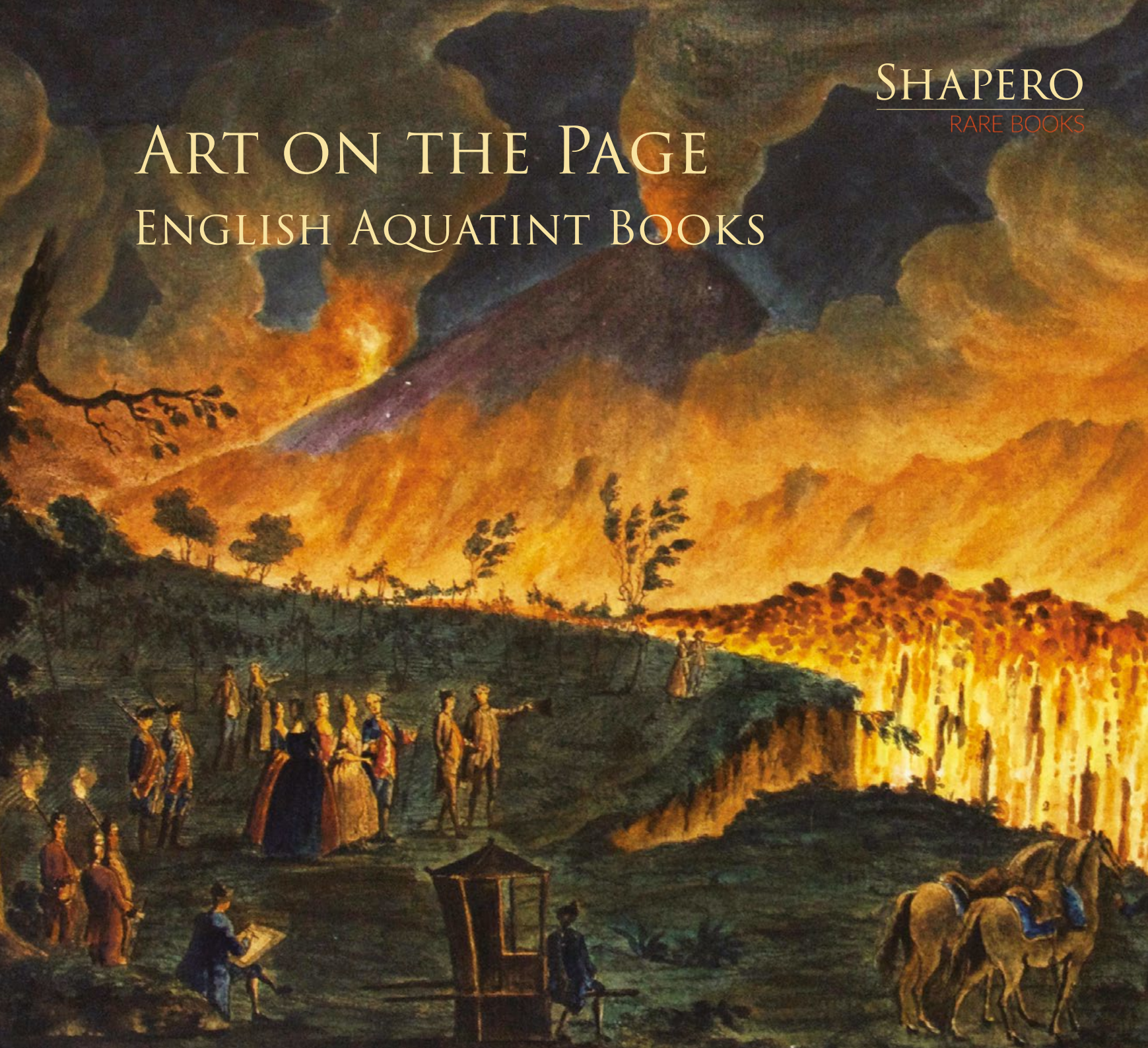


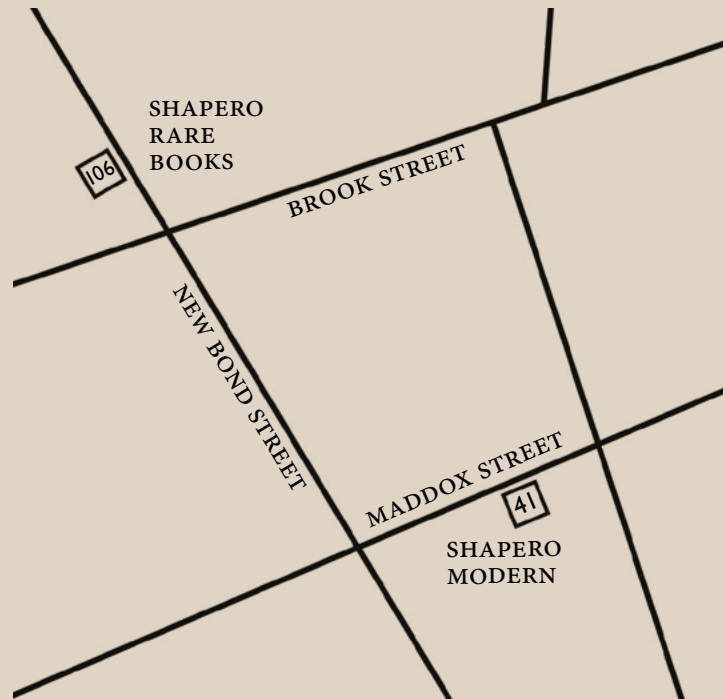
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RARE BOOKS

