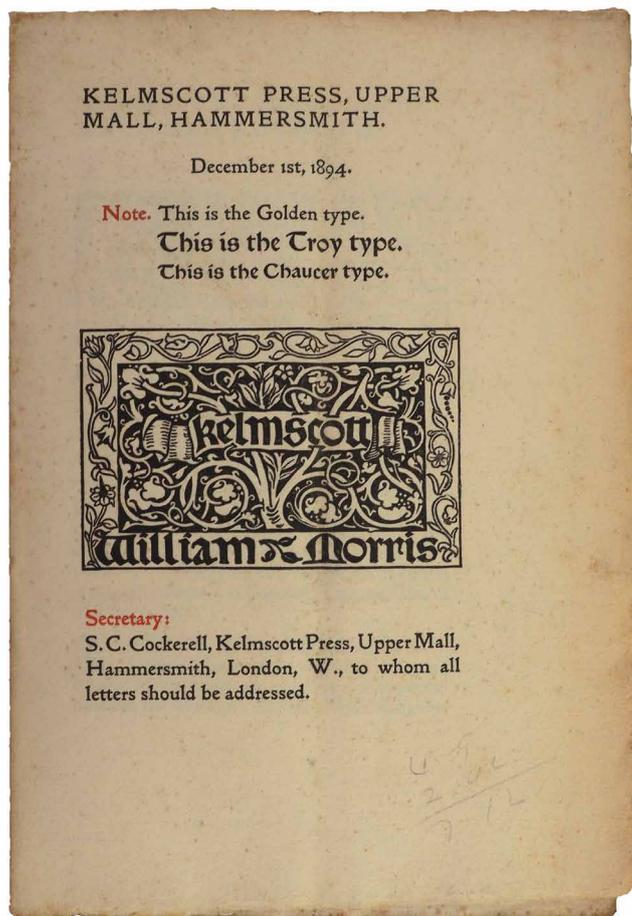


McNAUGHTAN'S

BOOKSHOP & GALLERY

List 44: Letterforms & Typography



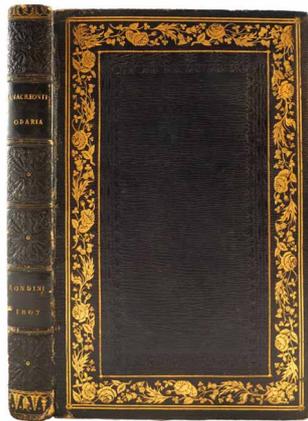
ITEM 12

McNaughtan's Bookshop & Gallery
3a & 4a Haddington Place
Edinburgh
EH7 4AE

+44(0)131 556 5897

info@mnaughtans.co.uk
<http://www.mnaughtans.co.uk>
🐦 📘 📷 @mcnbooks

1. ANACREON. *Odaria, ad textus Barnesiani fidem emendata. Accedunt variae lectiones cura Eduardi Forster.* Londini [London]: Sumtibus editoris excudebant Gul. Bulmer et Soc., 1802.



8vo, pp. [iv], 130. *Frequent engraved head- and tail-pieces. Later (c.1850s?) black morocco, boards stamped blind and in gilt, spine divided in raised bands tooled in gilt, gilt edges. Some spotting and foxing throughout. Extremities slightly rubbed, tiny cracks to head of front and rear joints.* £200

A lovely nineteenth century fine binding housing an attractive printing of the Odes attributed to Anacreon, illustrated somewhat in the fashion of Pine's Horace (though the text is letterpress). The Greek type was cut for Bulmer by William Martin, who had been trained by Baskerville.

BASKERVILLE'S GREEK

2. (BIBLE. NEW TESTAMENT. GREEK). *Novum Testamentum. Juxta Exemplar Millianum. Typis Joannis Baskerville.* Oxonii [Oxford]: E Typographeo Clarendoniano, 1763.

