Simon Beattie

California International Antiquarian Book Fair

San Francisco
15–17 February 2013
01. [ABC FIGURES.] 26 engraved characters from French opera, each cut out and mounted with a letter of the alphabet. France, presumably 1840s.

26 engraved figures, each c.100 mm high, hand-coloured, pasted on a thin piece of wood and cut out, with a thicker piece of wood affixed to the rear such that the figure stands up, a printed letter of the alphabet, within a frame and with two phonemes beneath, pasted onto each figure; the arm of one figure torn away, else complete and in very good condition.

$4250

A number of the characters depicted point to the French theatre post-1840: the operas Zanetta by Auber, Lo zingaro by Uranio Fontana,
L’Opéra à la Cour by Albert Grisar all date from 1840. The letter Q features the leading dancers of the time Jules Perrot (1810–1892) and Carlotta Grisi (1819–1899).

ABERDEEN AESOP

02. AESOP. Fables of Æsop and others: translated into English. With Morals and instructive Applications; and a Print before each Fable. To which is prefixed, the Life of Æsop, more enlarged than in any former Edition of this Size. Aberdeen: Printed and sold by James Chalmers and Co. 1781.

12mo (156 × 90 mm) in half-sheets, pp. 142, [2]; with 60 woodcuts in the text; title a little toned, corners creased; a good copy in (later?) printed wrappers, dust-soiled, front cover creased and chipped at extremities, snag at lower inside corner, spine defective at foot, later ink title to spine. $1400

First edition thus. A scarce edition of Aesop, with a woodcut for each fable, but what first attracted me was the wrapper. The typography made me think that it may have been printed a little later than the book itself. An early nineteenth-century reissue of an eighteenth-century book? All things are possible. The wrapper is certainly rare: I have only found one other example of it, in the Aberdeen copy (front cover only).

ESTC locates 6 copies (Aberdeen, Birmingham, Cambridge, NLS, Bodley, University of Southern Mississippi); OCLC adds Princeton.
‘C’EST UNE VERITE PRESQU’INCONTESTABLE QU’UN JEUNE HOMME
POSSESSEUR D’UNE GRANDE FORTUNE, DOIT AVOIR BESOIN D’UNE
EPOUSE …’

03. [AUSTEN, Jane]. Orgueil et prévention, par l’Auteur de
Raison et Sensibilité; traduit de l’Anglais par Mlle É……. *** …
Paris, chez Maradan … 1822.

3 vols, 12mo (167 × 101 mm), complete with half-titles; some spotting
throughout, more so to the initial and final leaves, in vol. II upper corner
of half-title and lower corner of p. 153 torn away; later nineteenth-century
red quarter calf, spines gilt in compartments, a little rubbed at
extremities. $25,000

First edition of the first complete translation into any language of
Pride and Prejudice. Although dated 1822, the book was issued at
least by November 1821. Another translation, Orgueil et préjugé, was
published in Geneva by Paschoud in about March 1822 (Gilson C4).
Both were preceded by abridged extracts from the novel in the Swiss
monthly periodical Bibliothèque britannique in 1813 (Gilson C2).

The translator here is Eloïse Perks, a young Englishwoman; that of the
Geneva version is unknown. ‘The French of the Swiss translation
seems more archaic, partly because of the use of the -oit form for verb
endings … The Swiss translator also has fairly conventional views
about love and marriage, which results in significant, though limited,
censoring … The translation is more long-winded, but often more
accurate than that of Perks, who indulges in some light pruning. The
translator sometimes misconstrues the English, which never happens
with Perks. By the third and fourth volumes, the Swiss translator had
become perceptibly weary of Austen’s analytical style, cutting out whole
paragraphs, sometimes essential ones with regard to Elizabeth’s
psychological evolution’ (Bour, p. 21).

There is apparently no copy in either the United Kingdom or North
America. Gilson C3 locates copies at the Bibliothèque nationale
(lacking the ‘Préface du traducteur’ present here), Göttingen, Neuchâtel,
and the Château d’Oron in Switzerland. Searches in OCLC, KVK and the
Catalogue collective de France add Munich and the National Library of
Poland only. No copy listed in COPAC.

On the background, see Isabelle Bour, ‘The reception of Jane Austen’s
novels in France and Switzerland: the early years, 1813–1828’, The
Reception of Jane Austen in Europe, ed. Anthony Mandal and Brian
Southam (2007), pp. 12–33.

8vo (209 x 130 mm), pp. 34, ii; title printed within woodcut border; small section of second leaf torn away in the gutter at foot (adhered to previous leaf), light marginal foxing to the title and a few other leaves, a couple of small stains to p. 19; a very good copy in contemporary plain paper boards, rather marked, corners worn, spine defective but sound; from Smirdin’s subscription library in St Petersburg, with its printed label to the front pastedown. $11,000

First edition: a very rare lifetime translation, in verse, by Nikolai Radishchev (son of the famous eighteenth-century writer), and only the second separate appearance of anything by Byron in Russian. The first was *The Prisoner of Chillon*, published in St Petersburg the month before (Shil’onskii uznik, tr. Zhukovsky; Lausanne only in OCLC).

