

# EDINBURGH BOOK FAIR

24TH & 25TH MARCH 2017



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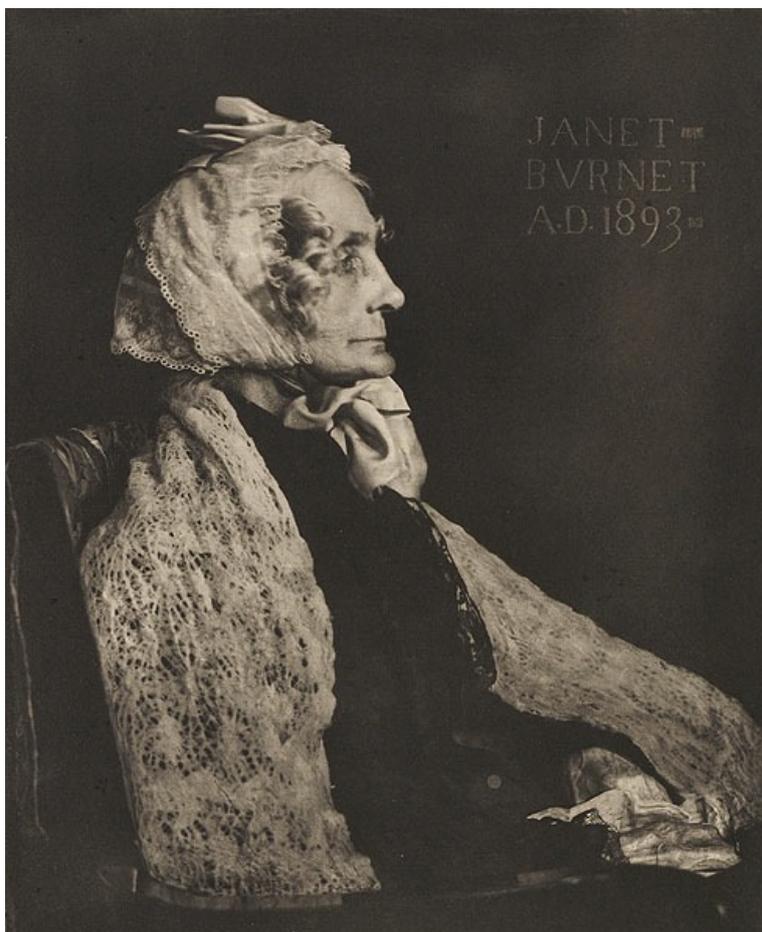
1 ANNAN, James Craig. Janet Burnet. 1893.

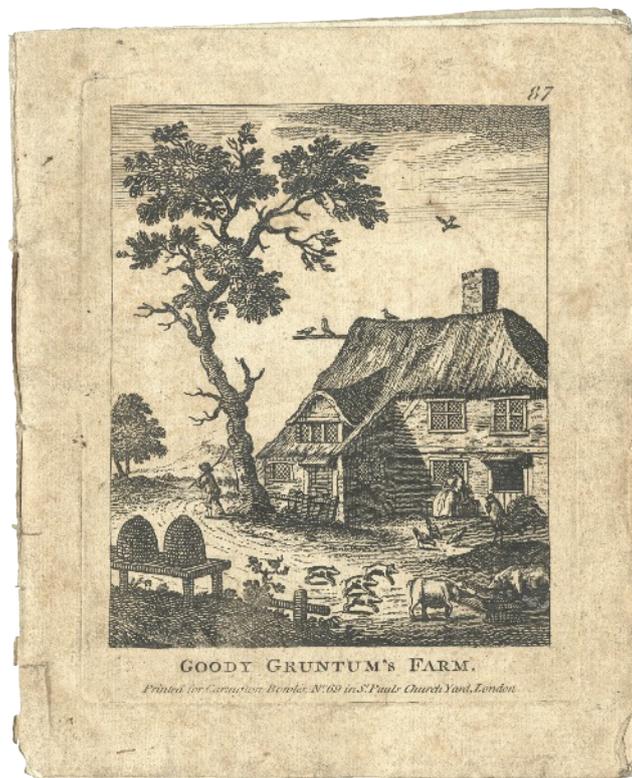
Photogravure, 8 x 6<sup>5</sup>/<sub>8</sub> inches (20.4 x 16.8 cm) initialled *JCA* in pencil in margin, matted and framed.

£650

A fine print of Annan's best-known portrait. '*Janet Burnet* ... was seen in Berlin, Bradford, Brussels, Buffalo, Glasgow, London and New York ... Cameron [D. Y., the artist and printmaker] described it as "a masterpiece and one of the finest things in photography." The Critics saw it as a relation of Whistler's *Mother* (1872, Louvre) but it bears closer kinship to Hill and Adamson's *Mrs Rigby*... which Annan knew well because he made photogravure prints of it from their calotype negative, and kept it on his mantelpiece. He said of it, "There is no sweeter presentment of old age." Janet Burnet was the aunt of the architect John James Burnet. She was photographed at 18 University Avenue, Glasgow, in the architect's drawing room, which had low windows, with the soft flat light immediately behind the camera' (William Buchanan, *The Art of the Photographer: J. Craig Annan 1864-1946*). The lettering was inspired by Holbein's miniatures.

James Craig Annan will be the subject of a forthcoming exhibition at the Scottish National Portrait Gallery. This print is from the collection of the late Professor Margaret Harker and is the actual gravure reproduced in Buchanan's book, *The Art of the Photographer: J. Craig Annan 1864-1946*.





## ‘MAN’S INHUMANITY TO MAN’

**2 [BURNS, Robert, and others.]** An attractive commonplace book of manuscript verse.  
*Circa 1787 to 1794?*

Small 4to., 23 leaves (a final leaf torn away) written in a uniform neat hand, in a contemporary notebook, the paper wrappers with a cover engraving of ‘Goody Gruntum’s Farm’ (printed for Carrington Bowles), covers dusty, spine slightly worn, else in good condition.

£575

An early commonplace appearance for Burns, at the head of a volume that includes selections from Johnson, Pope, Mallet, Cowper and others, probably drawn from contemporary periodicals. There are twenty-eight poems or extracts in all, only a few with attributions.

From Burns we are given ‘Man Was Made to Mourn, a Dirge ... from the Poems of Burns, the Ayrshire Ploughman, lately published’, the source being quite plausibly the famous review of Burns published by Henry Mackenzie in *The Lounger* in 1786, which included this poem and was the first to dub Burns the ‘Ayrshire Ploughman’.

Other pieces anthologised here suggest a catholic taste – from Johnson we have ‘Winter, an Ode’, from Pope extracts from *Essay on Man* and *Epistle I*; and there are a number of epitaphs – by Cunningham on Lady Coventry, ‘on the death of Mrs Polwhele’, ‘on a Dormouse ... written by a little boy’ (by Richard Gough). There is only one dated item – ‘Lines written by a young lady who was present at Mr Laws Ball at Malton June 7<sup>th</sup> 1782’, publication untraced – but the signs point to a terminal date of 1794. Some ‘Lines by Mrs Robinson addressed to him who will understand them?’ appeared in *The World* in 1788 and then in her *Poems* 1791; an ‘Elegant Inscription on a Youth’ was quoted in Thomas Pennant’s *London* (1790); and Mrs Polwhele died in 1793, her elegy published in the *Gentleman’s Magazine*. Carrington Bowles, the printer and stationer from whom the notebook was purchased, also died in 1793 – we have seen other examples of such notebooks with dateable contents from the 1780s. The final poem was published in *Gentleman’s Magazine* in 1794.

**3 BURNS, Robert.** Letters addressed to Clarinda, &c. ... Never before published. Glasgow: Printed by Niven, Napier and Rhull; for T. Stewart & A. Macgoun, Booksellers. 1802.

12mo., pp. 48; last page dusty, else a very good copy in full crushed dark green morocco by Rivière.

£650

First edition, first issue, comprising the first appearance of any of Burns's passionate correspondence with 'Clarinda' (Agnes M'Lehose, whose identity was then unknown). Burns first met Mrs. M'Lehose in Glasgow in 1787 after she had arranged an introduction through a mutual friend; she was married but formally separated from her lawyer husband, who had emigrated to Jamaica. Burns's attraction was immediate and mutual, and though the relationship was unconsummated, correspondence continued over several years, with Burns writing under the *nom d'amour* 'Sylvander'; Mrs. M'Lehose was a competent poet and sent him poems to which he replied with verses such as 'Ae Fond Kiss'.

