Simon Beattie
Short List 2

Russians in London (a Cossack in 1813, then the Tsar in 1874), American crime hits St Petersburg, and Soviet children read about their peers in New York. There's music — the first German music to be printed by single impression, the (first?) musical depiction of a train, and an eighteenth-century binder uses up an unwanted score. There's espionage — a cloak-and-dagger novel in perhaps the most conspicuous publisher's binding I've ever seen, and a practical guide to spy-spotting in 1920s Berlin. Liszt translates Schumann (two issues revealed); Gounod gives a book to his librettist; Sonya Kovalevsky remembers Dostoevsky. A murderess is fêted in verse; a bookseller is executed; Sir Francis Dashwood is invited to Oxford. And Marie-Antoinette is revealed in her own words. Literally.

If you'd like to see what else I have at the moment, do visit my website, www.simonbeattie.co.uk. I look forward to welcoming you there.

Highlights

THE END OF RUSSIA
FAMOUS LAST WORDS
A devil of a book
MÉLI-MÉLO MUSICAL
Liszt translates Schumann
NOT FOR SALE (UNTIL NOW)
Printer's waste, in D major
Cut out and kept
Entertaining the Tsar
Landmark music printing
Hitler's Olympics
A very private press
AMERICAN STORIES FOR SOVIET CHILDREN

Entertaining the Tsar

Alexander II

The official report submitted by the 'Czar Entertainment Committee' after Alexander II's visit to the City of London in 1874. The acme of Victorian event management.

Item No 01: See full description on page 24

A devil of a book

Der Spion

Spies and informers, plots and machinations: undercover fiction in a decidedly conspicuous binding.

Item No 05: See full description on page 25

NOT FOR SALE (UNTIL NOW)

Spitzel Almanach

Real-life spies this time, revealed in an aid to the German Communist Party during the Weimar Republic.

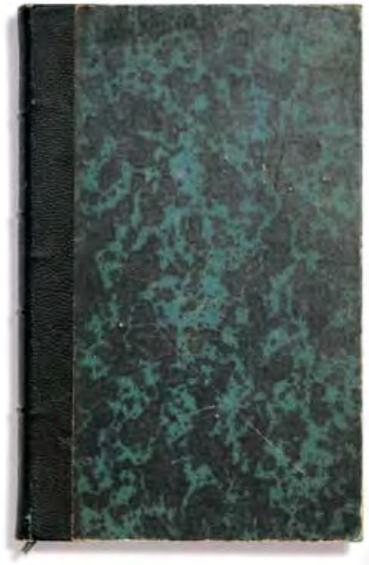
Item No 06: See full description on page 25

Cut out and kept

Feuilletons

The *feuilleton* was created by the *Journal des débats* in the early nineteenth century to provide its readers with theatre reviews and other cultural news. Printing it at the foot of the page made it easy for people to cut out and keep, which is exactly what a contemporary reader has done here, leaving us a 'what's on' guide to Paris at the end of the First Empire.

Item No 07: See full description on page 25

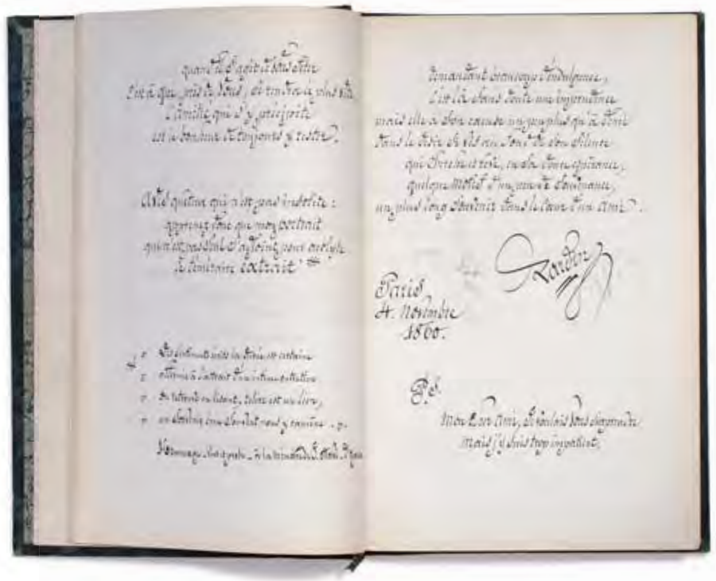


MÉLI-MÉLO MUSICAL

Lardin ←↓↖

A collection of manuscript and printed material, on a variety of musical subjects, presented as a gift by the impresario Jules Lardin in 1860, including poems on Mozart, Beethoven, and Rossini, and an attack on Wagner.

Item No 12: See full description on page 26



Printer's waste, in D major

Giunti ↑

The libretto for the theatricals which took place to celebrate the marriage of Holy Roman Emperor Joseph II and Maria Josepha of Bavaria in 1765. The binding uses music printer's waste, something I have never seen before.

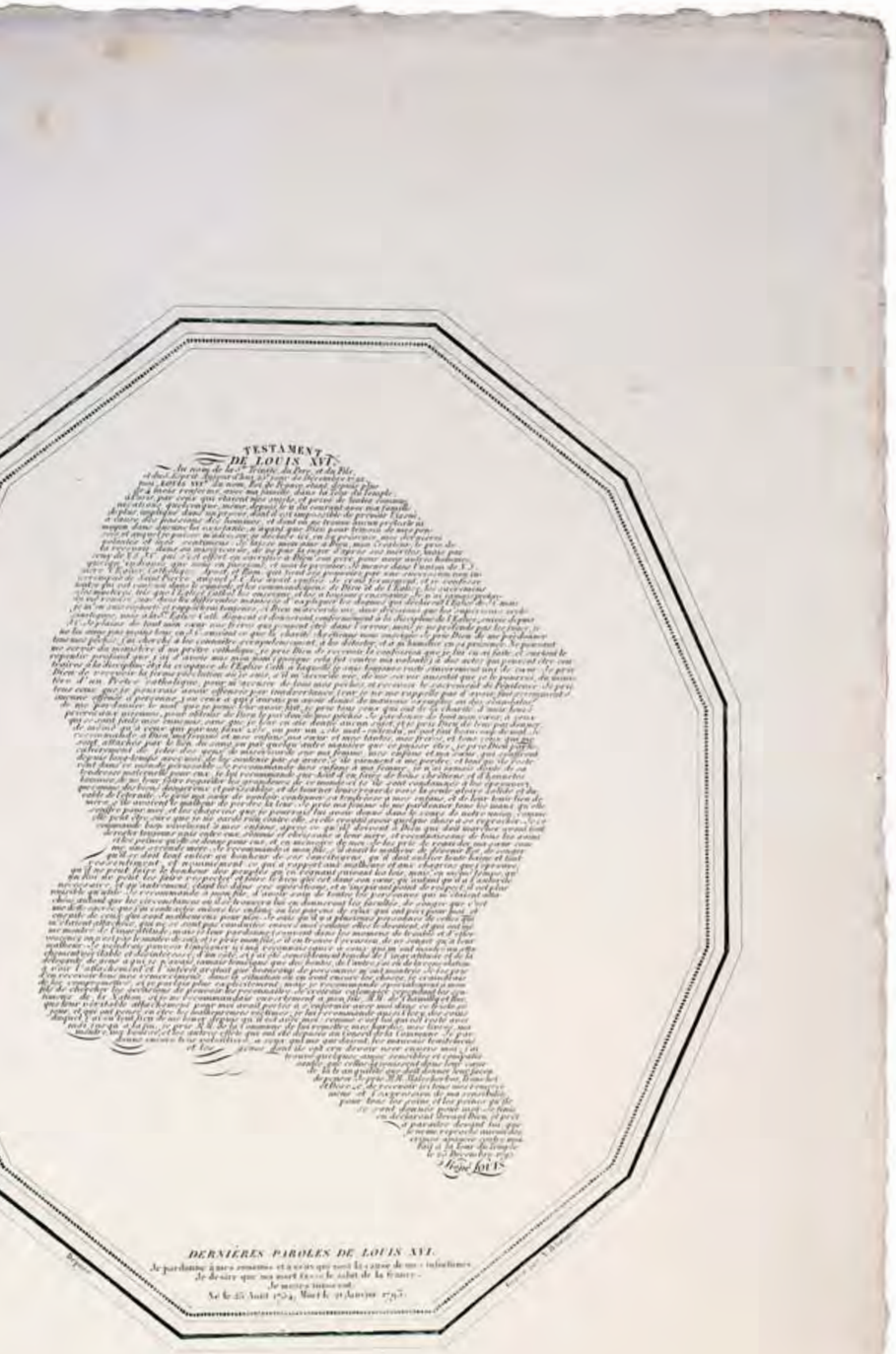
Item No 08: See full description on page 25

