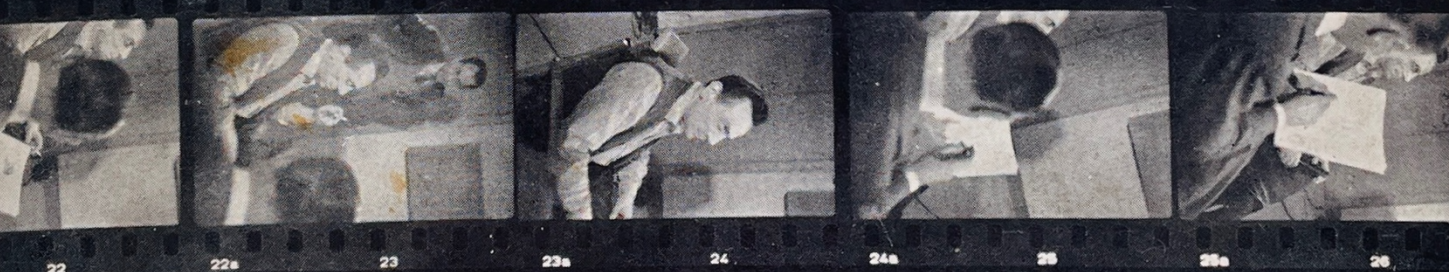


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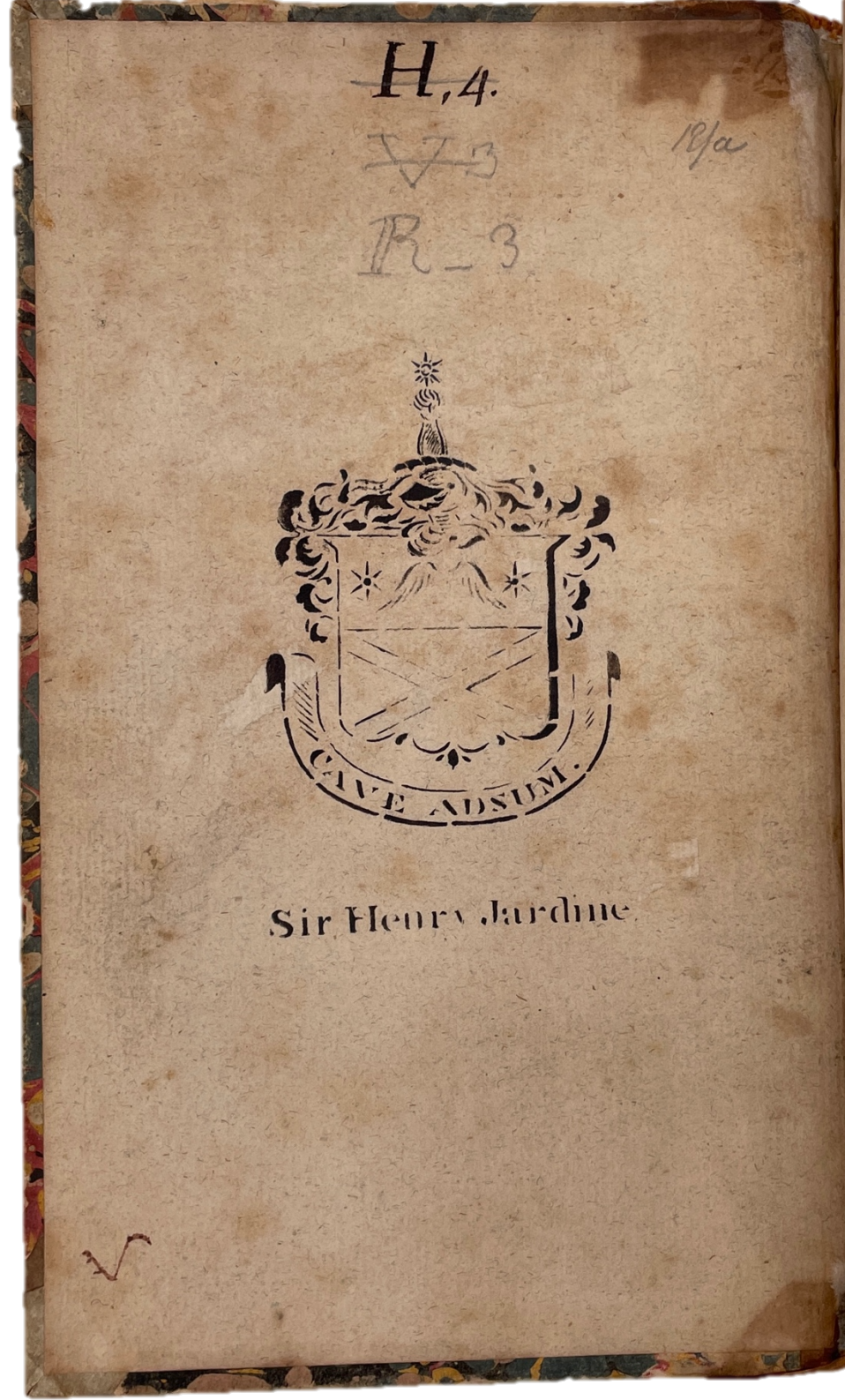
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Cover images: see item 21 (resized) & 19 (resized)  
P.2 image: see 1 (resized)



## SIGNED, PRESENTATION & ASSOCIATION COPIES



**I. DODDRIDGE, P.; [JARDINE, Sir Henry]. *Some Remarkable Passages in the Life of the Honourable Col. James Gardiner, Who was Slain at the Battle of Preston-Pans, September 21, 1745. With an Appendix Relating to the antient Family of the Munro's of Fowlis.***

Edinburgh: Printed for G. Hamilton and J. Balfour, Booksellers there., 1747.

FIRST EDINBURGH EDITION, FROM THE LIBRARY OF SIR HENRY JARDINE. 8vo (in 4s), pp. [xvi, incl pp. 2 bookseller's adverts], 260, incl. head- and tailpieces. Original half calf, five raised spine band, gilt ruling, red morocco title label to spine, lettered in gilt, marbled boards. Red speckled edges now darkened). Rubbed, front hinge professionally repaired, rear joint starting, spine coloured and ends chipped, calf corners removed. Clan Jardine coat of arms and "Sir Henry Jardine" stencilled in brown ink to front endpaper, three private library shelf numbers in ink and pencil above: "H,4, V3, R\_3," inscribed in brown ink on the ffep.: "Robert Brown, 1853," and, above, a third inscrutable POI dated May 9 1913, endpapers darkened at spine ends from binders glue, bookseller notes in pencil to verso of first blank, marginal note to p. 220, in Robert Brown's hand, browned throughout, some foxing and spotting. Else, clean. Good+ Fairly well represented institutionally in Britain, scarce in the trade.

A rather splendid Scottish association copy of the first Edinburgh edition of Philip Doddridge's popular account of the life of Colonel James Gardiner, who served in British (English and Dutch) armies and was killed during the Jacobite rising of 1745 at the Battle of Prestonpans, with pleasing Scottish provenance: from the library of the esteemed Edinburgh antiquarian Sir Henry Jardine.

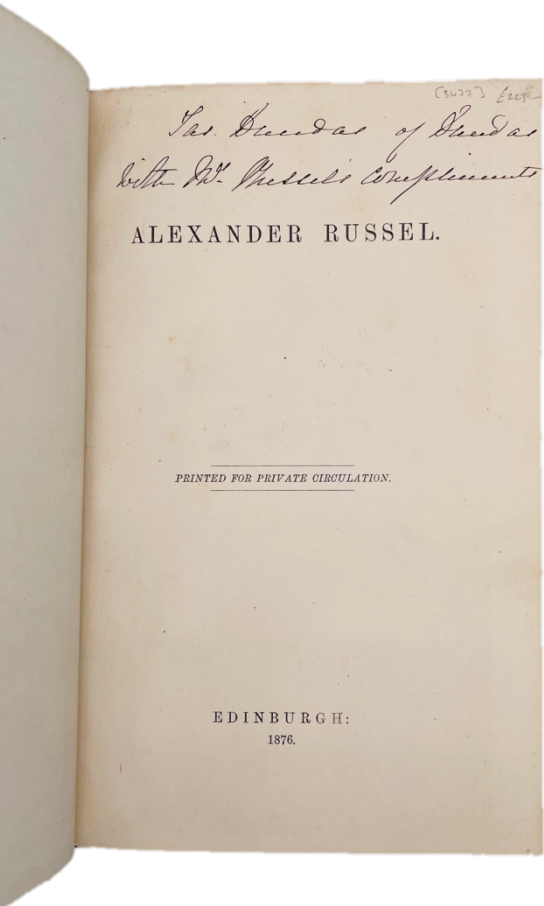
Sir Henry Jardine of Harwood WS FRSE (1766-1851) was a solicitor and fine archer, as well as a founding member of the Bannatyne Club, alongside his friend and fellow antiquarian, Sir Walter Scott (who wrote James Gardner into *Waverley* as "the commander of the eponymous hero's regiment," 'Colonel G-' (Betteridge, 2020)). Jardine was present (with Scott) at the rediscovery of the Honours of Scotland in 1818,

as well as at the opening of the grave of Robert Bruce the following year, an event he recounted in his 1821 *Report to the Right Hon the Lord Chief Baron, etc., etc., by the King's Remembrancer, relative to the Tomb of King Robert the Bruce, and the Cathedral Church of Dunfermline*. Jardine served in the role of King's Remembrancer in the exchequer for George IV between 1820-1831.

