, *The Loves of Mirtil, Son of Adonis* (with plates copying the French originals), appeared in 1770, which the *Critical Review* snubbed for 'that silly, airy, trifling spirit of romance which

distinguishes the Bergers and Bergeres on the banks of the Seine. There the visionary dreams of fabulous antiquity may possibly please; but we have little relish for them ... Mirtil takes his crook and his pipe, sets out to debauch the shepherdesses, and after singing several songs, and enjoying several mistresses, receives extreme unction and dies, it may be hoped, a good Catholic.'

The Kansas University Library catalogue calls the book 'a foundation text of French science fiction.'

Cohen-de Ricci, col. 77; Gay I, col. 150 ('On en trouve quelques ex. impr. avec de l'encre rose, très rares').

**03. BANKS, John. Graf von Eßex.** Ein Trauerspiel in fünf Aufzügen. Nach dem Englischen ... Herausgegeben von J. G. Dyk. Aufgeführt auf dem Churfürstl. Theater zu München. 1778.

Small 8vo (166 × 98 mm), pp. 87, [1]; the occasional mark only; recent sprinkled paper wrappers, paste-paper decoration to the edges. £120

First published in German (by Dyck) in 1777, Banks' *The Unhappy Favourite, or the Earl of Essex* was one a series of dramas he produced in the 1680s based on episodes from English history.

Price & Price, *Literature* 61. This edition not in VD18.

**04. BARCLAY, John. Argenis,** figuris ænis adillustrata, suffixo clave, hoc est, nominum propriorum explicatione, atque indice locupletissimo ... Noribergæ, sumptibus Wolfgangi Mauritiï 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

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Rare books, manuscripts, music, ephemera

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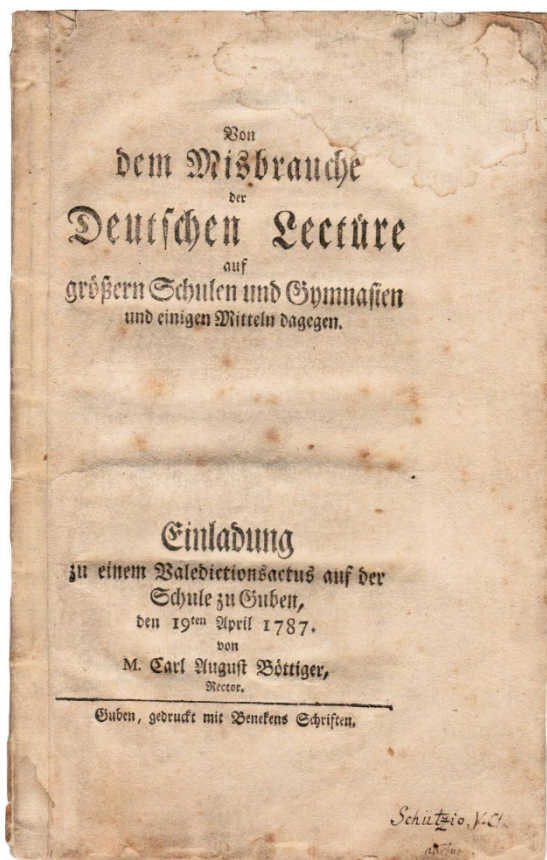
seventeenth-century Europe, and keys for its characters also survive [as included at the end of the present edition], for example identifying Archombrotus and Poliarchus as figures of Henry IV, Hyannisbe of Elizabeth I, and Radiobanes of Philip II' (*op. cit.*). The book proved 'instantly popular: in 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.*).

PRESENTATION COPY

**05. BÖTTIGER, Karl August. Von dem Misbrauche der Deutschen Lectüre auf größern Schulen und Gymnasien und einigen Mitteln dagegen.** Einladung zu einem Valedictionsactus auf der Schule zu Guben, den 19<sup>ten</sup> April 1787 ... Guben, gedruckt mit Benekens Schriften [1787].

8vo (215 × 135 mm), pp. 36; a couple of (authorial?) ms. ink corrections; old waterstain to upper corner (a little more widespread to the initial two leaves), spotting and marginal browning to the first and last pages, slightly ragged, light offsetting elsewhere; stitched as issued, old paper backstrip, short tears; inscribed 'Schützio V[iro]. Cl[aro]. auctor' at the foot of the title-page. £800

First edition, very rare, of an early work by Böttiger, a speech he gave warning against children reading, in his eyes, the wrong titles from among the 'surging tide of books which, from [book] fair to [book] fair, inundate our country like the Flood' (p. 5, my translation): novels, ballads, romances, sentimental letters, comic tales, and 'a thousand other treacly concoctions' (p. 14).



It was printed in Guben, in Lower Lusatia (on the modern German border with Poland), where Böttiger (1760–1835) had become rector of the town's Lyceum in 1784. In 1790, he moved to Bautzen before taking over the headship of the Wilhelm-Ernst-Gymnasium in Weimar the following year. Although considered a busybody by Goethe and Schiller, Böttiger became an influential figure in Weimar's literary and artistic circles, contributing to *Die Horen* and *Die Propyläen* and, from 1797, editing *Der neue teutsche Merkur*.

WorldCat locates 3 copies only (Staatsbibliothek zu Berlin, Leipzig, and Strasbourg).

**06. CLARI, Giovanni Carlo Maria. Sei Madrigali, messi in musica ... Parte prima [all published]. [London, c.1765.]**

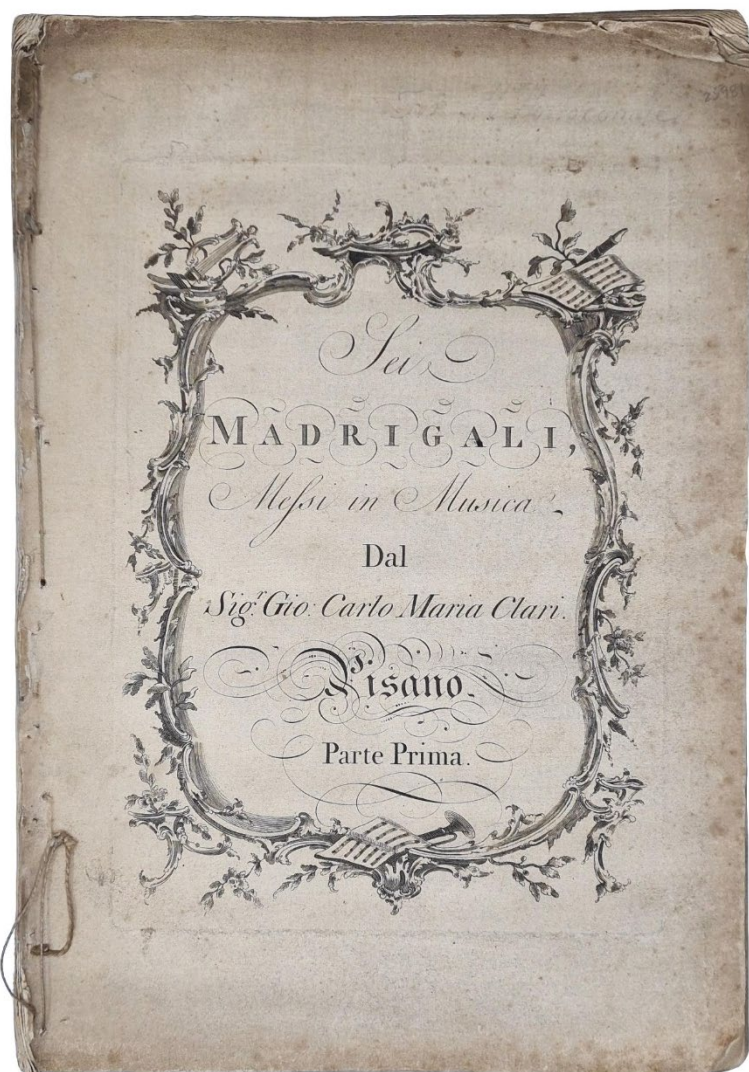
Folio (362 × 252 mm), pp. [2], 2, ii, 2, 62; title-page and music engraved, by Thomas Baker, the other leaves letterpress; title and final page dusty, some spotting and offsetting; stitched as issued, a little worn at extremities; faint inscription 'For M<sup>r</sup> Hollocombe[?]' at head of title. £500

First edition, seemingly privately printed, with a list of subscribers which includes Oxbridge Fellows and various organists, both in London and the provinces. Humphries & Smith, noting the present work in particular, comment that 'Thomas Baker's [engraving] work was extremely good, with fine ornamental title-pages and the music beautifully engraved in an attractive and clear style' (*Music Publishing in the British Isles*, p. 28).

