

McNAUGHTAN'S

BOOKSHOP & GALLERY

List 6: Recent Acquisitions



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1. ANONYMOUS. **Everyman: A Morality Play. Illustrated after drawings by John H. Amschewitz.** London: Riccardi Press, 1911.

NO. 346 OF 500 COPIES, 4to, pp. [vi], xiii, [i], 36, [8] + 10 tipped-in colour plates. Printed on handmade Riccardi paper, each plate with tissue guard printed in red. Original quarter buckram with blue paper boards, printed paper label on front board and spine, top edge gilt, others untrimmed, blue dustjacket printed in darker blue. Toning to endpapers, corners gently bumped, a couple of minor marks to dustjacket, spine panel sunned. Bookplate of Ken Tomkinson loose from flyleaf leaving a little glue residue, publisher's advanced price sticker (filled in by hand) on dustjacket front panel, ownership inscription of Burford Fyldes, August 1920 to flyleaf. £60

2. BAIN, F.W.. **The Indian Stories of F.W. Bain.** London: Riccardi Press, 1913-1920.

13 vols., pp. xx, 97, [3]; xvi, 89, [3]; xiv, 60, [4]; xiv, 73, [3]; xvii, [i], 70, [4]; xviii, 73, [3]; xxii, 70, [4]; xviii, 94, [4]; xxi, [i], 100, [4]; xx, 103, [5]; xix, [i], 91, [5]; xvii, [i], 106, [4]; xxiv, 150, [4]. Original quarter buckram and blue paper boards, spine and front board lettered in gilt, top edge gilt, others untrimmed, blue dustjackets printed in darker blue. The occasional spot, some pencil markings to endpapers. Dustjackets sunned, particularly the spine panels of all but vols. 1 and 5, and chipped at corners and ends of spine panels, price information on dustjacket front panels corrected in ink or (on vol. 1) pasted over with 'Advanced Price' sticker. £120



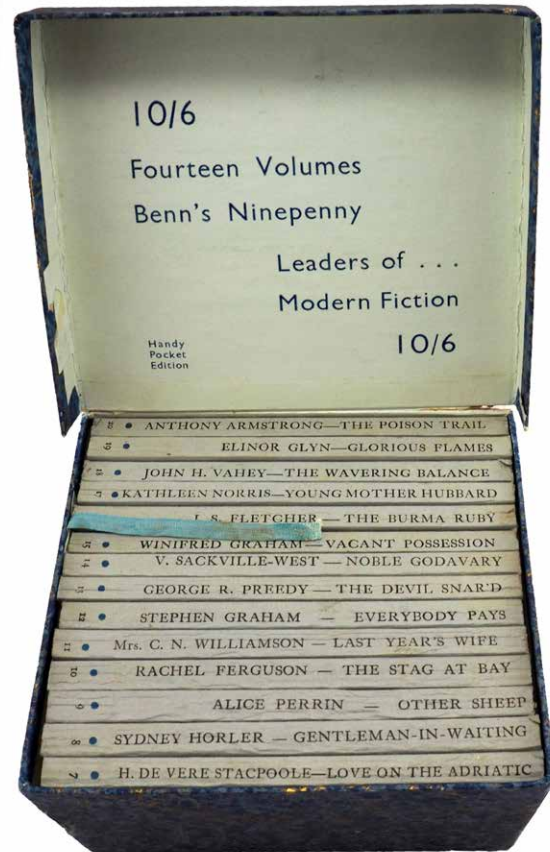
The full set of the Riccardi Press reprints of F.W. Bain's fantasy novels, which claim to be translations of Sanskrit originals - though this was a mild hoax and the contents spring wholly from Bain's imagination and his own experience of Hindu traditions as a professor in the Indian Educational Service.

3. (BENN, ERNEST, PUBLISHER). **New Ninepenny Novels.** [Nos. 7 to 20]. London: Ernest Benn Limited, 1932.

14 vols., 16mo, each 160 pp. Original light blue wrappers, printed in black and blue. Housed in the original publisher's

blue marbled paper box. Spines a little wrinkled but the volumes very fresh and seemingly unread, the box a little rubbed with a touch of wear in places, silk pull defective. £200

An early run from Ernest Benn's 'New Ninepenny Novels' series, which published new titles by 'leaders of modern fiction' - not rare as individual volumes, but here preserved as issued in the very unusual publisher's series box. The inside lid of the box is printed with the series name and the price, specifying that it contains fourteen volumes (priced 10/6, so no discount for buying the run). One wonders whether the first six were also sold in a smaller box.



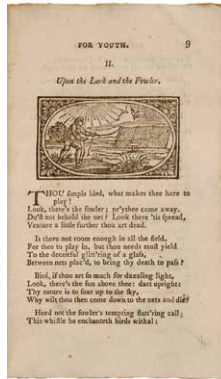
The titles are, in order as numbered from 7 to 20: Stacpoole, H. De Vere: Love on the Adriatic. Horler, Sydney: Gentleman-in-Waiting. Perrin, Alice: Other Sheep. Ferguson, Rachel: The Stag at Bay. Williamson, Mrs C.N.: Last Year's Wife. Graham, Stephen: Everybody Pays. Preedy, George R.: The Devil Snar'd. Sackville, West, Vita: Noble Godavary. Graham, Winifred: Vacant Possession. Fletcher, J.S.: The Burma Ruby. Norris, Kathleen: Young Mother Hubbard. Vahey, John H.: The Wavering Balance. Glyn, Elinor: Glorious Flames. Armstrong, Anthony: The Poison Trail.

4. BUNYAN, JOHN. **Divine Emblems: or Temporal Things Spiritualized. Fitted for the use of Boys and Girls.** London: Printed for J. Mawman, in the Poultry, by John Abraham, 1802.

