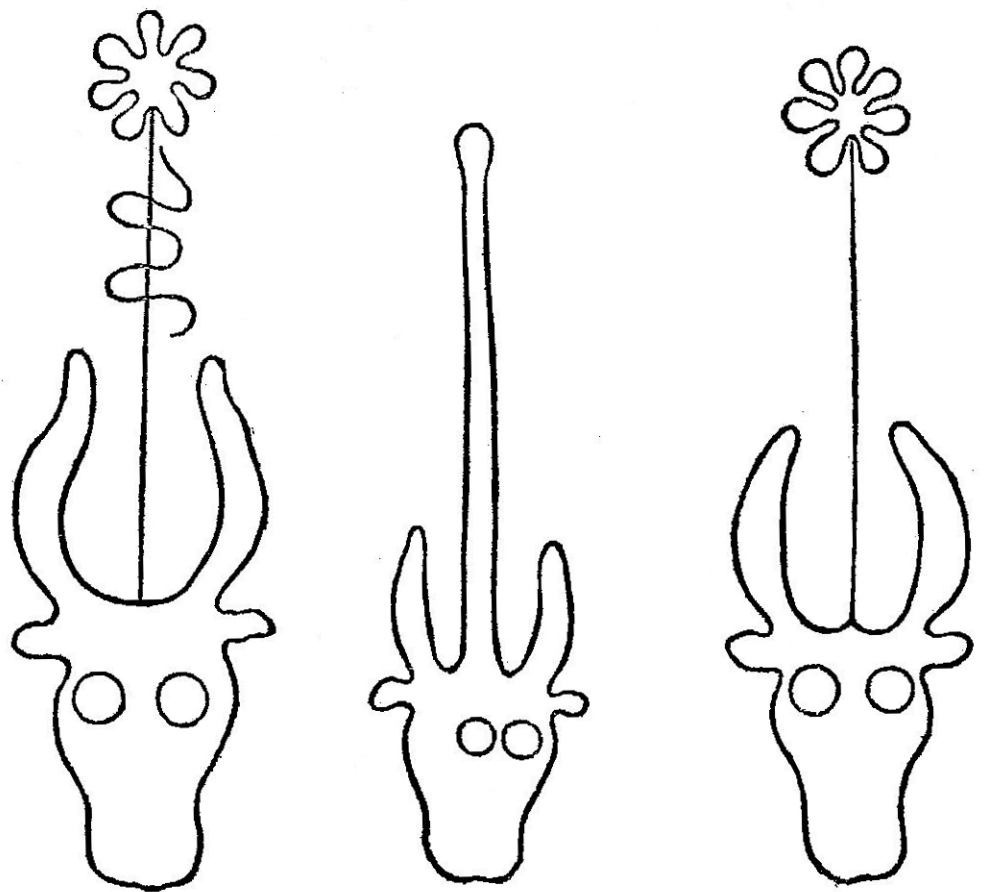
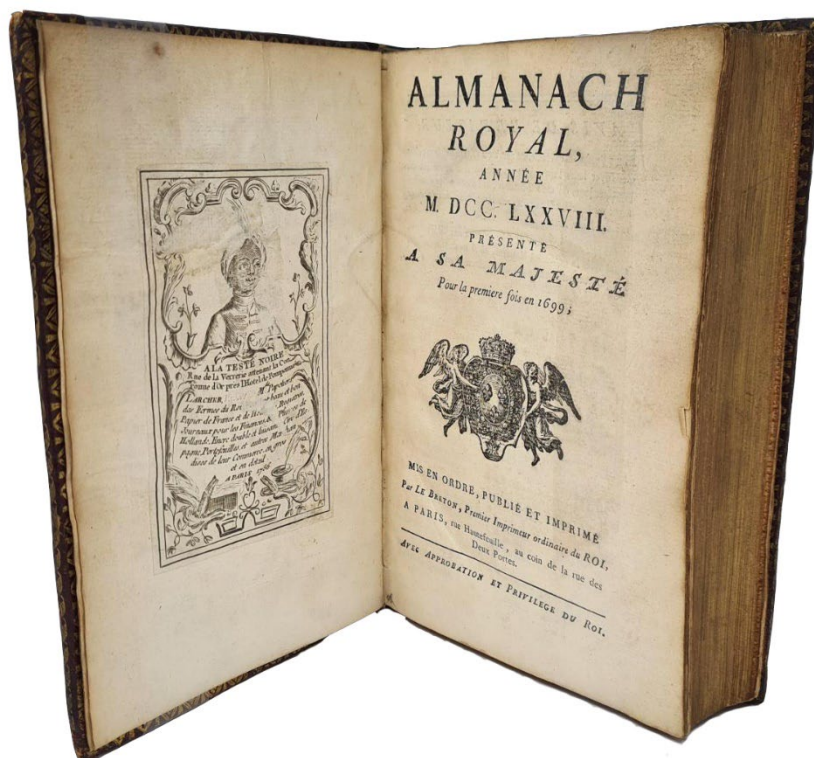

Simon Beattie

New York International
Antiquarian Book Fair



27–30 April 2023
Park Avenue Armory
Booth B33

From item 9, Camus

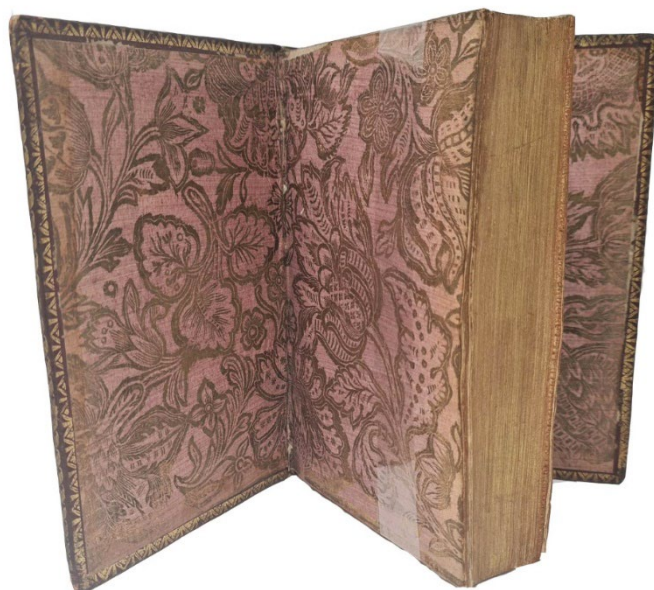


01. ALMANACH ROYAL, année M. DCC. LXXVIII. présenté à Sa Majesté pour la premiere fois en 1699; mis en ordre, publié et imprimé par Le Breton, Premier Imprimeur ordinaire du Roi, à Paris ... [1778].

8vo (190 × 125 mm), pp. 320, 311 *bis* – 320 *bis*, 321–496, 489 *bis* – 496 *bis*, 497–650, plus final blank; contemporary engraved bookseller's label 'A la Teste Noire' to front flyleaf (slightly defaced); some slight marginal browning; contemporary red morocco gilt, all edges gilt, a couple of corners worn; with the gilt arms of ?Bernard Delaître (1732–1792) to the boards, one short scratch to upper cover.

\$1800

The *Almanach royal* ran for almost a century, and was the go-to book for any self-respecting Frenchman who needed to know what was going on at Court. One often finds copies bound, as here, in red morocco, with gilt arms on the covers. But the endpapers in such



copies will vary: often marbled, sometimes lacquered paper, or, if you're lucky, a wonderful German brocade paper. The present example is unsigned, but reminds me of the work of Johann Wilhelm Meyer (c.1713–1784) of Augsburg. As ever, it is fascinating to see how decorated papers travelled from country to country.



ENGRAVED PRESENTATION BINDING, ON VELLUM

02. ALT- und neuer Crackauer- mit allerhöchstem K. K. Privilegio verbesserter und auf Wien berechnete Schreib-Kalender, auf das Jahr Jesu Christi, M. DCC. LXXIV ... Wien, gedr. und verl. b. Joh. Thom. Edlen v. Trattnern, kaiserl. köngli. Hofbuchdruckern und Buchhändlern [1774].

Small 4to (207 × 162 mm), pp. [64], the first three full gatherings interleaved; title printed in red and black, the main text in double columns; large woodcut title border; small tax stamp to title, and lower corners of initial leaves cut away (indicating tax paid); contemporary printed vellum (see below), some surface wear, but still legible, some discoloration (from where previously varnished?), upper margin of front

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cover scraped, front free endpaper dust-soiled; a letter to ?Ralf von Gruben (dated 1801), in its original envelope, loosely inserted. \$1400

The binding here is striking: the upper cover is printed with an engraved passepartout frame featuring the Austrian imperial eagle, above which is a presentation inscription, neatly inked, 'A Monsieur Monsieur [sic] de Gruben Conseiller Aulique S. A. R. Monseigneur le Prince Eveque de Paderborn. 1774.' The rear cover has also been printed with an engraved plate, featuring another Imperial design.

The recipient is Johann Friedrich von Gruben (1719–1774), representative of Wilhelm Anton von der Asseburg (1707–1782), Prince-Bishop of Paderborn, at Maria Theresa's Aulic Council (one of the two supreme courts of the Holy Roman Empire) at the Hofburg in Vienna. It was a court gift: the inscription on the front free endpaper records that the book was a New Year present from the Treasurer of the Council in 1774.



03. [ARC DE TRIOMPHE.] LAFITTE, Louis. Description de l'Arc de triomphe de l'Étoile, en des bas-reliefs dont ce monument est décoré ... Paris, chez l'auteur, rue de Tournon, N° 2. De l'imprimerie de Gillé fils. 1810.

Oblong 4to (200 × 235 mm), pp. [2], 12 + 10 etched plates (of which five folding) by Normand *fils* after Lafitte; decorative title border; some light

spotting, and marginal browning to the plates; contemporary tree calf, marbled endpapers (offset from the turn-ins), gilt morocco lettering-piece to spine, joints neatly repaired. \$2200

First (and only) edition. The Arc de Triomphe was commissioned by Napoleon in 1806 from the architect Jean Chalgrin, to celebrate the Battle of Austerlitz, but initial progress in construction was slow. By the spring of 1810, when Napoleon was due to arrive in Paris with his new bride, Marie Louise of Austria, only the first twenty feet of the four supporting columns had been built and so a huge model was constructed at lightning speed (taking around 500 workers less than twenty days, according to the first page here), decorated with bas-reliefs in stucco and painted canvas by Louis Lafitte (1770–1828) over a wooden frame.

This is Lafitte's illustrated account of the work, printed for the artist himself, with attractive plates, after his own designs, of the various images adorning the structure, largely in celebration of Napoleon: his achievements in legislation, domestic industry, the beautification of Paris, his clemency, and the prosperity of the Empire.

Quérard IV, 396.

IN THE ORIGINAL PRINTED WRAPPERS

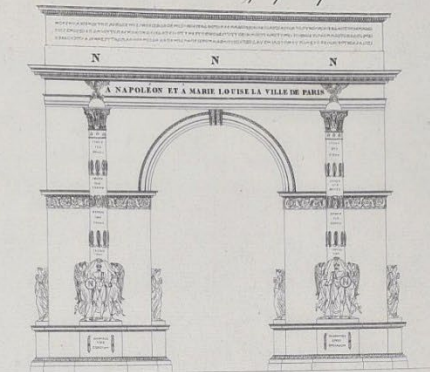
04. [ARC DE TRIOMPHE.] DUBOIS, P.-F.-L., *ainé*.

Changemens proposés ... au projet de l'Arc de triomphe de l'Étoile, par M. Chalgrin, architecte du Sénat. Paris—1810. De l'imprimerie de Delance et Belin. [Cover:] Se trouve à Paris, chez l'Auteur ... Constantin ... Bance ... Martinet ... Le Normant ... et chez les Marchands de Nouveautés.

Folio (456 × 302 mm), pp. 6, plus final blank; with two etched plates by Montferrand after Chalgrin and Dubois; some light spotting, short tear to one plate; uncut in the original printed wrappers, a little dust-soiled, short tears to spine at extremities, a couple of marks (from wax?; offset onto title) and one small hole to front cover, but still very good. \$1000

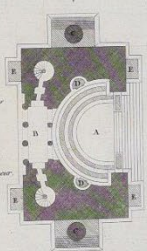
First edition: suggested changes to Chalgrin's plan for the Arc de Triomphe by Dubois, nephew and pupil of Jacques-Denis Antoine (1733–1801), who had designed the Hôtel des Monnaies, the Paris Mint. Dubois suggests a slightly larger structure overall, with internal amphitheatres and greater decoration. The two plates allow comparison of his and Chalgrin's designs.

Changemens à l'Arc de triomphe de l'étoile, proposés par P. F. A. Dubois architecte

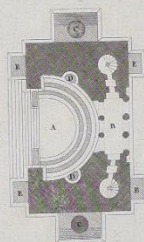


Façade côté de Paris.

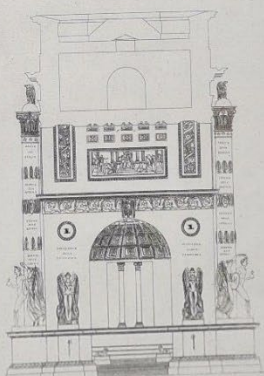
- REAVIS.
- A Amphithéâtre pour les arts et les sciences.
 - B Tribunes publiques.
 - C Colonne Triphalce.
 - D Statues des héros morts au champ d'Honneur.
 - E Trophée.



Plan.



Elevation latérale.



Coupe.

05–06. [BEFORE PHOTOGRAPHY.]

‘Long before the invention of photography there was a great desire among the middle class for cheap portraiture. For centuries good portraits were the privilege of the aristocracy and the more prosperous upper bourgeoisie who could afford the fees of a good miniature painter or even a portrait in oils by an established artist.

‘The pioneer of cheap portraiture was the silhouette; and since it could be semi-mechanically produced, demanded a sitting of only a few minutes, and could be easily copied, the silhouette may be regarded as an ancestor of the photographic portrait by which it was superseded’ (Helmut & Alison Gernsheim, *L. J. M. Daguerre*, p. 110).

But there were other developments, before photography finally arrived. Below are two such eighteenth-century innovations, one from England, the other from France.

05. [BEFORE PHOTOGRAPHY.] LIMOMACHIA. By His Majesty’s Royal Letters Patent, the new-invented Machine for taking Likenesses, by which the usual Objections to the Art, viz. Time, Trouble, and Expencc, are entirely removed, by Raphael Pinion, Portrait-Grinder, at his Manufactory, in Liecester [*sic*] Square ... [Presumably London, c.1780–88?]