ART ON THE PAGE
ENGLISH AQUATINT BOOKS

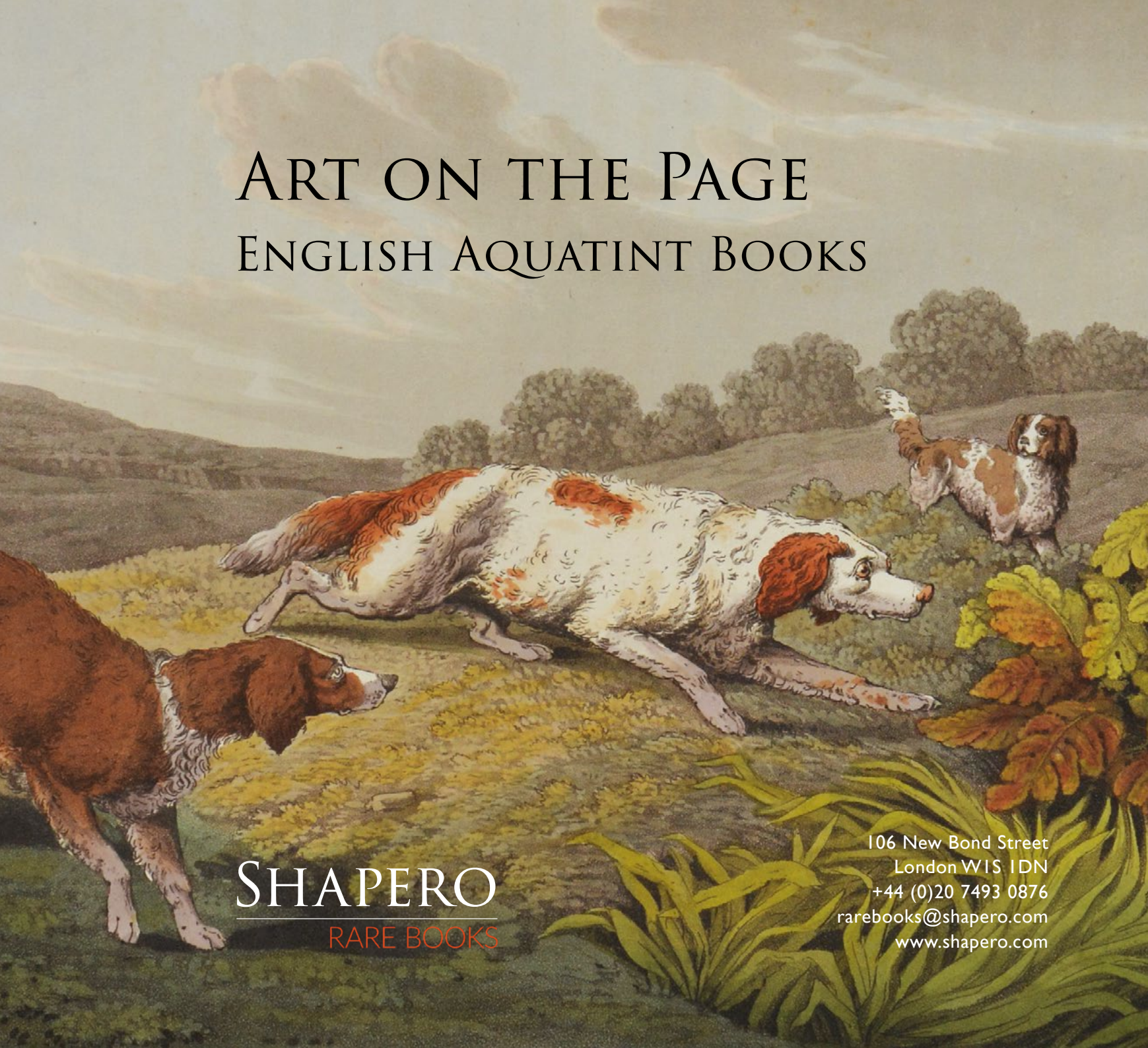




SHAPERO RARE BOOKS HAS MOVED!



After nearly 25 years in Saint George Street, the sale of our much-loved building forced us to find a new home. We were fortunate however in discovering a new Mayfair HQ on the first floor of 106 New Bond Street, with a ground floor gallery at 105 New Bond Street, with Shapero Modern at 41-43 Maddox Street.



ART ON THE PAGE
ENGLISH AQUATINT BOOKS

SHAPERO
RARE BOOKS

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I. ACKERMANN, RUDOLF. *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.* London, R. Ackerman, 1816.

£2,750 [ref: 103312]

This was the fifth of Ackermann's 'sumptuously illustrated volumes of English topography'. The finest pictorial record of the nine most famous schools in England, the artists include Pugin, Nash and Westall while the engraving was carried out by such masters of aquatint as Stadler, Buck, Havell among others. The plates are chiefly of interior views with illustrations of gowned scholars. (Adams)

First edition; large 4to (34.5 x 28 cm); 2 pp., subscriber's lists, 48 hand-coloured plates (44 aquatint views by Havell, Stadler, Bluck and others after Westall, Mackenzie, Pugin and others, 4 stipple and line engraved costume plates), some slight offsetting, green silk endpapers, all edges gilt, finely bound in orange morocco, doublures with green silk, boards gilt ruled with floral detail to corners, spine in six parts with raised bands, a little faded, gilt title and tooling, an excellent copy. Adams 116; Abbey (Scenery), 438; Tooley p.6; Prideaux p.126; Martin-Hardie pp. 106-7.



THE CORNERSTONE OF ANY ALKEN COLLECTION

2. ALKEN, HENRY. *The National Sports of Great Britain*. London, Thomas McLean, 1821.

£15,000 [ref: 102276]

'THE SIZE AND BEAUTY OF THE PLATES MAKE THIS THE CORNERSTONE OF ANY ALKEN COLLECTION' (Tooley).

One of the great nineteenth century colour-plate works. Illustrated with 50 fine aquatints of exceptional quality, it is probably Alken's finest achievement. 'Perhaps Alken's best known and most comprehensive work' (Schwerdt, I, p. 19), *The National Sports of Great Britain* contains illustrations of horse racing, angling, shooting, fox hunting, and coursing, as well as prize fighting and cock fighting.

Folio (47 x 30 cm), engraved additional title, coloured by hand, 50 hand-coloured engraved plates; contemporary straight-grained maroon morocco gilt, covers with concentric borders tooled with borders in gilt and blind, spine elaborately gilt in 6 compartments. Mellon/Podeschi I I I; Schwerdt I, p. 19 & IV, p. 4; Siltzer p. 70; Tooley 41.