The book appears to have come about thanks to a house clearance. 'The musical collection, of which the present publication is a specimen, was brought from Italy by a Scotch Physician of eminence [i.e. James Lidderdale, 1682–1761, one of His Majesty's Physicians in Scotland and Chief Physician to the Fleet], who settled and died in the neighbourhood of Mansfield, in Nottinghamshire. Upon his decease it was sold, in the gross with his other books, and being by the purchasers shewn to the Editor of the following extract, he, at first sight, did not hesitate to give an advantageous opinion of its contents, or to offer an adequate price for it, the rude state of the copy considered. By the acceptance of this offer become possessed of the work, and having attentively reviewed it, he could not but think he had reason to congratulate himself upon his acquisition ... [His] next wish was to propagate the pleasure, these strains afforded, as widely as an impression of them only could effect. The concealment of works of genius has ever appeared to him the most criminal avarice

...

'Few of his works, beside this collection, have been heard of in England. The translation, annexed to the Italian words of these six madrigals, has been industriously made as literal as possible; seeing it can only serve the purpose of persons unacquainted with the language of the original, and must best serve it in these forms. Those, who are used to the English side of our Opera-books, will scarce expect to find it better; and those, who, understanding the Italian, need it not, will at the same time know that, upon this footing, it could not have been made better' (Advertisement, signed 'H. H.').

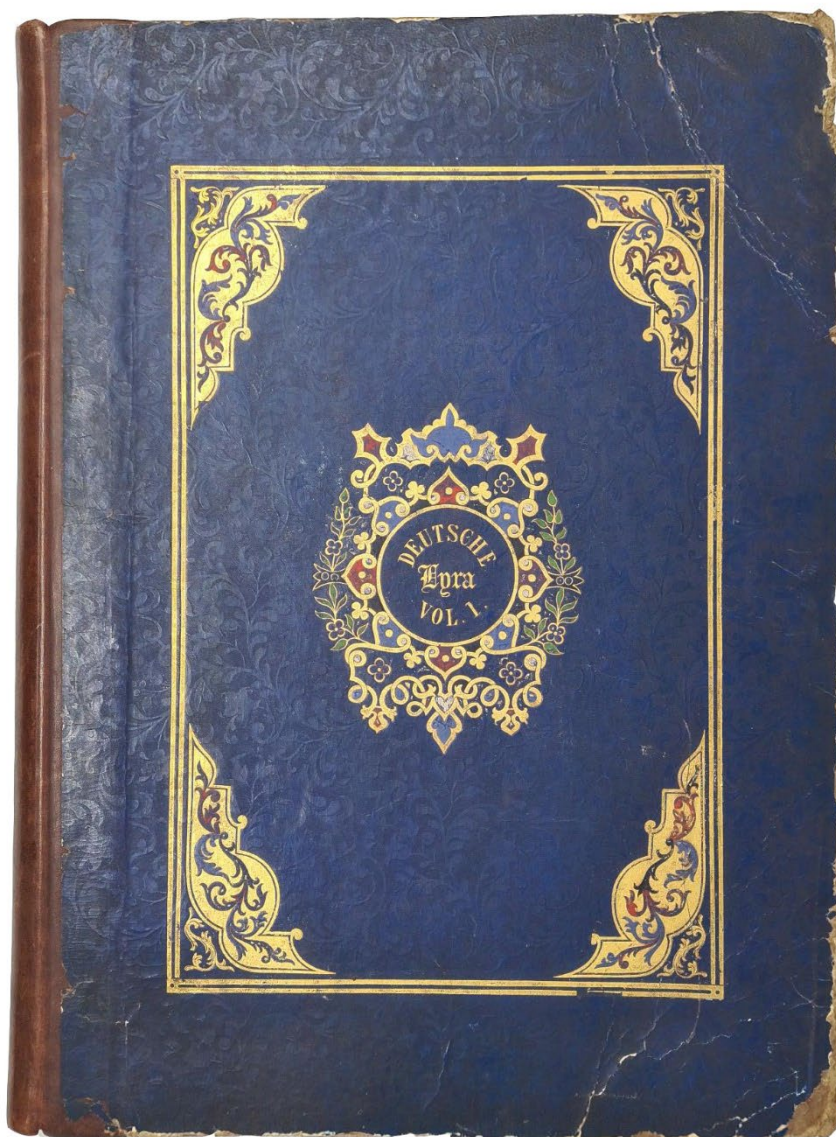


The three volumes from which the six pieces here come, dated 1740, 1742, and 1745, were presumably manuscripts. RISM records no published editions of Clari's (1677–1754) madrigals before this one. There was also another English edition, for Bremner.

BUCEM, p. 193; RISM C 2562. ESTC locates 2 copies, Baylor and Newberry.

**07. DEUTSCHE LYRA.** A complete Collection of the classical Songs of Germany. Sung by Herren, [*sic*] Staudigl, Hölzel, Goldberg & Pischek. London, Published by Jullien & C<sup>o</sup> ... [1847].

Folio (350 × 247 mm), pp. [4], 7, [3], 143, [1], including lithographed portrait frontispiece of Pischek by M. & N. Hanhart and chromolithographed title (slightly trimmed at foot; with Jullien's stamp); with 9 full-page lithographs by Brandard, some marginal browning/spotting, some margins a little ragged; the music engraved (plate nos. V. 96, 95, 104, 88, 89, 103, 1, 153, 101, 110, 91, 146, 118, 2, 3, 18, 22, 26, 111, 129, 158, 128, 4, 118, and 136); a couple of old waterstains to first two leaves and the plates; original publisher's blue embossed-paper boards decorated in gilt and coloured in red, green, and white, all edges gilt, corners worn, a few marks to sides, rebacked in calf. £400



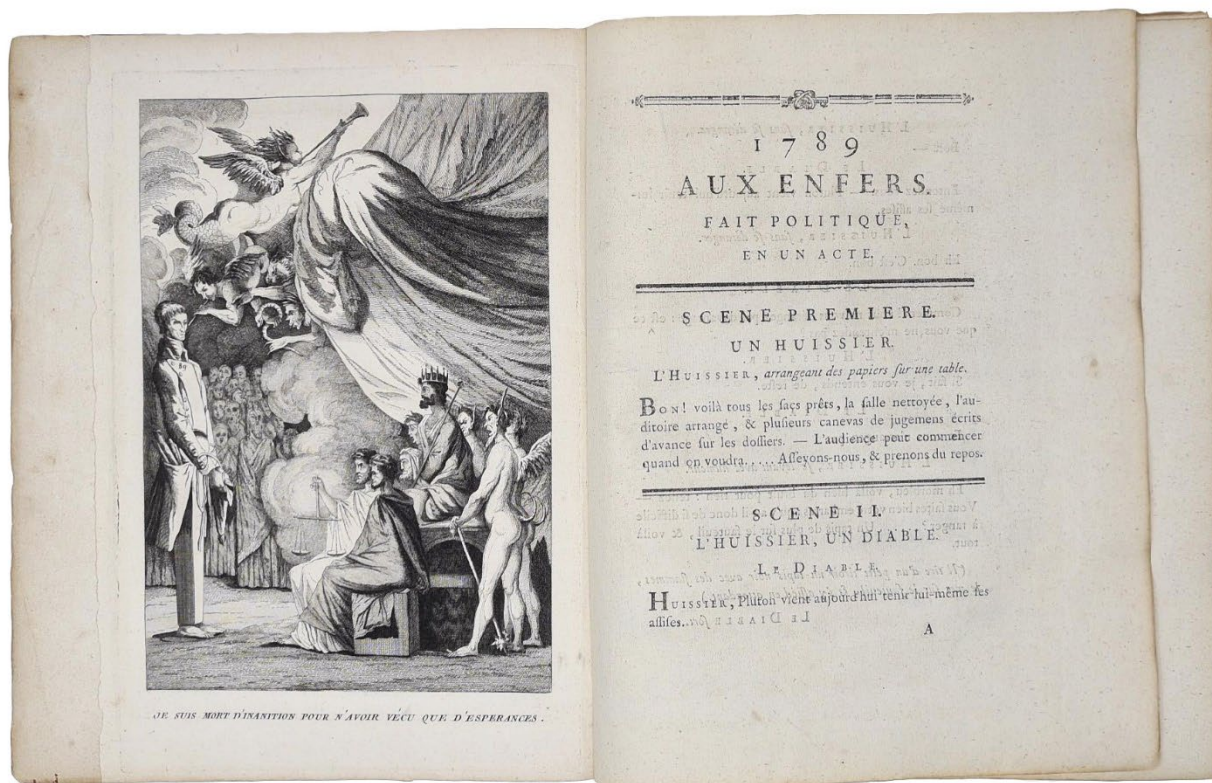
First collected edition, comprising 25 songs by, among others, Beethoven (seven songs, including Goethe's 'Kennst du das Land', here 'Know'st thou the land, where ripe the citron blows'; 'Neue Liebe, neues