‘Of all the countries which came under the spell of Byron’s pen and pageantry in the first half of the nineteenth century, none was more deeply entranced than Russia … Certainly there was hardly a Russian poet in the romantic period who was not directly or indirectly influenced by Byron’s life and verse. His name became synonymous with “romantic,” and he was regarded as the “leading mind” of the age. Of contemporary figures only Goethe could compete with him in renown, and certain liberty-loving Russians ranked the Englishman above the great German’ (Simmons, *English Literature and Culture in Russia* (1553–1840), pp. 269–70).
The first Russian translations of Byron appeared in 1820, in journals such as Syn Otechestva and Vestnik Evropy. The Giaour (1813) was first published in 1821, in an anonymous prose translation, across three numbers of Vestnik Evropy, and was included the same year in Kachenovsky’s Vybor iz sochinenii lorda Beirona (‘A Selection from the works of Lord Byron’), but translated from French.

This copy of Radishchev’s translation comes from the great Smirdin subscription library. Aleksandr Smirdin (1794–1857) was a ‘pioneering bookseller, publisher, and owner of the famous subscription library on Nevsky Prospect in St Petersburg’ (Terras). He set up on his own in 1823, moving to a fashionable address on Nevsky in 1832. ‘Soon Smirdin’s publishing enterprises—books, journals, miscellanies, library, and press—acquired such a hold over Russian letters that Belinsky called the 1830s the “Smirdin period of Russian literature”… Smirdin lacked the education and taste to interact creatively with his authors. Yet his bookstore–library provided a popular meeting place for them, and its catalogue (1828) was an important bibliographical resource … The annual subscription to his library was too high to attract a mass public, but it did extend the availability of Russian literature [and, of course, Western literature in translation] to a broader readership’ (ibid.).

V. I. Maslov, Nachal’nyi period baironizma v Rossii (Kiev, 1915), p. 67. OCLC locates 2 copies only, at Illinois and Strasbourg. Not in COPAC or KVK.

CHE FOR CHILDREN

05. [CUBA.] ¡Libertad o muerte! Episodios de la Revolucion. [Habana, Casa impresora “Rodsa”, c.1960.]

4to (302 × 223 mm), pp. 40; with 325 coloured estampas pasted in; original illustrated wrappers; some light soiling to the covers, the odd scribble inside, but in very good condition overall.

$3000
The story of the Cuban Revolution, 1933–1959, told through 320 coloured estampas that children were to paste into blank printed spaces in the book. The preface states that ‘Libertad o muerte is a different historical account. Not just because of its format, but for its unbiased objectivity … dispensing with cheap sensationalism and sheer commerce …’, that it is a ‘fount of knowledge for children’ and a useful reference for adults.

OCLC locates a sole copy, at North Carolina.

SWINDLER IN EXILE

06. DĘBICKI, Stanisław Franciszek. Souvenir pour ma chère, et aimable femme Marie Thérèse, comtesse de Dembicki.
Montpellier, quinze Juillet mille-huit cent trente-deux [15 July 1832].

Manuscript, 8vo (199 × 123 mm), pp. [14], 204, with 9 engravings (four by Schön, the others unsigned; two are coloured) mounted on additional leaves, each engraving within a coloured stencil frame, plus one extra leaf, likewise stencilled but with no engraving; manuscript on paper, attractive title-page in imitation of an engraved title; contemporary polished green straight-grain morocco gilt, all edges gilt, the front board lettered ‘Souvenir pour ma chère et aimable femme Marie Thérèse comtesse de Dembicki’, the rear ‘Par Stanislas François comte de Jaxa Dembicki capitaine polonais’. $2000

An attractive ‘book of daily worship collected from different authors and written in France in Lons-le-Saulnier, Département Jura, 1 May 1832’ (p. [3]), extra-illustrated with religious engravings and presented to the writer’s wife, the front flyleaf stating further that it was ‘composed during our time of exile in France, on the Mediterranean Sea, in Montpellier’ where it was ‘finished and bound’ (15 July).

Though obviously devoted to his wife, Dębicki seems to have been quite a character. He had only arrived in France the month before writing this manuscript, seeking exile after his participation in the November Uprising as a captain in the Polish National Guard. It is recorded that he then began to move around France, cheating people out of their money, posing as a count and, later, a major in the US Army. In 1840 he was
summoned to court for wrongfully wearing the Légion d’honneur and was finally deported in 1848 (Bielecki, *Słownik biograficzny oficerów powstania listopadowego*, 1995).

By 1863, Dębicki’s book was in England, in an East End bookshop, where it was bought by the antiquarian J. A. Grimes. There is a pencil note to this effect on the blank verso of the title. So intrigued was he by the book that he wrote about it to *Notes and Queries* (3rd Series, 27 June 1863, pp. 505–6): ‘I venture to trouble you with the description of a MS. book of Polish Prayers and Litanies, just come into my possession, simply to give … an opportunity of reacquiring it to any remaining branch of the family, to whom it must, I think, be considered a treasure; indeed, I purchased it for no other purpose …’

‘The work alluded to is an 8vo vol. of prayers in, I believe, Polish, all by one hand, bound in elegant green morocco, gilt tooled, and lettered … The MS. is carefully paged and indexed, with a title in the same hand as the text, and an exquisitely beautiful (apparently) pen and ink one the same as the cover, dated Montpellier, 1832, but all written in French. This title has a floral border delicately executed in a tint much like a gnat’s wing. Nine engravings of an ordinary kind, some coloured, are affixed to fly-leaves; a tenth seems to have been taken off … It appears to be a touching memorial of a refugee nobleman’s affection to a separated wife, and the memento is, perhaps, to himself …’


8vo (171 × 101 mm), pp. [2], 354, xii, [2]; with an engraved frontispiece by Disteli; a very good copy, partly unopened in the original illustrated boards, a little rubbed. $680
First edition: the Corpus Juris civilis turned into doggerel verse by the young German lawyer Ludwig Wilhelm Demme (1801–1878). This copy is well preserved in the original illustrated boards designed by the Swiss artist Martin Disteli (1802–1844), well known for his political caricatures.