RARE LARGE PAPER EXAMPLE

3. ACKERMANN, RUDOLPH. *A History of the University of Oxford, its colleges, halls, and public buildings.* London, R. Ackermann, 1814.

£8,500 [ref: 103340]

ONE OF ONLY FIFTY LARGE PAPER COPIES OF THE FINEST COLOUR-PLATE BOOK ON OXFORD.

Among the most celebrated of the topographical illustrations with which Ackermann followed his *Microcosm of London*, was a trilogy of works on the English universities and public schools. *Oxford* was the first of these.

The text of Ackermann's books was provided by William Combe (1741-1823). After a youth largely spent squandering his father's fortune, Combe had embarked upon a career as a writer in 1770s. More or less confined to a debtor's prison in the early 1800s, Combe had effectively become Ackermann's house writer after authoring the final volume of the *Microcosm*, and produced a steady flow of verse and prose for Ackermann including the text for the popular Dr. Syntax books.

Ackermann's books were issued in relatively small editions of around 1000 copies, but the production of such fully illustrated works called for an extensive network of artists and craftsmen as well as a workshop of some size. The drawings and engravings were produced on a commission basis, and the letterpress executed by a firm of printers nearby. Only the printing and colouring of the illustrations themselves was done in Ackermann's workshop. The labour and expense of all this was considerable. It is not surprising that these books, then as now, were priced as luxury objects. *Oxford* sold for £8 when completed in two volumes. 50 copies were produced on large paper and these sold for £11 (Lowndes, *Bibliographer's Manual*). These copies give a gloss, an incomparably rich glow absent from small-paper copies fine as these are in early impressions; their text is also on thick Whatman paper which contributes to the luxurious feel of the books.

First edition, 2 volumes, elephant 4to, LARGE PAPER COPY (42 x 34 cm), portrait engraving of Lord Grenville on india paper (foxed) and 114 hand-coloured plates comprising 81 finely hand-coloured views of the colleges, etc. (64 aquatints and 17 line engravings), together with 33 hand-coloured line and stipple plates of the founders; plates and text watermarked J. Whatman, 1811; contemporary half calf, marbled sides, rebacked and recorned to match, a fine clean copy. Abbey (Scenery), 278; Tooley pp. 13-18; Prideaux p.331; Martin-Hardie pp. 104-6.



VIEW OF OXFORD,
taken from New College Tower.



4. ALKEN, HENRY. *A Cockney's Shooting Season in Suffolk*. London, Thomas M'Lean, 1822.

£3,500 [ref: 102247]

An attractive copy of this 'pleasing book, well printed, with fine plates' (Schwerdt), describing in pictures and verse the misadventures of two cockney would-be sportsmen, Peter Pop, son of a pawnbroker, and his friend and neighbour, Sam Slop, on their first visit to the countryside of Suffolk.

Provenance: Robert Berkeley of Spetchley, 1900 (armorial bookplate).

First edition, folio (37.5 x 26.5 cm), 6 hand-coloured engraved plates after Alken, 16 pp. text, short tear repaired to blank margin page 11, handmade paper guards, blanks at end, later red half straight-grained morocco gilt, marbled sides, a very good copy. Abbey (Life), 384; Mellon Collection 48; Schwerdt 1, p.12; Tooley 22.

5. ALKEN, HENRY; ACKERMANN, RUDOLPH (PUBLISHER). [Sporting Scraps]. Hunting Scraps (13 March 1861); Racing Scraps (dated 27 April 1850); Coaching Scraps (20 March 1854); Steeple Chase Scraps (20 February 1850); Indian Sporting Scraps (9 April 1850); Shooting Scraps (10 June 1850); Coursing Scraps (12 June 1850); [British Sports] (1850); Yachting Scraps (20 April 1850). London, R. Ackermann, 1850-1861.

£3,750 [ref: 101716]

A rare collection of skilfully rendered sporting scenes, splendidly characteristic of the humour and unrivalled talent of Henry Alken (1785-1851) who drew twenty-eight of the thirty-six plates. The title itself is not in Abbey, Schwerdt or Tooley. Each of the prints has a consistent running title of 'R. Ackermann's Indian Sporting Scraps', or 'Ackermann's Coaching Scraps,' etc., with an individual title below the image. *Full list of plates available upon request.*

Provenance: William Hartman Woodin.

First collected edition; landscape 4to (21.4 x 27 cm); 36 hand-coloured aquatint plates, heightened with gum arabic, by J. Harris after H. Alken, W. J. Shayer, and W. A. Knell, some spotting, only occasionally affecting plates; tan polished calf, bound by J. Larkins, covers with triple gilt rules and gilt floral cornerpieces, spine with raised bands in six compartments, second with gilt-lettered red morocco label, others with repeat overall decoration in gilt, all edges gilt, inner dentelles gilt, rebaked preserving original spine, small repair to lower edge of upper cover, some general wear to extremities and minor marking, an excellent example. Siltzer p.67.





6. ALKEN, HENRY (ILLUSTRATOR); APPERLEY, CHARLES JAMES. *The Life of a sportsman. By Nimrod.* London, Rudolph Ackermann, Eclipse Sporting Gallery, 1842.

£1,500 [ref: 88705]

First edition, first issue, in the original cloth, 'considered by many to be the premier colour plate sporting book in the 19th century' (Tooley).

Provenance: James George Roberts (bookplate, signature dated 15 November 1845); Hermann Marx (bookplate).

First edition, first issue, 8vo, viii, 402 pp., ten pages of ads at end, hand-coloured aquatint additional title, frontispiece and 34 plates, all by Alken, four of these plates on india and mounted on leaves with printed captions, original blue cloth, the spine and upper side stamped in gilt, the sides with scrolling border stamped in blind, edges gilt, yellow coated endpapers, rebacked preserving original worn spine, rubbed, pull-off morocco box, a very good clean copy. Dixon 111: 'one of the finest of the books illustrated by Alken'; Mellon/Podeschi 167; Schwerdt 1, p.36; Tooley 65.

7. ALKEN, HENRY (ILLUSTRATOR); APPERLEY, CHARLES JAMES. *Memoirs of the life of the late John Mytton, Esq. of Halston, Shropshire... With his of the hunting, racing, shooting, driving, and extravagant exploits, by Nimrod.* London, Routledge, n.d. [but circa 1900].