Leben'; and 'Maigesang'), Mozart ('In diesen heil'gen Hallen'), Spohr (four songs), and the international bass-baritone Gustav Hölzel (six songs), in English translation. Although marked 'Vol. I' there do not appear to have been any more, at least not in collected volumes such as this.

The translations are by Jacob Wrey Mould (1825–1886), an architect by profession—he later emigrated to the US, where he helped design Central Park and the Met—who was also a keen musician and linguist and translated a number of opera libretti: *Fidelio*, *Norma*, *Lucia di Lammermoor*, *Lucrezia Borgia*, *Don Giovanni*, *Le nozze di Figaro*, *Die Zauberflöte*, *Der Freischütz*, etc. See Bob Kosovsky's blogpost for the New York Public Library, 'Jacob Wrey Mould: Architect of Central Park and Lyricist' (18 Jan. 2011).

A survey of WorldCat and Library Hub Discover locates 3 copies only: BL, NLS, Zentralbibliothek Zürich.



THE JUDGES FROM HELL

**08. [FRENCH REVOLUTION.] 1789 aux Enfers. Fait politique, en un acte. [N. p., n. d., 1790?]**

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Rare books, manuscripts, music, ephemera

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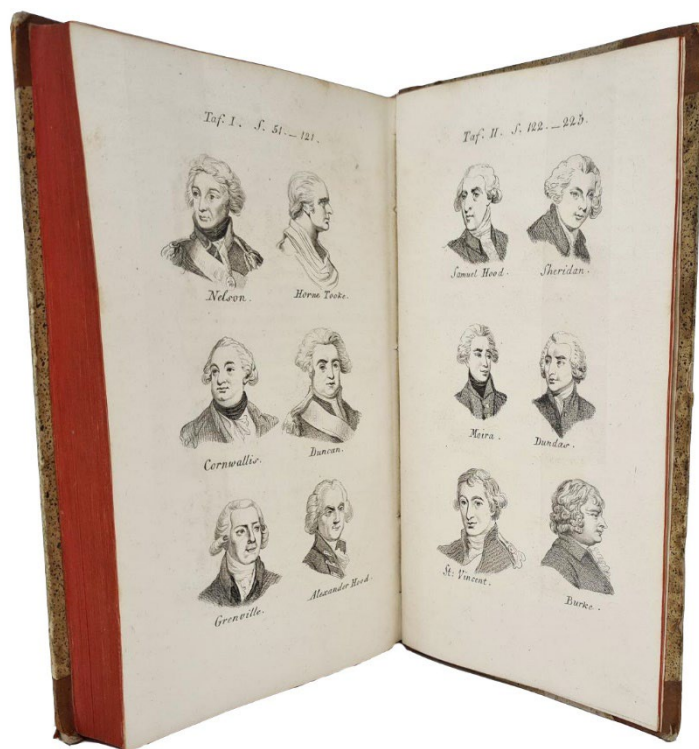
4to (250 × 200 mm), pp. [2], 21, [1]; with an engraved frontispiece; a few spots; remains of old sewing, final two leaves ragged (not affecting text).  
£300

First edition of a scarce satirical play, set in the Underworld's court of assize, with Pluto and the judges of the dead Rhadamanthus, Minos, and Aeacus, before whom three shades appear to hear their fate: the young Revolutionary journalist Elysée Loustallot (1761–1790; sent to Tartarus); a man who has died of sorrow at the wrongs of his pitiful country (a hundred years in Limbo); and lastly one of the Revolutionary groups or 'clubs' which arose in 1789. 'Il faut que vous sachiez que depuis très long-tems les François sont en possession d'imiter la nation angloise. Ils ont imité d'abord ses gilets, ensuite les jockeis, ensuite les cravates, ensuite les courtes queues, ensuite les oreilles coupées; enfin, lorsque la loi qui défendoit aux citoyens de se réunir pour parler de leurs affaires a été détruite par la révolution, les François ont formé des assemblées, & les ont nommé club, du nom qu'ont en Angleterre les associations de politiques, de novellistes, de fumeurs ou de buveurs' (p. 10).

WorldCat locates copies at the Bibliothèque nationale and the Newberry only.

**09. GILLET, Friedrich Wilhelm.**  
**Neuer Brittischer Plutarch.** Oder  
Leben und Charaktere berühmter  
Britten welche sich während des  
Französischen Revolutionskrieges  
ausgezeichnet haben. Nebst einem  
Anhange von Anekdoten ... Mit einem  
Titelkupfer und 24 Bildnissen. Berlin,  
1804. Bei Friedrich Maurer.

8vo (201 × 122 mm), pp. [2], xii, 420, with an engraved frontispiece (depicting 'Tipu's Tiger', now at the V&A) and 4 plates (each with 6 portraits) at the end; a little browning to the title and frontispiece from where a piece of paper was sometime laid in; a nice, wide-margined copy in contemporary half calf and sprinkled boards, red edges, corners worn, a little insect damage and old waterstain to lower board, paper spine label lettered gilt, ms. shelfmark labels at foot and ms. shelfmarks to front pastedown, early stamp 'DG' to title verso. £450



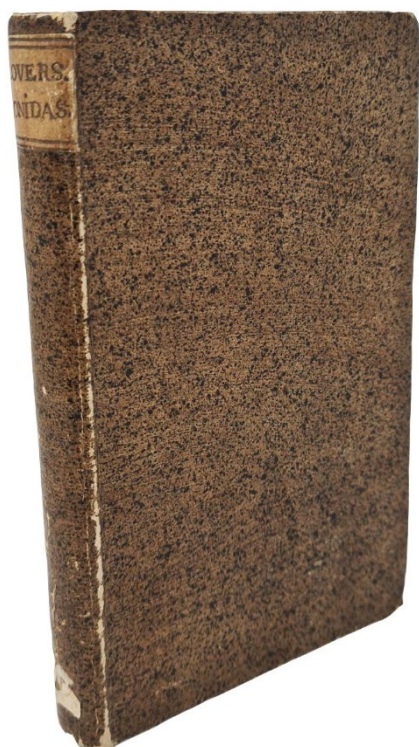
First edition of a scarce collection of biographical sketches of 'famous Britons who distinguished themselves during the French Revolutionary War[s]', among them John Horne Tooke, the Earl Cornwallis, Lord Grenville, Richard Brinsley Sheridan, the Earl of Moira, Viscount Melville, Edmund Burke, Henry Addington, Thomas Erskine, Lord Hobart, Earl Stanhope, Earl Howe, Lord Loughborough, the Duke of Portland, Sir John Sinclair, Charles Fox, William Pitt, and a number of naval officers: Nelson, Viscount Duncan, Alexander and Samuel Hood, Earl of St Vincent, and Sir Sidney Smith.

WorldCat locates 4 copies outside Europe (Florida State, Newberry, Vanderbilt, Carleton).