8vo, pp. [iv], 676. *Nineteenth-century dark purple straight-grained morocco, boards bordered with a gilt roll and blind rules enclosing a gilt frame and a central gilt monogram with heraldic crest, spine divided by double raised bands, second and fourth compartments gilt-lettered direct, others with a gilt border of double rules connecting cornerpieces, brown chalked endpapers, edges gilt. Lightly toned and spotted. Extremities a bit rubbed, spine showing some creasing and the gilt slightly darkened. Ownership inscription of Alfred Baldwin, Trinity College, to title-page, gilt monogram 'CY' below a stag's head charged with four annulets to boards.* £600

Gaskell Add. 2; ESTC T94889; D&C M 4756.

An attractive copy. In 1758 Baskerville proposed the casting of a new set of Greek types to the Oxford University Press, and they ordered 2000 copies of this octavo New Testament (plus 500 in quarto) to be printed with the resulting type - which ended up being its only use. Negative critical reception may have contributed to its abandonment, but Baskerville's Greek face has recently been reassessed by Gerry Leonidas as an important predecessor of more modern types (if perhaps not quite as elegant as that used by the Foulis press) that had fallen afoul of an arbitrary typographic orthodoxy.

The gilt monogram on this copy is of Charles Yonge (1781-1830), assistant master at Eton; it is recorded as being used on books given by him as leaving gifts (for which he often chose Baskerville editions).

SPECIALLY-CUT TYPE

3. (BIBLE. NEW TESTAMENT. GREEK). *Novum Testamentum graecum, e codice ms. Alexandrino... descriptum a Carolo Godofredo Woide.* Londini [London]: Ex prelo Joannis Nichols, typis Jacksonianis, 1786.

FIRST EDITION, folio, pp. [ii], x, [ii], xxxii, [264], 89, [1]. One leaf containing a full-page engraving. Contemporary calf. Toned, some spotting, title-page torn at gutter. Rebacked with a lighter calf, black morocco label, new endpapers, old leather rather scratched and worn. £650

ESTC T124755.

The first edition of the New Testament as preserved in the Codex Alexandrinus and printed, unusually, as a type-facsimile using specially-cut typeface that reproduces the appearance of the fifth-century original. The manuscript, in the British Library, is one of the earliest and most complete surviving witnesses to the Greek text of the Bible; having been given to the English monarch in the 1620s, it was used for an edition of the Old Testament at the beginning of the 18th century, then saved from the Cotton Library fire by Richard Bentley, with the New Testament text finally seeing print in this edition some 55 years later.



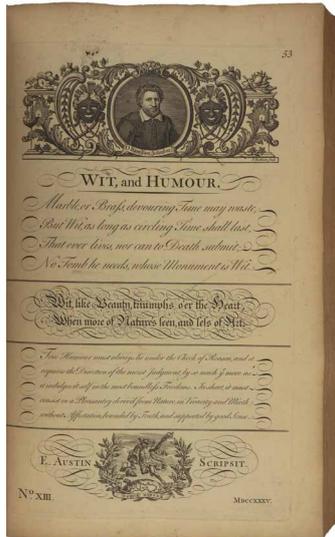
The editor, Charles Godfrey Woide (1725-1790), was born in Poland but moved to England in 1770, where his expertise in oriental and ancient languages gained him royal patronage and an assistant librarianship at the British Museum. The trustees funded this edition, which used special type cut by Joseph Jackson (1733-1792), 'among the most accomplished English punchcutters of the eighteenth century' (ODNB). Jackson had apprenticed with William Caslon the younger and became known for his unusual alphabets, including Devanagari, Hebrew, Persian, and several versions of Greek. He was invited to work on this project after attracting attention with his type for the 1783 facsimile reproduction of the Domesday Book.

4. BICKHAM, GEORGE. *The Universal Penman. Engrav'd by George Bickham.* London: Printed for and sold by H. Overton, 1743.

