Simon Beattie

The 18th Century

From item 17, Pope

October 2020

2 vols in one, 4to (257 × 191 mm), pp. [584]; [706]; titles printed in red and black, the dictionary itself in triple columns; light marginal browning; near-contemporary mottled calf, spine gilt in compartments with brown morocco lettering-piece, rubbed, one corner worn, spine chipped at extremities, upper joint cracking, small section missing at foot, front endleaves and title coming away in bottom corner; nineteenth-century ink ownership inscription (‘Jon Rashleigh 1840’) to front pastedown, later bookplate of A. G. Cross. £300

Second authorized edition (first published in London, 1699). Two editions had appeared in the Netherlands in the interim, but as Boyer writes in his preface, the present edition is ‘less imperfect than the London Edition, of the year 1699; and purged from the gross Errors that crept into the Dutch Editions of it, publish’d without my privity’ (Author’s Advertisement to vol. II, dated London, 1722).

Boyer’s (1677?–1729) Royal Dictionary was ‘something of an innovation in England in announcing a particular and unusual view of language as a changing, living thing. It did this by citing recent and living writers as sources or authorities, and by attempting to convey the variety of meanings of a word according to word usage as found in their works.

Apart from giving Boyer entrance into English intellectual and social circles, the Royal Dictionary also made him a European man of letters. Immediately upon its publication, and well into the second half of the eighteenth century, the work was published—and pirated—across
Europe. However, the record of European publication, though impressive, is dwarfed by the reception in England. Nineteen editions each of the *Royal Dictionary* and the *Royal Dictionary Abridged* were published in London between 1699 and 1797. The *Royal Dictionary* found a place in the libraries of scholars, public figures (including Dr Johnson), politicians, and clerics’ (Oxford DNB).

*Provenance:* John Rashleigh Rodd (b. 1816) entered the Royal Navy in May 1830 and obtained the rank of Lieutenant on 4 November 1840 ‘as a reward for his services on the coast of Syria, including the bombardment of St. Jean d’Acre’ (O’Byrne, *A naval biographical dictionary*, 1849, p. 997); he later became admiral, and is the namesake of Fort Rodd Hill, a coastal artillery fort built in the 1890s to defend Victoria in British Columbia.

Alston XII, 651.

### 02. BURNEY, Charles. *Abhandlung über die Musik der Alten.*

*Aus dem Englischen übersetzt, und mit einigen Anmerkungen begleitet von Johann Joachim Eschenburg ... Leipzig, im Schwickertsehen Verlage. 1781.*

Small 4to (199 × 154 mm), pp. [4], 216; engraved title vignette, the musical examples in the text printed typographically; a little light
browning; still a good copy in contemporary boards, rubbed; early ms. ink monogram to title. £500

First edition: a translation of the ‘Dissertation on the Music of the Ancients’ from the first volume of Burney’s *General History of Music* (1776), by the great contemporary translator, Johann Eschenburg (1743–1820). It was the only part of the *History* to appear in German at the time. In his preface, Eschenburg writes that he hopes the book helps keep a promise he made some years before, sadly unfulfilled, to write a general history of music, the initial impetus for which had been his reading of Burney’s book.

*Price & Price, Humaniora*, p. 40; *RISM Ecrits*, p. 191.

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**03. A COMPENDIUM of the most approved Modern Travels.**

Containing a distinct Account of the Religion, Government, Commerce, Manners, and Natural History, of several Nations. Illustrated and adorned with many useful and elegant Copper-Plates … London: Printed for J. Scott … 1757.

4 vols, 12mo (187 × 115 mm), pp. [4], 269, [1], plus final blank and 4 folding engraved plates (one signed Miller, another Green after Miller); [4], 287, [1], plus 2 folding engraved plates by Miller; [4], 287, [1], plus 1 folding engraved plate by Miller; [4], 287, [1], with a large folding engraved ‘View of the Course of the Nile’ bound in before the title; complete with half-titles; some mild spotting in the
margins, an occasional offsetting from an earlier paper marker, but a very good copy, entirely uncut, with some sections unopened, in contemporary (original?) marbled wrappers, ms. paper spine labels; numerical sequence doodled to the final blank leaf of vol. II; contemporary ink inscription ‘acheté de M. Charié au prix de 6 pièces [tournois?] les quatre volumes’ at the foot of the title-page to vol. I. £600

Scarce first edition, according to the *Monthly Review* ‘a suitable, and seems intended, companion to’ *A Compendium of authentic Voyages* (1756, 7 vols), which the *Monthly* deemed ‘to be rather calculated for our novel-readers, than for those who consult books of this kind for useful information, as well as mere entertainment’ (XV, 193).

