

COLOURED BY HAND

SHORT LIST 48



BLACKWELL'S RARE BOOKS

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1. **Kidgell (John)** *The Card*. Vol. I [-II]. *Printed for the Maker, and Sold by J. Newbery, 1755, FIRST EDITION, 2 vols., with a hand-coloured engraved frontispiece in vol. i, the word 'Card' in fancy woodcut capitals on both title-pages, frontispiece repaired at inner corners and along fore-edge, loss of the final 'e' in 'frontispiece', first 2 gatherings in vol. i semi-detached, slightly browned, pp. xvi, [ii], 264, [4]; [ii], 306, [4], 12mo, contemporary calf, sometime rebacked, tan lettering pieces, joints rubbed, spine of vol. ii defective at foot, book label of James M. Osborn, sound* (Roscoe, A282 (1); ESTC T68566)



£1,500

The Osborn copy of this series of tales partly in epistolary form, printed for private circulation according to ODNB, but quite clearly stated to be 'Sold by J. Newbery.' The novel has its merits, 'but Kidgell will always be remembered for his conduct over Wilkes and An Essay on Woman' (ODNB). It is notable for a very early use of the word 'baseball' - 'The younger Part of the Family...retired to an interrupted Party at Base-Ball, (an infant Game, which as it advances in its Teens, improves into Fives, and in its State of Manhood, is called Tennis.'

2. **Camden (William)** *Britannia: or, a Chorographical Description of the flourishing kingdoms of England, Scotland, and Ireland, and the islands adjacent; from the earliest antiquity. By William Camden. Translated from the edition published by the author in MDCVII. Enlarged by the latest discoveries, by Richard Gough. In three volumes. Illustrated with maps, and other copper-plates. Volume the first [- third]. Printed by John Nichols, for T. Payne and Son, and G. G. J. and J. Robinson, 1789, FINE PAPER COPY OF THE FIRST GOUGH EDITION, with an engraved portrait frontispiece, and a total of 153 maps and plates, the maps fully hand-coloured (i.e. not in outline only), almost all the maps, and many of the plates, double-page or folding, 7 engravings in the text, and 1 folding Table, occasional foxing and browning, map of Cheshire bound in upside down, large folio (43.5 x 27.5 cms), contemporary sprinkled calf, pair of widely spaced gilt fillets on side, small corner ornaments, all vols. rebacked preserving original spines, red and green lettering pieces, armorial bookplates inside front cover of vol. i of John Warren of Handcross Park, and Judge Frederick Adolphus Philbrick (1835-1912), good* (Chubb CCLXXI; Fordham, Cary p. 30))

£11,500

A magnificent set of what is regarded as the best edition, with the maps beautifully hand-coloured. We have given the total of the maps and plates as a single figure, since some of the plates could be considered maps (are so by Chubb). 'Gough's other major publication was the revision of Camden's Britannia. [He] translated Camden's entire text anew, a task that took him seven years. The actual printing took a further nine ... It was on the whole ... agreed to be a work of immense value ... He had planned the enterprise since 1773 and collected new material assiduously from that date. As well as visiting every county himself, he called upon a network of antiquarian friends and correspondents to seek out information, check proofs, and offer suggestions. In 1806 it was reprinted in four volumes, with corrections and additions to the first volume only. A third edition was due to be published but was set back by the fire at Nichols's printing office in 1808, and Gough's health thereafter declined too rapidly to see the project through. The plates and the notes were left to the Bodleian Library along with Gough's other papers, and it was hoped that the delegates of Oxford University Press would oversee the publication of the revised edition, but the volumes with the notes and additions still remain in the Bodleian's manuscript collection, unpublished' (ODNB).



3. **(Songs.) THE ANNUAL HARMONY or, The Convivial Companion: containing a collection of the newest and most favourite songs, catches, glees, cantatas, &c. adapted to well-known tunes. To which is added, a variety of toasts and sentiments. By a company of Gentlemen. Southwark: Printed by W. Kemmish, 1789, FIRST EDITION, engraved frontispiece printed in blue and hand-coloured, corner of C1 torn away with the loss of 2 letters on the verso (sense recoverable), one catchword cropped of a letter in the fore-margin, some spotting and soiling, pp. v, [6-] 96, [bound with:] The songs, duets, chorusses, &c. in the musical entertainment of The Farmer. Performed at the Theatre Royal, Covent Garden. The musick composed and selected by Mr. [William] Shield. Sixth edition. Printed for T. Cadell, 1789, ?lacking a half-title, several initial letters trimmed, pp. [3-] 23, 8vo, contemporary sheep, worn at extremities, ownership inscription on flyleaf of T. Weatherhill, 1789, sound (ESTC T300949, Bodleian only; 2nd work not in ESTC)**

