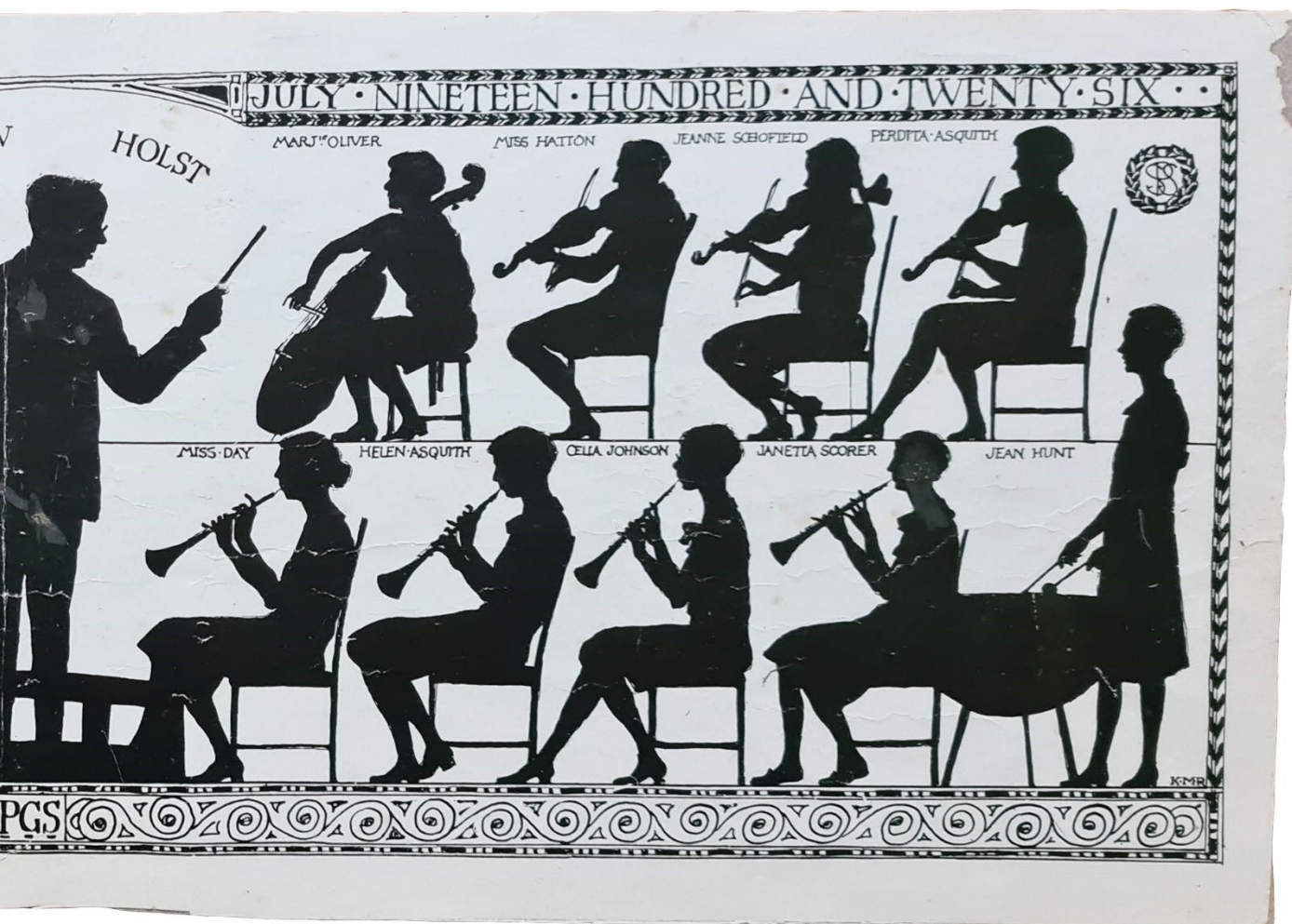
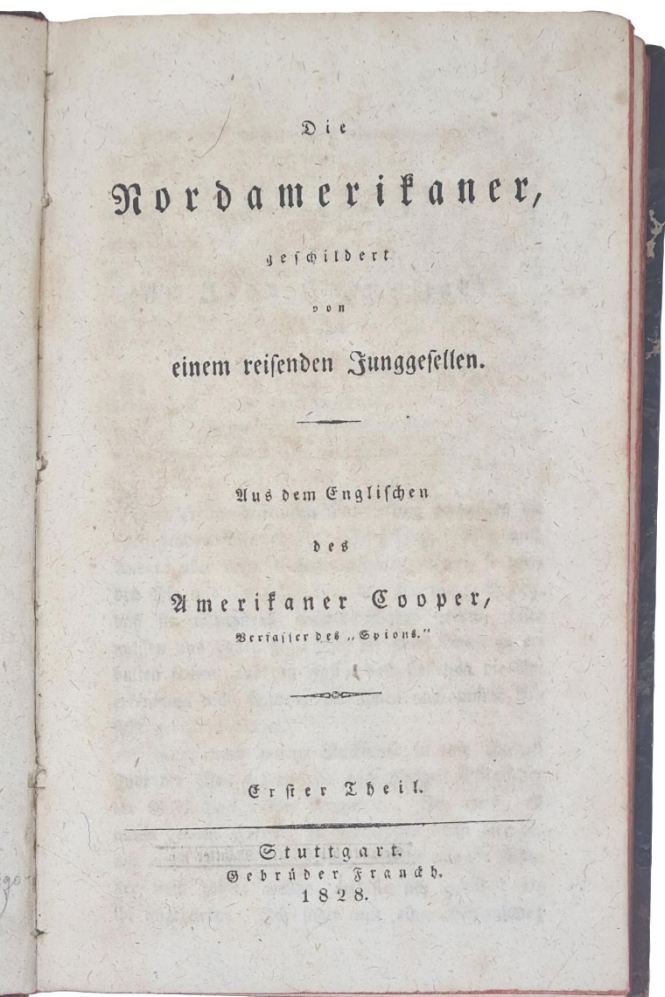

Simon Beattie

Recent acquisitions



June 2021



01. [AMERICAN LITERATURE.] COOPER, James Fenimore. Die Nordamerikaner, geschildert von einem reisenden Junggesellen. Aus dem Englischen des Amerikaner Cooper ... Erster [- Vierter] Theil. Stuttgart. Gebrüder Franckh. 1828.

4 vols in two, 8vo (189 × 117 mm), pp. 212; 200; 198, [2]; 184; complete with half-titles; the fore-margin of the penultimate leaf in vol. III trimmed, but no loss of text; some scattered light foxing etc; still a very good copy in contemporary mottled half sheep, rubbed, some offsetting from the turn-ins, paste paper sides (scraped), contrasting gilt-lettered paper spine labels; contemporary booklabel of C. A. Meusel, spines likewise lettered gilt at foot (now rubbed). £300


Scarce first edition in German of *Notions of the Americans* (1828), written by Cooper while he was in Europe. Another German edition appeared in Frankfurt the following year.

Spiller & Blackburn, p. 57.

02. [AMERICAN LITERATURE.] [IRVING, Washington.] Under the Authority of the Lord Chamberlain, Theatre Royal Lyceum, (late the English Opera House,) Strand, open for the Season ... Tobin's Comedy of The Honeymoon ... Shakspeare's Play of Henry the Fourth ... This Evening, Friday, February 2nd, 1844 ... will be performed an Original Drama, in Two Acts, by R. B. Peake, founded on Washington Irving's Story of "Dolph Heyliger," called The Miser's Well ... [London:] S. G. Fairbrother and Son, Printers ... [1844].

Simon Beattie
Rare books, manuscripts, music, ephemera

Under the Authority of the Lord Chamberlain.



THEATRE ROYAL LYCEUM,
(Late the ENGLISH OPERA HOUSE),
STRAND,
OPEN FOR THE SEASON.

Lessee, Mr. EDWARD PARRATT, Wellington Street North, Strand.

Tobin's Comedy of The HONEYMOON,
In which Mr. WENTWORTH, Mr. HARVEY G. P. TUCKETT, Miss ANGELL,
and Mrs. SEYMOUR appeared, was so favourably received that it will be repeated this
Evening and To-morrow.

Shakspeare's Play of HENRY THE FOURTH
Will be again performed when Mr. HARVEY G. P. TUCKETT has recovered from the
severe attack of hoarseness under which he is labouring.

THE MISER'S WELL
Was completely Successful. The Acting of Mr. and Mrs. KEELEY and the other Performers
produced Roars of Laughter; the beautiful Scenic Effects were greatly admired.—The Piece
will be repeated Every Evening until further notice.

This Evening, FRIDAY, February 2nd, 1844.
The Performances will commence with TOBIN'S Comedy of The

HONEYMOON

The Scenery painted by Mr. MARSHALL and Assistants.

Duke Aranza, — — — Mr. WENTWORTH, <small>(His Second Appearance in that Character)</small>	Count Montalban, Mr. HEMMING.
Rolando, — — — Mr. HARVEY G. P. TUCKETT, <small>(His Second Appearance in that Character)</small>	Balthazar, Mr. HARRINGTON, Lampedo, Mr. TURNER,
Jaques, — — — (the Mock Duke) — — — Mr. KEELEY.	Campillo, Mr. STAUNTON, Lopez, Mr. YARNOLD,
<small>Servants, Messrs. BETHWAY, DEAN, &c.</small>	
Juliana, — — — — — Miss ANGELL, <small>(From the Theatre Royal, Edinburgh,—her Second Appearance in London)</small>	Volante, — — — — — Mrs. SEYMOUR, <small>(From the Theatre Royal, Liverpool,—her Second Appearance in London)</small>
Zamora, — — — — — Miss JANE MORDAUNT, Hostess, — — — — — Mrs. GRIFFITH.	

A Village Dance at the End of the Fourth Act.

After which, (FIFTH TIME) will be performed an ORIGINAL DRAMA, in Two Acts, by R. B. PEAKE,
founded on WASHINGTON IRVING'S Story of "DOLPH HEYLIGER," called The

MISER'S WELL.

The Scenery painted by Mr. MARSHALL and Assistants..