Our unknown Robert Brown (not the botanist, alas) added a single marginal note to the text, supplying the name of the "pious Minister of the Church of Scotland" in the appendix: "Rev'd. Gilbert Robertson of Kincardine, Ros-shire".

Doddridge's biography of Gardiner proved incredibly popular: "There were 40 editions printed in the 18th century alone across the British Isles and as far away as Boston and Philadelphia and the work was regularly in print until 1864" (Betteridge, 2020). Unusual in the first edition.

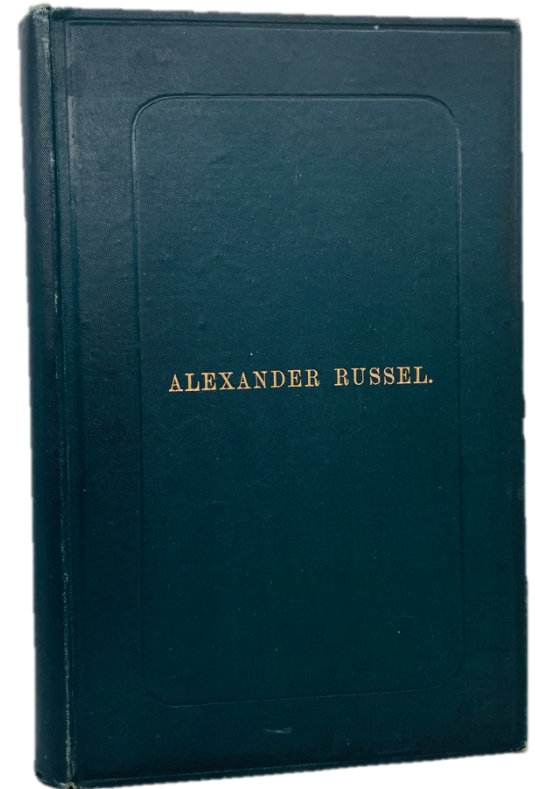
ESTC T66316; Robert Betteridge (2020) 'Curators' Favourites" NLS Blog. [ref. 3020] £400



2. [RUSSEL, Helen (aka Helen Evans)]; ISA (Mrs Craig Knox) & TEENAN, Joseph et al (contributors). **Alexander Russel [Editor of The Scotsman]**. Edinburgh: "Printed for Private Circulation", 1876.

PRIVATELY PRINTED, PRESENTATION COPY INSCRIBED BY HELEN RUSSEL. 8vo, pp. [iv], 125, [3 blank]. Original green cloth, upper board lettered in gilt, single blind rule to boards. Top edge gilt. Pushing and gentle wear to extremities, faint spattering darkest to bottom board. Inscribed by Helen Russel (formerly Helen Evans) in brown ink on the title page: "Jas. Dundas of Dundas, with Mrs Russel's compliments". Else, clean and tight. Very good

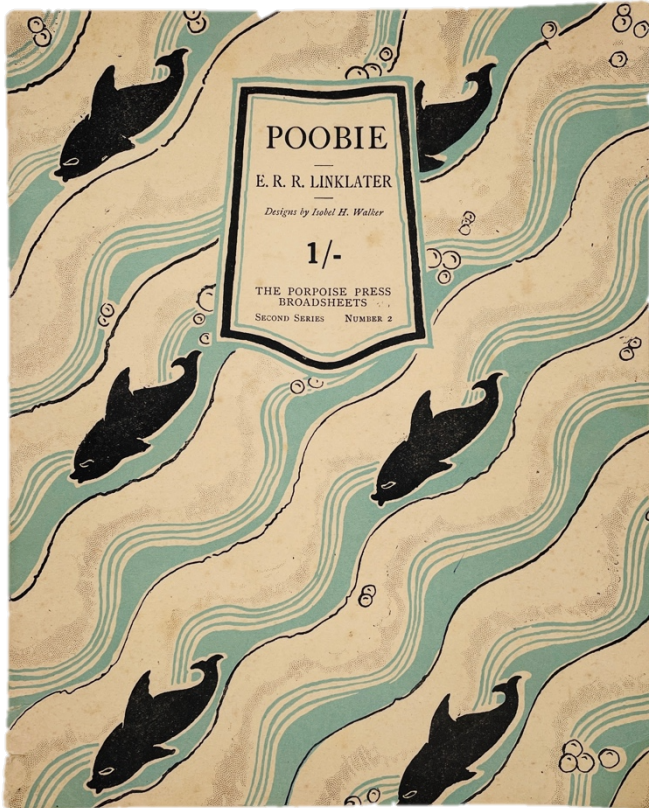
A pleasing association copy of this privately printed memorial collection of tributes published to mark the death of the editor of the *Scotsman*, Alexander Russel, reprinted from Scottish, English and colonial, national and local newspapers (*Irish Times* and *Bombay Gazette*), plus three In Memoriam poems, by ISA (Mrs Craig Knox), "A.S." and Joseph Teenan, and inscribed by the editor's widow to James Dundas, "with Mrs Russel's compliments"; perhaps better known as Helen Evans (née Carter; 1833/1834-1903), our inscriber was one of the 'Edinburgh Seven,' the first female students to matriculate at a British university. The seven medical students, including Sophia Jex-Blake and Evans, enrolled at the University of Edinburgh in 1869, an act which put their demands that women have access to a university education on the national political agenda. The sudden death of Russel's husband Alexander in 1876 derailed her medical training, which she never completed, though she would continue to work for the cause, supporting female doctors and women seeking to train as medics, as well as the education of girls. Indeed, 1876



must have been a bittersweet year for Russel as it also saw the passage of the Medical Act 1876, which enabled women to be licensed to practice medicine, a cause her husband had also supported. An important liberal voice and actor, Alexander Russel (FRSE; 1814-1876) served as editor for *The Scotsman* for 30 years.

[ref: 3477] £225

“BURD ISOBEL, CON AMORE”



**3. LINKLATER, E. R. R.; WALKER, Isobel H. (illustrator).** [Cover title:] *Poobie*. *Designs by Isobel H. Walker [The Porpoise Press Broadsheets, Second Series, Number 2.]*. Edinburgh: The Porpoise Press, 1925.

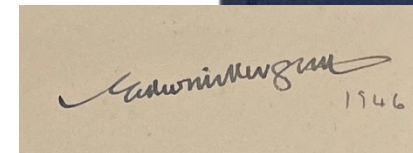
FIRST EDITION, INSCRIBED BY AUTHOR TO ILLUSTRATOR. 4to, pp. [ii, adverts], 8, [2, adverts], incl. four b/w in-text illustrations by Walker. Original side-sewn patterned wrappers, printed in eggshell blue and black. Gently soiled, spotted and creased, closed tears (2.5cm) to head and heel of spine. Tenderly inscribed by Linklater in blue-black ink to verso of front wrapper: “Burd Isobel, Con Amore: de la part de Link. May 1925”. A few fox spots and patches of toning, a little creased, else, clean. Very good

A pre-eminent association copy of Eric Linklater’s first book, published in the year he graduated from Aberdeen University, and inscribed “with tenderness” in the month of publication to his collaborator, the illustrator Isobel H. Walker; Walker’s Beardsley-esque illustrations lend further shade to Linklater’s arch and acerbic verse, including tart words directed at two women with modern tastes, Miss Blossom Poobie and Lady Sophonisba Gluck.