Folio, ff. 212 + engraved frontispiece. Modern quarter calf, black morocco label, marbled boards. One plate used for pen trials and consequently creased, stained, and torn at edges though now cut down and repaired, small reinforcement to fore-edge of first few leaves and edges of frontispiece, otherwise just a little minor staining in places. £1,200

ESTC T89366.

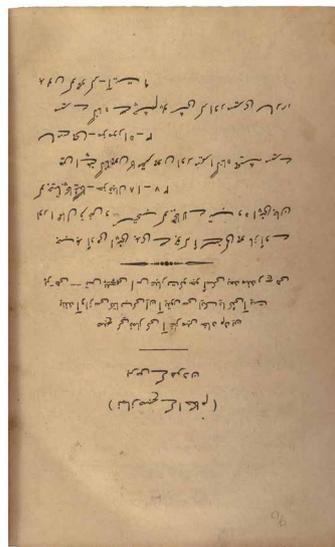
The 'writing-book to end all writing-books' (Muir), featuring contributions from over two dozen of the period's most important writing-masters, carefully engraved by George and John Bickham. The plates include sample sentences and forms for a variety of uses, in a large number of different alphabets and scripts, all highly decorated (and several cleverly trompe l'oeil).



George Bickham (1683-1758) was skilled and ambitious but not an organisational genius; the book was intended to come out in 52 weekly parts across a single year, but in the end it took eight years before the plates were finally all complete, with the result being beautifully engraved but hopelessly disorganised and misnumbered. After attempts to regularise the foliation and produce a book-form edition, Bickham sold the rights to Henry Overton, a more experienced publisher, who took control and produced this edition, the fourth overall but the second in book form and the first to be continuously foliated throughout. The order established here remained the standard version of the book through further reprintings and sales of the rights to other publishers in ensuing decades (see Muir in *The Library*, December 1944, pp. 162-183).

RARE EARLY URDU EDITION

5. (BOOK OF COMMON PRAYER. URDU). **The Book of Common Prayer, and Administration of the Sacraments, and other Rites and Ceremonies of the Church, according to the use of the United Church of England and Ireland. Translated into Hindoostanee, for the Prayer-Book and Homily Society. Second edition.** Calcutta: Printed at the Church Mission Press, 1828 [i.e. 1848?].



8vo, pp. [xxii], 291, [5, English title-page & contents]. Contemporary sheep, spine ruled in blind, black morocco label. Toned in places, some light spotting and soiling. Rubbed and scraped, extremities a bit worn, flyleaves excised. Gift inscription to final blank: 'Presented from a friend to Mrs Speers, 82nd Regiment, Delhi 6th, 6-1-63. East Indies'. £300

Not in Griffiths.

A rare - and perhaps mis-dated - edition of the Book of Common Prayer in an early translation into Urdu, printed in Arabic characters. Griffiths records an earlier Calcutta version (1814) translated by Henry Martyn, which was revised by Daniel Corrie and reprinted in London four years later; this in fact comprised only substantial selections of the text. The next edition known to Griffiths is the first complete version, an 1828 octavo with the same imprint as this copy - the text an 'experimental conflation of versions... edited by D. Corrie' - but that is a volume of over 500 pages with additional content; it was reprinted the following year as a quarto omitting the psalms.

This edition, further slimmed down and calling itself the 'second edition', but printed giving the same date as the first on its English title-page, therefore seems out of place chronologically. It is also quite rare: unknown to Griffiths and unfindable in COPAC, while Worldcat locates a single copy at the University of Pennsylvania that matches the particulars of this one, including the edition statement. In the UPenn catalogue, however, the date is transcribed as '1848' in some fields and '1828' in others. COPAC does locate a copy with the 1848 date, in Cambridge, and the CUL catalogue entry for it has the same quirk as the UPenn one, with '1828' in some fields (though it makes no mention of edition). One possible explanation is that the date on the title-page here is a typographical error in at least some copies and should be 20 years later.