Dolph Heyliger, — — — Mrs. KEELEY.
(With a NEW SONG, composed by G. H. RODWELL called The "HUDSON'S SIDE,"
Doctor Knipperhausen, Mr. TURNER, Peter de Groodt, Mr. YARNOLD
Claus Hopper, — — — Mr. KEELEY.
Van Spiegel, (the Spectre Miser) — — — Mr. GRIFFITH,
Anthony Vander Heyden, (a Dutch Settler) — — — Mr. EMERY,
Leonidas (Negotiator), Mr. PRITCHARD, Hans Pelt (Capt of a Dutch Cutter), Mr. BETHWAY
Dutch Sailors, Indian Hunters, Negroes, &c.
Marie Vander Heyden, Miss JANE MORDAUNT,
Dame Heyliger, — — — (a poor Widow—Dolph's Mother) — — — Mrs. USHER,
Frau Hasy, (the Doctor's Housekeeper) — — — Mrs. GRIFFITH,
Diana, (the Doctor's Black Cook) — — — Miss TURNER.

ACT FIRST.—SCENE I.
ANTIQUE ROOM in the DWELLING of DAME HEYLIGER

SCENE II.
Interior of Dr. Knipperhausen's Laboratory.

SCENE III.
ANCIENT DILAPIDATED BED-CHAMBER, BOWERIE
(THE HAUNTED HOUSE.)

SCENE IV.
Exterior of the Bowerie, (Moonlight)—The River Hudson,
THE MISER'S WELL.

ACT SECOND.—SCENE I.
FARM and PLANTATION OF VANDER HEYDEN.

SCENE II.
Sleeping Apartment in the Farm House.
PORTRAIT OF VAN SPIEGEL.

SCENE III.
Street in Manhattoes, Exterior of Dr. Knipperhausen's
THE RUINS OF THE WIDOW'S DWELLING.

SCENE IV.
EXTERIOR OF THE BOWERIE.
THE MISER'S WELL.

ON MONDAY, SHAKSPEARE'S Play of ROMEO AND JULIET—
Romeo, Mr. WENTWORTH, Mercutio, Mr. HARVEY G. P. TUCKETT, Tybalt,
Mr. HEMMING, Friar Lawrence, Mr. R. YOUNG, Apothecary, Mr. EMERY,
Juliet, Miss ANGELL, (from the Theatre Royal, Edinburgh) — — — Nurse, Mrs. GRIFFITH,
with (7th Time) the Popular New Drama of **THE MISER'S WELL.**

ON TUESDAY, THE HONEYMOON, with (1st Time in this Theatre) the Farce
called the THUMPING LEGACY, and **THE MISER'S WELL.**

A TRAGEDY (in Five Acts) A COMEDY (in Three Acts) and TWO
AFTERPIECES are accepted.

The Box Office under the Direction of Mr. GROGAN.
Lower Boxes, 5s. Up. Boxes, 4s. Pit, 2s. Gall. 1s.
SECOND PRICE AT NINE O'CLOCK:
Boxes 2s. 6d. Upper Boxes 2s. Pit 1s. Gallery 6d.
(Doors open at half past Six, begin at Seven o'Clock.)
Private Boxes may be had at the Theatre, and at the Libraries of Mr. MITCHELL, Mr. ANDREWS, Mr. SAMS, and
Messrs. RUDD and Co., 25, Tavistock Street, Covent Garden.
All applications respecting the Play Bills, are to be made to H. BARBER, 1, Exeter Street, Strand.
VIVAT REGINA. [S. G. Fairbrother and Son, Printers, 31, Bow Street, Covent Garden.

Playbill (380 × 500 mm); vertical crease where previously folded; a little ragged along the top and creased in places, a couple of marginal tears neatly repaired. £250*

A double bill featuring Shakespeare alongside Washington Irving, *The Miser's Well* being based on a tale from *Bracebridge Hall*, by Richard Brinsley Peake (1792–1847) and featuring the husband-and-wife team of Robert and Mary Anne Keeley. *The Spectator* thought the production 'nicely got up, and very well played. Mrs Keeley, the hero, looks the merry, adventurous boy to admiration, and acts the part capitally; and her husband, a rustic lout frightened out of his wits, is extremely amusing' (3 Feb. 1844, p. 107).

Nicoll II, 494 (as 'The Miser's Will').

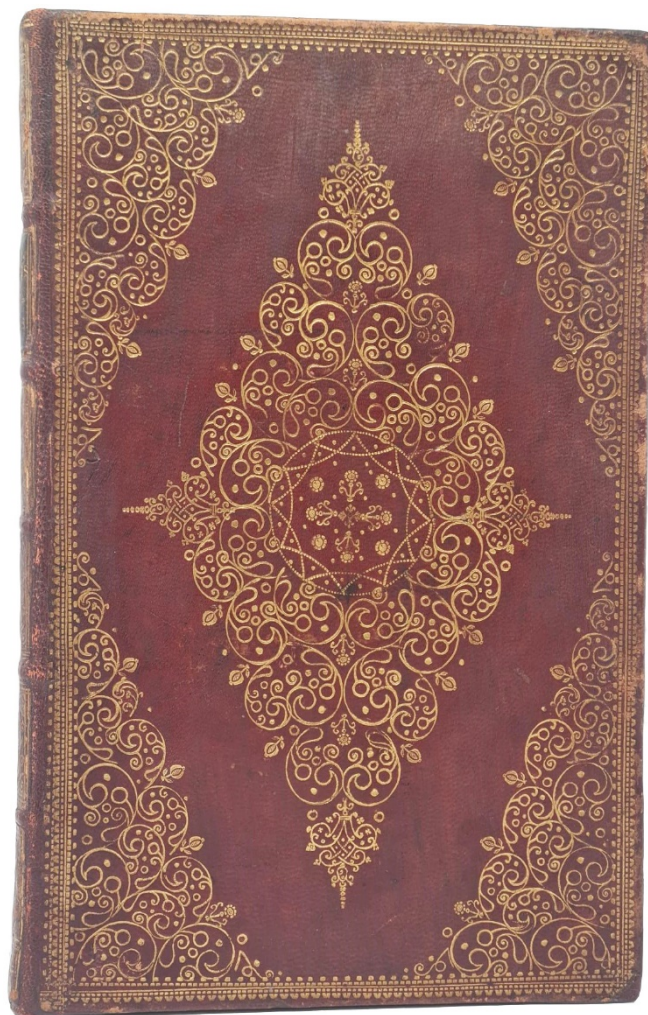
LARGE-PAPER COPY, 'FOR MRS RUDD'

03. BISSE, Thomas. *The Beauty of Holiness in the Common-Prayer*: as set forth in Four Sermons preached at the Rolls Chapel, in the Year 1716 ... The Seventh Edition. London: Printed by W. Bowyer, for W. Taylor ... and W. and J. Innys ... 1720.

8vo (226 × 139 mm), pp. [8], 173, [1]; some offsetting and spotting; contemporary red morocco elaborately tooled gilt, marbled endpapers, all edges gilt; rubbed, sometime neatly rebacked and recorned, preserving the original spine; ink ownership stamp of Fritz Fasting (1911–1979). £500

Printed on large paper and inscribed 'For M^{rs} Rudd' on the front flyleaf. According to Maslen & Lancaster, only 100 copies were printed on royal paper (as opposed to 2000 on demy).

Maslen & Lancaster, *The Bowyer Ledgers*, 676.



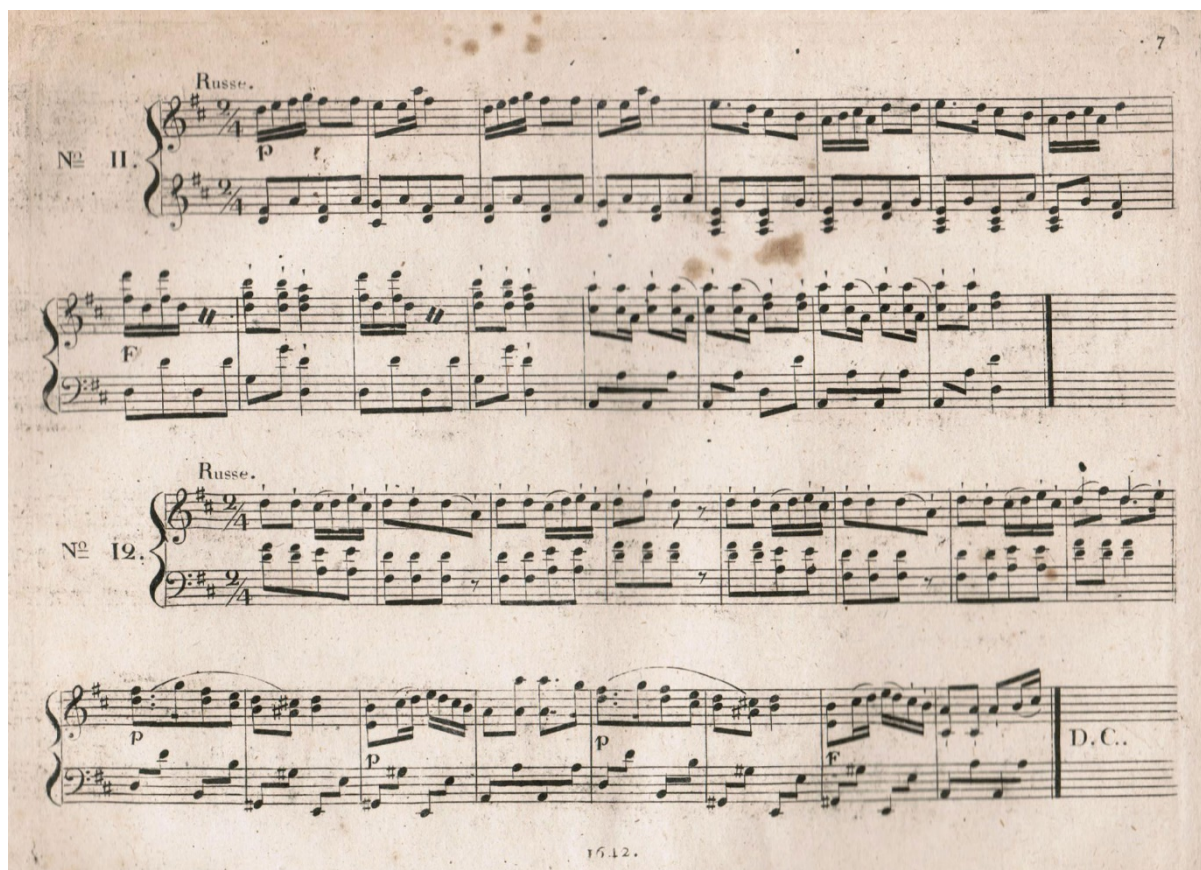
04. [BREVARY.] [*Incipit:*] Officia propria festorum pro usu Cleri Ecclesiae, et Diocesis Basileensis. [Basel?, not before 1790.]