BESTSELLER

**10. GLOVER, Richard. *Leonidas***, ein Heldengedicht. Aus dem Englischen übersetzt von J. A. Ebert. Der Eydsgenössischen Jugend zugeeignet von Hs. Heinrich Füeßli. Zürich, bey Füeßlin und Compagnie 1766.

8vo (181 × 110 mm), pp. xxx, 218; some light offsetting; contemporary sprinkled-paper boards, rubbed, old waterstain to front endpapers, paper spine label lettered gilt, old shelf-label at foot. £200



First edition thus, with a new preface. Glover (1712–1785) benefited from Germany's discovery of contemporary English poets in the 1740s; *Leonidas* (1737), his 'high-minded epic on the virtuous resistance by the Spartan king' (*Oxford DNB*), was translated into German by Ebert in 1748 and Grynäus in 1757, both running to multiple editions. Here, Ebert's prose translation is presented as improving literature to young Swiss readers, with a long preface commending the book to republican youth: 'Only few, very few works of the human mind and spirit are written for republicans. The political writings of your century could ... fill a good-sized library for slaves ...' (p. iii, my translation).

In his 1991 Panizzi Lectures, Bernhard Fabian explains *Leonidas*' surpassing popularity as one of the quirks of cross-cultural literary relations. 'In

this particular case, the literary contacts were not between two established literatures but between an established literature and one in the making ... [which] explains the preoccupation in Germany with the epic at a time when no major poet would tackle it in England' (*The English Book in Eighteenth-Century Germany*, British Library, 1992, pp. 18–9).

The binding here is a classic example of *Kiebitzpaper*, the widespread German paper decorated to resemble sprinkled leather.

Price & Price, *Literature* 420. WorldCat locates a sole copy outside Europe, at Case Western.



‘OUVRAGE RECHERCHÉ’

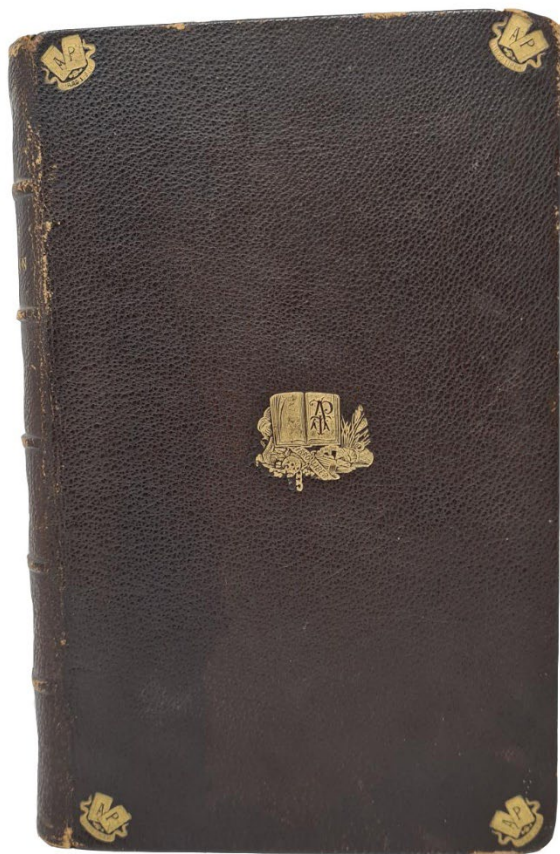
**11. [HUART, Louis]. Musée Dantan.** Galerie des charges et croquis des célébrités de l'époque, avec texte explicatif et biographique. Paris. Chez H. Delloye, librairie-éditeur ... 1839.

8vo (237 × 147 mm), half-title, title, 100 text leaves with 100 facing wood-engraved illustrations; tears to the leaves for Mathieu Orfila;

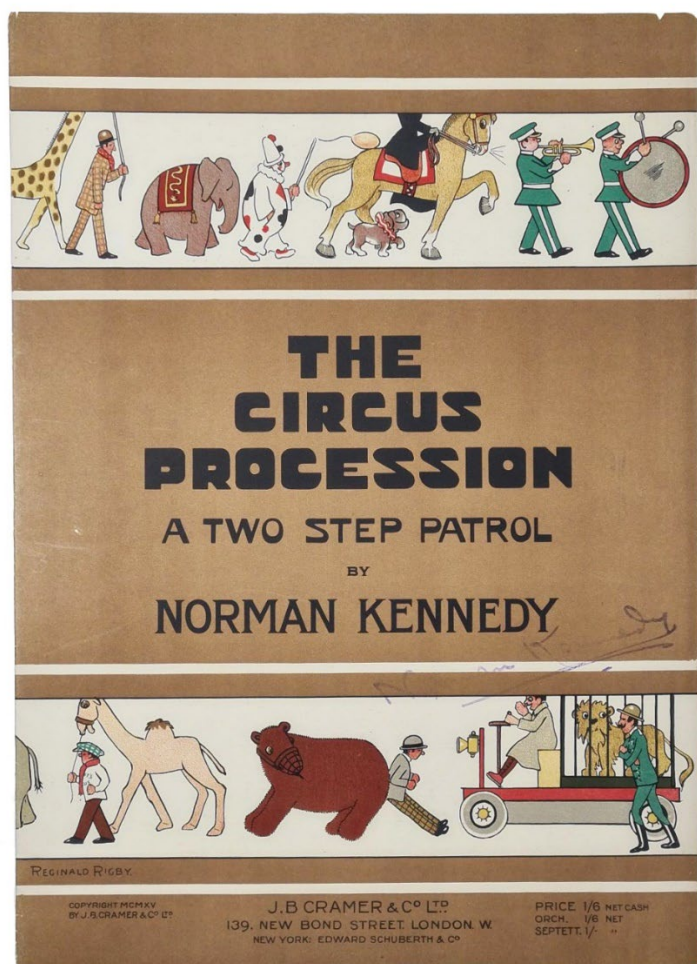
leaves cockled (the 1899 sale catalogue—see below—describes the book as having 'légères piqûres d'humidité'), some light spotting in places, hinges cracked but firm; nineteenth-century brown roan, stamped gilt and in blind, rubbed, Piat's bookplate loosely inserted.

£400

First edition: a biographical dictionary of illustrated vignettes, combining Huart's pen sketches with black-and-white representations of the caricature sculptures which Dantan used to display in his studio. Among those featured are Balzac, Berlioz, Daguerre, Dumas, Hugo, Liszt ('Lizst'), Paganini, Rossini, and Strauss, as well as Huart and Dantan themselves.



From the library of Alfred Piat (1826–1896), sold as lot 7540 in the fourth part of the sale of his library, 1899, where the book is described in the catalogue as 'ouvrage recherché et devenu rare'. The Bibliothèque nationale lists Piat as 'Notaire à Paris. – Bibliophile. – Collectionneur. – Membre fondateur de la Société des Bibliophiles contemporains (1889), puis président fondateur de la Société des Cent bibliophiles (1895).' The binding here shows two of the stamps Piat had made for his books, a larger one for the centre of the boards, the smaller one for the corners (gilt) and up the spine (in blind).