All the travels recounted here are mostly to the Middle East or the wider Islamic world: Maundrell’s ‘Journey from Aleppo to Jerusalem’ in 1697; Thomas Shaw’s travels in north Africa in the 1720s; Wood’s journey to Palmyra, 1750; Richard Pococke; Alexander Drummond; Alexander Russell in Aleppo; Hanway on the Caspian Sea; and Norden in Egypt. The anomaly is perhaps Pontoppidan’s ‘Natural History of Norway’ in vol. III.

It is interesting to see an early French ownership/purchase inscription in a mid-eighteenth-century English book.

**BESTSELLER**

**04. GESSNER, Salomon. The Death of Abel.** In five Books. Attempted from the German ... London, Printed for R. and J. Dodsley ... D. Wilson ... T. Durham ... and M. Collyer ... 1761.

12mo (165 × 100 mm), pp. xxiv, 259, [5] publisher’s advertisements; a very good copy in contemporary full calf, some surface wear, morocco spine label lettered gilt. £500

Scarce first edition in English of *Der Tod Abels* (Zurich, 1758), translated by Mary Collyer. One of the earliest pieces of German literature to appear in English—it is preceded only by Gellert’s *Swedish Countess* (1752), and Rabener’s *Satirical Letters* (1757)—it proved a runaway success. ‘Five other translations appeared between it and 1811 ... but the first version was the best known and went through innumerable editions. *The Death of Abel* was to be found upon all bookstalls and became specially popular in country districts. It rivalled *Robinson Crusoe* and the *Pilgrim’s Progress* in popularity, and took its place among the “sacred classics” of the people ... Scott speaks of reading *The Death of Abel* with the Bible and the *Pilgrim’s Progress*. Byron read
it at the age of eight [and influences can be found in Cain; see Stokoe, *German Influence in the English Romantic Period 1788–1818*, pp. 170–1]. Coleridge early took an interest in it and imitated it in his fragmentary *Wanderings of Cain* (1798)’ (Stockley, *German Literature as known in England 1750–1830*, pp. 41–2), and Southey also mentioned the book as one of the few on his father’s shelves while he was growing up (see also next item).

‘To the eighteenth-century foreigner, Gessner was the best known German writer before Goethe wrote his *Werther* … In addition to his poetry, Gessner was also a gifted painter and engraver who illustrated his own works and Wieland’s *Shakespeare* (1762–66), among others’ (Robert P. Bareikis, *The Transition to Modern Germany: the Eighteenth Century*, Lilly Library, 1975, 57).

Morgan 2258.

### SOUTHEY’S COPY


Small 8vo (154 × 98 mm), pp. [4], 201, [3]; complete with the final advertisement leaf; some offsetting from the turn-ins, else a good copy in contemporary calf, rubbed, front joint cracking but cords sound, spine chipped at head; ownership inscription to foot of title-page of Poet Laureate Robert Southey, Keswick, 29 Nov. 1822 (not located in the 1844 sale catalogue of Southey’s library). £1200
Scarce first edition of this verse translation of *Der Tod Abels* by the poet and clergyman Thomas Newcomb (1682–1765), dedicated to Edward Young, who had been Newcomb’s friend for over sixty years.

The first English translation of Gessner’s epic was the much more famous prose version by Mary Collyer, published in 1761 (see previous item). Newcomb’s rendition in no way competed with the earlier version in terms of popularity (even if it is in verse; there was only a Dublin reprint), and the author earned brief derogation in Southey’s commonplace book: ‘This author was, by the mother’s side, great-grandson to Spenser: genius is not hereditary. He published very many poems, from one of which, on the *Last Judgment*, a few lines may suffice to show how easy it is to imitate Milton!’

Morgan 2265 (‘very good’).  

WITH GESSNER’S ORIGINAL PLATES TIPPED IN


Large 8vo (255 × 182 mm) in half-sheets, pp. [4], 129, [1], plus etched and engraved title-page, head- and tailpieces, and 9 plates by Sparrow or Chambars after Gessner, opposite which the nine original plates by Gessner (dated 1771) have been tipped in; printed on thick paper; some light spotting only; near-contemporary mottled calf, marbled endpapers, a trifle rubbed, corners worn, rebacked, hinges reinforced with cloth tape; early ink ownership inscription of G. Cumberland to the front flyleaf. £500
First edition in English of the *Moralische Erzählungen und Idyllen* (Zurich, 1772). ‘The former works of M. Gessner have been received with that applause by Europe in general, as renders all apology for this publication superfluous, and all commendation by any individual unnecessary. The translator, however, cannot refrain from declaring the singular satisfaction he enjoys in presenting the English reader with a work, he thinks, equal in the beauty of composition (allowance made for the difference of language) to the Idyls of Theocritus, or Virgil, and far superior in benevolent and pathetic sentiments.