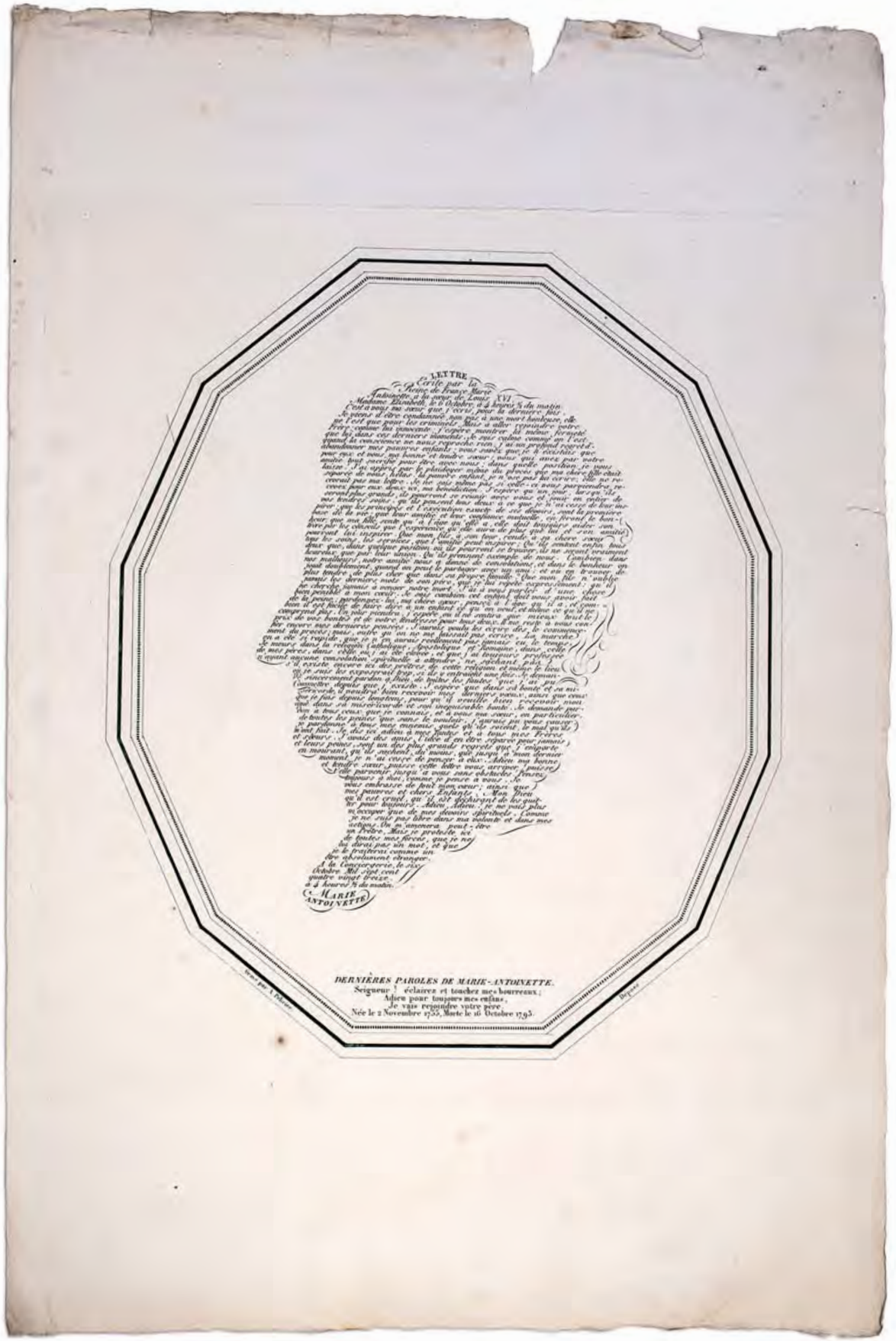
FAMOUS LAST WORDS

Marie-Antoinette & Louis XVI

The last words of Louis XVI & Marie-Antoinette, turned into silhouettes by an engraver who usually produced lettering for maps.

Item No 15: See full description on page 26



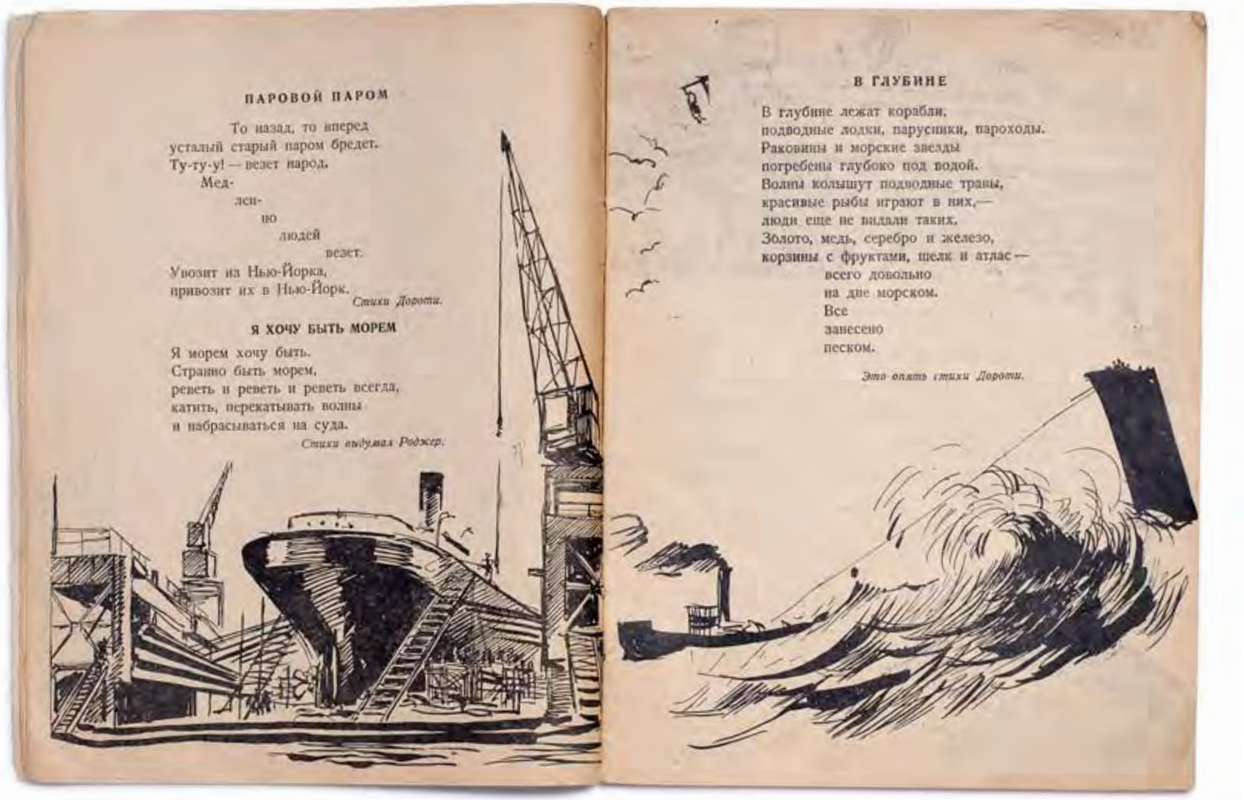


AMERICAN STORIES FOR SOVIET CHILDREN

Matthews & Coffin

Stories written by New York children about their city in the 1920s, translated into Russian for their Soviet peers.