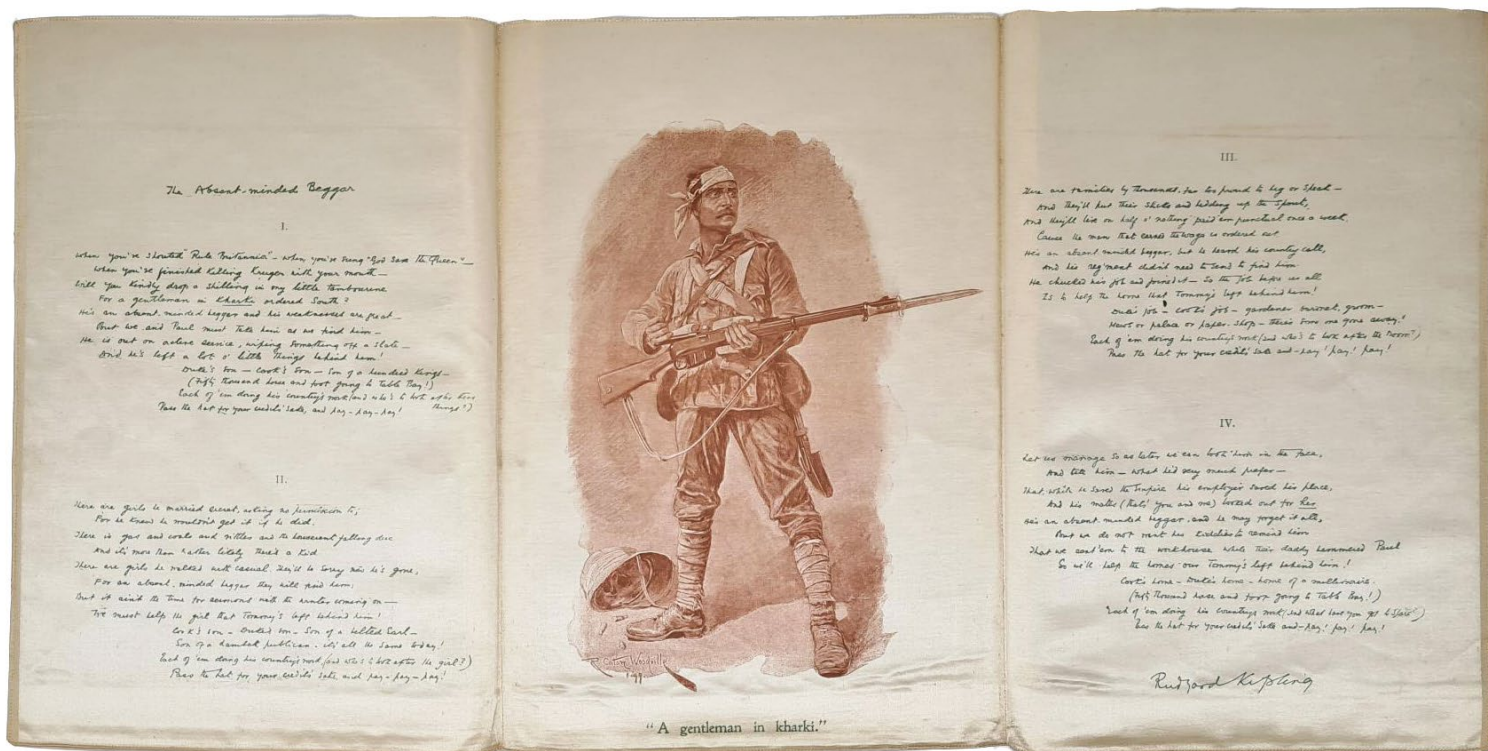


**12. KENNEDY, Norman. The Circus Procession. A Two-Step Patrol ...** J. B.[.] Cramer & C<sup>o</sup> ... London ... New York: Edward Schuberth & C<sup>o</sup> [1915].

Folio (355 × 254 mm), pp. 6, [2]; some light marginal browning; original colour-illustrated self-wrappers, spine lightly sunned, one short nick to top of front cover; Kennedy's signature stamp (as a mark of authenticity) to front cover. £75

First edition. The rear cover here advertises Cramer's 'latest dance successes', among them a number of other pieces by Kennedy: *Prehistoric Zig-zags*, *The Sandwichman's Walk*, *Happy Hippo's Two-Step*, and *Penguins Parade*.

The illustrator employed for the delightful cover here is Reginald Rigby (1881–1943), best remembered for his poster work.



**13. KIPLING, Rudyard. The Absent-Minded Beggar ...**

Copyright in England and the United States by the Daily Mail Publishing Co., 1899.

Folding cream silk 'triptych' (287 × 588 mm; 287 × 200 mm when folded), printed in green, the poem in manuscript facsimile, portrait of Kipling on the front and Richard Caton Woodville's 'A gentleman in kharki' inside printed in sanguine; the silk stitched over three pieces of card, as issued; in very good condition. £275

'This souvenir is presented by M<sup>rs</sup>. Langtry on the occasion of the 100<sup>th</sup> performance of the "Degenerates" at the Garrick Theatre. For permission to use M<sup>r</sup>. Kipling's poem M<sup>rs</sup>. Langtry has made to the "Daily Mail" a contribution of £100 for the benefit of the wives and children of the Reservists fighting in South Africa.'

Kipling wrote 'The Absent-Minded Beggar' to assist the *Daily Mail's* 'Soldiers' Families Fund', established to raise money for comforts such as tobacco, cocoa, and soap for the troops, and clothing and postage for parcels from home for their families. Many of the men mobilised were ex-soldiers in permanent employment for whom returning to military duty meant a significant cut in their income, and there was no legislation to protect Reservists' employment. Poverty hit many families when the

lifestyle maintained comfortably on a workman's wage of twenty shillings could not be kept up on the infantryman's 'shilling a day':

When you've shouted "Rule Britannia" –  
    when you've sung "God Save the Queen" –  
When you've finished killing Kruger with your mouth –  
Will you kindly drop a shilling in my little tambourine  
For a gentleman in kharki ordered South?

The poem was first published in the *Daily Mail* on 31 October 1899; both Kipling and the artist Richard Caton Woodville—the image of a defiant Tommy was commissioned to accompany Kipling's poem, and endlessly reproduced—contributed their fees, and the Fund raised £100,000 in three months.

While not rare in commerce, this is a particularly nice example, well preserved.

**14. KLIUEV, Nikolai Alekseevich. *Izbianyia pesni* [*Izba songs*].** Izdatel'stvo „Skify“, Berlin [1920].

8vo (120 × 135 mm), pp. 30, including German title-page (*Isbalieder*); leaves browned due to paper stock, horizontal tear across final leaf; original printed stiff-paper covers, spine sunned, marks from wire-stitching; early pencil ownership inscription (what looks like 'B. Linshits 1922') on the (blank) first page, bookplate of A. G. Cross.           £120

First edition. Klyuev (1887–1937) was 'the most talented of the so-called peasant poets [the *izba* of the title is the traditional Russian peasant's hut] ... Esenin recognized Klyuev as his "teacher", but Klyuev rejected Esenin's later "hooligan" manner, and the strained (and possibly homosexual) relations of the two men ultimately contributed strongly to Esenin's suicide' (Terras).

Tarasenkov, p. 176.

**15. [LAMBERT, Anne-Thérèse de Marguenat de Courcelles, *marquise de*]. *Réflexions nouvelles sur les femmes*, par une Dame de la Cour de France. Nouvelle Edition corrigée. A Londres; chez J. P. Coderc, in Little New-port Stret [*sic*]. 1730. [Bound with:]**



**[BRUYS, François].** *L'art de connoitre les femmes*, avec une dissertation sur l'adultère. Par le Chevalier Plante-Amour [pseud.]. A La Haye, chez Jaques vanden Kieboom ... 1730.

2 works in one vol. (150 × 91 mm); *Lambert*: 12mo, pp. [20], '68' (i.e. 86); with an additional leaf bound in after the title (see below); *Bruys*: small 8vo, pp. xxxii, 349, [1]; some light marginal browning, slight smudge to the title of the Lambert, the odd spot in the Bruys; contemporary mottled sheep, some offset from the turn-ins, corners worn, joints cracking but firm, spine chipped at extremities. £2000

First authorised edition of Lambert's book, with a letter from the author printed at the end of the preface, paired here with the first edition of Bruys' (or, at least, the earliest to survive), which appeared in English as *The Art of Knowing Women* the same year. According to WorldCat, it is 'supposed to have been originally published in The Hague in 1729 [cf. Gay], although no copies of this edition are known.'

Famed for her *salon*, which ran every Tuesday from 1710 until her death, the marquise de Lambert (1647–1733) 'was noted for her high principles and refined judgement' (*Oxford Companion to French Literature*) and commanded great respect among the aristocracy and the French literary world. But what of her own work? 'One might expect that in France, during the first decades of the eighteenth century, women's participation in the world of letters would be less contested than it was on the other side of the Channel. But the publication history of the works of Anne-Thérèse de Marguenat de Courcelles, marquise de Lambert indicates that this was not entirely the case. In France as well as in England, a woman's modesty was paramount, and a woman who went into print feared damaging her reputation and becoming the object of ridicule ... She circulated her works in manuscript, for the perusal of her extended circle of friends, and when in 1726, some of these, her *Avis d'une mère à son fils* and *Avis d'une mère à sa fille* were published without her consent, she was abashed and annoyed' (Green, *A History of Women's Political Thought in Europe, 1700–1800*, p. 64–5).