Bound in 13 vols, 8vo (170 × 102 mm), pp. iii–xiv, xxxi–liv; 22; 95–192; 193–256; 337–416; 417–480; 481–554; 571–640; 641–704; 705–768; 769–832; 833–912; 913–972; printed in red and black, in double columns; each vol. bound in contemporary block-printed paper wrappers, paper cartouches lettered in ms. ink; contemporary marbled chemise and slipcase, worn. £850

While I am used to, say, books being two volumes bound in one, I have never come across this before: one volume bound in thirteen.

Simon Beattie
Rare books, manuscripts, music, ephemera





05. COLLECTION de Danses cosaques, russes, et bohemiennes pour le pianoforte. à S^t Petersburg chez Paez ... à Moscou chez Lehnhold [1810s].

Oblong folio (265 × 350 mm), pp. 7, [1]; plate number 1642; entirely engraved; some marginal dust-soiling/browning, a couple of old waterstains in the gutter (not affecting the music), final (blank) page rather soiled; uncut and unbound, as issued. £450

First edition, very rare: a dozen Eastern European dance tunes published by Paez, a well-known Russian firm of music publishers. 'The founder, Johann Paez, bought the business of F. A. Dittmar in St Petersburg around 1810, taking over the plates and catalogue of Gerstenberg and Dittmar, one of the leading music publishing firms in the city. Paez had previously collaborated with the publisher J. Brieff and it is likely that this business relationship continued beyond 1810 ... An extensive catalogue (dated 1810) of music bearing the Paez imprint available at the firm's music shop, 125 Bol'shaya Morskaya, reveals that the business was well established at this time and was issuing a wide variety of music, including works for orchestra, chamber music, solo instrumental music and teaching materials. Contained in the catalogue is a reference to two sets of piano miniatures by Paez himself, indicating

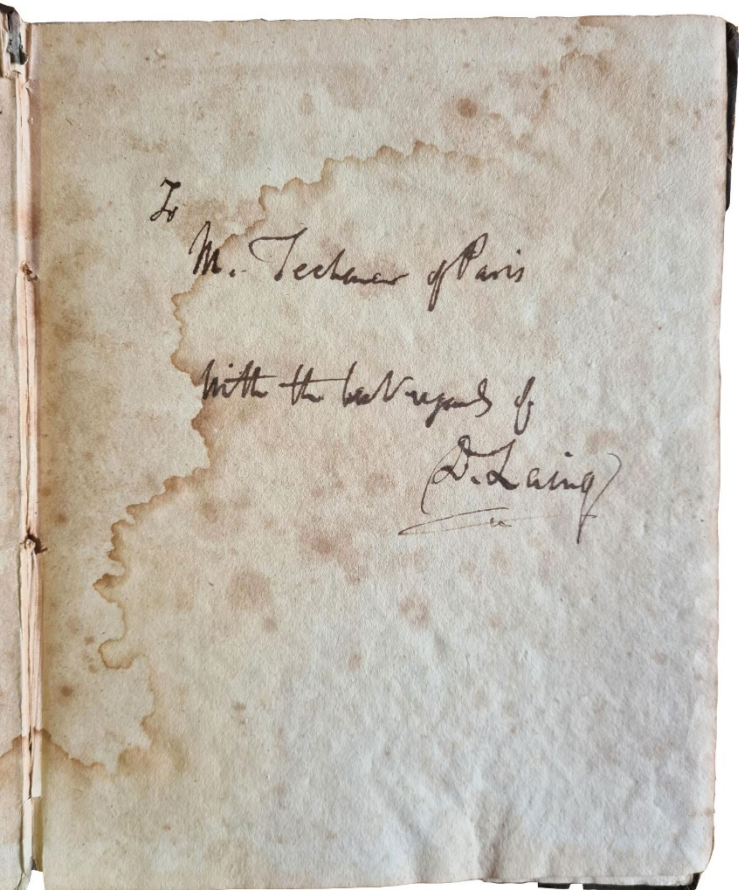
that his interest in music went beyond the merely commercial. The firm flourished in the period 1810 to 1820, but appears then to have declined as other publishers established a stronger presence' (*New Grove*).

Not found in Library Hub Discover, KVK, or WorldCat.

INSCRIBED

06. [DRUMMOND, William.] Auctarium bibliothecae Edinburgenæ, sive Catalogus Librorum quos Guilielmus Drummondus ab Hawthornden Bibliothecæ D. D. Q. Anno 1627. Edinburgi, excudebant Hæredes Andreæ Hart, 1627. [*Title verso:*] Edinburgh: Reprinted by James Ballantyne and Co. for William Laing and William Blackwood; and John Murray, London. 1815.

Small 4to (208 × 160 mm), pp. [8], 40; some light foxing to the title and final leaf, old waterstain to the endpapers; uncut in the original publisher's boards, corners worn, spine defective; inscribed 'To M. Techener of Paris with the best regards of D[avid]. Laing' on the front free endpaper. £350



One of only 50 copies printed: a type facsimile of the famous catalogue of books given by William Drummond of Hawthornden (1585–1649) to the University of Edinburgh in 1626, 'one of the most important gifts ever presented to the Library' (*Directory of Collections, The University of Edinburgh*, 2016, p. 201).

'Drummond was friend of poets Michael Drayton and of Sir William Alexander, Earl of Stirling, an acquaintance of Ben Jonson and a supporter of King Charles I. He graduated from the Tounis College (now the University

of Edinburgh) in 1605 before proceeding to further study at Bourges and Paris in 1607 and 1608. He published various works of verse as well as some political pamphlets. Drummond began collecting books soon after he graduated, and amassed a superb private library. It has provided the University Library with some of its greatest treasures, especially in the fields of literature, history, geography, philosophy and theology, science, medicine and law. They include two Shakespeare quartos, and works by Jonson, Spenser, Drayton and Sir Philip Sidney. There is also a complete copy of John Derrick's "Image of Irelande" (1581), and two early pamphlets encouraging the colonisation of Nova Scotia' (*ibid.*).

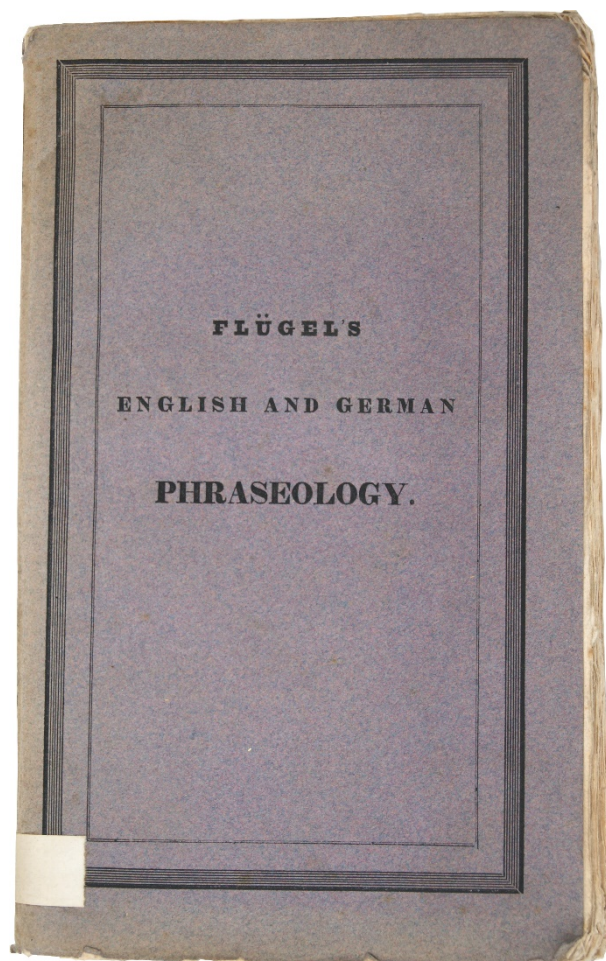
AMERICAN ENGLISH

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

8vo (226 × 132 mm), pp. v, [1], 240, plus advertisements leaf; printed in double columns; occasional browning; uncut in the original purple printed wrappers, spine lightly sunned; the Donaueschingen copy, with its inkstamp to the title and final page, ms. paper shelfmark to spine. £275

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

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



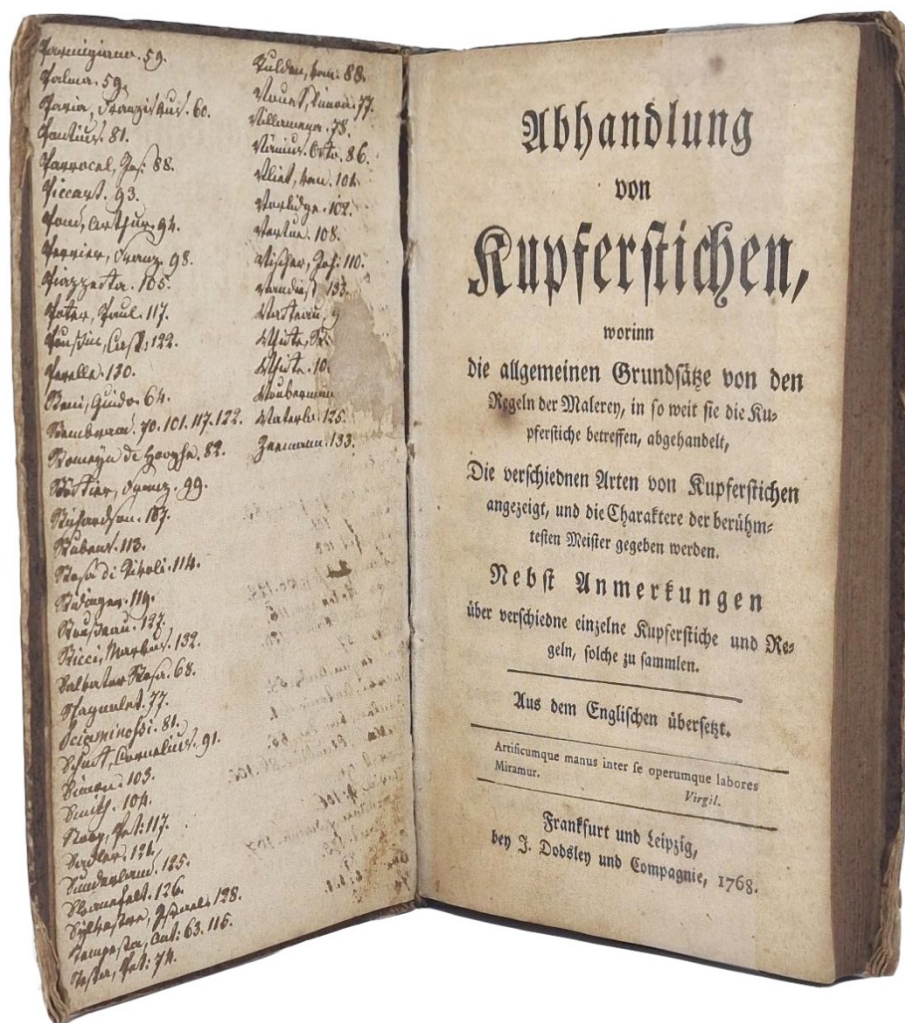
'BEY J. DODSLEY UND COMPAGNIE'

08. [GILPIN, William]. Abhandlung von Kupferstichen, worinnen die allgemeinen Grundsätze von den Regeln der Malerey, in so weit sie die Kupferstiche betreffen, abgehandelt, die verschiedenen Arten von Kupferstichen angezeigt, und die

Charaktere der berühmtesten Meister gegeben werden. Nebst Anmerkungen über verschiedne einzelne Kupferstiche und Regeln, solch zu sammeln. Aus dem Englischen übersetzt ... Frankfurt und Leipzig, bey J. Dodsley und Compagnie [i.e. Leipzig, Engelhard Benjamin Schwickert], 1768.