6. BRIGGS, R.C.H.. **Sir Emery Walker. A Memoir composed on the occasion of the unveiling by Miss Dorothy Walker of a commemorative medallion put up by the London County Council at 7 Hammersmith Terrace, London W.6, 17 October 1959.** London: [n. pr.], 1959.

FIRST EDITION, cyclostyled pages, 20.5 x 25.5cm, ff. [1], 30. Printed blue paper covers, the upper left corner bound with original fastener. Some creasing to covers. £75

The original printing of this memoir of Sir Emery Walker (1851-1933), the influential typographer who had been instrumental in the development of the Kelmscott and Ashendene presses and a co-founder of the Doves Press. It was composed by the secretary of the William Morris Society, R.C.H. Briggs, to accompany the unveiling of the blue plaque for Walker's house in Hammersmith, and was meant to be printed and distributed to the attendees - but lack of time forced it to be cyclostyled instead of printed, and then also caused the latter half of the text to remain in summary form, as described in the introduction. The memoir would remain unpublished until 2011, when the University of Tampa Press produced an illustrated edition to benefit the Emery Walker Trust.

7. CATICH, EDWARD M.. **The Origin of the Serif. Brush Writing & Roman Letters.** Davenport, Iowa: The Catfish Press, 1968.

FIRST EDITION, 4to, pp. xi, [i], 310, [2]. Original dark grey buckram, spine and front board lettered in gilt, front board additionally blocked in blue, top edge gilt, dustjacket printed in black, green, and red. Dustjacket spine panel slightly darkened and creased at head, a couple of short edge-tears and small chips. £120

One of 1,400 copies printed of the regular issue. The Rev. Edward M. Catich (1906-1979) was chairman of the art department at St Ambrose College in Davenport and a noted calligrapher and stone-cutter. This is the fullest expression of his theory, now widely accepted, that Roman capital serifs were the result of brush techniques, rather than chisel.

THE FIRST GREEK PRINTING IN GLASGOW

8. 'DEMETRIUS OF PHALERUM'. *De Elocutione, sive dictione rhetorica*. Glasguae [Glasgow]: Ex officina Roberti Foulis, 1743.

Crown 8vo, pp. [ii], 197, [1]. Contemporary sprinkled calf, spine divided by raised bands between double gilt rules, red morocco label, central lozenge tools in other compartments. Some spotting and soiling. Extremities rubbed, front joint cracked but held by cords, rear joint starting to crack, spine ends a bit worn, label chipped at edge. Bookplate of Fintray House Library to front pastedown (covering an earlier bookplate of the same source).

£250

Gaskell 31; ESTC T135853.

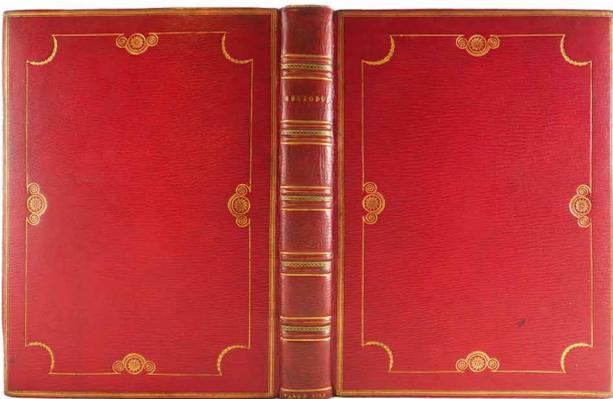
A slightly unusual choice of text, a lecture on rhetorical style traditionally ascribed to Demetrius of Phalerum (4th century BC Athenian orator) but almost certainly actually dating from the second century AD. It was the first Greek text printed by the Foulis press, and in fact the first printing of a Greek text of any kind in Glasgow. This copy is Gaskell's crown 8vo variant with fleur-de-lys watermarks.

