
Simon Beattie

Recent
acquisitions



From item 05, Dressed prints

April 2021



01. [BARTOLOZZI, *after.*] Fan leaf depicting the Origin of Painting after Francesco Bartolozzi. [Presumably London, c.1786?]

Stipple-engraved fan leaf (298 × 533 mm), the engraving itself measuring 90 × 115 mm; 'N° 69' and '10/6' at foot in early ms. ink; a little creased and dust-soiled at extremities, sometime laid down.

£100 + VAT

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

02. BAUDELLOT DE DAIRVAL, Charles-César. L'utilité des voyages, qui concerne la connoissance des medailles, inscriptions, statues, dieux lares, peintures anciennes, et les bas reliefs, pierres precieuses et gravées, cachets, talismans, anneaux, manuscrits, langues, & autres choses remarquables ... Enrichis de plusieurs figures en taille douce. Tome premier. A Paris, chez Pierre Aboüin, Pierre Emery, & Charles Clousier, Libraires. 1693.

12mo (164 × 93 mm), pp. [10] (wanting a half-title? initial blank?), 264, '263'–374; with an etched frontispiece (loose and a little ragged), a plate following p. 264 *bis*, and numerous other etchings in the text, some full-page (with two printing errors: the illustration to p. 172 has been printed

upside-down, and on p. 245 the etching intended for p. 249 evidently somehow got caught in the press, resulting in half the etching appearing at the foot of the page, below the signature L3); title-page printed in red and black; a couple of slips of paper, featuring woodcut and etched images, affixed with sealing wax to pp. 343–4; extensive marginal notes in early ms. ink (see below), including on the flyleaves (those at the front all but loose) and rear pastedown; woodcut illustration stitched onto the front pastedown; eighteenth-century full calf, rubbed, corners worn, the sides pierced around the edges from the stitching to the pastedowns noted above, spine gilt in compartments, some insect damage to the spine, but sound. £1200



The first volume (of two) of the second, expanded edition of Baudelot de Dairval's guide to collecting antiquities for one's *cabinet de curiosités*, covering medals, inscriptions, statues, *lararia* (a long section), paintings and bas reliefs, and engraved gems. It was first published, also by Auboüin and Emery, as *De l'utilité des voyages et de l'avantage que la recherche des antiquitez procure aux sçavans* in 1686.

Baudelot de Dairval (1648–1722) writes from experience. 'A former Paris lawyer who started visiting libraries and private collections during a

visit to Dijon for a lawsuit, he later became Keeper of the cabinet of medals and engraved gems formed by Madame [i.e. Elizabeth Charlotte, sister-in-law to Louis XIV], and owned the famous marbles of the Marquis d Nointel, ambassador at Constantinople, now in the Louvre' (Grinke 6).

This copy of his guide bears a number of ink ownership inscriptions, the earliest (on the title-page, and dated 1703) seemingly that of Louis Horleville, a vicar in Noyon. Another, to the front flyleaf, records that the book later belonged to Brice Vérité (in the 1720s, *greffier ordinaire* to the King in Château-du-Loir, about 150 miles southwest of Paris), whose profuse annotations fill the margins, revealing a close engagement with the text. Or, as a subsequent owner, one Potier—*lieutenant particulier* at Chateau-du-Loir (inscription to title and front flyleaf, date 1769)—more bluntly describes him: 'avocat, qui a fait les nottes barbouillé les marges de nottes [sic] etrangeres a la matiere du livre'. Vérité was certainly well read, and in his marginalia cites Horace, Seneca, Strabo, Aristotle, Pausanias, Diogenes Laërtius, Sallust, Herodotus, etc.

Paul Grinke, *From Wunderkammer to Museum* (Quaritch, 2006).





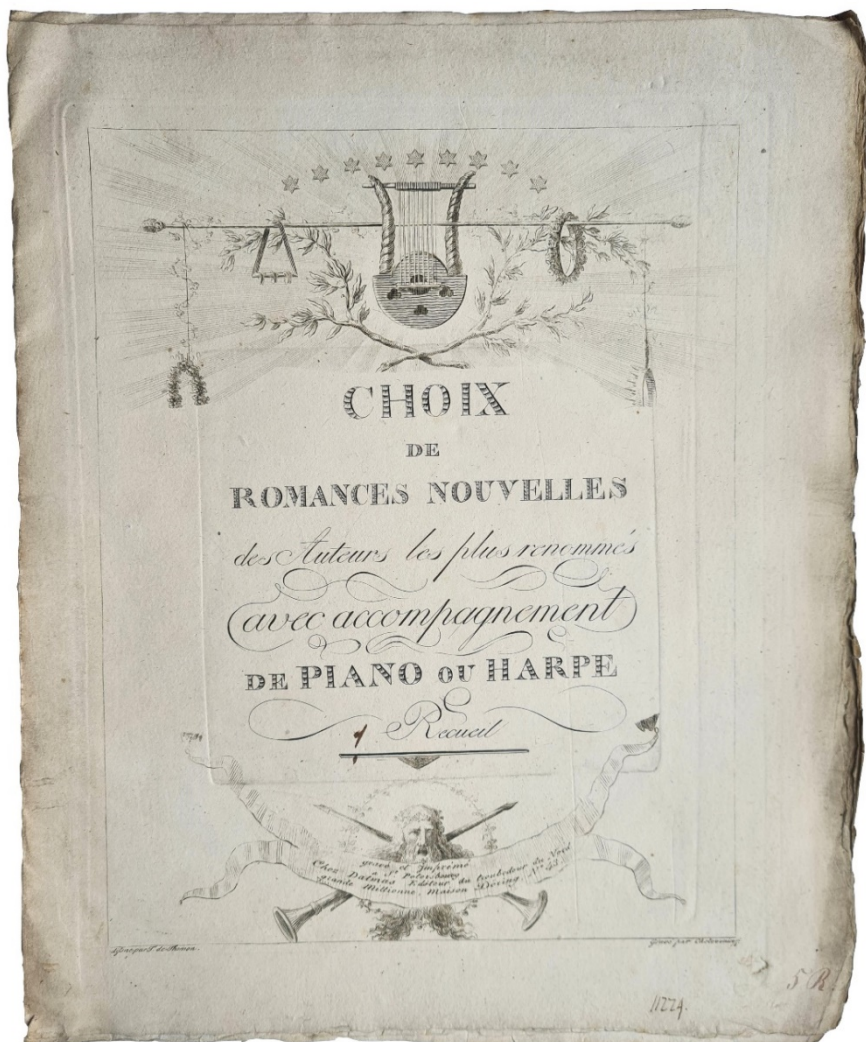
03. BRIDE, Richard. Engraved trade card for Richard Bride, 'Musical Instrument-Maker and Musick-Printer'. [London, between c.1765 and 1775.]

Etched and engraved quarter-sheet (232 × 186 mm, the engraving 180 × 130 mm) by G. Bride; a little toned and spotted, a couple of creases, short nick in upper corner. £350 + VAT

A fine large trade card for Bride who, as the card notes, succeeded his father-in-law Henry Waylett—the publisher of 'Rule, Britannia!'—in the trade. He also 'composed and published some of the songs sung at Finch's Grotto Gardens' (Humphries & Smith, *Music Publishing in the British Isles*); see BUCEM, p. 135.

04. CHOIX de romances Nouvelles des Auteurs les plus renommés avec accompagnement de piano ou harpe. 1. [*in ms. ink*] Recueil gravé et imprimé a S^t Petersbourg chez Dalmas Editeur de troubadour du Nord ... [probably 1810s].