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

‘The story of the Two Friends of Bourbon was communicated by M. Diderot to our author, who thought proper to publish it with these Idyls, as a monument of friendship that the cultivation of letters alone has produced between two men, whom distant countries have ever held separate’ (Advertisement).
Adams DD46 (‘Première traduction anglaise d’un conte de Diderot’); Morgan 2319; for the first edition, see Borst 234 and Goedeke IV/I, 82, 9.


18mo (134 × 79 mm) in sixes, pp. xiv, 188; with an engraved frontispiece and additional engraved title (The Death of Abel … A New Edition. London. Printed for W. Osborne & T. Griffin … & J. Mosley in Gainsbrough.); woodcut tailpiece; some light spotting; contemporary polished sheep; ink ownership inscription of Mary Barker (dated 1790) to rear pastedown. £250

ESTC lists over 60 editions of Collyer’s translation before 1795, but not this one.
08. GESSNER, Salomon. The Death of Abel. In five Books. Attempted from the German … London, Published Jan'y 7th 1797. By T. Heptinstall … [p. xi: Printed by C. Whittingham].

Tall 8vo (226 × 141 mm) in half-sheets, pp. xi, [1], 275, [1], plus a stipple-engraved title-page, frontispiece, and 7 plates by Blackberd after Stothard (complete, despite the note from Coxhead cited by ESTC mentioning an eighth plate); a couple of spots only; early twentieth-century pasta española by Root & Son, spine lettered gilt, all edges gilt; presentation bookplate. £400

First edition with these illustrations. The second section here (‘New Idyls … with a Letter to M. Fuslin, on Landscape Painting; and The Two Friends of Bourbon, a moral Tale, by M. Diderot’, p. [151] to the end) reprints Hooper’s translation from 1776.

Adams DD48. This edition not in Morgan.
NOT BY A LADY


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. JONES, Edward. The Musical Bouquet; or, Popular Songs, and Ballads: some of which are composed, & others selected by the Editor: to which are added, proper Accompaniments for the Harp, or Harpsichord, and most respectfully inscribed to his Scholars … London, Printed and sold at No. 3, Green Street, near Grosvenor Square, & at the Principal Music Shops … [1799].
Oblong 8vo (164 × 238 mm), pp. [2], 47, [1]; entirely engraved, with an etched frontispiece by Rowlandson; some light foxing to the title and the frontispiece, a little offsetting elsewhere; nineteenth-century half morocco, a trifle rubbed; early ink inscription (‘Lady Burdett’) to verso of frontispiece. £850

First edition, scarce. The harpist Edward Jones (1752–1824), ‘Bard to his Royal Highness the Prince of Wales’ as the title-page here styles him, had moved to London from Llandderfel in 1774. ‘The harp was very fashionable in London at the time, and Jones quickly established himself in some of the most eminent circles as a popular performer and teacher of the instrument’ (Oxford DNB). The Musical Bouquet opens with a song (‘Thy native Harp then bring with thee, Nurse of ancient minstrelsy’) performed when fellow Welshman Sir Watkin Lewes was Lord Mayor of London. The rest is a mix of original songs and arrangements by Jones, to lyrics by, among others, the Duchess of Devonshire and Anna Seward, as well as Anne Home Hunter’s ‘Death Song of the Cherokee Indian’, and the Christmas hymn ‘Adeste fideles’.

Provenance: Sophia, Lady Burdett (1775–1844), youngest daughter and coheir of the banker Thomas Coutts and wife of the radical MP Sir Francis Burdett. Later in the library of William Hayman Cummings (1831–1915), tenor, organist, antiquary, and the creator of the carol Hark! the Herald Angels sing, with his distinctive Caxtonian bookplate to the front pastedown. Oxford DNB draws attention to Cummings’ ‘superb library of some 4500 pieces, the last of the great Victorian collections’. The Jones was sold by Sotheby’s on 22 May 1917, the fourth day of the Cummings sale, lot 939. Below Cummings’ bookplate is that of Charles William Dyson Perrins (1864–1958), ‘one of the very last great English book collectors, for no such collection as his could ever again be brought together by a private person’ (The Book Collector, Summer 1958, p. 118).

BUCEM, p. 559, listing 3 copies (NLS, BL, Bodley), to which RISM (Recueils, p. 245) adds the Newberry copy only.