12mo, pp. 84. Contemporary marbled sheep, spine divided by gilt rules. Some spotting and soiling, a marginal stain at front (bleeding through from endpaper), light dampmark towards the end. Binding rubbed, front joint and extremi-

ties worn but sound. Early ownership inscription comprehensively blotted out with ink on front endpaper, some pencil scribbles elsewhere, binder/bookseller's stamp of W. Ettles & Co. Inverness to front flyleaf.

£120



A rare little printing of this English emblem book, and a well-travelled copy: printed in London, but this example initially bound and sold in Inverness. COPAC locates just one copy of this edition, in the British Library - Worldcat adds 5 in North America (Toronto, Alberta, Indiana, Princeton, Florida) - and another issue, undated, squeaks into ESTC as [1800?] with a single copy in Oxford.

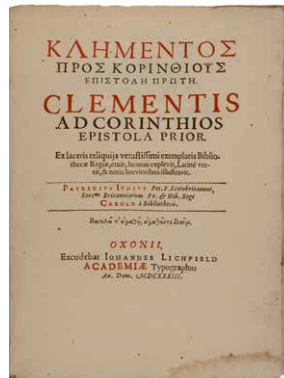
5. CLEMENT I, POPE. *Ad Corinthios epistola prior. Et laceris reliquiis vetustissimi exemplaris Bibliothecae Regiae, eruit, lacunas explevit, Latine vertit...* Oxford: Excudebat Iohannes Lichfield Academiae Typographus, 1633.

4to, pp. [xxii], 76, [48], [2]. Initial blank discarded, privilege leaf bound at end. Title-page and the main body of text printed in red and black. Contemporary mottled calf, spine gilt. Small marginal stain to first few leaves, Spine almost entirely defective, extremities worn, endpapers sometime renewed. Bookplate of Richard Ralph Mowbray Clogg to front pastedown.

£500

ESTC S108071.

The important edition of a letter attributed to Pope Clement I, and a typographical tour-de-force. The text was discovered at the end of the Codex Alexandrinus when it was presented to Charles I in 1628. William Laud, from 1629 Chancellor of Oxford (and later Archbishop of Canterbury), wanted to establish a Greek press in Oxford and this volume, edited by the King's librarian Patrick Young and printed by Lichfield using Saville types lent to him by the University, was the closest he got to that goal.



It was nonetheless a significant effort: Barker calls it 'one of the first works of modern textual scholarship to issue from an Oxford press'; Carter says 'This book... was the learned press in being'. It is a major typographical achievement, especially for an English press of the time; the text had numerous lacunae and all the editor's conjectures are printed in place, in red. As a result most pages feature printing in two colours which is so carefully aligned that often a single red character will appear perfectly in the middle of an otherwise black word.

A substantial pencilled note on the verso of the flyleaf refers to this as a large paper copy - incorrectly (as often with such notes). It is a wide-margined book and this is a decently tall copy, at 22.5cm (2cm taller than the presentation copy belonging to the Earls of Macclesfield), but the exceptionally rare large paper issue is at least 24cm tall. Nonetheless

the book is increasingly scarce in any size, especially with the privilege leaf (which Madan suggests is only found in 'some' copies).

6. CRAWFURD, GEORGE. *A General Description of the Shire of Renfrew, including an account of the noble and ancient families... published in 1710, by George Crawford... and continues to the present period, by George Robertson.* Paisley: Printed by J. Nielson, 1818.

4to, pp. 522, [2] + frontispiece and 6 plates (2 of them folding maps, 1 a folding facsimile). Later half green roan, green pebbled cloth boards, spine with raised bands between blind rules, second compartment lettered in gilt direct, the rest with small central gilt tools, marbled endpapers, hinges lined with buckram, edges partially trimmed. Some foxing and spotting (particularly to title-page, but recurring in a few other places), occasional soiling. Binding a bit rubbed at extremities, a few small scratches to spine.

£120

Crawfurd's original publication was a genealogical history of the Stewart family, with the description of Renfrewshire only a part, but of sufficient interest on its own that it was updated and published separately twice, first in 1788 by David Semple, and again in this edition with further contributions from George Robertson (1750?-1832). Robertson initially wrote primarily on agriculture but turned to genealogy in his later years.

7. DUBOURDIEU, REV. JOHN. *Statistical Survey of the County of Antrim, with observations on the means of improvement; drawn up for the consideration, and by direction of the Dublin Society.* Dublin: Printed by Graisberry and Campbell, 1812.

FIRST EDITION, 2 vols., 8vo, pp. xix, [i], 352; vii, [i], 353-630, 112 + folding map and 17 other plates (mostly folding). Contemporary tree calf, spines divided by a double gilt rule, red morocco labels. Somewhat foxed and spotted, a little soiling, short handling tear to map reinforced with tape, another plate with a short closed tear just entering image. Bindings quite rubbed, extremities a bit worn, some cracking to joints (but sound). An early owner has added an additional erratum to the list facing p. 353 in vol. 2, correcting the name of George Bunting to Edward Bunting.

£250



One of several surveys of Irish counties conducted for the Dublin Society at the beginning of the nineteenth century, with Antrim then seeing the beginnings of the Industrial Revolution. Most of the plates in the first volume depict Giant's Causeway.

8. GAY, JOHN. *The Beggar's Opera*. [Bound with:] *Polly: An Opera*. Being the second part of the *Beggar's Opera*. London: Printed for John Watts [2nd work Printed for the Author], 1729.

FIRST EDITION of 'Polly', 4to, pp. [viii], 60 + 46 engraved pages of music; [ii], vii, [i], 72 + 31 engraved pages of music. Title-pages printed in red and black. Late-nineteenth-century calf spine (no boards), marbled endpapers, edges red. A bit of foxing and the occasional mark here and there. Boards lost (though spine and stitching strong), spine rubbed and worn, label chipped.