4to (330 × 268 mm), pp. 15, [1]; plate number 365; entirely engraved, the decorative title-page by Shelkovnikov ('Chelcovnicoff') after Thomon; printed on thick wove paper; some offset and plate tone, marginal dust-soiling; uncut and unsewn, as issued; '5 R' in ms. ink at foot of title, small hole to lower corner; sold in the Breitkopf & Härtel sale, Leipzig, 1836, as part of lot 11224 (ms. number at foot of title-page). £500



Very rare first edition, part one only (of two), published by Honoré-Joseph Dalmas (d.1829), 'a member of the French opera troupe in St Petersburg. In 1802, with the help of Boieldieu, he opened a music shop which swiftly developed into one of the most stable Russian publishing

houses of the early 19th century. Among the earliest publications were works by Boieldieu, including extracts from operas written by the composers while in St Petersburg ... He also published collections of songs ... and keyboard pieces ... In November 1812 the French troupe left St Petersburg, but Dalmas remained and took Russian citizenship. From 1802 to 1829 he issued about 1500 publications. One of his most important relationships was with John Field whose music the firm published from 1810 to 1821. These publications are in many cases the earliest versions of Field's compositions and often formed the basis of later European editions ... After the founder's death the firm was put up for auction and bought (1829) by the publisher M. I. Bernard' (*New Grove*).

The composers featured are perhaps less 'renommés' than they once were—Pierre-Jean Garat (setting words by Coupigny), Felice Blangini (setting the comte de Ségur), one 'Sauvage'—but offer an insight perhaps into what was popular in the drawing rooms of St Petersburg at the time.

Eitner III, 135; *Verzeichniss geschriebener und gedruckter Musikalien aller Gattungen ... von Breitkopf & Härtel* (Leipzig, 1836), p. 416 (this copy; seemingly listing both parts). No copy, of either part, found in Library Hub Discover, KVK, or WorldCat.

05. [DRESSED PRINTS.] Collection of dressed prints, illustrating nine 'commandments'. [Germany, early eighteenth century?]

9 small folio leaves (each 280 × 185 mm); lacking no. II; etched and engraved prints embellished with various velvet and silk fabrics, some applied as onlays and some revealed through cut-out sections of the print, all laid down onto a second leaf when the work was done; some browning, staining to no. VIII, a few other marks elsewhere, edges a little brittle in places, chip to bottom edge of no. III, but a remarkable survival. Together: £6000 + VAT

The fashion for 'dressing' prints took off in the late seventeenth century, and 'may have often been a household pastime like other cutting and pasting activities' ('What the well-dressed print is wearing', Houghton Library blog, 28 Feb. 2014). Adding scraps of fabric, printed papers, and even metal foils to a print allowed it to 'accrue meaning through layering',



Simon Beattie
Rare books, manuscripts, music, ephemera

becoming a votive of sorts for the person who owned it (Suzanne Karr Schmidt, *Altered and Adorned*, published in conjunction with the 2011 Art Institute of Chicago exhibition, p. 67). As objects, they occupy a rarefied space in which luxury and devotion can be expressed in everyday life by ordinary people.

As Karr Schmidt demonstrates, and as evinced here, prints selected for dressing were usually religious in nature. Interestingly, the commandments in the present suite are not those found in Scripture, but broader rules by which to lead one's life, each couched in a rhyming quatrain below the print.



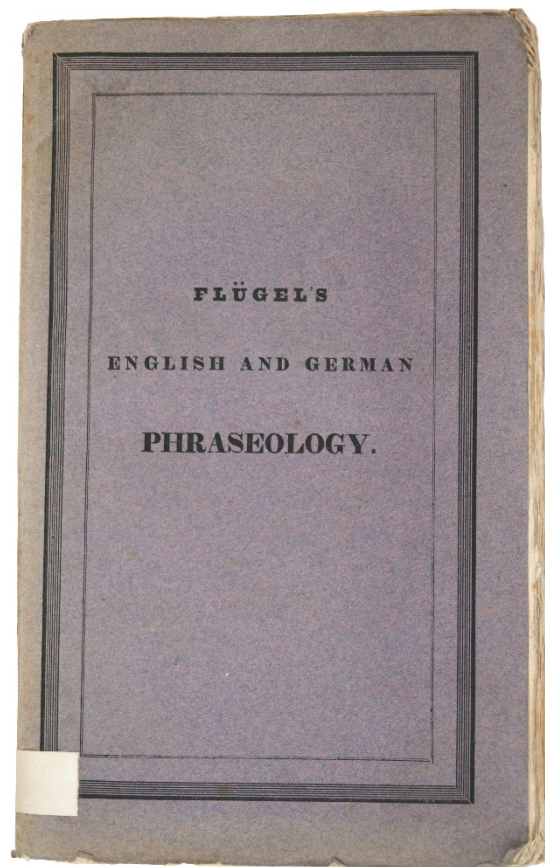
06. FLÜGEL, Johann Gottfried. A complete English and German Phraseology; or, a copious Collection of English proper Expressions ... Leipsic: Printed for J. C. Hinrichs. 1832.

8vo (226 × 132 mm), pp. v, [1], 240, plus advertisements leaf; printed in double columns; occasional browning; uncut in the original purple printed wrappers, spine lightly sunned; the Donaueschingen copy, with its inkstamp to the title and final page, ms. paper shelfmark to spine.

£275

First edition. Flügel (1788–1855), ‘Lector publicus of the English language in the University of Leipsic’ and the compiler of various dictionaries and language aids, had learned his English in America (1810–9), before returning to Germany. He was later appointed American consul in Leipzig (1838).

His *Phraseology* is extensive, and includes American phrases, e.g. ‘They don’t hitch horses at the same post’ (marked as *Am. (N.E.)*).



A BOOK FOR JO MARCH?

07. FOUQUÉ, Friedrich Heinrich Karl, *Freiherr de la Motte*. Sintram and his Companions: a Romance ... London: C. and J. Ollier ... and William Blackwood, Edinburgh. 1820.

12mo (190 × 112 mm), pp. [4], xiv, 267, [1]; stain in the gutter of p. 265; uncut in the original publisher’s boards, printed paper spine label, spine neatly repaired, free endpapers renewed, remains of label shelfmark at head; booklabel of Ian Jack.

£200

First edition in English of *Sintram und seine Gefährten* (1815), translated by Julius C. Hare (1795–1855), a lecturer at Cambridge who later took holy orders. ‘His house is said to have been one vast library [and] Crabb Robinson [said] ... he had the finest collection of modern German authors he had ever seen in England’ (Stockley, p. 229n).

‘It often comes as a surprise to modern students of German Romanticism to find out that the author who made the greatest impact on English-speaking readers was Karl Heinrich Karl, Baron de la Motte

Fouqué' (David Blamires, *Telling Tales: the Impact of Germany on English Children's Books 1780–1918*, 2009, p. 121).

The book found readers in America, too. At the beginning of *Little Women*, Louisa May Alcott writes: "But I don't think the little we should spend would do any good. We've each got a dollar, and the army wouldn't be much helped by our giving that. I agree not to expect anything from Mother or you, but I do want to buy *Undine and Sintram* for myself. I've wanted it so long," said Jo, who was a bookworm.'

Garside, Raven & Schöwerling 1820: 23; Morgan 1723.

ON THE DEFENSIVE

08. [GELLIUS, Johann Gottfried]. Anmerkungen zum Gebrauche deutscher Kunstrichter ... [Leipzig:] Auf Kosten des Verfassers 1762.



8vo (171 × 103 mm), pp. [16], 302, [2]; some offsetting/light browning, bifolium 14–15 sprung; uncut in old paper wrappers, marbled-paper backstrip. £450

Rare first edition, privately printed for the author, written in defence of *Die Neue Heloise*, the first edition in German of Rousseau's bestselling *Julie, ou la Nouvelle Héloïse* (both 1761). Gellius (1732–1781) was the young translator tasked with producing a German version of Rousseau's new novel, and fast, such was the demand for the book. However, tight deadlines meant that he had to outsource some of the work, resulting in an uneven translation and an easy target for the critics. Gellius dedicates his reply 'to the translator of the first part of Rousseau's Heloise' to try and throw them off the scent.

WorldCat locates no copies outside Continental Europe.

AN IMPORTANT EARLY LITHOGRAPHIC PRESS

09. KREUTZER, Rodolphe, and Nicolas-Charles BOCHSA. Six nocturnes concertans pour harpe (ou piano-forte) & violon ...
N° 5[-6] ... A Offenbach ^s/M, chez Jean André [1819].