The twenty-five letters were published from the originals, which were temporarily in the publisher's possession. By Clarinda's later account, she had loaned them to John Findley to make some extracts for his biography of Burns, and they were published without her consent. The book was the subject of a law suit by Cadell & Davies and Creech, who were granted an interdict against the publication. Clarinda's own letters remained unpublished for many years.

When Burns left Edinburgh in 1788, their relationship suffered, firstly with his reunion and swift marriage to Jean Armour, and secondly after the birth of an illegitimate child with Agnes M'Lehose's maid, Jenny Clow.

Egerer 68.

#### LAMB AND LLOYD

**4 COLERIDGE, Samuel Taylor.** Poems, by S. T. Coleridge, second Edition. To which are now added Poems by Charles Lamb, and Charles Lloyd ... Printed by N. Biggs, for J. Cottle, Bristol, and Messrs Robinson, London. 1797.

12mo., pp. xx, 278; wanting the rare errata slip (apparently known in only two copies), but a very good copy in contemporary dark green straight-grain morocco, gilt fillet on covers, spine lettered direct, gilt edges (slight foxing to fore-edge).

£1500

Second edition of *Poems on Various Subjects*, 1796, but in large measure a new work, with a third of the former volume omitted and replaced by new material, including the fine 'Ode on the departing Year'. Thirty-six lines are added to the 'Monody on the Death of Chatterton' and other poems are heavily revised. This volume is also the first collection of the poems by Coleridge's friends Charles Lamb (who had contributed a few sonnets to the first edition) and Charles Lloyd.

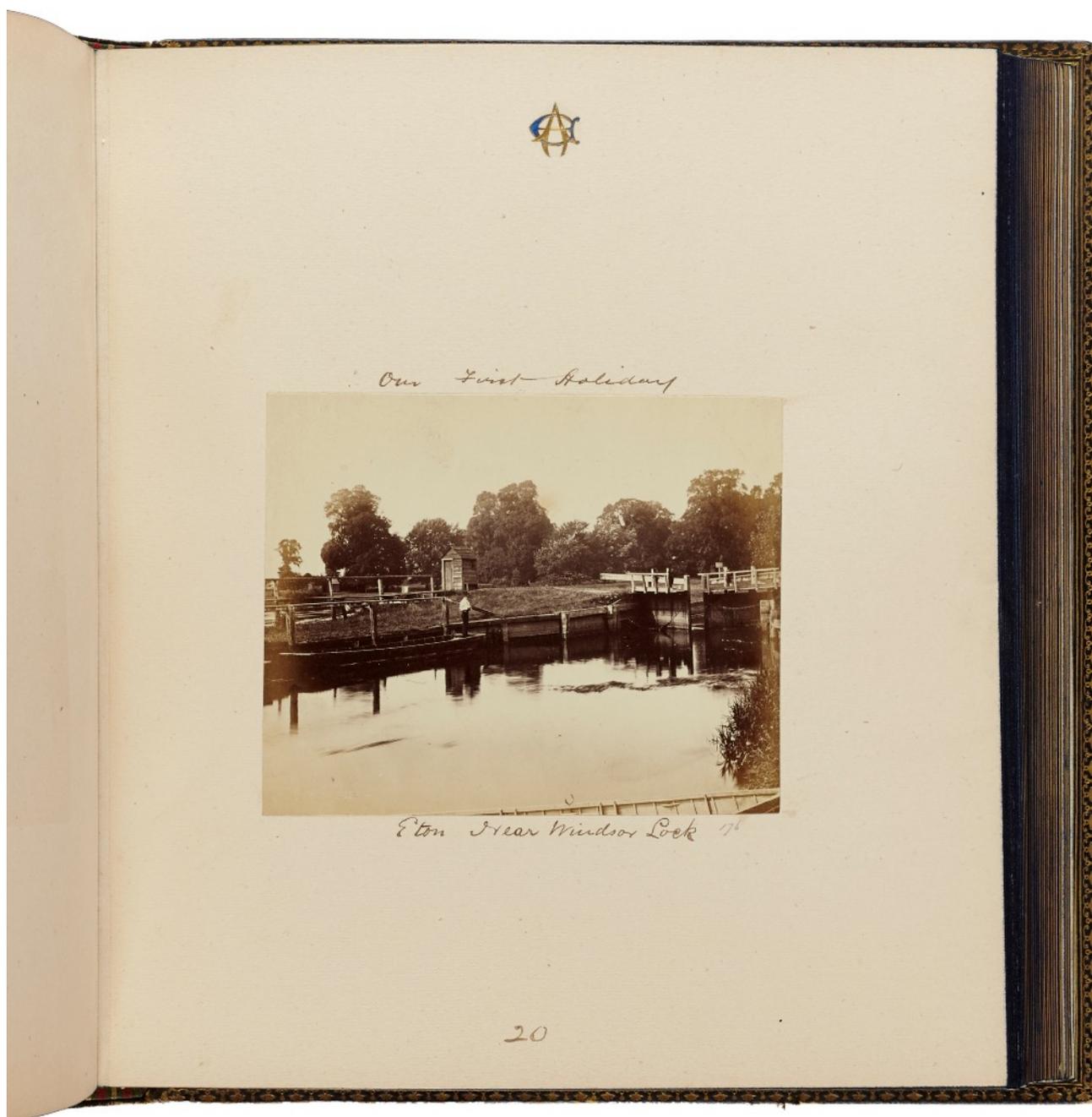
The errata slip was perhaps produced for Lloyd and inserted only in copies which passed through his hands, as all three corrections, on pages 180-6, are to his poems. Wise comments on the rarity of the slip ('I have only met with two examples'), and the only copy reported to ESTC with the errata was Wise's own (BL Ashley 409). For a second example see Quaritch list of *New Acquisitions, September 2001*.

Wise, *Coleridge* 11.

**5 [PHOTOGRAPHY AND POETRY.] COPPINGER, Robert Edward Murray.** Songs  
Sonnets and Short Poems Written for and Dedicated to Allen Field. 1867.

Album of 54 leaves of ink manuscript interspersed with 35 albumen-print photographs, three copied from engravings, various sizes up to approx. 5 x 7 inches (12.7 x 17.8 cm), two additional frontispiece portrait photographs, each approx. 3½ x 2¼ inches (8.9 x 5.7 cm), manuscript dedication page and introductory 2pp. letter, each dated *October 25 1867*, title with hand-coloured monogram *REMC*, contents page and list of photographs, each page with monogram *EA* (or *AE*) in blue and gold, light scattered foxing rarely affecting images, paper guards; full black morocco lined with pale blue silk, gilt lettering and decoration to covers and spine, initialled *EA*, dated and with *Souvenir* in gilt on front cover, initialled *AE* and *EA*, titled and dated in gilt within six compartments between raised bands on spine, all edges blue and gilt, somewhat rubbed at extremities but otherwise a handsome volume in very good condition.