Item No 16: See full description on page 26



ПАРОВОЙ ПАРОМ

То назад, то вперед
усталый старый паром бредет.
Ту-ту-у! — везет народ.
Мед-
лен-
но
людей
везет.
Увозит из Нью-Йорка,
привозит их в Нью-Йорк.

Стихи Дороти.

Я ХОЧУ БЫТЬ МОРЕМ

Я морем хочу быть.
Странно быть морем,
реветь и реветь и реветь всегда,
катить, перекатывать волны
и набрасываться на суда.

Стихи выдумал Роджер.

В ГЛУБИНЕ

В глубине лежат корабли,
подводные лодки, парусники, пароходы.
Раковины и морские звезды
погребены глубоко под водой.
Волны колышут подводные травы,
красивые рыбы играют в них,—
люди еще не видали таких.
Золото, медь, серебро и железо,
корзины с фруктами, шелк и атлас —
всего довольно
на дне морском.
Все
занесено
песком.

Это опять стихи Дороти.

ПОЕЗДА

ПАРОВОЗЫ ДОМА

Несколько дней тому назад мы пошли посмотреть Нью-Йоркское центральное депо на 72-й улице.

Вся земля тут была покрыта железнодорожными путями, по ним взад и вперед пробегали паровозы и вагоны. Паровозы возвращались из далеких городов, пыхтя и фыркая черной и серой копотью. Копоть клубилась в воздухе, как тучи перед грозой.

Динг! Донг! Ту-ут! Ту-ут! — пели паровозы. Один спешил в депо, чтобы отдохнуть и подремонтироваться. Другие выбегали оттуда чистые и блестящие, готовые двинуться в

оказывается перед дверью депо, в
которая ему нужна. Это очень уд
устроить у себя в школе, на стадо
ким было понятно.

Оттуда нас повезли в доки. Ту
сиры тащили баржи, нагруженные
как раз были в доке, когда букси
баржу с товарными вагонами. Дов
тяжелые тендюшки скатывались по
Банг! — стукались буферами вагоны
и паровоз утащил их прочь.

А в соседнем доке стояла трех
выгружали большие просмоленные
Их привезли из Южной Каролины.

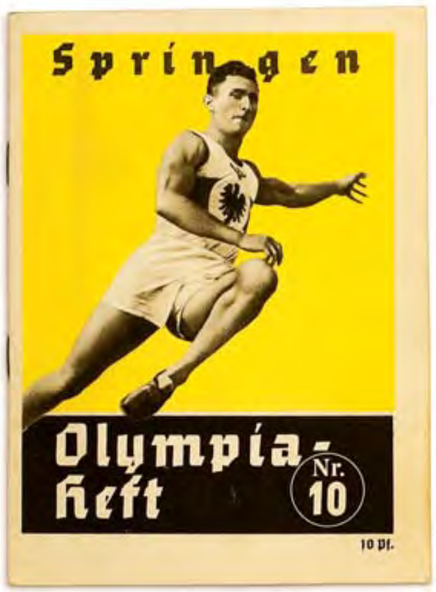
Нам очень понравилось, как в
где-то вдали свистят и гудят поезд

Hitler's Olympics

Olympic Games

Goebbels' propaganda for the 1936 Berlin Olympics. It's interesting to note that the un-German basketball, which made its debut at the Games, is not one of the sports covered.

Item No 17: See full description on page 26



Eigenthum der Verleger
D. Schuberth & Co.
Leipzig & New-York.

Musikalische
Haus- und Lebens-Regeln,
verfaßt von
Robert Schumann.
Mit gegenüberstehender französischer Übersetzung
von Franz Liszt.
Eigenthum der Verleger
D. Schuberth & Co.
Leipzig & New-York.

Liszt translates Schumann

Schumann

The composer's pocket guide for young musicians in a very rare German–French edition, translated by Franz Liszt. The two different issues do not appear to have been documented before.

Item No 20- See full description on page 27

Musikalische
Haus- und Lebens-Regeln,
verfaßt von
Robert Schumann.
Mit gegenüberstehender französischer Übersetzung
von Franz Liszt.
Eigenthum der Verleger
D. Schuberth & Co.
Leipzig & New-York.

CONSEILS
AUX JEUNES MUSICIENS,
TRADUITS PAR
FRANÇOIS LISZT.

Landmark music printing

Trionius

Horace's odes set to music to help Renaissance students learn Latin metre. This edition also features the first German music to be printed by single impression.

Item No 23- See full description on page 27

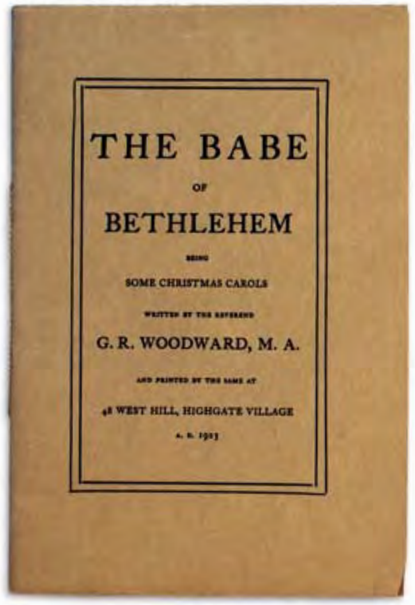
ODARVM HORATII
CONCENTVS.
BASSVS.
HORATIVS.

THE END OF RUSSIA

Zemsky Sobor ←↑

Photographs of the Vladivostok assembly convened by Imperial Russia's last supporters in 1922 and presented to the assembly's vice-chairman, just months before the Bolsheviks took the town.

Item No 25: See full description on page 27

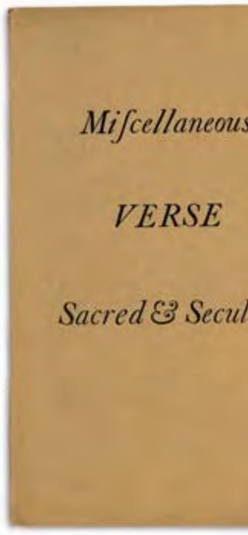


A very private press

Woodward ← ↑ →

Carols and epigrams, poems and translations, a lifetime of writing privately printed by the author himself when he was in his seventies and eighties.

Item No 24: See full description on page 27



Full Listings

Entertaining the Tsar

Item No: 01

2764 guests, at a cost of £13,188 2*s.* 1*d.* (over £600,000 in today's money), this is Victorian event management at its peak. Alexander II was visiting his daughter, Maria (styled here 'Her Imperial and Royal Highness', always a bone of contention with the British royal family), who had married Queen Victoria's son, Alfred, at the Winter Palace in St Petersburg a few months before. This report, submitted by the Czar Entertainment Committee, details who was invited—royalty, ambassadors, politicians, clergy, those representing the City of London (Livery Companies, bankers, merchants, brokers), etc., plus over 20 newspaper editors (and a reporter from the Russian Mirror), the illustrator Gustave Doré, and the composer Charles Gounod, who was resident in London at the time—and reproduces 'various documents, showing the form of procedure and ceremony adopted at the Reception, and the general regulations observed on the occasion', including the two menus served (one for the Royal Table, another for everyone else), both provided by W. G. Jennings of The Albion, Aldersgate Street (his bill was £2629 19s. 9d.), and the music performed, by the Band of the Grenadier Guards in the Pavilion of the Guildhall, and by members of the Orpheus Glee Union in the Library. Among the expenses are listed those for printing: £336 6*s.* 6*d.* all told.

[Alexander II.] Report in relation to the Entertainment of His Imperial Majesty the Emperor of All the Russias, in the Guildhall of the City of London, on Monday, the 18th of May, 1874. Presented to the Court of Common Council, 16th July, 1874.