MUSIC FOR LADY CLIVE

**LANGDON, Richard, **_editor._ Divine Harmony; being a Collection in Score of Psalms and Anthems, with several other Pieces of Sacred Music composed by the most eminent Masters, antient and modern the whole selected and carefully revised by Richard Langdon … Subchanter & Organist of the Cathedral Church of Exeter. In II Parts … Part I … London: Printed for J. Bland … [1774].

2 works bound in one vol., folio (347 × 240 mm), pp. [6], 100; [2], 59, [1]; engraved throughout; some light offsetting and browning; contemporary polished blue sheep gilt, marbled endpapers; a little discoloured, the odd scrape, rubbed at extremities; contemporary ink inscription 'M. Clive … Oct’ 1786’ at head of title to first work. £600

Margaret Clive (1735–1817) was known for her love of music; on her return from India, with her husband, the military hero Robert Clive, in 1760 ‘their time together was often devoted to music and they were regular attenders at concerts and operatic’ (Oxford DNB). When Robert was reappointed governor of Bengal in 1764, Mary, then pregnant, stayed at home in Kent, where ‘she lived a quiet life, devoting much attention to astronomy, music, and the learning of Italian to improve her understanding of opera [although] she attended court in 1765, and in the same year she organized a remarkable soirée at the Clive home in Berkeley Square, where the young Mozarts, then visiting London, appeared with the popular Italian castrato Manzuoli’ (ibid.). After Robert’s sudden death, from a seizure, in 1774, Margaret ‘lived out the rest of her life at Oakly Park, one of the Clive family homes in Shropshire, where she followed her hobbies surrounded by her extensive collections of telescopes, globes, and cats.’

I: BUCEM, p. 568 (giving the pagination as ‘pp. (12). 100’); RISM K 405. II: This edition in neither BUCEM nor RISM.

8vo (215 × 134 mm), pp. xii, vi, [7]–216; with an etched frontispiece of Truth sacrificing to the Muses by Grignion after Ryley (offset onto title); complete with the half-title; section of lower margin of H6 torn away (no loss), smudge to p. 39; the odd spot and occasional finger-marking; nineteenth-century half calf, lightly rubbed. £300
First edition, scarce, of a potted version of ‘Lavater’s visionary work on Physiognomy’ (The Antijacobin Review).

‘Had Physiognomy been an article of commerce, we should have taken this signature for the firm of a house dealing in that commodity: but what Lavater, Sue, and Co. have to do in the present instance, we cannot tell. The Duchess of Devonshire will probably not be flattered by a dedication from non-entities, and the public will look with eyes askance on a publication which comes in so questionable a shape. It is a compilation from Lavater’s work; and those who admire physiognomical disquisitions may derive from it some gratification’ (Monthly Review).

Jefcoate 1800.12. ESTC locates only 3 copies in the UK: BL, Taylor Institute, Oxford, and the Wellcome.


Atlas volume only (494 × 328 mm), without the six 4to volumes of text; 37 engraved plates, most folding, after Mikhail Makhayev, and 16 letterpress tables; lacking plate no. 19 (‘La ville de Cazan’); some light unobtrusive spotting, paper repair to pl. 11, a few small marginal dampstains to plates; early nineteenth-century English half calf, spine lettered ‘Russia’ in gilt, marbled paper sides, rubbed with some wear to extremities; bookplate of A. G. Cross to front pastedown. £1800
The atlas volume for Le Clerc's sweeping, encyclopaedic view of eighteenth-century Russia, including over a dozen stunning views of St Petersburg and its surroundings based on earlier views by Mikhail Makhaev (1718–1770; see Gollerbakh, *Istoriiia graviury ... v Rossi*, p. 54), some of the earliest accurate representations of the Russian capital. 'Unlike some of the early maps of the city, which are idealistic projections into the future, Makhaev's views—some of which come in two parts—are considered the earliest faithful documentation of eighteenth-century St. Petersburg and have proved useful in architectural restoration campaigns' (Vincent Giroud, *St. Petersburg: A Portrait of a Great City*, Beinecke Library exhibition catalogue, 2003, p. 18). Even just taken as a group of maps and views, the volume offers a wonderful collection.

Nicolas-Gabriel Le Clerc (1726–1798) was a diplomat, historian, and doctor with close ties to both French and Russian aristocracy, whose *Histoire physique* was born out of over twenty years living and practising medicine in Russia. The work was beautifully produced and well-received, but ruffled feathers in high places: ‘Dans son ouvrage Le Clerc stigmatisa le despotisme et le servage russes. Il provoqua la colère de Catherine II qui commanda à Ivan Nikititch Boltine, haut fonctionnaire russe passioné d'histoire, une refutation de l'ouvrage de Le Clerc’ (Mézin & Rjéoutski, *Les Français en Russie au siècle des Lumières*, II, 495).