9. HESIOD. *Opera Omnia*. [Parma]: Ex regio Parmensi Typographio [Bodoni], 1785.

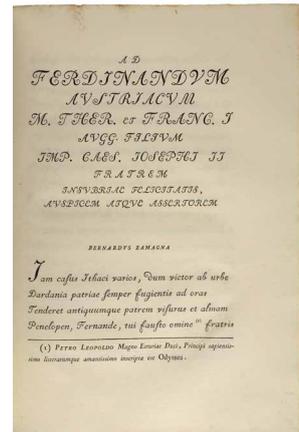
4to, pp. [iv], xxxv, [i], 110, [ii], 16, [ii], 248. Contemporary red straight-grained morocco, boards bordered with a triple gilt rule enclosing a frame with arch corners and sides interrupted by swirl and arch tools surrounding a sunburst, spine divided by double raised bands between gilt rules and enclosing black dyed stripes with gilt rolls, second compartment gilt-lettered direct, green endpapers, edges gilt. One leaf (p1, final sequence) with an old paper flaw repaired early on, one or two other torn corners. Extremities the merest touch rubbed, a few small marks. Modern bookplate to front pastedown, armorial bookplate of Sir Joseph Vardin, Bart. to verso of flyleaf, pencil note to facing binder's blank attributing the binding to Bradel.

£3,000

Brooks 290.



An elegant binding on an elegant edition; the first paginated section contains the Greek text of Hesiod, the second a dedication to Ferdinand of Austria in a calligraphic italic type, and the third a Latin translation by Bernardo Zamagna. Dibdin calls it 'splendid and correct' and cites Renouard in identifying four issues on different paper: bluish, fine white, strong white, and large-paper. Brooks does not mention any paper variation, but this copy seems likeliest to be the strong white. The binding is unsigned and without ticket, and the attribution to Bradel (successor to Derome) seems unlikely, though it is a fine piece of work.



The previous owner Sir Joseph Vardin, 1st Baronet (1838-1920) was a wealthy salt industrialist from Cheshire.

PROCTOR'S 'OTTER' TYPEFACE

10. HOMER. *Odyssea*. Oxford: Printed at the University Press, 1909.

ONE OF 225 COPIES, 4to, ff. [3, blank], [227], [3, blank]. Printed on handmade paper in black and red with Proctor's 'Otter' Greek typeface. Original quarter linen, light blue boards, paper label to spine, untrimmed, original board slipcase. Paper label just a little darkened and rubbed, a little light foxing to boards (otherwise quite fresh), slipcase repaired in two places with paper tape.

£800

The second book printed with Robert Proctor's famous 'Otter' Greek typeface, based on the Greek type cut for the Complutensian Polyglot Bible in 1514. Radically different from most previous Greek typefaces - geometrically rounded and evenly weighted instead of calligraphic - it saw relatively little use, having been cut in just one (large) size suitable only for fine press work. The Oxford University Press, to which the types came following their first use, an Oresteia printed at the Chiswick Press in 1904 (shortly after Proctor's untimely disappearance), did not often find uses for it - this *Odyssey* was followed by a slim volume containing a speech from Thucydides two decades later, and a Four Gospels in 1932 - but Monotype New Hellenic, significantly inspired by Proctor's work, is still a standard typeface for the Cambridge University Press.

2.5-POINT TYPE

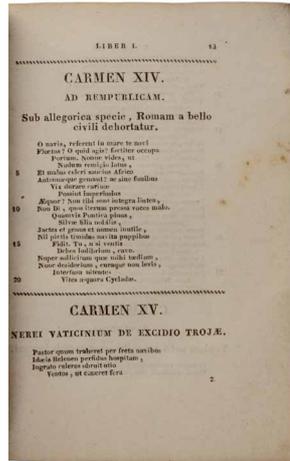
11. HORACE. *Opera omnia, recensuit Filon, in Regio Ludovici Magni Collegio Professor*. Londini [London]: Treuttel et Würtz, Treuttel Jun. et Richter, 1828.