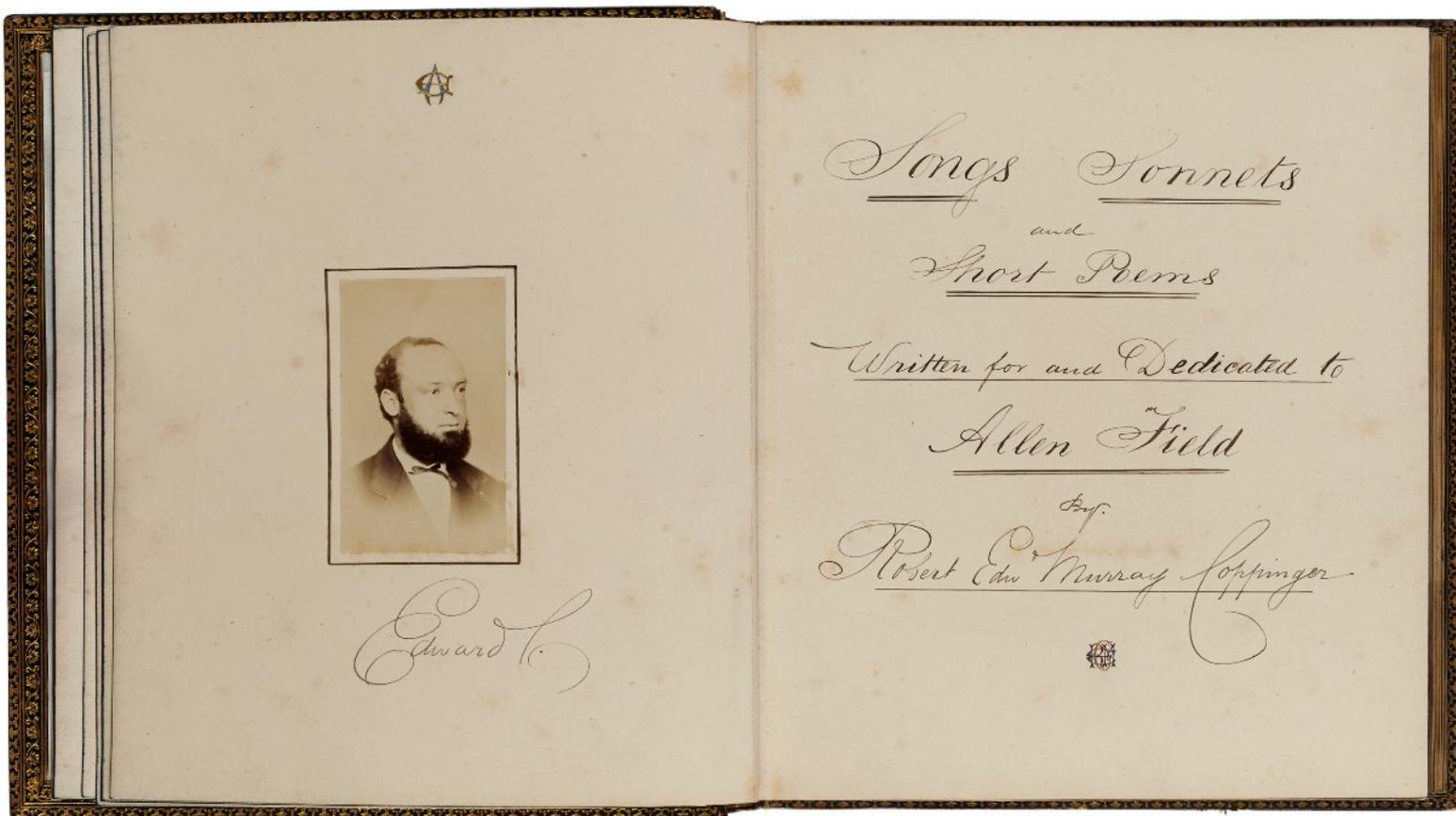
£1200



An intense gift, complete and custom-bound for the recipient, at first a declaration of friendship and affection, then turning at the end to rejection and accusations of betrayal. The frontispiece portraits are of Coppinger (opposite the title) and of his sister Emily F[rances] G[odfrey] (née Coppinger) who is not mentioned elsewhere. The initials AE and EA presumably refer to Allen and Emily; the pair were perhaps engaged before Field did something to betray Coppinger's trust? Coppinger's introductory letter describes something of the history of this volume – 'When you told me nearly six months ago to write a book and jokingly said I should write something for you, you did not I am sure suspect that the book was already begun and had been planned entirely for you ... Planned and carried out entirely by my own hand the natural ardour with which I enter into any pursuit in which you are concerned carried me to a conclusion long ago and I have had quite a bother with myself to prevent these little poems from being prematurely handed over to you.' Despite his birthday wishes and declaration of 'being always ... your affectionate friend' the various poems include several dealing with lost love and end with 'A Dead Friendship' beginning 'False you were, and shallow hearted/ When I most believed you true'.

The photographs include views of Paris, Dublin and Chatsworth, but are predominantly from 'Our First Holiday' – a journey along the Thames taking in bucolic views of the river around Windsor, Eton and Maidenhead. Despite the claims of the author to have carried out everything in this volume by his own hand it seems likely that at least some of the photographs may have been acquired from professional studios. If not, he was an adept amateur.

Coppinger is recorded as having published one book, *Pro Rege, Lege, Grege. An essay on a motto*, London: James Wade, 1865. His sister Emily emigrated to New Zealand.



WITH MR BLACKWOOD'S COMPLIMENTS

**6 [DE QUINCEY, Thomas].** *Klosterheim: or, The Masque.* By the English Opium-Eater. William Blackwood, Edinburgh ... and T. Cadell ... London. 1832.

8vo., pp. [4], 305, [1], with half-title and fly-title, but wanting the final leaf of advertisements; a very good copy in contemporary crushed green morocco by Henderson & Bisset (Edinburgh), spine faded, joints a little rubbed; scattered contemporary pencil underlining and marginalia to first fifty pages.

£850

First edition, with a publisher's presentation inscription on the half-title: 'With Mr Blackwood's Compt<sup>s</sup>'. The recipient has not been identified, but was perhaps one of the several Edinburgh reviewers who were to find fault with the novel. The pencilled commentary here is terse and dismissive: 'absurd particularity', 'needless', 'impossible', 'not English', 'very dull', 'childish & improbable'.

*Klosterhiem* was De Quincey's only attempt at original fiction and evidently owes much to his extensive reading of German literature. It is a Gothic romance set in a Swabian village during the Thirty Years' War – Ian Jack speculates that there might even exist a German prototype (*OHEL*, II, 394). It was not warmly reviewed at the time – the present reader was not alone in his thoughts – though Coleridge praised the novel, and it had a brief life on the London stage. De Quincey himself did not include *Klosterheim* in his *Collected Works*, though it now appears that may have been an issue of copyright rather than a value judgement.

'A VERY GOOD SAILOR MAY MAKE BUT  
A VERY INDIFFERENT AUTHOR'

**7 [DEFOE, Daniel].** *A new Voyage round the World, by a Course never sailed before. Being a Voyage undertaken by some Merchants, who afterwards proposed the Setting up an East-India Company in Flanders. Illustrated with Copper Plates.* London: Printed for A. Bettesworth ... and W. Mears ... 1725.

8vo., pp. [2], 208; 205, [1], with engraved frontispiece map and three other plates (a mutiny, the crew's welcome to a palace in the mountains of Chile, and a valley in the Andes); some brown-ing and foxing throughout, but a good copy in later speckled calf, joints cracking (not weak); the Minto copy, with booklabel; early signature to title-page of William Crankes, 1748.

£1750

First edition of one of Defoe's less familiar works of fiction, an imaginary voyage and perhaps his 'best travel book' (Earle). As with *Robinson Crusoe*, *A new Voyage* left contemporary readers confused as to whether it was a travel book or a work of fiction. Defoe's captain-narrator insists on going round the world 'the wrong way via the Cape of Good Hope to the Philippines'. Ports of call include Madagascar, India, Ceylon, Sumatra, and Singapore. Off the coast of Chile he stops at Alexander Selkirk's island – the setting for *Robinson Crusoe*. There the crew 'fell to the old Trade of hunting of Goats'.



Defoe's captain gives a lively account of trading glass beads and looking-glasses with the Philippine islanders, witnessing a volcanic eruption in Chile, and shooting penguins in the islands off Port St. Julian. He pours scorn on previous books of voyages ('tedious Accounts of the Logwork ... useful indeed for Seamen going thither again, and how few are they'); and points out that 'a very good Sailor may make but a very indifferent Author'. There is, however, more than entertainment here. 'Defoe puts over many of his ideas for increasing trade and colonial expansion' (Earle), notably the establishment of an English colony in Patagonia connected with trading ports in Chile by routes across the Andes. In later years this fantasy was realised in part, but the colony was Welsh.

Furbank & Owens 221; Moore 469; Peter Earle, *The World of Defoe*, pp. 54-5; P. B. Gove, *The Imaginary Voyage in Fiction*, pp. 241-2; Esdaile, p. 209; Sabin 19291.