Small 8vo (159 × 93 mm), pp. [12], 196; some browning/offsetting; contemporary sprinkled boards, worn, spine darkened, a little chipped in places. £500

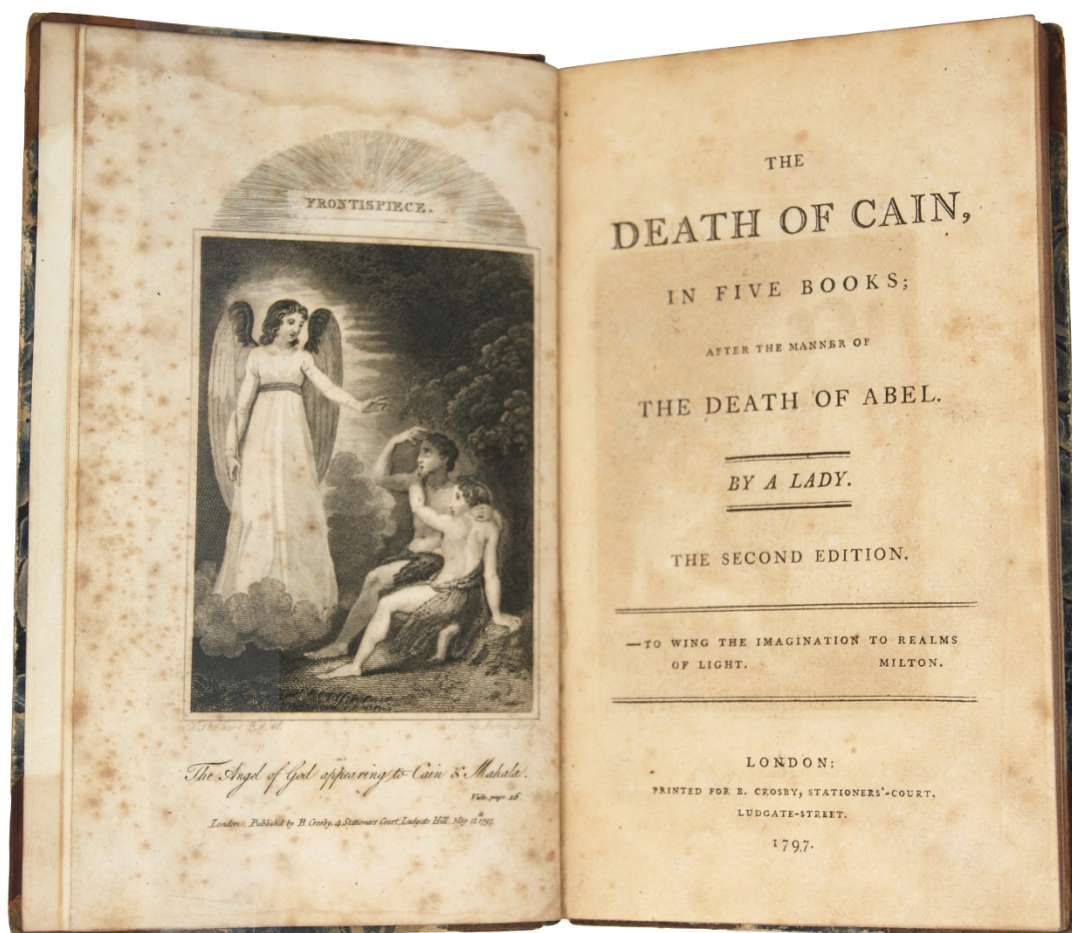
First edition in German of Gilpin's famous *Essay on Prints*, 'published anonymously in 1768, which had influence on the Continent, [and] contained his earliest definition of the Picturesque' (Grove Art). The translation is by Johann Jakob Volckmann (1732–1803). A former owner here has created an index of the various engravers discussed, covering the front endpapers in a neat hand.



Simon Beattie
Rare books, manuscripts, music, ephemera

Between 1762 and about 1770, the young Engelhard Benjamin Schwickert (1741–1825) worked for the famous Leipzig booksellers, Dyck. From 1766, he began to pose as the representative of the fictitious firm of J. Dodsley und Compagnie, under which name he brought out various pirated editions. His edition of the *Hamburgischer Dramaturgie* provoked a satirical reply from Lessing. Schwickert finally began publishing under his own name in 1772, and became an important printer, notably of music.

Price & Price, *Humaniora*, p. 78. WorldCat locates 3 copies outside Europe: Harvard, Free Library of Philadelphia, Texas Tech.



NOT BY A LADY

09. [HALL, William Henry]. *The Death of Cain*, in five Books; after the Manner of *The Death of Abel*. By a Lady. The second Edition ... London: Printed for B. Crosby ... 1797.

Simon Beattie
Rare books, manuscripts, music, ephemera

12mo (170 × 102 mm), pp. xii, 147, [1]; with an engraved frontispiece by Murray after Stothard (spotted, with a waterstain along the upper edge, and slightly offset onto the title); the occasional spot, but still a good copy, bound without the dozen pages of advertisements at the end in near-contemporary half calf and marbled boards, rubbed, corners worn, short cracks along joints at foot. £450

First published in 1789 (BL only), Hall was clearly intending to cash in on the wildly successful translation of Gessner's *Der Tod Abels* by Mary Collyer, perhaps also, judging by the title here, on that book having been written by a woman. Hall (d.1807) appears to have produced only two books himself, the other being *The New Royal Encyclopædia* (1788, and later editions).

'The sufferings of Cain are truly exemplary, and his mental miseries are exhibited in so striking a manner as is sufficient to harrow up the feeling mind ... In this attempt to complete Gessner's imperfect design no disrespect is meant: she assures us, and we will not contradict what we do not understand, and "his conceptive scopes stand unrivalled as they measure unlimited"' (*Critical Review*).

Garside, Raven & Schöwerling B: 11. ESTC locates 6 copies only, none in North America.



10. [HOLST, Gustav.] S' Paul's School Senior Orchestra, July Nineteen Hundred and Twenty Six. [Presumably London, 1926.]

Oblong slim folio sheet (182 × 502 mm), the silhouette signed 'KMR' in the lower right-hand corner; creased where previously folded, a couple of small chips and some light spotting (more obvious on the rear), old paper repairs to verso. £250*

Holst had been director of music at St Paul's from 1905, 'a post he filled with originality and distinction until his death' in 1934 (*Oxford DNB*). This is the famous silhouette of Holst and the School orchestra, featuring celebrated names such as Helen and Perdita Asquith (granddaughters of the prime minister), and the actress (Dame) Celia Johnson. It is thought that the artist was Katherine May Roberts, also known for her illustrations to *Alice in Wonderland* (Frederick Warne edition, 1924).

My thanks to St Paul's Girls School for their help in cataloguing this item.

11. [ILLUSTRATION.] Mrs H__n amusing herself with her Black Servant. [London, G. Lister, 1784.]

Etching with engraving (165 × 100 mm, on a leaf measuring 207 × 122 mm); some dust-soiling/mild water-staining to the left-hand margin. £400*

Sometime extracted from *The Rambler's Magazine; or, the Annals of Gallantry, Glee, Pleasure, and the Bon Ton*, a rare periodical, 'calculated for the entertainment of the polite world; and to furnish the man of pleasure with a most delicious banquet of amorous, bacchanalian, whimsical, humorous, theatrical and polite entertainment', which ran between 1783 and 1791. The present plate comes from the issue for February 1784, where it serves as an illustration to the continuing 'Adventures of Kitty Pry'. In the episode, Kitty is engaged by Mrs H—n: 'enchantingly handsome', and yet 'notwithstanding the reputation of the Scotch ladies for chastity and conjugal fidelity, there was a something in her countenance that seemed to say, a pretty fellow would not be denied' (p. 49). Sure enough, various amours follow. 'Yet these were not all enough. A gigantic black from Guinea, was called to their assistance, and



retained as a servant. (See the Copper-plate.) Shocked at such brutal incontinence, I left the family; and Mrs. H—n soon after, was divorced from her husband' (p. 53).

In her recent book, *Africans in English Caricature, 1769–1819* (2017), Temi Odumosu writes: 'The African servant's activities, above and below stairs in English homes, were a common theme for satirists ... occasionally featur[ing him] in comic scenes of mutual interracial attraction, which further libelled English women claiming to be fair, loyal and constant. But the salacious engravings hidden inside gentlemen's magazines of the period are proof of the strange pleasures taken in the dramaturgy of such taboo liaisons, both real and imagined' (pp. 83, 85).



12. LICHTENBERG, Georg Christoph. Ausführliche Erklärung der Hogarthischen Kupferstiche, mit verkleinerten Copien derselben von Carl Rahl ... Wien, 1818[–23]. Bey Chr. Kaulfuß und C. Armbruster [vol. V onwards: Carl Armbruster only]. Gedruckt bey Anton Strauß. [With:]

HOGARTH'S Kupferstiche von Carl Rahl, in 62 Blättern ...
Wien, im Verlage bei Rudolph Sammer [c.1844?].