64to, pp. [iii]-viii, 229, [1]. Half-title discarded. Contemporary green pebble-grain roan, boards ruled in blind, spine lettered in gilt, turn-ins with a gilt roll, edges gilt. A little light toning and spotting. Extremities rubbed. Small armorial bookplate (with name excised) to front pastedown.

£500

Welsh 3566 (and see Spielmann 201-3).

The rare London issue of Didot's miniature Horace, 'one of the typographical wonders and an unsurpassed feat as far as minuteness and beauty of type is concerned'; it is printed in 'miraculously small and exceptionally clear and beautiful type' (Spielmann) of just 2.5-point size - almost half the size of Pickering's Diamond type. Henri Didot cut the type with his own hand and had to invent the polyamatype process to cast it since it was too small for normal moulds. The edition was published in Paris with two variant title-pages, one with Mesnier as the publisher and the other Sautelet.



However, this is a third, rarer version - imported sheets with a new title-page - issued in London by the bookselling company of Treuttel & Würtz. Established in Strasbourg in the 1770s before moving to Paris, they opened a London branch in 1817, specialising in the importation of French books. This title was advertised in the Classical Review for 1828, priced 8 shillings.

The two Paris issues are listed by Spielmann and Mikrobiblon, but this one is not; Welsh lists various other sources for the others as well, but finds reference to this one in just two Bondy catalogues (possibly the same copy being relisted at a discount). COPAC locates a single copy, in the British Library, and Worldcat adds Harvard and two in the Netherlands.

12. (KELMSCOTT PRESS) MORRIS, WILLIAM. December 1st, 1894. London: Kelmescott Press, 1894.

4to, pp. [8]. Printed in red and black. Folded as issued, partially opened. Lightly browned and spotted. Several pencil tickmarks. £150

Peterson C28.

The Kelmescott Press list for December 1894, with the Chaucer in the press. It includes samples of the press's three typefaces, Golden, Troy, and Chaucer.

13. (LEAF BOOK) WILLOUGBY, EDWIN ELLIOTT. The Making of the King James Bible. A Monograph, with Comparisons from the Bishops Bible and the Manuscript Annotations of 1602, with an original leaf from the great "She" Bible of 1611. Los Angeles: Printed for Dawson's Book Shop at the Plantin Press, 1956.

ONE OF 290 COPIES, folio, pp. [viii], 31, [3]. Original leaf (Job 29:8-31:28) loosely inserted into folded page at front. Original boards backed in grey cloth, spine lettered in gilt, front board printed in grey, yellow, and red. Housed in a later green cloth slipcase. The original leaf lightly stained and spotted. £600

A fine copy - now hard to find, due to the light-coloured boards often becoming soiled - of this leaf book. The leaf in this copy contains Job's final claim of innocence.

14. (PALAEOGRAPHY). Characteres et Abbreviaturae in Antiquis Scriptis. [Edinburgh]: [Tho. & Walter Ruddimanos], [1739].

Folio, ff. CII-CL (i.e. 48 leaves, each an engraved plate). Late nineteenth-century half red roan, paper boards, spine lettered in gilt. Foxed and spotting, a dampstain to lower corner. Quite rubbed and scratched, joints split and boards nearly detached, extremities worn. Bookplate and labels of the Birkenhead Public Library, ownership inscription dated 1893 to flyleaf. £100

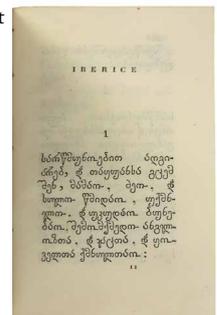
ESTC T133809.