Brunet III, 916; Cat. Russica L-431.

THE FIRST DICTIONARY OF AMERICAN ENGLISH?

14. LUDWIG, Christian. *A Dictionary English, German and French*, containing not only the English Words in their alphabetical Order, together with their several Significations; but also their proper Accent, Phrases, figurative Speeches, Idioms, and Proverbs, taken from the best new Dictionaries ... Second Edition carefully revised, corrected, and considerably augmented. Leipzig and Francfurt [colophon: Leipzig, gedruckt bey George Saalbach] 1736.

4to (240 × 187 mm), pp. [4], 739, [1]; title printed in red and black, the text in double columns; some browning and light foxing, browning to pp. 122–3 from a piece of paper left in the book, some old waterstaining to the lower part of the leaves towards the end; contemporary full vellum, soiled, spine lettered gilt, section of front free endpaper cut away. £600
Second edition, revised and enlarged, of an important early English–German dictionary. It went on to become something of a standard throughout the century, with further editions in 1763 and 1791.

A doctor by training, Christian Ludwig (also Lodowick, 1660–1728), emigrated to America in about 1684, where he practised in Rhode Island and Boston, before returning to Germany at the end of the century. ‘By 1706 his reputation as a scholar and teacher of English became firmly established with the publication of A Dictionary English, German and French. Ten years later appeared his equally important Teutsch-Englisches Lexicon, Leipzig, 1716. These dictionaries were none of the inadequate little word lists that their predecessors had been, but large scholarly quartos … which offered much more than the bare translations of single words. The same superiority is to be noticed in his compendious English grammar of the following year: Gründliche Anleitung zur Englischen Sprache [the book which Wieland used to learn English] … Thus for the first time in 1717 there existed adequate grammatical and lexicographical material as a basis for that fruitful intellectual and literary exchange between England and Germany which had such a decisive effect upon German classical and then upon English Romantic literature’ (Jantz, pp. 20–1).

The first dictionary to be published in America was in 1788 (William Perry’s Royal Standard English Dictionary; two printings: Boston and Worcester, Mass.), and the first dictionary compiled by an American came out even later, in 1797/8 (Samuel Johnson Jr’s School Dictionary, published in New Haven). Does that make Ludwig’s the first dictionary of American English?
15. THE MERRY COMPANION: or, Universal Songster: consisting of a new Collection of above 500 celebrated Songs ... Disposed under the following Heads, viz. 66 Scots Songs, with a Glossary explaining the difficult Words. 210 English Love Songs, expressing their different Passions. 93 Songs for the Bottle, and others of Wit and Humour. 139 miscellaneous Songs, including those of Hunting and Jollity, the Free-Masons, Songs in Praise of Admiral Vernon, and all the favourite ones in the late Operas, Entertainments, and Farces. The second Edition. London: Printed for Ward and Chandler, and sold at their Shops in York and Scarborough. Sold also by W. Sandby ... London. 1742.
12mo (125 × 75 mm) in half-sheets, pp. [22], 372; with an etched frontispiece; short tear to fore-margin of title, lower corner of O5 torn away, with loss of some words on the verso; contemporary sheep, rubbed, corners worn, headcap chipped, lower board just holding (by one cord), ms. paper spine label; early ink ownership inscription of E. Welman. £300

Second edition, enlarged, increasing the number of song texts by 56: sixteen additional Scottish songs, ten love songs, and 39 others; the number of drinking songs has decreased by nine. The name of the tune to which the words should be sung is given at the head of each song. The first edition, with 452 songs, was published in 1739 (Bibliothèque Mazarine and Chicago only in ESTC).

Case 424 (b). ESTC locates 5 copies only (BL (lacking Cc1), Bodley, Folger, Illinois, Yale).

16. [NAUBERT, Benedikte]. *Alf von Deulmen* [sic]; or, the History of the Emperor Philip, and his Daughters. Translated from the German by Miss A. E. Booth … London: Printed for J. Bell … 1794.

2 vols, 8vo (207 × 125 mm), pp. xx, 300; [2], 305, [1]; a little light offsetting in vol. II; contemporary calf, slightly discoloured and with some surface wear, offsetting from the turn-ins, spine restored, new labels to style. £1400

First edition in English of the historical novel *Alf von Dülmen* (1791), ‘elegantly printed by Bulmer’ (*The Oracle, and Public Advertiser*, 16 Feb. 1795). Sir Walter Scott later called it an ‘excellent romance’; ‘since the mid-nineteenth century, Scott’s name has been linked to Naubert’s, and many have pointed to similarities in the authors’
approaches to historical fiction’ (Hilary Brown, *Benedikte Naubert (1756–1819) and her Relations to English Culture* (2005), p. 121).