10 vols in eight, as issued, small 8vo (171 × 101 mm); with an additional engraved title in each volume, and an etched frontispiece in vol. I; some misbinding in vol. I; light waterstaining in a few vols, but generally very good; uncut and partly unopened in the original plain paper wrappers, ms. spine labels to five vols, missing from the others, traces of glue from an old repair to the spine of vol. II; the plates volume oblong folio (255 × 394 mm), letterpress title-page and 62 etched plates; original publisher's cloth, upper board and spine lettered gilt. £600

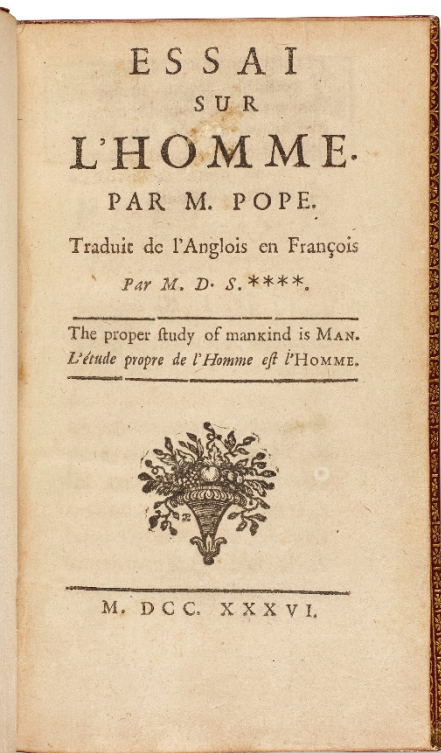
First published 1794–1816, Lichtenberg's 'explanations of Hogarth's pictures are his most successful achievements as an exponent of English life and letters' (Price, *The Reception of English Literature in Germany*, p. 33).

Carl Heinrich Rahl (1779–1843; father of the painter Carl Rahl, 1812–1865) began working as an engraver in Vienna in 1799; by 1829 he had become engraver to the Austrian exchequer, and later professor of engraving at the Viennese Academy (1840). Kaulfuß and Armbruster had reprinted Lichtenberg's text by 1823. Then, around 1835, Sammer acquired Armbruster's stock of the reprint, finally reissuing it together with Rahl's reproductions of Hogarth's engravings in around 1844.

Hayn/Gotendorf IX, 285 (giving the date of the plate volume as 'ca. 1830').

13. POPE, Alexander. Essai sur l'homme ... Traduit de l'Anglois en François par M[onsieur]. D[e]. S[ilhouette]. **** ... [N. p.,] 1736.

12mo (158 × 91 mm) in eights and fours, pp. xxxi, [1], 112; with a 4-page offprint ('Affiches de Février 1786') on Fabre's *Essai sur les facultés de l'âme* bound in at the end; early ms. ink emendation (completing the word 'espace') at the end of p. 7; some light browning/offsetting; late eighteenth-century red morocco, smooth spine lettered gilt, all edges gilt, marbled endpapers; from the library of Hubert de Ganay (1888–1974), with his booklabel. £700



One of at least five printings in 1736 of the French prose translation—the first translation into French—of Pope's *Essay on Man* by Étienne de Silhouette (1709–1767), Controller-General of Finances under Louis XV, who produced a number of translations (Pope, Bolingbroke, Warburton), as well as giving his name to the cut shadow profiles which became so popular at the time. This copy bears an edifying engraved label on the benefits of methodical reading, presumably in preparation for giving the book to a young reader.

This edition not in Rochedieu. There were four other printings the same year, two, as here, with no imprint (one Paris, Jean-Barthélemy Alix, pp. xxiv, 81, [3]; the other pp. xxx, 109, [1]), the other two both styled 'édition revue par le traducteur', with a 'Londres' (Pierre Dunoyer) and Amsterdam (Jean-Frédéric Bernard) imprint, one pp. xxxvi, 112, the other pp. xxxiv, 103, [1]. In the present copy, the

title and c4 have both been cancelled and the cancellans, in each case, has been mounted on the stub.

THE FIRST ANTHOLOGY OF ENGLISH LITERATURE FOR GERMAN STUDENTS
'THE IMPORTANCE ... CAN HARDLY BE OVERESTIMATED'

14. [POPE, LOCKE, MILTON, et al.] [TOMPSON, John, editor].
English Miscellanies consisting of various Pieces of Divinity, Morals, Politicks, Philosophy and History; and likewise of some choice Poems; all collected out of the most approved Authors in the English Tongue, viz. Tillotson Denham Nichols Dryden Lock Buckingham Milton Prior Cowley Addison Waller Pope &c. And chiefly intended for the Advantage of such, as are willing to apply themselves to the learning of this usefull Language. Gottingen by Abram. Vandenhoeck, Bookseller to the University 1737.

Small 8vo (155 × 90 mm), pp. [4], 608, [2], plus an errata leaf; title-page slightly foxed, occasional light mark elsewhere, but a very good, fresh copy in contemporary yellow boards, a little rubbed, red edges, spine lettered and ruled gilt. £3750

Rare first edition of one of the earliest pieces of English printing in Germany, and the first anthology of English literature for German students, including Pope's 'Eloisa to Abelard', Locke's 'Of our

Knowledge of the Existence of a God' (from the *Essay concerning Human Understanding*), and two extracts from *Paradise Lost*.

ENGLISH
MISCELLANIES

CONSISTING
OF VARIOUS PIECES
*Of Divinity, Morals, Politicks,
Philosophy and History;*

AS LIKEWISE
Of some choice POEMS;

All collected

Out of the most approved Authors in the
English Tongue,

Viz.

TILLOTSON	DENHAM
NICHOLS	DRYDEN
LOCK	BUCKINGHAM
MILTON	PRIOR
COWLEY	ADDISON
WALLER	POPE &C.

And chiefly intended for the Advantage of such,
as are willing to apply themselves to the
learning of this usefull Language.

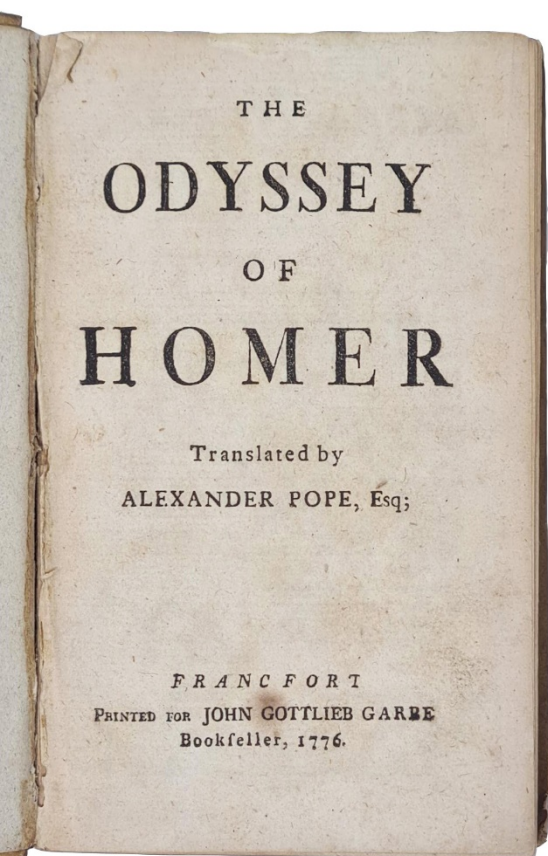
GOTTINGEN
By ABRAM. VANDENHOECK,
Bookfeller to the Univerfity 1737.

'The University of Goettingen, founded in 1737 [by George II], right from its start had a Professor of French, and after 1747, a second official French lecturer. English was represented by John Tompson, the former lecturer of English at Helmstedt, who taught in Goettingen until his death in 1768. An outstanding cultural herald in an increasingly anglophile city, Tompson was for his contemporaries the incarnation of the true English gentleman. He was appointed as Professor of English (*Extraordinarius*) by George II in 1751, and promoted to the rank of full professor (*Ordinarius*) by George III in 1762. His personality and his teaching triggered a wave of anglophilia throughout Protestant Germany' (Konrad Schröder, 'Eight hundred years of modern language learning and teaching in the German-speaking countries of central Europe: a social history', *The Language Learning Journal*, special issue, Feb. 2018: 'Histories of Language Learning and Teaching in Europe', pp. 28–39).

In Bernhard Fabian's words, Tompson's anthology is 'a highly competent piece of bookmaking. It appeared in Göttingen in 1737, shortly after the opening of the university. In its production two newcomers had joined forces. The publisher was Abraham Vandenhoeck, a Dutchman, who had moved his printing and bookselling business from London to Hamburg and soon after accepted an invitation to become Göttingen's university printer. The compiler was John Tompson, an Englishman, who had come to Germany to teach English and Italian at the University of Helmstedt in 1731 and who had been appointed instructor in English at the new University of Göttingen in 1735. He remained at Göttingen for the rest of his life and was so successful as a language teacher that

in 1762 the university made him *professor ordinarius*—apparently the first full professor of English ever appointed ...

'*English Miscellanies* was the right book at the right moment, and it was bound to be a success ... the importance of [which] can hardly be overestimated. It remained without a serious rival for nearly three decades and thus must be said to have dominated the period during which the eighteenth-century German taste in English literature was formed. When in 1766 it reached its fourth edition as a two-volume work ... it had established for the German reader a canon of English literature' ('The beginnings of English-language publishing in Germany in the eighteenth century', *Selecta Anglicana: buchgeschichtliche Studien zur Aufnahme der englischen Literatur in Deutschland im achtzehnten Jahrhundert*, 1994, pp. 98–99).



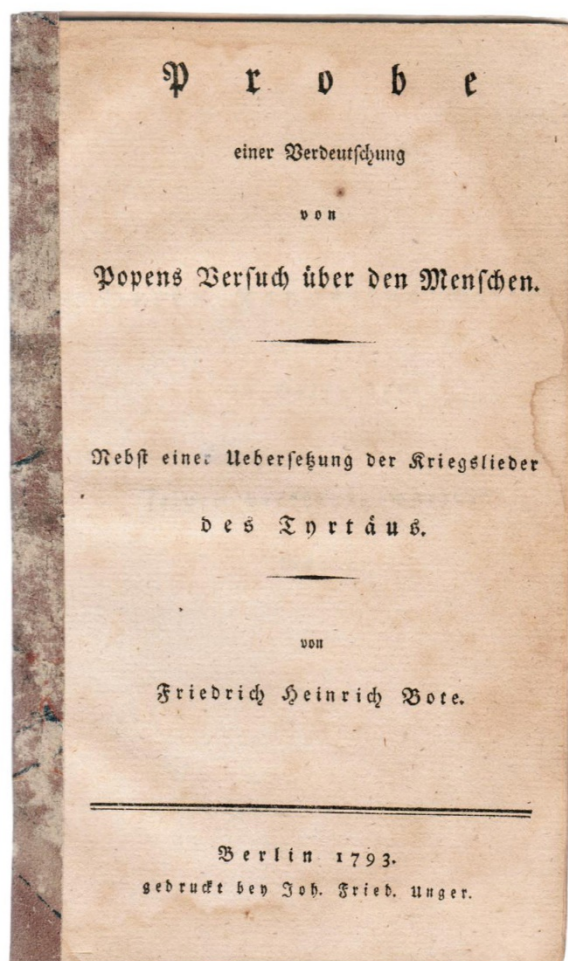
15. POPE, Alexander, translator. HOMER. The Odyssey ... Francfort Printed for John Gottlieb Garbe Bookseller, 1776.