## JACOBITES

**8 [FRASER, Simon, *Lord Lovat.*]** A Perspective View of Westminster Hall with both Houses of Parliament assembled on the Tryal of Simon Lord Lovat; also a View of the Peeresses their Daughters the Foreign Embassadors & y<sup>e</sup> rest of the numerous Company as they were ranged on the Scaffolding erected on that Solemn Occasion ... [London], Printed for & sold by Carington Bowles, [March 1747].

Broadside (485 x 390 mm), engraved throughout, with a fine large view of the interior of Westminster Hall during the trial, in contemporary colour (255 x 235 mm); two horizontal folding creases.

£475



A fine view into one of the largest medieval halls in Europe, displaying the celebrated hammer beam roof to its full advantage. The master carpenter Hugh Herland put the roof into place in the reign of Richard II. The complex roof structure spans nearly 68 feet (21 meters) and combines a massive arch structure with angels and hammer beam brackets. The assembled Houses of Parliament etc. down below for the trial are dwarfed in comparison.

Having regained his disputed estates by supporting George I in the Jacobite rising of 1715, Simon Fraser, eleventh Lord Lovat (1667/8-1747) continued to intrigue with the Jacobites and supported the Young Pretender in 1745. Found guilty of high treason, he was the last person in Britain to be publicly beheaded.

### THE DEFINITIVE TEXT

**9 [GOLDSMITH, Oliver.]** The Vicar of Wakefield: a Tale. Supposed to be written by himself ... The second Edition. Vol. I. [-II]. London: Printed for F. Newbery ... 1766.

2 vols., 12mo., wanting the terminal blank in volume I and the preliminary blank in volume II, offset from the turn-ins on first and last leaves, otherwise a good copy in contemporary sprinkled calf, neatly rebacked; early ownership inscription of F. Mourgue in each volume, and nineteenth-century bookplate of George Frederick Lees.

Second edition, published two months after the first (printed by William Strahan), and here revised throughout by Goldsmith, with more than 450 new substantive readings, nearly all of them accepted by Arthur Friedman as authorial and admitted into the definitive Oxford text (*Collected Works*, 1966, volume IV). Although the next three editions also appeared in Goldsmith's lifetime, Friedman is convinced that he did not revise any of them. 'They contain occasional new substantive readings, [but] when Goldsmith revised [a work] he always made ... frequent and extensive changes, so that his hand is clearly visible. In these three editions the changes are ... infrequent and ... minor [and] none ... has been admitted into the edited text' (*Collected Works*, IV, 11-12).

*The Vicar of Wakefield*, 'one of the most frequently reprinted novels in English, manages to seem both a deliciously innocent tale and a wicked mockery of sentimentality. In its naive, sententious, oddly endearing Dr Primrose, Goldsmith created one of the great unreliable narrators of British fiction' (John Mullan reviewing *Brothers of the Quill: Oliver Goldsmith in Grub Street* by Norma Clark).

Roscoe A200 (3).



**10 HILL, David Octavius & Robert ADAMSON.** The Scott Monument and Princes Street. 1845 or 1846.

Salted paper print from a calotype negative, 6¼ x 8¾ inches (15.9 x 21.3 cm), pencil mark, thought to be in Hill's hand on verso, light staining to edges and a little paper residue on verso where previously glued, not affecting image.

**£10,000**

A fine example of one of the partnership's rare Edinburgh street scenes with an emphasis on the newly-completed Gothic monument. It contrasts equally with Playfair's neo-classical Royal Scottish Academy building in the distance and the line of carriages in the foreground.



**11 HILL, David Octavius & Robert ADAMSON.** The Gowan [wild daisy], Margaret and Mary McCandlish. 1843–47.

Salted paper print from a calotype negative, 6¼ x 8¼ inches (15.9 x 21 cm), pencil 'X' in centre of verso and light staining to edges on verso where previously glued, a little edge fading.

£9000

A fine example of one of the most carefully composed yet informal portraits made during the earliest years of photography and one of the relatively few portraits by Hill & Adamson to have been made in a natural setting.

Hill and Adamson will be the subject of a forthcoming exhibition at the Scottish National Portrait Gallery, entitled *A Perfect Chemistry: Photographs by Hill & Adamson*.

Further items by Hill and Adamson are available.

#### VICTOR HUGO'S ENGLISH NOVEL

**12 HUGO, Victor.** *By Order of the King.* The authorised English Translation of Victor Hugo's *L'Homme qui Rit*. In three Volumes ... With Illustrations by S. L. Fildes ... London: Bradbury, Evans, & Co. ... 1870.

3 vols., 8vo., with wood-engraved frontispiece and vignette title on plate paper in each volume, 6 other plates in volume I, 5 in volume II, and 3 in volume III; slightly shaken but a very good copy in the original dark green cloth, pictorially blocked in black on the front covers, lettered gilt.

£475

First complete edition in English of Hugo's tragic social novel of human flotsam and jetsam, child-mutilating 'comprachicos', and aristocratic intrigue, set in late 17th century England. 'Full of Hugolian archetypes, this grotesque romance seems to reflect the promise and the failure of

revolutionary ideals that shaped 19th century French political history. The hero, 'Gwynplaine', stolen in childhood and 'mutilated by order of the king, has had a smile carved into his face so that he will not be recognized as the heir to a nobleman who refused to accept monarchy after the fall of Cromwell's republic' (*New Oxford Companion to Literature in French*). His companions, in a caravan in Southwark, are his beloved Dea, who is blind and thinks that he must be handsome; Ursus, a vagabond; and Homo, a wolf. The attempt at an English setting results in some unintentional humour. When Gwynplaine discovers his identity and is introduced to the House of Lords, his grimace causes the peers to dissolve in laughter, he flees, and the novel ends with Dea's death and the suggestion of Gwynplaine's suicide.

The translator, anonymous at the time, was Mrs. Anne Caroline Steele; a condensed version of her translation had been serialized in the *Gentleman's Magazine*. The illustrator, Luke Fildes, rose to prominence in 1870 for his illustrations to Dickens's unfinished novel, *The Mystery of Edwin Drood*, and for his moving drawing of Dickens's study after his death, entitled 'The Empty Chair'.

Sadleir 1236; Wolff 3333.



**13 [KODAK PANORAMAS.]** Touring Scotland with a Kodak panoramic camera, 1901.

Eighteen panoramic platinum prints, each approx. 11½ x 3½ inches (29.2 x 8.9 cm), loosely inserted one-per-page in pre-cut window mounts, titled in ink on mounts, Kodak retailer's stamp inside front cover, green cloth debossed 'Kodak Panoramas' on front cover, 7½ x 17½ inches (19 x 44.5 cm).

£900

An attractive and complete souvenir from a picturesque tour combining the romance of Scotland's Highland lochs and mountains with a visit to the Glasgow International Exhibition of 1901.

The lavish 'Russian Village' is depicted, which was the largest foreign exhibit at the fair. Built at great expense for Tsar Nicholas II by 180 Russian carpenters, the *art nouveau* style buildings designed by Fyodor Schechtel were completed six weeks after the other exhibits opened, reviving interest in the Exhibition. It won much admiration and gave the international air that contributed to the overall success of 11.5 million visits and the £35,000 profit made.

As well as the stunning series of lochs and landscapes, panoramas of streets in Killin and Carie provide another aspect of the Scottish scenery. Particularly striking is the pastoral view of Carie, with the worn thatched roofs, doors and stone walls along the main street, which is occupied by chickens, foliage and a solitary figure holding a bucket.

The manuscript titles comprise: Fall of Tummel; Queen's View, Lock Tummel; Lock Tummel; Schchallion, 3547 ft; Braes o'Foss, evening; Braes o'Foss; Carie, main street; Lock Tay; Killin; Loch Achray & Trossachs Hotel; Lock Katrine; Stonachlacker to Inversnaid; Lock Lomond & Ben Lomond; and Glasgow Exhibition (5).

#### A SINGLE MAN POSSESSED OF A GOOD FORTUNE

**14 LEIGH, Sir Samuel Egerton.** Munster Abbey, a Romance; interspersed with Reflections on Virtue and Morality ... in three Volumes ... Edinburgh: Printed by John Moir ... for W. Creech, Cross, and S. Cheyne ... [and] for Hookham & Carpenter ... Vernor & Hood ... London. 1797.