Folio leaf (405 × 258 mm), etched vignette by Pinion at head, letterpress text beneath, untrimmed; some browning to verso, creased where previously folded, some paper repairs to the folds, minor loss to a couple of letters, a few minor chips to edges, dust-soiling to the margins. \$3250

‘Mr Pinon, animated with an enthusiastic desire to remove every impediment to the progress of his Art, and to place its frame upon the firm basis of true excellence, has boldly dared to tread a path unbeaten by his predecessors, and, for the first time, hath united Mechanics with the Art of Painting. Notwithstanding the greatness of his design, with unwearied diligence, and a constancy not to be shaken by difficulties; although at the expense of health, pleasure and fortune, he hath produced to the world his LIMOMACHIA or MACHINE FOR GRINDING LIKENESSES. He will forbear in this place to congratulate himself on the success of his labours, or to expatiate on the importance of his discovery. It affords him, however, great comfort when he reflects that his Machine is given to the world at a time when genius and protection are inseparable: and although he has much to apprehend from the



L I M O M A C H I A.

By His MAJESTY'S ROYAL LETTERS PATENT,
The new-invented MACHINE for taking LIKENESSES,

By which the usual Objections to the Art, viz. TIME, TROUBLE, and EXPENCE, are entirely removed,

By R A P H A E L P I N I O N,
P O R T R A I T - G R I N D E R.

At his Manufactory, in L I E C E S T E R S Q U A R E, Opposite the Æquestrian Statue of the King.

To the P U B L I C.

IT has been long a subject of real regret that the divine art of Portrait-Painting, has laboured under great and almost insuperable difficulties, with respect to the expence and procees of its execution; and every effort to make it of more extensive utility, or raise it to that state of perfection which it is capable, has been hitherto ineffectual. Being convinced, therefore, that those obstacles have arisen from the vague and uncertain mode of copying nature with the eyes, Mr. Pinion, animated with an enthusiastic desire to remove every impediment to the progress of his Art, and to place its frame upon the firm basis of true excellence, has boldly dared to tread a path untraced by his predecessors, and, for the first time, hath united Mechanics with the Art of Painting. Notwithstanding the greatness of his design, with unwearied diligence, and a constancy not to be shaken by difficulties, although at the expence of health, pleasure and fortune, he hath produced to the world his LIMOMACHIA, or MACHINE FOR GRINDING LIKENESSES. He will forbear in this place to congratulate himself on the success of his labours, or to expatiate on the importance of his discovery. It affords him, however, great comfort when he reflects that the fears of incredulity and the envy of contemporary artists, he throws himself into the arms of a liberal and discerning Public, where genius and talents were never known to want a patron. Trusting therefore to the intrinsic merit of his Machine, and the modesty of his pretensions, he will only add, that by his method, and his alone, any Lady or Gentleman may have their Portraits taken in one minute with the most scrupulous exactitude; and, as his Machine admits of more than one sitter, the Lady and her Spouse, the Lover and his Mistress may be drawn at the same time, in the most engaging attitudes and tender situations, for which his Machine enables him to execute their commands, which it must be acknowledged is superior to every other consideration. They are as follows:

L. S. D.		L. S. D.	
Families, treated historically, each person	0 1 3	Half lengths	2 2 4
Single whole lengths	0 0 11	Kneats	0 0 7
Drawn, historically	0 1 11	Three quarters	0 0 4
			0 0 2

Profits in all colours proportionably low. Considerable allowance will be made to Captains of Ships, or to those who shall take a large quantity for the purpose of gratifying their friends.

At a time when the country is pestered with innumerable quacks, who, under the specious denomination of Artists, disgrace the honourable appellation, by their absolute ignorance of every requisite of the Art, the Patente thinks it his duty, in justice to his own invention, to inform the public that his method is totally divested of every little dissingenuous artifice practised by those miserable pretenders to Painting; and the Machine being constructed upon Geometrical Principles, his likenesses are consequently executed with unerring and mathematical precision.

To such as remain doubtful of the surprizing powers of the LIMOMACHIA, notwithstanding what has been here advanced, he begs they will favour him with a single experiment, after which, if the performance be found in the least defective, he promises never again to solicit their encouragement.

As the excellence and celebrity of his Machine will doubtless occasion such a confux of business as to deprive many worthy fellow Artists of the means of subsistence, he intends to practice from nine till eleven, each morning, the profits of which will be appropriated solely to the relief of those Gentlemen who shall appear to have suffered by the introduction of the LIMOMACHIA.

N.B. The most astonishing likenesses taken from description. Also Portraits in Water, Human-hair, and Hot-poker; Enriched with inconceivable delicacy.

* * * Mr. Pinion has at this time in his Gallery, several Mechanical Tricks, the amusements of his leisure hours. Among the rest is a Machine to ascertain, with infallible certainty, what is Beautiful and Grand in nature; likewise a Trap for catching the Aurora Borealis, to be ground in water for the use of Miniature Painters.

sneers of incredulity and the envy of contemporary artists, he throws himself into the arms of a liberal and discerning Public, where genius and talents were never known to want a patron. Trusting therefore to the intrinsic merit of his Machine, and the modesty of his pretensions, he will only add, that by his method, and his alone, any Lady or Gentleman may have their Portraits taken in one minute with the most scrupulous exactitude; and, as his Machine admits of more than one sitter, the Lady

and her Spouse, the Lover and his Mistress may be drawn at the same time, in the most engaging attitudes and tender situations ...'

ESTC, which suggests a date of 'c.1750', locates the Harvard copy only; there is another at the British Museum (whose catalogue gives a date of '1780–1788'). I was unable to locate Pinion's machine in the *Subject-Matter Index of Patents of Invention ... 1617 ... to 1852*.



06. [BEFORE PHOTOGRAPHY.] CHRETIEN, Gilles-Louis.
Edme Mentelle membre de l'Institut. Dess. p. Fouquet. gr. p.
Chretien inv. du physionotrace ... Paris [between 1795 and 1799].

Small round aquatint portrait (74 mm diameter, the image itself 55 mm),
a fine impression in very good condition; (later?) metal frame. \$2500

The present aquatint was produced by physionotrace, 'the first system invented to produce multiple copies of a portrait, invented in 1786 by Gilles-Louis Chrétien (1774–1811). In his apparatus a profile cast by a lamp onto a glass plate was traced by an operator using a pointer connected, by a system of levers like a pantograph, to an engraving tool moving over a copper plate. The aquatint and roulette finished engraved intaglio plate, usually circular and small (50 mm), with details of features and costume, could be inked and printed many times. One

description mentions that a sitting could take as little as six minutes and within four days a dozen impressions could be delivered, hand-colored if desired, with the copper plate, for fifteen francs ...

'Physionotrace was very popular in France, where it had a detrimental effect on miniature painting and engraving. At the Salon of 1793, one hundred physionotrace portraits were exhibited. Three years later that number increased to six hundred. The physionotrace portrait replaced the miniature and was used as frontispiece illustrations in a number of books, but it was not until the advent of photography that the portrait was truly democratized' (Photoconservation.com, *sub* Printing Processes). Thomas Jefferson had his portrait done in Paris by physionotrace in 1789 (now lost, though a print was made in 1801: see Alfred L. Bush, *The Life Portraits of Thomas Jefferson*, p. 9).

Chrétien was a cellist in the *chambre du roi* at Versailles and worked initially with the miniaturist Edme Quenedey des Riceys to produce his portraits. They separated in 1789, and Chrétien went into partnership with the engraver Jean Fouquet (d.1799), responsible for the etching here. The subject is Edme Mentelle (1730–1815), geographer, who was elected to the Institut de France in 1795.

07. BIBLIA, das ist: Die gantze Heil. Schrift, Alten und Neuen Testaments, nach der Teutschen Uebersetzung D. Martin Luthers, mit vorgesetztem kurtzen Inhalt eines jeden Capitels, wie auch mit richtigen Summarien und vielen Schrift-Stellen auf das allersorgfältigste versehen, nach denen bewährtesten und neuesten Editionen mit grossem Fleiß ausgefertigt, samt einer Vorrede von Hieronymo Burckhardt ... Basel, bey Johann Rudolf Im Hof und Sohn. 1763. [Bound with:]

Die Heilige Schrift, Neuen Testaments ... Basel, bey Johann Rudolf Im Hof und Sohn. 1764. [And:]

Neu-eingerichtetes Gesang-Buch, in welchem die Psalmen Davids, nach französischer Melodey in teutsche Reimen gebracht von D. Ambrosio Lobwasser ... Mengerlinghausen, 1759. Gedruckt und verlegt durch Christian Konerts Wittwe, in Fürstl. Wald. Hof- und Regierungs-Buchdruckerey. [And:]

Neu eingerichtetes Gesang-Buch ... in eine neue, zum nützlichen Gebrauch bequeme Ordnung ... Mengerlinghausen, 1761.

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Gedruckt und verlegt durch Christian Konerts Wittwe, in Fürstl.
Waldeckl. Hof- und Regierungs-Buchdruckerey.

2 works, each in two parts, in one vol., 8vo (170 × 95 mm), pp. [16], 909,
[1]; 265, [5]; 125, [5]; 178, [4], 17, 25; printed in double columns;
woodcut head- and tailpieces, the music printed typographically; a little
light waterstaining in the upper margin in places, another waterstain to
lower corner, mostly towards the end of the volume, some browning to
the Mengerhausen imprints; contemporary mottled calf gilt, worn at
extremities, upper joint cracked but holding, chipped at head and tail, all
edges gilt, stencilled brocade-paper endpapers; early ownership
inscription ('Rudolph') to front flyleaf. \$800

The brocade paper here uses a gold-coloured embossed design, cut in
negative relief, on a multicoloured stencilled paper. I have been unable
immediately to identify the maker of the paper, but it looks to be from
South Germany.





TINY MUSIC TYPE

08. BIBLIA dat is de gantsche H. Schrift ... Dordrecht 1777.
[Bound with:]

Het Nieuwe Testament ... Te Amsterdam, By H. Brandt, D. onder
de Linden, P. Schouten, J. de Groot, R. Arrenberg, en Compagnie.
1781. [And:]

Het Boek der Psalmen ... t' Amsterdam, by H. Brandt, D. onder
de Linden, P. Schouten, J. de Groot, en R. Arrenberg in
Compagnie. 1782.

3 vols bound in one, 12mo (143 × 78 mm), ff. [2], 422, [2], including
engraved title; [3], 132; [174]; text printed in double columns, the music
in the Psalms printed typographically; contemporary mottled calf tooled
gilt, gauffed gilt edges, block-printed endpapers; a few creases to the
spine, else very good; ink ownership inscription ('Wilh. Rittershausen 20.
Nov. 1911') to verse of front free endpaper. \$900



A very attractive Dutch pocket bible, the music in the volume of psalms executed in tiny type, in a typical Dutch binding of the period. The block-printed paper used by the binder for the endpapers, however, is Italian. See Quilici, *Carte decorate nella legatoria del '700*, no. 24 (on a book from Palermo from 1784).

AMONG THE FIRST BOOK ILLUSTRATIONS

09. CAMUS, Armand-Gaston. Notice d'un livre imprimé à Bamberg en CIOCCCCLXII, lue à l'Institut national ... Paris. Baudouin ... An VII [1799].

4to (299 × 227 mm), pp. [2], 29, [1]; with 5 plates (lightly foxed), of which two folding, at the end; lower corner slightly creased, a little marginal dust-soiling, short tear to lower margin of final plate; uncut in the original printed wrappers. \$1000

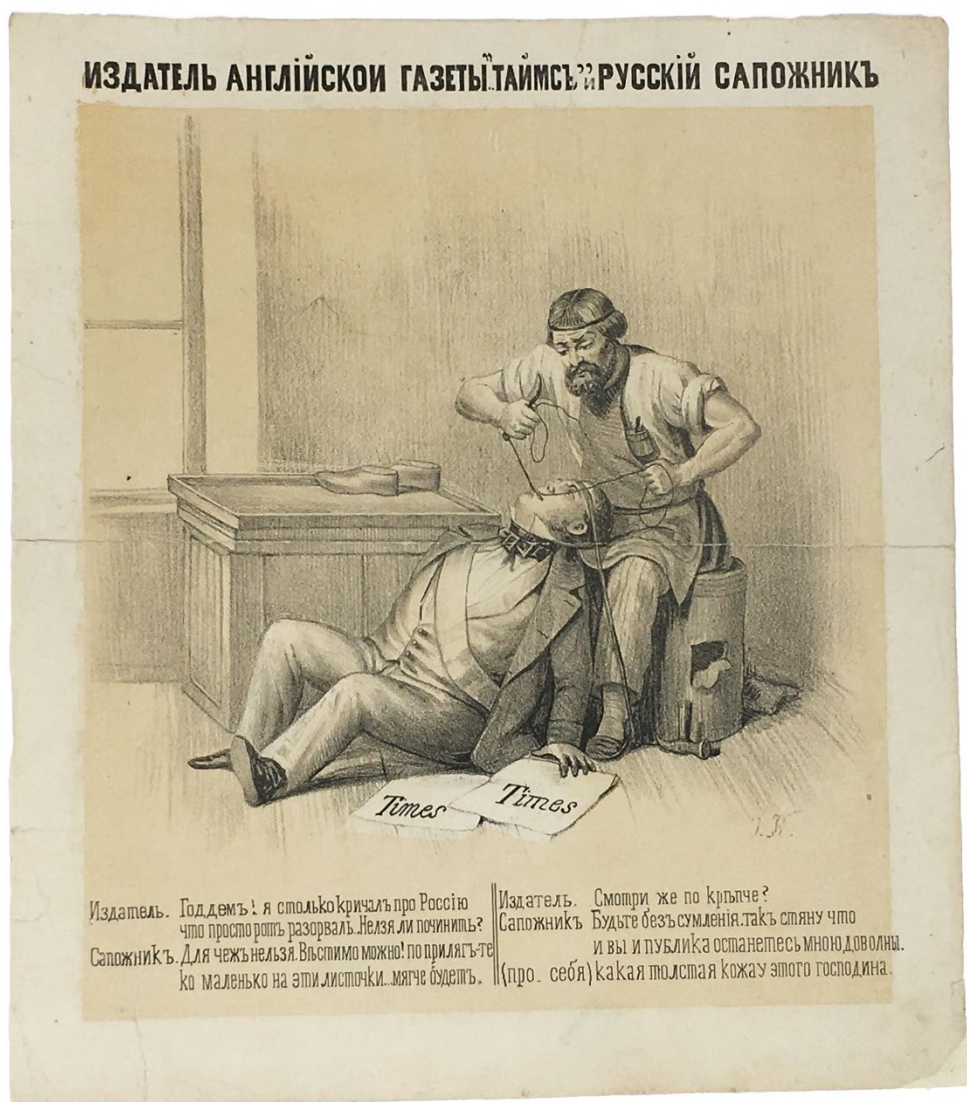
First edition: a paper read in Paris about 'un livre de la plus grande rareté' which Camus dropped everything to go and see: 'l'importance dont il est dans les annales et l'histoire de la typographie, m'ont déterminé à l'examiner aussitôt que j'ai su qu'il étoit entre les mains des conservateurs de la Bibliothèque, et à interrompre d'autres recherches



pour donner sur-le-champ la description de ce volume' (p. 2). The *Sammelband* he describes contains three incunables, all printed in Bamberg by Albrecht Pfister in around 1462:

Johannes von Tepl's early fifteenth-century proto-humanist *Der Ackermann aus Böhmen* (GW 194), the types for which were probably designed by Gutenberg; the illustrated *Historie von Joseph, Daniel, Judith und Esther* (GW 12591; only two copies known: BnF and Rylands), which was entirely new to scholarship at the time; and the first *Biblia pauperum* to be produced using movable type (GW 4325; BnF, Wolfenbüttel, and Rylands only). The books' printer, Pfister, is credited with being

the first printer using movable type to add woodcuts to his books, and Camus reproduces some of the illustrations at the end of his paper (engravings reproducing woodcuts).