Two works, each in two separate parts (violin and piano/harp accompaniment), 4to (338 × 250 mm); No. 5: pp. 5, [1]; 17, [1]; No. 6: pp. 5, [1]; 13, [1]; plate numbers 3922 and 3923; lithographed throughout; some light browning/offsetting, more so to the margins, a couple of short tears to spines; unbound; ink ownership inscription of Heinrich Arme(?) to the title of the piano parts. £500

First editions. 'The firm of André in Offenbach occupies a special place in the history of both music publishing and lithographic printing ... Though it was not the first music publishing house to experiment with lithographic printing, it was probably the first to recognize the real commercial significance of the new process for the production of music



... The lithographed products of André's press are of great importance because they provide the most complete record we have of any branch of lithographic printing over the first two decades of the nineteenth century. Interest in the firm's publications lies partly in the writing and printing of the music pages, and partly in the accompanying title-pages and part-titles, which provide an invaluable record of examples of datable writing and lettering' (Twyman, pp. 280, 281).

These duets are also of interest for showing two composers—here, the famous violinist Rodolphe Kreutzer (1766–1831) and the harpist Charles Bochsa (also international forger, bankrupt, and bigamist; 1789–1856)—joining forces to produce single coherent pieces of music.

RISM K 2389 and 2391 (locating the André archive copies only). Not in Twyman, *Early Lithographed Music*. WorldCat adds a copy of No. 5 only, at the Nederlands Muziek Instituut.

10. LAMPE, Friedo. Von Tür zu Tür. Zehn Geschichten und eine. H. Goverts Verlag, Hamburg [1944].

8vo (175 × 110 mm), pp. 258, [2]; some browning due to paper stock; cropped ink ownership inscription to half-title; near-contemporary quarter cloth, lightly rubbed. £100

First edition: the author's final book, a collection of short stories which was beset with problems—difficulties over sourcing paper, the threat of closure for the publisher—before the entire print-run was destroyed while still at the printers during an air raid on Leipzig on 4 December 1943. (The attack included the city's Graphische Viertel, where many publishers and printers were located. It is thought 50 million books went up in flames.) Printing was eventually done at the Pierersche Hofbuchdruckerei in Altenburg in March 1944.

Friedo Lampe (1899–1945) was a disabled gay writer who somehow survived the Third Reich only to be tragically shot six days before the end of the War by Russian soldiers who mistook him for a member of the SS.

On the background, see "I never have any luck with my books." Friedo Lampe: Uncollected Authors LIX', *The Book Collector*, Summer 2016, pp. 259–268.



**11. [LAW.] Deß Hertzogthums Württemberg [sic] erneuert
gemein Land-Recht, deme beygefüget, einige darzu gehörige
und nöthige Fürstliche General-Rescripta ... Stuttgart, gedruckt
und verlegt bey Christian Gottlieb Rößlin, Hof- und Cantzley-
Buchdruckern. 1743.**

12mo (137 × 78 mm), the entire book inlaid into small 4to leaves
measuring 200 × 164 mm, pp. [44], 535, [33]; with a folding letterpress
table bound in after p, 426; woodcut arms to title and occasional
diagrams in the text; later eighteenth-century vellum, finger-soiled, the
boards rather bowed, corners worn, lower portion of spine missing,
paper spine label lettered gilt. £1500

Extensively annotated throughout. The binder has here used what
Nicholas Pickwoad calls 'the most sophisticated (and expensive) way'
for providing space for a reader's notes, by inlaying the printed leaves
into larger leaves of plain paper.

See Nicholas Pickwoad, 'Binders' gatherings', *The Library*, 7th Series,
Vol. 15, No. 1 (March 2014), pp. 63–78. Of the book itself, WorldCat
locates a sole copy outside Europe, at Berkeley.

12. MÉHUL, Étienne-Nicolas.
[Drop-head title:] **Chant funèbre.**
A la mémoire du Représentant du Peuple Ferraud assassiné à son Poste le 1^{er} Prairal An 3^e de la République. Paroles de Baour Lormian ... [Paris:] Imprimé par arrêté du Comité d'Instruction Publique. A l'Imprimerie de Musique de l'institut National ... [1795].

4to (352 × 264 mm), pp. 3, [1]; entirely engraved; some light marginal browning; unbound, as issued, creased where previously folded, the blank verso inscribed 'Pour Monsieur Chereau Amsterdam'. £350

First edition, rare: a song to mark the death of the 35-year-old politician Jean-Bertrand Féraud at the hands of the Paris mob during the Insurrection of 1 Prairal, Year III (20 May 1795), when Féraud's head was carried aloft on a pike into the Convention. The incident has been the subject of a number of paintings, perhaps most notably by Fragonard.

Méhul (1763–1817) was 'one of the leading composers in Paris during the Revolution, Consulate and Empire. His works for the Opéra-Comique increased the range in subject and tone of the theatre's repertory; the serious lyric *dramas*, in particular, were influential models for his contemporaries and praised by later composers such as Weber, Berlioz and Wagner' (*New Grove*).

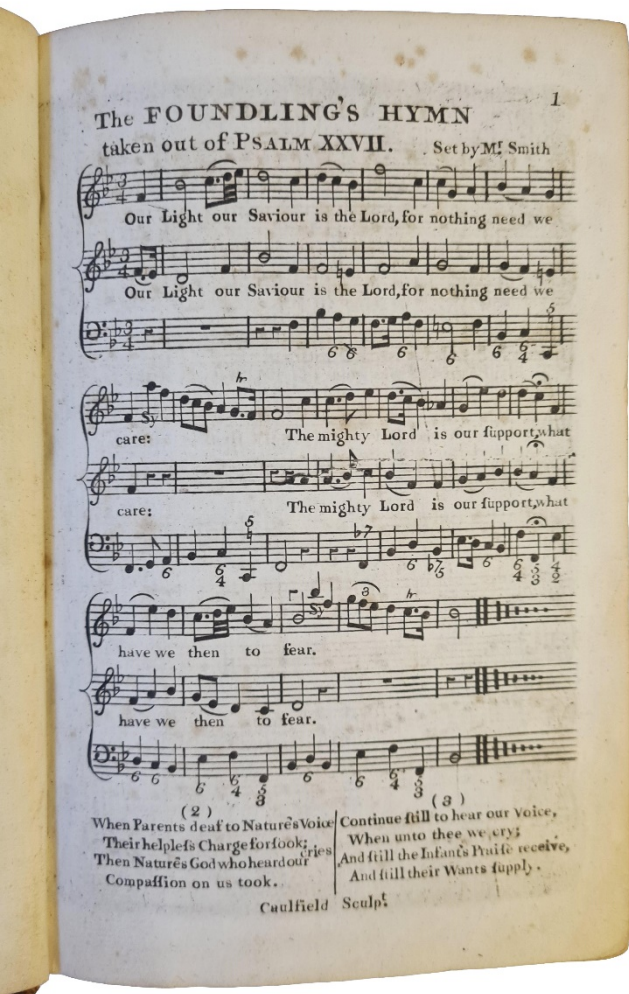
RISM M 2138.



THE FOUNDLING HOSPITAL COLLECTION
AN UNRECORDED PRINTING?

13. PSALMS, Hymns & Anthems, used in the Chapel of the Hospital for the Maintenance & Education of exposed & deserted Young Children ... [London,] 1774 [but c.1789.].