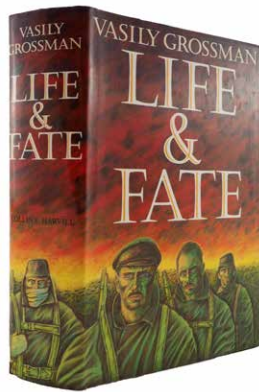
£350

ESTC T13773; T13800.

The *Beggar's Opera* was enormously popular and numerous issues preceded this 'third edition'. The opera was thought to be a satire on Walpole, and so from fear that the 'sequel', *Polly*, would be even more dangerous, it was banned from the stage - leading to Gay publishing it himself to similarly quick sales.

9. GROSSMAN, VASILY. *Life and Fate*. A novel. Translated from the Russian by Robert Chandler. London: Collins Harvill, 1985.

FIRST UK EDITION, 8vo, pp. 880. Printed bookmark with character list loosely inserted. Original black boards, spine blocked in gilt on a red ground, dustjacket. A touch of shelfwear to extremities. £60



Finished in 1959, Grossman's masterwork was not published until 1980 (in Switzerland), with this being its first English translation, also published in the USA in the same year. Since the mid-2000s it has at last received recognition as one of the great Russian novels, including a star-studded BBC radio adaptation.

10. HORACE. [Carminum libri quatuor.] Birminghamiae [Birmingham]: Typis S. Baskerville, 1777.

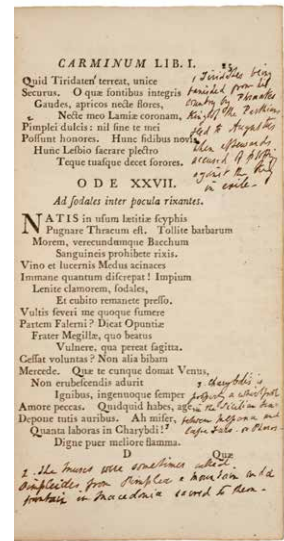
18mo, pp. [iv], 300. Contemporary dark calf, boards bordered with a decorative gilt roll, marbled endpapers. Occasional spotting. Rebacked, spine gilt, boards substantially cracked and rubbed but since conserved. Bookplate of Thomas T. Whippleham to front pastedown, plus ownership inscriptions of H.E. Hunter (of Christ Church, Oxford) and Aubrey G. Spencer (dated 26 June 1817) to title-page; the Odes (pp. 1-116) substantially annotated in English by Spencer, with a few further notes later on, almost all in ink but several in pencil (and one or two possibly by Hunter).

£450

ESTC T46244.

This edition of Horace is one of only two titles printed by Sarah Baskerville following the death of her husband, using his types. The copy has substantial annotations and an interesting provenance relating to British Crown Colonies, going from a native of the Bahamas to a major figure in Bermuda, though the actual book probably never left Oxford during this time.

The earliest inscription is of Hugh Edward Hunter (1785-1837), of the Bahamas (his father Joseph was a wealthy plantation owner on Cat Island, site of a significant slave uprising in 1831), who matriculated at Christ Church, Oxford in 1803 and went on to join the Grenadier Guards. After Hunter it was in the possession of Aubrey George Spencer, who acquired it in 1817 while a student at Magdalen Hall, Oxford, and who was evidently an assiduous student: his substantial annotations appear on every leaf of the Odes and sometimes come close to filling the margins. The notes primarily explain proper names, though there are also textual corrections and one pencil note (possibly not in Spencer's hand) on h.6 reads 'a dreadful picture, too much resembling the present state of society!!!'.



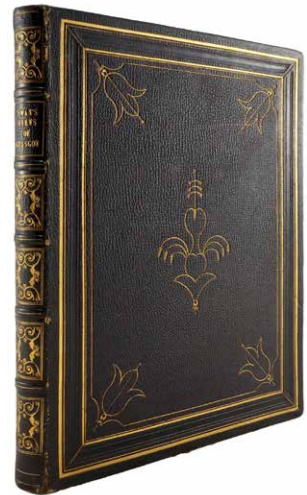
Spencer went on to be the first Anglican Bishop of Newfoundland and Bermuda, and then the second Bishop of Jamaica. Later still this copy was in the collection of Thomas Tillyer Whippleham (1839-1917), a physician and teacher who attended Oriel College, Oxford but then mostly worked and lived in London before retiring to Devon.

11. LEIGHTON, JOHN M.. *Select Views of Glasgow and its Environs*. Engraved by Joseph Swan, from drawings by Mr. J. Fleming and Mr. J. Knox. With historical and descriptive illustrations; and an introductory sketch of the progress of the city. Glasgow: Published by Joseph Swan, Engraver, 1828.

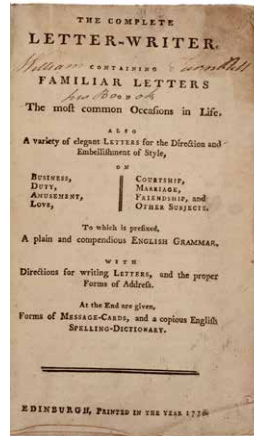
4to, pp. [vi], xvi, [ii], 91, [1] + engraved frontispiece and 32 plates. The plates printed on india paper and mounted, each with a tissue-guard. Contemporary black pebble-grain morocco, boards bordered with gilt and blind rules enclosing gilt corner- and centre-pieces, spine also gilt in compartments, all edges gilt. Rather foxed in places, including several plates. Extremities a little rubbed.

£200

An attractive binding on this collection of views of Glasgow, depicting the city during its rapid growth as a trading port (it had recently surpassed Edinburgh in size) but before the major engineering and architectural developments that turned it into the 'Second City of the Empire'.



12. (LETTER WRITER). The Complete Letter-Writer. Containing Familiar Letters on the most common Occasions in Life. Also, a variety of elegant letters for the direction and embellishment of style... to which is prefixed, a plain and compendious English Grammar. Edinburgh: Printed in the year, 1776.