A THICK-SKINNED ENGLISH JOURNALIST

10. [CRIMEAN WAR.] Izdatel' angliiskoi gazety "Taims" i russkii sapozhnik [The editor of the English newspaper "The Times" and the Russian bootmaker]. [Russia, 1850s.]

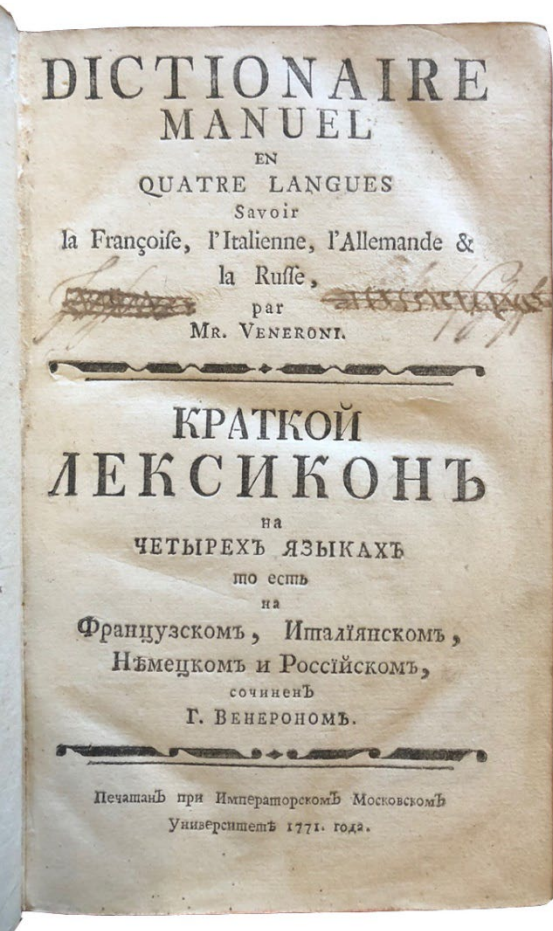
Tinted lithograph (268 × 234 mm), creased where previously folded, sometime torn along the central fold and repaired, other paper repairs in places (affecting one character only), but in very good condition overall.

\$550

An unusual image, published during the time of the Crimean War, highlighting the London *Times*' position during the hostilities. The editor complains to the bootmaker that he has torn his mouth through shouting on behalf of Russia, which the bootmaker has set about to repair, remarking (to himself) 'what thick skin this man has'.

John Thadeus Delane (1817–1879) was editor of *The Times* for thirty-six years, 1841–77. ‘Under Delane’s editorship *The Times* was loosely identified with Liberalism ... [and] the power of *The Times* in opposition to government was seen very clearly during the Crimean War, when Delane felt it was his duty to condemn those directing the war ... In his lifetime Delane was widely regarded as the unquestioned head of the journalistic profession, who had done much to raise the tone of journalism. Some of his innovative methods of reporting news, which included the use of interviews, and his Crimean and other “crusades”, foreshadowed the “new journalism” of the later nineteenth century’ (*Oxford DNB*).

11. DICTIONAIRE [sic] MANUEL en quatre langues savoir la Françoise, l’Italienne, l’Allemande & la Russe, par Mr. Veneroni. [In Cyrillic:] Kratkoj leksikon na chetyrekh iazykakh ... [Moscow:] Pechatan pri Imperatorskom Moskovskom Universitete 1771. goda.



8vo (207 × 125 mm), pp. [6], 128, 128–143, 143–172 (complete); early (German?) ownership inscription to title crossed through, light waterstain to lower corner of the bookblock; contemporary Russian mottled calf, one corner worn, some surface wear elsewhere, marbled endpapers, spine gilt in compartments.

\$3500

First edition of a rare multilingual dictionary. The headwords are in French, with equivalents in Italian, German, and Russian—a headache for the typesetter, who had to cope with roman, italic, Fraktur, and Cyrillic type, but illustrative of the contemporary demand for foreign-language learning in Russia. The ‘author’ given on the title is Giovanni Veneroni (born Jean Vigneron, 1642–1708), the seventeenth-century linguist whose *Dictionnaire italien et françois* (1681) became a standard work.

‘Various foreign languages entered the Russian linguistic market-place as eighteenth-century rulers sought to bring about rapid modernization

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of their realm ... German had many practical functions, in fields such as metallurgy, mining, and medicine. For much of the eighteenth century, it was taught as widely as French, or even more widely, in some public educational institutions. It was used in the Academy of Sciences, in which most of the early cohorts of scholars were from German-speaking lands. It was learned in the age of Catherine [1762–96] by some of the country's ablest students, who were sent to study in German universities. Most importantly, German was the mother tongue of a substantial section of the Russian imperial elite, especially families from the Baltic region, which had come under Russian rule as a result of Russia's eighteenth-century expansion ... Italian too became part of the linguistic repertoire of some Russian nobles, partly because of its importance in the field of fine arts (it was learned, for example, by students of the Academy of Fine Arts in St Petersburg) and its preponderance in the domain of music even after French had prevailed in other spheres of European culture. It was also an important diplomatic language in the Mediterranean world and a lingua franca for European dealings with the Turkish court ...

'Although French was already, perhaps, the principal language of transnational communication in Europe by the time Peter the Great died in 1725, and although knowledge of foreign languages had become an important asset for the Russian elite by that date, it was not until the middle of the century that the elite noticeably leaned more towards



French than any of the other foreign languages we have mentioned. From that point on, though, they embraced French and French culture whole-heartedly. There was no nation in Europe, Diderot observed, which was Gallicizing itself more quickly than the Russian nation, both with regard to language and practices' (Offord, Rjéoutski & Argent, *The French Language in Russia*, Amsterdam UP, 2018, pp. 96–7).

The endpapers here are a very nice example of contemporary Russian marbled paper.

Sopikov 5921; *Svodnyi katalog* 997. WorldCat locates 2 copies only (giving the title as *Dictionnaire manuel*, with two n's), at the Library of Congress and the Bibliothèque nationale; not in Library Hub Discover. On the lexicographical background, see Sorokoletov, *Istoriia russkoi leksikografii* (1998), p. 64ff.



ONE OF REYNOLDS' 'MOST REMARKABLE PICTURES'

12. [GARRICK.] Strive not Tragedy nor Comedy to engross a Garrick, who to your noblest Characters does equal Honour. London, Printed for Rob^t. Sayer ... [1769].

Mezzotint (313 × 470 mm) by C. Corbutt [i.e. Richard Purcell] after the original mezzotint by Valentine Green ('Engraved in mezzotint by Valentine Green, 1769 ... A copy by C. Corbutt, smaller, and another, still smaller, by the same' (Hamilton, p. 22)); uncut; some light dust-soiling and plate toning, one short tear to left-hand margin, remains of mounting tape to verso. \$500

A mezzotint after the original Reynolds painting (1762), 'one of his most remarkable pictures, *David Garrick between Tragedy and Comedy*, a witty parody in which the famous actor imitates the young Hercules, who had to choose between Virtue and Vice. The pictorial sources are Mannerist and Baroque (Giulio Romano, Correggio, Guido Reni, William Dobson, Rubens), exemplifying the complexity of Reynolds's mature style' (*Oxford Art Online*). The original painting, now at Waddesdon Manor, has been reproduced in a wide variety of media: prints, textiles, and even a late nineteenth-century porcelain jar (V&A). It is unclear which of the two possible states of the Corbutt print is present here, as Hamilton does not give dimensions.

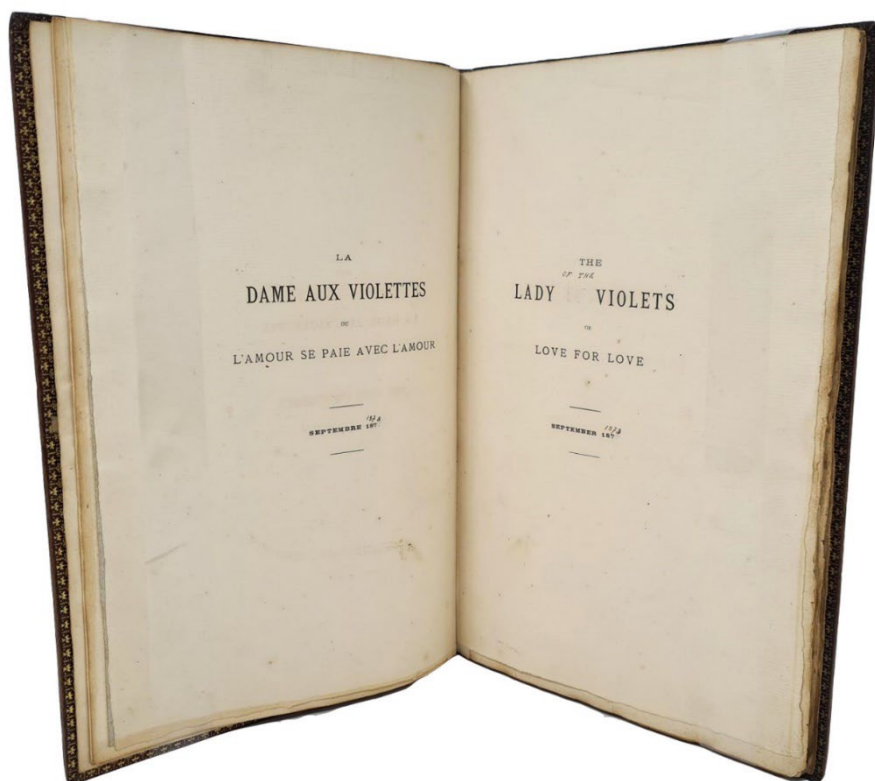
Chaloner Smith, *British Mezzotint Portraits* (1883) 31; Hamilton, *Catalogue raisonnée of the engraved works of Sir Joshua Reynolds*, p. 22; cf. Russell, *English Mezzotint Portraits* (1926) 46a.

UNRECORDED

13. GÉRARD, Paul-F. *La dame aux violettes*, ou l'amour se paie avec l'amour [*English title*: *The Lady* [*in ms. ink*: of the] *Violets or Love for Love*] ... [Tours, Imprimerie Rouillé-Ladevèze, 1878.]

Large 8vo (282 × 185 mm), pp. 93, [3]; with French and English on facing pages; printed on laid paper, uncut; in contemporary brown morocco, glazed marbled endpapers, a few bumps, rear board slightly sunned, preserving the original printed wrappers; various autograph corrections, manuscript poem 'The origin of love' (a quatrain taken from Byron) to verso of dedication page, half-title signed and inscribed 'avec les corrections manuscrites de l'auteur'. \$1200

An unrecorded French play with the author's own English translation on facing pages, privately printed for him. A highly personal drama, the closing address to the author's wife Jeanne (to whom the play is dedicated) draws comparisons between his courting of her and the plot of the play: 'When I arrived at Tours, I, too, laboured under affliction and



melancholy. As William [the main character in the play], I loved once and had lost her whom I loved, and I also thought my heart was dead. I saw thee. Thou hadst thy sorrows too; nothing can unite two hearts more than sorrow. I attempted to cure thee from them and I... fell in love with thee; and, one day, as sir William, I knelt before thee saying: "Love is only repaid by love".

Not found in WorldCat, CCFr, or the Bibliothèque nationale catalogue.

WITH GESSNER'S ORIGINAL PLATES TIPPED IN

14. GESSNER, Salomon. *New Idylles* ... Translated by W. Hooper MD. With A Letter to M: Fuslin, on Landscape Painting, and the Two Friends of Bourbon, a Moral Tale, by M. Diderot. London, Printed for S. Hooper ... & G. Robinson ... 1776.

Large 8vo (255 × 182 mm) in half-sheets, pp. [4], 129, [1], plus etched and engraved title-page, head- and tailpieces, and 9 plates by Sparrow or Chambars after Gessner, opposite which the nine original plates by Gessner (dated 1771) have been tipped in; printed on thick paper; some light spotting only; near-contemporary mottled calf, marbled endpapers,

Simon Beattie
Rare books, manuscripts, music, ephemera

a trifle rubbed, corners worn, rebacked, hinges reinforced with cloth tape; early ink ownership inscription of G. Cumberland to the front flyleaf. \$650

First edition in English of the *Moralische Erzählungen und Idyllen* (Zurich, 1772), the Swiss painter–poet’s depiction of uncorrupted pastoral bliss, which led to his becoming one of the first German-speaking writers to achieve international fame.

‘The former works of M. Gessner have been received with that applause by Europe in general, as renders all apology for this publication superfluous, and all commendation by any individual unnecessary. The translator, however, cannot refrain from declaring the singular satisfaction he enjoys in presenting the English reader with a work, he thinks, equal in the beauty of composition (allowance made for the difference of language) to the Idyls of Theocritus, or Virgil, and far superior in benevolent and pathetic sentiments.