An extract from the 'Selectus diplomatum & numismatum Scotiae thesaurus' of James Anderson, published by the Ruddimans under commission by the Scottish Parliament. The full work contains text and 180 plates, mostly of facsimile charters, seals, etc. In amongst the reproductions is this reference section containing illustrations of the letter-forms and abbreviations to be found in old Scottish manuscripts, which has its own engraved 'half-title' - useful for palaeographical study even in the absence of the rest of the original work.

15. (TYPE SPECIMEN). Preces Sancti Nersetis Clajensis Armeniorum Patriarchae. Viginti quatuor linguis editae. Venetiis [Venice]: In Insula S. Lazari, 1837.

12mo, pp. [iv], 434 + frontispiece and engraved title-page. Contemporary half green straight-grained roan, textured green cloth boards, flat spine blocked and lettered in gilt, edges gilt. Frontispiece slightly spotted. Boards patchily faded to yellow, some red staining as well, extremities just a touch rubbed. Modern booklabel to front pastedown, purchase inscription to flyleaf dated 1857 at the Armenian Convent. £200

A tour-de-force production of the Mekhtharist congregation of Benedictine monks of the Armenian Catholic Church on San Lazzaro, Venice. The monastery, which moved there during the Seventh Ottoman-Venetian War (1714-18), established a printing press, mainly for the production of classical Armenian texts for export to Constantinople. However, the press retained a stock of various typefaces and expertise in numerous languages, and produced several of these compilations of the daily prayers of St Nerses IV the Gracious translated into 24 (or more) languages. The languages and scripts here include Armenian, English, German, Russian, Chinese, Syriac, Polish, and Georgian, among others.



16. (TYPE SPECIMEN. CASLON). Caslon Old Face Heavy and Compressed. London: H. W. Caslon & Co. Ltd., [1925].

Small folio, ff. [12]. Printed in red and black throughout. Stitched in original grey wrappers, printed in red and black, decorative endpapers. Wrapper edges creased, a few small marks. £75

A scarce specimen of variants on Caslon Old Face, recut and on William Caslon's original types under the direction of Thomas White Smith and his sons, who took over the business from Caslon's last lineal descendant, Henry William Caslon (and reportedly changed their surname to Caslon to maintain the illusion of continuity). Worldcat locates just one copy in the UK, in the NLS, plus four in North America and one in Australia.

17. (TYPE SPECIMEN. CASLON). Types, Borders & Initials Produced in the Caslon Letter Foundry. London: H.W. Caslon & Co. Ltd., [1930].

4to, pp. [viii], 160, 177-400 (gap in pagination as issued), 24 + frontispiece and 52 additional pages in sections of 4 or 8 at a time, numbered with letters. Printed in black and either red or green or both in various places. Original red cloth, spine and front board lettered in gilt. A bit shaken, cloth faded and somewhat marked and rubbed. £120

A late example of the Caslon foundry's comprehensive type specimen catalogues, by this point so substantial that they were divided into two different books - this one containing, as listed on the front board but not the title-page, a 'Catalogue of Borders, Ornaments, Electros, & Brass Rules', while the other version had a 'Catalogue of Printer's Joinery etc'. Worldcat locates no copies in the UK, 5 in North America, 2 in Australia & New Zealand, and one in the Netherlands.

18. (TYPE SPECIMEN. MILLER & RICHARD). Printing Type Specimens. Comprising a large variety of book and jobbing faces, borders and ornaments. Edinburgh: Miller & Richard, 1934.

4to, pp. [vi], 516, 37, [1], 39, [17, with various pagination] + several additional leaves numbered with letters. Original blue cloth, front board blocked in gilt, black, and green. Some light dampmarking to lower corner, causing damage to blank corners of leaves in final two sections. Rebacked with plain blue cloth. £50

A comprehensive catalogue from Edinburgh-based foundry Miller & Richard, in operation from 1809 to 1952.