3 vols., 12mo. in sixes; a very good copy apart from a little spotting and a tear to the blank margin of K3 in volume I; contemporary half calf and marbled boards, morocco labels; armorial bookplate of Sir Henry Hay Makdougall of Makerstoun.

£1250

First edition. Despite its 'gothic' title this is a novel of contemporary high life in England and on the Grand Tour, avoiding 'extravagant descriptions of supernatural scenes and events'. Munster Abbey in Devon is the seat of the hero, Mr. Belford, a bachelor 'happily possessed of a fortune, ample as his wishes'. This was Leigh's only novel – he died at 26 – assembled by his widow from her husband's 'scattered papers' and, the 'Advertisement' implies, possibly finished by her.

Leigh was a distant relation of Jane Austen, and though there are only Austins and no Austens among the 1183 subscribers (the list extends to 34 pages), we can find there Egerton Brydges, brother of Austen's friend Anne (later Lefroy), the Dowager Duchess of Chandos, and several other members of the Leigh family. There are many Scottish subscribers.

Despite the 'liberal and unexampled countenance bestowed on this undertaking' it did not meet with universal approval. 'The fable ... is uninteresting, the language incorrect and inelegant; and by endeavouring to put sentiment into the mouths of his characters on the most trifling occasions, the author often renders his work ridiculous' (*Critical Review*).

Garside, Raven, and Schöwerling 1797: 53.

## ROGER MAYNE IN EDINBURGH AND GLASGOW

Mayne (1929-2014) is currently the subject of a major retrospective at the Photographers' Gallery in London.

**15 MAYNE, Roger.** Boy with a knife, Edinburgh, 1958.

Gelatin silver print, 7¼ x 5½ inches (18.4 x 14 cm.), signed, titled, dated, numbered 21532 and annotated 'vintage proof print' on verso.

£2500

**16 MAYNE, Roger.** Glasgow, [Children with bicycles], 1958.

Gelatin silver print, 5½ x 7¼ inches (13.8 x 18.4 cm.), signed, titled, dated, numbered 21342 and annotated 'vintage proof print' with photographer's 7a Addison Avenue ink stamp on verso.

£2500

**17 MAYNE, Roger.** Edinburgh, [Street scene with children and women], 1958.

Gelatin silver print, 7½ x 9¾ inches (18.6 x 25 cm.), signed, titled, dated, numbered 21173 and annotated vintage press print with photographer's 7a Addison Avenue ink stamp on verso.

£2500



**18 MAYNE, Roger.** Edinburgh, [Women chatting outside their homes], 1958.

Gelatin silver print, 7¼ x 10 inches (18.5 x 25.2 cm.), signed, titled, dated, numbered 21533 and annotated 'vintage press print' with photographer's 5 Chislehurst Road ink stamp (deleted) and Colway Manor address in ink on verso.

£2500

**19 MAYNE, Roger.** Fight (2) Edinburgh, 1958.

Gelatin silver print, 7 x 9½ inches (18.3 x 24.3 cm.), signed, titled, dated, numbered 21192 and annotated 'vintage press print' with photographer's 7a Addison Avenue ink stamp (deleted) and 5 Chislehurst Road address in crayon on verso.

£2500

**20 MAYNE, Roger.** Edinburgh [Boy next to advertisements]. 1958.

Gelatin silver print, 7½ x 5¾ inches (19 x 14.6 cm.), titled, dated, numbered 21097 and with photographer's ink stamp 5 Chislehurst Rd., Richmond, Surrey. 940 0462 on verso.

£2500



## PRESENTATION COPY TO THOMAS LOVE PEACOCK

**21 MILL, James.** *Elements of political Economy* ... Second edition, revised and corrected. London, Printed for Baldwin, Cradock, and Joy. 1824.

8vo., pp. viii, 304 (pp. 300–304 being advertisements); title and final page browned, with the occasional spot, pp. 18-19 and 52-53 with slight browning left by what appears to be pressed flowers, else a very good copy bound in green cloth, spine direct-lettered gilt; corners and spine ends a little rubbed and bumped; **presentation inscription (slightly shaved) to the novelist, poet, and colleague at the East India Company, Thomas Love Peacock ‘from his sincere Friend, the Author’.**

£2250

Second edition of what Palgrave terms ‘Mill’s masterpiece’, extensively revised with alterations ‘too numerous to be specified’.

In 1820 the Political Economy Club was founded by Mill and others meeting at Ricardo’s house. The first edition of *Elements of political Economy* appeared the following year, a primer of the essential principles of the subject, based in part, according to John Stuart Mill, on talks with his father in the course of their daily walks. McCulloch criticises the book for being ‘of too abstract a character to be either popular or of much utility.’ Mill is, however, ‘naturally regarded as the interpreter of his contemporaries, especially of Ricardo’, and the *Elements* as a summary of contemporary received thought.

Mill was born in Angus and educated at the University of Edinburgh. He worked together for many years with Thomas Love Peacock in the examiner’s office of the East India Company.

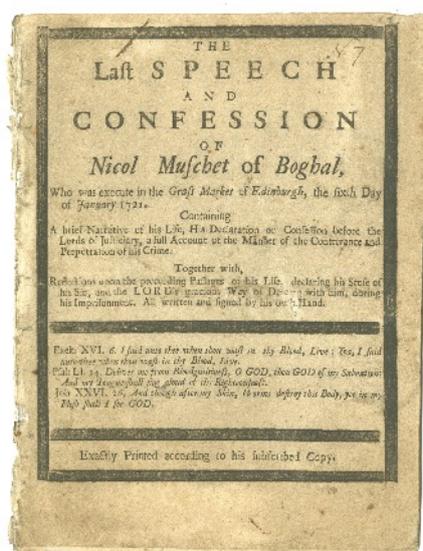
Einaudi 3893; Goldsmiths’ 24051; Kress C.1295; Mattioli 2395; McCulloch, p. 17.

## MUSCHET’S CAIRN

**22 [MURDER IN HOLYROOD PARK.]** *The Last Speech and Confession of Nicol Muschet of Boghal, who was execute [sic] in the Grass Market of Edinburgh, the sixth Day of January 1721* ... Exactly printed according to his subscribed Copy. [*Colophon*: Edinburgh: Printed and sold by John Reid], [1721].

4to., pp. 24; title-page within a mourning border; small hole to title-page with loss of a couple of letters, rather dusty and soiled, disbound.

£950



First edition, first issue, very rare, of the only contemporary source for the trial and execution of Nicol Muschet for the murder by conspiracy of his wife Margaret Hall. An Edinburgh medical student who went off the rails, Muschet had married Margaret only three weeks after meeting her and quickly regretted the match. Seeking the advice of one James Campbell of Burnbank and of his kinfolk James and Grissel Muschet, Nicol attempted to rid himself of his problem, first through poison (his wife became very ill but did not die), then through a failed ambush, before Nicol finally took matters into his own hands and slit her throat in the King's Park (now Holyrood Park). Muschett blamed Campbell ('the only Viceregent of the Devil'), a known gambler and libertine, for 'prompt[ing] me up to be guilty of all the following wickedness', though admitted the crime itself and was executed in January 1721. Campbell, a friend of the poet Alexander Pennecuik, who published several pieces on the case, was transported.

The site of the murder became an attraction and the cairn which was erected there features several times in Scott's *Heart of Midlothian* (where the case is also summarised in the Notes). The present work was reprinted in *Criminal Trials illustrative of the Tale entitled 'Heart of Midlothian'* (1818); from whence Campbell (or 'Burnbank') is thought to have provided inspiration for the nefarious double of James Hogg's *Private Memoirs and Confessions of a Justified Sinner* (1824).

There are two issues, the second adding a 'Carmen acrosticum' by Alexander Pennecuik, to the blank space on p. 24.

ESTC shows six copies: Glasgow, NLS (3 copies), Harvard and Illinois, but only one of these (at NLS) is the first issue, as here.