£400 [ref: 88704]

8vo, xii, 234 pp., additional engraved title and 18 hand-coloured plates after Alken and Rawlins, contemporary red morocco gilt by McDonald, spine in six compartments, gilt lettered direct in second and fourth, others with sporting motifs, raised bands, top edge gilt, a handsome copy.



8. ALKEN, HENRY (ILLUSTRATOR); SURTEES, ROBERT SMITH. *Jorrock's Jaunts and Jollities*. London, Rudolph Ackermann, 1843.

£1,250 [ref: 95941]

A series of picaresque comic tales, originally published as individual stories in Surtees' *New Sporting Magazine* between 1831 and 1834 and collected in book form in 1838. The plates are replete with detail and brilliantly coloured, as can be seen clearly in this well-preserved copy. 'Most valuable on account of Alken's superb illustrations' (Schwerdt).

Provenance: R.C. Colistour[?] (pencil inscription).

Second edition, 8vo, hand-coloured aquatint frontispiece with tissue guard, hand-coloured aquatint title, vi including printed title, contents with list of illustrations to verso, 358 pp. with 13 hand-coloured aquatint plates with tissue guards, 8 pp. advertisements. Original green cloth lettered and decorated in gilt and blind, all edges gilt, preserved in a custom red crushed morocco box and silk chemise; label to inside of box. 'Suppressed plate of Jorrock's' in matching chemise.



9. **BAKEWELL, ROBERT.** *Travels, comprising observations made during a residence in the Tarentaise, and various parts of the Grecian and Pennine Alps and in Switzerland and Auvergne in the years 1820, 1821, and 1822.* London, Longman, Hunt, Rees, Orme and Brown, 1823.

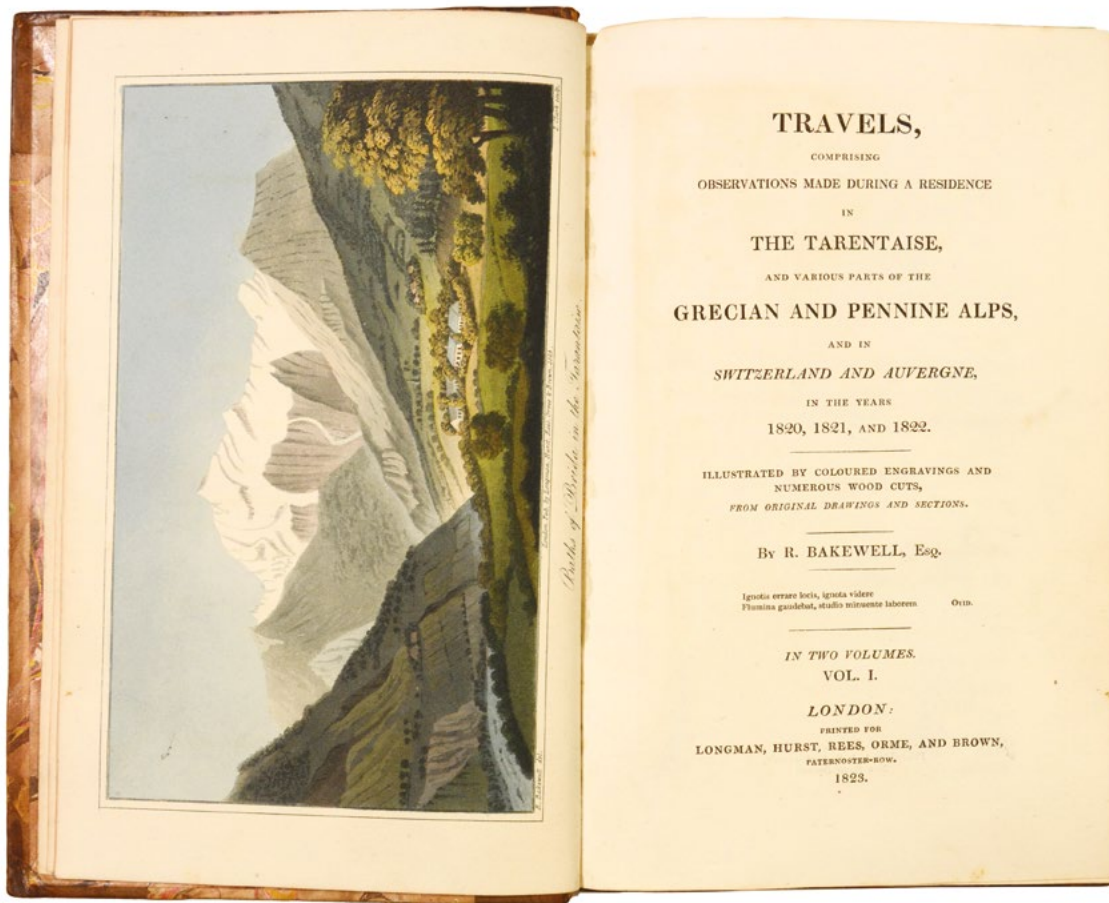
£2,000 [ref: 93671]

The account of a lengthy tour made by the geologist Bakewell (1767-1843), accompanied by his second wife. The work contains an early description in English of the volcanic geology of the Auvergne and insights into the ages of alpine rocks

based on fossils. Because of disputes that Bakewell had with the Geological Society, there were few reviews and the work is not as well-known as it deserves. The colour plates are very attractive.

Provenance: Robert Hyde Greg (bookplate).

First edition, 2 volumes, 8vo, xvi, 381; vii, 447 pp., 4 hand-coloured aquatint plates, occasional light spotting, decorated endpapers, bookplate, contemporary half calf gilt, marbled boards, spine gilt in compartments, red morocco label, a very attractive example. Abbey (Travel), 56.





10. **BULLOCK, WILLIAM.** *Six months' residence and travels in Mexico; containing remarks on the present state of New Spain, Its natural productions, state of society, manufactures, trade, agriculture, and antiquities, &c.* London, Murray, 1824.