‘The historical plates and vignets with which this work is embellished, were all designed and drawn by M. Gessner himself.

‘The story of the Two Friends of Bourbon was communicated by M. Diderot to our author, who thought proper to publish it with these Idyls, as a monument of friendship that the cultivation of letters alone has

produced between two men, whom distant countries have ever held separate' (Advertisement).

Adams DD46 ('Première traduction anglaise d'un conte de Diderot'); Morgan 2319; for the first edition, see Borst 234 and Goedeke IV/I, 82, 9.

PRESENTATION MANUSCRIPT

15. GOETHE, Johann Wolfgang von. Iphigenia in Tauris. A Drama from the German ... A new Translation ... MDCCCL.

Manuscript on paper, 4to (222 × 180 mm), pp. [170]; executed in red and black ink; contemporary red morocco gilt, now faded and rubbed. \$1500

An attractive manuscript, dated Sidmouth, 21 November 1850, presented by the translator to Dr William T. Radford. With the later inscription, dated 1900/1901, 'John E. Bennett from his loving Mother in remembrance of the last century at the beginning of the new one. A. R. B.', on the front free endpaper.

Anne Ramsden Bennett (1817–1906) was the eldest child of David Gladstone, a Liverpool merchant. This appears to be her only translation from German. She also spoke Italian, and translated Farini's *Lo stato romano* in collaboration with her cousin, the future Prime Minister William Gladstone, in the 1850s.

... THEN PRIVATELY PRINTED

16. GOETHE, Johann Wolfgang von. Iphigenia in Tauris from the German ... with original Poems ... Privately printed. [Colophon: Baines and Herbert, Printers, Liverpool.] 1851.

12mo (185 × 110 mm) in half-sheets, pp. [8], 200, [2]; leaves lightly toned; original blind-stamped cloth, spine lettered gilt, headcap chipped, spine and upper edge of the boards darkened. \$325

First edition of this translation, inscribed 'For Mrs B. Hodge with Mrs Bennett's kind regards' on the half-title.

'The drama of "Iphigenia in Tauris" is generally considered as Goethe's masterpiece. It is styled, by his illustrious countryman, Schlegel, an echo of Greek song ... As a proof of the high estimation in which

“Iphigenia in Tauris” is held by the Germans, it may be mentioned that it was performed at the Theatre of Weimar on Goethe’s eightieth birthday, as the highest tribute that could be offered to the poet’s genius’ (Preface, dated Sidmouth, 17 October 1850).

Goedeke IV/III, 266, VII, d; Morgan 2911; Oswald, p. 51; Speck 1574.



17. GRAIMBERG, Charles de. [Spine title:] Ansichten von Heidelberg, Schwetzing[en], Baden und vom Rhein. [Heidelberg, c.1825.]

2 vols, oblong 12mo (87 × 134 mm), ff. [59]; [59]; some spotting and water-staining, largely confined to the margins; contemporary red morocco, a little darkened, all edges gilt, spines lettered and tooled gilt, joints and extremities neatly repaired. \$800

An attractive little set of views for tourists. The French aristocrat Charles de Graimberg (1774–1864) was ‘a collector, draughtsman, publisher and conservator/curator of monuments [who was] forced to emigrate in the Revolution in 1791, and earned a living by producing topographical drawings. [He] eventually settled in Heidelberg, specialising in topographical views of the ruins which he then had engraved ... His collection of views bought by the city of Heidelberg in 1878.’ (British Museum catalogue).

The lithographs here are signed Langlumé who, together with the chemist A. Chevalier, published a *Mémoire sur quelques améliorations apportées à l'art de la lithographie* in 1828, detailing 'improvements to lithography that led to the award of a gold medal ... by the Société d'Encouragement in 1828' (Twyman, *Early Lithographed Books*, 1.245).

Anja-Maria Roth, *Louis Charles François de Gramberg (1774–1864): Denkmalpfleger, Sammler, Künstler* (1999), p. 160.

18. HARTLAUB, Gustav Friedrich. Der Genius im Kinde.

Zeichnungen und Malversuche begabter Kinder ... Verlag von Ferdinand Hirt, Breslau 1922.

Large 8vo (236 × 163 mm), pp. 90, [2], 91–187, [1]; title printed in red and black; some light browning to title; endpapers a little creased; original publisher's cloth, a few bumps, with the original dust-jacket, sunned and a little chipped in places, but sound. \$100

First edition: the first public exhibition of art by children, curated at the Städtische Kunsthalle Mannheim by Hartlaub (1884–1963) in 1921, four years before his famous *Neue Sachlichkeit* exhibition. Although his New Objectivity exhibition is what Hartlaub is best remembered for today (and the reason he was ejected from his position as the Kunsthalle's director by the Nazis in 1933), it was the present show, looking at children as artists, which proved one of the most popular exhibitions in the museum's history.

With a booklet advertising the second edition (lightly spotted, bookseller's stamp at head) loosely inserted.

INSCRIBED TO A FELLOW ACTOR

19. KEMBLE, John Philip. Macbeth, and King Richard the Third: an Essay, in Answer to Remarks on some of the Characters of Shakspeare ... London: John Murray ... 1817.

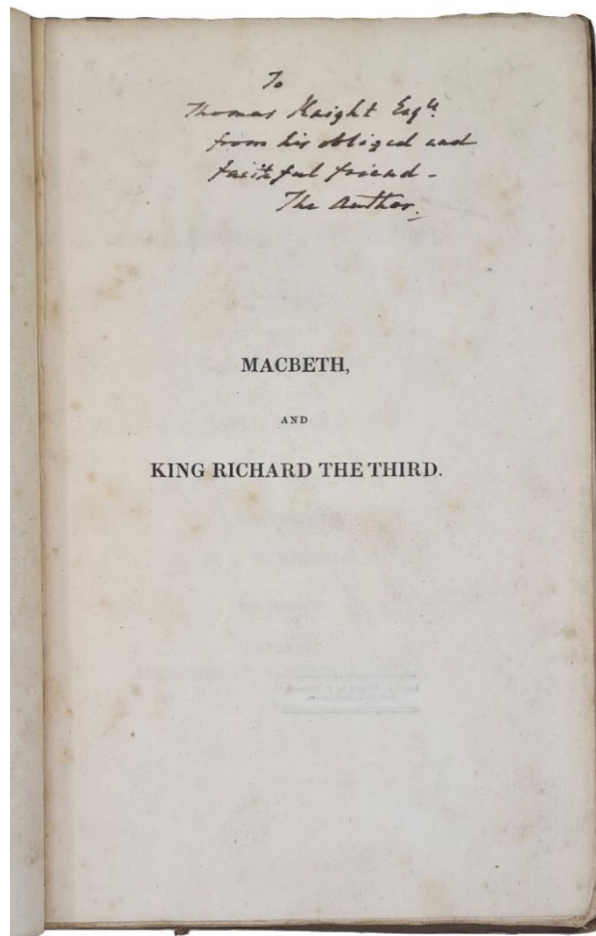
8vo (197 × 124 mm), pp. [iii]–ix, [3], 171, [1]; complete with the half-title, though the initial leaf (a blank?) has been excised; some browning and light foxing; uncut in the original publisher's boards, printed paper spine label (darkened), upper board rehinged, spine chipped at head and worn at foot. \$1100

'No actor is for all time, but Kemble was the supreme actor for an age' (*Oxford DNB*).

First edition under this title: written at the end of a glittering career, this is a recast and greatly expanded version of Kemble's 1786 *Macbeth reconsidered*, which he wrote in reply to Thomas Whately's *Remarks on some of the Characters of Shakespeare* (1785)—'proof that an actor could be a scholar and a gentleman' (quoted in Lowe, Arnott & Robinson).

A presentation copy, inscribed 'To Thomas Knight Esq^{re} from his obliged and faithful friend – The Author' on the half-title. This is presumably the actor and playwright of that name who died in 1820. A further inscription, on the front pastedown, notes that the book was 'Bought at M^r Knight's sale' by Richard Corbet of Adderley, Shropshire, whose booklabel is also pasted in. It is possible they knew each other locally: Knight had lived at the Manor House in Woore, only about eight miles from Adderley.

Lowe, Arnott & Robinson 3187.



PROVINCIAL SHAKESPEARE

20. [KEMBLE, Stephen.] Theatre-Royal, Newcastle. It having been reported that Mrs Kemble's Night, being advertised at the Bottom of Mr Melvin's Play-bill, was an Injury to his Benefit, Mr Kemble has generously given him another, when he earnestly solicits the Patronage of the Ladies and Gentlemen of Newcastle. For the Benefit of Mr Melvin. On Friday next, Dec. 29, 1797, will be presented a Tragedy, written by Shakespear, called Hamlet, Prince of Denmark ... Tickets to be had of Mr Melvin, Lisle-street; at Mr Humble's Library, Mosley-street; and of Mr Guthrie, at the Theatre ... [Newcastle, 1797].

Playbill (515 × 190 mm), slightly creased in places and cut a little close, but in very good condition overall. \$1000

A rare Newcastle playbill, illustrating the politics of benefit performances in a provincial theatre. Stephen Kemble (1758–1822), the brother of acting greats John Philip Kemble, Charles Kemble, and Sarah Siddons, had taken over the running of Newcastle's Theatre Royal in 1791, where

Simon BeattieRare books, manuscripts, music, ephemera

he 'enthusiastically programmed new plays and enticed London performers north' (*Oxford DNB*). He also ran theatres in Edinburgh, Berwick-upon-Tweed, Aberdeen, and Alnwick. Evidently an earlier benefit at the Theatre for the actor John Melvin had had the wind taken out of its sails by the announcement of another benefit, for Kemble's wife, Elizabeth (née Satchell; who played Ophelia in the present performance).

THEATRE-ROYAL, NEWCASTLE.

IT having been reported that Mrs KEMBLE's Night, being advertised at the bottom of Mr MELVIN's Play-bill, was an Injury to his Benefit, Mr KEMBLE has generously given him another, when he earnestly solicits the Patronage of the Ladies and Gentlemen of Newcastle.

FOR THE BENEFIT OF

Mr MELVIN.

On FRIDAY next, Dec. 29, 1797, will be presented
A TRAGEDY, written by SHAKESPEARE, called

HAMLET,
PRINCE OF DENMARK.

HAMLET by a YOUNG GENTLEMAN of Newcastle.

The King,	Mr DENMAN.
Horatio,	Mr BEW.
Læertes,	Mr MELVIN.
Polonius,	Mr SCHUYVEN.
Marcellus,	Mr COOKE.
1 st Gravedigger,	Mr ROCK.
2 ^d Gravedigger,	Mr RYLEY.
Guidenstern,	Mr PENN.
Rofanraus,	Mr BLAND.
Odrick,	Mr DE CAMP.
Achor,	Mr MOUNTFORT.
Ghoſt,	Mr CAMPBELL.
The Queen,	Miss KEMBLE.
Adrefs,	Mrs BLAND.

And the Character of Ophelia by Mrs KEMBLE.

END OF THE PLAY.

An ADDRESS as recited at the Theatre Royal, Edinburgh, with univereſal Applauſe, called

Push on, Keep Moving,

By Mr MELVIN.

DUET OF

Gaffer Gray, by Mr Denman & Mr Cooke.

Glee—To all you Ladies now on Land,
By Mrs BRAMWELL, Mr DENMAN, and Mr COOKE.

After which, a PANTOMIMIC STORY of ancient Times, called *The*

Northumberland Cottager;

OR,

Honeſty is the beſt Policy.

Earl of Northumberland, (with a Hunting Song) Mr DENMAN
Honeſt Cottager, Mr MELVIN.
Poor Traveller, Mr CAMPBELL.
Cottager's Wife, Miss BIGGS.
Child, Maſter JONES.

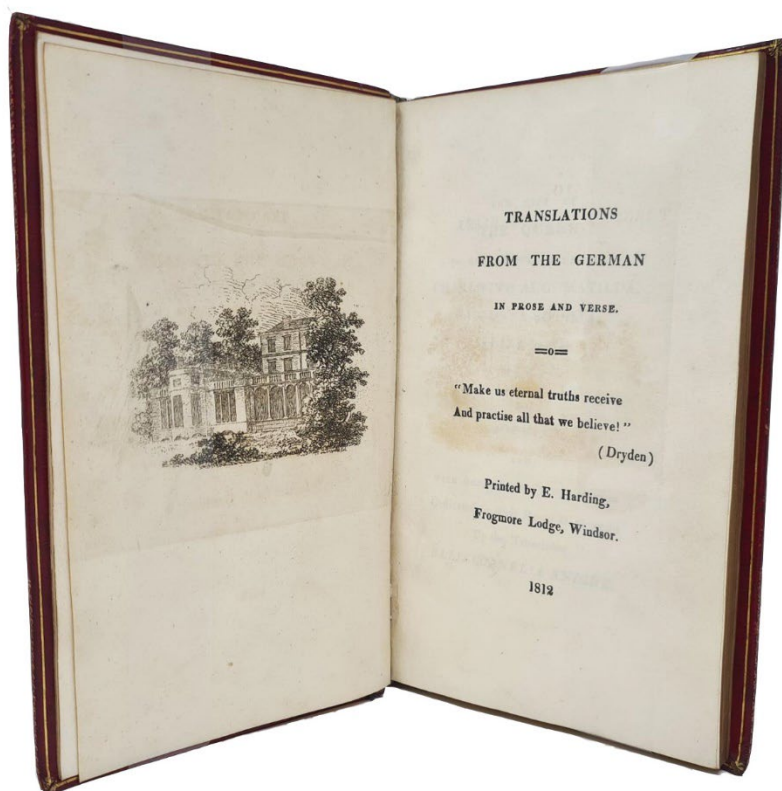
To which will be added a Magical FARCE, called

R O S I N A.

Mr Belville,	Mr COOKE.
Captain Belville,	Mr BLAND.
Ruflic,	Mr BEW.
1 ^{ſt} Iriſhman,	Mr ROCK.
2 ^d Iriſhman,	Mr DE CAMP.
William,	Mr RYLEY.
Rofina,	Mrs BRAMWELL.
Doreas,	Miss BIGGS.
Phoebe,	Mrs BEW.

Gleaners, Villagers, by the reſt of the Company.