OCLC locates 3 copies outside Europe (Stanford, Yale, Michigan).

FREDERICK THE GREAT WRIT SMALL

08. [FREDERICK II, the Great.] Micrographic drawing of Frederick the Great on horseback, using text from Brockhaus’s famous Conversations-Lexikon, c.1825–35.
Manuscript, folio (405 × 315 mm); a few chips to the edges, affecting ruled border only, small piece of paper adhered in blank section (image unaffected); affixed along one edge and two corners to a sheet of drab paper.

The text appears to be the entry for Frederick used by Brockhaus between 1824 and 1834 (i.e. for the sixth, seventh, and eighth editions of the *Allgemeine deutsche Real-Encyclopädie für gebildete Stände. (Conversations-Lexikon.*)*, after which the entry was rewritten.


8vo (195 × 115 mm), pp. [8], 1138, [8]; browning and offsetting throughout due to paper stock, but a nice unsophisticated copy, uncut in the original *carta rustica*, ms ink to spine, shelfmark at foot; modern private blindstamp to front free endpaper.

First edition. Freytag (1687–1761) was rector of Schulpforta, the famous school near Naumburg—former pupils include Klopstock, Fichte, Ranke, and Nietzsche—and its fine library served as the basis for his book, which discusses hundreds of rare books, German, French, English, Italian, Spanish, Russian, etc.

Freytag's is not a rare book *per se*, but it certainly is like this, uncut in its original binding. A trimmed copy, for example, would lack the printed note to the binder across the foot of C4' and C5'.

Brunet II, col. 1394; Graesse II, 634.
10. GIORDANO, Umberto. Manoel Theatre [Valletta, Malta]. Friday, 27th November 1908 at 8.30 p.m. Fisso of Thursday under the hight Patronage of Their Royal Highnesses the Duke & Duchess of Connaught in aid of the sufferers of the s.s. Sardinia Siberia an Opera in 3 acts by Mro. U. Giordano. New for Malta … Printed gratis by the Firm A. G. Cousis & Co. [Valletta, 1908].

Slim folio playbill (358 × 220 mm), printed in blue on silk; creased where previously folded, edges frayed. $425

An opera bill, printed on silk, for a charity relief performance of Giordano’s Siberia at the Manoel Theatre in Valletta (one of the oldest working theatres in the world), staged just two days after the SS Sardinia, en route from Liverpool to Mecca, sank just outside Malta’s Grand Harbour, with the loss of over 100 lives.

Giordano (1867–1948) wrote a number of operas. ‘His grandest work (his own favourite) is Siberia [1903], which achieved the rare distinction of a performance at the Paris Opéra in 1911, having won the approval of Fauré and Bruneau’ (New Grove). The librettist was Luigi Illica, who also wrote for Puccini (La Bohème, Tosca, Madama Butterfly). It has been suggested that the inspiration for the opera was Tolstoy’s Resurrection (1899).


8vo (210 × 138 mm), pp. 57, [1]; printed in red and blue; uncut in the original publisher’s boards. $3000
Limited edition (500 copies printed, this being no. 3), designed by Leopold Fuchs, after which the types were destroyed.

This copy contains 53 original colour illustrations, many of them erotic, one below each epigram, by the Expressionist artist Erich Büttner, who has also removed the title-page (noting on the stub: ‘Was einst der Herr von Goethe bewitzelt hat nun ein Maler ausgekritzelt’, quasi ‘What once Goethe poked fun at a painter has now scribbled out’), decorated the endpapers and painted over the covers. A pencil note, by Büttner, below the colophon reveals that this copy was made as a Christmas present for the bibliophile Emil Tuchmann in 1927.

Büttner (1889–1936) was a member of the Berlin Secession, producing portraits of fellow artists George Grosz, Lovis Corinth, Arno Holz, and Heinrich Zille. He also designed book plates, notably Albert Einstein’s in 1917.

Rodenberg, Deutsche Pressen, p. 408 (the first of Banas & Dette’s ‘Hölderlin-Drucke’, 1919–22).


8vo (213 × 137 mm), pp. 114; with the original gilt-printed wrappers; bound between a copy of Engros-Saamen-Verzeichniss von Haage & Schmidt …, pp. 122, and Prix-courant de graines—sans remise—pour marchands et horticulteurs Haage & Schmidt …, pp. 112, in
Presumably a file copy of a rare seed catalogue, bound up here in German, English, and French versions. Haage & Schmidt in Erfurt was one of the largest, if not the largest nursery in Europe. This, their seed catalogue for the 1890–1 season, with prices in shillings and pence, lists asters, balsams, larkspurs, stocks, wallflowers, annuals, biennials, perennials, stove and greenhouse plants, ornamental grasses, cacti, ferns, palms, conifers, deciduous trees, fruit and vegetables. Among the novelties for 1891, with illustrations, are a jewel aster and a ‘large yellow Erfurt market cabbage-lettuce’.