‘Benedikte Naubert (1756–1819) was one of the first professional female authors in Germany [and an important translator from English literature]. Although her work has been overlooked in literary history because of its “trivial” associations—a pejorative term, particularly in German literary historiography [*Trivialliteratur* = light fiction]—she influenced writers such as Ann Radcliffe and Friedrich Schiller by establishing the secret tribunal novel (*Vehmgerichtsroman*). *Hermann von Unna* (“Hermann of Unna”, 1788) was the first of two such novels, with the second, *Alf von Dülmen*, following in 1791. Recently her *oeuvre* has been recognised for its importance in the development of the historical novel and fairy tale as literary genres, as well as preparing the ground for the genre of Gothic fiction’ (Taylor Institution blog, 15 Sep. 2017).

‘*Alf von Dülmen* has a remarkably Gothic/sublime mise-en-scène: the desolate valley, … barren rocks, the ruined castle with its dungeons in which Alf spent forty years … Here are the hero-villain, two Cain-figures, a robber band, and a memorably Gothic contraption, related to the Iron Maiden of Nuremberg, in the form of a so-called sword-mill … Nor is this all, for here too are a buried manuscript, papers said to contain the story that is about to be told, assumed names and titles, dreams, and, for good measure, some notable Gothic (and baroque) metaphors: the dark caverns of death, the abyss of misery, and the like’ (Patrick Bridgwater, *The German Gothic Novel in Anglo-German Perspective*, 2013, p. 137).

Garside, Raven & Schöwerling 1794: 40; Morgan 6678 (mistakenly giving the date as ‘1790’); Summers, p. 88. See Goedeke V, 497, 14 for the first edition.


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 (see cover illustration).

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.

ENGLAND: ‘SAVANT, PROFONDE, ÉCLAIRÉE, SINGULIÈRE ET HARDIE DANS SA FAÇON DE PENSE’


4 vols in one, 12mo (134 × 73 mm) in eights and fours, pp. [4], 152; [2], 119, [1]; [2], 130; [2], 159, [1]; some very light browning; title-page to vol. I laid down; early nineteenth-century quarter calf, rubbed, vellum tips,
smooth spine gilt in compartments with red morocco lettering-piece.

£400


Cioranesco 35809; Grieder, p. 154.

Manuscript on paper, 4to (225 × 175 mm), pp. [188]; with arabesque flourishes to title-page, section headings, etc.; bleed-through of the ink in places throughout; some occasional light spotting; contemporary sprinkled sheep, extremities rubbed, upper board scraped, spine lettered gilt, old paper labels. £850

Contemporary manuscript copy of Rolli’s *Rime ... all’eccellenza di my Lord Bathurst* (1717), the first volume of poetry he produced in London,
which went through ten editions in England and Italy over the course of the eighteenth century. Remembered today as Handel’s librettist, and for producing the first complete translation of Milton’s *Paradise Lost* in Italian, Rolli (1687–1765) was, in his day, a noted poet and an important figure in the English appreciation of the Italian language and its literature. See George E. Dorris, *Paolo Rolli and the Italian Circle in London 1715–1744* (1967), and Tarquinio Vallese, *Paolo Rolli in Inghilterra* (1938).

THE FIRST ANTHOLOGY OF ENGLISH LITERATURE FOR GERMAN STUDENTS
‘THE IMPORTANCE … CAN HARDLY BE OVERESTIMATED’

20. [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. Vandenhoec, Bookseller to the University 1737.

Small 8vo (155 × 90 mm), pp. [4], 608, [2], plus an errata leaf; title-page slightly foxed, else a very good, fresh copy in contemporary yellow boards, a little rubbed, red edges, spine lettered and ruled gilt. £4000

Rare first edition of one of the earliest pieces of English printing in Germany, and the first anthology of English literature for German students. ‘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 Anglica: buchgeschichtliche Studien zur Aufnahme der englischen Literatur in Deutschland im achtzehnten Jahrhundert*, 1994, pp. 98–99).

**TRANSVESTITE ANTIQUARIAN BOOKSELLER**


2 etchings with engraving (210 × 127 and 223 × 139 mm); some light marginal browning; both disbound. Together £350 + VAT

Two versions of the much-reproduced image of Theodora Grahn/de Verdion, an émigré cross-dressing bookseller in Georgian London. The first was available ‘gratis to the purchasers of the Wonderful Magazine’, the second was issued the year after her death, from breast cancer, aged 58.