8vo (223 × 141 mm), pp. [2], 137, [1] blank, 138–149 (printed two page numbers per page, '138 & 139', '140 & 141', etc., so 7 pp. in total), '150', [4]; etched pictorial title-page by Sanders, the music (pp. 1–126) engraved by Caulfield, the words to the Additional Anthems and the Index (p. 127 onwards) printed in letterpress; some light spotting and offsetting; contemporary polished tree calf, corners worn, spine label lettered, and dated ('1789'), gilt, some wear at head and tail. £1200



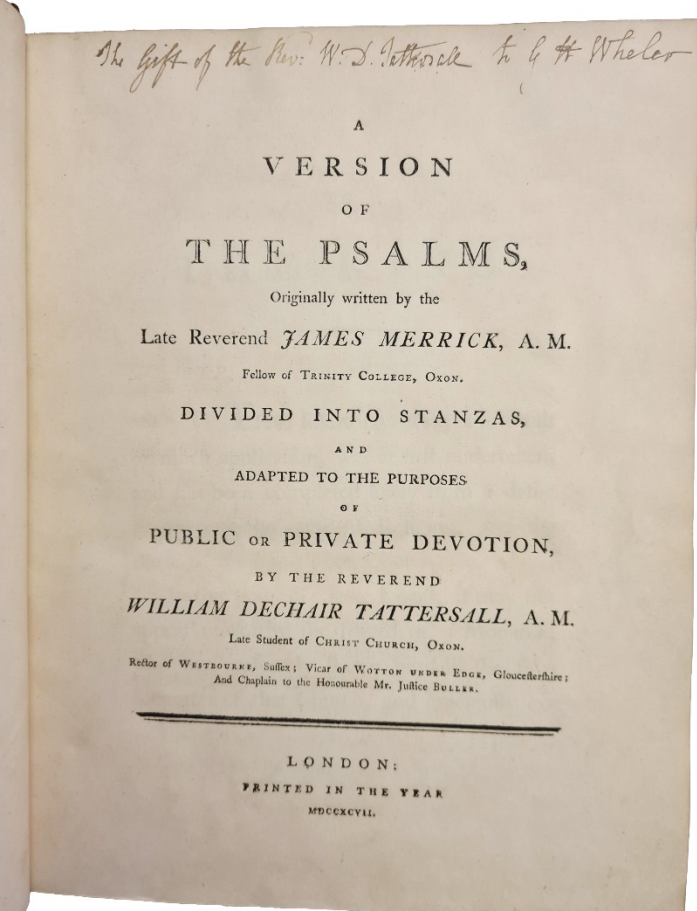
The Foundling Hospital, Britain's first children's charity, had been established by Thomas Coram in 1739. 'The Hospital chapel, in use by 1749 and officially opened in 1753, soon became well known for its music as well as for its elegant architecture and adornments ... The singing of the children at ordinary Sunday services was a great attraction to fashionable London and became an important source of income to the Hospital through pew rents and voluntary contributions. Music was specially composed and arranged for the Hospital chapel, and the success of the singing led to a demand for this music, which was met by the publication of [the present work] ... generally known more informally as the Foundling Hospital Collection' (Temperley, p. 6).

Nicholas Temperley has identified eight printings of the Collection as it expanded between 1760 and 1809. The present version, which was presumably produced about 1789, appears not to be among them, neither is it listed in ESTC; the closest is the c.1790 printing (Temperley

B/c; ESTC T167779), which ends on p. 153 rather than p. 150, with five unnumbered pages at the end rather than four.

BUCEM, p. 835; RISM *Recueils*, p. 293 (making no distinction between printings). See Nicholas Temperley, 'The Hymn Books of the Foundling and Magdalen Hospital Chapels', *Music Publishing & Collecting: Essays in Honor of Donald W. Krummel* (1994), pp. 3–37.

14. [PSALMS.] A Version of the Psalms, originally written by the late Reverend James Merrick, A. M. Fellow of Trinity College, Oxon. Divided into Stanzas, and adapted to the Purposes of public or private Devotion, by the Reverend William Dechair Tattersall ... London: Printed in the Year MDCCXCVII [1797].



4to (261 × 197 mm), pp. iv, xcvi, 607, [1]; printed on thick wove paper; smudge in the lower corner of p. 425, else some occasional light spotting only; contemporary diced russia, marbled endpapers, all edges gilt, smooth spine lettered and decorated gilt; spine a little dry, with some wear to the joints, headcap chipped; leather label of Granville Hastings Wheler.

£400

First edition of a handsome privately-printed quarto, dedicated to the King: part of the author's attempt to reform, and improve, congregational singing in England. This copy is inscribed 'The Gift of the Revd W. D. Tattersall to G. H. Wheler' at the head of the title.

'Tattersall [1752–1829] officiated as chaplain to Sir Francis Buller, and in 1803 was appointed a chaplain to George III. However, his most durable contribution was musical, and consisted of new, more accessible psalm settings, which effectively united music and worship in the lives of the "lower orders". This formed part of "an attempt to reform

English parish church music” (Holman), which Tattersall achieved by introducing idioms of a dissenting nature into the Church of England. He adapted the “refined and ‘poetic’ version of the psalms” by James Merrick for the use of his own congregation and then published, complete with preface, *A version or paraphrase of the Psalms by J. Merrick, adapted to the purposes of public or private devotion* (1789), set in three parts to new and existing melodies’ (*Oxford DNB*).

ESTC lists a total of 21 copies, eleven of them in Oxford alone but only one (Emory) outside the British Isles.

THE ‘MITE KORAN’

15. [QUR’AN.] Miniature Qur’an. [Glasgow, David Bryce & Son, between 1898 and c.1908.]

64mo (26 × 18 mm); printed on India paper; original gilt-stamped black morocco, all edges gilt, in a book-shaped metal locket with a magnifying glass (one small chip) set into the lid. £950

Bryce’s ‘Mite Koran’, ‘the first miniature Qur’an printed and distributed across the Muslim world’ (McBurney, p. 252) and, as T. E. Lawrence famously records, the edition carried by Muslim soldiers during the First World War: ‘He [Auda] told me later, in strict confidence, that thirteen years before he had bought an amulet Koran for one hundred and twenty pounds and had not since been wounded ... The book was one of the little Glasgow reproductions, costing eighteen pence; but Auda’s deadliness did not let people laugh at his superstition’ (*Seven Pillars of Wisdom*, Book 4, Ch. 53).



'The production of miniature Korans in manuscript has a long tradition, but the printing of them in this form had to await the arrival of photolithographic techniques in the late 19th century. Such Korans were published in Delhi in 1892 and Istanbul c.1899, but the one which seems to have achieved the widest circulation is this Scottish edition' (*Middle Eastern Languages and the Print Revolution*, Gutenberg Museum exhibition catalogue, Mainz, 2002, no. 79).

Nick McBurney writes: 'Bryce's Qur'ans were a volume business, with one Muslim exporter in Bombay shipping a thousand copies each month to Zanzibar and other East African areas with Muslim populations ... Copies of the Bryce Qur'an are hard to trace institutionally, but the contemporary anecdotal evidence suggests a high volume of production over almost a decade, and a distribution network that stretched to much of the Muslim world ... It is possible that Bryce did initially supply the British government with miniature Qur'ans for Muslim troops, but I have found no evidence to support this. It seems more likely that Muslim troops fighting in British service bought their own copies, like Auda. By 1914 Bryce's Qur'ans were already being carried by Muslims across the globe, sold and treasured from Aceh to Zanzibar, a remarkable story of the global reach of the Victorian book trade' (p. 268).