Small folio (328 x 210 mm) in fours, pp. 43, [3], with a large folding plan at the end printed in red and black; uncut in the original printed wrappers, a few nicks to the spine, slight dust-soiling to front cover; together with a chromolithographed admittance card (unused) and menu.

Apparently unrecorded: not in COPAC or OCLC. Neither is it listed in the online catalogue of the Guildhall Library.

£2000

Femme fatale

Item No: 02

The figure of Marie-Anne-Charlotte de Corday d'Armont, the ardent young revolutionary from Caen who came to Paris to avenge the Jacobin Terror by murdering Jean-Paul Marat, in his bath, has long held the fascination of German writers. Wieland, Klopstock, Gleim (1793), Jean Paul (1801), Engel Christine Westphalen (1804), Karl Frenzel (1864), and in the twentieth century, Erika Mitterer (1931) and Peter Weiss (1964), have all provided literary reactions to the case. The first part of this anonymous pamphlet is a journalistic account of what took place in Paris, taking the side of Corday, a latter-day Judith. The second tells the story again, but this time in verse: 17 five-line stanzas in praise of the beautiful Corday and her act of retribution.

[Corday, Charlotte.] Merkwürdige Geschichte einer französischen 25jährigen Frauensperson genannt Carolina Corday welche am 14. July 1793 in Paris ein Mitglied des National-Convents namens Marat in seiner Stube im Bade erstochen hat. Nebst einer Nachricht von der Hinrichtung dieses so dreisten und verwegenen Frauenzimmers. Köln am Rhein 1793.

8vo (189 × 115 mm), pp. 8, 7, [1]; title a little dusty, else a very good copy, uncut; disbound.

Apparently unrecorded. Not in COPAC, KVK, or OCLC.

£750

New York crime hits St Petersburg

Item No: 03

A young Frenchman who seeks refuge on a—naturally—dark and stormy night awakes the next morning to find that the shack is the scene of a triple murder and a suicide. Soon, clues lead to a secret society called the Golden Men, who have been blamed for various crimes (disappearances, fires, railway accidents) in New York and the states around, and a shady English peer. The sensational narrative occasionally breaks off to remark on American life (a digression on drinking in America prefaces a scene in a Brooklyn bar, and the final chapter describes The Tombs prison), which would presumably have been as interesting to French readers as much as Russian. The immediacy of translation and publication in Russian, only months after the French original, certainly suggests a ready readership.

Desbeaux, Émile. Liudi zolota. Amerikanskii roman [*The Golden Men. An American novel*]. S.-Peterburg. Tipografiia V. S. Balasheva… 1875.

8vo (196 × 136 mm), pp. 229, [3]; old stamps (to four pages) of the Library of the 4th Finnish Rifles; a very good copy in contemporary quarter roan, cloth tips, spine lettered gilt; somewhat rubbed, but sound.

First edition in Russian of *Le mystère de Westfield, roman américain* (1875) by the popular writer and playwright, Émile Desbeaux (1845–1903). Extremely rare: OCLC locates only two copies of the French edition (both at the Bibliothèque nationale), and none of this Russian version, although it was followed by a second edition in 1879.

£1750

A Cossack in London

Item No: 04

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).

These anonymous poems, signed 'Alexander' and 'A. Zemleneutin' (*sic*), feature a number of these events: the crowds ('So eager they were, high and low all alike, / To peep at the Cossak, his beard, and his pike'), the feast at 'the Kremlin of London' after which 'To a balcony over the' Change I was led, / With my lance in my hand, and my cap off my head … His lordship then showing my javelin, swore, / It had spitted the Frenchmen, like larks, by the score…', as well as other visits, such as to the Guildhall and the Court of King's Bench ('Tho' their beards were cut off, yet they bore in their stead, / Some bushels of hair overwhelming each head; / When this hair has been curl'd with hot irons they put on / Some grease from the unctuous offal of mutton / And over this fat clouds of powder they shower, / As if they were basting a hedge-hog with flour; / Till a cauliflower is not so white or so big, / And when that's accomplished they call it a wig'). The sabre given him by the Prince Regent the Cossack plans to sell on his return to Russia. In fact, it ended up in the British Museum.

[Don Cossack.] Letter from the Don Cossack to his Brother Ivan, at Kiow Douski… [London:] Printed for Macdonald, Crown Court, Princes-Street, Soho, by W. Glindon, Rupert-Street, Haymarket. [1813.]

SECOND LETTER from the Don Cossack, to his Brother Ivan, at Kiow-Douski. [London:] Printed by W. Glindon, Rupert-Street, Haymarket, for M'Donald, Crown-Court, Princes-Street. [1813.]

Two slim broadsides (303 x 156 mm and 256 x 150 mm), printed in double columns; a little dusty and marked in places, but still very good, mounted on old card.

Apparently unrecorded. Neither found in COPAC or OCLC. Whilst the printer William Glindon is known, Macdonald does not appear in the British Book Trade Index.

£900

A devil of a book

Item No: 05

A spy thriller in an equally thrilling publisher's binding.

Spies and informers, plots and machinations, secret police and *agents provocateurs*, in Vienna, Paris, London and (briefly) New York, this is the tale of Arthur Bonvoisin, son of a secret agent, the beautiful marchesa Theodora Bonarotti, and a leading member of an underground movement called the Wolves. Running from 1805 (Napoleon is a key figure in the novel), via the July Revolution of 1830, to the Vormärz, it is also a political piece, and the final hundred pages or so, ostensibly taken from the papers of one of the characters, comment on a variety of contemporary topics, such as communism, the role of religion, and freedom of the press.

[Espionage.] Der Spion oder das rothe Buch der Wölfe von Lucifer… Neue illustrirte Ausgabe… Leipzig und Meissen 1851. Verlag der Goedsche'schen Buchhandlung. (Oskar Fr. Goedsche).

4 vols in two, as issued, 8vo (176 × 109 mm), with a tinted lithograph frontispiece to each volume by J. Steinmetz in Meissen; some light spotting, but a very good copy in the original printed orange boards, light dust-soiling only, ms. paper shelfmarks at foot of spines.

First edition? Extremely rare: KVK and OCLC locate no other edition, and only one set of this one, at the Bayerische Staatsbibliothek. Not in COPAC.

£1100

Not for sale (until now)

Item No: 06

An internal publication of the Kommunistische Partei Deutschlands, giving details of all the known spies and informers employed against the Party. A brief history of the spies, their methods, organization, finance, techniques on exposing them and a short bibliography is followed by over 90 pages listing the known spies and fraudsters who have had run-ins with the Party. The book was only to be used by senior members of the KPD and, according to the introduction, was never intended to be the personal possession of any single Party member.

[Espionage.] Spitzel–Almanach. Unverkäuflich. Eigentum der Organisation (als Manuskript gedruckt). [Presumably Berlin, *c.*1925.]

8vo (183 × 128 mm), pp. 225, with 2 pages of photographic portraits after p. 48 (pp. 189–218 also illustrate photographs of spies); original plain paper wrappers, spine lightly sunned.

OCLC locates 4 copies only, all in Europe.

£550

Cut out and kept

Item No: 07

In 1800, the *Journal des Débats politiques et littéraires*, one of the most important French newspapers, politically and intellectually, of the time (by the end of the Empire, it had 23,000 subscribers), was the first paper to introduce a *feuilleton*, to provide its readers with non-political news, reviews, criticism and gossip. It was the brainchild of Julien-Louis Geoffroy (1743–1814; 'le père du feuilleton', as Balzac called him), the *Journal*'s theatre critic from March 1800 until February 1814 ('His dramatic criticism… was largely responsible for the success of the paper', *Oxford Companion to French Literature*), and it soon became a permanent literary feature in the French political press as other papers followed suit. (And not just in France: German newspapers today still head their culture section 'Feuilleton'.)

Napoleon had the paper's name changed from *Journal des Débats to Journal de l'Empire* in 1805 and six years later confiscated its capital, making it an official organ of the Empire until the end of March 1814, when the old publishers resumed possession. Geoffroy remained on the staff throughout these changes, producing his theatre reviews every few days, which were always printed at the foot of the page ('*au rez-de-chaussée*'), ruled off from the rest of the paper so that readers could cut out the review with ease.