12mo, pp. 300. Original sheep, boards bordered with a blind rule, unlettered spine. Poor-quality paper somewhat browned and spotted, two leaves standing slightly proud. A touch of rubbing to joints, corner of front flyleaf torn away, front hinge just cracking, but in remarkably nice shape overall. Early ownership inscription of William Turnbull to title-page, a few faint pencil marks, modern book-label of David Stocks to front pastedown. £300

A particularly rare printing of this classic letter-writer - not in ESTC or Alston, with Worldcat and COPAC locating just one copy, at the NLS. The first (London) edition of this title appears to have been in the 1750s, with many more following hard on its heels. By the 1760s it had acquired the subtitle 'The Polite English Secretary', which was however dropped for its first printing in Scotland, in 1768. In 1771 it was published by David Paterson in Edinburgh, who went on to issue his 'fifth edition' in 1776 (BL only in ESTC), the same year that this anonymous edition appeared.

13. MILNE, A.A.. More "Very Young" Songs. London: Methuen & Co., 1928.

FIRST EDITION, 4to, pp. [vi], 40, [2]. Original quarter tan cloth, brown paper boards, printed paper label to front board, pink printed dustjacket. Dustjacket sunned (particularly to front board and spine) and somewhat soiled, chips and short tears to top and bottom edges. £50

14. MILTON, JOHN. Milton's Paradise Lost. A new edition, by Richard Bentley. London: Printed for Jacob Tonson; and for John Poulson; and for J. Darby, A. Bettesworth, and F. Clay, 1732.

FIRST BENTLEY EDITION, 4to, pp. [xx], 399, [17] + 2 engraved plates by Vertue. Contemporary sprinkled calf, boards bordered with a double gilt rule, spine with raised bands between double gilt rules. Paper somewhat toned, particularly at beginning and end (but not affecting portraits), occasional spotting. Sometime rebaked preserving original spine, new red morocco label, tidy repairs also to corners and edges, hinges relined with cloth tape, some old scratches to leather. £300

ESTC T133945.

In 1732 Bentley published the most redoubtable of all his editions, his notorious Paradise Lost... Bentley argued to a bemused readership that Milton's epic had been seriously corrupted before coming to the press in 1662; he duly cast out the many parts of the poem that he had determined were not by Milton' (Haugen, Richard Bentley, p. 211). Several of Bentley's 'heart-stopping' emendations have been accepted by later scholars, but the edition's greater importance lay in its introduction of Bentley's acute focus on the text and its meaning into the study of Milton and English literature more generally.

15. NELSON, GILBERT. The Happiness of Man, in this Life. Durham: Printed for the Author, by J. Ross, 1736.

FIRST EDITION, 8vo, pp. x, 211, [1]. Late nineteenth-century straight-grained red morocco, boards bordered with a double gilt rule, spine divided by raised bands between double gilt rules, black morocco label, marbled endpapers, edges gilt. Old repair to first leaf of preface, removing a couple of words on verso, a couple of other repaired tears, some browning and waterstaining, margins cut a bit close once or twice shaving a headline. Binding just a little rubbed at joints, a few minor marks. £200

ESTC T138951.

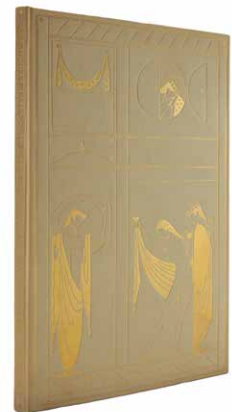
A rare little enquiry into the spiritual basis of happiness by Gilbert Nelson (d. 1748), a schoolmaster at the time of this publication. He was presumably a native of Durham or Newcastle, though he had become rector of Oakley in Suffolk by its second edition (in fact, likely a reissue with cancel title-page) two years later. The printer of this volume, James Ross, was perhaps the first person to establish a press in Durham.

Three other titles by Nelson are advertised at the end of this volume as 'printed for the author, and sold by the booksellers in Durham and Newcastle'. One of them is 'The use of human reason in religion, in answer to the Methodists', which ESTC records in one edition, 1741, while the others are 'The Rudiments of Grammar' (unknown to ESTC) and 'The Scripture Divinity of Jesus Christ', which ESTC records in a [1750?] printing, though without attribution to Nelson.

All of Nelson's works that survive are rare, with this edition found in the BL, Newcastle, and Bodleian only in ESTC (COPAC lists several other copies, but these are microfilms or scans). The 'second edition' is equally scarce (two copies in Bod, plus UCLA).

16. (NONESUCH PRESS) RICKETTS, CHARLES. Oscar Wilde. Recollections by Jean Paul Raymond & Charles Ricketts. Bloomsbury [London]: The Nonesuch Press, 1932.

NO. 7 OF 800 COPIES, 8vo, pp. 59, [5]. Original white cloth, blocked in gilt with designs by Charles Ricketts, spine lettered in gilt, black dustjacket with backstrip panel lettered in gilt. Endpapers toned, dustjacket chipped at corners and ends of backstrip panel. £225



17. PASCAL, BLAISE. Thoughts on Religion, and other Curious Subjects. Translated into English by Basil Kennet... the second edition. London: Printed for Jacob Tonson... and John Pemberton and John Hooke, 1727.

8vo, pp. xlv, 224, 209-315, [1]. Contemporary Cambridge-style panelled calf, spine divided by raised bands and dyed black, orange morocco label, other compartments bordered in gilt and with central gilt tools. A little light soiling here and there. Binding somewhat rubbed and marked (particularly spine), a bit of wear to head of spine and fore-corners. Several later pencil annotations and underlinings (particularly around pp. 215-225), ownership inscriptions of James Wilson (1929), Henry W. Lewis (1823) and Jos. Charles (early) to front endpapers.