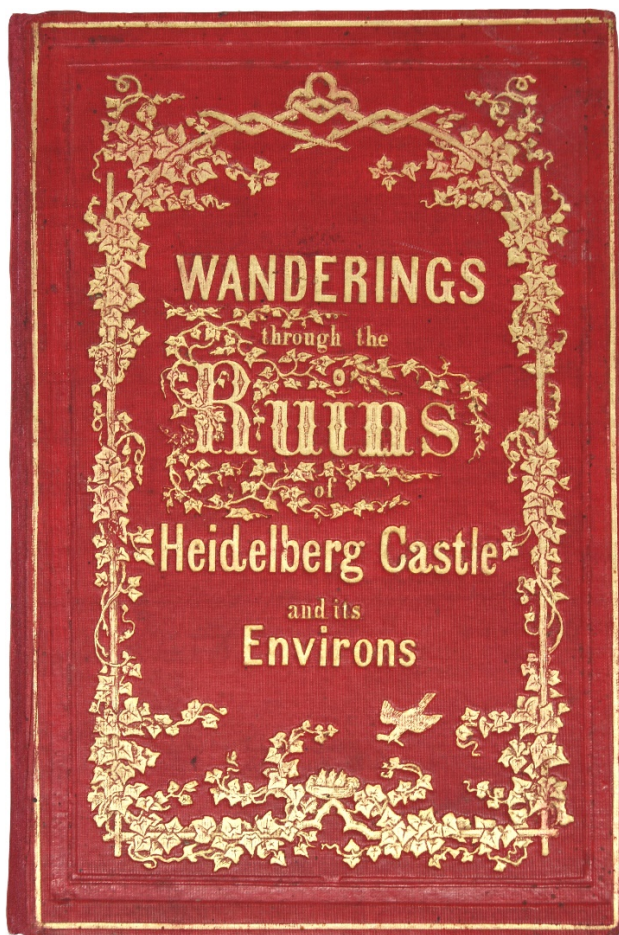
As McBurney has shown, Bryce produced two versions, both photolithographic reductions of nineteenth-century Ottoman editions, one from 1871, the other from 1884. The present copy is an example of the former.

Roderick Cave & Sara Ayad, *A History of the Book in 100 Books* (British Library, 2014), pp. 246–7; Bondy, *Miniature Books*, pp. 111–112 (an 'almost legendary title published by Bryce'); Welsh, *Miniature Books* 4174. See Nick McBurney, 'Amulet, curio, text: the Bryce miniature Qur'an', *The Book Collector*, Summer 2019, pp. 252–269.

16. RICHARD-JANILLON, Max Joseph. Wanderings through the Ruins of Heidelberg Castle and its Environs. With Views and Plan ... Heidelberg. Property of the Editor. [Carlsruhe. — Chr. Fr. Müller, Printer to the Court. — 1858.]

8vo (199 × 125 mm), pp. [6], 168; with a frontispiece, 6 plates, and a large folding lithographed plan (printed by Herwegen, Munich) at the end; leaves lightly toned; original gilt-decorated cloth, rebacked preserving the original spine, front free endpaper renewed, all edges gilt.
£300

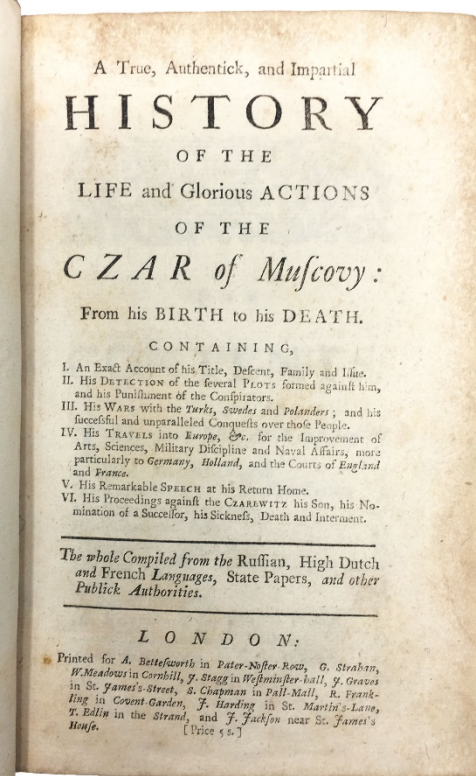
First edition in English of *Wanderungen durch die Ruinen des Heidelberger Schlosses und seine Umgebungen* (1857), translated by H. J. Grainger, 'teacher of the English language in Heidelberg'. The book also appeared in French (*Pérégrinations ...*, 1858). All were privately printed for the author, 'Castellain of Heidelberg Castle', as the title here styles him.



Richard-Janillon (1798–1873) had become *Schlosskastellan* in 1852, in which role it was his 'sole right and duty' to show the castle to visitors. 'Encouraged by well-disposed patrons and friends, as well as distinguished travellers, to whom either I or my servants, have had the honour of showing the ruins of the castle of Heidelberg, rendered sacred by history and the arts, and to explain to them the interesting historical accounts relating to it, I have taken the liberty of committing to writing my manner of explaining these celebrated ruins, so that every one may be enabled to look into it and judge for themselves' (Preface).

17. [RUSSIA: Peter I, *the Great*.] A true, authentick, and impartial History of the Life and glorious Actions of the Czar of Muscovy: from his Birth to his Death ... The whole compiled from the Russian, High Dutch and French Languages, State Papers, and other publick Authorities. London: Printed for A. Bettesworth ... G. Strahan ... J. Stagg ... J. Graves ... S. Chapman ... R. Frankling ... J. Harding ... T. Edlin ... and J. Jackson ... [1725].

8vo (195 × 122 mm), pp. [8], 207, 202–429, [1]; complete despite pagination; some light spotting, more so in the margins; contemporary sprinkled calf, rubbed, joints cracked but firm, spine gilt in compartments, extremities chipped, leather spine label lettered gilt. £475



Unacknowledged second edition, 'a reissue of "An impartial history of the life and actions of Peter Alexowitz", London, 1723 [1722], with the table of contents added at front, and text (covering the death of the Czar) at end' (ESTC), thereby making it one of the earliest 'complete' English biographies of Peter the Great (1682–1725).

In the past, the book has been attributed to Defoe (see Moore 451, for the first edition), but Furbank & Owens argue otherwise: '[This is] a lengthy and eulogistic account of the life and career of Peter the Great ... Defoe, in the *Review*, frequently criticised Peter the Great as a brutal despot, and a protest from the Czar once nearly got him into serious trouble. It thus seems unlikely that he would later have produced such a uniformly flattering biography' (*Defoe De-attributions* 451).

Cat. Russica H-928; Minzloff, *Pierre le Grand dans la littérature étrangère* 38, 3, 2.

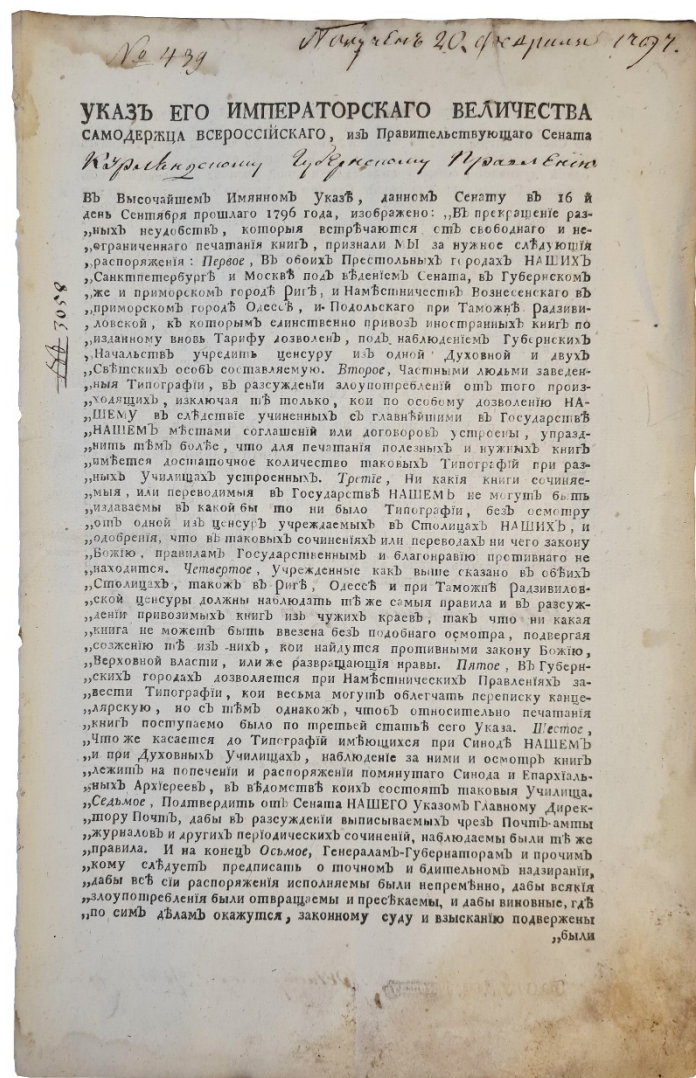
ON THE IMPORTATION OF BOOKS

18. [RUSSIA: Paul.] [Drop-head title:]
Ukaz Ego Imperatorskago
Velichestva ... iz Pravitel'stvuiushchago
Senata [*in ms.*] Kurliandskomu
Gubernskomu Pravleniiu ... Fevralia 11
dnia 1797 goda.