Ruth Jakoby, *Das Feuilleton des « Journal des débats » von 1814 bis 1830: ein Beitrag zur Literaturdiskussion der Restauration* (Tübingen, Gunter Narr, 1988), ch. II, especially pp. 13–30.

Feuilleton du Journal de l'Empire [*after 1814*, du Journal des Débats; *together with issues from other newspapers*]. Paris, 1812–16.

Over 750 issues bound in 4 vols, oblong 8vo (120 × 205 mm), each 4 unnumbered pages; vol. I paginated in a contemporary hand, with a ms. index bound in at the end; occasional spotting or staining, the odd leaf trimmed, crude paper repair to a couple of leaves only, some issues bound out of chronological sequence; contemporary full sheep, flat spines tooled gilt, rubbed at extremities, slight insect damage to upper joint of vol. II.

The first volume (5 Mar. 1812 – 30 Oct. 1813, with a couple of issues from June 1811 bound in at the beginning) contains theatre and opera reviews, the second and third (1 June 1812 – 11 Oct. 1813, and 12 Oct. 1814 – 6 Feb. 1816) reviews largely headed 'variétés', i.e. books, *spectacles*, fashion, and architecture (the restoration of the Louvre, the building of the Pont d'Iéna, etc.). Also included is a good run of *feuilletons* from the *Journal général de France* (Sep. 1814 – Dec. 1815, some of these only pp. [2]), plus a few from the *Aristarque français*, *Journal de Paris*, and *Gazette de France*. The fourth volume preserves those *feuilletons* from the *Journal de l'Empire* headed 'beaux arts' (6 July – 7 Sep. 1812), with series on the palaces around Paris, the *salons* and their exhibitions etc., and the odd book review. Then follow more 'variétés' and 'beaux arts' from June 1812 to October 1813, beginning again with November 1814 (now as the *Journal des Débats*) until January 1815. The compiler has had the *feuilletons* on fine art from the *Journal général de France* (Nov. 1814 – Feb. 1815, on particular paintings), books (Oct. 1814 – Jan. 1815), and a number from an intriguing series entitled 'L'anglais à Paris' written by John Smart (Sep.–Dec. 1814) bound up here, too, along with a few from the *Gazette de France* (entitled 'Miroir des mœurs', 1814–15). The *Journal des Débats* starts again with 1 January 1816 (largely theatre reviews), running to March, with a handful from the *Journal de Paris* included.
The fourth volume also contains a number of *feuilletons* written in manuscript, perhaps when the owner missed an issue of the paper.

£1500

Printer's waste, in D major

Item No: 08

The libretto for the theatricals which took place in Munich to celebrate the recent marriage of Holy Roman Emperor Joseph II ('the Musical King', Mozart's patron) and Maria Josepha of Bavaria. The music was by Pietro Pompeo Sales, *Kapellmeister* to the Prince-Bishop of Augsburg, and the cast featured Regina Mingotti, the 'perfect mistress of her art' (Burney), as Venus and the tenor Domenico Panzacchi, 'a great favourite with the Munich audiences' (*New Grove*), as Jupiter.

I have never seen music printer's waste used on a binding in this way. Neither had any librarian I mentioned it to. As to the piece itself? Moveable type at this time suggests someone like Breitkopf in Leipzig, but a couple of features (the quaver rests are slightly different, Breitkopf only used directs if a line was broken mid-bar) point elsewhere.

[Giunti, Eugenio]. Le nozze di Amore, e di Norizia. Festa teatrale, in occasione del reale sposalizio della Sacra Real Maestà di Gioseppe, Re de' Romani, etc. etc. etc. e dell' Imperial Prencipessa, Maria Gioseppa, figlia di Sue Cesarea Maestà, Carlo Settimo, Imperadore, e Duca di Baviera. etc. etc. etc. L' anno 1765. Monaco [Munich], Appresso Gio. Federico Ott, Stampatore dell' Accademia Eletorale.

Small 4to (210 × 170 mm), pp. [54]; with additional German title-page (*Das Hochzeitfest des Amors und der Norizia* …), the text in Italian and German on facing pages throughout; a very good copy, printed on thick paper, in contemporary boards, covered in music printer's waste (an, as yet, unidentified keyboard piece), lightly soiled with a few stains, one small piece missing, spine largely perished (but cords very firm), all edges gilt, marbled paper pastedowns.

First edition. Very rare: microforms only in OCLC.

£600

For his librettist

Item No: 09

'Cette étude intitulée «La nature et l'art», où il est tout à la fois question de la création du monde, du Barbier de Séville, de Sainte Thérèse, de Jérusalem, de Guillaume Tell et de Saint Augustin, est plutôt un sermon qu'un discours académique. C'est que Gounod a les aptitudes du prédicateur. Du haut de la chaire, il ferait très bonne figure. Il prêcherait aussi bien qu'il chante, et ce n'est pas peu dire' (Pagnerre, *Charles Gounod: sa vie et son oeuvre*).

Gounod (1818–1893), one of 'the most respected and prolific composers in France during the second half of the 19th century' (*New Grove*), inscribed this copy of his speech to his friend Jules Barbier, his librettist for *Faust*.

Gounod, Charles. La nature et l'art … Lu dans la séance publique annuelle des cinq Académies du 25 octobre 1886. Paris, Typographie de Firmin-Didot et C^ie^, Imprimeurs de l'Institut de France… 1886.

4 to (270 × 220 mm), pp. 11, [1]; a little dust-soiling to the upper corner of a few leaves, creased where previously folded; recent boards, with the original printed wrappers (a little soiled) bound in; inscribed 'à mon cher Jules Barbier son vieux collaborateur et ami Ch. Gounod' on the title, some side-ruling in the margins.

First edition, extremely rare. Not in COPAC, KVK or OCLC.

£850

Remembering Dostoevsky

Item No: 10

Sonya Kovalevsky (Sof'ia Kovalevskaia in Russian, 1850–1891) was 'the greatest woman mathematician prior to the twentieth century' (DSB) and the first woman to hold a university chair in modern Europe. This autobiographical account of her childhood in Russia, translated from her original manuscript into Swedish, is written as fiction, Sonya and her sister Anya becoming the Rajevski sisters. (When Kovalevsky translated the work back into Russian, she turned it into a first-person narrative.) But it is all true: 'her education by a governess of English extraction; the life at Palibino (their country estate); the subsequent move to St Petersburg; the family social circle, which included Dostoevsky… The story ends with her fourteenth year. At that time the temporary wallpaper in one of the children's rooms at Palibino consisted of the pages of a text from her father's school days, namely, Ostrogradsky's lithographed lecture notes on differential and integral calculus' (DSB).

Dostoevsky took a shine to Sonya's elder sister, a promising writing talent, in the 1860s, publishing some of her stories in *Epokha*, and features prominently towards the end of the book. Their father was mistrustful ('Dostoevsky … What do we know about him? Nothing, except that he is a journalist, and has been in prison to boot. That is a first-class recommendation, I must say!'), but Dostoevsky used to visit them about three or four times a week. 'Sometimes he would narrate the contents of novels he intended to write; sometimes scenes and circumstances from his own life … He felt an aversion to his own work, and was ashamed of it. Perhaps there is no author who does not go through this psychological drubbing some time or other, but Dostoevsky, with his nervous and suspicious nature, suffered from it probably in an unusual degree.'

Kovalevsky, Sonya. Ur Ryska Lifvet. Systarna Rajevski. Öfversättning från förf:s manuskript af Walborg Hedberg. Stockholm, Z. Hæggströms Förlagsexpedition. Ivar Hæggströms Boktryckeri. 1889.

8vo (190 × 127 mm), pp. 227, [1]; marginal browning throughout due to paper stock, but a very good copy in the original publisher's grey cloth lettered in red, a little skewed and the odd mark, else fine; later inscription (in Russian) to front free endpaper.

First edition, very rare: OCLC locates the University of Washington copy only outside Europe.