£120

ESTC T141013.

Basil Kennet's translation of Pascal's posthumous theological masterpiece was first published in 1704; it was the second translation into English following Joseph Walker's of 1688.

WITH SIGNATURES OF OSCAR WILDE, J.S. MILL, GLADSTONE, MILLAIS, ET AL.

18. (PHOTOGRAPH ALBUM.). Scrap Book [cover title]. [N.p.: , c. 1865-1890].

225 photographic portraits pasted on 97 sheets of a pre-made scrapbook, most of the photographs carte-de-visite though a few larger, most identified in ink but 42 with pasted in clipped signatures of the subjects instead, most of the photographs neatly outlined by hand with an ink border. Original quarter navy roan, blue pebbled cloth boards lettered in gilt on front, neatly rebacked to match, spine ruled in gilt. Some spotting and ruckling to pages, occasional glue stains, a few of the photographs loosening, stubs visible between most leaves - perhaps from the binder making room for insertions, though the slightly irregular frequency could also suggest an owner's excision of numerous pages; the photographs of variable quality, some glue-stained, some spotted. Binding slightly rubbed at extremities, a few stains to boards.

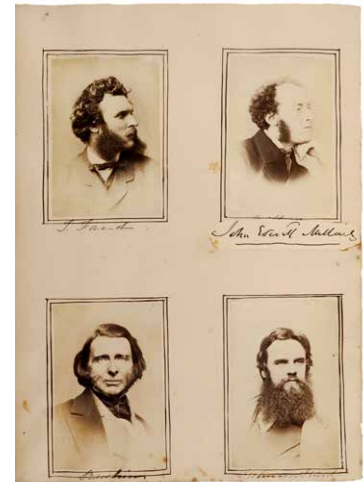
£800



A varied and eclectic collection of portrait photographs and photographic reproductions of portraits in other media of notable figures of the nineteenth century (and earlier), almost certainly compiled in Scotland given the strong representation of Scottish divines of the period amongst the subjects. The compiler was also an autograph collector (or had a striking range of correspondence), and about 20% of the images are accompanied by a clipped signature, some with valediction attached.

The volume is haphazardly arranged, occasionally with a page dedicated to one area - e.g. artists, writers, or musicians. Among the figures for whom clipped (& decipherable) signatures are present are: William Ewart Gladstone (1809-1898), Robert Flint (theologian, 1838-1910), Archibald Charteris (theologian, 1835-1908), Oscar Wilde (1854-1900), John Everett Millais (1829-1896), John Stuart Mill (1806-1873), Amos Cassioli (painter, 1832-1891), David Brewster (scientist, 1781-1868), James Oswald Dykes (clergyman, 1835-1912), Robert Michael Ballantyne

(1825-1894), Daniel Macnee (painter, 1806-1882), and William Robertson Smith (scholar, 1846-1894). Given their dates, the compiler must have begun the book (or at least the signature collection) sometime in the 1860s, but was still going after 1881 - one image without a signature is captioned within the print 'Late President Garfield', who was assassinated that year.

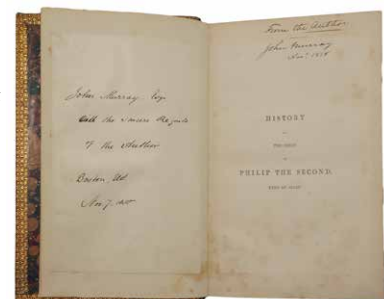


19. PRESCOTT, WILLIAM H. History of the Reign of Philip the Second, King of Spain. London: Richard Bentley [vol. 3 Routledge, Warnes, & Routledge], 1855 [vol. 3 1859].

FIRST BRITISH EDITION, 3 vols., 8vo, pp. [ii], xxii, 498; xii, 551, [1]; [iii]-xi, [i], 391, [1] + frontispieces in each vol. and 6 plates (one double-page). Uniformly bound in near-contemporary sheep calf marbled in red and black, boards bordered with a triple gilt rule, spines with green morocco labels, gilt decoration incorporating the labels and below them gilt numbering direct, marbled edges and endpapers. Some foxing to plates and occasionally elsewhere. Spines sunned and rubbed, front joint of vol. 1 cracking, a few tiny scratches to boards. Armorial bookplates of John Murray, half-title in vol. 1 inscribed 'From the Author, John Murray, Novr. 1855', a note pasted to the verso of the facing blank reading 'John Murray Esqr, with the sincere regards of the author, Boston, US, Novr. 7 1855'. £250

A strikingly-bound presentation copy to John Murray, a publisher that Prescott much admired but never managed to work with. Prescott and Murray were correspondents and frequently danced around the possibility of working together - Prescott even expressed a wish 'to have a book brought into the world by the classic press

of John Murray' (letter to Aspinall, 30 Dec 1846) - but the necessary agreements were never reached. Though they did meet, and wrote to each other with some frequency, this copy was presumably sent by a secretary in London, rather than crossing the Atlantic from Prescott personally, since it was received shortly before formal publication.



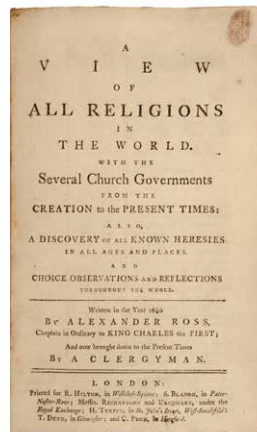
Prescott stayed for most of his publications with Richard Bentley, and often expressed in letters that he would offer preference to Bentley over other publishers, though this didn't stop him asking for competing bids. It was in the publication of this work, however, where his protestations of loyalty were at last overridden by commercial concerns. The first two volumes went, as usual, to Bentley. But Prescott had not quite finished the work, and when he cut short his writing on the planned third volume following a stroke, Bentley (at this time having some financial difficulties) lowballed an offer for it, so Prescott turned to Routledge instead. The third volume appeared in the USA in 1858, with Routledge's British edition following Prescott's death, while working towards a fourth volume, in January 1859.