£1,450 [ref: 90224]

William Bullock was a showman, collector and naturalist. In 1809 he moved his growing collection of 'natural curiosities' from Liverpool to London, originally to Piccadilly and then to the 'Egyptian Hall', which housed around 32,000 objects of natural history, ethnography and archaeology. Bullock knew that novelty was the key to maintaining his audience and so in 1819 he auctioned his permanent collection and hosted temporary exhibitions instead. Two such exhibitions, titled *Ancient Mexico* and *Modern Mexico*, held in 1824, included artifacts and specimens brought back from his 1822 trip to Mexico. He 'spent six months collecting 'scientific information' that amounted to a vast array of flora, fauna, pre-Columbian manuscripts, sculptures and other artifacts' (Stephen, 157). In exhibiting these finds in England he became 'the first to present Mexican arts to the public in the post-independence period' praising in particular the 'productive industry' of rural folk art (Stephen, 157).

Includes 'The Plan of the City of Mexico', based on the celebrated map of Mexico City by Diego García Conde originally engraved in 1807. Extremely difficult to obtain because of its rarity and format, Conde's map, as found in this book, is an alternative way of acquiring an early version of the greatest nineteenth-century map of Mexico City.

Provenance: Earl of Ilchester (armorial bookplate).

First edition, 8vo, [2], v-xii, 532 pp., with 2 folding engraved maps, folding table, 16 aquatint plates, 4 coloured by hand. Contemporary pale half calf, spine gilt in 6 compartments, green lettering piece, brown marbled boards and endpapers, a fine fresh copy. Abbey (Travel), 666; Sabin 9140. Lynn Stephen (Zapotec Women: Gender, Class, and Ethnicity in Globalized Oaxaca, Duke University Press, 2005).

11. BURCHELL, WILLIAM J. *Travels in the interior of Southern Africa.* London, Longman, 1822-24.

£5,000 [ref: 95003]

'THE MOST VALUABLE AND ACCURATE WORK ON SOUTH AFRICA PUBLISHED UP TO THE FIRST QUARTER OF THE NINETEENTH CENTURY, AND EMBRACING A DESCRIPTION OF A LARGE PART OF THE CAPE COLONY AND BECHUANALAND AT THIS PERIOD'(Mendelssohn).

Regarding hippopotamus meat: 'If our English lovers of good eating could but once taste such a steak, they would not rest till they had caused fine lively hippopotami to be an article of regular importation'.

A skilled zoologist and botanist, Burchell set out from Cape Town in June 1811 on his travels in Africa, and covered four thousand five hundred miles in the interior, returning to the Cape in April 1815 with natural history specimens and five hundred drawings. Most of his observations describe the landscapes and the native people of the region, along with the Boers, but there are also numerous accounts of hunting lion, rhinoceros, and buffalo.

First edition, 2 volumes, 4to (28 cm), viii, [iv] (verso blank), errata slip, 582, 4 (hints on emigration); iv (errata to verso), 648 pp., half-titles to both volumes, folding map, 20 hand-coloured aquatint plates, 5 folding wood-engravings in text, some offsetting from text to plates in vol. i as usual, contemporary half calf marbled boards, neat repairs to extremities, lightly rubbed, a very good example. Abbey (Travel), 327; Czech pp. 44-45; Mendelssohn I p.224; Tooley I 16.



12. CARTWRIGHT, JOSEPH. Selections of the costume of Albania and Greece, with explanatory quotations from the poems of Lord Byron and Gally Knight. Including a highly finished portrait of Ali Pacha... London, R. Havell, [1822].

£35,000 [ref: 100713]

The British marine painter, Joseph Cartwright (1789?-1829) was based in Corfu as paymaster-general to the British troops from 1815 and from there travelled extensively through the Ionian Islands. Though from 1823 he dedicated himself almost exclusively to marine painting and was employed as marine painter by the Duke of Clarence, he first completed this detailed collection of the different regional costumes inspired by the works of Byron and Henry Gally Knight, author of several oriental tales.

NOT IN THE BLACKMER COLLECTION. The plates are: 1. Captain of Suliote Albanians; 2. An Albanian of Jannina; 3. Albanian Female; 4. A Suliote in his Shaggy Capote; 5. Lefchimo Costume; 6. Corfu Costume; 7. An Albanian; 8. A Greek Bishop; 9. A Red Shawled Arnaut; 10. A Parguinote; 11. A Tartar; 12. Ali Pacha of Jannina.

First edition, folio (47 x 37.7 cm); title-page, 12 magnificent hand-coloured aquatint plates by R. Havell after Cartwright, plate of Ali Pacha mounted within ruled border, contemporary dark blue polished half calf gilt over cloth boards, lettered in gilt to upper cover, occasional light marginal soiling and spotting, rubbed. Abbey (Travel), 134; Bobins 1211 (lacking title); Colas 544; Tooley 131; Vinet 2344; not in Blackmer.





From the "Illustrated Atlas" of the "Globe" of 1845.

Designed by Paul David Price.

ALI PACHA OF JANNINA.



13. CLARK, J. MYRIORAMA. Second series Italian scenery. London, Samuel Leigh, n.d. [circa 1825].

£2,500 [ref: 101195]

When placed together the cards form a single panorama of the Italian coastline with a multiplicity of scene and incident. The cards show classical arches, groups of villagers by waterfalls or beneath trees, dramatic crags and bridges, distant castles, churches and harbours, and a smouldering volcano. In whatever order the cards are placed, the panorama is unbroken.

The complete set of 24 hand-coloured aquatint cards by Clark, in later wooden box, with original paper label and box to top, small stain to cover, each card 20.3 x 6.7 cm, very good condition.

LARGE PAPER COPY IN ORIGINAL BOARDS

14. CLARK, JOHN (ENGRAVER). **The military costume of Turkey.** London, B.R. Howlett for T. McLean, 1818.

£3,000 [ref: 102501]

RARE LARGE-PAPER EXAMPLE IN ORIGINAL BOARDS. The artist for this work is unknown. The illustrations follow the usual prototypes and it is possible the artist was Wagerman.