‘Among the many extraordinary Germans living in London in the Georgian period, few can have been more extraordinary than Theodora Grahn (1744–1802). Grahn, the only child of an architect, was born in Leipzig and, following her parents’ early demise, was brought up by an aunt in Berlin. She is said to have developed language skills at an early age. During the Seven Years War she started a business as an exchange broker, a rather precocious step one might think, as she was only 19 when the war ended in 1763. If not her age, then maybe her gender proved a disadvantage in this profession: it was around this time she began to dress as a man and adopted an aristocratic, masculine pseudonym, “Baron de Verdion”. After exposure as an impostor, she moved to London around 1770, where, having demoted herself from “Baron” to “Dr. John” de Verdion, she worked as a language teacher and translator and also dealt in antiquarian books and coins and medals …
'Although she is said to have had persons of quality among her pupils, her reputation was somewhat disreputable. Never leaving her house except dressed as a man, she became known for her prodigious consumption of food and drink in coffee-houses and taverns. Her true gender seems to have been known if not openly acknowledged. With her “grotesque” appearance and her famous umbrella she became a well-known London eccentric and a subject for satire … More recently, Grahn has come to the attention of those working in the field of gender studies, who have sometimes assumed she was a transsexual as well as a transvestite. I’m not so sure, however, that we can draw firm conclusions about her gender identity or sexual orientation from the information we have. Her assumption of a masculine identity and dress could simply be seen as an effective strategy for a determined young woman in a world that provided so few opportunities for talented and independent women’ (Graham Jefcoate, BL European Studies blog, 26 March 2014).

BM Satires 8371.
FRANCE, YOU’RE DEAD TO ME

22. [VETTER, Johann Friedrich]. Das merckwürdige Leben, die sonderbare Kranckheit darauf erfolgter Tod und Begräbnuss der Französischen Reputation, welche zu dem allergrösten Leydwesen, der Franzosen, mit einem noch niemal also gehaltenen Leichen-Conduct, unter einer schönen kurzen Parentation, in dem Tempel der Vergessenheit beygesetzt worden. 1743.

8vo (163 × 95 mm), pp. 70, plus etched frontispiece; some light browning; contemporary sprinkled boards, spine worn at extremities.

£550
First edition of an entertaining and highly imaginative satire on the
demise of France’s reputation during the War of the Austrian
Succession. The humour is most definitely black, and the tone rather
gothic: the ghosts of slaughtered French troops attend the funeral
procession here described, their officers riding skeleton horses, as the
urn containing the ashes is carried into the Temple of Oblivion. There
follow the words spoken at the ceremony, the epitaph (in verse), and,
lastly, an auction catalogue of Madame Reputation’s effects. This is
where the fun really starts: a machine for pulling others around by the
nose; a portable laboratory for mixing poisons to kill off men in high
places; twenty crates full of share certificates packed by John Law
himself and marked with his seal; the snake from the Garden of Eden
(stuffed), ‘now thought to have spoken French, as Eve could not have
been seduced in any other honest language’; a box of French promises,
but without any means of holding onto it; the complete works of
Machiavelli engraved on polished steel plates and bound in such a way
as to remain intact come what may. The sale ends with 90 lots of
valuable books and manuscripts, mostly imaginary although there
appear to be a few real books listed, with titles that poke fun at the
French.

Jantz 2577, the only copy outside Europe listed in WorldCat. It was
reprinted the following year.

THE ARCHIVIST FROM HELL

23. [VETTER, Johann Friedrich]. Die allerneueste Reise-
Beschreibung des irrenden Polter-Geistes der erst kürzlich
begrabenen Französischen Reputation so überall aus Himmel,
Fegfeuer und Hölle verstossen, und in ein besonder viertes Ort,
gantz alleine zu seyn, verbannt worden. Nebst einem Historisch-
Politisch- und lustigen Staats-Discours zwischen diesen
Französichen Reputations-Gespenste und dem Höllischen
Archivario Fizlipuzli[.] Allen ehrlich getreuen curieusen Teutschen
und allen Französisch-gesinnten Mamelucken gebührend dedicirt

8vo (169 × 100 mm), pp. 70, plus a double-page title and double-page
engraved frontispiece (rather stained); browned and finger-soiled in
places throughout; modern boards. £350

Reprint brought out the same year as the first edition, the variant printing
with ‘Fegfeuer’ and ‘Staats-Discours’ (rather than ‘Feg-Feuer’ and
‘Staats-Discurs’) in the title.
A follow-up work to Vetter’s earlier book (see previous item)—the conceit here being that it was written by the devil Fizlipuzli, Hell’s archivist—which recounts a conversation had between him and the ghost of France’s reputation (a poltergeist, ‘worse than any blood-sucking vampire’) in the ferry across the Styx. The frontispiece depicts the encounter, the pipe-smoking Fizlipuzli standing in the stern.