Also available are electrotypes of woodcuts ‘on the condition that they are only used to printing by the purchaser and are not multiplied for sale’.

**THE SEASONS IN WRAPPERS**


2 vols, folio (340 × 252 mm), pp. [2], 251, [1], plus engraved title-page (with Breitkopf & Härtel stamp at foot); [1], 252–496; the music printed typographically; some spotting throughout, old waterstain to first few leaves in vol. I and last couple in vol. II, upper corner of pp. 167–9 in vol. I burned, in vol. II (if the bifolium 80 loose; uncut in the original printed orange wrappers, rubbed, some light soiling, chipped at spine extremities, traces of glue along lower joint of vol. I (a few old tears); early ink ownership inscription ‘W. Stade’ to front covers and first page in each volume. $3400
First edition of *The Seasons* in full score, the issue with German and French text, a remarkable survival in its original state. Without the list of subscribers (see Hoboken Katalog IX, 1414).

Hoboken XXI:3; Hoboken Katalog IX, 1412.

UNDERCOVER TRANSLATION

14. HERBERT, Frank. *Diuna* [Dune] ... Moskva – 1976[–77]g. [And:]

—————. Messiia Diuny [Dune Messiah] ... 1981g.

Typescript, 2 works in three vols, 8vo (198 × 141 mm); *Dune*: pp. 408; 571, [1]; *Dune Messiah*: pp. 331, [1]; some light browning due to paper stock; contemporary decorated boards. $10,500

Illegal *samizdat* translation of Frank Herbert’s seminal works of science fiction *Dune* (1965) and *Dune Messiah* (1969).

Copying out banned books is a centuries-old means of letting people read proscribed texts. In the Soviet Union, with the formal publishing
houses, even mimeograph and other duplication machines, controlled by the state, dissident literature circulated in manuscript form, copied over and over by hand or typewriter, as here. Despite these difficulties, underground samizdat (literally ‘self-published’) writing flourished and exerted a significant cultural and political influence.

The earliest published Russian translation of Dune was in 1990, in Yerevan, Armenia. A number of other translations followed in Russia in the 1990s, after the fall of Communism. The present samizdat is testament to the extraordinary lengths people will go to in order to read.


12mo (152 x 90 mm), pp. xii, 129, [3] publisher’s advertisements; with a large folding engraved map as frontispiece (short tear, outside the platemark); contemporary (i.e. original?) red quarter roan and marbled boards, worn. $600

First edition. Others followed in 1807, 1810, and 1812. A charming little work, dedicated to the six-year-old Master Richard Phillips, who must have had a remarkable memory if he were able to remember this long poem.

Osborne 785 (second edition only).

Small 4to (138 × 125 mm), pp. iv, [5]‒179, [1]; with lithographed title-page and 5 coloured lithographed plates by La Ruelle & Destez in Aachen; some spotting throughout due to paper stock; original printed boards, worn, spine darkened; old inkstamp of the bookseller Emmy Sanne to front pastedown. $1000

Apparently first edition in German of The Children’s Fire-side; being a Series of Tales for Winter Evenings (1828). This German version includes four of the five in the English original—‘The Smugglers’, ‘Disobedience; or, the young Spanish Soldier’, ‘The Witch’, and ‘The Shipwreck’—and furnishes them with charming coloured lithographs. The English edition was unillustrated.

OCLC locates a sole copy, at the Senckenberg Library in Frankfurt (suggesting a date of 1840).

AN AMERICAN IN FLORENCE

8vo (174 x 140 mm), 17 unnumbered leaves, printed on rectos only in red and black, and 17 full-page photogravures; uncut in the original publisher’s hand-painted vellum, the binding stamped ‘Giulio Giannini Firenze’ on the inside rear cover, leather ties; ticket of Stanton’s Old City Book Store, Wheeling, WA. $425

First published edition, previously printed in ‘one hundred copies, for private distribution’ as *Florence: fourteen sonnets* (Florence, 1904). The binding was created by hand by the publishers, Giannini & Son, in Florence, for the tourist market.

‘Despite the development and growth of mechanical production techniques, a number of publishers’ bookbindings were still produced with hand techniques. Particularly popular in Italy, as souvenirs aimed at turn-of-the-century English and German tourists, the design ... was obviously influenced by medieval and Renaissance manuscript illumination. Such hand-painted books were executed in “production lines”, in which one artist was responsible for the pictorial part, another for the raised gold work, yet another for the titling, and so forth’ (*The Art of Publishers’ Bookbindings 1815–1915*, Grolier Club exhibition catalogue, 2000, p. 74).

Leighton (1833–1911) was an American industrialist (a glass factory in Wheeling, West Virginia) and writer (*The Son of Godwin, a tragedy*, 1876; *At the Court of King Edwin, a drama*, 1877; *Shakespeare’s Dream, and other poems*, 1881). He corresponded with Tennyson.

8vo (182 × 135 mm), pp. 29, [3]; light marginal waterstaining, leaves toned due to paper stock; still a very good copy, uncut in the original illustrated wrappers, faint old stamp to rear cover. $850

First edition thus, published as part of the series Biblioteka rabochei molodezhi (‘Library of Working-class Youth’). Jack London’s short story ‘Bulls’ (from The Road and other Stories) had first appeared in Russian in a volume of Collected Works, in 1913. Here it is remarkeated for a younger readership.