First edition, LARGE PAPER COPY, folio (48 x 34.5 cm), text watermarked 'W Balston 1813' and plates watermarked 'J Whatman 1816'; half-title, advertisement leaf, title-page, dedication leaf, preface (vi pp.), contents leaf, 31 fine hand-coloured aquatint plates including frontispiece and vignette title-page, all engraved by Clark except frontispiece by Wagerman, letterpress description leaf to each plate except the frontispiece (as issued), original pink boards, paper label to upper cover (defective), neatly rebacked to style, Colas 2059; Hiler p.613; Lipperheide Qp3; Abbey (Travel), 373.



FINE EARLY VIEWS OF MYSORE

15. **COLEBROOKE, ROBERT HYDE.** *Twelve views of places in the kingdom of Mysore, the country of Tippoo Sultan.* London, Edward Orme, 1805.

£12,500 [ref: 97446]

Colebrook (1762-1808), served as a surveyor with the Bengal Infantry from 1778 until his death. While surveying the routes taken during the marches of the army under Lord Cornwallis in 1791 and 1792, he made drawings of Seringapatam, Bangalore, and the local countryside including the hill forts of Mysore.

The original publication of the views was announced in 1792 in the *Calcutta Gazette*. They were published in London in 1794, having been engraved in aquatint by John William Edy, a Dane working in London, under the superintendence of Paul Sandby. Beside views of Seringapatam and Bangalore, the set is notable for the plate of the mausoleum of Haidar Ali (who died in 1782). This set of views, amongst the earliest to show places directly associated with Haidar Ali and Tipu Sultan, became very popular and were republished several times.

Second edition, landscape folio (62 x 45.8 mm). 12 hand-coloured aquatint plates by John William Edy after R.H. Colebrook, with watermarks dating 1801 and 1804, descriptive letterpress interleaved with the plates; some neat repairs to margins of plates, with occasional staining or foxing to margins. Bound in later half-black calf over marbled boards, spine with decorative gilt bands, red morocco label with gilt title. Abbey (Travel), 419.





UNCUT IN FULL RED MOROCCO

16. COMBE, WILLIAM. *A History of Madeira, with a series of twenty-seven coloured engravings, illustrative of the costumes, manners, and occupations of the inhabitants of that island.* London, Ackermann, 1821.

£2,000 [ref: 94350]

An attractive colour plate book with plates showing all sections of society in Madeira, with occupations and costumes, including information on the wine trade. Twenty-six of the engravings are entertaining caricatures after Rowlandson, with the twenty-seventh being a representation of the fortress at Ilhéu, the celebrated English Fort Loo. The frontispiece vignette shows a view of Funchal (Cabral do Nascimento, *Estampas Antigas da Madeira*, 65).

Chiefly remembered as the author of the comic poem illustrated by Thomas Rowlandson, *The Three Tours of Doctor Syntax*, William Combe (1742-1823) provided many texts for Ackermann's colour plate books.

First edition, small folio (28 x 20 cm approx.), handcoloured aquatint vignette to title, 27 hand-coloured aquatint plates after Rowlandson, modern red morocco gilt, top edge gilt, others uncut, a handsome copy. Abbey (Travel), 189; Colas 1455; Lipperheide 1581; Tooley (1954) 150.

17. **CORRY, JOSEPH.** Observations upon the windward coast of Africa, the religion, character, customs, &c. of the natives; with a system upon which they may be civilized, and a knowledge attained of the interior of this extraordinary quarter of the globe; and upon the natural and commercial resources of the country: made in the years 1805 and 1806. With an appendix, containing a letter to Lord Howick, on the most simple and effectual means of abolishing the Slave Trade. London, Nicol, 1807.

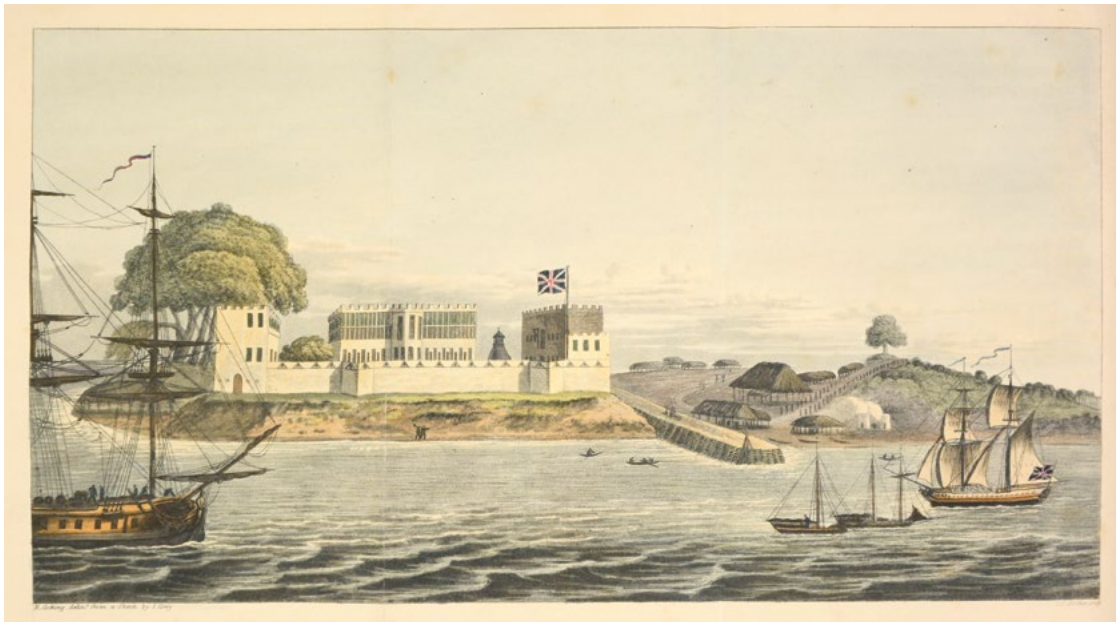
£7,500 [ref: 94361]

SCARCE. 'AN EARLY EYEWITNESS DESCRIPTION OF THE TERRITORIES OF THE WESTERN COAST OF AFRICA PROMOTING GREATER EUROPEAN ACTIVITY IN THE AREA' (Bianchi).