Although obviously fiction, from the preface it is clear that Vetter wants to tie his book in with the sensationalist vampire literature, based on recent official reports, which was available at the time and had quickly caught the public imagination.

Jantz 2576. WorldCat adds the Yale and Connecticut copies only outside Europe.
24. THE VOCAL POCKET COMPANION being a new Collection of the most Favorite Catches, Cannons [sic], Glees and Duetts, for Two Three and Four Voices … Humbly Inscribed to Lady Yonge by her Ladyships Most Obedient Serv’t G[eorge] Smart. [For the Editor, at his] Music Warehouse … London … [1789].

34 engraved cards (91 × 137 mm) by Neele, ff. [2], pp. 3–32, ff. 33–34, pp. 35–36, ff. 37–38, pp. 39–40, ff. 41–42, pp. 43–44, ff. 45–52; complete; some dust-soiling or finger-marking, but in very good condition overall; preserved in an early slipcase, worn but sound, lettered in ms. ink. £3500
First edition: the musical scores for 32 songs engraved on individual cards, an usual format for eighteenth-century printed music and very rarely found complete. In about 1785, Smart had published another collection of cards entitled *The Vocal Pocket Companion being a Select Collection of the most Favorite Catches, Glees and Duetts, for Two & Three Voices*, which he dedicated to the political hostess Fanny Crewe (1748–1818). That collection had included works by earlier composers such as Byrd, Henry and William Lawes, and Purcell, as well as eighteenth-century musicians. This second collection brings together works by contemporary composers: Samuel Webbe, John Danby, Thomas Dupuis, John Wall Callcott, Haydn, etc.

Each piece takes up one card, which accounts for the curious foliation/pagination: the cards with longer songs are printed, and therefore numbered, on both sides; shorter songs are printed and numbered on one side only. Smart’s idea for a collection of songs in this format is, I think, unprecedented. ‘English printers during the eighteenth century published a variety of miniature books—almanacs, travel guides, local histories, and the like. These texts, usually styled as “pocket companions,” were designed in part for ease of transport. Music was also frequently printed in miniature, portable forms as psalters, songsters, and scores. While musicologists have more recently investigated mobile music, they have focused primarily on contemporary digital media. Yet the popularity of portable music in eighteenth-century England provokes examination of the economics and geographies of urban musical life beyond the salon and concert stage’ (Bethany Cencer, ‘Dealing with Capitalism: Card Decks and the Circulation of Portable Music in Georgian England’, abstract for the Annual Meeting of the American Musicological Society, Vancouver, November 2016).

This edition not in BUCEM or RISM. WorldCat locates sets at the British Library (‘Imperfect; wanting pp.30, 39, 40’), Oxford (‘52 p. on 32 cards’), Huntington (‘missing pages 7–12’), and the Lewis Walpole Library (lacking f. 51).

‘THE ANGLOMANIAC PAR EXCELLENCE’


Small 8vo (152 × 95 mm), pp. [8], 248; etched title vignette by Geyser after Mechau; the occasional spot or light browning; near-contemporary
First edition, edited by Johann Wilhelm von Archenholz (whose own book on England had been published by Dyk the year before), who supplies a preface. Very little is known of the author, save that he served as an officer in the Saxon army. 'It is indeed surprising that any one who could write as well as Watzdorf does in these Letters should not apparently have written anything else. Watzdorf is even more thoroughgoing anglophile than his sponsor, Archenholz, or his literary model, Moritz [Reisen eines Deutschen in England im Jahr 1782]. There seems indeed to be nothing which he does not admire in England—except perhaps the tendency to drunkenness, especially among the women of the lower classes.

'For the rest the English were all that is good. Watzdorf is never tired of contrasting them with the Germans, always to the disadvantage of the latter; and he is especially concerned to defend them against certain accusations and misconceptions current among his fellow-countrymen. The chief of these accusations are on the score of moroseness, inhospitality and unruliness … He gives us, in fact, a very jolly picture of eighteenth-century England, a land of song and dance and revelry … Watzdorf is the first of our travellers to lay emphasis on the English love of sport, and essays among other things the difficult task of describing a game of cricket …

'Perhaps what Watzdorf admires most about the English is their free and easy way of life and their natural self-assurance. But, as we have said, there is practically nothing about them that he does not admire. He is the anglophile par excellence' (Robson-Scott, pp. 178–180).

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