£1,200

An excessively rare collection of songs from the early years of Glee Clubs. The songs are from various sources, from plays (usually with the name of the actor or actress who sang them), various named or anonymous authors, including 'One of the Proprietors'. The announced intention was to publish a new collection every six months, and others did appear, at less frequent intervals, as Kemmish's Annual-harmonist (4 editions recorded in ESTC, all rare). At the end the printer himself contributes a genial verse epistle to his Friends, which includes some interesting rhymes: 'relate as' and 'errata's', 'duty' and 'true t'ye'. Among the Toasts and Sentiments for 1789 is 'May we never find a Pitt too deep, nor a Fox too cunning.'

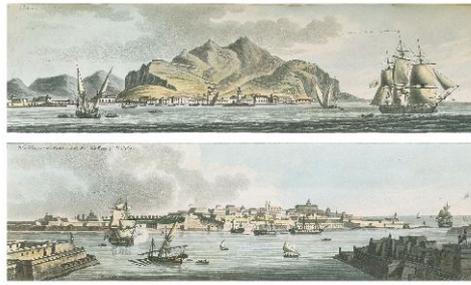
The first, or an early, owner has taken some pains to embellish the copy. Twin pairs of rules at the head of the dedication and the text have been carefully coloured in yellow. Neat ink rules adorn the end. The title of the second work has a neat twin ruled border added. The frontispiece - depicting a musical group in a sylvan setting - has been partly coloured by hand: the frame is nicely done, but the gentlemen's clothes are less happy, and a joker has inked over the faces of the party, giving a slightly grotesque impression.

Of the second work ESTC records only the seventh edition (two copies, same year). The Farmer had been staged in 1787, and was popular. Among Shield's claims to fame is the composition of the tune to which Auld Lang Syne is traditionally sung.

4. **(Blenheim.) [MAVOR (William)]** *New Description of Blenheim ... The Fourth Edition Enlarged. Printed for Cadell and Davies, and E. Newbery 1797, frontispiece, 3 other plates (all foxed) and handcoloured folding-map of Blenheim and the estate, short tear to one fold at head and tail and one other short tear, pp. 148, [2] (ads), 8vo, contemporary half calf, rebacked, corners worn* (Roscoe A337(2))

£150

At one time in the possession of the Mavor family, but without mark of ownership.



5. **[Serres (John Thomas)] Bougard (René)** *The Little Sea Torch: or, true guide for coasting pilots: by which they are clearly instructed how to navigate along the coasts of England, Ireland, France, Spain, Portugal, Italy, and Sicily; the isles of Malta, Corsica, Sardinia, and others in the straits; and of the coast of Barbary, from Cape Bon to Cape de Verd. Enriched with upwards of one hundred appearances of head-lands and light-houses. Together with plans of the principal harbours. Also a table of soundings ...* Translated from the French of Le Sieur Bougard, with corrections and additions, by J.T. Serres ... *Published for the Author, by J. Debrett, and sold also by G. and W. Nicol [and others], 1801, FIRST EDITION in English, with 20 hand-coloured aquatint plates (watermarked 1796) comprising 127 subjects, 12 hand-coloured engraved charts comprising 24 subjects, occasional faint spotting, tear at foot of Mm1 (List of Appearances) entering printed area but not affecting the text, pp. [ii], vi (recte iv), 144, [5], folio, contemporary half calf, rebacked and recorned, preserving the original red lettering piece, the edges worn and the covers rubbed, a subscriber's copy with the armorial bookplate of Joseph Neeld and his ownership inscription inside the front cover, good* (Abbey, Life 344: in Abbey's copy the plates were watermarked 1799; NMM 3, 218) **£5,000**

Only edition in English of this highly attractive coasting pilot. Bougard's *Le petit flambeau de la mer* first appeared in 1684 and went through numerous editions. John Serres succeeded his father in 1793 as marine painter to George III and to the duke of Clarence. 'The views are very reminiscent of De Barres and the plans etc. are coloured in much the same way as Bellin's *Petit atlas maritime*' (Wardington Catalogue).

The collation given in the NMM catalogue indicates a lack of the List of Subscribers.