NLS holds Linklater & Walker’s correspondence (1925-33), which includes discussion of Linklater’s time in Bombay (now Mumbai) working as a reporter and assistant editor at *The Times of India* (1925-7).

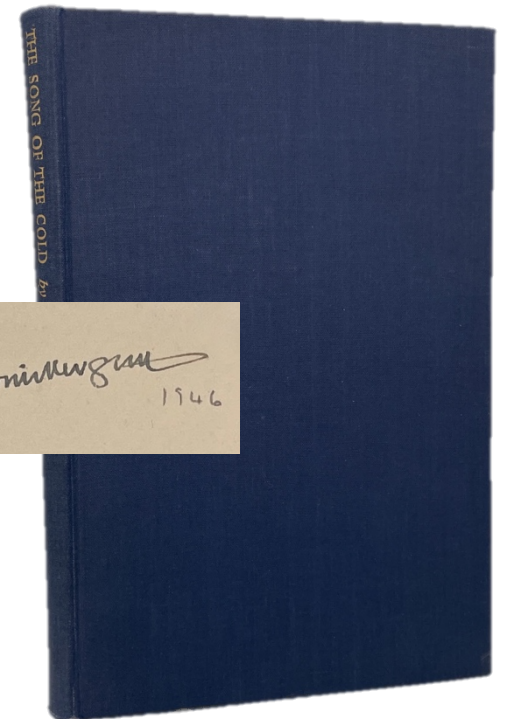
[ref: 3460] £225

EDWIN MORGAN’S COPY



**4. SITWELL, Edith; [MORGAN, Edwin].** *The Song of the Cold*. London: Macmillan & Co. Ltd, 1946.

Second impression, EDWIN MORGAN’S COPY. 8vo. Original navy cloth, spine lettered in gilt. Extremities gently rubbed, pushing to heel of spine. Inscribed with Morgan’s name, in his hand, on the slant, in blue-black ink to ffp, pencil scoring to Sitwell’s ‘Gold Coast Customs’. Else, clean, bright and tight.

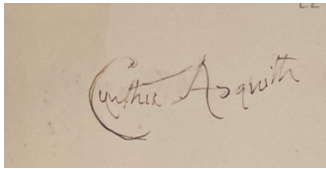


A tight and tidy copy of Edith Sitwell's late WWII poetry collection belonging to the first Makar and with pencil scoring to her long 1929 poem, 'Gold Coast Customs,' a "chant-like metrical experiment" and example of modernist primitivism, set between the British Protectorate of the Gold Coast of West Africa in 1875 and 1920s London.

By 1946 the Scottish poet and translator had resumed studying for his degree in French and Russian at Glasgow University, having served as a non-combatant conscientious objector with the Royal Army Medical Corps during WWII. His library, held by the Special Collections department at the Mitchell Library, Glasgow, shows that "Morgan's interactions went beyond note-making in the margins, to cutting up books [shock, horror!], physically sampling material and pasting it into scrapbooks for reference and inspiration": this copy got off lightly.

Sarah Hepworth (2015) 'Edwin Morgan: cutting up and scribbling in books', University of Glasgow Library Blog

[ref: 2923] £50



**5. ASQUITH, Cynthia. [BARRIE, J. M.]; *Portrait of Barrie*.** London: James Barrie, 1954.

*FIRST EDITION, SIGNED BY AUTHOR. 8vo, incl. b/w frontis and plates. Original blue cloth, spine lettered in gilt. Lean to spine, backstrip heavily mottled, some mottling to boards, bruising to extremities, slight warp to rear board. Spotting to top edge. Signed by Asquith in brown ink and a faltering hand to ffeep, offsetting to half-title, musty. Else, pleasingly clean. In the sober original dust jacket, featuring a*

*striking photograph of Barrie: spine sunned, spine ends frayed, rubbed and gently soiled, some nicks and creasing. Good/ good*

An unusual signed copy of the anthologist and celebrated diarist's biography of her friend and former employer, the Scottish author and creator of Peter Pan, J. M. Barrie.

Lady Cynthia Asquith (1887-1960) worked as Barrie's secretary from 1918 to his death in 1937; he bequeathed her most of his estate (excepting the Pan-rights).

With printed dedication: "To Viola Meynell".

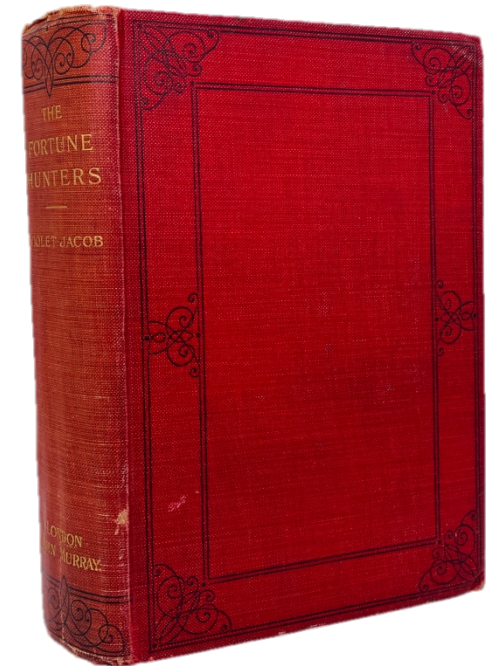
[ref: 2999] £50

## SCOTTISH RENAISSANCE

**6. JACOB, Violet; [MILLAR, R. C. Hoyer]. *The Fortune-Hunters And other tales*.**

London: John Murray, 1910.

*FIRST EDITION. 8vo, pp. vii, [i], 351, [1]. Original red cloth, spine lettered in gilt, upper board ruled and decorated in black. Leading edge untrimmed. Rubbed, spine sunned, pushing to spine ends, corners bumped*



and worn, esp. bottom corner of front board. R. C. Hoyer Millar's book label to front pastedown, POI in sepia ink to ffep: "M. Hoyer Millar/ Nov 30th/ 10". Foxed, heaviest at front and rear, gently shaken.

A solid copy of Jacob's scarce short story collection.

Violet Jacob (1863-1946) was a poet and author, with deep roots in the Scottish renaissance; née Kennedy-Erskine, the family seat was the House of Dun, near Montrose, the setting of much of her fiction. With *Songs of Angus* (1915) Jacob began writing in Scots, with Hugh MacDiarmid later describing her as "the most considerable of contemporary vernacular poets".

[ref: 2412] £75

### WILLIAM SOUTAR'S COPY

**7. [SOUTAR, William]; MILTON, John. *John Milton [English Men of Letters Series]*.** London: Macmillan and Co., 1919.

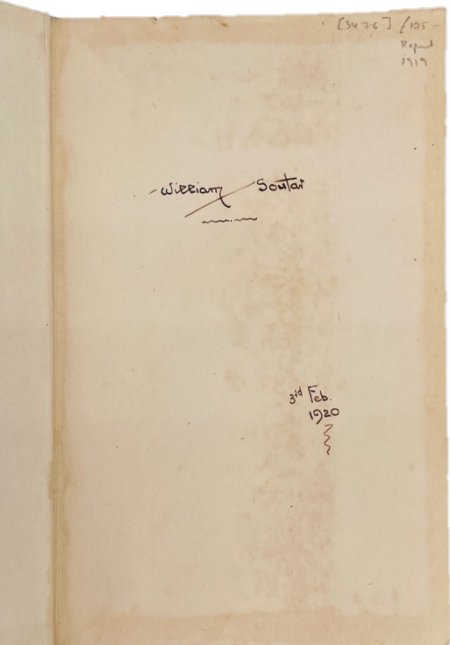
*Fourth impression of pocket edition, WILLIAM SOUTAR'S COPY. Small 8vo. Original blue buckram, stamped in green. Slight lean to spine, corners bruised. Edges toned, a few fox spots. Inscribed in brown ink to ffep: "William Soutar, 3rd Feb 1920," faint offsetting to feps, Soutar's scoring and occasional marginalia to text block, else, clean and tight. Very good*

A neat poetic association copy of this pocket edition of *John Milton* in Macmillan's *English Men of Letters* series, inscribed with William Soutar's name and featuring engaged marginalia in his minute student hand, with a few flashes of his developing poetic sensibility: he deemed, for instance, Wordsworth's lines "a little more vivid than Milton's picture [of the moon]".