£1200

Inspired by Westminster Abbey

Item No: 11

Langer, like Voltaire before him, is amazed at how the British commemorate all their great men, rather than just their kings. In this guide to Westminster Abbey, he works his way round the building, describing the various memorials and providing biographies of, *inter alia*, Dryden (24 pages), Cowley, Chaucer (13 pages), Drayton, Jonson, Spenser (12 pages), Butler, Milton (60 pages), Shadwell, Prior (18 pages), the exiled Charles de St Évremond (68 pages), Shakespeare (26 pages), Rowe, Gay, Camden, Davenant (22 pages), Congreve (16 pages), and Newton.

Writing from St Petersburg, Langer dedicates the book to one William Gomm the younger, an Englishman who has evidently inspired (and perhaps helped finance) the publication.

[Langer, Karl Heinrich]. Denkwürdigkeiten der Stiftskirche zu St. Peter in Westminster. Nebst einigen hieher gehörigen Nachrichten von dem Leben merkwürdiger englischer Dichter. Lübeck, 1763. bey Jonas Schmidt und Donatius.

8vo (173 × 110 mm), pp. [16], 504; engraved title vignette and headpiece to p. [4]; a very good copy in contemporary speckled boards, a little worn at extremities; Breitenbauch bookplate.

First edition, very rare. Trowles, *A Bibliography of Westminster Abbey* 56. OCLC locates no copies outside Europe. It contains some English, when quoting the memorials, but it is not listed in ESTC.

£1500

Méli-mélo musical

Item No: 12

An attractive ensemble put together by impresario Jules Lardin (1787–*c.* 1870) for his friend, the artist and fabulist Charles Desains.

The first section, 'Quelques notes au sujet de l'Opéra comique', which contains most of the printed material, is devoted largely to Grétry, who Lardin knew from his youth. The second, 'Dessous de portraits dans le Salon ami de la rue du dragon', features short verse on contemporary French musicians; 'Pères et descendants grande et belle famille' offers poems on composers, including Haydn, Mozart, Beethoven, Weber, and Rossini.

Then come short sections on Adrien-François Servais, the 'Paganini of the cello' (Berlioz), with whom Lardin had worked closely in the 1830s; Charles Desains, the recipient of the volume; Joseph Ottavi, a miscellaneous writer who died in his early thirties; and Victor Hugo. After a selection of epigrams there is a 'Bouquet Poëtico-Meyerbeeresque', and a printed flyer entitled 'Grande explosion exotico-hétéroclyte' (dated 1860), in which Lardin denounces Wagner and 'the music of the future'.

Lardin, Jules. 'Brimborions méli-mélo': a collection of manuscript and printed material, including poetry, on a variety of musical subjects, presented as a gift to Charles Desains. Paris, 1860.

8vo (236 × 153 mm), pp. [28], 224 (numbered in Lardin's hand: 66 printed pages (please ask for full details), 158 manuscript), [36, some blank]; with a small portrait lithograph by Augustin Demoussy (another friend of Lardin's) mounted on the front flyleaf, with four lines written by Desains below (dated July 1861); contemporary hard-grain quarter morocco by Weber, gilt monogram 'JL' at head of spine, the letter 'D' at foot; in very good condition.

For details of a similar production by Lardin, see Malou Haine, 'Musicien, mécène et imprésario: les concerts du violoncelliste Adrien-François Servais et leur promotion par Jules Lardin', *Le concert et son public: Mutations de la vie musicale en Europe de 1780 à 1914 (France, Allemagne, Angleterre)*, eds. Hans Erich Bödeker, Patrice Veit & Michael Werner (Paris, 2002), pp. 93–119.

£750

Like a train

Item No: 13

The railway line between Berlin and Szczecin (Stettin in German) on the Baltic coast was opened on 15 August 1843. The music here, complete with markings to denote the bell signalling departure, letting off steam, the whistle, and finally the locomotive moving off, must date from this time. If it is 1843 then it precedes Alkan's *Le chemin de fer*, traditionally seen as the first piece of music to depict a train, by a year.

Liebig (1808–1872), lead oboe in, and later director of, the band of the Kaiser Alexander Grenadier Guards (one of the oldest regiments in the German army), put on various orchestral concerts in Berlin from the 1840s onwards, featuring both standard repertoire and works by new composers.

Liebig, Karl. Berlin-Stettiner Eisenbahn-Galopp componirt und für das Pianoforte arrangirt… Berlin, Verlag von J. J. Riefenstahl… [1843?]

Oblong folio (228 × 310 mm), pp. 3, [1]; attractive engraved title, depicting the train; short tear to title expertly repaired; in very good condition, in old paper wrappers.

First (and only) edition, apparently unrecorded. Not in OCLC or KVL.

£400

Smashing stuff

Item No: 14

The Oxford Companion to German Literature describes Christian Ludwig Liscow (1701–1760) as 'a lively and reckless satirist'. This is surely one of his best books, a wonderful attack on Heinrich Jakob Sivers, 'a bigoted publicity-seeking scrawler' (ADB) who reported having discovered a 'musical stone' (i.e. with musical notation on it) on the Baltic coast. The book ostensibly presents the reader with a translation of a letter from one Sir Robert Clifton to a correspondent on the Russian island of Novaya Zemlya regarding an apocalyptic image he has seen in a frozen window pane (illustrated in the frontispiece), but is a thinly-veiled denouncement of Sivers (here 'Mr Makewind' of Cambridge University) and the Berliner Akademie, which had recently admitted him as a member.

The English angle is strong, and points to the influence of Swift. *A Tale of a Tub* had appeared in German translation only a few years before, in 1729. 'Swift was becoming fashionable, and England was seen as the home of satire. It is possible, even probable, that reading Swift made Liscow publish his satire as if a translation from the English' (Berthold Litzmann, *Christoph Ludwig Liscow in seiner litterarischen Laufbahn*, 1883, p. 46).

[Liscow, Christian Ludwig]. Vitrea fracta, oder des Ritters Robert Clifton Schreiben an einen gelehrten Samojeden, betreffend die seltsamen und nachdenklichen Figuren, welche Derselbe den 13. Jan. st. v. An. 1732. auf einer gefrornen Fenster-Scheibe wahrgenommen; aus dem Englischen ins Deutsche übersetzet. Franckfurt und Leipzig, 1732.

8vo (168 × 100 mm), pp. 46, plus engraved frontispiece; a very good copy in recent boards.

First edition, very rare. OCLC locates the Yale copy only outside Europe.

£850

Famous last words

Item No: 15

The last words written by Louis XVI (his will, Christmas Day, 1792) and his wife, Marie-Antoinette (a letter to her sister-in-law, 6 October 1793), turned into silhouettes. Such a project called for particular engraving skills. Enter Alphonse Pélicier, who specialised in engraving place names on maps. As for the date, I found a reference to one of the engravings in the *Bibliographie de la France* for 1834 (XXIII[e] année, p. 360).

[Marie-Antoinette & Louis XVI.] 'Dernières paroles de Louis XVI' and 'Dernières paroles de Marie-Antoinette'. [Presumably Paris, 1830s?]

Two engravings printed in green, plate size *c.* 320 × 290 mm, on untrimmed sheets; some light marginal dust-soiling, the odd spot, small chip and a few short tears at head of Marie-Antoinette, which also has a tear along the platemark from when it was printed.

£800

American stories for Soviet children

Item No: 16

First edition in Russian of *City Stories told by City Children as they go exploring New York* (1928), 'told from time to time to Miss Matthews by her seven-year-olds at the Lincoln School'. The talented young translator, Mikhail Gershenzon (1900–1942), also translated the Uncle Remus stories, Robin Hood, and Washington Irving into Russian.

Although the print-run was 10,000 copies, the book is extremely rare (certainly outside Russia). It is not in COPAC, OCLC, which lists a sole copy of a 1933 edition, at McGill (presumably the same book; their catalogue does not give the whole title), or KVK.