Tickets to be had of Mr MELVIN, Liſle-ſtreet; at Mr Humble's Library, Moſley-ſtreet; and of Mr Guthrie, at the Theatre, where Places for the Boxes may be taken.



ONLY 30 COPIES PRINTED

21. [KNIGHT, Cornelia, *translator*]. *Translations from the German in Prose and Verse ...* Printed by E. Harding, Frogmore Lodge, Windsor. 1812.

12mo (186 × 110 mm), pp. [6], 111, [1]; with an etched frontispiece; some light offsetting and spotting; contemporary red straight-grain morocco, all edges gilt; from the library of Albert Ehrman (1890–1969; ‘one of the most distinguished of contemporary collectors’, Nicolas Barker, *The Book Collector*, 1970), with his armorial bookplate, pencil note, and small monogram inkstamp. \$1800

First edition, privately printed: ‘The gift of the Queen, to her beloved daughters, Charlotte Aug: Matilda. Augusta Sophia. Elizabeth. Mary. And Sophia. And with Her Majesty’s permission dedicated to their Royal Highnesses by the Translator Ellis Cornelia Knight’ (p. [3]).

Cornelia Knight (1757–1837)—novelist, poet, diarist, friend of Johnson (her first book, the novel *Dinarbas* (1790), was a sequel to *Rasselas*)

and Nelson (his 'charming poet-laureate')—spent much of her long life abroad. In 1805, she was appointed companion, and reader, to Queen Charlotte, for whom she produced the present work, comprising prayers by Georg Friedrich Seiler and a handful of German hymns.

'There was a good library at Frogmore of books in French, English, and German, and Queen Charlotte thoughtfully gave her lady a key to the bookcases so that she could borrow what she wished at any time ... [In 1811,] a work of Cornelia's, entitled *Chronological Abridgment of the History of France*, appeared ... a similar volume on Spain had already come out in 1809. They were both privately printed at Frogmore, as were two other books of a different nature which belong to 1812 : some translations of German prayers and hymns, and *Miscellaneous Poems*, to which she contributed along with W. R. Spencer, Samuel Rogers, and others' (Luttrell, *The Prim Romantic: a biography of Ellis Cornelia Knight*, pp. 136, 148).

Martin, p. 200 ('thirty copies only were printed'); Morgan C241.

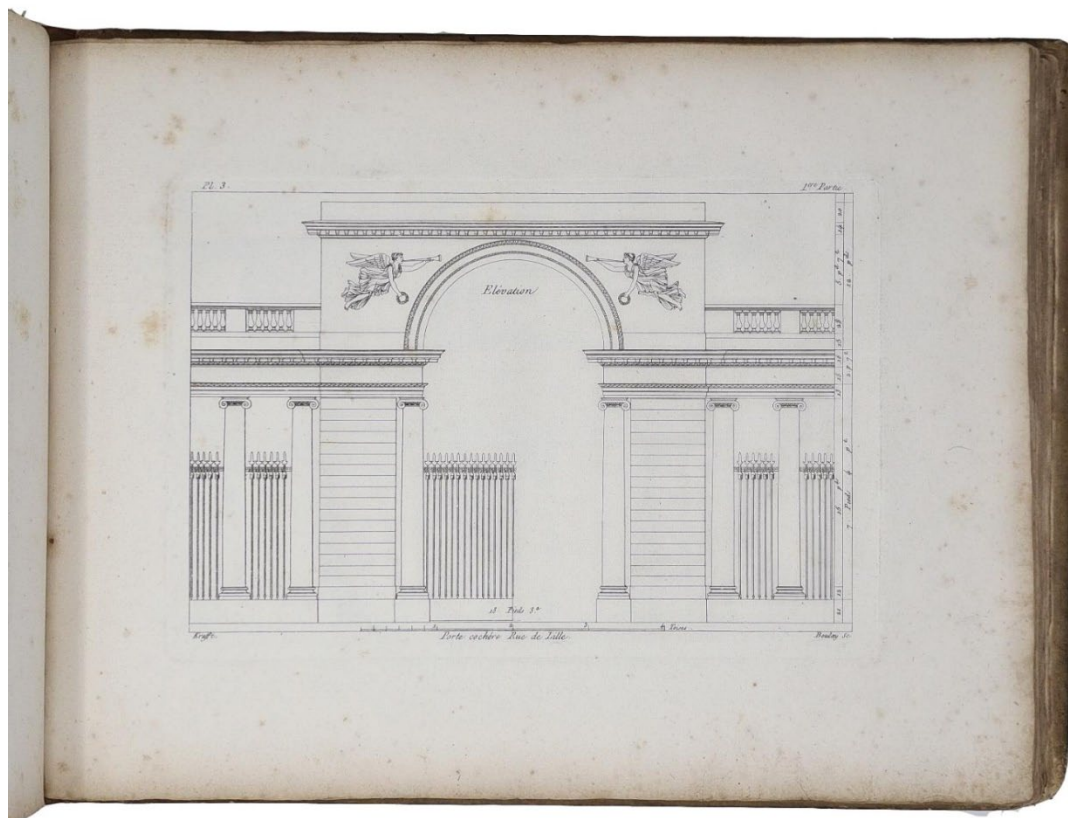
FRENCH DOORS

22. [KRAFFT, Jean-Charles]. Portes cochères et portes d'entrée de Paris. Gates and House-doors in Paris. Einfahrts- und Hauss-Thore in Paris. Paris, chez Bance l'aîné ... [*Second title-page*: Portes cochères ... Gates, House-doors, Windows, Balconies, Entablatures, and Minutiæ of the Joinery and Smith's Work of the most remarkable Edifices in Paris ... Paris, de l'imprimerie de J. L. Scherff ...] 1810.

Oblong 4to (265 × 345 mm), pp. [2], 8, 36 + 50 etched plates (one folding, numbered '45–46') by Gossard (frontispiece), Boullay (48 plates) or Joannos *fils* (two plates) after Krafft; text printed in triple columns, in three languages; some light spotting and marginal browning, mild waterstain to the fore-margin of some of the text leaves, offsetting in the gutter of plates 15, 24, 37 and 42 (and facing blank versos of the preceding plates) from where paper markers were sometime laid in; uncut in contemporary paste-paper-covered boards, discoloured, rebaked, corners worn, but still good. \$1200

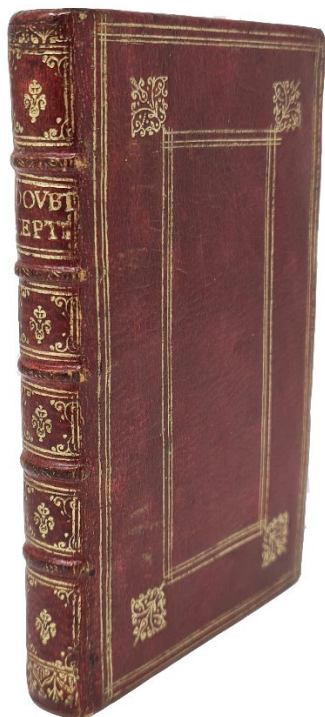
First edition, the issue with an additional title-page, for Bance (see below): a trilingual illustrated guide which 'presents only the principal, and detached parts of a palace, of a hotel, or a private house, and, to make it more useful to young architects, who are not yet proficient in the knowledge of the minuter parts of architecture, to the drafts,

representing the view and height of each part, are added plans, profiles, and all the minutiae of entablatures, archivolts, door and window-cases, chimney-pieces, columns, bases and chapiters of columns; all which drafts and minute descriptions are upon a larger scale, with indications, by means of letters or numbers, to give a more precise notion of their dimensions and proportions' (Preface).



The book is divided into four parts: the main entrances to buildings ('being the most important part of any edifice whatever'); the heights and side views of the fronts of buildings; joinery relating to 'doors, window-frames, wainscots, book-cases, buffets, fronts of shops'; and ironwork for railings, balconies, etc.

'The two title-leaves present in this edition, Bance's significantly less detailed than Scherff's, suggest that Bance took over Scherff's stock in the year of publication and – in some copies at least [as here] – did not bother to cancel the title-leaf; alternatively, it is possible that they were selling copies simultaneously. Bance was to republish *Portes cochères* in 1838' (RIBA *Early Printed Books* 1695).



THE HATRED OF LITERATURE

23. [LA MOTHE LE VAYER, François de]. *Doubte sceptique.*

Si l'estude des Belles Lettres est preferable à toute autre occupation. A Paris, chez Louis Billaine ... 1667.

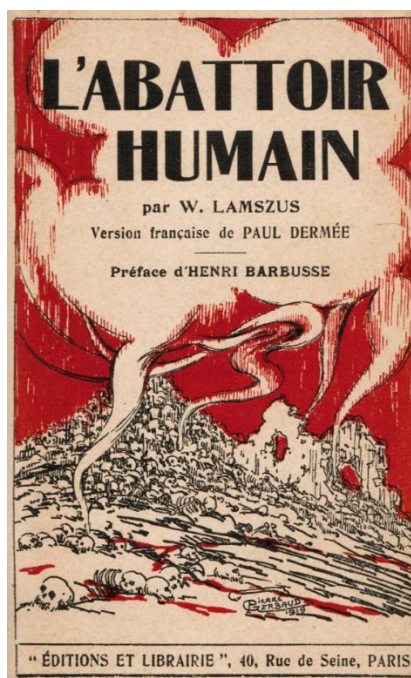
12mo (127 × 78 mm), pp. [18], 194, [2]; some light marginal browning, the odd spot elsewhere; contemporary red morocco panelled gilt, marbled endpapers, all edges gilt, spine gilt in compartments. \$3000

First edition, this copy attractively bound in contemporary red morocco. The book was also issued with Thomas Jolly in the imprint.

The title here really says it all. La Mothe Le Vayer (1588–1672) was highly regarded for his learning and renowned for his scepticism, 'a *persona grata* at the French court, where libertinism in ideas and morals was hailed with relish' (*Ency. Brit.*, 1911 ed.). In the present work, he focuses his attention on learning and the study of books, reporting that 'in 1622 "the study of grammar was prohibited in Spain" in order to prevent the proliferation of "a laziness that is harmful to the state, as well as being the ruin of those who become accustomed to it."' At a time when the separation of discourses was not what it is today, it was all of learning that was targeted under the name of belles-lettres or

grammar, and not only poetry or what we now call *literature*; as for actual poetry and literature, the courts and princes considered them, at best, purely servile arts and, at worst, useless, if not harmful activities. They were universally scorned' (William Marx, *The Hatred of Literature*, p. 170).

Tchemerzine III, 981 (Jolly issue). WorldCat locates 5 copies outside Europe: Newberry, Michigan, Indiana, Miami (Billaine), and Harvard (Jolly).



A FORGOTTEN BESTSELLER

24. LAMSZUS, Wilhelm. A collection of six editions of *The Human Slaughterhouse*, the chillingly prophetic anti-war novel. Various places, 1912–19. \$2500

'He writes of war with a shudder that the reader can feel in every line' (Oakley Williams, Lamszus's English translator, writing in 1913).

In the summer of 1912, Wilhelm Lamszus (1881–1965), a Hamburg schoolteacher who went on to spend over half a century campaigning for peace, published a short novel entitled *Das Menschenschlachthaus* (*The Human Slaughterhouse*). Though perhaps forgotten now, it was at the time an international bestseller. In Germany, it went through seventy printings, selling 100,000 copies in three months; a cheaper popular edition (*Volksausgabe*) came out the following year (20,000 copies; see

below). The English translation of 1913, with an introduction by the poet Alfred Noyes (in which he writes that 'from a logical point of view a war between civilized peoples is as insane as it is foul and evil'), had a print-run of 100,000 copies. Other translations included French (*L'abattoir humain*, with a foreword by Henri Barbusse, whose own prize-winning anti-war novel, *Le feu*, was published in 1916), Swedish, Danish, Finnish, Hungarian, Czech, Russian, Lithuanian, and Japanese. The Universal Peace Congress which took place in Geneva in 1912 congratulated Lamszus on a 'distinguished word-picture of rare artistic originality and of gripping effectiveness of the wholesale murders of the future [which has] furnished the cause of peace with a weapon of considerable importance ... a very valuable gift to the cause of every pacifist.' Alfred Hermann Fried, winner of the 1911 Nobel Peace Prize, wrote: 'I hope this book can get into the hands of millions. It will prove one of the sacred books of humanity.' The Kaiser's son, Crown Prince Wilhelm, however, took a different view, and instructed the Hamburg senate to dismiss Lamszus from his post as a teacher and sales of the book in the city were briefly banned. The Nazis later banned it, too, including it on their official list of 'damaging and undesirable' books.

Since the Franco-Prussian War, Germany had enjoyed over forty years of peace, and the general view of what war was like had changed little. Lamszus, who as a reservist took part in military exercises, could see first-hand the technological changes which had taken place in the interim and was terrified by what he saw. This was the impetus for the book. And it proved prophetic. Written in only a few days, the book foretells the horrors of trench warfare, mine fields, and machine guns which, two years later, were tragically to become all too real on the Western Front.

i) *Das Menschenschlachthaus. Bilder vom kommenden Krieg ...* 1912 Alfred Janssen Hamburg und Berlin. 8vo (182 × 121 mm), pp. 111, [1]; a little fingermarking to the half-title, small mark at lower corner of title, old library stamp at foot of title verso; original decorative wrappers, short tear to upper joint at foot, chipped at head. First edition, later printing ('7. bis 12. Tausend').

ii) *Das Menschenschlachthaus. Bilder vom kommenden Krieg.* Ausgabe der Zentralstelle für die arbeitende Jugend Deutschlands. 1913 Alfred Janssen Hamburg und Berlin. 8vo (184 × 122 mm), pp. 55, [1]; ink ownership stamp to half-title effaced; original printed wrappers, a little finger-marked, tears to spine. The cheaper *Volksausgabe*, produced for the SPD (the German Social Democratic Party) for its party conference in Jena in 1913. Copies also exist with Georg Westermann in the imprint (cf. *Der Erste Weltkrieg in 100 Objekten*, Deutsches Historisches Museum, 2014, p. 37).



iii) *The Human Slaughter-House. Scenes from the War that is Sure to Come.* Translated from the German by Oakley Williams. With an Introduction by Alfred Noyes. New York Frederick A. Stokes Company Publishers [1913]. 8vo (175 × 115 mm), pp. vii, [3], 116, plus final blank; original publisher's boards, with the original printed dust-jacket, spine lightly sunned, slight abrasion at head of spine; bookplate of B. D. Maurer loosely inserted. First edition in English, fifth (US) printing.

iv) [*In Japanese:*] *Ningen tosatsujo (Das Menschenschlachthaus)* ... Tokyo, Taiheikan, 1914. 8vo (176 × 119 mm), pp. 140, [12]; original boards, printed paper label, with original printed dust-jacket; spine faded and some marks to rear board, some discolouration to the endpapers and reverse of jacket, spine sometime reinforced, some short tears. First edition in Japanese, translated by Ryokuyo Sato.

v) Žmoniy skerdykla ... So. Boston, Mass. "Keleivio" spauda ir lėšomis 1914 m. 8vo (194 × 132 mm), pp. 53, [3]; former owner's inkstamp ('A,J Dunaitis') at head of p. [3]; original publisher's illustrated wrappers, a little browned, slight wear to spine. First edition in Lithuanian.