A similar fate befell her *Réflexions nouvelles sur les femmes*, which had likewise originally circulated in manuscript. The present edition is dedicated by the émigré French bookseller, Jean-Pierre Coderc, who was active in London 1725–30, to Lambert's daughter, Marie-Thérèse de Saint-Aulaire (1679–1731), seeking her intercession for printing the book, which was done for the public good. However, in his preface, he goes on to explain the background to his edition, writing that the text was first printed 'in Paris in 1727, from a copy of the manuscript; and as that edition was made unbeknownst to the marquise de Lambert, she bought up all copies with the intention of suppressing it. But by happy

coincidence some escaped, and one of them was used for an English translation [by John Lockman: *New Reflexions on the Fair Sex*, 1729], and I was pleased to find another on a trip to Paris last year. My first task, on my return to England, was to have it printed' (preface, my translation). He then prints a letter from the marquise herself, in which she assures him "I have never thought to be other than ignored, and to remain in the state of non-being to which men have hoped to reduce us." Yet she was not completely opposed to the English printing of her *Réflexions*, nor to the dissemination of translations of her work in England, which she felt was far enough removed from Paris for her to be protected from the unwanted publicity she feared from publication' (*op. cit.*).

It is interesting to see the London edition of Lambert's book making its way back to the Continent, where it was bound up with Bruys' book and an additional leaf with a dedicatory poem to the marquise by Madame Vatry, a poem often included in collected editions of Lambert's work published after her death.

There is another edition with Coderc's name on it from the same year (pp. [16], 75, [1]), but this could possibly be a piracy as it contains both textual changes and omissions; the final three-and-a-half pages here are not included in that edition, for example.

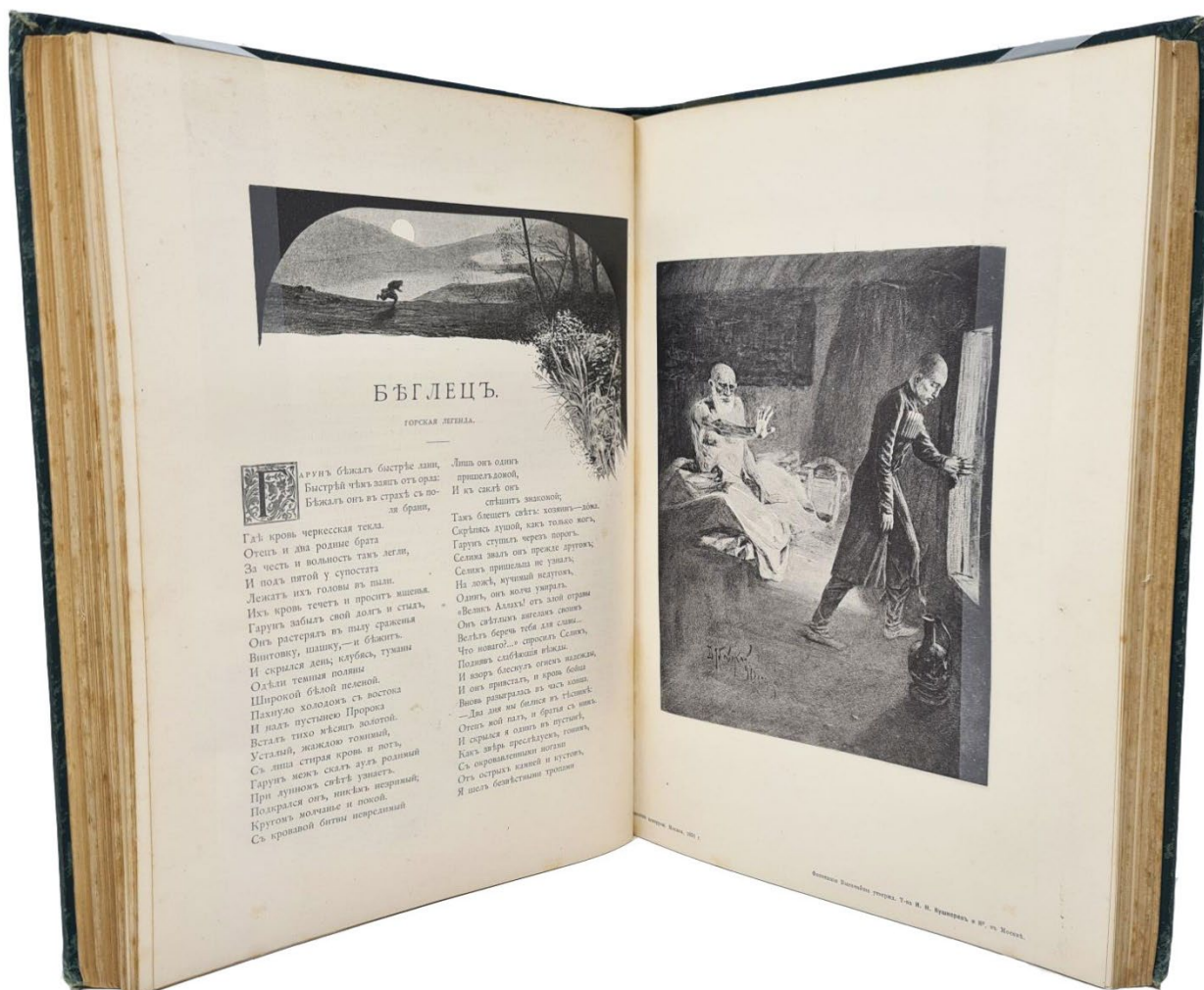
*Lambert*: Of the present edition, ESTC locates 3 copies outside Europe: Smith College, UC Irvine, Kansas. For the first (unauthorised) edition of 1727, see Cioranescu 36241 and Quérard IV, 482.

*Bruys*: Cioranescu 14393; Gay I, col. 279 ('offre bien des histoires véritables dont la clef est aujourd'hui perdue'); Quérard I, 544.

**16. LEEDS MUSICAL FESTIVAL ...** The first grand miscellaneous Concert will be performed in the Music-Hall, Albion-Street, on Wednesday Evening, October 7th, 1812 ... G. Wright, Printer ... Leeds [1812].

Handbill (282 × 221 mm), some light browning, creased where previously folded with some subsequent light offsetting, remains of a red wax seal to lower right- and upper left-hand corners, not obscuring any text. £150

Not mentioned in Drummond, *The Provincial Music Festival in England, 1784–1914*. Performers at the concert included the famous cellist Robert Lindley, and the soprano Angelina Catalani.



**17. LERMONTOV, Mikhail Iur'evich. Sochineniia ...**  
Khudozhestvennoe izdanie [*Works ... Artistic edition*] ... Moskva  
... I. N. Kushnerev i K<sup>o</sup>. ... 1891.

2 vols bound in one, large 8vo (272 × 185 mm), pp. [2], vi, liv, 110 + 18 photogravure plates; vi, 220 + 23 photogravure plates; numerous other illustrations in the text; the text printed in double columns; some leaves toned due to paper stock, light foxing in places, upper corners creased towards the end; contemporary half roan, spine gilt in compartments, a little sunned, cloth sides (spotted), bookblock breaking at p. 130, joints cracked but holding, some insect damage to the endpapers; bookplate of A. G. Cross. £200

Profusely illustrated with work by some of the leading Russian artists of the nineteenth century (Aivazovsky, Leonid Pasternak, Repin, Serov, Shishkin, Vasnetsov, Vrubel, etc).

INSCRIBED

**18. [MARETSKAYA.] BOIADZHIEV, Grigorii Nersesovich.**  
**V. P. Maretskaia.** *Tvorcheskii put' aktrisy [Vera Maretskaya. The creative path of an actress].* Gosudarstvennoe izdatel'stvo Iskusstvo Moskva 1954.

8vo (200 × 132 mm), pp. 238, [2]; with a frontispiece and 19 photographic plates, printed double-sided; some light browning due to pape stock; original publisher's cloth, some light wear, bookplate of A. G. Cross (see below). £100

First edition of a biography of Vera Maretskaya (1906–1976), a noted Soviet actress of both stage and screen, and People's Artist of the USSR (1949). This copy was inscribed by her on the front free endpaper to Tony Cross, Emeritus Professor of Slavonic Studies at the University of Cambridge, when they met in Moscow in 1960.