Matthews, Florence E., & Rebecca J. Coffin. Rasskazy amerikanskikh rebiat pro gorod N'iu-Iork … Perevel M. A. Gershenzon. Risunki P. Aliarkrinskogo [*Stories by American children about the city of New York … Translated by Mikhail Gershenzon. Illustrations by Pyotr Alyarkrinsky*]. Moskva – Leningrad, Gosudarstvennoe izdatel'stvo, 1930.

Square 8vo (227 × 175 mm), pp. 44, [4]; illustrations throughout; light browning due to paper stock; old private ownership stamp to the title and a couple of other pages, the usual Russian bookseller's marks to the rear cover; a few marks, short tears to rear cover and the spine, but overall a very good copy in the original illustrated wrappers, printed in red and black.

£750

Hitler's Olympics

Item No: 17

The *Olympia-Hefte* were obviously conceived by Goebbels as a means of getting the German public behind the Berlin Games. But they also serve to explain the history of various sports. Parts 2–24 cover skiing, bobsleigh and ice hockey, ice skating, football, handball, hockey, running, pentathlon and decathlon, jumping, throwing, boxing, weightlifting and wrestling, fencing, shooting, riding, gymnastics, swimming, water polo and diving, canoeing and rowing, sailing, cycling, and gliding. Part 1, after a brief history of the Games, illustrates the facilities awaiting competitors in Berlin; part 25 stresses the importance of exercise for everyone, and 26 is a potted guide to the different sports, with a glossary of terms.

The presentation of these little guides is attractive, with hints of Leni Riefenstahl and Aleksandr Rodchenko. Any feeling of smug self-confidence, however, was soon exploded by Jesse Owens' four gold medals.

[Olympic Games, 1936.] Olympia 1936, eine nationale Aufgabe. In Gemeinschaft mit dem Reichssportführer herausgegeben vom Propaganda-Ausschuß für die Olympischen Spiele Berlin 1936 Amt für Sportwerbung.

26 vols, 12mo (156 × 113 mm), each pp. 32 except parts 1 (pp. 48), 25 (pp. 64), and 26 (pp. 48); a couple of leaves in part 26 creased in the press with resultant poor inking, slight creasing to rear cover of part 25, light dust-soiling elsewhere, but overall in very good condition and complete with the rare printed slipcase (worn, with a few tears, but complete).

£400

'For Sir Francis Dashwood'

Item No: 18

Sir Francis Dashwood (1708–1781), 'politician and rake' as the *Oxford DNB* has him, lived not far from me here, at West Wycombe, where the house and, perhaps more interestingly, the Hell-Fire Caves may still be seen. He had not gone to Oxford, choosing to further his education on the Grand Tour after leaving Eton, but here his uncle, John Fane, Earl of Westmorland, was being installed as Chancellor of the University.

[Oxford University.] Orders for the Reception of the Right Honourable John Earl of Westmorland, &c. and Chancellor of the University of Oxford, agreed upon by the Vice-Chancellor and Delegates, to be communicated to the Heads of Houses, and by them to their respective Societies. [Oxford,] 1759

Folio broadside (495 × 375 mm), creased where previously folded, with insignificant loss only, tears expertly repaired; some light stains, verso dust-soiled; inscribed 'For Sir Francis Dashwood, Baronet. To be left at the George, West Wycomb'.

Not in ESTC.

£600

Bookseller executed

Item No: 19

On the afternoon of 26 August 1806, in the village of Braunau in Austria, a French firing squad took aim at a 37-year-old man from Nuremberg. He was a bookseller, Johann Philipp Palm, and had been condemned to death by Napoleon himself for publishing an anonymous pamphlet, *Deutschland in seiner tiefen Erniedrigung* ('Germany in its deep humiliation'), a call to arms against the occupying French forces.

News of the execution quickly spread across Germany, and beyond, with cartoons and pamphlets directed against France. Eight years later, after the fall of Napoleon, Brockhaus in Berlin announced a reprint of the pamphlet which had set it all off. But Palm's family wanted to set the record straight themselves and published this book, which offers an account of what happened and reprints the pamphlet.

Palm himself became something of a hero for the freedom of the press in Germany (he gets an entry in *The Oxford Companion to German Literature*), and his story inspired biographies, plays, and works of fiction.

Johann Philipp Palm. Buchhändler zu Nürnberg. Auf Napoleons Befehl hingerichtet zu Braunau, den 26ten August 1806. Ein Beitrag zur Geschichte des leztern Jahrzehnds. Der theilnehmenden Menschheit, und ins besondere den edlen Wohlthätern gewidmet, von der Palmischen Familie. Nürnberg, in der Steinischen Buchhandlung 1814.

8vo (173 × 103 mm), pp. vi, 170, with a 14-page publisher's catalogue at the end; a very good copy in contemporary patterned paper boards.

First edition, with a preface by Julius von Soden. Goedeke XI/1, 189, 8.

£400

Liszt translates Schumann

Item No: 20

'The *Lebensregeln* offer invaluable insights into Schumann's views on the foundational aspects of the art of music. Strictly speaking, the collection is not comprised of aphorisms at all, but rather of prescriptive maxims, pithy directives aimed at the fledgling musician, whom the composer addresses in the familiar *du* form on a broad range of topics: sensible practice habits, the development of basic musical skills, the acquisition of taste, the cultivation of a literary sensibility, advice on compositional method, and the formation of sound critical judgments. Yet the diverse content of the *Lebensregeln* is unified by an overriding idea: "There is no end to learning"' (John Daverio, *Robert Schumann*, 1997, p. 407).

The *Lebensregeln* first appeared in 1850, as a supplement to the *Neue Zeitschrift für Musik* (which Schumann previously served as editor, 1834–44), were published as a *Separatabdruck aus des Verfassers 43 Clavierstücke für die Jugend* by Julius Schuberth (then in Hamburg and Leipzig), and included as an appendix to subsequent editions of the *Album für Jugend*. Schuberth was a close friend of Liszt and asked him to translate Schumann's little book into French, its first appearance in another language. Mária Eckhardt notes that the complex personal and musical relationship between Schumann and Liszt could fill a whole book, but the connection Liszt's translation makes between them still awaits the attention of scholars, presumably on account of the book's rarity.

A very nice double anniversary book: Schumann's 200th birthday was on 8 June this year, Liszt's is 22 October 2011.

Schumann, Robert. Musikalische Haus-und Lebens-Regeln … [*from cover title:*] Mit gegenüberstehender französischer Uebersetzung von Franz Liszt. Eigenthum der Verleger J. Schuberth & Co. Leipzig & New-York. [1859.]

Two copies, small 8vo (139 × 108 mm), pp. 35, [1]; with facing French title *Conseils aux jeunes musiciens, traduits par François Liszt*, adding 'Paris, chez G. Flaxland' to the imprint; light marginal pencil marks, some spotting; a very good copy in the original yellow printed wrappers, Schuberth's small stamp below imprint, lined with stiff blue paper, all edges gilt, contemporary ink ownership inscription of Carl Nossberger to first page (a blank), stamp of Ferdinand Nossberger (1817–1891) to title and front cover; the other copy in the original brown printed wrappers, likewise lined with stiff blue paper, all edges gilt, ink ownership inscription to first page.

First edition thus, very rare. OCLC locates copies at the Deutsche Nationalbibliothek, Heidelberg, the Royal Library in The Hague, Tresoar (Leeuwarden), Newberry, German Society of Pennsylvania, and Rice. Not in COPAC or KVK.

Mária Eckhardt, 'Franz Liszt als Bearbeiter und Vermittler von Werken Robert Schumanns', *„Neue Bahnen": Robert Schumann und seine musikalische Zeitgenossen*, ed. Bernhard R. Appel (Mainz, 2002), pp. 29–40, identifying the date of the book thanks to an unpublished letter from Liszt to Schuberth.

Each £2250

Tolstoy-on-Sea

Item No: 21

A chapter from Tolstoy's unfinished *Vozzvanie* (*An Appeal*, 1897–8) on the economic and political state of things. He produced a number of versions of his *Appeal*, and in the end sent four different ones to Chertkov in England, although he never completed the work and it remained unpublished until 1952. In September 1900, Chertkov asked Tolstoy if he could print individual chapters from the work. *Gde vykhod?*, published at the beginning of November, was the first to appear. It was first published in Russia in 1906, in *Obnovlenie*, copies of which were seized by the authorities. The first separate printings in Russia were 1917–8, when three editions came out.