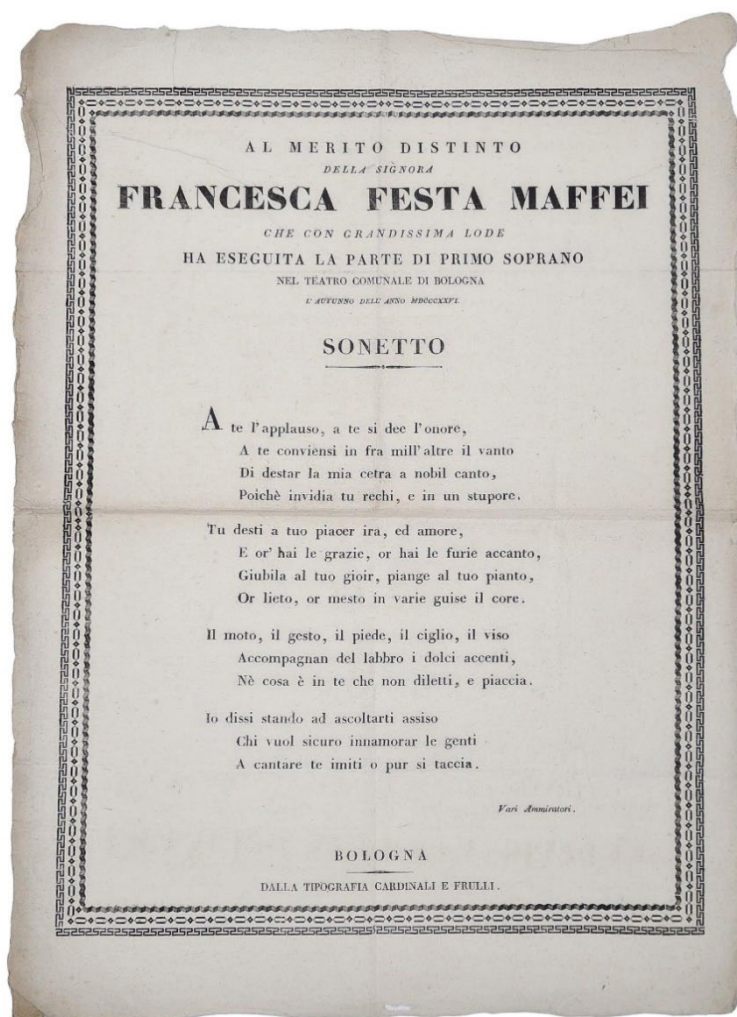
vi) W. Lamszus. Version française de Paul Dermée. L'abattoir humain. Préface d'Henri Barbusse. Paris "Éditions et librairie" E Chiron, Éditeur ... 1919. 8vo (180 × 111 mm), pp. 117, [3], plus 8 pp. advertisements; leaves browned due to paper stock; modern blue quarter calf, ticket of A. Tiessen, Villers-les-Nancy, with the original illustrated wrappers, printed in red and black, bound in. First edition in French.

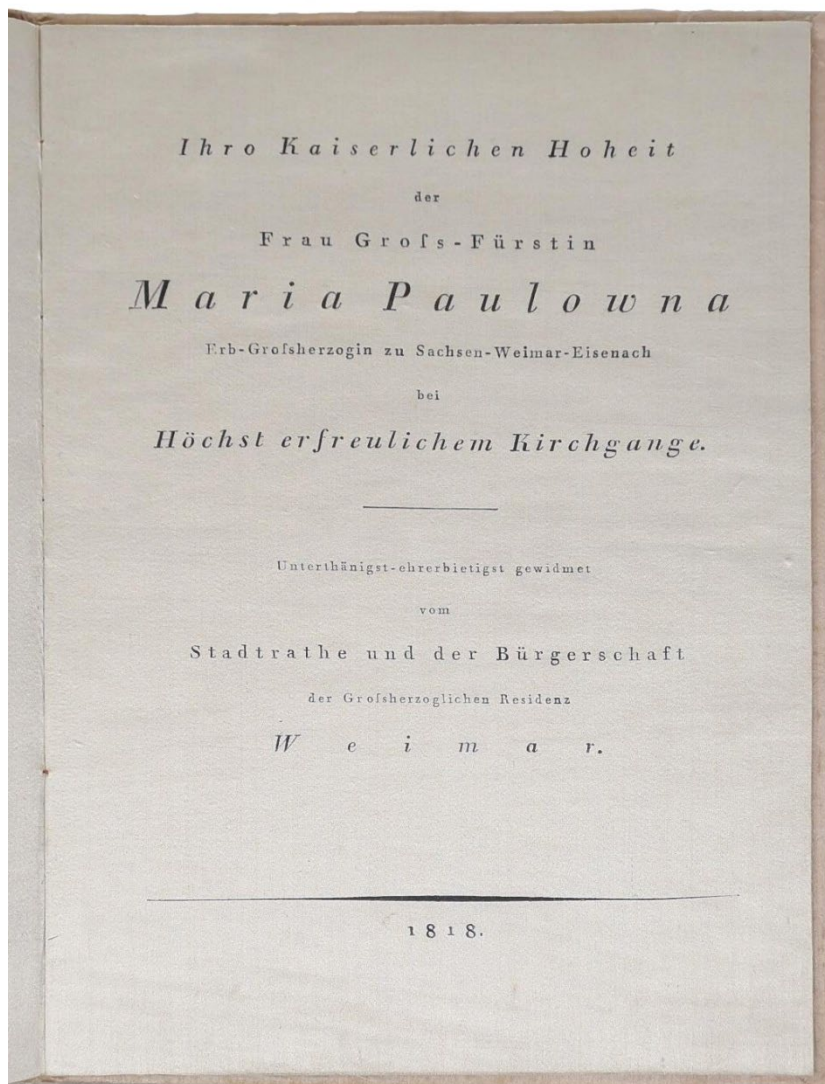
A SONNET FOR A SOPRANO

25. [MAFFEI, Francesca Festa.] Al merito distinto della Signora Francesca Festa Maffei che con grandissima lode ha eseguita la parte di primo soprano nel Teatro Comunale di Bologna l' autunno dell' anno MDCCCXXVI. Sonetto ... Bologna dalla tipografia Cardinali e Frulli [1826].

Folio broadside (425 × 313 mm) on a half-sheet; creased where previously folded, a little dust-soiled, small hole at foot, but in very good condition overall. \$325

Maffei (1778–1836) was born in Naples, studying with the castrati Giuseppe Aprile (Naples) and the great Gasparo Pacchierotti (Rome), before making her debut in 1799 at Naples' Teatro Nuovo. 'She sang at La Scala between 1805 and 1824, creating Fiorilla in Rossini's *Il turco in Italia* (1814). Her roles included Donna Anna, Cenerentola and Desdemona in Rossini's *Otello*, which she sang at the Teatro S Benedetto, Venice (1818). She also appeared in Paris, Munich and St Petersburg', where she died (*New Grove*).





PRINTED ON, AND BOUND IN, SILK

26. [MARIA PAWLOWNA.] *Ihro Kaiserlichen Hoheit* der Frau Gross-Fürstin Maria Paulowna Erb-Grossherzogin zu Sachsen-Weimar-Eisenach bei höchst erfreulichem Kirchgange. Unterthänigst-ehrerbietigst gewidmet vom Stadtrathe und der Bürgerschaft der Grossherzoglichen Residenz Weimar. [Privately printed, presumably in Weimar,] 1818.

4to (266 × 193 mm), pp. [6], plus final blank; printed on silk; contemporary pale pink silk over boards, all edges gilt, silk endpapers; slight bump at head, some light soiling, ms. shelfmark to front cover and front free endpaper; in a recent custom-made chemise and slipcase; modern booklabel. \$4750

Very rare: a poem written in celebration of the birth of Karl Alexander (1818–1901), the only surviving son of Maria Pavlovna of Russia (1785–1859; daughter of Tsar Paul I) and Karl Friedrich, Grand Duke of Saxe-Weimar-Eisenach (1783–1853). Maria, to whom the anonymous poem, presented by the aldermen and citizens of Weimar, is addressed, was a noted patron of the arts, a favourite of Schiller and Goethe who appointed Liszt as kapellmeister to her glittering court.

Cat. Russica I-281. KVK locates 4 copies: Goethe-Haus, Frankfurt (printed on paper); Anna-Amalia-Bibliothek, Weimar (two copies: one belonging to Goethe (on paper), plus another, on silk (but stitched, without silk-covered boards as here)); and Jena. Library Hub Discover and WorldCat add no others.

LEPIDOCHROMY

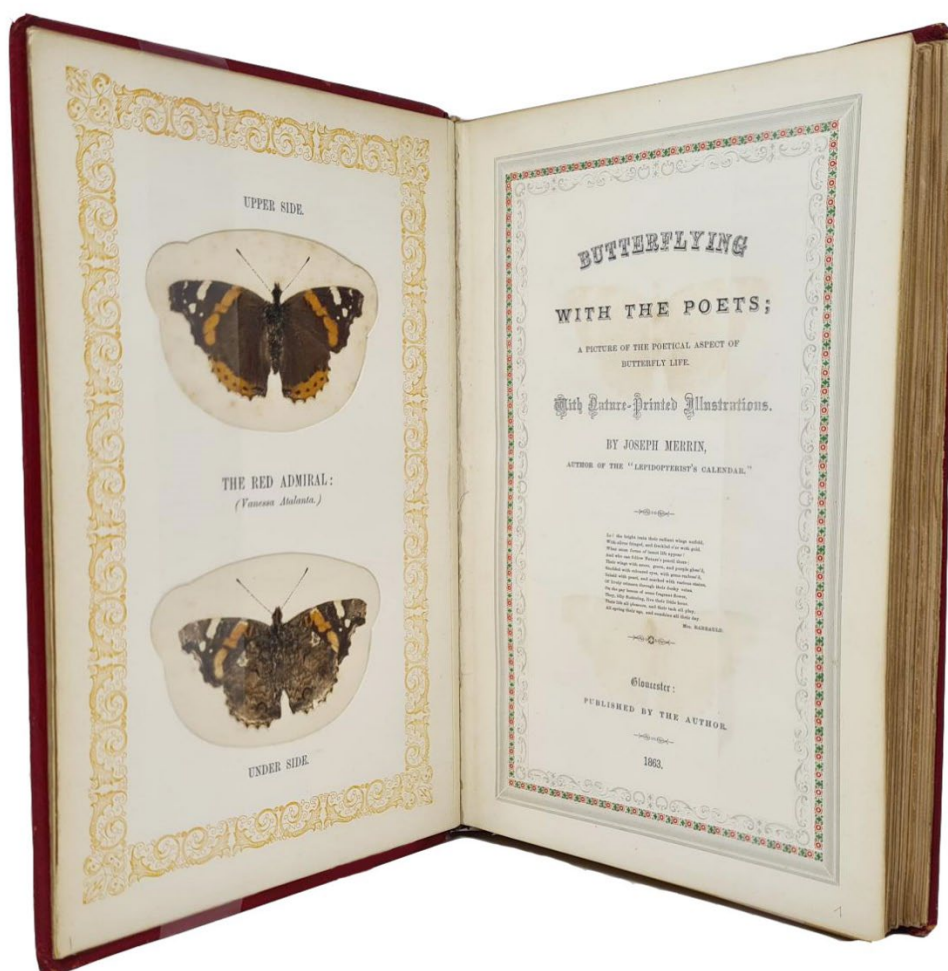
27. MERRIN, Joseph. *Butterflying with the Poets*; a Picture of the poetical Aspect of Butterfly Life. With Nature-printed Illustrations ... Gloucester: [*half-title verso*: John Bellows, Ornamental Printer, Gloucester] Published by the Author. 1863.

8vo (212 × 136 mm), pp. [4], xv, [1], 126; with 30 nature prints from butterflies on 15 card plates within decorative colour-printed borders; title printed in red, green, grey, and black; some offsetting and spotting in places to the plates, light browning to the text leaves, more so to some margins, old paper repair in the gutter of p. 77, some leaves sprung; original red morocco ornately gilt, all edges gilt, a little rubbed, spine sunned and scuffed, short tear along upper joint at head, a couple of nicks at head of spine, recased, front hinge strengthened, endpapers renewed; private library stamp (Erik Wirén, Solåkra) and bookplate (Gunnar Brusewitz) to front pastedown. \$6000

First edition, privately printed in a very limited number of copies. A commercial edition was brought out by Longmans the following year.

Lepidochromy was an unusual printing process which used the wings of real butterflies. 'By pressing the wings between two prepared papers the dorsal and ventral sides could be separated from each other and the scales, or "feathers", would remain. Once mounted, the bodies of the insects were drawn in. This type of transfer illustration is classified as a nature print' (Smithsonian Libraries blog, 31 Oct. 2014).

Roderick Cave writes: 'The earliest attempt that I can trace to use lepidochromy for publication ... [was] in a very rare book published at Gloucester. *Butterflying with the Poets; a picture of the poetical aspect of butterfly life. With Nature-Printed Illustrations* was written and published by Joseph Merrin [1820–1904]. It was a peculiarly Victorian book, with its attempt to inculcate zoological knowledge and to raise readers' sensibility through the plentiful quotation of verse, but – if it were not for the fact that its production necessarily caused the destruction of up to 130 butterflies for every copy – it is rather an attractive one.