6. **Wilkinson (George)** *Experiments and Observations on the Cortex Salicis Latifoliae: or broadleaved willow bark; interspersed with general observations and remarks on the different species of the Cinchona, &c. General history and progressive introduction of the Salix latifolia, with a variety of experiments ... Newcastle Upon Tyne: Printed for the Author by Edw. Walker ... [1803], FIRST EDITION, with hand-coloured engraved frontispiece by Bewick after Assiotti, plate slightly frayed around the edges, the ink of the border a little corroded, signature on back of plate partly erased, offset onto title, text uniformly slightly browned and a few scattered spots, pp. xiv (misbound, gathering B before A), [15-] 118, 8vo, modern boards, preserved in a cloth folding box with a coloured copy of the plate inset in the upper cover behind glass, sound* (Tattersfield TB 2. 160) **£950**

'It was Wilkinson's book, albeit modest in scope, that is thought to have persuaded the French pharmacist Pierre-Joseph Leroux to pursue his researches on salicin which ultimately led to the development of aspirin. All such developments came far too late for Wilkinson, who died in 1831. His last days "were overshadowed by straitened circumstances and his widow had to take refuge in the Sunderland Poor House." Despite being widely and not unfavourably reviewed [Wilkinson's book] failed to sell in any substantial numbers' (Tattersfield). Very scarce.



7. **(Oxford. University.) [ACKERMANN (R.)]** *A History of the University of Oxford, its Colleges, Halls, and Public Buildings. Text by William Combe.] R. Ackermann, 1814, 2 vols., bound without the half-titles, Advertisement slip in vol. i, aquatinted frontispieces and 62 plates, and 17 line and stipple plates of University costume, all hand coloured, uncoloured stipple engraved portrait, some offsetting of plates to text (as usual), 2 plates bound not according to the Arrangement but in more logical places, small flaw in the colouring on (the half-page) Magdalen College Entrance plate, the first 2 plates (after the frontispiece) creased, title to Magdalen College Entrance (the full-page plate) supplied in MS, pp. [iii-] xiv, xxv, 275, [6, Index]; [iii-iv], 26, [6, Index], 4to, contemporary half Russia, rebacked in a closely matching calf, spine gilt, repairs to corners and head of spine of vol. ii, good* (Abbey Scenery 280: Clary 113: Cordeaux and Merry University 25: Tooley 5) **£3,500**

The plates are good and clean, albeit many are offset onto the text, sometimes quite heavily. A subscriber's copy, that of James Ingram, (1774-1850), Old English scholar and antiquary, 'best known for his admirable *Memorials of Oxford*' (ODNB). This Ackermann was among a large quantity of books bequeathed to Trinity College, Oxford.