‘Until the 1950’s, Jack London was by far the most popular American author in Soviet Russia. Over thirteen million copies of his works have been printed since the Revolution. Even today [1962] he continues as a popular classic, and it is probable that over the Soviet period as a whole he has been read more widely than any other non-Russian author.

‘At the time of the Revolution, London had already been the favourite American writer in Russia for a number of years. He had been introduced shortly after the Revolution of 1905, and by 1916 his vogue was described as “truly extraordinary.” In 1941, recalling London’s influence on the pre-Revolutionary generation, the poet Ilya Selvinski wrote that “whoever has not passed this view of life cannot be a real man … This is the first cigar we smoked in our youth” … Despite the
curtailment of printing under War Communism, London's books continued to come out. Only in 1921, when almost all book production ceased, did a work of his fail to appear' (Deming Brown, Soviet Attitudes toward American Writing, pp. 219–20).

Parchevskaia, Dzhek London 541. OCLC locates a sole copy, at the Getty.

Perevod A. A. Davydovoi. Pod redaktsiei A. V. Luchinskoi

8vo (180 × 130 mm), pp. 180; leaves toned due to paper stock; still a very good copy, uncut in the original illustrated wrappers, a few chips and fingermarks, old bookseller’s marks to rear cover. $1250

First edition of this translation of On the Makaloa Mat, Jack London’s 1919 collection of stories about Hawaii. A rival version, by Anna Ostrogorskaya-Malkina, was published the same year.

Parchevskaia 286. Not found in OCLC.
PROOF LITHOGRAPHS


8vo (254 × 194 mm), 20 leaves, loose in original colour-printed wrappers. $550

Proof pulls of Henri Gazan's wonderfully dynamic illustrations, housed in a proof of the original 'neon' wrappers. They were printed by hand by the leading lithographer Edmond Desjobert, who also produced lithographs for Picasso, Dali, Chagall, and Matisse.

The final book, published in April 1932, had 22 illustrations. It was printed in an edition of 500, plus 25 *hors commerce*, on a variety of papers. With these proof lithographs I offer a copy on Madagascar (one of 15 such).
THE STAGE IS SET...

21. MOZART, Wolfgang Amadeus. Dekorations-Skizzen zur Zauberflöte ... [Poznań, presumably 1880s.]

Manuscript, small folio (336 × 209 mm), ff. 16; ink on graph and plain paper; with 12 original watercolour illustrations mounted onto the text leaves; original cloth, shaken and rubbed, front cover lettered gilt, town seal and ms ink shelfmark to front free endpaper, remains of shelf label to spine.

WEBER, Carl Maria von. Dekorations-Skizzen zum Oberon König der Elfen... [Poznań, 1886.]

Manuscript, small folio (332 × 217 mm), ff. 17; ink on thick plain paper; with 17 original watercolour illustrations mounted onto the text leaves, ms descriptions written beside; some fingersoiling; original cloth, a little rubbed, front cover lettered gilt.

Together: $2500

Watercolour stage designs from Poznań’s town theatre for Mozart and Weber’s great operas, produced by Fritz Hoffmann, the local theatre inspector. The set for each scene is shown as viewed by the audience, and as a bird’s-eye view.
22. OUR BIG PICTURE BOOK. [England, after 1928.]

Small 4to (225 × 175 mm), pp. 26, [96]; containing 34 découpage illustrations, with occasional captions or verse, some leaves blank; original paper-covered boards, some surface wear, spine sometime repaired, with a découpage illustration of two children reading to the front cover. $1000

A skilfully produced volume of picture and verse, created either by or for a child, and evocative of childhood (or, at least, a childhood at a certain level in British society) before the War. The themes are familiar ones, reminiscent of A. A. Milne's *When we were very young* (1924) or *Now we are six* (1927), and come from both inside the nursery and further afield: getting dressed, children's toys, taking medicine, and going to school, walking in the rain, sledging, building a snowman, and holidays at the seaside. The date of compilation may be conjectured by the inclusion on one page of none other than Mickey Mouse.
USED IN THE TRENCHES


64mo (28 × 20 mm); text in Arabic; one joint broken, but sound; red morocco stamped in gilt, all edges gilt, in the original metal locket with magnifying glass set into the lid. $1800

An ‘almost legendary title published by Bryce … The bindings vary from richly gilt-stamped red or black morocco with gilt edges to plain stiff wrappers and yellow edges … Lately it has become increasingly difficult to find copies of this book’ (Bondy, Miniature Books, 1981, pp. 111–2).

‘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. It was one of a long series of miniature books produced by David Bryce and Sons. All the copies were issued with metal lockets and magnifying glasses. Many were supplied to Indian and other Muslim soldiers fighting for the British in the First World War, and served also as talismans’ (Middle Eastern Languages and the Print Revolution, Gutenberg Museum exhibition catalogue, Mainz, 2002, no. 79).

T. E. Lawrence writes: ‘[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 a Glasgow reproduction, costing eighteen pence; but Auda’s deadliness did not let people laugh at his superstition’ (Seven Pillars of Wisdom, Book 4, Ch. 53).

Welsh, Miniature Books 4174.