'Observations... is an unusually finely illustrated account of travels to West Africa in the early years of the 19th century. Joseph Corry, in addition to advancing Britain's commercial prospects, was interested in ending the practice of slavery. To this end, the text includes the author's letter to Lord Howick on abolishing the slave trade.

The author hoped that "if in the most remote degree, I excite the interference of my countrymen in behalf of the African, extend our commerce, and enlarge the circle of civilized and Christian society, I shall think that I have neither travelled, nor written in vain." In February 1807 William Wilberforce's Abolition Bill was passed by the House of Commons, making participation in the slave trade illegal for British subjects' (University of Wales Lampeter, on-line exhibitions).

First edition, 4to, xiv, [ii], 164 pp., half-title, engraved map, 8 handcoloured aquatint plates (7 double-page or folding), light toning to text, occasional light foxing, later half calf, marbled boards, red morocco label, upper joint repaired, a very good copy. Abbey (Travel), 278; Bianchi 99; Bobins 90.



LARGE PAPER COPY

18. CRUIKSHANK, GEORGE (ILLUSTRATOR); CAREY, DAVID. *Life in Paris*; comprising the rambles, spees, and amours, of Dick Wildfire, of corinthian celebrity, and his bang-up companions, Squire Jenkins and Captain O'Shuffleton; with the whimsical adventures of the Halibut family; including sketches of a variety of other eccentric characters in the French metropolis. London, John Fairburn, 1822.

£2,500 [ref: 95584]

One of the earliest and most notable examples of the work of George Cruikshank, with fine, clean plates. 'The pictures are extremely spirited and true, and are all the more wonderful in view of the fact that the artist's continental experiences were limited to one day spent in Boulogne' (Hardie).

In 1821, the journalist Pierce Egan published *Life in London*, an immediate success illustrated by the Cruikshank brothers, George and Robert. In order to capitalise on this success, another journalist, David Carey, decided to publish his own *Life in Paris* in monthly instalments (just like *Life in London*) and with a very similar frontispiece to the one that appears in Egan's work; *Life in Paris*, however, was illustrated only by George Cruikshank.

Of the copies that have come to auction since 1975 only one has been a large-paper copy in original boards.

First edition in book form, first issue. Royal 8vo (26 x 16 cm). LARGE PAPER COPY BOUND FROM THE PARTS. XXIV including half-title and title, 489 pp. with 21 hand-coloured aquatints and 22 wood-engraved text vignettes, with cancelled leaves 143/4 and 335/6 and leaf of *Directions to the Binder* which is 'considered indispensable to a complete copy' (Cohn); 2 spots to title. Original boards sometime rebacked with red paper, binder's endleaf watermarked 1800, preserved in a red hard-grained morocco folding box; a few marginal repairs, pinholes from printing visible in most gatherings (attesting to its untouched proportions). Cohn, 109; Abbey (Travel), 112; Tooley, 129; Hardie 199.



WITH GEORGE CRUIKSHANK SIGNATURE TIPPED-IN

19. CRUIKSHANK, ISAAK & GEORGE (ILLUSTRATORS); EGAN, PIERCE. *Life in London; or, the day and night scenes of Jerry Hawthorn, Esq. and his elegant friend Corinthian Tom, accompanied by Bob Logic, the Oxonian, in their rambles and sprees through the Metropolis.* London, Sherwood, Neely, and Jones, 1821.

£1,100 [ref: 95672]

SCARCE FIRST EDITION, FIRST ISSUE. There was a translation into French. At least six plays were based on Egan's characters, contributing to yet more sales. One of these was exported to America, launching the Tom and Jerry craze there. The version created by William Thomas Moncrieff was praised as *The Beggar's Opera* of its day. Moncrieff's production of *Tom and Jerry, or Life in London* ran continuously at the Adelphi Theatre for two seasons and it was the dramatist's work as much as the author's that did so much to popularise the book's trademark use of fashionable slang.

In 1821 Egan announced the publication of a regular journal: *Life in London*, appearing monthly at a shilling a time. It was to be illustrated by George Cruikshank (1792 – 1878), and was dedicated to the King, George IV, who at one time had received Egan at court. The first edition of *Life in London* appeared on 15 July 1821. Egan's creation was an instant success. Pirate versions appeared, featuring such figures as 'Bob Tallyho', 'Dick Wildfire' and the like. Printmakers speedily knocked off cuts featuring the various 'stars' and the real-life public flocked to the 'sporting' addresses that Egan had his heroes frequent.

First edition, first issue. 8vo. Specimen of George Cruikshank's signature to front free endpaper, xvi including hand-coloured aquatint frontispiece and title with vignette, 376 pp. with 35 fine hand-coloured aquatints, 3 folding leaves of music; bound without half-title, advertisements or very rare 'to the subscribers' leaf (as usual), light offsetting to text. Full polished calf gilt by Rivière & Son, covers with triple gilt border, spine in 6 compartments, brown morocco lettering pieces to second and third, others richly gilt, raised bands, all edges gilt; neatly rebacked preserving spine. Cohn 262; Abbey (*Life*), 281; Tooley 196; Prideaux pp. 307, 310; Hardie 197.





20. **DUBOURG, MATTHEW.** *Views of the remains of ancient buildings in Rome, and its vicinity with a descriptive and historical account of each subject...* London, Taylor, 1844.

£2,750 [ref: 93427]

A VERY GOOD COPY WITH PLATES CLEAN AND FRESH OF A FINE COLOUR PLATE BOOK ON ROME.

There is little information about Dubourg; the dates of his birth and death are unknown, and even his first name is not well attested. He is known to have contributed coloured aquatints to Thomas Williamson, *The European in India* (London, 1813) and to J. F. Dove, *A Picture of St Petersburg* (London, 1815), as well as two plates (after drawings by Pugin) to Edward Wedlake Brayley, *Illustrations of Her Majesty's Palace at Brighton* (London, 1838) and the engravings for Barbara Anne Townshend's delightfully named *Sibyl-Leaves, or, Drawing Room Scraps: consisting of Groups of Figures, Flowers, Roses, Birds, Butterflies &c: presenting a Variety of Studies in the Art of cutting Black Paper, for the Instruction and Amusement of Young Ladies* (London, 1836). *Views in Rome* seems to be the first

book that the artist produced entirely on his own; it consists of 26 aquatints engraved by Dubourg 'with a Descriptive and Historical Account of Each Subject.' He was also responsible for *Notable Bridges. A Collection of Engravings of Bridges, showing Construction and Specifications* (London, 1825).