8. **[Lark (C., pesud, or perhaps actually Clark)]** Paddy Hew; A Poem, from the Brain of Timothy Tarpaulin. Whistled by a Sea Lark. *Printed for [Charles] Whittingham [Senior] and [John] Arliss, 1815, FIRST EDITION, with a hand-coloured wood-engraved frontispiece, blank corner of B5 torn away, occasional light spotting*, pp. xxii, [i], 195, [1], 8vo, *contemporary half calf, spine gilt, extremities rubbed, armorial bookplate of George Maquay inside front cover, good* **£2,200**
 A witty and amusing satire on naval life, not without pathos however. In the Advertisement, the author relates how a bookseller, to whom he had supposedly offered it for publication, asked him if it was in the manner of Doctor Syntax. He replied, 'No, sir, it is not like Doctor Syntax; Paddy Hew would be ashamed to be seen in the same field with such a milksop'. It is 'a sort of satire on the times; and an exposure of naval manners and customs ... interspersed with pretty tales, episodes and sonnets; the whole adroitly interwoven with philosophical and moral notions, and more particularly intended as a take off upon those who would fancy the cap fitted them ... not at all levelled at the ministry [though] so completely enveloped in sea terms that they should not even understand it, [though] evrybody else should.'
 COPAC records 3 copies, BL, Bodley (Thomas Gaisford's copy), and National Maritime Museum: no others in WorldCat. George Maquay (1758-1820), Irish merchant and banker.
9. **(Public Schools.) [ACKERMANN. (R.)]** The History of the Colleges of Winchester, Eton, and Westminster; with the Charter-House, the Schools of St. Paul's, Merchant Taylors, Harrow, and Rugby, and the Free-School of Christ's Hospital. [Text by William Combe.] *R. Ackermann, 1816, 44 hand coloured aquatints and 4 hand coloured line engravings, some light offsetting of plates to text, few leaves lightly foxed*, pp.vi, [ii], 56, 72, 27, 32, 34, 22, 40, 34, 43, 4to, *modern mid-blue morocco by Sangorski & Sutcliffe, signed on upper turn-in, backstrip (very slightly faded) with dot roll decorated raised bands, gilt lettered direct in second compartment, remainder gilt panelled, date gilt lettered direct at foot, gilt double fillet border on sides, single fillet on board edges, wide double fillet on turn-ins, a.e.g., excellent* (Abbey Scenery 440: Tooley 3) **£3,000**
 The plates are uniformly of exceptional quality, with no offsetting of text to plate. Plate 23 is in first state, with masters bare-headed, and plate 26 is in third state, with boys playing cricket.
10. **Goldsmith (Rev. J., pseud for Sir Richard Phillips)** A Grammar of General Geography, for the use of Schools and Young Pesrons; intended as a Companion and Introduction to the "Popular Illustrations of Geography." With Maps and Cuts. The Sixtieth Edition, Corrected and Improved. *Printed for Longman, Hurst, Rees, Orme, and Brown, 1818, with an engraved frontispiece with a volvelle, 7 folding engraved maps of which 4 (somewhat crudely) hand-coloured or partly so, and an engraved plate, woodcuts in the text, some browning, tears at fold of plates, some dust-staining*, pp. iv, 5-189, [3, ads], 12mo, *contemporary sheep, a bit discoloured, sound* (Osborne p. 189 for an imperfect copy of an ?1825 edition) **£300**
 Sir Richard Phillips, publisher and radical, had 'peculiarities and [an] irascible temper ... His publications included vast numbers of elementary school books and cheap manuals, issued under a variety of pseudonyms .. Several of these works passed through numerous editions' (ODNB). However numerous the editions of this title may have been (and there are similar ones to confuse it with) we suspect that Sixtieth Edition is puffery. The earliest edition we can trace is speculated in COPAC to be 1800, but it is not in ESTC, and it continued to be published until the 1850s. In the nature of things, a scarce book.
 'The United States of America are celebrated for the excellency of their political constitution ... [they] promise to become the most powerful and happy community in the world.'
11. **[Boid (Edward)]** Travels through Sicily and the Lipari Islands in the month of December, 1824. By a naval officer. Illustrated with views and costumes from drawings made on the spot, and on stone by L. Haghe. *Printed for T. Flint, 1827, FIRST EDITION, with 12 plates, those of costumes hand-coloured, water-staining at the beginning, some foxing*, pp. xvi, 367, [1], 8vo, *contemporary half purple calf, spine gilt on the wide raised bands, spine faded, corners scuffed, bookplate of Richard Brinsley Sheridan inside front cover, and his blind stamp on title, sound* (Pine-Coffin 824(1)) **£600**
 Boid was an amateur of architecture, and the buildings are described in particular detail. The Sheridan who owned this copy was the grandson of the dramatist.
12. **Schwerd (Friedrich Magnus)** Die Beugungerscheinungen aus den Fundamentalgesetzen der Undulationstheorie. Analytisch entwickelt und in Bildern dargestellt. *Manheim: Schwan and Goetz, 1835, FIRST EDITION, 18 large folding lithographed plates, 2 hand-coloured*, pp. XII (Contents bound here out of order before Introduction), 143, [1], [8, Tables], 4to, *contemporary half cloth, very good* **£600**
 A classic work, and very scarce. 'Schwerd, though not well known to modern students, has had a great influence on optics through his monumental book on diffraction ... Die Beugungerscheinungen which he wrote in two years' spare time, is the classic comprehensive treatise on Fraunhofer diffraction ... Fraunhofer gave the laws which follow from his experiments but neither he nor J. F. W. Herschel developed the theory. This was done first by Schwerd and was viewed as a great triumph for wave theory over the emission theory of light. Schwerd made calculations of the amplitudes and intensities of the diffraction produced by various geometric openings with straight sides, also circular openings and combinations of openings. He treated two dissimilar-sized circular openings, a bird's feather, and, finally, the effect of inhomogeneous (white) light and several sources ... Schwerd presented the results of his calculations in graphical form of 168 elaborated drawings. Eleven of these illustrations are in full color ... They show the Fraunhofer pattern that would result if the aperture or array were illuminated with sunlight.' (R. B. Hoover/F. S. Harris, a Tribute to F. M. Schwerd's Monumental Work on Fraunhofer Diffraction, in Applied Optics, Vol. 8, Issue 11, pp. 2161-64, 1969).