12mo (130 × 89 mm), pp. 196; ‘408’ (presumably the copy number) printed at head of title; a very good copy in the original printed cloth, rubbed. $2000

Printed for the People’s Commissariat for Internal Affairs (i.e. the Soviet secret police), and marked ‘confidential’ on both the title-page and the front cover. Hundreds of headwords are included, and presented in a handy pocket format, as the introduction says, so it can be carried around easily. This is apparently the second edition, greatly expanding an earlier version from 1923 (likewise a confidential publication, and not found in OCLC).

OCLC locates copies of a 1990 reprint, but none of the original edition.
25. **[RUSSIA: 1905 REVOLUTION.]** A wonderful collection of illustrated satirical magazines—62 numbers from 25 different journals—published in the wake of the 1905 Revolution, rare survivals of an extraordinary publishing phenomenon from a short period in Russian history when censorship was defied, even as the publications themselves were being regularly banned, confiscated, suppressed and destroyed. [St Petersburg, 1905–7.]

Price for the collection: $55,000

The boom years of 1890s Russia came to an abrupt halt at the turn of the century when an economic slump left many of the new urban working class jobless and led to unrest in the countryside. The Tsar’s popularity took another knock when hopes of a quick military victory in the Russo-Japanese War (1904) were quashed by a series of disasters and humiliations on land and at sea. Strikes at home ensued.

On 9 January 1905, 150,000 striking Petersburghers and their families converged outside the Winter Palace to hand a petition to the Tsar, demanding basic civil rights and labour laws. But the peaceful demonstration, led by Father Gapon, was broken up by live rounds from the Imperial Guards; as many as 1000 people were killed, and several thousand others injured. The 1905 Revolution—in Lenin’s words, ‘the dress rehearsal for the October Revolution’—had begun.

‘Bloody Sunday [as 9 January came to be known] killed superstition, the old faith in a just Tsar, and unleashed a tumultuous rage among the masses … A huge wave of strikes swept the country, paralysing more
than 100 towns and drawing in a million men and women. Throughout the summer peasants rioted while terrorists struck at figures of authority.

‘Alongside the struggle in the street and factory was the struggle for the free press. Ministers and clerics suffered assassination more by the pen than the bullet as the revolution strove for the expression of powerful emotions long suppressed. A flood of satirical journals poured from the presses, honouring the dead and vilifying the mighty. Drawings of frenzied immediacy and extraordinary technical virtuosity were combined with prose and verse written in a popular underground language …

‘For a few brief months the journals spoke with the great and unprecedented rage that neither arrest not exile could silence. At first their approach was oblique, their allusions veiled, and they fell victim to the censor’s pencil. But people had suffered censorship for too long. Satirists constantly expanded their targets of attack, demolishing one obstacle after another as they went, thriving on censorship. The workers’ movement grew in boldness, culminating in the birth of the St Petersburg Soviet of Workers’ Deputies, the people’s government. For fifty days the Tsar and his ministers were confronted by another power, another law. Journalists and printers seized the right to publish without submitting to the censor. The satirical journals then reached their apotheosis, until the revolution died as it had risen, bathed in blood. More clearly than any party resolution or government proclamation, the caricatures of 1905 tell the story of that heroic failure …’ (Cathy Porter, Introduction to Blood and Laughter: Caricatures from the 1905 Revolution, London, Jonathan Cape, 1983, pp. 18–9).

A full listing of the items in the collection is available on request.

Large folding table (815 × 1094 mm); creased where previously folded, old tears expertly repaired. $1600

This large table explains over 20 of the active political parties in Russia following the 1905 Revolution, from the ultranationalist Black Hundreds, through Slavophiles, Tsarists, socialist revolutionaries, and Tolstoyans, to anarchists. Among the information given are the parties' essence, their history, tactics, printed publications if any, their attitude towards the new State Duma, and their views on peasants, workers, economics, religion, war etc.

The First State Duma, Russia's first ever elected parliament, was the direct result of the 1905 Revolution, and sat between April and July 1906 at St Petersburg's Tauride Palace (built by Catherine the Great for Potemkin in the 1780s). It was always going to be difficult, even though the Bolsheviks and others had boycotted the elections, and after only ten weeks of debate among the 478 deputies tensions between the Duma and the Tsar, who had been reluctant to share power from the start, became too much and the army was sent in to dissolve the parliament.

It is clear that demand for information on the various parties was high. Velikhov's table went through at least three editions, with thousands of copies printed, but due to its ephemeral nature few examples survive, certainly in Western libraries. OCLC locates only 2 copies (edition not stated), at Columbia and Kansas, plus a sole copy of printing from 1917, at the New York Public Library.

8vo (220 × 145 mm), pp. 263, [1]; with 10 full-page illustrations and an errata slip at the end; leaves a little browned due to paper stock; original illustrated boards, cloth spine, rubbed and shaken, corners worn, but sound. $1000

“Just because he was black”

First edition thus, comprising pieces by Gorky (In America, My Interviews), Mayakovsky (My Postcards from America), Vladimir Bill-Belotserkovsky (Where there’s a Statue of Liberty), Al Khamadan (American Silhouettes), and Yury Zhukov (American Notes).

OCLC locates a sole copy in America, at the New York Public Library.


Small 8vo (141 × 113 mm), pp. 63, [1]; illustrations by V. Briskin; a very
good copy in the original illustrated wrappers. $1200

First edition, published by the Ministry of Armed Forces in the series Biblioteka zhurnala Sovetskii voin (‘Little Library of the magazine Soviet Warrior’).