20. ROSS, ALEXANDER. A View of All Religions in the World. With the several church governments from the creation to the present times: also, a discovery of all known heresies in all ages and places. And choice observations and reflections throughout the whole. Written in the year 1640... and now brought down to the present times by a clergyman. London: Printed for R. Hilton... S. Bladon... Messrs. Richardson and Urquhart... H. Turpin... T. Dunn, in Gloucester; and C. Pugh, in Hereford, [1775?].

8vo, pp. viii, [16], 368. Contemporary calf, spine divided by raised bands between gilt rolls, red morocco label. A piece torn from upper margin of final leaf of table of contents, affecting 5 lines but with actual loss to only two characters, closed paper-flaw to leaf T3 touching 16 lines with no loss, a few headlines shaved, some light soiling. Binding rubbed, spine ends worn, joints cracking a bit but strong. £350

ESTC T109746.

A surprisingly rare late reprinting of Alexander Ross's *Pansebeia*, originally published 1653 and reprinted at least once per decade through the rest of the seventeenth century - and then not again after 1696 until this edition, dated [1775?] in ESTC. All the earlier printings have substantial holdings located by ESTC, but this one is recorded in only one other copy, in the British Library (which dates it [1780?]). COPAC lists another copy, in the NLS, though this is actually a microfilm.



Ross's historical study of religions is thought to have been an influence on Milton's *Paradise Lost*. This edition adds an appendix to the thirteenth chapter, covering the Church of England and Non-Conformists, the largest new section being on the Quakers. The list of subscribers is interesting, with East Londoners heavily featured - especially those in and around Ratcliff and Shadwell, which were then notable not only for being slums but for being centres of non-conformist activity as well. Other subscribers include a number from Gloucester as well as several London booksellers and Charles Dibdin at the Drury Lane Theatre.

The first bookseller in the imprint, R. Hilton, is in the BBTI as active 1770-1775? at Wellclose Square, near Ratcliffe Highway; there is also a Gloucester bookseller, T. Dunn (1768-1777 in BBTI) involved as well.

21. SCOTT, SIR WALTER. Ivanhoe; a Romance. Edinburgh: Printed for Archibald Constable and Co., 1820.

FIRST EDITION, first issue, 3 vols., 12mo, pp. [vi], xxxiii, [1], 158, 151-298; [iv], 327, [1]; [iv], 371, [1], 3 (ads), [1]. Early twentieth-century mid-brown calf, spines divided by a gilt roll, dark brown morocco labels, other compartments with central gilt tool, boards bordered with a double gilt rule. Some spotting and occasional staining, one leaf with an early closed tear neatly reinforced. Binding a bit rubbed at joints, spines lightly sunned, the calf relatively soft and showing a few marks and faint scratches. Booklabel of Charles Selkrig (preserved from earlier binding) on each front pastedown. £600

Todd & Bowden 140Aa.

Todd & Bowden's first issue, with all half-titles and ads present. This book marked a major shift in Scott's writing and publishing, moving the action much earlier and printing on better paper in octavo instead of duodecimo. The result ignited interest in historical romance as well as establishing important parts of the modern conception of Robin Hood, while selling tens of thousands of copies across multiple printings and issues within a few years.

22. SCOTT, SIR WALTER. Chronicles of the Canongate. [First Series (2 vols.) and Second Series (3 vols.)] Edinburgh: Printed for Cadell and Co., 1827-1828.

FIRST EDITIONS, 5 vols., pp. [ii], xxviii, 351, [1]; [ii], 374, 8; [ii], 336; [ii], 336; [ii], 348. The contents of the second volume of each series swapped by the binder (but not the title-pages), so the text of vol. 2 is in vol. 4 and vice versa, all half-titles discarded along with the ads at end of vol. 5. Early twentieth-century mid-brown calf, spines divided by raised bands, dark brown morocco labels, other compartments with gilt central tools and cornerpieces, boards bordered with a double gilt rule, edges marbled. A few minor spots and stains here and there. A touch of sunning to spines, a little rubbing to extremities. Booklabel of Charles Selkrig (preserved from earlier binding) on each front pastedown. £200

Todd & Bowden
206Aa,
216Aa.

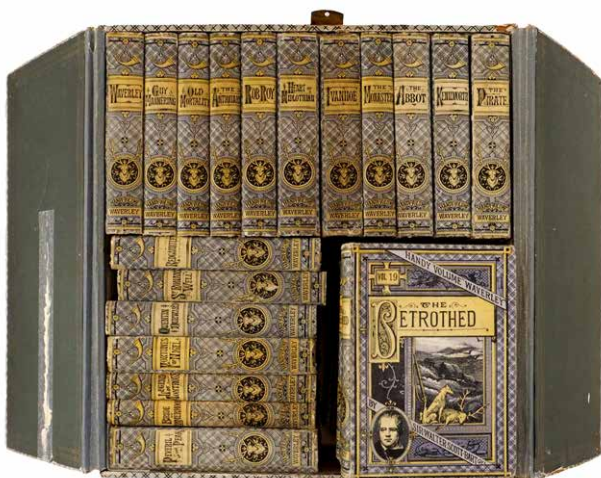
The First Series was the first of Scott's works of fiction to have his name in it - albeit signing the introduction in vol. 1 rather than on the title-pages. In this copy in vol. 2 D8 is the cancellandum and E1 the cancellans.