'Merrin explained what he was attempting in his Preface, in a passage which gives a good picture of his style: "[...] it would be a difficult task for even the most accomplished artist to depict in *all* its complete beauty any one of the more gaily-coloured species [...] and this is wholly beyond the reach of Art, when the necessary book-condition is annexed, what a considerable number of representations must be made. Under these circumstances Nature herself happily furnishes us with the means of partially overcoming the difficulty, for several species are not so

uncommon but that they can literally be *pressed* into the service, the process of Nature-Printing, as applicable to the *Lepidoptera*, which the author has improved, rendering possible the permanent transfer to paper of the scales, and consequently of the colours, of the insects themselves. By this means all the delicate varieties of shade, marking, and colour, are faithfully preserved, and a brilliant reality given to the representation, of which the most carefully finished portrait of the artist would be deficient. The number of specimens obtainable is, however, so limited, and the manipulative labour required to obtain the impressions of them so great, that the price of any work giving this novel and beautiful species of illustration, must necessarily be high, and the number of copies executed very limited”

‘The prospectus, bound in at the end of the British Library’s copy, shows that *Butterflying with the Poets* was priced at one guinea, post free from the author. It was good value: even for those days when skilled labour was very cheap, it must have been a very difficult and expensive book to prepare. The transfers, of both the top and the underside of the wings, were made on to thin white paper, which was then cut around the outline of the wings, and carefully pasted on to cream paper already printed with a lithographic reproduction of the body and the antennae. This sheet was then protected with a die-cut mount, which had been preprinted with a pattern of printers’ flowers, and the name of that particular butterfly. It was extraordinarily labour-intensive, and it is scarcely to be wondered that Merrin made no attempt to follow it with other books produced in the same way’ (*Impressions of Nature: a History of Nature Printing*, British Library, 2010, pp. 155–7).

A survey of Library Hub Discover and WorldCat locates 6 copies only: British Library, Bodley, Amherst, North Carolina, McGill, and Melbourne.

A HUGELY INFLUENTIAL PUBLICATION

28. [NAPOLEONIC WARS.] [Drop-head title:] Premier [– 87^e]
Bulletin de la Grande Armée. [Bayonne, Cluzeau brothers,
1806–7.] [Bound with:]

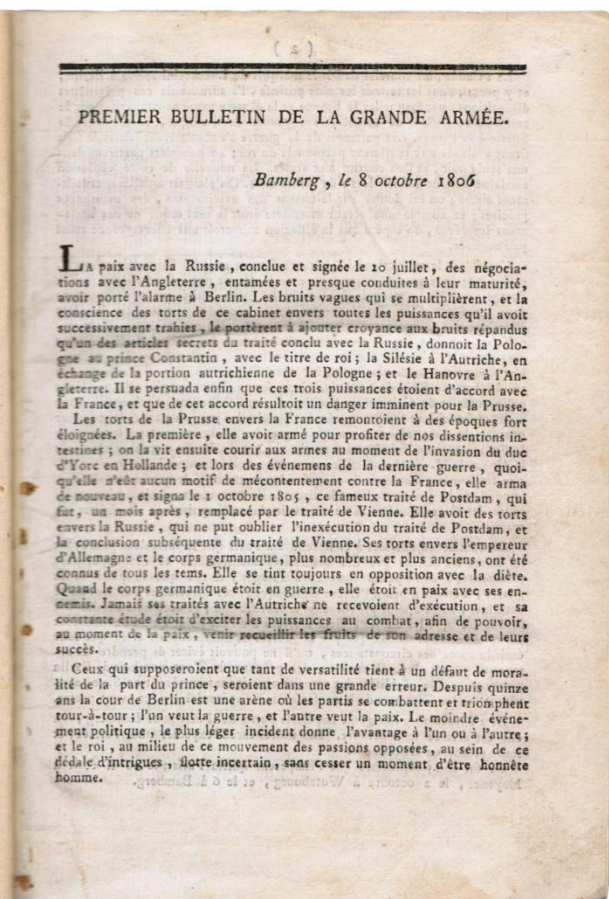
[Drop-head title:] Articles des traités de paix, entre LL. MM. I. et R.
L’Empereur Napoléon, l’Empereur Alexandre et le Roi de Prusse.
[Colophon:] On trouvera la collection des Bulletins de la grande
Armée chez Cluzeau Frères, imprimeurs, rue Orbe, à Bayonne
[1807].

Simon Beattie

Rare books, manuscripts, music, ephemera

87 *bulletins* printed across 61 numbers, 8vo (193 × 138 mm), pp. 8; 4; 8; 6, [2] blank; 6, [2] blank; 4; 6, [2] blank; 4; 4; 3, [1]; 4; 4; 4; 4; 4; 4; 3, [1]; 3, [1]; 4; 4; 3, [1]; 4; 3, [1]; 4; 2, [2] blank; 3, [1]; 3, [1]; 3, [1]; 3, [1]; 4; 4; 3, [1]; 3, [1]; 3, [1]; 3, [1]; 4; 4; 3, [1]; 3, [1]; 2, [2] blank; 3, [1]; 2, [2] blank; 3, [1]; 2, [2] blank; 3, [1]; 8; 4; 2, [2] blank; 4; 4; 3, [1]; 4; 4; 4; 4; 4; 4; 2, [2] blank; 3, [1]; 4; *Articles*: pp. 8; lower edge of no. 78 and fore-edge of second leaf of no. 79 cropped; nos. 35 and 36 misbound; some light browning and the occasional other mark; modern boards by Lavaux, bookseller's ticket (Raymond Clavreuil, Paris) to front pastedown. \$1100

An excellent run, provincially printed, of the *Bulletin de la Grande Armée*, a fascinating insight into what France read, and heard, about Napoleon's great march east, charting the initial campaign through Saxony, Prussia, and Poland. WorldCat lists a number of printings of the *Bulletin*, produced across the country and beyond—Paris, Versailles, Lille, Tours, Strasbourg, Colmar, Antwerp, Geneva—but none from Bayonne.



'La parution de ces bulletins fut irrégulière, mais la diffusion énorme ... Les bulletins étaient commentés dans les lycées ... [et] au théâtre les acteurs les déclamaient devant un public enthousiaste. Les maires les faisaient placarder jusque dans les plus petits villages et les curés en parlaient au prône ... Les municipalités avaient été invitées à en constituer des collections mais celles-ci furent détruites sous la Restauration' (*En français dans le texte* 211).



29. [NAPOLEONIC WARS.] LOGIER, Johann Bernhard.

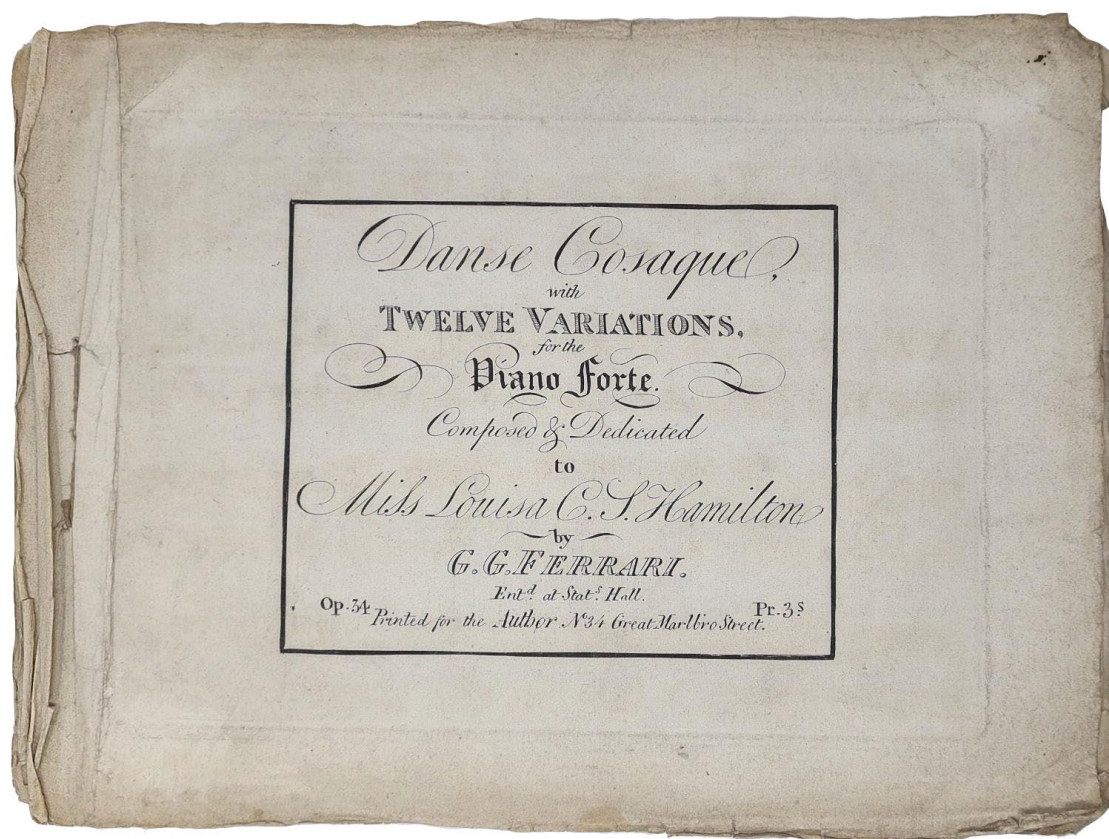
Wellington's Victory or Battle of Vittoria a Grand Sonata for the Piano Forte. Composed & dedicated to Field Marshal the Marquis Wellington ... Dublin. Published at I. B. Logier's Music Saloon 27 Lower Sackville Street and to had of Mess^{rs} Penson Robertson & Co. Edinburgh [1815?].

Folio (338 × 242 mm), pp. 16; with an additional illustrated title-page (*Battle of Vittoria. Performed at the Rotunda on th[e] 23rd of July 1813. by upwards of 150 Performe[rs];* fore-edge trimmed); entirely engraved, plate no. 103; disbound. \$400

First (and seemingly only) edition, rare, written in celebration of Wellington's victory over the French at Vitoria, Spain, in June 1813. Various parts of the score are marked with explanations of what is happening at that moment in the battle.

Logier (1777–1846) had moved from Germany to England in 1791. 'In 1794, he joined the band of the Marquis of Abercorn's regiment and was later promoted from flautist to director of music. Having moved to Ireland, the band was discharged and he became organist at Westport, then director of the band of the Kilkenny Militia in 1807. He settled in Dublin in 1809 and was musical director of the Royal Hibernian Theatre for a year. In 1810 he left these posts and opened a music shop which flourished until 1817 at 27 Lower Sackville Street' (*New Grove*).

WorldCat and Library Hub Discover locate the British Library copy only, suggesting the publication date.



30. [NAPOLEONIC WARS.] FERRARI, Giacomo Gotifredo.
Danse cosaque, with Twelve Variations, for the Piano Forte.
Composed & dedicated to Miss Louisa C. S. Hamilton ...
[London:] Printed for the Author ... [1813?].

Oblong small folio (260 × 355 mm), pp. 11, [1]; entirely engraved, by Thomas Skillern Jun.; some light offsetting and marginal browning, a little creased at extremities; entirely unsophisticated, stitched as issued.

\$325

First edition. The Italian composer Giacomo Gotifredo Ferrari (1763–1842) had moved to London in 1792, ‘where he met Haydn and Clementi and quickly became a leading singing teacher, with the Princess of Wales among his pupils. On 14 May 1799 his one-act opera *I due svizzeri* was successfully performed; this was followed by *Il Rinaldo d’Asti* (1801), *L’eroina di Raab* (1814), a vehicle for Catalani, and *Lo sbaglio fortunato* (1817)’ (*New Grove*).

The present work must date from the time when London was Cossack-mad. Romance surrounding the Cossacks had steadily increased over the years in the mind of the British public thanks to press reports of derring-do by Russia’s fearless fighting men against Napoleon’s troops. So much so, that ‘Londoners were agog when in March 1813 a real live Cossack, an immense steel lance sprouting from between his thighs, drove up to the Post Office accompanying dispatches. Six feet tall with a long, curly, grey beard, this was a private Cossack of the 9th Don regiment called [Aleksandr Grigorych] Zemlenukhin. He was fêted for a week’, *The Times* seemingly charting his every movement. ‘The publisher Ackermann had two portraits made of him, he was cheered at Lloyd’s Coffee House, entertained to a cold collation at the Mansion House, and stood beside the Lord Mayor on the balcony of the Royal Exchange where the Tsar and Wellington were toasted. Asked if he had killed any Frenchmen Zemlenukhin coolly replied: “three officers; besides the fry”, and patriotic Englishmen were delighted with his answer. The City raised a subscription for him and the Prince Regent presented him with a sabre and sword belt in silver and black velvet’ (Philip Longworth, *The Cossacks*, p. 241).

WorldCat locates 2 copies only, at the British Library and the Newberry.

A CASE IN COPYRIGHT

31. PURDAY, Charles Henry. The Old English Gentleman. An old Ballad sung by M^r W. Farren in Character ... London: Z. T. Purday ... [c.1834].