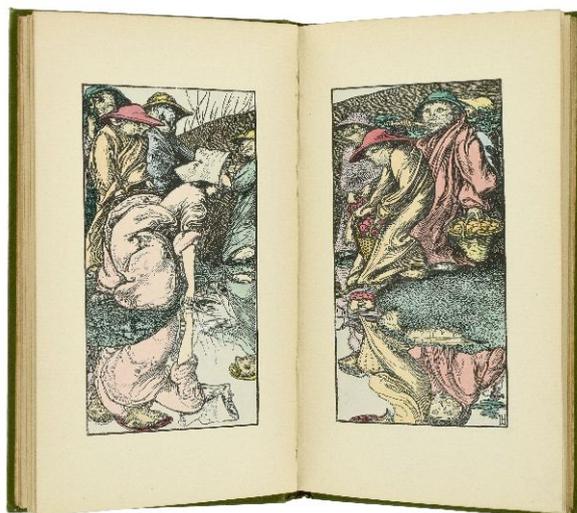
13. **[Spine title:] Railway Structures** Plans Referred to in the Report of the Commissioners Appointed to Inquire into the Application of Iron Railway Structures. *Printed by William Clowes and Sons, for Her Majesty's Stationery Office, 1849, Atlas vol. only, with large hand-coloured, folding map of coal and iron deposits and 78 lithographic plates mounted on stubs, the great majority folding and some hand-coloured, narrow strip torn from fore-margin of last plate (not affecting image), small cancelled library stamp of the French Ministry of the Marine and Colonies to title, map and occasionally on the margins of the plates, pp. iv, folio, contemporary French purple calf backed boards, spine gilt, some wear, and fading to the boards, good* £550

A magnificent suite of early Victorian technical drawings. The Royal Commission was established to investigate the properties and uses of cast iron, following the collapse of Robert Stephenson's girder bridge carrying the Chester & Holyhead railway over the Dee at Chester. Experiments were carried out to determine the effects of moving loads on iron bars and the respective merits of cast- and wrought-iron. Many notable engineers were involved, both as part of the Commission (e.g. Henry Cubitt and George Rennie) and as witnesses (J.A.Rastrick, William Fairbairn, Joseph Glynn, I.K.Brunel and others). The plates are numbered in different sequences, and several of the plates are multiples (e.g. 1 and 1a-c). There is no plate 7 to Appendix III but it is not called for in list of plates.



14. **Combe (William)** *The Tour[s] of Doctor Syntax: ... In Search of the Picturesque; In Search of Consolation; In Search of a Wife.* Illustrated with eighty-one plates by Thomas Rowlandson. [Ninth edition.] *Nattali and Bond, 1855, 3 vols., with 80 hand-coloured plates by Rowlandson (see below), a little offsetting occasionally, a few scattered spots, pp. [iv], 272, [8, ads]; [iv], 277; [iv], 279, 8vo, original green ripple-grain cloth by Edmonds & Remnants (ticket in vol. i), sides with an elaborate panel blocked in blind, spines gilt, spines faded, attractive book stamp of T. Barber on the front free end-papers, the name within a wreath, very good* £750

This is not the ninth edition and it doesn't have eighty-one plates - it would have 81 if there were an additional engraved title in vol. ii, but none is called for in the list of plates. The true ninth edition, which is very scarce, appeared 1819-21. The engraved titles here state 'ninth edition with new plates', but the printed title make no such claim. There are two issues of this edition, with the date, as here, and without.



Hand-coloured by Gloria Cardew

15. **Rossetti (Christina)** *Goblin Market.* *Macmillan, 1893, FIRST HOUSMAN EDITION, vignette to half-title and wood-engraved title-page by Housman, numerous further illustrations and decorations with 12 full-page, all of these beautifully hand-coloured by Gloria Cardew (her ticket to front pastedown), pp. [iv], 63, 12mo, original olive green cloth, extremities a trifle rubbed, backstrip divided by triple gilt rules, gilt lettered direct in first compartment, publisher's device at foot, sides gilt blocked with overall diagonal foliate pattern with intertwining stems, a.e.g., faint partial browning and spotting to endpapers, good* (Colbeck Collection p.690; IBIS 5, pp. 75-91) £2,000

Hand-coloured throughout in typically meticulous fashion by Gloria Cardew, the eminent colourist of her day. Cardew (her name considered by Denis Collins in an article for the IBIS Journal to likely be a pseudonym) was a young artist associated with the Guild of Women Binders, whose work was exhibited alongside theirs by the Charing Cross Road bookseller Frank

Karslake. Cardew was among the finest exponents of the art of hand-colouring, in an age before techniques of colour-printing were sufficiently developed to offer comparable results.

Her work further enhances an edition of Christina Rossetti's poem that Ray, in 'The Illustrator and the Book in England from 1790 to 1914', describes as 'a delight to behold' - its 'highly ornamental binding', 'slim and elegant format' and its lavish illustrations by Laurence Housman combine to form 'a harmonious and original whole' (p. 279).