## DARIEN AND THE FIRE OF DIVINE JUDGEMENT

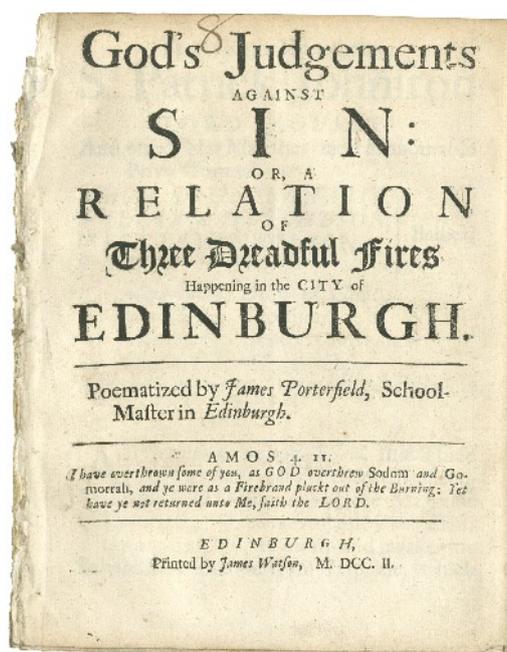
**23 PORTERFIELD, James.** God's Judgements against Sin: or, a Relation of three dreadful Fires happening in the City of Edinburgh. Poematized ... Edinburgh: Printed by James Watson, 1702.

4to., pp. [4], 26; a very good copy, disbound.

**£1500**

First edition, rare, of a long poem taking as its main subject three major fires in Edinburgh during 1696-1701, but also dealing with the failure of the Darien expedition, all seen as evidence of God's displeasure with the sins of the city.

The fire of 3 February 1700 was one of the most serious in Edinburgh history, destroying all of the tenement buildings on the eastern and southern side of Parliament Close, some of the tallest structures in Europe, including the embryonic national library and the headquarters of the Bank of Scotland, and even threatening Parliament House itself. It gets the longest treatment here, framed by shorter sections on the smaller fires of 6 November 1696, in Cannongate, and 28 October 1701, in the Land Mercat (now known as Lawnmarket). It was as a result of fires like these that Edinburgh's first fire brigade was formed in 1703.



Although the general tenor of the piece is of the wrath-of-God kind, lamenting the fires as punishment for moral decline, there is in fact much lively writing on how the fires began and spread, and the populace's diverse reactions, from looting to attempts to quench or divert the flames.

Some carry Goods, and some away do run  
With plenish'd Chests, as if they were their own ...

The Patrons of the City, who beheld,  
This wasting Vulture, who could not be quell'd  
By all their threatening Engines and Commands ...  
They stand amaz'd, and then with Tears bemoan  
The stately Fabricks into ashes gone ...

All Hands at Work, and some for Water call,  
To damp the Pyrate climbing up a Wall;  
Some baul for Ladders, his fierce Flame to stop ...

An introductory section helps to frame these fires within the context of other trials recently faced by Scotland, in the form of disease and famine ('Many through want of Bread dropt at our feet'), and in the disastrous failure of the Darien expedition (a long section on pp. 2-3, naming many of the ships involved in the original voyage and the attempts at relief):

It comes to nought, and our fair *Rising-Sun*  
Was in Eclipse, ere half the Day was run,  
And *Caledon*, one of our Richest Breed,  
Is not come back with Product nor with Seed ...

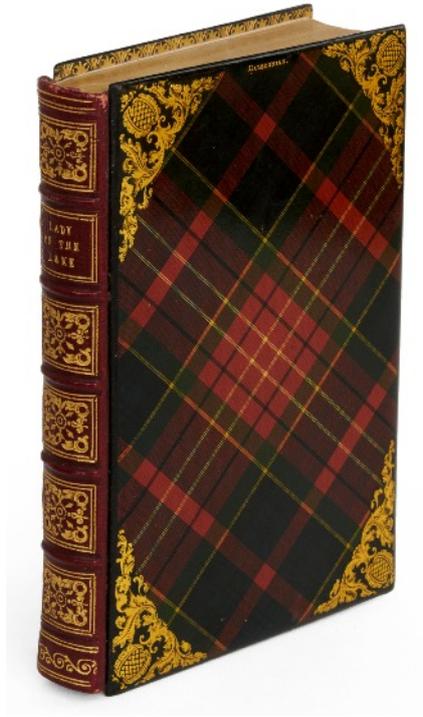
Now all is vanish'ed and our wealth is gone,  
As passing Clouds before the morning Sun.

The English and the Dutch are seen watching at the sidelines, poised to take advantage.

Very rare. ESTC shows four copies in three locations only: British Library, Signet Library (2 copies); and the University of Texas.

Foxon P1001.





#### FINE MAUCLINE WARE BINDING

**25 SCOTT, Sir Walter.** *The Lady of the Lake ... with all his Introductions and Notes, various Readings, and the Editor's Notes.* Edinburgh, Robert Cadell, 1851.

16mo. in eights, pp. [2], 280, engraved title-page (foxed) by J. Gellatly after J. M. W. Turner; Mauchline ware binding in 'Caledonian' Tartan boards, red leather spine, gilt edges, a fine example. Stereotyped and printed by Stevenson & Company, 32 Thistle Street, Edinburgh.

£750

Mauchline ware bindings – the name comes from Smith's boxware factory at Mauchline in Ayrshire – were made from thin wooden boards (often sycamore) decorated with tartan or other designs, heavily varnished, and attached to the text block by a leather spine. Here the tartan is designated 'Caledonian' in small gold type at the top of the front cover. This example comes from 1851, the year of the Great Exhibition where all sorts of Mauchline ware products were on display. See David Trachtenberg and Thomas Keith, *Mauchline Ware, a Collector's Guide* (2002), especially chapter 2 and appendix I.

#### ROYALIST CAROLINE VERSE

**26 SHERBURNE, Sir Edward.** *Salmacis, Lyrian & Sylvia, Forsaken Lydia, the Rape of Helen, a Comment thereon, with severall other Poems and Translations ...* London, Printed by W. Hunt, for Thomas Dring ... 1651.

8vo., pp. [4], 102, 95-169, [1], with a fine compartmented frontispiece followed by a Latin dedication to Thomas Stanley (misbound before the title-page); two page numerals and a headline just shaved at the top, the sidenote on K3 verso partially cropped, else a very fine copy in early nineteenth-century green straight-grain morocco, decorated in gilt and blind, gilt edges, by Welcher, with his ticket; from the library of John Mitford, with his neat notes on the endpapers; the Bradley Martin copy.

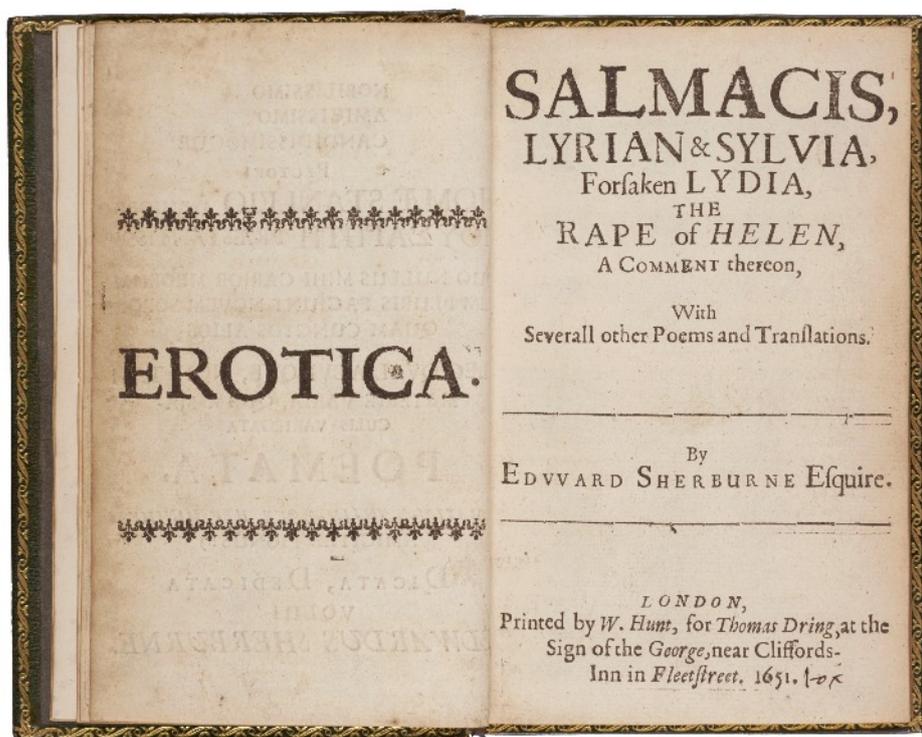
£4250

First edition of a charming book of Caroline poetry, original and translated, in a most sympathetic and well-preserved collector's binding. This is the first issue; it was reissued in the same year under the title *Poems and Translations, amorous, lusory, morall, divine*, reflecting the divisional titles here: 'Erotica', 'Ludicra', 'Ethica', 'Sacra'.