Soutar would have been 22 and a first-year undergraduate studying English (having swapped from Medicine) at the University of Edinburgh when he inscribed his name in this copy and, presumably, annotated it. While he "enjoyed Professor Herbert Grierson's lectures on the English classics, particularly appreciating Chaucer, Wordsworth, and Donne [and Milton, enough at least to buy this introductory text]," and read widely, he "did not enjoy a distinguished university career," eventually scraping through with a third (Barnaby, 2019). Soutar "remained philosophical [about his classification and degree], reflecting: 'I'm afraid I'm not a 'Varsity bird'—one is apt to get cobwebs on one's wings,'" and yet his student years proved a formative period for the young poet, who wrote prolifically, shared poems with Hugh MacDiarmid, and published his first collection, *Gleanings of an Undergraduate*, before graduation in 1923.

An important figure of the Scottish Renaissance, William Soutar (1898-1943) spent much of his short life bed-bound, due to ankylosing spondylitis. Known predominantly for his 'bairnrhymes', he wrote poetry in both Scots and English -

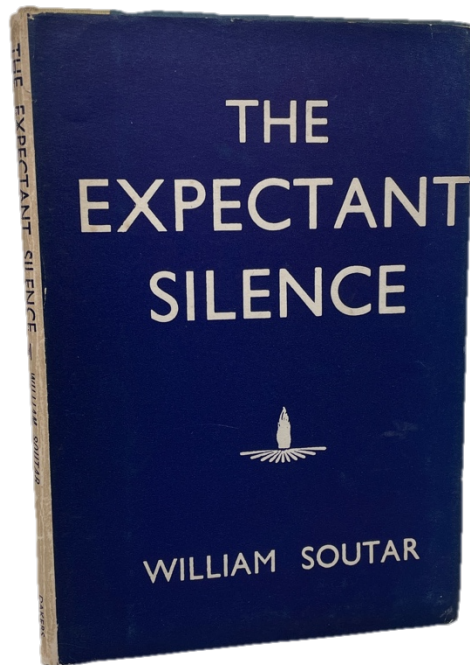
"at its best the poetry exhibits a perfection and lyrical resonance that few poets achieve" - and was an inveterate diary-keeper, volumes that



show “intellectual power and insight [... which make them] of international significance” (ODNB). Soutar was only memorialised at Makars’ Court in 2017.

Paul Barnaby (2019) ‘Not a Varsity Bird’: William Soutar’s Student Years,’ *Archives@University of Edinburgh* Blog [ref: 3476] **£175**

### THE POSTHUMOUS COLLECTION, INSCRIBED BY THE POET’S MOTHER

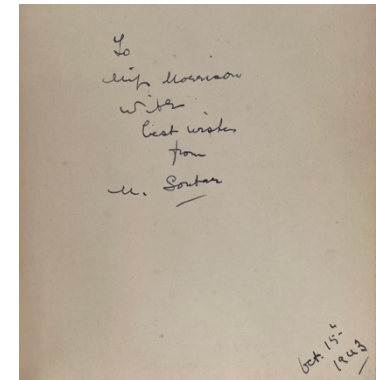


**8. SOUTAR, William; [SOUTAR, Margaret]. *The Expectant Silence*.** London: Andrew Dakers Limited, 1945.

*Second impression, inscribed by Soutar’s mother. Slim 8vo, pp. 64. Quarter cream cloth, spine lettered in blue, textured blue paper boards, unicorn design stamped in cream to upper board. Extremities bruised, board edges sunned, with numerous dints. Inscribed by Margaret Soutar in blue-black ink to ffeop: “To Mrs [?] Morrison/ with/ best wishes/ from/ M. Soutar,” with Soutar’s death date added in her hand to bottom corner: “Oct. 15th 1943”. Faint spotting to feps, else, pleasingly clean and tight, especially given the war economy paper. In the original blue dust jacket, lettered in white: price-clipped. rubbed, spine creased, edgewear and nicking, two closed tears, to front joint and rear panel. Very good/ very good*

A pleasing association copy of this posthumously published collection of Soutar’s poetry, inscribed by his mother “with best wishes” and commemorating her son with: “Oct. 15th 1943,” the date of his death. This selection of 60+ poems in English had been arranged for publication by Soutar shortly before his death, and include “some of the finest and most mature of [his] work” (front flap). Margaret Soutar’s inscribree may have been the mother (or sister?) of William Morrison, Editor of the *Scots Observer*. Morrison - or Willie Mo - also lived with his parents in the 1930s, when Soutar wrote to submit poems to the journal (see the Manuscripts of William Soutar, University of Edinburgh).

[ref: 2537] **£60**



A FAN COPY

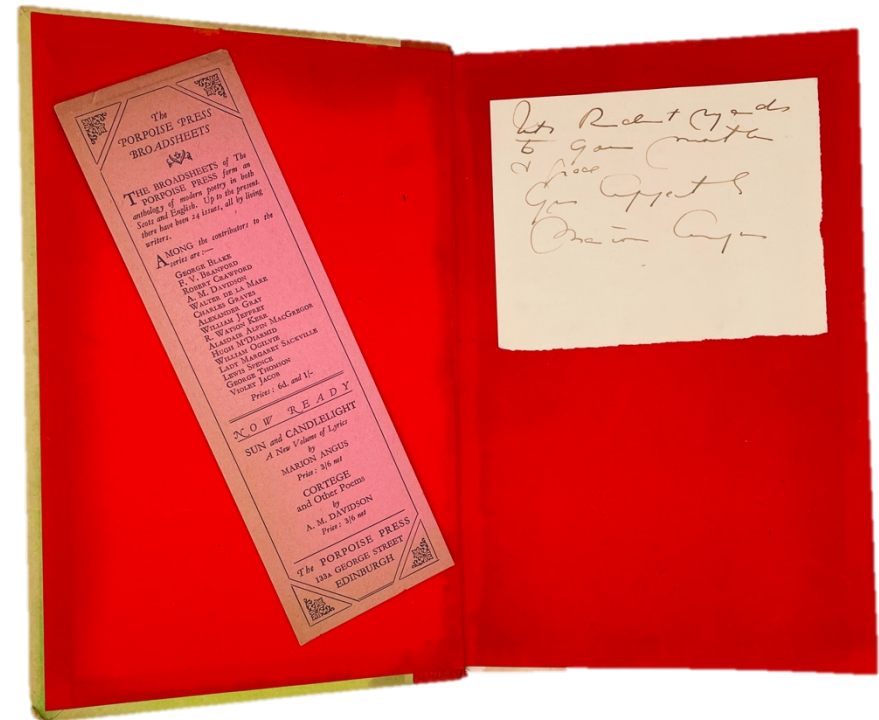
**9. ANGUS, Marion. *Sun & Candlelight*.** Edinburgh: Porpoise Press, 1927.

FIRST EDITION, SIGNED NOTE PASTED IN. Slim 8vo. Quarter red paper spine, spring green paper boards, white paper title label, lettered in black, to upper board. Unevenly sunned, soiled, amateur repairs to spine (still tender), extremities bruised and worn.

Darkened endpapers, some spotting, signed, clipped white paper note pasted to ffeff, two clipped death notices pasted to recto of first blank, toned, else, internally clean and tidy. Faded pink Porpoise Press bookmark laid in. Good-

A well-handled first edition 'fan' copy of Marion Angus' 1927 poetry collection, *Sun & Candlelight*, featuring an undated clipped signed note from the poet pasted in, plus two newspaper clippings announcing her death: "The death has occurred at Arbroath of Miss Marion Angus, the well-known Scottish poet [...and...] one of the most distinctive voices of the modern Scots revival"; it was Angus' poems of the 1920s (such as this collection) "which established her as one of the group of vernacular poets who were forerunners of the 'Scottish Renaissance' of the inter-war years. Her Scots verse, along with that of Violet Jacob and Lewis Spence, marked a break with the exhausted post-Burns tradition, and anticipated the work of C.M. Grieve (Hugh MacDiarmid)" (ODNB).

[ref: 2909] £65



**10. [CRUICKSHANK, Helen B.]; MACDIARMID, Hugh (i.e. GRIEVE, Christopher); CROMBIE SAUNDERS, R. (editor). *Selected Poems of Hugh MacDiarmid*.** Glasgow: William MacLellan/ Poetry Scotland Series, 1944.