Gloria Cardew in a Guild binding

16. **(Guild of Women Binders.) DOBSON (Austin)** Poems on Several Occasions. New Edition Revised and Enlarged. With Illustrations. In Two Volumes. Vol. I [-II]. *Kegan Paul, Trench, Trübner, & Co. Ltd., 1895, LIMITED EDITION, 62/200 copies, on handmade paper and with proof impressions of the etchings, titles printed in red and black, portrait frontispiece by William Strang and 7 plates by Ad Lalauze all (except the frontispiece) beautifully hand-coloured by Gloria Cardew (ticket on fly-leaf in vol. i), pp. xii, 274; x, 276, 8vo, contemporary crushed red morocco by the Guild of Women Binders (signed in both vols. on the front fly-leaves), panels of floral sprays built up from small tools within gilt ruled compartments at top and bottom of covers, some of the leaves extending just beyond the frame (where it is interrupted, flat spines with similar panels at head and foot and lettered in gilt, top edges gilt, others uncut, a hint of fading to the spines and minimal wear to extremities, armorial bookplate inside front covers of vol. i of Percy L. Babbington, morocco book-label of W. A. Foyle opposite in vol. i and inside front cover of vol. ii, sometime in the stock of Chas J. Sawyer, very good* (IBIS 5, pp. 75-91) **£1,200**

'Although Miss Cardew was not a binder herself, many books were coloured by her were bound by members of the Guild [of Women Binders]' (Marianne Tidcombe, *Women Bookbinders*, p. 126). 'Gloria Cardew' is possibly a pseudonym - there is a photograph of her, but no biographical information (see the article by Denis Collins in IBIS, 2014). In any event, her work is meticulous.

17. **(Pear Tree Press.) BOTTOMLEY (Gordon)** The Riding to Lithend. [Play in One Act] With drawings by James Guthrie. *Flansham, 1909, FIRST EDITION, frontispiece and hand-coloured title-page design by James Guthrie with 4 further illustrations by him of which 2 are full-page, additional decorations including initial letter, pp. [vi], 40, 4to, original quarter beige cloth with grey boards, printed label to upper board with hand-colouring to press device, some wear to cloth, gentle bumping to corners, a few marks, some faint discolouration and a small amount of waterstaining, edges untrimmed with a few faint foxspots, free endpapers lightly browned with a tiny contemporary date written in brown ink at head of flyleaf, good* **£175**



Guthrie's etchings, and the hand-colouring to the title-page, enliven an otherwise un-noteworthy drama. The text begins with a long verse dedication to their mutual friend Edward Thomas.

18. **Jonas (Lucien)** Verdun, Mars-Avril 1916. *Paris: La Librairie Dorbon-Ainé, [1916,] FIRST EDITION, 18/50 COPIES 'DE GRANDE LUXE' with a hand-coloured version of each plate preceding its monochrome equivalent and an original coloured sketch by the artist, 53 [+1] drawings on rectos only with a little fraying at edge of some leaves, pp. [103], 4to, original beige canvas with loop to hold pencil and long strap to replicate sketchbook, lettered and signed by the artist to front with original coloured sketch of soldier, a small amount of foxing to tail edge with light soiling to backstrip and a few other small marks, limitation number in ink at bottom corner of upper board, splitting to front hinge with rear hinge starting to crack, endpapers with facsimile of holograph list of plates a little toned, good* **£750**

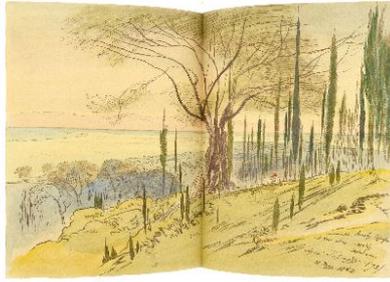
In his capacity as military painter for the Musée de l'Armée, Jonas's wartime output was prolific and this is one of a series of thirteen 'Carnets de croquis de guerre' that he produced during his time at the front.