Sir Edward Sherburne was a Catholic, and a member of the royalist literary circle of Sir Thomas Stanley, his cousin and the dedicatee of this volume. 'One of that considerable company of Englishmen who have combined the careers of arms and of scholarship' (*Pforzheimer Catalogue*), he was commissary-general of artillery at Edgehill, attended Charles I to Oxford, remained there until the town's surrender, and in 1648 was living in the Middle Temple, reduced to dependence on his kinsmen following the seizure of his estates, possessions, and library. After the Restoration he was able to return to his post as clerk of the ordnance at the Tower.

Like his cousin Stanley, Sherburne was at ease producing fluent English versions of classical and foreign poems, and inevitably it is only the relatively slim sections of original poetry — 'The Sunrise', 'Chloris Eyes and Breasts', 'Cælia Weeping', 'On the Innocents slain by Herod', and other lyrics secular and divine — that have earned him the enduring respect of critics.

Wing S 3223; Hayward 102.



‘AS HEADSTRONG AS AN ALLEGORY’

**27 SHERIDAN, Richard Brinsley.** *The Rivals, a Comedy.* As it is acted at the Theatre-Royal in Covent-Garden. London: Printed for John Wilkie ... 1775.

8vo., pp. x, [6], 100, with a half-title; as usual the epilogue remains in place where it was printed, following the prologue, though it was presumably intended to follow p. 100 (which ends with the superfluous catchword ‘EPI-’); \*F2 is a cancel (last line partly cropped) restoring twenty lines to the text accidentally omitted in the cancellandum; a very good copy in modern polished calf, gilt; bookplate of Harold Harmsworth.

£500

First edition of the play that introduced Mrs. Malaprop to the English stage.



FROM THE LIBRARY OF ANDREW FLETCHER OF SALTOUN

**28 SIGONIO, Carlo.** *De dialogo liber. Ad Ioannem Moronum cardinalem.* Venice, Giordano Ziletti, 1562.

[Bound with:]

**SIGONIO, Carlo.** *De vita, et rebus gestis P. Scipionis Aemiliani liber. Adiectis in fine, unde historia sumpta sit, locis. Index rerum memorabilium.* Bologna, Giovanni Rossi, 1569.

Two works in one vol., 4to., ff. [iv], 57, [3, index]; 40, [2, index and errata]; engraved devices to titles, engraved initials; small light damp stain to upper inner margin of last few leaves of first work and first few leaves of second; a very good crisp and clean copy in contemporary limp vellum, title inked to spine; a little wear and cockling, a few marks; ownership inscription ‘A. Fletcher’ of Andrew Fletcher of Saltoun to both titles; an attractive volume.

£1600

First editions of these two important works by the Italian humanist and historian Sigonio (c.1524-84), from the library of the Scottish patriot Andrew Fletcher of Saltoun (1653?-1716).

'*De dialogo liber* is the first fully-fledged theory of dialogue to appear in the sixteenth-century; as such it stands as an important moment in both the history of thought about dialogue and the history of poetics in the late Italian Renaissance' (Jon R. Snyder, *Writing the Scene of Speaking*, 1989, p. 41). Sigonio's ground-breaking work influenced the two other major sixteenth-century Italian theorists on dialogue, Sperone Speroni and Torquato Tasso, who studied with Sigonio, praising him as a brilliant expositor of Aristotle's *Poetics*. The *De vita* is Sigonio's biography of the great Roman general, orator, and patron of literature and learning, Publius Scipio Aemilianus (c.185-129 BC), described by Cicero as the ideal statesman, published in competition to the biography issued by Sigonio's great rival Antonio Bendinelli.

Andrew Fletcher is remembered as an opponent of the 1707 Act of Union between Scotland and England but 'was also an extremely passionate and knowledgeable book-collector' (Willems p. xi). He probably started collecting around 1675 and over a period of forty years assembled a library of some 6000 books, almost certainly the largest private collection in Scotland at the time. According to Willems, he had 'a special liking for rhetoric and the biographies of great men', which fits neatly with the present volume; the two manuscript catalogues of his books (in the National Library of Scotland) list a total of 13 works by Sigonio. His library survived intact at Saltoun until the late 1940s, many books being sold by Sotheby's in 1966-7 and later by Deighton Bell of Cambridge.

I. Adams S1104; only copies at Oxford, Cambridge and Manchester on COPAC. II. Adams S1112; BL STC Italian p. 627; COPAC notes copies at the British Library, Oxford and Cambridge only. See P. J. M. Willems, *Bibliotheca Fletcheriana, or, The extraordinary library of Andrew Fletcher of Saltoun* (Wassenaar, privately published, 1999) p. 202.

#### FROM SCOTLAND TO MECCA

**29 STEUART, John Alexander.** *In the Day of Battle, a Romance ... in three Volumes ...* London: Sampson Low, Marston & Company Limited ... 1894.

3 vols., 8vo., a good copy in the original blue cloth, spines a little dull and rubbed, lower endpaper of volume III soiled; old ownership stamp on front free endpaper.

**£650**

First edition. The author's third novel, and his only three-decker. An extraordinary and captivating tale of high adventure in the deserts of Arabia; the story begins and ends in Scotland, although most of the third volume is set in Mecca. Steuart was born in Edinburgh and travelled widely, before returning home to establish himself as a popular author. He died in 1932, and is now best remembered for his books on Robert Louis Stevenson.

Not in Wolff (who had no title by Steuart); OCLC gives four locations (UCLA, Indiana, Princeton, and Buffalo and Erie County Library); NUC and Supplement list only a single copy of a cheap American reprint.

QUEEN VICTORIA'S HIGHLAND JOURNALS IN A PRESENTATION BINDING,  
INSCRIBED TO THE LORD CHANCELLOR AND WITH A LETTER

**30 VICTORIA, *Queen of Great Britain*.** Leaves from the Journal of our Life in the Highlands, from 1848 to 1861. To which are prefixed and added Extracts from the same Journal giving an Account of earlier Visits to Scotland, and Tours in England and Ireland, and Yachting Excursions. Edited by Arthur Helps. Second Edition. London: Smith, Elder and Co., 1868.

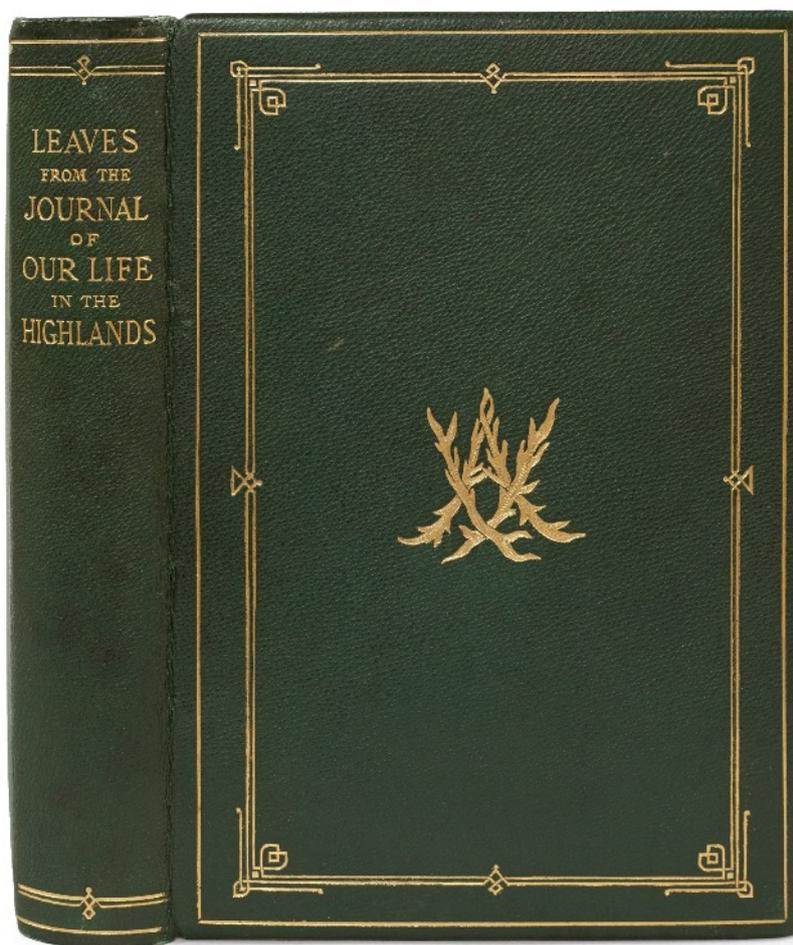
8vo., pp. xv, [1, blank], [2, contents], [2, section-title, verso blank], 315, [1, imprint]; engraved frontispiece and engraved plate, both retaining tissue guards, wood-engraved illustrations in the text, after the author; some scattered spotting and foxing; original green hard-grained morocco gilt presentation binding by Burn & Co., London, boards with gilt-ruled borders and central design of antlers, reproducing the design of the trade binding, spine lettered and ruled in gilt, board-edges roll-tooled in gilt, gilt-ruled turn-ins, mid-brown endpapers, all edges gilt, blue silk marker; extremities very lightly rubbed and bumped, otherwise a very good copy; **autograph presentation inscription from Victoria** on front flyleaf, 'To Lord Cairns, Lord Chancellor from Victoria R Balmoral Oct: 21. 1868'.