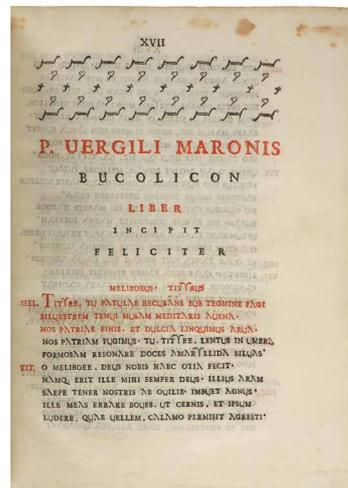
THE FIRST TYPE-FACSIMILE, EXTRA-ILLUSTRATED

19. VIRGIL. Codex antiquissimus a Rufio Turcio Apro-niano V.C. distinctus et emendatus qui nunc Florentiae in Bibliotheca Mediceo-Laurentiana adservatur bono publico. Florentiae [Florence]: Typis Mannianis, 1741.

FIRST EDITION, 4to, pp. [ii], xxxv, [i], 310, [2], 311-459, [1] + additional engraved half-title. Printed in red and black throughout (the red sometimes added by hand) and EXTRA-ILLUSTRATED with 55 plates, a handful of engravings within the text. Near-contemporary Italian vellum, spine lettered in gilt on a dyed yellow ground, marbled endpapers, edges red. Some light soiling and spotting, a few plates toned, several leaves with light ink stains and one or two paper flaws. Vellum soiled, front joint cracking but strong. Two leaves of bibliographical manuscript tipped in to front endpapers (one early

20th-century, in English, the other 19th-century and Latin), typed booklabel mostly removed from pastedown, early ownership inscription of J.S. Strange to initial blank, embossment of Mark Pattison of Lincoln College, Oxford to title-page, manuscript table of the extra plates tipped in at rear. £1,200

The Pattison copy, extra-illustrated, of the first ever type-facsimile of an ancient manuscript. The Codex Mediceus, a fifth-century manuscript in rustic capitals held in the Laurentian Library in Florence, is one of the oldest surviving exemplars of the text of Virgil; its importance has long been recognised and it was emended by Pomponio Leto in the 1470s before being purchased from the Vatican by Cosimo de Medici. This edition of it uses an old-style font of capitals plus several characters specially cut for the printer, Domenico Maria Manni (1690-1788), to demonstrate not just the readings but the appearance of the manuscript (for comparison, three lines are also reproduced in engraved facsimile in the preface). This marks the first attempt to use specially-cut type for a facsimile edition.



This example has been extra-illustrated with 55 engravings based on the illustrations of another old and important manuscript of Virgil, the Vergilius Vaticanus. Pietro Santi Bartoli (1635-1700) had been commissioned to paint reproductions of these illustrations for a manuscript reproduction, though this was cancelled after its sponsor died. Bartoli did however produce engravings of the images, filling in damaged areas of the originals with his own work. These were published on their own in 1677 and then again in 1725, from which edition these examples probably come. They were then used to illustrate a diplomatic facsimile of the Vergilius Vaticanus published at Rome, coincidentally in the same year as this facsimile of the Codex Mediceus.

Later in its life, this copy belonged to the academic and Rector of Lincoln College, Mark Pattison (1813-1884), who had a deep interest in the history of classical scholarship and amassed the largest private library of his time, dispersed by Sotheby's after his death.

DIDOT'S STEREOTYPE VIRGIL

20. VIRGIL. Bucolica, Georgica, et Aeneis. Parisiis [Paris]: Excudebam Petrus Didot, Anno Reip VI [1798].

LARGE PAPER COPY, 12mo, pp. xxviii, 390 + folding map. Contemporary dark green morocco, spine divided by raised bands, lettered in gilt direct, marbled endpapers, top edge gilt, others untrimmed. A little light spotting. Spine rubbed, a few scratches. Pencilled purchase note to half-title. £120

An unusual large-paper copy of Pierre Didot's small-format Virgil, pocket-sized but elegantly laid-out with woodcut headpieces, printed by stereotype in the same year as his magisterial folio of the same author.