19. **Monro (Harold)** Strange Meetings. *Poetry Bookshop, 1917, FIRST TRADE EDITION, some foxing throughout - heaviest at either end of text, contemporary ownership inscription at head of title-page, pp. 63, [2, ads], 4to, original grey wrappers with a little creasing to slightly nicked overhanging edges, Lovat Fraser illustration to front hand-coloured (as issued), good* (Woolmer A18b) **£70**

20. **Mann (Thomas)** Der Kleine Herr Friedemann. *Phantasia, 1920, 121/150 COPIES signed by the author and illustrator, 11 full page woodcuts by Otto Nückel with 4 small woodcuts decorating hand-coloured initial letters, pp. [viii], 59, 8vo, original quarter vellum with brown and beige decorated boards lightly soiled overall and toned unevenly, backstrip lettered in gilt, very good* **£800**

21. **(Haslewood Books.) TAYLOR (John, the Water Poet)** A Dog of War. With hand-coloured Engravings on Wood by Hester Sainsbury [The Text taken from the Original Edition of c.1628.] *Frederick Etchells & Hugh Macdonald / Humphrey Milford, 1927, 192/375 COPIES printed on handmade paper, 5 full-page hand-coloured wood-engravings by Hester Sainsbury, tipped-in label to title-page amending publisher details to Humphrey Milford Oxford University Press, pp.32, tall crown 8vo, original quarter orange buckram with orange boards, backstrip lettered in gilt and gently faded, a touch of wear at corners, faint partial browning to endpapers and a little light spotting to border of pastedown, dustjacket with Sainsbury illustration to front, lightly dustsoiled with a little chipping at corners, good* **£90**

22. **Wilder (Thornton)** *The Angel That Troubled the Waters and Other Plays*. Longmans, Green. 1928, *FIRST ENGLISH EDITION*, 37/260 copies printed on handmade paper and signed by the author, tipped-in, touched in, hand coloured frontispiece, title-page printed in black and blue, pp. [v] (blanks), xii, 108, [4] (blanks), 4to., original light blue cloth, faded backstrip gilt lettered, t.e.g. others untrimmed and partly unopened, very good **£100**



23. **(Bremer Presse.) [FIELD (William B. Osgood)]** *Edward Lear on my Shelves*. [Munich:] Privately Printed [by the Bremer Presse], 1933, *LIMITED EDITION*, 45/155 copies, copiously illustrated including five hand-coloured landscapes by Annette von Eckardt, pp. 445, [1], folio, uncut in the original linen backed boards, printed paper label on spine (label a little darkened), original slip-in case, case a bit faded and slightly soiled, very good **£700**

The colophon states: 'Printed by the Bremer Presse at Munich for William B. Osgood Field 1933 in one hundred and fifty five numbered and signed copies on Zanders hand made paper. The phototypes printed by J.B. Obernetter, five landscapes hand colored by Annette von Eckardt.' It would appear however that most copies, like this one, were not signed.

24. **(Golden Cockerel Press.) SWIRE (Herbert)** *The Voyage of the Challenger. A Personal Narrative of the Historic Circumnavigation of the Globe in the Years 1872-1876, Illustrated with Reproductions from Paintings and Drawings in his Journals. Foreword by Major Roger Swire. Introduction by G. Herbert Fowler [2 Vols.]* 1938, 142/300 COPIES printed on Van Gelder mouldmade paper, colour frontispieces, '90 reproductions of sketches by the author, those in colour being specially painted for the edition by hand', these latter with tissue-guards present, a few faint foxspots to prelims with one or two elsewhere, pp. 192; 168, small folio, original quarter white buckram and blue cloth, backstrip a trifle darkened, lettered and decorated in gilt with designs by Lettice Sandford, a small amount of rubbing to corners, edges untrimmed and very lightly toned, endpaper maps at front of first volume, endpapers faintly foxed, matching slipcase with some rubbing and soiling, good (Pertelote 134) **£800**

25. **Stevens (Wallace)** *Three Academic Pieces*. Cummington, MA: Cummington Press, 1947, *FIRST EDITION*, XXXVI/LII COPIES (of an edition of 246 copies), signed by the author, printed on Crown & Sceptre paper, 3 hand-coloured initials in the text, pp. 36, [5], 8vo, original hand-coloured boards backed in linen by Peter Franck, backstrip longitudinally blocked in blue, plain white dustjacket and card slipcase discarded, near fine (Edelstein A12) **£2,500**

Stevens read these poems at Harvard in February 1947, and arranged with Knopf for the Cummington School of the Arts to produce this edition. Surveying the proofs, he wrote: 'If I like the other initials as much as I like the O, I shall be hard to hold down'. Only this smallest issue was bound by Peter Franck; two larger unsigned issues on different paper were bound by Arno Werner.