Folio (332 × 211 mm), pp. [2], printed on a
bifolium, the second two pages blank;
slightly creased, some waterstaining to
upper edge, and finger-marking to lower
right-hand corner; disbound. £950

'An edict of His Imperial Majesty ... from the
Governing Senate to the Courland
Governorate ... 11 February 1797', which
begins by quoting verbatim another decree
(it takes up the whole of the first page here),
issued by Catherine the Great less than five
months before, regarding the importation of
books from abroad and restrictions on
presses in Russia itself. Nothing could be
imported, or printed, without the censor
examining it first. Paul's decree states that
censorship committees in St Petersburg,
Moscow, and the port cities of Riga,
Odessa, and Radziwillowa should
henceforth be comprised of three members
each: one spiritual, one civic, and one
academic, to be chosen by the Synod, the Senate, and the Academy of
Sciences and Moscow University respectively.

'Performances varied considerably from city to city. Between 1797 and
1799 the censors in Moscow, St. Petersburg, Odessa, and Radziwillowa
banned the importation of 87 titles altogether but the police censor in
Riga, Fedor Tumanskii, seemed to be especially vigorous. In his first
166 days of work he examined 195 titles. He established local
censorship committees in all the Baltic territories to deal with non-
Russian works, and he even hired two Jews from Riga, Moses Hekel
and Ezekiel David Levy, to censor all Yiddish and Hebrew books.
Between 1797 and 1799 his agents in Riga banned a total of 552 books.
Included in this list were works by Swift, Goethe, Schiller, Herder,



Simon Beattie

Rare books, manuscripts, music, ephemera

Wieland, Kant, and other formerly acceptable writers. Apparently pleased with Tumanskii's success, Emperor Paul arranged to have censorship committees operating at every port in the country. As a final touch, on April 18, 1800, Paul forbade the importation of all foreign books or sheet music into Russia' (Marker, *Publishing, Printing, and the Origins of Intellectual Life in Russia, 1700–1800*, p. 231).

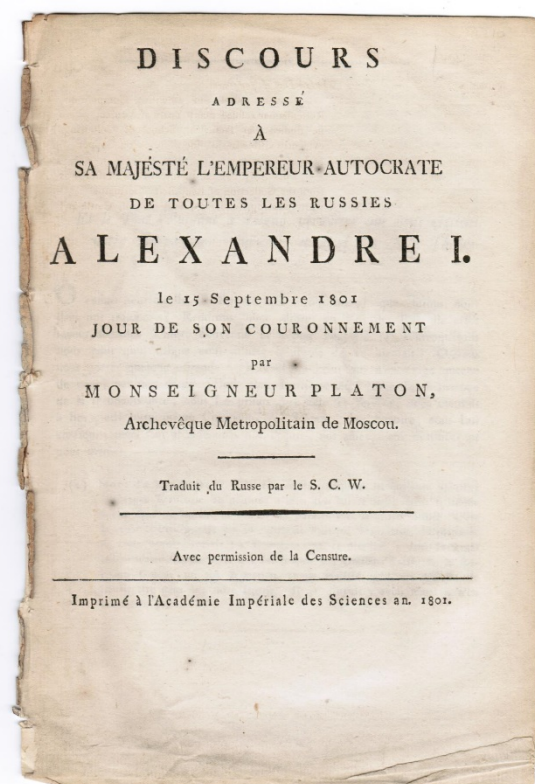
'AMONGST THE MOST RENOWNED SAMPLES OF THIS ORATORY'

19. [RUSSIA: Alexander I.] PLATON, Metropolitan of Moscow. Discours adressé à Sa Majesté l'Empereur autocrate de toutes les Russies Alexandre I. le 15 Septembre 1801 jour de son couronnement ... Traduit du Russe par le S. C. W. ... [Saint-Pétersbourg:] Imprimé à l'Académie Impériale des Sciences an. 1801.

8vo (232 × 154 mm), pp. 8; a little light marginal browning/dust-soiling; disbound. £300

First edition in French. Platon (1737–1812) was one of the great hierarchs of the eighteenth century. A master of rhetoric and a prolific writer, he became a highly-regarded figure in Western Europe thanks to his *Pravoslavnoe uchenie (Orthodox Teaching, 1765)*, the lessons he gave to Catherine the Great's son, Paul, which was translated into a variety of languages. Here he gives the sermon at the coronation of Paul's son and successor, Alexander, which 'received wide publicity in Western Europe and is ranked amongst the most renowned – if not necessarily the most original – samples of this oratory. Its full text, translated into English by Dr Matthew Guthrie, was published in the *London Chronicle* early in the following year. Other contemporary translations included the French, German, Italian, Armenian, Latin (by Platon himself) and Greek' (Papmehl, *Metropolitan Platon of Moscow: the Enlightened Prelate, Scholar and Educator*, p. 79).

WorldCat locates 2 copies only, both in Germany.



20–22. SHAKESPEARE AT PROVINCIAL THEATRES

20. [WORCESTER.] Theatre-Royal, Worcester. On Monday Evening, May 16, 1825. Will be presented Shakspeare's celebrated Play of The Winter's Tale ... End of the Play a comic Song, by Mr. Shuter. And a favourite Song by Mr. Jones. To conclude with the Musical Farce of Peeping Tom of Coventry ... H. B. Tymbbs & H. Deighton, Printers, Worcester [1825].

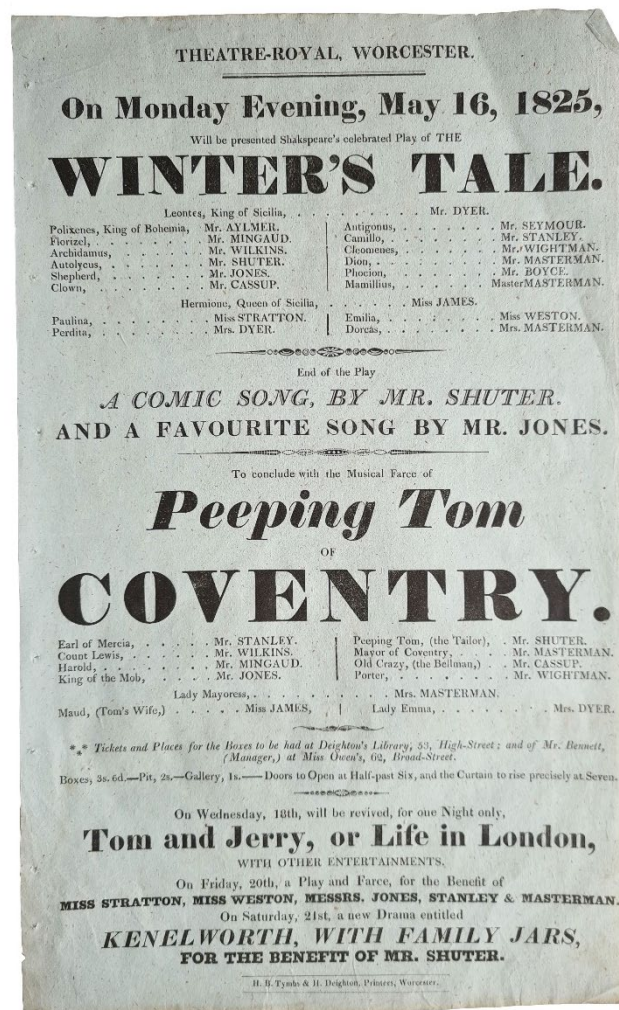
Playbill (312 × 190 mm); in very good condition.
£100 + VAT

Elegantly printed, on tinted paper. The Theatre Royal had opened in 1805, and served Worcester for almost 70 years before it was demolished in 1874. Thanks to its proximity to Bristol (considered an important 'theatrical town'), Worcester could count on getting good performers, too.