8vo (165 × 102 mm), pp. 446; some light browning and spotting, title-page torn along the gutter; contemporary yellow boards, a little soiled, corners worn, spine chipped and darkened; paper spine label; early ink ownership inscription to front free endpaper. £450

Apparently the first Continental edition of Pope's translation of *The Odyssey* (although there had been an English-language edition of his *Iliad* at The Hague as early as 1718–21; Burmester 699).

Rare: ESTC locates copies at the BL, Liverpool, plus four in Poland. Not in Burmester, *English Books Printed Abroad*.

16. [POPE.] BOTHE, Friedrich Heinrich. Probe einer Verdeutschung von Popens Versuch über den Menschen. Nebst einer Uebersetzung der Kriegslieder des Tyrtäus ... Berlin 1793. gedruckt bey Joh. Fried. Unger.



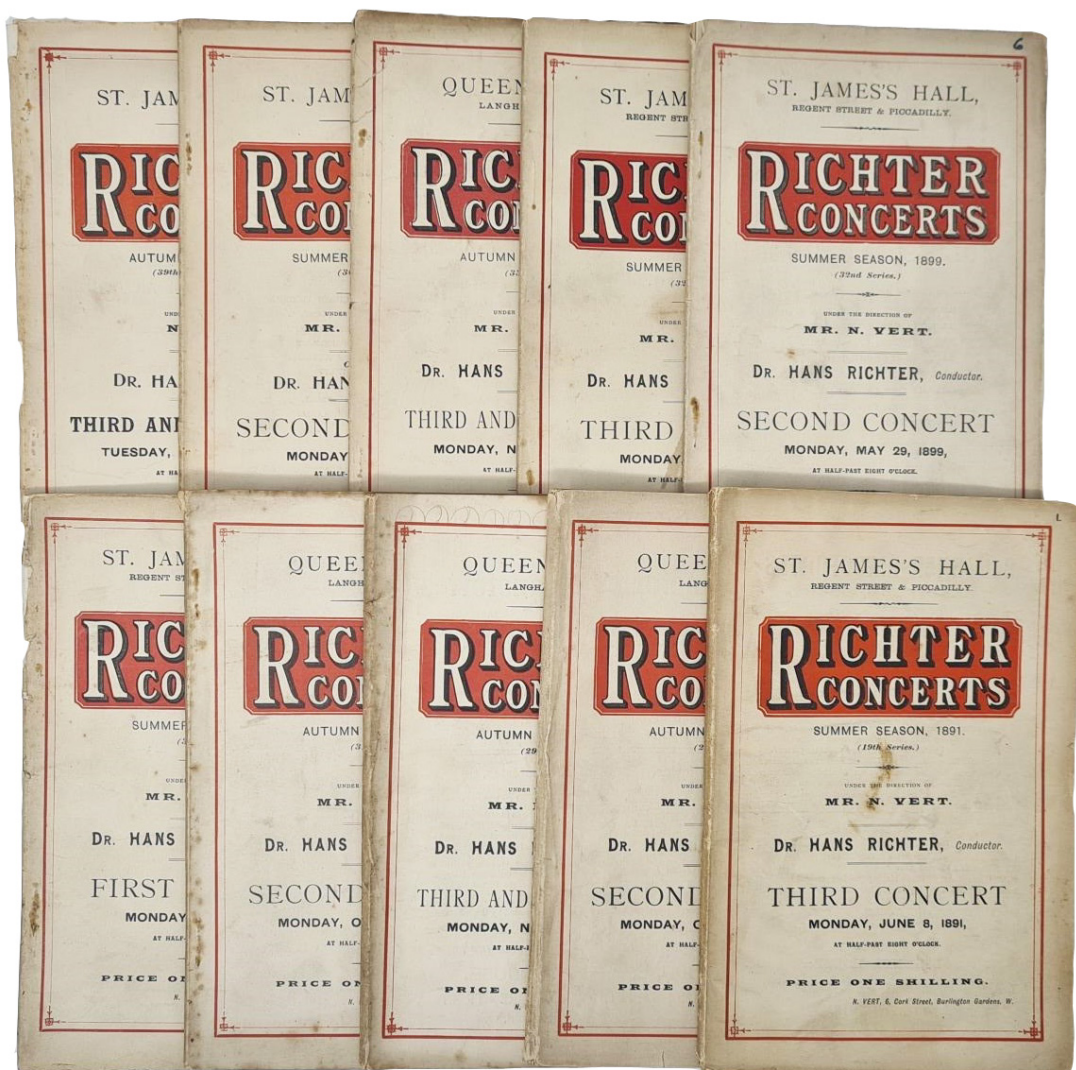
Small 8vo (180 × 106 mm), pp. [6], 24; some insignificant light water staining, recent marbled paper backstrip. £500

First (and only) edition, privately printed: the young writer's first publication (Bothe was only 22), a sample translation (Epistle I) from his version of the *Essay on Man*, printed at the request of, and dedicated to, Ludwig Gleim (1719–1803), the kindly patriarch of German poetry. The complete translation was duly published in a parallel-text edition at Halle the following year.

Very rare: WorldCat locates 2 copies only, both in Germany.

17. RICHTER, Hans. A collection of programmes for the Richter Concerts, London, 1891–1902.

10 vols, 8vo (215 × 139 mm); some dust-soiling, occasional spotting, and light wear; pencil doodles to one cover; each vol. numbered in ms. ink. £150



A nice collection of programmes for the annual London concerts given by Hans Richter (1843–1916), 'which for twenty-three years took place in the summer and/or autumn at St James's Hall and (after 1893) the Queen's Hall ... He was a fastidious orchestral trainer and a hard taskmaster, whose ear and eye missed nothing; such musical discipline and lack of rostrum showmanship had hitherto rarely been encountered ... Despite Richter's gruff manner, his players and audiences alike held him in awed respect and genuine affection. His impact on British concert life was explosive, for his expectations of playing standards and demands for accurate orchestral scores and parts were unprecedented. Nineteenth-century conductors, often regarded by contemporary critics as mere time-beaters, were generally also composers or performers, but Richter, with his prodigious memory, his talent for playing every musical instrument except the harp, and his ability to make his players give of their best, concentrated solely on

conducting and, although he made no recordings, built for himself an enduring international reputation' (*Oxford DNB*).

The collection comprises:

- i) Summer Season, 1891, Third Concert; pp. [9], 120–183, [3]; original printed wrappers.
- ii) Autumn Season, 1897, Second Concert; pp. [7], 214–259, [3]; original printed wrappers.
- iii) Autumn Season, 1897, Third and last Concert; pp. [7], 268–322, [2]; original printed wrappers
- iv) Autumn Season, 1898, Second Concert; pp. [7], 306–344, [2]; original printed wrappers.
- v) Summer Season, 1899, First Concert; pp. 38, [2]; original printed wrappers; old spine repairs.
- vi) Summer Season, 1899, Second Concert; pp. [7], 46–78, [2]; original printed wrappers.
- vii) Summer Season, 1899, Third Concert; pp. [7], 86–127, [1]; original printed wrappers.
- viii) Autumn Season, 1899, Third and last Concert; pp. [7], 418–477, [5]; printed Notice regarding Wagner's 'Trauer-Marsch' (on light blue paper) loosely inserted; original printed wrappers.
- ix) Summer Season, 1901, Second Concert; pp. [5], 76–107, [1]; original printed wrappers.
- x) Autumn Season, 1902, Third and last Concert; pp. [5], 284–321, [1]; original printed wrappers; old spine repairs, lacking rear cover.

'IN REMEMBRANCE OF DR RIMBAULT'

18. RIMBAULT, Edward. *The Pianoforte*, its Origin, Progress, and Construction; with some Account of Instruments of the same Class which preceded it: viz. the Clavichord, the Virginal, the Spinnet, the Harpsichord, etc. to which is added a Selection of interesting Specimens of Music ... London: Robert Cocks and Co. ... 1860.

Large 4to (321 × 248 mm), pp. xvi, [2], 420, with 6-page subscription list (+ errata slip adding two more subscribers) and 4 pp. advertisements at the end; with a chromolithographed frontispiece by Stannard & Dixon after Laby; wood-engraved illustrations in the text; the section of printed music with the plate no. 12,059; some light scattered spotting and marginal browning; original publisher's red cloth stamped in blind and gilt, rubbed with some dust-soiling and wear to extremities, rebacked with the original spine laid down; W. H. Cummings's copy (see below),

Simon Beattie
Rare books, manuscripts, music, ephemera

with his distinctive bookplate to the front pastedown and ink presentation inscription (dated 1877) to front flyleaf; various pieces of ephemera tipped in and loosely inserted throughout the volume (a full list available on request), one early ink ms. note to p. 401. £400

First edition of a major work of musicological scholarship by the Victorian musical antiquary Edward Francis Rimbault (1816–1876), this copy presented in memory of the author to the famed tenor and organist, William Hayman Cummings (1831–1915). Both men were impressive musicians and collectors; Rimbault's library was sold, after his death, at Sotheby's for nearly £2000 (*Oxford DNB*), while Cummings cultivated a 'superb library of some 4500 pieces, the last of the great Victorian collections', also sold by Sotheby's after his death (*op. cit.*).