23. SCOTT, SIR WALTER. *The Handy-Volume Waverley*. London: Bradbury, Agnew & Co., [c.1878].

25 vols., 12mo, various paginations. Original pictorial boards printed in black, purple and yellow, almost completely housed (see below) in a matching wooden box covered pictorial box with front-opening flaps and brass clasps. Bindings a bit rubbed, some worn at extremities, a few shaken or strained, one volume with a corner torn from rear board. The box rubbed and somewhat worn, one of the front flaps cracked and reinforced with archival tape, a few other spots of reinforcement with either archival or cloth tape, a shelf likely originally present across the middle of the box but now lost, along with the mounts for clasps on the flaps.

£300



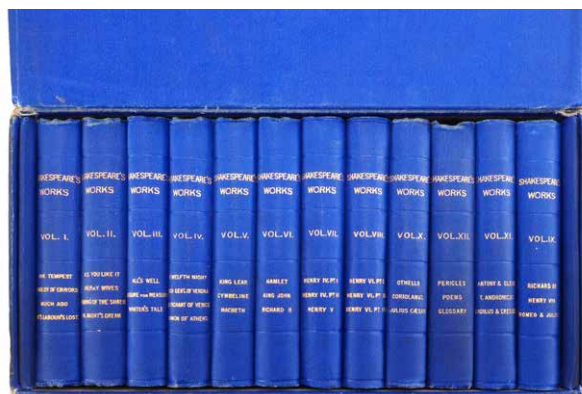
A rare survival of the original matching box with this decorative-bound pocket-sized set of the *Waverley Novels*. Another issue of the 'Handy Volume Waverley', usually found in green cloth, is dated 1877 on the title-pages, with this undated issue probably from slightly after that. The decorations on the box include views of Scottish landmarks, among them Edinburgh Castle, Abbotsford, and the Scott Monument (though with the Royal High School in the foreground).

The box has the inexplicable quality of not quite accommodating the full set for which it was clearly designed - if all the volumes are packed optimally then one volume remains without a space; if they are simply shelved across - as seems to be intended given the indentations that would have held a shelf across the middle - then two or three volumes are left unable to fit. Perhaps the set was sold by subscription and the box provided first, before the width of the full set was known.

24. SHAKESPEARE, WILLIAM. *The Works of Shakespeare*. Edited from the best texts. With a glossary. In twelve volumes. London: W. Kent & Co., 1880.

12 vols., 16mo, pp. ix, [iii], 308; 339, [1]; 293, [1]; 320; 317, [1]; 320; 317, [1]; 304; 336; 320; 318; 320. Original blue cloth, spines lettered in gilt, edges gilt, housed in original matching blue cloth box, lid lettered in gilt. Title-pages toned. Spine ends a little bumped and rubbed, box darkened and marked and worn at extremities, outer cloth of the lid joint split but the lid firmly held by inner cloth hinge, interior silk pull defective.

£150



An attractive pocket-sized edition of Shakespeare, a scarce survival as issued in the publisher's box.

25. SPENSER, EDMUND. *Spenser's Faerie Queene. A New Edition with a Glossary, and Notes explanatory and critical*, by John Upton. London: Printed for J. and R. Tonson, 1758.

2 vols., 4to, pp. xlii, [68], 673, [1]; 673, [1]. Modern quarter calf (more functional than sympathetic), grey buckram boards, spine lettered in gilt between raised bands, blind tools in other compartments. Occasional minor spotting and soiling. Spines somewhat sunned.

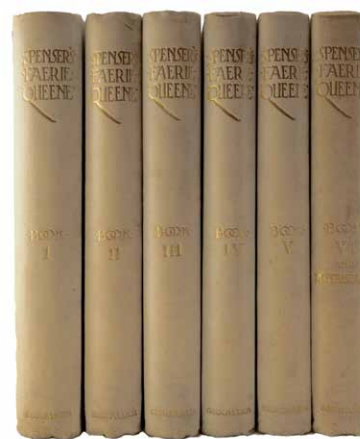
£200

ESTC T134641.

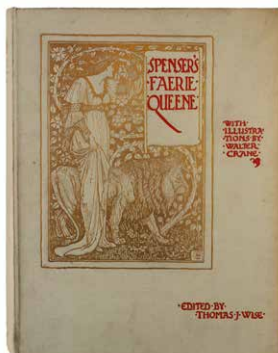
The first attempt at an original-spelling annotated edition of the *Faerie Queene*, an important step in the development of English literature as a field of academic study in its own right. A 'landmark edition... Upton attempted to establish an accurate text along the lines of contemporary work being done on Shakespeare. His edition is most remarkable for its copious notes... and in their sustained attempt to trace the references in Spenser's poem to contemporary persons and events' (Radcliffe, Edmund Spenser: A Reception History, p. 62).

26. SPENSER, EDMUND. *Spenser's Faerie Queene. A Poem in Six Books; with the Fragment Mutabilitie*. Edited by Thomas J. Wise. Pictured by Walter Crane. London: Published by George Allen, 1897.

ONE OF 1,000 COPIES, 6 vols., 4to, pp. lxxxvii, [1], viii, 248, [2]; viii, 251-527, [1]; viii, 529-805, [1]; viii, 807-1044; viii, 1045-1274, [4]; viii, 1277-1546, [8] + 87 plates (as well as numerous illustrations within the pagination, one of them double-page and described as a plate in the list of illustrations; individual title-pages



also illustrated and variously dated 1894-96). Original cream buckram, spines lettered in gilt, front boards blocked in gilt and red, rear boards blocked in red, original part-issue pink covers printed in red bound in before each part. One plate bound in upside-down (at p. 1485). Bindings a little dusty and some of the gilt slightly rubbed, spines a touch darkened, endpapers foxed and with some offsetting from bookplate. Bookplate of William S. Argent to front pastedown of each vol.



£1500

The most ambitious project in the storied career of Walter Crane (1845-1915), a lavishly illustrated edition of Spenser's epic poem. It stands as the pinnacle of Arts & Crafts-style bookmaking from commercial presses - it was printed on handmade paper by Charles Whittingham at the Chiswick Press - though Crane was an associate of William Morris and Burne-Jones and there are similarities of style to monuments of private press work like the Kelmscott Chaucer.