Included are pieces by Mark Twain (‘Senator Clark of Montana’, ‘The Palladium of Freedom’), Stephen Leacock (‘100% American’), Richard Connell (‘King [Karney: the rise and fall of an overlord who ruled the empire of crime] and ‘The Last of the Flatfeet’), Willis K. Larue (‘Conversation with an atom’ and ‘Rates halved’), Mike Quin (‘The Dreams of Mr Atombomb’), and Charles Weston (‘An exclusive circle’).

Libman 898. Not found in OCLC.


8vo (193 × 127 mm), pp. [1a]–32a, 574, plus final advertisement leaf; with 4 chromolithograph plates by August Kürth; other black-and-white illustrations in the text; a fine copy in the original publisher’s illustrated ‘washable’ cloth, in the original illustrated box, rubbed, short tear along one corner of the lid.

SCHEIBLER, Sophie Wilhelmine. Allgemeines Deutsches Kochbuch oder gründliche Anweisung alle Arten Speisen und

8vo (193 × 130 mm), pp. lxiv, 599, [1]; with 5 colour plates (the one of mushrooms double-page); other black-and-white illustrations in the text; a very good copy in the original publisher’s illustrated cloth, in the original illustrated box, a couple of small stains, rubbed, tape repair to one corner of the lid, another torn, but sound.

Together: $1100

Scheibler’s Kochbuch was a phenomenal publishing success. It first appeared in 1815; over a century later, in 1927, it had reached its 47th edition. These two editions both retain their original publisher’s boxes, something perhaps normally associated with gift editions. They have certainly helped keep both books in a remarkable state of preservation.

Cf. Cagle 509–510 for other editions.

UNPUBLISHED?


6 leaves, 4to (270 × 210 mm, or smaller), each illustrations within a frame c.180 × 145 mm, captioned in either ink or pencil, three signed ‘Execudatur 17. Juni 1825, Sartorius’; small hole to Quentin Durward, occasional fingermarking in places, otherwise in very good condition. $2500

Finely executed pencil drawings, to illustrate an as yet unidentified edition of Waverley, Guy Mannering (Der Astrolog), Old Mortality (Die
Schwärmer), The Heart of Midlothian (Das Gefängniss v. Edinburgh), Kenilworth, and Quentin Durward. I presume these were intended as frontispieces, perhaps for a collected edition of Scott's works, but I have been unable to place them. The signature on three of them of Franz Sartori, head of the Bücherrevisionsamt (censorship office) in Vienna, may indicate an Austrian edition. And while I have located two potential candidates in Vienna at the time—Walter Scott's Auserlesene Werke (Strauß) and Walter Scott's Werke (Mausberger)—neither is illustrated.

PRINTED BY CHILDREN

31. SHAKESPEARE, William. Pyramus & Thisbe, ein Trauerspiel [sic] aus Sommernachtstraum ... [Darmstadt, Gottlieb von Koch, 1912.]

Small 8vo (143 × 106 mm), ff. [1], 12, [1]; illustrated title-page by Gottlieb von Koch; printed on rectos only in a sans serif font; a very good copy in the original hand-coloured printed wrappers, extremities a little sunned.

$500

One of only 200 copies, the sixth work to be produced by ‘probably the strangest private press of all time’ (Horodisch) run by Gottlieb von Koch (1849–1914), a zoologist and artist in Darmstadt who had an interest in education. The dozen or so books produced by the press, which ran from 1911 to 1914, were all printed by children, under the guidance of the printer–typographer Christian Heinrich Kleukens, who gave them weekly instruction. For the present work, a reworking of Shakespeare’s
play within a play by Koch himself, a sans serif (grotesk) typeface is used, which was highly unusual for the time in German education.


Extremely rare: not found in OCLC.


4to (332 × 260 mm), pp. 11, [1]; plate number 1025; title printed in blue and black; old stain to upper outer corner, some light finger-marking; mild spotting, tear along spine and lower corner of final leaf. $2000

First edition, very rare. Tchaikovsky produced this adaptation of the Finale of Weber’s Piano Sonata No. 1 in C major for Aleksandra Zograf-Dulova (1850–1919), a young pianist at the Moscow Conservatoire as a study for her to practise playing with her left hand. The original part for the right hand is transferred to the left; the new right hand part is entirely Tchaikovsky’s own.

ČW 411; Poznansky & Langston 181. OCLC locates the British Library copy only (title in a different setting, in black only; suggested date 1873).

33. [UFFIZI.] Description de la Galerie royale de Florence. Reformée, & augmentée par le chev. de G. ... A Arezzo MDCCXCII. Chez Catherine Bellotti, et Fils ... [1792].

8vo (196 × 107 mm), pp. 319, [1]; with a folding engraved plan by Canacchi after Romanelli; uncut in the original printed boards, spotted, some fingermarking. $2000
New edition, corrected, of a rare French guide to the Uffizi for the use of travellers and the lovers of fine art, itself based on that published by Francesco Zacchirol in 1783. An attractive, unsophisticated copy, in the original printed boards.

OCLC locates 3 copies, at Stanford, National Gallery of Art, and the New York Public Library.