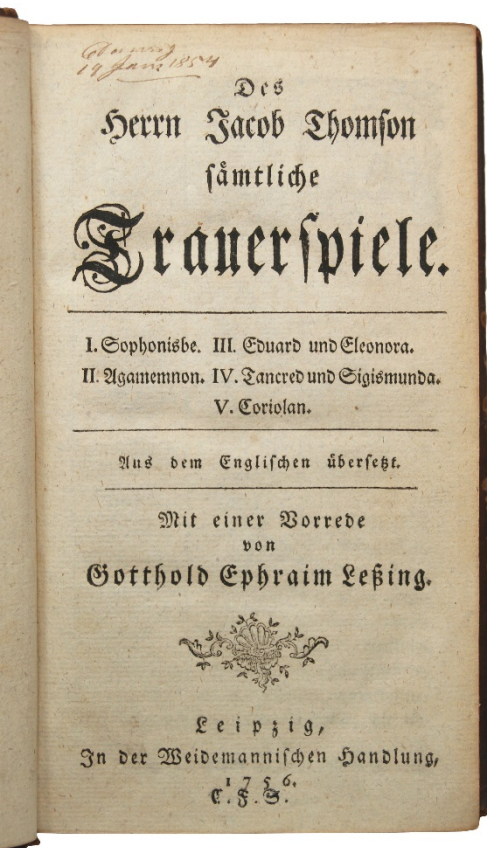
The book also reprints several important pieces for keyboard instruments across the centuries, including works by Blitheman, Byrd, Frescobaldi, Lully, Purcell, Scarlatti, Couperin, Bach (J. S. and C. P. E.), and Handel.



COMMENDED BY LESSING

19. THOMSON, James. Des Herrn Jacob Thomson sämtliche Trauerspiele. I. Sophonisbe. II. Agamemnon. III. Eduard und Eleonora. IV. Tancred und Sigismunda. V. Coriolan. Aus dem Englischen übersetzt. Mit einer Vorrede von Gotthold Ephraim Lessing. Leipzig, in der Weidmannischen Handlung, 1756.

Small 8vo (171 × 95 mm), pp. 14, 440; some light offsetting; neat small stamped initials ('C. F. S.') at foot of title, later ownership inscription (dated 1854) at head; contemporary calf, lightly rubbed, spine gilt in compartments, chipped at head, half of spine label missing. £500



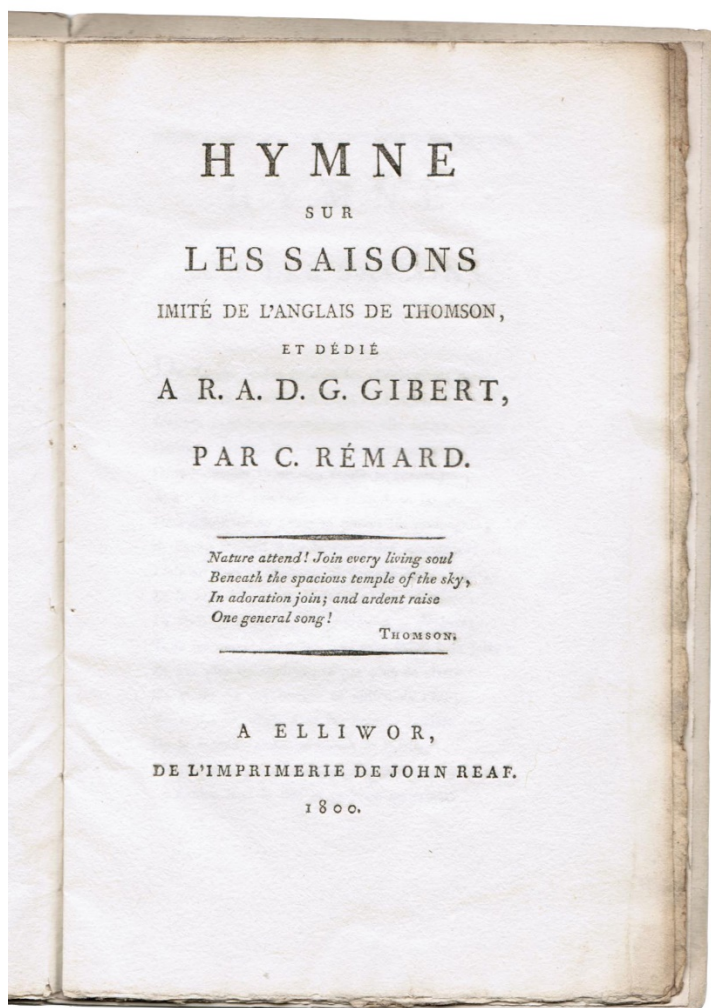
First collected edition in German, with an introduction by Lessing, then still only 27. The translations were done by a literary society in Stralsund. Thomson's bestselling *The Seasons* had first appeared in German in 1740, influencing poets such as Ewald von Kleist (*Der Frühling*, 1749) and Gessner; the culmination of its influence was Haydn's *Die Jahreszeiten* in 1801.

Here we find his plays, which Lessing praises as 'masterpieces', warmly commending them to German readers. The year before, the young playwright had published the English-inspired *Miß Sara Sampson*, the first German domestic tragedy of any importance.

Goedeke IV/I, 371, 67; Price & Price, *Literature* 1066.

20. [THOMSON.] RÉMARD, Charles. Hymne sur les saisons imité de l'anglais de Thomson, et dédié à R. A. D. G. Gibert ... A Elliwor, de l'Imprimerie de John Reaf. 1800.

8vo (210 × 135 mm), pp. [4], 7, [1]; printed on wove paper; uncut; traces of glue down the spine (presumably from an earlier binding), stitched into later nineteenth-century card covers, dusty, tear along spine, the front flyleaf and front cover lettered in ms. ink. £300



First edition of a very rare imitation of Thomson. As noted in the ink annotations on this copy, Rémard (1766–1828) served as the librarian at Fontainebleau. I have been unable to account for the imprint.

Not in Weller. WorldCat locates a sole copy, at the Bibliothèque nationale.

21. TOLSTOI, Lev Nikolaevich. Voskresenie. Roman v trekh chatiakh. Polnaia, neiskazhennaia tsenzuroiu versiia ... Chetvertoe ispravlennoe izdanie „Svobodnago Slova“ s illiustratsiiami khudozhnika L. O. Pasternaka, priobretennymi ot ikh angliiskago sobstnennika [*Resurrection. A novel in three parts. The complete version, undistorted by the censor ... Fourth, corrected “Free Word” edition, with illustrations by the artist Leonid Pasternak, acquired from their English owner*] ... A. Tchertkoff. Purleigh, Maldon, Essex, England. 1900.



Bound in two vols, 8vo (226 × 146 mm), pp. 198; [2], [199]–445, [1], v, [1] + advertisement and errata leaves; printed on laid paper; with 33 black-and-white illustrations by Leonid Pasternak; some light foxing in places, red pencil underlining to p. 351, some pencil marginalia to p. 443; early cloth, spines lettered gilt in Russian and French, old shelfmark label (not filled in) to front free endpapers. £1200

First complete edition to feature Pasternak's classic illustrations. (I catalogued this book once before, when I worked for Bernard Quaritch, and reproduce my note again now.) It was decided to publish *Resurrection*, Tolstoy's last major novel, simultaneously in Russia, where the text had to be passed by the censor, and England, where it did not. Both appeared in 1899: the censored version in instalments in the journal *Niva*, the uncensored version printed by Vladimir Chertkov, Tolstoy's then exiled disciple and closest collaborator, in Purleigh in Essex. Chertkov produced five editions in all. In later editions, as here, the name of the publisher was changed to 'A. Tchertkoff' (Chertkov's wife), and the printing itself, presumably a stereotype from Chertkov's original formes, was executed in the East End of London by the Quaker firm of Headley Brothers, a cousin of whom, Joseph James Neave, had met Tolstoy in Russia during a missionary visit. All are scarce. See Katya Rogatchevskaia, 'Emigrantskie izdaniia v fondakh Britanskoi biblioteki', *Bibliografiia*, No. 1 (2006), pp. 151–8.

The excitement felt by Leonid Pasternak, father of the famous poet and author of *Dr Zhivago*, when invited by Tolstoy to illustrate *Resurrection* knew no bounds. 'I hardly dared to believe this good fortune. It can't be! Lev Nikolaevich! Lev Nikolaevich himself inviting me to illustrate his new work! Terrifying! It took my breath away. God help me!' (*Memoirs*, tr. Jenny Bradshaw, 1982, p. 143). The drawings were created in one six-week burst of inspiration—'I can hardly believe that some of the scenes, and actually the best drawings, were executed within a matter of hours' (*op. cit.*, p. 157)—at both Moscow and Yasnaya Polyana, where Tolstoy commented on each of them before the final drawings were produced. Such was their popularity that they became the most widely reproduced graphic work of the pre-Revolutionary period. Pasternak wrote: 'I need say nothing of the success of *Resurrection* and of the sensation produced by Tolstoy's work. But my own personal success surpassed all my expectations' (*op. cit.*, p. 161).

John Slatter, 'The Russian émigré press in Britain, 1853–1917', *Slavonic and East European Review*, vol. 73, no. 4 (Oct. 1995), item 385. This edition not in Kilgour.


22. TOLSTOI, Lev Nikolaevich. St. James's Theatre. King Street, St. James's, S.W. ... Friday, September 26th, 1919 ... The Russian Drama Reparation. An adaptation of "The Living Corpse." By Count Leo Tolstoy ... [London:] Wightman Mountain & Andrews, Ltd., Printers ... [1919].

Slim playbill (502 × 161 mm); some light dust-soiling and spotting, creased where previously folded, short ms. list of actors to verso. £100*

A playbill for the opening night, in London, of *Reparation*, 'a major production' (Young, p. 95) of Aylmer and Louise Maude's adaptation of *Zhivoi trup*, featuring Henry Ainley, Marion Terry, Ion Swinley, Athene Seyler, and Claude Rains. As recorded here, the set designs were based on those used by the Moscow Art Theatre (premiere 1911). The production was first staged, in August, at the Grand Theatre, Leeds (see Young, p. 109).

Zhivoi trup had been performed once before in London, in 1912, as *The Man who was Dead*, in a translation by Zinaida Vengerova and John Pollock.

Stuart Young, 'Non-Chekhov Russian and Soviet drama on the British stage', *Russia in Britain, 1880–1940* (OUP, 2013), p. 87–112.

 **T. JAMES'S THEATRE.**
King Street, St. James's, S.W.
Licensed by THE LORD CHAMBERLAIN
to Gilbert Miller, 36, South Street, Park Lane, W.
GILBERT MILLER and HENRY AINLEY, Managers.

Friday, September 26th, 1919, at 8.
MATINEES Wednesday and Saturday at 2.30.

THE RUSSIAN DRAMA
REPARATION
An adaptation of "THE LIVING CORPSE."
By COUNT LEO TOLSTOY.



The Characters are here placed in the order of their first appearance.