21. [YORK.] Last Night but one. Theatre-Royal, York. On Friday, Aug. 14, 1829, His Majesty's Servants will perform Shakspeare's admired Comedy of Much Ado about Nothing ... After which, will be performed, the highly popular Piece, as acted with distinguished success, at the Theatre-Royal, Drury Lane, called Charles XII. or, The Siege of Stralsund ... W. Hargrove and Co. Printers, Herald-Office, York [1829].

Handbill (213 × 140 mm); a trifle dusty. £50

22. [LEEDS.] Theatre, Leeds. By Permission of the Worshipful the Mayor. Second Night of Mr. Calvert's Engagement. This present Tuesday, June 22d, 1830, will be presented Shakspeare's Hamlet, Prince of Denmark ... End of the Tragedy, A Pas Seul, by Mrs. Nelson. The Performances to conclude with the operatic Farce of My Uncle Gabriel ... On Wednesday, June



Simon Beattie

Rare books, manuscripts, music, ephemera

23, Shakespeare's Historical Tragedy of Julius Cæsar, which will be produced with entirely New Scenery, Decorations, &c. on the most extensive Scale of Classical Splendour, in the Completion of which, the various Artists connected with the Theatre have, since the Commencement of the Season, been actively engaged ... The celebrated Romantic Drama of Massaroni; or, the Brigand Chief—and the Historical Opera of Massaniello; or, the Fisherman of Naples—with entirely New Scenery, Dresses, and Decorations, are in active Preparation; also, the celebrated Drama of Shakespeare's Early Days, with New Local Scenery, &c. &c. and many other Novelties will be produced in Succession ...
Hernaman and Perring, Printers, Intelligencer-Office ... Leeds [1830].

Playbill (310 × 175 mm); a couple of small holes, ink marks to left-hand margin.
£75 + VAT

Theatre Royal, Covent-Garden.
This present THURSDAY, April 2, 1829,
Will be performed, (5th time) the new Operatic Piece called
Home, sweet Home!
or,
The Ranz des Vaches.
The Overture and Music. (with the exception of the National Airs)
composed by Mr. BISHOP.
With entirely new Stage Scenery painted by Messrs. GRIEVE, T. GRIEVE, and W. GRIEVE.
Captain la Roche, Mr. FAWCETT,
Colonel Henry la Roche (his Son) Mr. WARDE,
Chevalier Charles Valcour, Mr. WRENCH,
Edmond Malaise, Mr. WOOD,
Natz, Mr. KEELLY, Brouze, Mr. MEADOWS,
Officer, Mr. HENRY, Corporal, Mr. IRWIN,
Madame Germaine, Madame VESTRIS,
Florine, Miss FORDE,
Lisette, Miss GOWARD,
Savoyard Girls, Missdames BEDFORD, EGAN and PARLOE.
Villagers and Soldiers.
Messrs. Beale, Bird, Caulfield, Crockett, the Theatricals, Miller, May, Norris, Shuter, S.C. Tott,
Messdames Appleton, Buson, Clarke, Fraunce, Goodwin, Hudson, Nicholson, Pory, Phillips,
BOOKS of the SOUVENIRS to be had in the Theatre price 10d.
After which, (5th time) the Piece of THE
INVINCIBLES.
General Verdun, Mr. FAWCETT,
Captain Froyal, Mr. WOOD,
Chev. Dorval, Mr. EVANS, Bousque, Mr. BARTLEY, O'Slash, Mr. POWER,
Tactique, Mr. MEADOWS, Frivole, Mr. HORREBOW, Porter, Mr. J. ISAACS,
Victoire, Messrs. Henry, Irwin, Mears, Norris,
Juliette, Miss CAWSE, Sophie, Miss J. SCOTT,
Elise, Miss GRIFFITHS, Desiré, Mrs. BROWN,
Therese, Miss EGAN, Emilie, Miss REED.
To conclude with, by permission of S. J. Arnold Esq. the popular Romance of
PRESUMPTION
or, THE
Fate of Frankenstein.
The MUSIC composed by Mr. WATSON.
Frankenstein, Mr. DIDDEAR,
Do Lacey (a haughty Gentleman) Mr. EVANS, Felix de Lacey (his Son) Mr. DIBBSET,
Fritz, Mr. KEELLY, Clerical, Mr. HORREBOW, William, Miss WATSON,
Hammerman, Mr. FULLER, Tanskin, Mr. MILLER,
Elizabeth (Sister of Frankenstein) Miss CAWSE, Agatha de Lacey, Miss FORDE,
Sally (an Arabian Girl) Miss GOWARD, Madame Niwon (*Wife of Fritz*) Mrs. J. HUGHES.
Among the many striking effects of this Piece, the following will be displayed:
Mysterious and terrific appearance of the Demon from the Laboratory
of Frankenstein. DESTRUCTION of a COTTAGE by FIRE.
And the **FALL of an AVALANCHE.**
The successful Opera of
THE MAID OF JUDAH; or, KNIGHTS TEMPLARS,
continues to be performed with unabated attraction.—The Boxes are greatly taken for many nights to come.—But in consequence of the nature of
Miss PATON'S
engagement, it can only be acted three times more before Easter, viz.—on *Saturday and Monday*
next—and *Saturday*, April 11th; after which that Lady will be absent till a fortnight after Easter.
Home, sweet Home! or the Ranz des Vaches
has proved the most popular two-act Opera of the season—it was performed last Monday for the 4th
time, to an audience filling every part of the Theatre.—It can only be acted (before Easter)
on *Thursday*, and on *Saturday* the 11th,—after which
Madame VESTRIS
takes a *Congé* for a fortnight.
Tomorrow, a GRAND PERFORMANCE of **SACRED MUSIC**
On *Saturday*, (5th time) the new Opera of **THE MAID OF JUDAH.**
Cedric, of Rotherwood, Mr. H. PHILLIPS, Isabella, his Son, Mr. WOOD, Waanda, Mr. KEELLY,
Geeth, Mr. FARLEY, Sir Brian de Des-calle's, Mr. WARDE,
Robin Hood, Mr. DIDDEAR, Friar Tuck, Mr. BARTLEY, Isaac of York, Mr. ESSERTON,
Miss PATON'S
With 4th time, the new Divertissement of **AULD ROBIN GRAY,**
After which, the Comedy called **HONEST THIEVES.**
Colonel Carliss, Mr. DIDDEAR, Captain Macky, Mr. HORREBOW, Mr. Sherry, Mr. IRWIN,
Justice Day, Mr. EVANS, Abel Day, Mr. KEELLY, Ghadid, Mr. J. REEVE, Teague, Mr. POWER,
Rath, Miss NELSON, Arabella, Miss FORDE, Miss Day, Mrs. DAVENPORT.
On *Monday* (10th time) the new Opera of **THE MAID OF JUDAH.**
On *Tuesday*, a Grand **DRAMATICO and MUSICAL PERFORMANCE** in Commemoration of
the late CHARLES DIBDIN, Author of England's Naval Ballads.
Printed by W. Reynolds, 9, Duncannon-Court, Strand. VIVAT REN.