**19. MEYER, Johann Wilhelm. A full sheet of brocade paper.**  
Augsburg, 1740s?

Single sheet (340 × 428 mm); a couple of holes in the margins, upper left-hand corner torn away, creased where previously folded; the paper discoloured, but the design still bright. £400\*

A gold-coloured embossed design cut in positive relief on a single-colour brushed paper. Meyer (c.1713–1784) was active in Augsburg between 1740 and 1780. This is a relatively early design of his, marked No. 11.

Haemmerle 163.

**20. NABOKOV, Vladimir. Nikolai Gogol ...** New Directions Books. Norfolk, Connecticut [1944].

8vo (176 × 122 mm), pp. [6], 172, plus final blank; frontispiece and 1 photographic plate; some pencil side-ruling; original publisher's cloth, slightly skewed, with dust-jacket (torn, repaired with tape, corners worn); bookplate of A. G. Cross. £100

First edition, published in the Makers of Modern Literature series. This copy is from the first printing, with five other titles in the series (rather than fourteen) listed on the verso of the half-title and the spine lettered in brown (rather than blue). The jacket, though in poor condition, is also first issue, with blurbs for four other New Directions books on the rear flap.

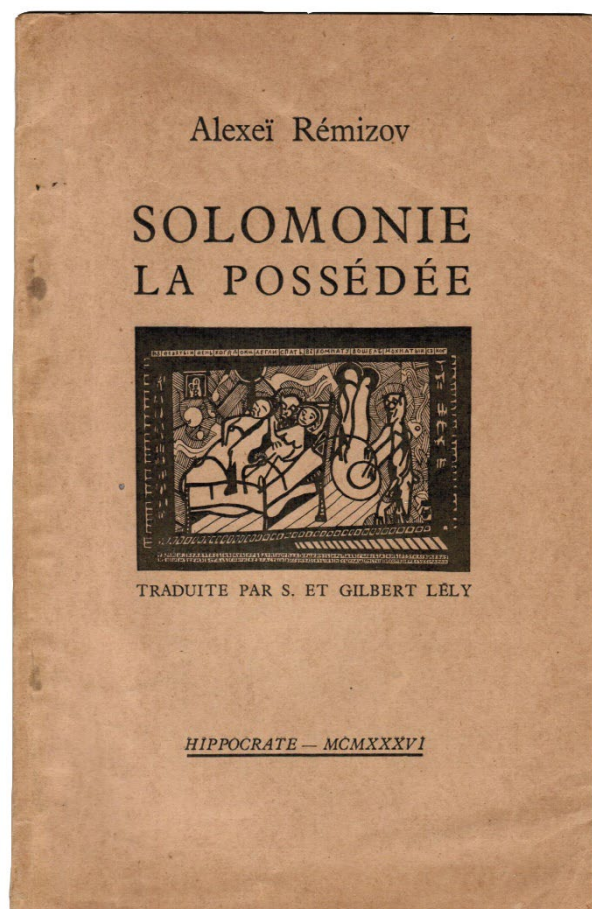
Juliar A22.1, issue a.

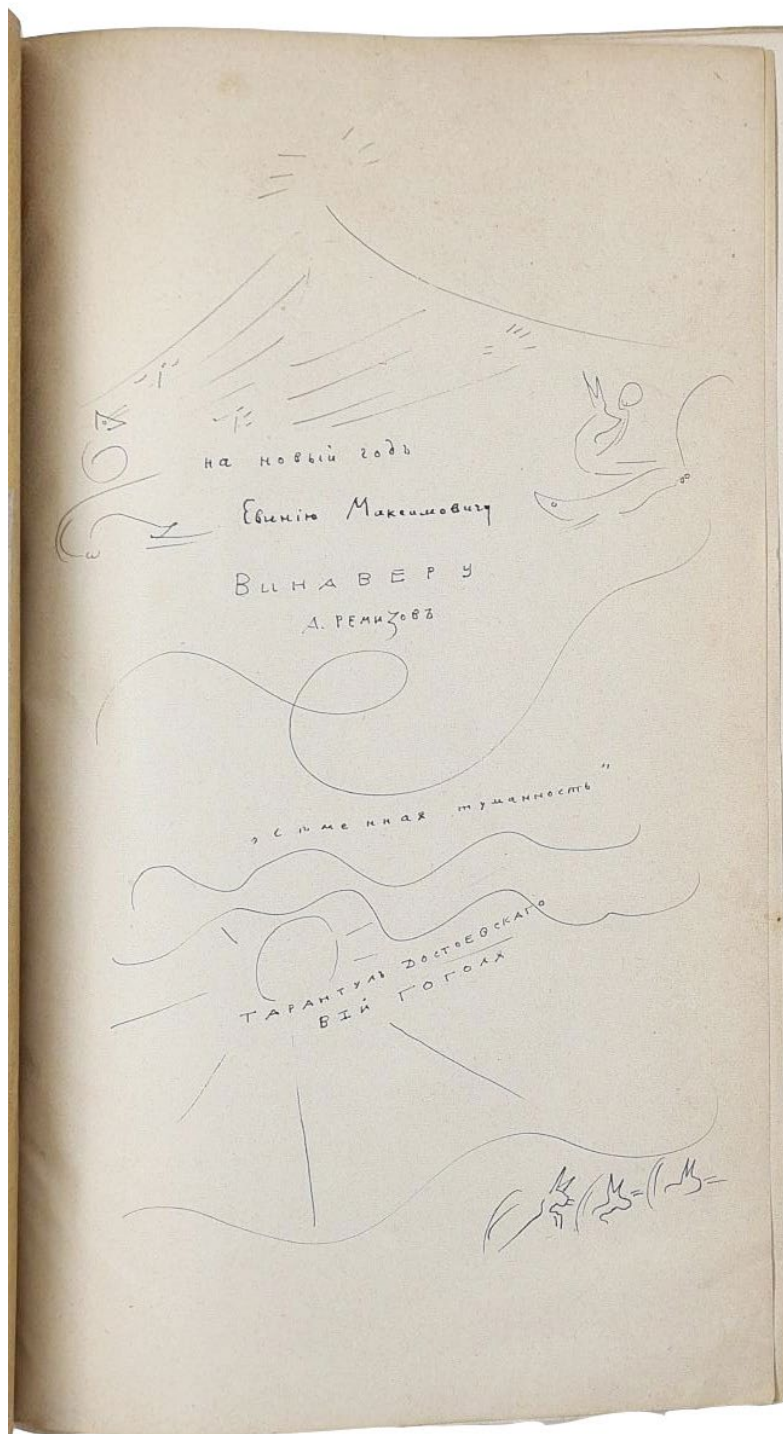
PRESENTATION COPY

**21. REMIZOV, Aleksei Mikhailovich.**  
**[Cover title:] Solomonie la possédée.**  
Traduite par S. et Gilbert Lély [sic]. [Paris:] Hippocrate — MCMXXXVI [1936].

8vo (240 × 155 mm), pp. [2], [801]–824, [2]; lower corner a little creased; wire-stitched in the original printed wrappers, browned, the odd mark; bookplate of A. G. Cross. £750

First separate edition in French of Remizov's retelling of a seventeenth-century Russian tale of a woman possessed by demons (originally published as 'Russkaia povest' XVII v. o besnovatoi Solomonii' in the Prague journal *Volia Rossii* in 1929), offprinted from *Hippocrate: revue d'humanisme médical*, which had been founded in 1931 and of which Gilbert Lely (1904–1985) had become editor in 1933. It was at *Hippocrate* that Lely first met Remizov, along with Maurice Heine and René Char. The two illustrations here (on the cover and p. 802) are by Remizov himself.





With a characteristically flamboyant, illustrated inscription by Remizov on the first page, presenting the book as a New Year's gift to the great Arthurian scholar Eugène Vinaver (1899–1979), whose family had emigrated from Russia to France in 1919. After studies at Paris and Oxford, Vinaver became Professor of French at Manchester in 1933.