FIRST EDITION, INSCRIBED BY HELEN B. CRUICKSHANK. Slim 8vo, pp. 59, (1) + b/w frontis portrait. Quarter blue cloth, spine lettered in gilt, white paper boards. Gentle wear and pushing to spine ends and corners, boards gently soiled. Toned, inscribed in blue pen to ffeff: "With best wishes from Helen./ July 6 1946," pencil notes underneath and to front pastedown identify the inscription as that of Helen B. Cruickshank. Else, clean and tight. Very good

A pleasing association copy, inscribed by Grieve's close friend and fellow poet and player in the Scottish Renaissance.

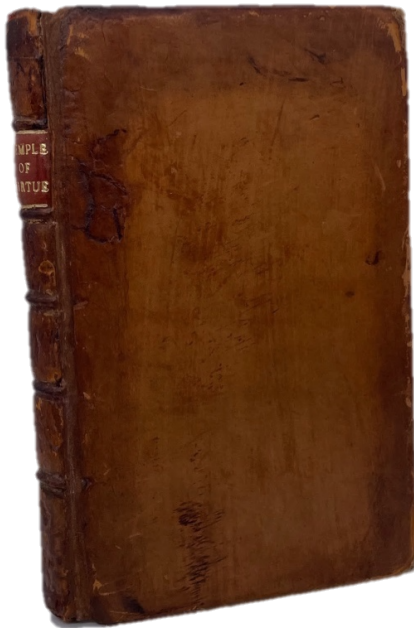
Includes a Glossary to rear. The selection, through which Saunders Crombie aimed to present "the cream of Hugh MacDiarmid's poetry while exemplifying the varied nature of his work," includes one poem that first appeared in *The Modern Scot*, 'Harry Semen' (see ref. 2444)

Helen Burness Cruickshank (1886-1975) was another Angus-born poet with links to the Scottish Renaissance. Having submitted poems to Christopher Grieve's new anthology, Northern Numbers, the two poets became lifelong friends, as well working together for Scottish PEN; Cruickshank began as Honorary Secretary, but later took over the helm from Grieve. Indeed, Cruickshank's Edinburgh home, Dinnieduff, became a centre of Scottish literary activity and society during this period, which Cruickshank later referred to as a watershed time in her life. She was also a founding member of the Saltire Society.

[ref: 2445] £45

## SCOTTISH PROVENANCE

### HER BOOK: FROM PENELOPE (COMPTON) PENNINGTON, BARONESS MUNCASTER TO THE BIBLIOTHECA LINDESIANA



11. [FORDYCE, David]; FORDYCE, James (additions and introduction); [(COMPTON) PENNINGTON, Penelope, LADY MUNCASTER]. *The Temple of Virtue, A dream.*

*Published by James Fordyce, D.D.* London: Printed for T. Cadell in the Strand, 1775.

*Second (London) edition. 8vo, pp. [2 blank], viii, 110 [2 blank]. Contemporary full calf, professionally re-jointed and re-backed, original spine laid back down, five raised bands, new tan title label lettered in gilt to second spine compartment, faded gilt roll-tooling to edges, boards worn, scuffed and scored, damage to upper board, faint cup stain to bottom board. Foxing and offsetting from binder's glue to pastedowns, engraved Lindsay armorial ex libris to front pastedown, smaller Bibliotheca Lindesiana library plate to ffep, 'Penelope Compton' boldly inscribed in brown ink to head of title page (see image on p.2), leaf-stub after title page (pagination complete, though ESTC T62594 notes, for the non-variant edition: "With a half-title"), occasional fox spots, else, pleasingly clean, bright and tight. Good+ ESTC T62594 (with variant dedication leaf); final entry for 'Fordyce, James' in Bibliotheca Lindesiana. Vol. II, col. 3451.*

A bright copy of the (variant) London second edition of Scottish moral philosopher David Fordyce's popular educational allegory, with fascinating female and bibliophilic provenance: featuring the ownership inscription of Penelope Compton, later Baroness Muncaster, maternal grandmother of Alexander Lindsay, creator of the Bibliotheca Lindesiana, plus two armorial Lindsay family bookplates: a scarcer, earlier engraved ex libris, plus the Bibliotheca Lindesiana library label.

The Bibliotheca Lindesiana, arguably the greatest library formed during the nineteenth century, was created by Alexander Lindsay (1812–80), known for most of his life as Lord Lindsay, and his son (James) Ludovic Lindsay (1847–1913), 25th and 26th Earls of Crawford and 8th and 9th Earls of Balcarres, and housed primarily at Haigh Hall, Wigan. From around 1830 Lindsay “invested huge amounts of financial capital to expand the much-depleted family library into a panoptical repository of ‘the best and most valuable books, landmarks of thought and progress, in all cultivated languages, Oriental as well as European’” (ODNB). The Bibliotheca Lindesiana was dispersed in the early twentieth century; in 1901 its manuscript collections (plus Chinese and Japanese printed books) were bought by Enriqueta Rylands, becoming the foundation, alongside the 2nd Earl of Spencer’s collection, of the John Rylands Library. The outstanding Crawford philately library was acquired by the British Library.

Penelope Pennington, Baroness Muncaster (1744–1806; formerly Compton) was descended from “distinguished ancestors,” being “the great grand-daughter of Charles, son of Spencer, 2nd Earl of Northampton [... while] Sir Edward Nicholas, Secretary of State under Charles I and Charles II, was also her great great grandfather” (Barker, 1978). When she married the soldier, Tory politician and friend of William Wilberforce, Sir John Pennington, 5th Baronet and 1st Baron Muncaster (bap. 1741–1813) in 1778 (three years after she inscribed her name in this copy of *The Temple of Virtue*), she “brought a large dowry and a varied inheritance,” which included several significant books which would eventually join the Bibliotheca Lindesiana, alongside this one. The couple had three children, with their second daughter the Hon. Maria Margaret Frances (1783–1850) the only one to survive them both; in 1811 Maria married James Lindsay, Baron of Wigan, 24th Earl of Crawford and 7th Earl of Balcarres (1783–1869), becoming Countess of Crawford. The couple made Muncaster Castle their home, rather than Haigh Hall (relations were strained between Lindsay father and heir); their first son, Alexander Lindsay, was born in 1812, six years after the death of his maternal grandmother, Baroness Muncaster, who “died accidentally [in 1806] while out canvassing for her husband,” for the seat of Westmoreland, but her books remained.

Alongside her Second Folio of Shakespeare, “bound volumes of Civil War Tracts given to [Sir Edward] Nicholas by the King, an interesting copy of the 1568 ‘Bishops’ Bible’, and – unexpectedly – the diary (1735–50) of Mrs Gunning, mother of the three famous beauties,” Penelope Compton (as was) valued this book sufficiently to take it to her new home at Muncaster Castle, where it joined the Octagonal Library, and valued it enough to pass it on to her daughter Maria. James and Maria Lindsay would have chosen to remain at Muncaster Castle indefinitely,



but were forced to leave in 1820, upon the death of the 2nd Baron Muncaster, when its contents were dispersed. Despite the ongoing disagreement with his father, James Lindsay managed to persuade him to buy “altogether some 5000 volumes [of the Muncaster Castle Library]” for Haigh Hall, meaning Penelope Compton’s books joined the Lindsay family library, the foundation of the Bibliotheca Lindesiana; the family itself would not move to Haigh for another two years (Barker, 1978).

Descended from bibliophiles herself, Maria Lindsay gently directed her young son’s acquisition of books, advising him (at 8 and a half): “I have no objection to your spending your shilling in the purchase of a book, but it must not be a silly one. There are many little books which unite instruction and amusement at the same time” (cited in Barker, 1978): she surely, then, approved of Fordyce’s *Temple of Virtue* (an allegorical argument for twinning fiction with instruction as a pedagogic strategy); perhaps it even played a part in her own, and Alexander Lindsay’s, education?

ESTC T62594; *Bibliotheca Lindesiana. Vol. II: Catalogue of the Printed Books Preserved at Haigh Hall, Wigan, Co. Pal. Lancast.* ([Aberdeen]: Aberdeen University Press, 1910): the book features as the final entry under ‘Fordyce, James’ on col. 3451; Nicolas Barker (1978) *Bibliotheca Lindesiana: The lives and collections of Alexander William, 25th Earl of Crawford and 8th Earl of Balcarres, and James Ludovic, 26th Earl of Crawford and 9th Earl of Balcarres* (London: ‘Printed for Presentation to the Roxburghe Club, and Published by Bernard Quaritch’).