THE EARLIEST ENGRAVED MUSIC

34. VERDONCK, Cornelis. Magnificat … Antwerpiae [Jean Sadeler] 1585.

Copperplate engraving (205 × 286 mm) by Jean Sadeler after Marten de Vos; a strong, dark impression; a nineteenth-century German illustration pasted to the verso, but in very good condition; matted and preserved in a cloth portfolio. $8500

The music of Cornelis Verdonck (1563–1625) was the first to be printed from engraved plates. Engraving had been used for lute tablature in 1536, but its first use for a piece of music using mensural notation was in Antwerp in 1584, when the Flemish engraver Jean
Sadeler (1550–1610) produced Verdonck’s four-part *Ave gratia plena*, followed by his five-part *Magnificat* in 1585. ‘The engravings are superb as pictorial compositions, and the notation of the music, though small, is clear and accurately reproduced’ (*New Grove*).

The engraving here is in its first state. A later version has the Virgin’s head facing the other way.

Extremely rare: BUCEM, p. 1038; RISM V 1239 (BSB and BL only). OCLC adds no further copies.

---

**THE RING COMES TO LONDON**

35. [WAGNER, Richard.] Her Majesty’s Theatre.
Haymarket … Season 1882.
Richard Wagner’s Der Ring des Nibelungen. A Festival Play for four Nights. Director, Mr. Angelo Neumann, who has been entrusted by Herr Richard Wagner with the sole right of its Performance, and under whose management the brilliant renderings of this unique work
were lately given in Berlin and other German Cities with extraordinary success … First Cycle: May 5, 6, 8, 9 … [London:] Mallett, Printer … [1882].

Mr. J. H. Mapleson has the Honor to announce the Production of Richard Wagner’s »Der Ring des Nibelungen« … a Festival-Play for four Nights at Her Majesty’s Theatre, Haymarket under the Management of Mr. Angelo Neumann. Artistic-Director. In the Presence of the Poet-Composer Richard Wagner. By special Permission of the H. M. the King of Bavaria. The gorgeous Scenery, magnificent Costumes, Armours etc. which have been so much admired at the Bayreuth Festival-Plays will also be used at Her Majesty’s Theatre. [Colophon:] Leipzig, Giesecke & Devrient, Printers. [1882.]

Small 4to (275 × 219 mm), pp. [4]; printed in red and black, with portrait of Wagner to p. [1] and a vignette depicting characters from each part of the Ring to p. [4]; untrimmed, as issued; creased where previously folded, some light dust-soiling, short tear along spine.

Together: $2800

Very rare: an original playbill for the first London cycle of Wagner’s Ring, the complete work’s first performance outside the German-speaking world, and a promotional flyer for the performance, produced in Germany for distribution in London.

The Austrian impresario Angelo Neumann secured the performing rights for the Ring (and the Bayreuth stage equipment) from Wagner himself, intending to give 36 cycles in nine months. He planned to open his campaign in London, and visited in October 1881 to inspect the stage at
Her Majesty’s Theatre, and again in April 1882 with his entire technical staff, just a month before the first performance was to take place. Although the Theatre was in theory ready, it reneged on its contract and it fell to Neumann to arrange everything, from the orchestra and chorus to the advertising (presumably why the flyer here was printed in Leipzig), even the carpets in the foyer. Wagner’s health prevented his attending either rehearsals or performance, but Neumann was nevertheless ‘very successful with his first production of the \textit{Ring} in London. Thanks to an introduction from the German Crown Prince he managed to get the Prince of Wales (afterwards King Edward VII) to attend no fewer than eleven of the performances. [He was particularly taken with the swimming Rhine Maidens.] Neumann’s company was an excellent one, including as it did Hedwig Reicher-Kindermann, Scaria, Schelper, the two Vogls, and Reichmann, with Seidl as conductor’ (Newman, \textit{The Life of Richard Wagner}, IV, 673), ‘according to Richard Wagner’s own opinion, the best interpreter of his works’ (p. [2] of the flyer here).

**FOUNDER OF THE PROMS**


Oversized cabinet portrait (128 × 205 mm), on Whiteley’s personalised mount, remains of old paper to rear, presumably from when in an album. $1300
A fine portrait of the young Henry Wood (then only 28), founder of the Proms, with Albert Fransella (flute), Désiré Lalande (oboe), Friedrich Borsdorf (horn), Manuel Gomez (clarinet), and Edwin James (bassoon). Fransella, Borsdorf, Gomez, and James had all played in the first ever Prom concert, in 1895; Lalande first appeared at the Proms with them in 1897, which perhaps suggests a date for the photo.


8vo (173 × 130 mm), pp. 99, [1]; leaves browned due to paper stock, short tear to p. 61, last few leaves chipped at upper corner (text unaffected); original printed wrappers, two short tears to spine at head. $1900

The catalogue of the celebrated Zimin Opera Museum in Moscow, published just a year before the Bolshevik Revolution led to the Museum being nationalised and much of its contents dispersed.

Sergei Zimin (1875–1942) was the founder–director of a private opera company in Moscow, which ran from 1904 to 1917, staging the premieres of works such as Rimsky-Korsakov’s Golden Cockerel (1909), as well as the Russian premieres of various Western operas. At the same time as opening his new theatre, Zimin created an opera museum, in two rooms at the theatre. The collections soon outgrew the space, and a purpose-built museum was opened in 1908 to exhibit the
hundreds of costumes and stage sets, models and posters, in the collection, all of which are listed here.

Not found in OCLC.