27. [STERNE, LAURENCE]. *A Sentimental Journey through France and Italy*. By Mr. Yorick... A New Edition. London: [s.n.], 1769.

2 vols., 12mo, pp. 178. Contemporary sheep, spine divided by raised bands between double gilt rules, red morocco label. Title-page browned from binding turn-ins, text spotted and lightly browned. Binding a touch rubbed, a few minor marks, slight wear to one fore-corner and edges of label. Large armorial bookplate of Sir Henry Hay-Makdougall, Baronet of Makerstoun.

£120

ESTC N21975.

A very scarce printing (probably pirated) of Sterne's classic. In the same year another edition with the same (anonymous) imprint also appeared (ESTC T14751), containing the posthumous continuations as well, but this is an entirely different production rather than an extract from that. ESTC locates just one copy of this printing, in Western Ontario. There it is described as vol. 1 only, and indeed the title-page says 'Vol. I', but the pagination indicates that the copy is in fact complete like this one; a second title-page labelled 'Vol. II' appears within the regular pagination as pp. [89-90].

28. STEVENSON, J.H.. *Heraldry in Scotland*. Glasgow: James Maclehose and Sons, 1914.

NO. 22 OF 210 COPIES (from an edition of 540), 2 vols., 4to, pp. xxxi, [i], 200; xiv, [ii], 201-514 + 37 plates. The deluxe issue, printed on handmade paper and with an etched frontispiece in vol. 1 signed by D.Y. Cameron. Original quarter vellum, red cloth boards, spines lettered in gilt, front boards blocked in gilt. Some spotting and browning, endpapers rather more heavily affected. Spine ends gently bumped, a few minor marks here and there.

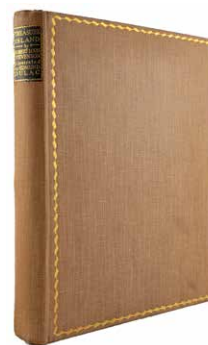
£300

Loosely inserted is a typed signed letter from H.A.B. Lawson, Unicorn Pursuivant between 1929 and 1939, discussing the history of the Earl of Dundonald, with an ink sketch of that family's armorial bearings.

29. STEVENSON, ROBERT LOUIS. *Treasure Island*. With illustrations by Edmund Dulac. London: Ernest Benn Limited, 1927.

FIRST DULAC EDITION, 4to, pp. 255, [1] + frontispiece and 11 colour plates. Further illustrations printed in black within the text. Original light brown cloth, boards bordered in gilt, green morocco label to spine. A few pages with a small foxspot or two. Spine label slightly rubbed, a couple of marks to boards, spine ends gently bumped.

£350



Dulac later recalled his images for this book as his favourites and the only ones he would not change; it was also the last book for which he produced black and white illustrations in addition to colour plates.

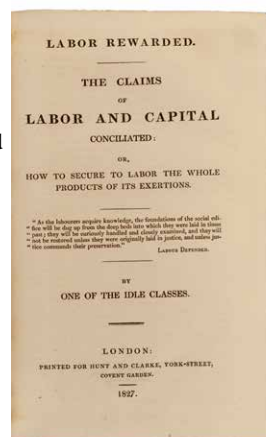
30. [THOMPSON, WILLIAM]. *Labor Rewarded. The Claims of Capital and Labor Conciliated: or, how to secure to labor the whole product of its exertions*. By one of the idle classes. London: Printed for Hunt and Clarke, 1827.

SOLE EDITION, pp. viii, 127, [1]. Preliminaries bound out of order (half-title following title, and advertisement following table of contents). Modern quarter brown buckram with ecru cloth boards, spine lettered in gilt. A few minor spots.

£600

Goldsmiths'-Kress 25424.

The Irish socialist economist William Thompson (1775-1833) wrote 'the magnum opus of nineteenth-century co-operative political economy', *An Inquiry into the Principles of the Distribution of Wealth* (1824) - and further developed those ideas in this shorter work, 'written to rebut Thomas Hodgskin's view (Labour Defended Against the Claims of Capital, 1825) that a truly effective competitive economic system would bestow upon labour its full product. In *Labor Rewarded* Thompson was now clear that "free competition" was a chimera requiring at the outset of the competitive struggle that all should be in possession of equal means of knowledge and skill, equal freedom of action, equal materials for production and accumulation, equal rights and duties, and equal fortunes. The impossibility of this meant that competition must, in reality, involve coercion and exploitation by the favoured few of the disadvantaged many' (ODNB).



All of Thompson's works are scarce on the market, with this one being entirely absent from auction records.

SPECIAL ITEM

ROBSON, JOANNA. *A Knavish Lad: Shakespeare's Dream Illustrated*. [Edinburgh: Printed by the artist, 2016].

ONE OF 7 COPIES, 16.3 x 13.7 cm and approximately 240cm across fully open. Two intersecting accordion-folded panoramic sheets, one an aquatinted etching on 300gsm Hahnemuble paper with laser cutouts, the other black 300gsm paper with laser cutouts. Bound between cloth-covered boards with endpapers of embossed Fabriano Rosapina Avorio paper (285gsm). £1800

A wordless retelling of 'A Midsummer Night's Dream' using a combination of old and new technologies: intaglio printmaking and laser cutting. The result is a panoramic piece of book art that visually narrates the story and draws inspiration from the imagery of the text. Inspired by artists and illustrators such as William Hogarth, Lotte Reiniger and Jan Pienkowski, the etchings also recall the golden age of British book illustration, particularly the work of Kay Nielsen, Edmund Dulac, and Helen Stratton, and their interplay with the intersecting laser-cut black silhouettes adds an additional layer.

The artist's working copies of the book, along with various proofs and other materials relating to this project, are on display in our gallery until 30th September 2016.