[ref: 3181] £600



**12. [HORACE] QUINTI HORATII FLACCI. *Opera, Denuo emendata.*** Taurini [Turin]: Typis Bartholomæi Zappatæ, M. D. C. LXXXIV [1684].

EARLY TURIN EDITION. In Latin. 18mo (in 12s and 6s), pp. 300, incl. woodcut printer’s device to title page, plus one woodcut header to ‘Vita Horatii’. Collation: A-R<sup>12/6</sup>. Limp vellum, overlapping edges, hand-written title – “Horatii” – in thick sepia ink to spine. Soiled, creased and scored, a few cracks, wear to corners and edges, ink inscription to front board (possibly “D. Clark”). Edges browned, small burn mark to top edge. POI in sepia ink to verso of front vellum wrapper and repeated in Latin on verso of first(?) blank, which is now pasted to front wrapper forming its endpaper, “1684” inscribed in sepia ink to title page, small burn mark to printed date, some dog-earring and nicking to edges, ink stains throughout, occasional toning and faint spotting, POI repeated again in English to rear vellum fore-edge flap: “William Nairne Clarke - Linnkeith, Blairgowrie, Perthshire”. Else, internally clean and bright. Good+ We have been unable to trace any copies via JiscLHD or WorldCat; no USTC nor SBN/ IT numbers assigned.

A rare C17th pocket-sized edition of Horace’s Works (newly amended), issued by Turin-based Bartholomeo Zappata, with C19th Scottish provenance: one POI declaims (in Latin), “William Nairne Clark’s book – Linnkeith, Blairgowrie, June 29 - 1883 -”.

William Nairne Clark (born 1863) was the third son and child (of eleven) of David Clark/e (1804-1881) and Ann Henderson Goodlet of Rattray, Perthshire. Linnkeith House in



Blairgowrie (and Rattray) was designed and built by Glasgow architect John Honeyman in 1862 for Clark/e. The large family apparently lived in some style: Linnkeith was a 2-storey, 4-bay, L-plan gabled house with Tudor detail on Balmoral Road, overlooking the River Erich; its single storey south wing housed the billiard room, while the garden boasted a planetarium.

It's unclear what happened to our avid inscriber, but two of his brothers would emigrate to Australia, like William's namesake and likely distant paternal relative, William Nairne Clark (1804-1854), the public notary and publisher, birder and survivor of the first duel recorded in Western Australia, who was born in neighbouring Coupar Angus. Our William Nairne Clark would have been 20 when he inscribed his name and address, over and over, in this wee *Horace*.

[ref: 3191] £550

FROM THE LIBRARY OF DUNECHT HOUSE, ABERDEENSHIRE

**13. GRAND, Sarah (pseud. McFALL, Frances Elizabeth); [Baron & Lady COWDRAY (Weetman & Annie PEARSON) of DUNECHT, Aberdeenshire]. *Adnam's Orchard: A prologue*.**

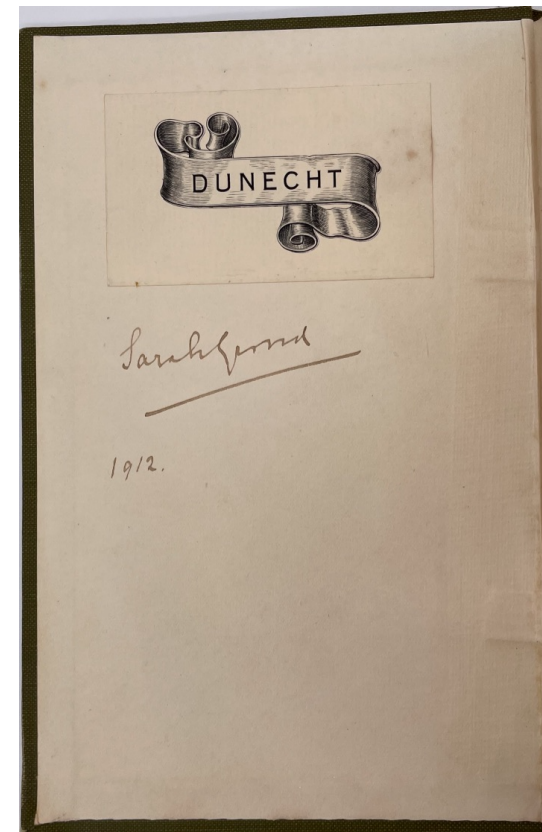
London: William Heinemann, 1912.

FIRST EDITION, SIGNED BY AUTHOR. Substantial 8vo, pp. [viii], 640. Original green cloth, spine ruled and lettered in gilt, upper board decorated and lettered in black. Bottom edge untrimmed. Slight lean to spine, gentle pushing to spine ends, bottom corners bruised, rubbed. Signed and dated by Grand in faded sepia ink to front pastedown in the year of publication: "Sarah Grand/ 1912.", below 'Dunecht' book-label. Offsetting and foxing to feps, else, clean and tight. Very good.

A pleasing signed first edition copy of Sarah Grand's penultimate novel, from the library of Dunecht House, Aberdeenshire, the home of Weetman and Annie Pearson, Baron and Lady Cowdray.

Sarah Grand, the pen name of Frances Elizabeth Bellenden McFall (née Clarke, 1854-1943), was an Irish author and suffragist, who laid claim to coining the term 'the new woman'. Alongside her weighty 'problem' novels, in the early decades of the twentieth century, Grand lectured throughout England and the United States, promoting women's suffrage, rational dress, and the health benefits of cycling. She was a member of the Women Writers' Suffrage League and vice-president of the Women's Suffrage Society. *Adnam's Orchard* was the first in a planned (but unrealised) trilogy of novels, focused on the land problem and a revitalisation of English agriculture. It received neither the critical attention, nor the censure, of Grand's earlier feminist novels, *The Heavenly Twins* (1893) and *The Beth Book* (1897).

Dunecht was the Aberdeenshire home of the Pearsons, styled as Viscount and Viscountess Cowdray from 1917; they leased the property from 1907, only buying the house in the year of the book's inscription, 1912. A near



contemporary of Grand's and similarly a woman of energy, action and self-transformation, Annie Pearson, Lady Cowdray (née Cass, 1860-1932, GBE) was active in the Liberal organs of the suffrage movement and a supporter of the Royal College of Nursing. Perhaps Grand and P met through the suffrage movement, or, perhaps the signed copy was a gift from Pearson's daughter, the equally impressive Lady Gertrude Denham (1884-1954, DBE)? After all, Denham played leading roles in the contemporary women's rural movements, co-founding the Women's Institutes, becoming the first director of the National Federation of Women's Institutes and, by WWII, was the director of The Women's Land Army with her home Balcome Place its administrative headquarters. An intriguing copy.

[ref: 2176] **£175**

**14. BARRIE, J. M.; [Lady COWDRAY (Annie PEARSON), DUNECHT HOUSE, Aberdeenshire]. *Tommy and Grizel*. London: Cassell and Company Limited, 1900.**

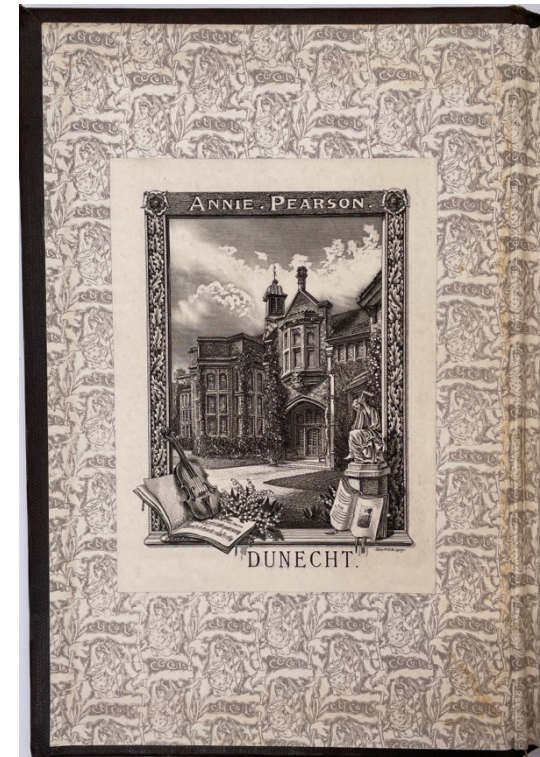
*FIRST EDITION. 8vo, pp. viii, [432], 8 catalogue. Black cloth, bevelled edges, spine lettered in gilt. Top edge gilt. Patterned endpapers. Spine gently sunned, rubbed, faint marks and nicking to upper board, especially at leading edges, some foxing to edges and, on occasion, into margins. Annie Pearson's ex libris to front pastedown, featuring her Aberdeenshire house, Dunecht.*

A robust first edition copy of the second book in J. M. Barrie's Tommy series, with an interesting Aberdeenshire provenance: from the library of Annie Pearson, Lady Cowdray, at Dunecht House, Aberdeenshire.