26. **(Baynes.) [GRIMM (Jacob & Wilhelm)]** *Grimm's Folk Tales*. Translated by Eleanor Quarrie. With Etchings by George Cruikshank, Coloured by Hand [by M. Johnson.] Folio Society, 1949, *FIRST EDITION THUS*, hand-coloured frontispiece and 17 further full-page illustrations hand coloured by M. Johnson, pp. 206, crown 8vo, original red cloth with illustration stamped in gilt to upper board against a pale blue ground, backstrip lettered in gilt partially against a pale blue ground, top edge red, light foxing to endpapers, dustjacket with light foxing to rear panel, light toning to backstrip panel with head of same a touch chipped, very good **£125**



This the copy of illustrator Pauline Baynes, best-known for her work for Lewis and Tolkien, who herself provided illustrations for editions of Grimm as well as other collections of folk and fairy tales - though without ownership inscription, a typed compliments slip from Allen & Unwin is loosely inserted, requesting updated address information for her.

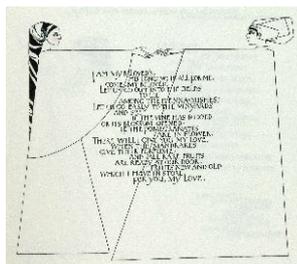
27. **(Limited Editions Club.) THE SPECTATOR**. Essays by Joseph Addison, Richard Steele and Others. Selected, Edited and Introduced by Robert Halsband and Illustrated by Lynton Lamb. New York: Printed for The Limited Editions Club at The Curwen Press, 1970, 379/1,500 COPIES signed by the artist, 16 hand coloured plates and several other drawings throughout the text by Lynton Lamb, typographical designs to head of some pages printed in brown, pp. xvi, 302, imperial 8vo, original patterned tan cloth, backstrip with maroon leather label lettered in gilt, board slipcase with printed label, very good **£50**

28. **(Worlds End Press.)** THE GIRL IN THE APPLE. From a Tuscan Folk Tale. Translation by Helen Attlee. Illustrations by Ann Brunskill. [Ashford,] 1984, 79/120 COPIES signed by translator and artist, title-page and colophon vignette printed in terracotta with 15 further woodcut illustrations (1 full-page) all hand-coloured by the artist, tissue guards, pp. [19], 4to, original quarter red cloth, a little veryfaint dustsoiling to edges of lower board, slipcase, very good **£80**

Printed on a Lion Hand Press by Ann Brunskill.



29. **(Cherub Press.)** VEDIC LEGEND. Solihull, 1987, 67/100 COPIES printed on Rakusui Japanese handmade paper of varying shades, with a hand-coloured frontispiece by Kim Butcher, pp. [7], 7 x 6 cm, original stab-bound wrappers of blue handmade paper, printed in blue to front, merest hint of fading to rear cover, protective sleeve, near fine **£60**



30. **Urwick (Alison, Illustrator)** Song of Songs (Extracts). Privately printed, 1989, 8/50 COPIES signed by the illustrator, subtly hand-coloured illustrations and calligraphy throughout by Alison Urwick, pp. [27, rectos only], oblong 12mo, original speckled wrappers with tiny heart stamped in red to front, fine **£70**

A very attractive production.

31. **(Libanus Press.)** COATTS (Margot) Portable Pleasures. Picnics for all Seasons. Marlborough. 1992, 109L/250 COPIES printed on Vélin Arches rag paper, 20 delightful hand coloured drawings throughout, including 5 full-page, all by Ian Beck, pp. 62, royal 8vo, original quarter green morocco, tarnished gilt lettering to backstrip, patterned boards, printed front cover label, lime-green endpapers, tail edges roughtrimmed, near fine **£75**

The special, with an additional watercolour sketch

32. **(Rocket Press.)** O'CONNOR (John) Ariel & Miranda. Seven Wood Engravings Inspired by Shakespeare's 'The Tempest'. Blewbury, 1992, 6/20 COPIES (from an edition of 65 copies) signed by the artist at the foot of the title-leaf colophon, 7 mounted wood-engravings all signed and numbered, 2 with hand-colouring in yellow, an additional mounted watercolour sketch exclusive to this limitation and a further additional wood engraving in a smaller format also signed and numbered (not mentioned in the colophon), pp. [4] + prints, folio, original sand-yellow cloth drop-down box, printed label to back with O'Connor wood-engraving (in fact that of the smaller format print mentioned above) to front, fine **£1,000**

33. **(Incline Press.)** McKAY (Barry) An Introduction to Chapbooks. Oldham, 2003, FIRST EDITION, 116/250 COPIES signed by the author, printed on Rivoli paper, Bewick vignette to half-title and further illustrations with many typed in, pocket at rear with 3 facsimile examples and 1 original 8pp. chapbook printed by the Press on handmade paper with a hand-coloured linocut by Clare Melinsky, pp. 37, 8vo, original quarter white cloth with blue boards, illustration to upper board printed in red, fine **£40**