<i>Anna Pavlovna, Lisa's Mother</i>	AGNES THOMAS
<i>Nurse</i>	ANNA RUSSELL
<i>Alexandra, Lisa's Sister</i>	MEGGIE ALBANESI
<i>Maid</i>	DULCIE BENSON
<i>Victor Karevich</i>	ION SWINLEY
<i>Lisa Protasov, Fedya's Wife</i>	ATHENE SEYLER
<i>Ivan Petrovich</i>	CLAUDE RAINS
<i>Fedya</i>	HENRY AINLEY
<i>Masha, a Gipsy Girl</i>	ALICE MOFFAT
<i>The Gipsy Leader</i>	ANNA FILIPOVA
<i>Officer</i>	RICHARD GRENVILLE
<i>Ivan Makarovich, Masha's Father</i>	HENRY MORRELL
<i>Natasha Ivanovna, Masha's Mother</i>	DORA GREGORY
<i>Prince Sergius Abreskov</i>	OTHO STUART
<i>Anna Karenin, Victor's Mother</i>	MARION TERRY
<i>Voznesensky, Karenin's Secretary</i>	JULIAN COURTVILLE
<i>Petushkov, an Artist</i>	SYDNEY BLAND
<i>Artemyev</i>	ERNEST MILTON
<i>A Magistrate</i>	HOWARD ROSE
<i>Policeman</i>	LEONARD SICKERT

Lawyers, Gipsy Singers, Sefti, &c.

SYNOPSIS OF SCENES.

ACT 1. SCENE 1 *Prutasov's Flat in Moscow*
SCENE 2 *A Room in the Gipsy's House*
ACT 2. SCENE 1 *Anna Karenin's Home in Moscow*
SCENE 2 *Fedya's Room*
SCENE 3 *Fedya's Room*
SCENE 4 *Protasov's Flat in Moscow*
ACT 3. SCENE 1 *A Low-class Restaurant in Saratov*
SCENE 2 *Karenin's House in the Country*
SCENE 3 *The Room of an Examining Magistrate*
SCENE 4 *A Corridor of the Law Courts*

Scenery by J. A. FRANK, from Original Designs used by The Art Theatre, Moscow. * Furniture supplied by Messrs. M. HARRIS and SONS, 44, New Oxford Street, W.C.1. * Dresses by HUSBLETTE, 7, Albemarle Street, W. * Costumes by B. J. SOMMONS and Co., 7 and 8 King Street, W.C. * Wigs by CLARKE.

PLAY PRODUCED BY STANLEY BELL.

First Matinee, Saturday, September 27th, at 2.30.

PROGRAMME OF MUSIC.

1. OVERTURE—Russian Popular Air. Arranged by NORMAN O'NEILL
2. SEFTI—
Gipsy Dance Traditional
Shepherd's Song Rimsky-Korsakoff
Chanson "Triste" Kalothoff
Humoresque Tschakowsky
3. Gipsik—
Dance from "Schererzade" Musorgsky
Dance from "Prince Igor" Rimsky-Korsakoff
Dance from "Prince Igor" Rimsky-Korsakoff

The Russian Gipsy Songs in Act 1 have been arranged by NORMAN O'NEILL and published by Messrs. AUCHINCLOSS, HORWOOD and CREW, 16, Mortimer Street, W.

Ladies are respectfully asked to add to the comfort of the audience by removing Hats and Bonnets. * The Management reserve the right to make any alteration in the Cast which may be rendered necessary by illness or other unavoidable causes. * Nearest Tube Stations Dover Street and Piccadilly.

Box Office (Ms. Angelo) open daily from 10 a.m. to 10 p.m. * * *
Telephone: Gerrard 3903. * Stage Manager: CLAUDE RAINS.
Assistant Stage Manager: GEORGE AYRE. * Acting Manager:
DAVID W. WHITAKER. * Musical Director: NORMAN O'NEILL.
General Manager: STANLEY BELL.



23. WADSLEY, Olive. Pervaia liubov'. Roman. Perevod s angliiskogo Very Gorovskoi [*First Love. A Novel. Translated from the English by Vera Gorovskaya*]. [Kiev:] Izdatel'stvo „Kul'tura“ Gostresta „Kiev-pechat“ 1928.

8vo (172 × 127 mm), pp. [3]–217, [3]; scattered spotting/staining throughout, old repairs to the fore-margins of pp. 214 and 216, private ownership stamps to title; old cloth, front cover of the original illustrated wrappers laid down. £200

First edition in Russian of *First Love* (1928), in which Wadsley 'does herself proud with a fair-haired vamp who is quite prepared to let her lover hang rather than confess he was (innocently enough) in her bedroom at the time of a murder. However, he escapes from prison, and (Miss Wadsley's readers will be relieved to hear) from the vamp' (*Sunday Times*, 1 Apr. 1928).

It appears Wadsley (1885–1959) was popular with the reading public in the early Soviet Union, and her works were translated very quickly; the National Library of Russia catalogue shows dozens of editions of her works (1920s), with some being reprinted as recently as the 1990s.

Not found in Library Hub Discover or WorldCat.

OFF THE BEATEN TRACK

24. WENDEBORN, Gebhard Friedrich August. Reise durch einige westliche und südliche Provinzen Englands ... Erster [– Zweiter] Band. Hamburg bei Bachmann und Gundermann 1793.

2 vols in one, 8vo (159 × 98 mm), pp. [16], 344; [8], 311, [1]; some light foxing throughout; contemporary boards, soiled, spine darkened, a little worn at extremities, paper spine label lettered gilt, printed shelfmark at foot. £500

First edition, published the year Wendeborn, former Minister at the German chapel on Ludgate Hill, returned to Germany after some 25 years in London. Wendeborn had become well known during his time in England, and his book received an enthusiastic review from *The British Critic*: 'There are already many accounts of this country, written by foreigners who have travelled in it; but these foreigners have generally pursued the great roads only, and have therefore confined their descriptions to the principal towns and their environs. The interior of the country is, however, perhaps not less interesting ... The work of Mr. W. is calculated to supply this defect with regard to the parts of England visited by him [Maidenhead, Newbury, Marlborough, Bath, Bristol, Salisbury, Stonehenge, Southampton, the Isle of Wight, Portsmouth, Chichester, Arundel, Brighton]. By his long residence in the country he is scarcely less acquainted with it than the natives themselves, and he has one advantage over them, which foreigners only can have, namely, that of being peculiarly struck with the novelty of such objects or circumstances, as differ in any great degree from the ordinary course of things. As the author has already proved himself to be the steady and disinterested friend of truth, the present work cannot fail to excite curiosity' (Sep. 1793, p. 112).

Cox III, 105.

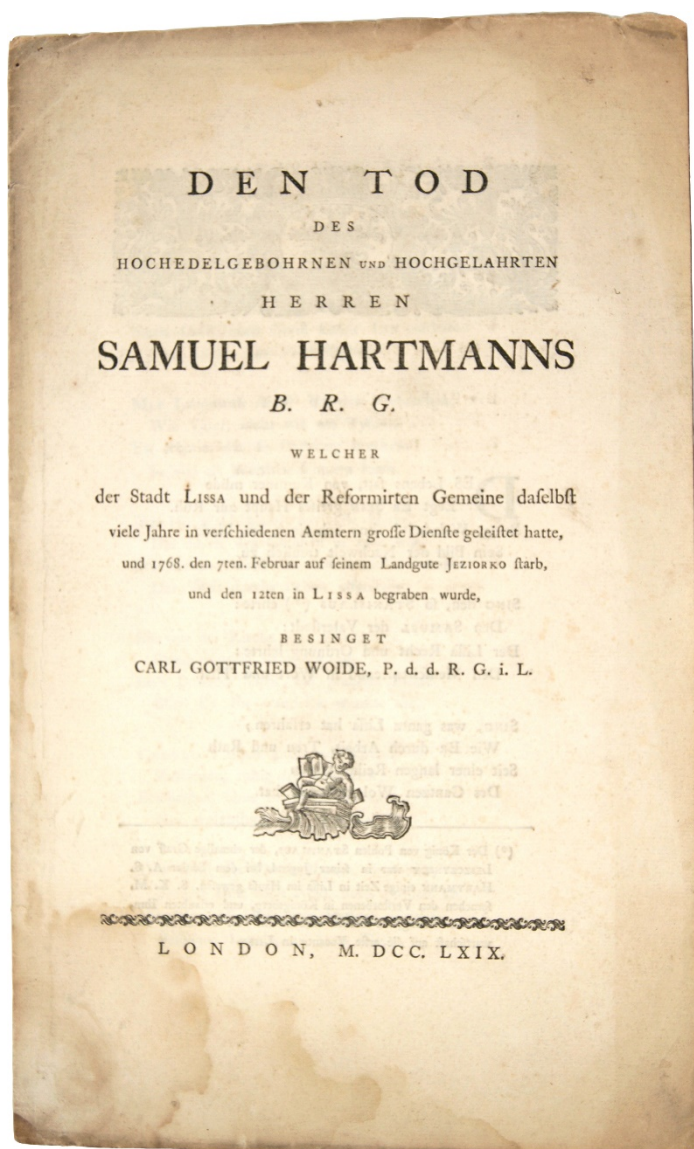
25. WOIDE, Carl Gottfried. Den Tod des hochadelgebohrnen und hochgelahrten Herrn Samuel Hartmanns ... welcher der Stadt Lissa und der Reformirten Gemeinde daselbst viele Jahre in verschiedenen Aemtern grosse Dienste geleistet hatte, und 1768. den 7ten Februar auf seinem Landgute Jeziorko starb, und den 12ten in Lissa begraben wurde ... London [probably printed by Carl Heydinger], 1769.

Simon Beattie
Rare books, manuscripts, music, ephemera

Small folio (300 × 182 mm), pp. [4]; old waterstain to lower corner, some light dust-soiling; unbound, as issued. £350

First edition, privately printed, presumably in limited numbers. Woide (1725–1790), who hailed from Leszno (German Lissa) in Poland, served as preacher to both the Dutch chapel royal in St James's Palace, and the German Reformed Church in the Savoy; he translated the Book of Common Prayer into German, for settlers to Nova Scotia, in 1771 (*Das allgemeine Gebetbuch*; Jefcoate 1771.2). The present poem appears to have been printed soon after his arrival in London, perhaps to distribute to fellow German Poles who had known the deceased. An Egyptian scholar, Woide went on to become assistant librarian to the British Museum (1782), and worked on a number of publishing projects, funded by the Museum (see *Oxford DNB*).

Jefcoate 1769.5. ESTC locates 2 copies only, at the British Library and the Huntington.



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