Pearson's bookplate is signed "Inv. W.P.B. 1907": 1907 is the year that the Pearsons leased Dunecht House, Aberdeenshire, buying it five years later. "W.P.B." was W.[illiam] Phillips Barrett (1861-1936), the New Zealand-born Manager of J. & E. Bumpus of Oxford Street, London, Booksellers to Queen Victoria. Barrett's initials were included on c. 600 bookplates of the era, when, in fact, most of them were designed by (at least) five fine engravers: John Augustus Charles Harrison (1872-1954), Robert Osmond (1874-1959), Charles Brooke Bird (1856-1916), John Edward Syson (1856-1929?) and George Ernest Vize (1865-1943?). Barrett's skill, then, was entrepreneurial: spotting a gap in the ex libris market, he persuaded clients to order a bookplate to be engraved and printed by Bumpus.

Leah Leneman (1991) *A Guid Cause: The Women's Suffrage Movement in the North of Scotland*. Edinburgh: EUP. Anon, 'Bookplates with the initials W. P. B.' Blog Post.

[ref: 2069] **£50**



**15. AUSTEN, Jane; BROCK, Charles E. (illustrator); [AINSLIE, C. E.]; [GEORGE WATSON'S LADIES' COLLEGE].**  
***The Novels of Jane Austen. Comprising, I. Pride and Prejudice, II. Sense and Sensibility, III. Northanger Abbey, IV. Mansfield Park, V. Emma, VI. Persuasion.*** London: J. M. Dent, 1922.

The complete novels in six volumes. *FIRST THUS.* 8vos, title pages lettered and decorated in blue and red; 16 colour plates, illustrated by Charles E. Brock, to each volume. Original blue cloth, spines lettered in gilt (but faded), blind stamped devices and ruling to upper boards. A shabby set: all volumes with spines sunned and cocked, spine ends frayed, boards rubbed, gently soiled and bumped, some boards bowed. P&P only: long split to joint of bottom board. Persuasion only: top edge of bottom board nibbled. All volumes: shaken, endpapers toned, scatters of fox spots, Edinburgh Merchant Company Schools/ George Watson's Ladies' College gilt label to ffep of P&P, inscribed to Brodie K. Johnston for "Superiority in Gymnastics," with hand-written award

inscriptions to subsequent ffeps. MP only: "John Cabell Johnston, 9 Lauderdale Street, Edinburgh" inscribed in pencil to rear pastedown. Emma only: liquid staining to rear pastedown. NA & P only: some small losses to margins. Else, clean and bright. Good-to fair: a binder's set.

A very well-handled set of the 1922 Dent edition of the Novels of Jane Austen, complete in six volumes, with a pleasing Scottish educational provenance: awarded in 1922-23 to Brodie K. Johnston for "Superiority in Gymnastics, Special Kirk Mackie Prize," by Edinburgh Merchant Company Schools/ George Watson's Ladies' College and its formidable headmistress, Charlotte Ainslie.

George Watson's Ladies' College was founded in George Square, Edinburgh in 1871. A former pupil, Charlotte E. Ainslie, LLA (1863-1960) was appointed Headmistress in 1902, becoming the first woman to lead the school and indeed "any prestigious Scottish secondary school" (ODNB). A talented linguist and lecturer in psychology and education, a dedicated school leader and educationalist, she "was regarded as one of the leading Scottish experts on girls' education" (ibid). The University of Edinburgh conferred a Doctorate of Laws on Ainslie in 1926, the year she retired, and in 1929 she received an OBE for services to education.

[ref: 3238] **£185**





**16. ROSSETTI, Christina G.; HUGHES, Arthur (illustrator); BROTHERS DALZIEL (engravers); [MACLEHOSE, James J.]; [CAMERON, Sir David Young (ex libris design)]. *Sing-Song: A nursery rhyme book*. London: Macmillan and Co., 1893.**

*New and enlarged edition. 8vo. Original green ribbed moiré silk, spine lettered in gilt. AEG. Spine and edges darkened, as often seen, pushing to spine ends, extremities rubbed, faint white marks to upper board. James J. MacLehose's striking ex libris, designed by Sir David Young Cameron, to ffep, POI to ffep ("Douglas Grant, 28 Feb: 1947"), remnants of tissue guard at frontis, very occasional faint foxing, crease to p.99, else clean and bright. Very good*

A pleasing copy of the second, enlarged edition of Christina Rossetti's book of nursery rhymes, illustrated by Arthur Hughes and engraved by the Brothers Dalziel, from the library of the Glaswegian bookseller and publisher James J. MacLehose, featuring his striking ex libris by fellow Scot, the artist and etcher Sir David Young Cameron.

Rossetti's collection was first published in 1872; she just lived to see this new edition, dying the following year, 1894.

The MacLehose firm was associated with the University of Glasgow, as its printers and publishers, for over one hundred years and was known for its "typographically elegant work". From the second generation, James J. MacLehose eventually took over both businesses run by his father James MacLehose (1811-1885) and uncle Robert MacLehouse (fl. 1872-1910), in collaboration with his brother, Robert.

Known for his townscapes (as here) and landscapes, Sir David Young Cameron RA (1865-1945) was a Scottish painter and etcher connected with the Etching Revival.

[ref: 2959] **£150**

**17. WEST, Rebecca; [BLYTH, B. H.]. *Black Lamb and Grey Falcon: The record of a journey through Yugoslavia in 1937 (Volumes I & II)*. London: Macmillan & Co. Ltd, 1942.**

*Second impression (Feb. 1942). Two Volumes. 8vo, pp. xii, 654; pp. viii, 586 + b/w photographic plates. Original green cloth, gilt lettering to spines, upper boards ruled in blind. Map endpapers, printed in red and black. Top edges green (faded). Bruising to extremities. Inscribed in blue pen and a neat hand to ffep of Vol I.: "B. H. Blyth (8 Bn. The Royal Scots), H.M.T. Empress of Japan. 20.7.42. Given me by Sir John & Lady Sutherland". Else, pleasingly clean and bright, indeed, apparently unread (see later). In the original typographical beige dust jackets, lettered red and black: spines sunned, spine ends and corners chipped, tanned and soiled, rubbed and creased at joints. Very good/ Very good.*

A handsome set of the second impression of Rebecca West's magisterial travelogue of her journey through Yugoslavia in 1937, with poignant Scottish WWII-related provenance: likely, briefly owned by Lieutenant Benjamin Hall Blyth, who would die at 23 in Tunisia less than a year after inscribing his name in the first volume, serving for the Royal Scots.

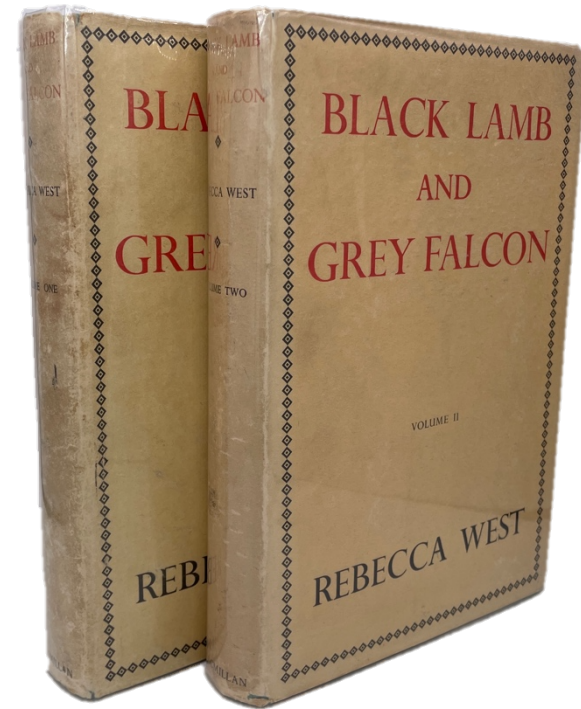
By the time *Black Lamb and Grey Falcon* was published in 1941, West was at a loss to recall why she'd been moved "in 1936 to devote five years of my life, at great financial sacrifice and to the utter exhaustion of my mind and body, to take an inventory of a country down to its last vest-button, in a form insane from any ordinary artistic or commercial point of view" (Dyer, *The Guardian*). Its publication coincided with Operation 25, the German-led invasion of Yugoslavia by Axis powers; in response to which West added her stark dedication: "To my friends in Yugoslavia, who are now all dead or enslaved." Despite her misgivings, *Black Lamb and Grey Falcon* is still celebrated and in print.