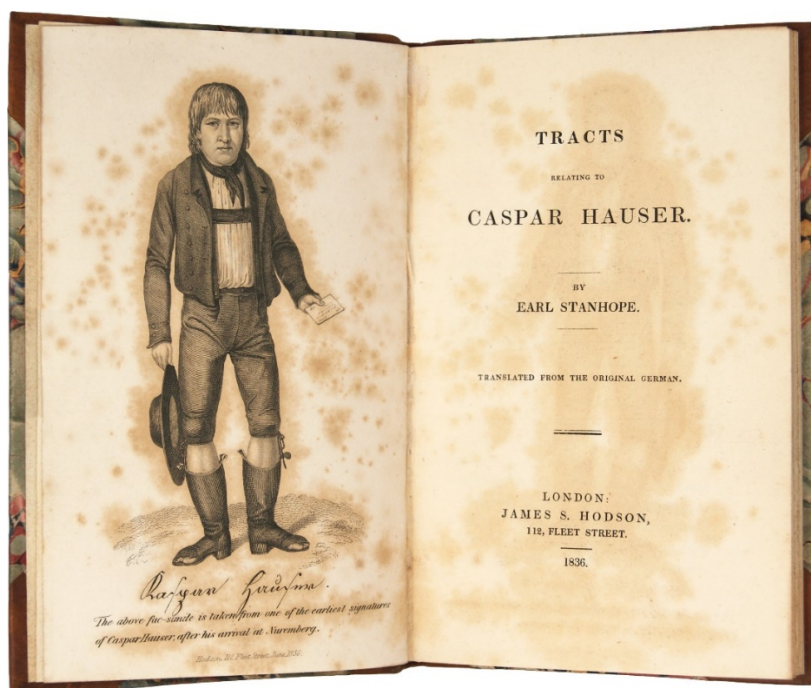
'THE DEMON FROM THE
LABORATORY'

23. [SHELLEY, Mary.]
Theatre Royal, Covent-
Garden. This present
Thursday, April 2, 1829, will be
performed, (5th time) the new
Operatic Piece called Home,
sweet Home! ... To conclude
with, (by permission of
S[amuel]. J[ames]. Arnold,
Esq.) the popular Romance of
Presumption or, The Fate of
Frankenstein. The Music
composed by Mr. Watson ...
[London:] Printed by W.
Reynolds ... [1829].

Playbill (354 × 203 mm); printed
on tinted paper; short creased at
foot, some light offsetting, and
slight discoloration in the lower
margin.
£300 + VAT

‘Among the many striking effects of this Piece, the following will be displayed: Mysterious and terrific appearance of the Demon from the Laboratory of Frankenstein. Destruction of a Cottage by Fire. And the Fall of an Avalanche ...’

Presumption; or, The Fate of Frankenstein, by Richard Brinsley Peake (1792–1847), was the first theatrical adaptation of Mary Shelley’s novel. Its first run was at the English Opera House in London in the summer of 1823, after which it was performed in New York (1825), Paris (1826), and at London’s Theatre Royal.



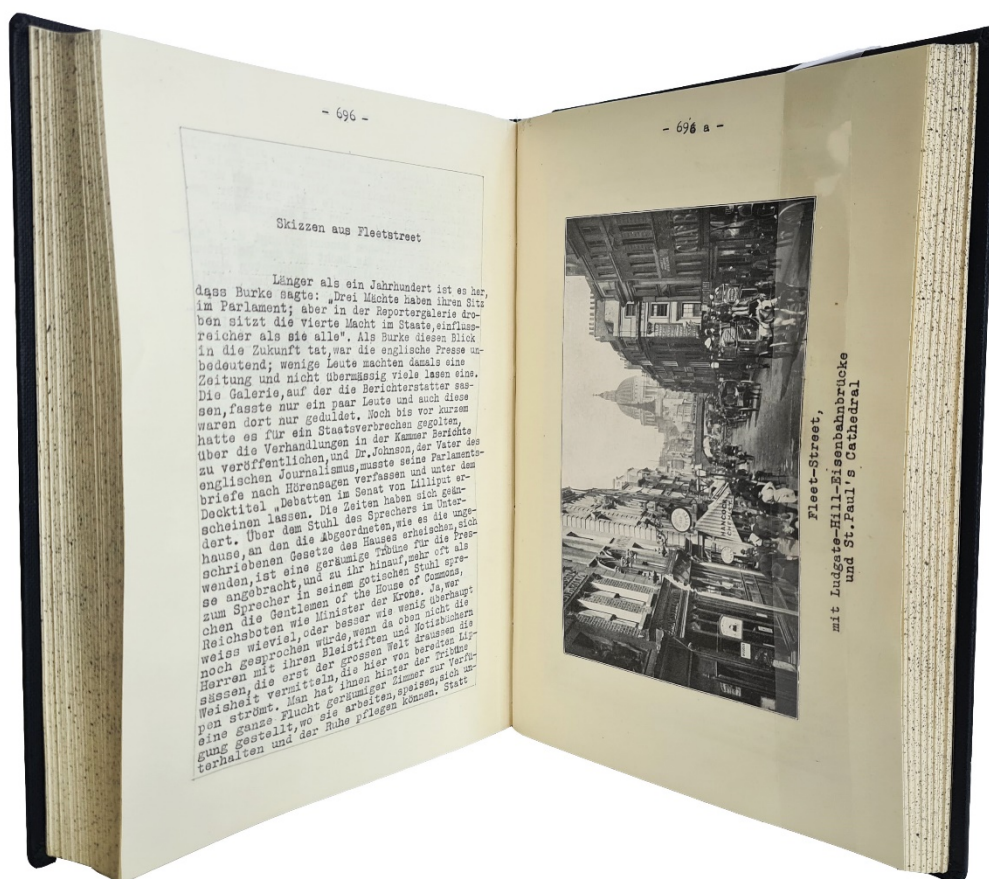
24. STANHOPE, Philip Henry, 4th Earl. Tracts relating to Caspar Hauser ... Translated from the original German. London: James S. Hodson ... 1836.

Small 8vo (165 × 102 mm), pp. vii, [1], 104; with an engraved portrait frontispiece (offset onto the title) and double-page map; aside from the offsetting from the portrait, a very good, clean copy, in later half calf and marbled boards. £250

First edition in English, translated by the author from his own German text, *Materialien zur Geschichte Kaspar Hausers* (Heidelberg, 1835). Hauser was a foundling who became legendary, and ‘the enigma of [his] origin, childhood, and early youth, and the known facts have aroused sustained interest in him on the purely human, psychological, and social,

as well as political, level' ever since (*Oxford Companion to German Literature*).

Stanhope, an English politician, spent about half his time in Germany where, 'in 1829 he met Kaspar Hauser, the "child of Europe", whose identity and authenticity was one of the historical "mysteries" of the nineteenth century. Stanhope was initially attracted to Hauser and believed him to be wrongly accused of deception. He in effect adopted the youth and, though he came to the view that Hauser was a pathological liar, defended him in pamphlets in German and English, mostly collected as *Tracts Relating to Caspar Hauser* (1836)' (*Oxford DNB*).



25. ZINTERHOF, Bernhard. Londoner Notizen. Erster [- Zweiter] Band. Wien 1904.

Typescript copy, 2 vols, thick 8vo (236 × 168 mm); vol. I: pp. [4], '00', '00/a', 01–02a, '02b', 03–032, 134, 134a–134h, 8, 8/1–8/2, 8a–8f, 9–352 (some cut-out images from Madame Tussaud's pasted to pp. 269–276); with 5 black-and-white photographic illustrations pasted onto additional leaves, plus one small photograph, and another from a newspaper,

Simon Beattie
Rare books, manuscripts, music, ephemera

loosely inserted; vol. II: pp. [8], '353', 353a–353d, 354–813; with 6 black-and-white photographic illustrations pasted onto additional leaves; some numbered blanks between sections and at the end in each volume; contemporary(?) cloth, spines lettered gilt; slipcase, a little worn. £450

Seemingly a self-published book, the memoirs of a young Austrian abroad, typed up by the author himself, who apologises for the look of the final product in his preface. The young Zinterhof came to London in 1903 from Vienna in order to improve his English, working for Lord Walters. Or so he says. I have been unable to trace a Lord Walters at that time. Is the whole book actually an elaborate fiction which, in terms of composition (photographs etc.), prefigures the work of W. G. Sebald by almost 90 years?

Simon Beattie
84 The Broadway
Chesham
Buckinghamshire
HP5 1EG, UK
Mobile +44 (0)7717 707575
simon@simonbeattie.co.uk