Sinany, *Bibliographie des œuvres de Alexis Remizov*, 111.

INSCRIBED BY THE TRANSLATOR

**22. SOLZHENITSYN, Aleksandr Isaevich. A Lenten Letter** to Pimen Patriarch of All Russia. Burgess Publishing Company, Minneapolis ... [1972].

Large 8vo (254 × 189 mm), pp. [4], 12; original publisher's cloth, slightly bowed, the lettering to front cover and spine a little worn, endpapers browned. £50

First edition in English, this copy inscribed 'For Professor Elizabeth Hill [1900–1996; the first Professor of Slavonic Studies at Cambridge] with best wishes from the translator Keith Armes Junes 1973' on the front free endpaper.

'Those concerned with the question of religious freedom or the survival of religion in the Soviet Union will find the letter of Nobel Prize winner, Alexander Solzhenitsyn, to the newly elected head of the Russian Orthodox Church Patriarch Pimen a most perceptive commentary on the religious crisis experienced by Russian society since the Bolshevik Revolution' (Foreword).

**23. [STUDENT JOURNALISM.]** A volume of scarce 19th-century undergraduate magazines. Oxford, 1886–8.

4to (274 × 212 mm); near-contemporary sprinkled-paper boards, rubbed, ticket of Parker & Son, 'English & Foreign Booksellers', Oxford. £400

Comprising:

The Comet! Edited by Vandeleur. No. 1 [*all published*]. March, '86 ... Oxford: Printed and published by W. R. Bowden ... [1886]. Pp. 20; printed in double columns; numerous illustrations in the text. Library Hub Discover locates a copy at Oxford only.

[*Drop-head title*:] The Rattle ... No. 1. Feb. 25th, 1886 [– Vol. II. No. 7. Wednesday, Feb. 23rd, 1887]. [*Colophon*:] Printed by John Oliver ... Oxford [1886–7]. 13 numbers, each pp. 4; printed in double columns; some light spotting. Edited by the New Zealander Arthur Richmond Atkinson (1863–1935), *The Rattle* ran until Vol. III, No. 5, in 1888. Library Hub Discover locates runs at the BL and Oxford.



Simon Beattie  
Rare books, manuscripts, music, ephemera

The Undergraduate. No. 1.—Tuesday, January 24th [– No. 7.—  
Tuesday, March 6th], 1888 ... Oxford: Printed by J. Oliver ... [1888]. 7  
numbers, pp. 40, [2], 41–56, [2], 57–72, [2], 73–88, [2], 89–112; each  
number in the original printed wrappers; printed in double columns;  
some light toning or marginal browning, occasional creasing. In all, 21  
parts were published, the last on 6 December 1888. Library Hub  
Discover shows three locations: BL, NLS, Oxford.

# THE COMET!

Edited by Vandeleur.



No. 1.

March, '86.



(Price 6d.)

OXFORD:

PRINTED AND PUBLISHED BY W. R. BOWDEN,  
59, HIGH STREET.



**24. [WEDDING VERSE.] Per le auguste nozze delle AA. RR.**  
Vittorio Emanuele duca d' Aosta e Maria Teresa arciduchessa d'  
Austria. In Torino [dalla Reale Stamperia] MDCCLXXXIX [1789].

4to (282 × 217 mm), pp. [48]; various engravings (by Stagnon, Valperga,  
and Cagnoni (two)) in the text; printed on good-quality paper; the  
occasional mark or early ink doodle; contemporary lined decorated  
paper wrappers, a little soiled, small waterstain to rear cover, some  
surface wear, spine worn in places. £500

First edition: a rare anthology of verse—epigram, sonnet, ode,  
anacreontic, *madrigale*, elegy—written in celebration of the wedding of  
the young Vittorio Emanuele of Savoy (1759–1824), King of Sardinia as  
he became (r.1802–21), to the even younger Maria Theresa of Austria-  
Este (1773–1832). Contributions include poems, by *inter alia* Leonardo

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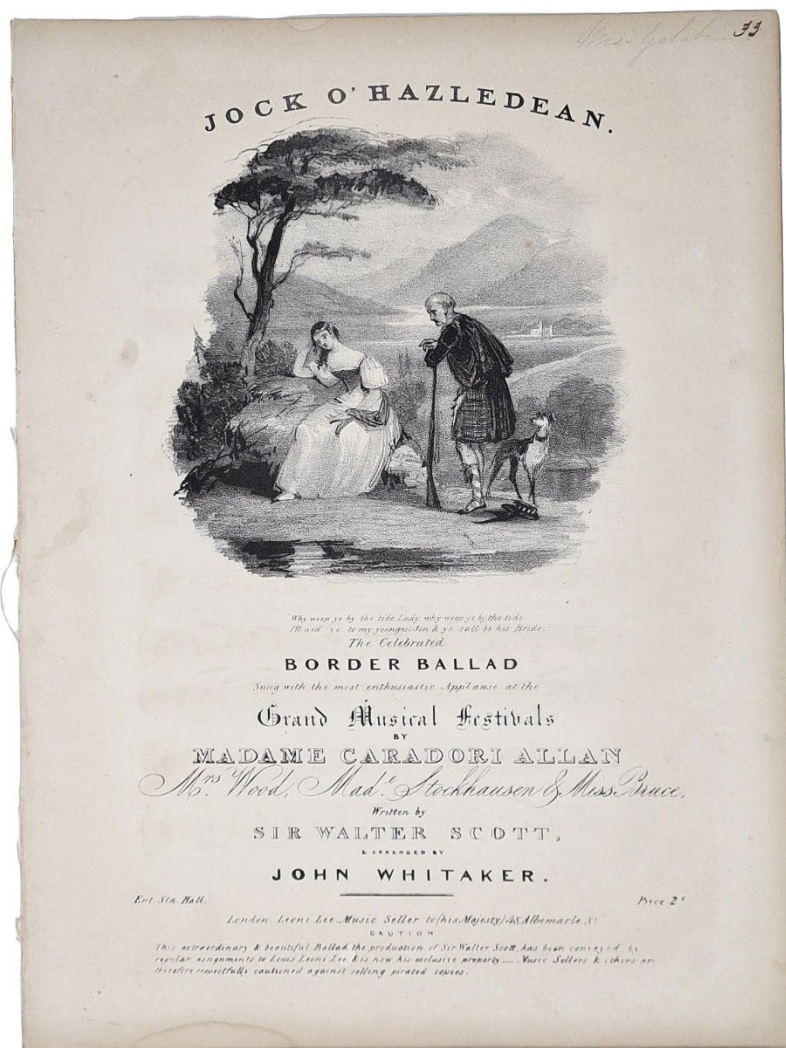
Simon Beattie  
Rare books, manuscripts, music, ephemera

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Miniscalchi, Teodoro Bergera, Giambatista Vasco, and Giuseppe Antonio Cauda of Turin's university library, in Italian, Latin, and Greek.

The almost *trompe l'œil* block-printed paper used for the covers here looks surprisingly modern, but is strictly contemporary. Cf. Kopylov, *Papiers dominotés italiens*, no. 62 and 156.

Not found in WorldCat.



**25. WHITAKER, John. Jock O'Hazledean ... The Celebrated Border Ballad sung with the most enthusiastic Applause at the Grand Musical Festivals by Madame Caradori Allan, Mrs Wood, Mad<sup>e</sup> Stockhausen & Miss Bruce. Written by Sir Walter Scott, &**

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

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arranged by John Whitaker ... London, Leoni Lee Music Seller to  
(His Majesty), 48 Albemarle St ... [1836?].

Folio (342 × 257 mm), pp. [2], 4; small waterstain to lower margin, a  
couple of other insignificant marks to title, some offsetting to the music;  
old ms. page numbers from when in a volume; disbound. £75

First (and only?) edition. 'According to Humphries & Smith, publisher  
resided at address given in imprint from c.1836. Queen Victoria  
succeeded King William IV on 20 June 1837' (Bodleian catalogue).

Library Hub Discover locates 2 copies only, at Owletts (NT) and Bodley.



From item 17, Lermontov

**Simon Beattie**

**+44 (0)1494 784954**

**simon@simonbeattie.co.uk**