Vladimir Chertkov (1854–1936) had left Russia for England in 1897, settling at Purleigh in Essex, where he founded the Free Age Press. Three years later and the Press had transferred to Christchurch on the south coast (the wrapper here announces the move), where Chertkov's mother, who lived for most of the year in Bournemouth, bought him a building for printing in and another for a new Tolstoyan commune.

Tolstoi, Lev Nikolaevich. Gde vykhod? … O polozhenii rabochago naroda … Izdanie "Svobodnago Slova". No. 44. A. Tchertkoff. Christchurch, Hants, England. 1900.

8vo (181 × 124 mm), pp. 17, [1]; a very good copy in the original printed wrappers, a little spotty at the edges, short tear to front cover.

First edition, no. 18 in the series *Listki Svobodnago Slova* ('Feuilles de la Parole Libre'). Selections from letters written by Tolstoy to the Chertkovs are printed at the end.

COPAC lists the Leeds copy only (although there is also one at the British Library), to which OCLC adds those at Berkeley, Illinois, and Harvard.

£750

Jazz Age drinks on the Côte d'Azur

Item No: 22

The elegantly moustachioed Torelli was a bartender at the sumptuous Hôtel Winter-Palace ('confort princier', according to the 1930 *Guide Michelin*) on Nice's boulevard Cimiez, which at the time boasted the highest concentration of luxury hotels on the Côte d'Azur. His book, 'fruit d'une expérience de plusieurs années au contact de vrais connaisseurs et de gourmets américains', is considered the first French cocktail encyclopedia and enjoyed a number of reprints.

This copy evidently belonged to either a professional, or a very keen amateur. A number of drinks are marked 'certa' in the margin, and there are additions, both manuscript and pasted in from other publications, throughout the book.

Torelli, Adolphe. American Drinks Dictionary. 900 recettes de cocktails et boissons américaines. Guide du barman et du gourmet chic… Paris, S. Bornemann, Éditeur… 1927.

Slim 8vo (178 × 115 mm), pp. 192; pencil annotations and additions scattered throughout, and a ms. ingredients list loosely inserted at the end; a very good copy in the original coloured printed wrappers.

First edition, rare. OCLC locates 3 copies only (UC Davis, Library of Congress, NYPL).

£375

Landmark music printing

Item No: 23

'Humanism was introduced to Germany toward the end of the 15th century, one of its chief founders there being the poet Konrad Celtes. To help his pupils learn the nineteen meters of Horace's odes and epodes and other Latin metrical patterns, Celtes had one of his students, Petrus Tritonius (= Peter Treibenreif), set representative Latin poems to music. This was written in four parts, moving in block-chords, the note-values of the chords faithfully reflecting the longs and shorts of the text meters [and] were taken up in the Latin school-dramas that were presented throughout German-speaking countries during the 16th century' (Gustave Reese, *Music in the Renaissance*, p. 705).

The book was first printed in Augsburg in 1507, by Erhard Oeglin, both in folio (as *Melopoiae sive harmoniae tetracenticae* …) and quarto (*Harmonie Petri Tritonii* …), and was the first music to be printed in Germany using moveable type. When Christian Egenolff produced his edition 25 years later, it was another German first: the first German music book to be printed by single impression, a technique only established a few years earlier by Pierre Attaignant in Paris.

[Tritonius, Petrus]. Odarum Horatii concentus. Bassus… [Frankfurt, Christian Egenolff, January 1532.]

Small 8vo (151 × 95 mm), 8 unnumbered leaves (of 11, lacking b1–3); woodcut of a fly and an ant to the title, typographic music throughout; first and last pages a little dusty, but still a very good copy, disbound.

RISM T 1251; Eitner, *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts*, 1532d; STC German, p. 416; VD16 H 4958 (locating the British Library copy only). No further copies listed in COPAC, KVK or OCLC.

£2500

A very private press

Item No: 24

The Reverend G. R. Woodward (1848–1934) is remembered today (if remembered at all) as the author of the carols 'Ding dong! merrily on high' and 'Past three a clock'. His major contributions to English church music, however, are now all but overlooked: the compilations *Songs of Syon* (1904), *The Cowley Carol Book* (1901) and, later, *The Cambridge Carol Book* (1924), featuring many of his own translations and harmonizations, were significant at the time, but were then superseded by *The English Hymnal* (1906) and David Willcocks' *Carols for Choirs* series (1961 onwards).

'It was not until he was in his seventies that Woodward turned to printing, setting up his presses in an upstairs room in the house at 48 West Hill, Highgate Village, to which he had removed in 1916, after a lifetime's work in the Church. Between 1922 and 1931 he printed more than thirty small booklets, carols, epigrams, translations, and original work. At first sight pedestrian pieces, they were nevertheless well printed, and worth much closer study for their content… His texts were a curious mixture of Christian and pagan verse… Collections of carols and religious poems formed the content of most of the pamphlets during his first four years as a printer, but translations from the Greek then absorbed his energies' (David Chambers, 'G. R. Woodward, parson and printer', *The Private Library*, Winter 1995, pp. 181, 186–7).

Most of the books are marked as limited editions, generally (where stated) in 120 copies, and are numbered by hand. Woodward appears never to have made any of them available commercially for sale.

Woodward, George Ratcliffe. A collection of works from the private press of G. R. Woodward. Highgate, 1923–31.

30 vols, variously 8vo or 24mo; all in very good condition, stab-sewn in the original printed wrappers apart from one, which is in the original quarter cloth. Full details available on request.

£600

The end of Russia

Item No: 25

Priamurye, squeezed between Manchuria and the Sea of Okhotsk, was the last White Army stronghold during the Russian Civil War. The staunch monarchist General Mikhail Diterikhs, at the invitation of the teetering Provisional Priamur Government, assumed control of the armed forces on 11 June and called for a Zemsky Sobor, or 'land assembly', to establish a new government. This was an institution dating back to Ivan the Terrible in which the tsar sought broad support from several estates, not just the nobility, for actions of national importance. The last Zemsky Sobor had been in 1684.

'On July 23, 1922, the Zemskii Sobor was ceremoniously convened in a hall lined with imperial tricolored flags. It had two tasks before it. The first was to act on a report of the government regarding its past activities [a failed "near coup"]… The second task was to establish a new government. The feeling that emanated from the speeches and procedures was very much of old Russia, religious in tone. At the August 3 session the Committee of Monarchist Organizations of the Far East sponsored a resolution recognizing that supreme power rested with the Romanov family. This passed by a vote of 207 to 23. A greeting was sent to Dowager Empress Maria and Grand Duke Nicholas, for which the Empress thanked the assembly by wire … Diterikhs believed that he was reinvigorating the state by returning to proved historic values and his speeches were replete with references to God, Holy Russia, Christian Russia, and the like… [But] the White exodus was beginning. People were deciding whether to remain and take their chances with Soviet rule, or choose the uncertain course of emigration…' (Smith, pp. 153–4.

The defeat of the Whites was now the main goal of the Communists, and Imperial Russia finally came to an end a couple of months after these pictures were taken, when the Bolsheviks entered Vladivostok on 25 October 1922.

Canfield F. Smith, *Vladivostok under Red and White Rule: Revolution and Counterrevolution in the Russian Far East, 1920–1922* (Seattle, University of Washington Press, 1975).

[Zemsky Sobor.] Priamurskii Zemskii sobor 10/23 Iiulia 28 Iiulia/10 Avgusta 1922 g. g. Vladivostok. Oblong large 8vo (313 × 210 mm), album of 28 black-and-white photographs, initial blank inscribed in Russian 'to the Vice-Chairman of the Priamur Zemsky Sobor, Vasily Nikolaevich Tolok'; contemporary blue cloth, front cover lettered gilt, silk tie renewed.

£1200

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