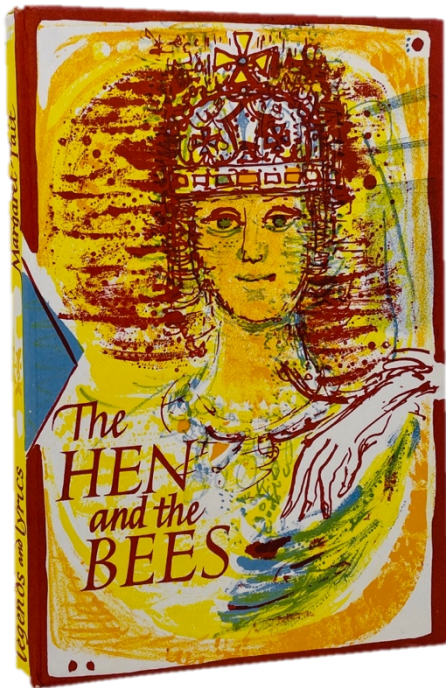
Benjamin Hall Blyth (1920-1943) was born into a civil engineering family; namesake of his father, Benjamin Hall Blyth, Jr (1888-1948/9), who worked with his uncle (the original Benjamin Hall Blyth) at Blyth and Westland, which had built New Glasgow Bridge and Waverley Bridge. The company subsequently became Blyth and Blyth, Edinburgh.

[ref: 3248] £175

## A TRIO OF TAIT'S (& OTHERS)

The Orcadian experimental filmmaker, poet and medical doctor, Margaret Tait (1918-1999) is best known for her lyrical "film poems" (32 short films and a single full-length film, *Blue Black Permanent*), which she shot and produced in the early 1970s on Orkney. As Tait's description suggests, her film work was poetic (in both form and content, including *Hugh MacDiarmid, A Portrait*), as well as in conversation with the natural world and Orcadian culture. Just over a decade earlier, Tait had self-published her own poems and short stories in five volumes (issued from her home on Rose Street, Edinburgh) in what she referred to as 'interim' editions, but no further editions followed. Her poetry and prose would only be reissued after her death in the 2012 collection *Poems, Stories, and Writings*, edited by Sarah Neely and with an introduction by Ali Smith (itself reissued in 2023). Smith described Tait's poems as "a revelation in so many ways, of her voice, her eye, her playful idiosyncrasy, her craft, her timing. They reveal her sources: the Bible, myth, medieval ballad, folk form and popular song, united with a modern legacy of breath-rhythm, directness of voice and openness of form characteristic of writers as vibrant and shape-shifting as Whitman, Hopkins, Lorca and Ginsberg, as argumentative, spontaneous-seeming and energetic as D.H. Lawrence (whose empathy, for instance, she emulates and simultaneously, very enjoyably, takes to task)." We are delighted to offer three of her five books here.





**18. TAIT, Margaret; PHILIPSON, Robin (cover lithograph). *The Hen and the Bees: Legends and Lyrics*.** Edinburgh: [Privately Published by] Margaret Tait, 1960.

*FIRST EDITION ('Interim Edition'). 8vo, pp. [iv], 44. Faintest rubbing at extremities, gentle pushing to spine ends. Bands of offsetting to feps, a few fox spots, else, clean and tight. Near fine in original clear acetate dust jacket. A lovely copy of the charming first ('interim') edition of Margaret Tait's second collection of poems, featuring Robin Philipson's striking lithographs to its boards. [ref: 3484] £200*

**19. TAIT, Margaret. *Subjects and Sequences*.** Edinburgh: [Privately Published by] Margaret Tait, 1960.

*FIRST EDITION ('Interim Edition'). 4to-sized 8vo, pp. 60. Original card wrappers illustrated with b/w film strips. Edgewear and creasing, a few stains, pushing to corners. Else, clean. Very good. Unusual*

A pleasing copy of Margaret Tait's third and final collection of poems, aptly decked in the wonderful cinematic wrappers (see right-hand illustration to front page), comprising 'Book I: Places, People and Events' and Book II: Sequences', including "a few [...] items" that had first appeared in *The Orkney Herald* and *The Voice of Scotland*.

*Subjects and Sequences* was borrowed as the title of the

international film tour of Tait's work, which launched in London in 2004, curated by Peter Todd for LUX.

[ref: 3483] £200

**20. TAIT, Margaret. *Lane Furniture: A book of stories*.** Edinburgh: [Privately Published by] Margaret Tait, 1959.

*FIRST EDITION. Large 8vo, pp. [iv], Printed glossy monochrome boards. Gently toned and soiled, small patch of abrasion to upper board. Else, clean and tight. Very good*



An attractive copy of Margaret Tait's short story collection for adults (written in 1956), comprising six stories, including 'Sixteen Frames Per Second,' 'The Sun and the Moon' and 'The Headless Monster'.

Tait's prose collection for children, *The Grassy Stories*, was also self-published in 1959.

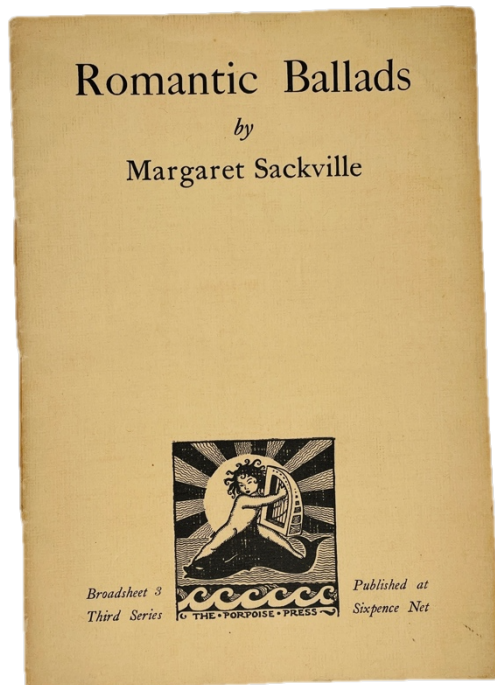
[ref: 3485] **£175**

**21. KING, Jessie M. (front panel & endpaper designs); BYRON, George Gordon, Baron. *Songs from Byron*.** London and Glasgow: Collins' Clear-Type Press, [c. 1910].

*FIRST EDITION. Tall small 8vo, pp. [32], incl. b/w line illustrations (not by King). Original card wrappers with integral illustrated dust jacket, featuring Jessie M. King's wonderful cover illustration coloured in gilt, orange and duck-egg blue. Illustrated endpapers in matching colours, again by King. Soiled and toned, spine fragile and partially flapping with losses to ends and closed tears, edges creased and nicked. Occasional fox spots, text block pulling at threads, final page separating. Else, clean. Good-only*

A fragile copy of this envelope-sized Collins edition of *Songs of Byron* (c.1910), featuring Jessie M. King's magnificent cover illustration and auroral endpaper designs.

[ref: 3465] **SOLD**



**22. SACKVILLE, Margaret. *Romantic Ballads*.** Edinburgh: Porpoise Press, 1927.

*FIRST EDITION. Side-sewn booklet, pp. 88. Original beige textured paper wrappers, printed in black. Gently soiled and creased. Some foxing, else, clean and tight. Very good.*

A pleasing copy of Lady Margaret Sackville's *Romantic Ballads*, published by The Porpoise Press in 1927 as Broadsheet 3 in its Third Series.

A prolific British poet and children's author, pacifist and devout Roman Catholic, Mary Sackville (1881 - 1963) spent much of her adult life in Midlothian and Edinburgh. She was appointed the first president of the Poetry Society in 1912 and later became the first president of Scottish PEN. From 1913-1929 she was involved in a passionate correspondence and relationship with Ramsay MacDonald.

Her second cousin was fellow poet Vita Sackville-West.

[ref: 3475] **£35**