[*With, laid down onto upper pastedown:*]

**VICTORIA.** Autograph letter to Earl Cairns, *Balmoral, 21 October 1868*. 1 page, 8vo., light-blue mourning paper with black border and printed address; a few light spots, laid down.

*Provenance:* Hugh McCalmont Cairns, 1st Earl Cairns (1819-1885; by descent to Rear-Admiral David Charles Cairns, 5th Earl Cairns (1909-1989; sale, Sotheby's London, 2 December 1947, lot 610 (part)) – Farlow (buyer of record) – Christie's South Kensington, 6 June 2001, lot 445.

**£1200**



In 1842, Victoria and Albert made their first visit to Scotland, and Victoria recorded in her journal that ‘Albert says [that Dalkeith is] very German-looking’ (*Leaves*, p. 13); ‘[t]here could be no higher praise, and Victoria’s love affair with Scotland, which long survived her husband, began’ (*ODNB*). Following further visits to Scotland in 1844 and 1847, Victoria and Albert bought Balmoral in 1848 and rebuilt it between 1853 and 1855: ‘Balmoral provided privacy in abundance and, for Victoria, a kind of freedom unavailable elsewhere ... Victoria and Albert embraced Scottishness wholeheartedly. Balmoral was bedecked in tartan, the children were dressed in kilts, and the whole family took to highland pursuits. They made expeditions (some in transparent incognito) to local beauty spots, climbed and rode in the mountains, attended the local highland games, and rowed on the loch. Albert studied Gaelic, hunted, shot, and fished; Victoria followed, often taking her sketchbooks with her’ (*ODNB*).

The first section of *Leaves* describes the royal couple’s early visits, and the main, central section describes their life in the Highlands between the purchase of Balmoral and Albert’s death in 1861. The final section, ‘Tours in England and Ireland, and Yachting Excursions’ describes two yachting trips in 1846, their first visit to Ireland in 1849, and a visit to the Lakes of Killarney in 1861. Written in the aftermath of Albert’s death in 1861, which caused the most extreme grief, *Leaves* is dedicated ‘To the dear memory of him who made the life of the writer bright and happy, these simple records are lovingly and gratefully inscribed’.

This copy is in the uncommon gilt morocco presentation binding, and was inscribed to the Lord Chancellor, the distinguished lawyer and politician Lord Cairns, who was appointed by Disraeli when he replaced Derby as premier in February 1868; Disraeli’s leadership, however, and thus Cairns’s lord chancellorship, ended less than a year later, when Gladstone won the general election and formed his first administration. Cairns was reappointed Lord Chancellor in 1874 when Disraeli returned to power and held the position until 1880.

Victoria’s covering letter, which is laid down into the volume, states that, ‘The Queen hopes the Lord Chancellor will accept these 2 books in recollection of his visit to Balmoral’, referring to this and a second volume – C. Grey’s *Early Years of the Prince Consort* (London: 1867) – which were both housed in a ‘watered-silk lined morocco solander case, with the cypher of the Earl Cairns on upper side’, when sold at Sotheby’s in 1947. When this volume was sold at Christie’s South Kensington in 2001, it had become separated from Grey’s book and the case, which had presumably been either lost or damaged in the intervening fifty-four years. Interestingly, the Royal Collections hold a photographic portrait of Cairns of *circa* 1868, which was acquired by Victoria (RCIN 2907090).

#### RARE SCOTTISH NOVEL

**31 [WALKER, Anne, *of Dalry*].** Rich and Poor ... William Blackwood, Edinburgh: and T. Cadell, London. 1823.

[Bound with:]

\_\_\_\_\_. Common Events: a Continuation of Rich and Poor ... William Blackwood, Edinburgh: and T. Cadell, London. 1825.

Two vols., 8vo., pp. [4], 401, [15, adverts.]; and [4], 382, [2, adverts.]; both with half-titles; fine copies, untrimmed, in blue boards, tan paper spine, printed label, likely a remainder binding.

£425

First editions. The author is identified as a friend of Susan Ferrier in her *Memoir and Correspondence* (see Garside, Raven, and Schöwerling, on-line Updates 1 and 2). Ferrier's novel *Marriage* is advertised here.

'Amelia Bell lived in a wynd, near the head of a well-known ancient street in Edinburgh, called the Cowgate'. She is an infant whose mother Sarah Bell 'had been a very successful beggar' until a society of 'some philanthropic gentlemen of the city' put an end to her occupation. Now she was 'a beggar indeed'. Amelia's father, a private in the 97<sup>th</sup> regiment, had been killed in the peninsular war days before her birth. These are the *Poor* of the title.

The *Rich*, with their elegant house and liveried servants, are the Marquis and Marchioness of Vainall and their children, notably the evangelical Lady Amelia Truefeel. Theirs is a life of balls, dinners, and the theatre, but also of the charitable Clothing Society and the Missionary Meeting (apart from the low life passages involving Sarah Bell, this is quite a pious novel). Lady Amelia falls in love with George Sydney, but the novel ends unhappily with his death in a duel.

*Common Events* begins five years later. Lady Amelia has taken the young Amelia Bell, 'the daughter of Sarah Bell of notorious memory, into the house ... to educate her, and confer upon her in due time the honour of becoming her own maid'. This time the novel ends happily, with Lady Amelia married to Mr Moreland, who had been a friend to the late George Sydney.

Garside, Raven, and Schöwerling 1823: 81 and 1825: 83.

**32 WORDSWORTH, William.** Poems, in two Volumes ... London: Printed for Longman, Hurst, Rees, and Orme ... 1807.

2 vols., 12mo., with the half-titles, errata leaf (bound after the contents), and the usual cancels (D11-12 in volume I and B2 in volume II); a fine copy in full red morocco by Rivière, top edge gilt, others uncut (joints neatly strengthened); bookplate, transferred from an earlier binding, of George Augustus Frederick Fitz-Clarence, Earl of Munster, son of William IV; cloth slipcase.

**£3250**

First edition of one of the finest collections of new poems issued during an author's lifetime in all English literature. *Poems, in Two Volumes* includes 'She was a Phantom of Delight', 'Resolution and Independence', the sonnets 'Nuns fret not ...', 'It is a beauteous Evening, calm and free', 'Composed upon Westminster Bridge' ('Earth hath not anything to shew more fair'), 'The World is too much with us', and 'Milton! Thou should'st be living at this Hour', as well as 'My Heart leaps up', 'I wandered lonely as a Cloud' and the ode 'Intimations of Immortality'. Much of Wordsworth's most memorable verse is first printed in this collection, despite the grander ambition of many of his later books.

Healey, *Cornell Wordsworth Collection* 19; Tinker 2334; Reed A8.

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