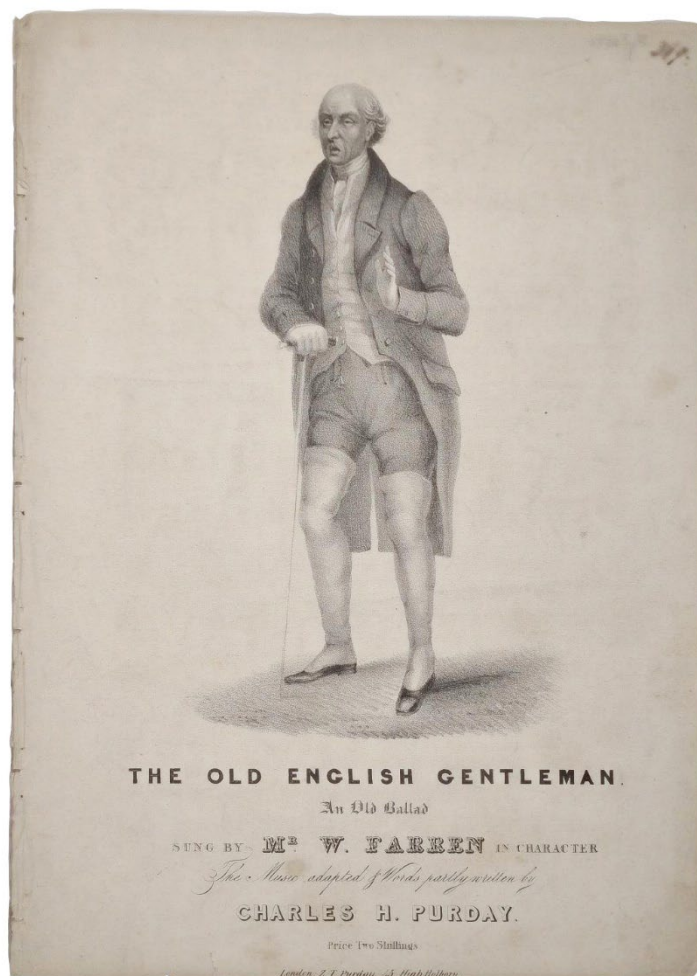
Folio (345 × 245 mm), pp. [2], 3, [1]; illustrated lithographed title-page; disbound, old page numbering in ms. ink; together with three further

Simon Beattie

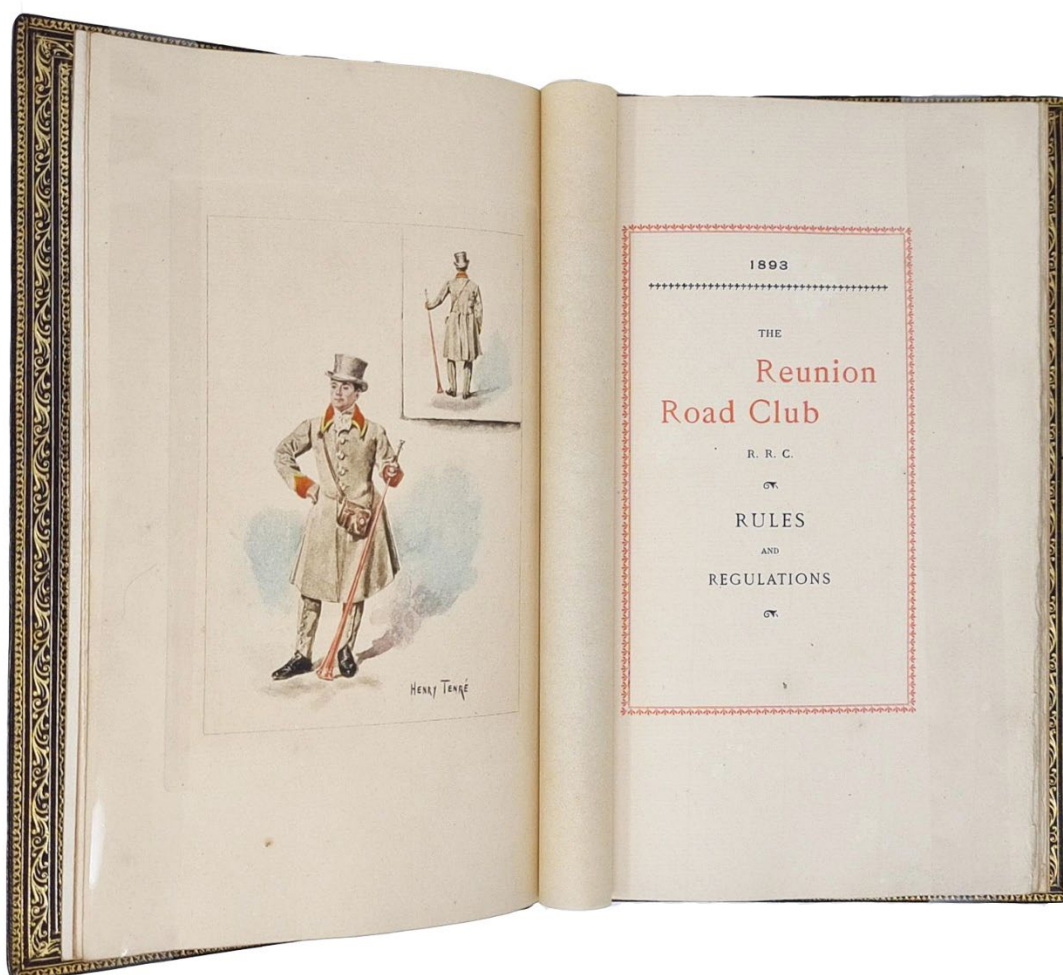
Rare books, manuscripts, music, ephemera

leaves (some offsetting and light browning), printing an account of the court proceedings (see below), two pages of the score, seemingly from the same plates, and 'The Old and New Courtier. Ancient version of the song on which the "Old Englishman" is founded'; the final page reprints the text as on p. 3, but with an additional note advertising a companion piece, *The Old English Lady*, at foot. \$450

'Original and only Genuine Edition', published by the composer's brother, Zenas. Charles H. Purday (1799–1885) was a composer, writer, and lecturer on music, the youngest son of the bookseller Thomas Purday (1765–1838). 'In his retirement he advocated reform of the copyright laws, seemingly because of injustices he had himself suffered, and in 1877 he published *Copyright: a Sketch of its Rise and Progress*' (*New Grove*). The reason for this interest in copyright laws stems from his song *The Old English Gentleman*, for which Purday had been taken to court twice in 1834—by Scott's friend William Henry Murray, manager of the Edinburgh Theatre, and James Dewar, director of music at the Theatre Royal, Edinburgh—for allegedly pirating the song. 'In the year 1826 [Murray] published a song under a similar title, the idea and the words of which were taken principally from Percy's *Reliques of Old English Poetry*. In 1830, on occasion of the piece called *Perfection* being performed at Edinburgh, [Murray] made an addition of three verses to the former song, and sung it at the Edinburgh Theatre in its altered and amended state. He handed it over with the additional words to Mr Dewar ... and [he] handed the song to Mr Robertson, a publisher, to be engraved and published. The song was accordingly published, and after a second edition had come out in Edinburgh, it was published by Mr Cramer ... in London. Between the last two editions, [Purday] published a song so very similar in title and words as to leave no doubt that it would be taken for the original song ...' (*The Times*, 13 June 1834, p. 6). The defence showed that the song existed in various other forms, and that Purday had not taken it from Murray's version, and he was acquitted.



The following week, Purday was once again in the dock, for plagiarising the music, during which Dewar's lawyer called a number of well-known musicians to take the stand, including Sir George Smart, Henry Bishop, Thomas Attwood, and Ignaz Moscheles. 'Much laughter was excited during the trial by the attempts on the part of the counsel and witnesses to give the jury distinct ideas of the differences between the melodies of the three airs ... being restrained from explaining either by vocal or instrumental performance' (*The Times*, 18 June, p. 4). A nonsuit was entered, as the jury found there was not enough evidence of Dewar's copyright.



AMERICANS IN PARIS

32. [REUNION ROAD CLUB.] 1893 The Reunion Road Club
R. R. C. Rules and Regulations. [*Colophon:*] G. de Malherbe ...
Paris [1893].

8vo (252 × 160 mm), pp. [2], 19, [3]; with coloured frontispieces before the English title and the French title (p. [9]); half-title printed in red, title in red and black; text printed within a decorative red border; a little light browning in places; contemporary crushed morocco by Engel, top edge gilt, the others untrimmed, upper cover and spine lettered gilt. \$1200

First edition: the bilingual regulations—English, then French—of the Reunion Road Club, newly founded in Paris by American coaching fanatic, George William Tiffany (1842–1905).

The son of a Boston banker, Tiffany was ‘one of the most astounding amateurs ever to tool a coach-and-four’ (Wheeling, p. 378) and became famed in both Britain and France for his driving skills. In 1893, he was instrumental ‘in the formation of the Reunion Road Club in Paris, with the formalized objective of encouraging road coaching’ (*op. cit.*, p. 379). Largely modelled on the New York Coaching Club, by 1900 the Reunion Road Club had ‘33 members on the roster ... Essentially it represented a fair proportion of the American community in Paris ... The club limited the number of elected members to 40, specifying an eligibility requirement that prospective members shall have “driven for a season a road coach either at Paris, Pau, Nice, London, Newport or New York.” The uniform was blue gray in colour, with Club Buttons and a gray hat ... Whether the Reunion Road Club could claim credit for it or not, Paris in the 1890’s saw a great deal of road coaching most of which centred around the Paris Office of the New York Herald’ (*ibid.*). See Kenneth Edward Wheeling, ‘The gentleman coachman: George William Tiffany’, *The Carriage Journal*, vol. 15, no., 4 (Spring 1978), pp. 377–381.

Not found in WorldCat. The only other copy I was able to locate is at the Carriage Museum of America.

SCOTT’S FIRST BOOK

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

4to (256 × 200 mm), pp. v, [1], 41, [1]; a few spots, light offsetting from the leather on the binding; nineteenth-century half calf, moiré cloth sides, blob of melted wax to rear cover, spine lettered gilt, endpapers spotted; ticket of Robert Seton, ‘Stationer and Bookbinder to the King’ (*fl.* 1833–7), Edinburgh, to rear pastedown. \$2000

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

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

Morgan 846; Todd & Bowden 1Aa.

PRINTED UNDER SIEGE: AMONG THE EARLIEST ENGRAVED MUSIC

34. VERDONCK, Cornelis. Magnificat ... In luce[m] editu[m]
obsessa arctissimè Antverpia, 1585 ... Ioan: Sadler: auth: scalps.
M. de vos figuravit.

Copperplate engraving with etching (207 × 288 mm) by Jan Sadeler after Maerten de Vos; a strong, dark impression; a few small ink marks at head (from something written on the reverse?), one short tear to lower edge; sometime mounted on a piece of laid paper, decorative pen-and-ink/wash border; a couple of tears to the mounting paper repaired, the border partly re-inked, short tear from where the ink has weakened the mounting paper, one corner (of the mounting paper) cut away. \$5750

The music of Cornelis Verdonck (1563–1625) was the first to be printed from engraved plates. Engraving had been used for lute tablature in

1536, but its first use for a piece of music using mensural notation was in Antwerp in 1584, when the Flemish engraver Jan Sadeler (1550–1600) produced Verdonck's four-part *Ave gratia plena*, followed by the present five-part *Magnificat* in 1585. In both cases, the music survives only in this form, and was never (re)printed in a book.



'The skill of engraving had already been perfected in the service of the visual and graphic arts and of map-making. There was therefore no need of a period of experimental groping, such as had marked the infancy of movable music-type, before its finished mastery could be applied to music. The first complete engraved compositions seem not to have been intended primarily for performance, but, with one exception, were written specifically for inclusion in a number of prints [so-called *Bildmotetten* or "picture motets"] made after a drawing or painting of a devotional character and issued in the cause of the Counter-Reformation. In all of them, the music is being sung, or sometimes played, by saints or angels, from open part-books which form an attractive element in the design. Although the size of the notes is small,

the music is correct and legible' (A. Hyatt King, *Four Hundred Years of Music Printing*, British Library, 1968, p. 16).

'The name of the composer Verdonck ("Cornelio Verdonck") appears at the bottom of the left panel, which also includes the engraving's place and year of publication: "in lucem editum obsessa arctissimè Antverpia, 1585", i.e. "published in the heavily besieged city of Antwerp, 1585". Antwerp had initially aligned itself with the northern provinces of the Netherlands that were pressing for greater independence, and the city was attached to Calvinism. In 1584–85, it was besieged by Spanish troops commanded by Alessandro Farnese, the Duke of Parma. The forced surrender of this city in August 1585 led to the emigration of many of the city's most outstanding cultural figures – either to the northern Netherlands or to neighbouring countries to the east, as in the case of the Sadler family. After 1586, Jan Sadler was active in Frankfurt for a time, and in 1587 he was accorded civic rights in Frankfurt' (Thea Vignau-Wilberg, *O Musica du edle Kunst ... Music for a While: Music and Dance in 16th-Century Prints*, Staatliche Graphische Sammlung München, 1999, p. 172).

The engraving here is in its second state, with 'Selicolum' altered to 'Coelicolum' at the bottom. There was also a later version of the print with the Virgin's head facing the other way.

Hollstein (1980), vol. 21, no. 304, II; BUCEM, p. 1038; RISM V 1239 (BSB and BL only). WorldCat adds copies at the Library of Congress and Yale.

'OF THE HIGHEST CLASS IN DESIGN AND EXECUTION'

35. [WALLPAPER.] A roll of eighteenth-century English wallpaper. Presumably London, c.1769.

A roll of wallpaper, over 3 m in length (width: 575 mm), made up of six sections of paper of varying lengths pasted together, block-printed in four colours on a yellow ground, duty stamps to verso; in very good condition. \$7000

A remarkable survival.

'Several circumstances combined to make the 18th century a period that saw wallpaper take its assured place in domestic interior decoration. The progress made in the manufacture of paper during the reigns of the Stuarts, the rapid spread of material wealth among the trading, as well as the land-owning classes, the national instinct towards a mode of living

Simon Beattie
Rare books, manuscripts, music, ephemera



removed alike from the austerities of the Puritan period and from the libertinism of the Courts of Charles II and James II, and the stimulus given to artistic taste by contact with the treasures of the Far East, all played their part in bringing wallpaper into common use. And yet not too common for the famous diarists and letter-writers of the period to ignore it. Indeed, it is from some of these entertaining gossips, such as Horace Walpole, the poet Gray, Mrs. Delany, Mrs. Montagu, and Mrs. Powys, that we draw on most vivid impressions of the importance wallpapers attained in the domestic amenities of the time' (Alan Victor Sugden & John Ludlam Edmondson, *A History of English Wallpaper 1509–1914*, p. 41).

This fine example is 'a distemper paper of the highest class in design and execution. Against a background of yellow, the tone of which is a sheer delight, is a design in the classic manner, carried out in grey, sepia, black, and white, of an archway decorated with floral festoons, a graceful semi-circular arrangement of Greek columns occupying the background and a vase of flowers the foreground. The clever effect obtained by means so simple as the quiet tones of the detail against the yellow background testifies to the possession of high artistic sense on the part of the producer ... Those experts who have suggested a French origin overlook the fact that it bears on the back the "G.R." Excise stamp with the serial figure "4." It is certain, therefore, it was of English manufacture, and in all probability it came from the establishment of one of the leading paper-stainers of at the period; as good a guess as any would be Bromwich, of Ludgate Hill, or Spinnage, of Cockspur Street' (*op. cit.*, pp. 68–9).

Oman & Hamilton, *Wallpapers: a History and Illustrated Catalogue of the Collection of the Victoria and Albert Museum*, entry no. 99 ('chiaroscuro print from wood blocks ... left over from the decoration in 1769 of the Old Manor, Bourton-on-the-Water, Gloucestershire').

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