In his Introduction to *Views in Rome* Dubourg claims that 'the historical and descriptive sketches which accompany these views have been derived from the most recent, and probably the most judicious authorities,' and he ends with an appeal to the authority of Piranesi (though his views are in fact quite different from those of the great Venetian): '[I]t is presumed there cannot be offered to the public a work more interesting or more worthy of its patronage, than a selection of Views of Temples, Baths, Triumphal Arches, and other magnificent remains of Roman buildings, from the works of the justly celebrated PIRANESI.' (University of Wales Trinity Saint David)

Folio (42 x 33 cm). 26 hand-coloured aquatints. Original morocco-grained green cloth, lettered in gilt on upper cover, rebacked with green calf; edges worn. Abbey (Travel), 181; Tooley 188.

COMPLETE SET OF THE RARE DELUXE ISSUE ON CARD

21. DANIELL, WILLIAM; ATYON, RICHARD. *A voyage round Great Britain, undertaken in the Summer of the Year 1813, and Commencing from Land's-End, Cornwall [...] with a Series of Views, Illustrative of the Character and Prominent Features of the Coast, drawn and engraved by William Daniell. London, Longman, Hurst, Rees, Orme, and Brown, [and Green,] for William Daniell, 1814[-1825].*

£19,500 [ref: 102423]

A MAGNIFICENT COMPLETE SET OF THE DELUXE ISSUE OF 'THE MOST IMPORTANT COLOUR PLATE BOOK ON BRITISH TOPOGRAPHY' (Tooley). The work was issued with the plates on paper at £60, or on card, as here, at 96 guineas. Tooley states only 25 such sets were produced.

Voyage around Great Britain was one of the most ambitious and lavishly realised topographical undertakings of the early 19th century. The series of eight volumes of aquatints accompanied by extensive texts was published between 1814 and 1825.

Daniell and Ayton began their journey around the country in 1813, but the partnership survived only the first two volumes. Ayton was more concerned with social observation than topographical record and his writing often bears little relevance to Daniell's landscapes. After they parted company Daniell provided the text as well as the pictures.

Provenance: Fountaine Walker, 1833-1892, of Ness Castle, Inverness (bookplates).

First edition, 8 volumes, 4to, with an aquatint dedication and 308 hand-coloured aquatint plates by and after Daniell bound at rear of volumes, THE DELUXE ISSUE WITH ALL THE PLATES MOUNTED ON CARD, with the frequently missing large folding engraved index map (strengthened to verso), occasional spotting (chiefly marginal), a few plates a little toned, some offsetting from plates to next plate versos, contemporary green half morocco gilt, bound as usual without the uncoloured engraved plate of Kemaes Head Pembrokeshire, an excellent set. Abbey, 16; Sutton, 28; Tooley, 177; Upcott, p. xxxv.



Southwold, Suffolk.

*Drawn & Engraved by Wm. Daniell.
Published by W. Daniell, Cleveland Street, Finsbury Square, London, July 1823.*

22. ELLIS, SIR HENRY. *Journal of the proceedings of the late embassy to China.* London, John Murray, 1817.

£2,400 [ref: 94716]

FIRST EDITION OF A CONTEMPORARY ACCOUNT OF THE AMHERST EMBASSY TO CHINA IN 1816.

Sir Henry Ellis (1788-1855) was a career diplomat who joined the East India Company in 1805 and went on Malcolm's Embassy to Persia in 1810. In 1816 Ellis accompanied Earl Amherst on his mission to China. The mission, to negotiate a new trade agreement, was unsuccessful. Ellis was not impressed by the Chinese, whom he considered xenophobic, ultra-traditional, and 'uninteresting' (Ellis). On the return voyage, Ellis and his companions were wrecked in the Strait of Gaspar and only reached Batavia after a perilous journey of several hundred miles in an open boat. Later they called at St Helena, where Ellis met Napoleon. Napoleon later hotly disputed Ellis's account of the meeting.

4to (27 x 20 cm), engraved frontispiece portrait of Lord Amherst, 3 engraved maps (1 browned), 1 folding, 7 hand-coloured aquatint plates (1 with a couple of small ink splashes), half calf over marbled boards, spine tooled in gilt, scattered spotting and notes in pencil, maps browned (folding map with small tear), a few minor repairs to calf, a nice fresh copy. Abbey (*Travel*), 536; Bastin & Brommer 132; Cordier *Sinica* III, 2393; Hill I, 94 (*American edition*); Prideaux pp. 250-1, 335; Tooley 208; Young p.315.



23. **ELPHINSTONE, MOUNTSTUART.** *An account of the kingdom of Caubul, and its dependencies in Persia, Tartary, and India; comprising a view of the Afghaun nation, and a history of the Dooraunee monarchy.* London, Longman, 1815.

£3,750 [ref: 92105]

As the global struggle between Britain and Napoleonic France came to a climax, the Indian authorities under the governor-general, Lord Minto, became increasingly concerned that a hostile alliance of Persia, Afghanistan, and the newly powerful Punjab, under the Sikh ruler Ranjit Singh, might coalesce on the northern frontiers of British India. A French embassy was already in the Persian capital, and so in 1808 Elphinstone (1779–1859), an administrator who had originally gone to India to take up an appointment with the East India Company, was sent to treat with Afghan ruler Shah Shuja, and Charles Metcalfe was dispatched to make a defensive alliance with Ranjit Singh.

Elphinstone's mission to Kabul was formally a failure. Suspicious of the British, the Afghan court refused to allow the embassy to proceed beyond the border town of Peshawar. The present work, however, continued to inform British policy on the north-western frontier until the 1840s. (ODNB)

First edition, 4to (28.5 cm), xxvii, 675 pp., 2 maps (1 large folding), 13 hand-coloured aquatint costume plates and 1 uncoloured aquatint view, occasional light foxing and offsetting, contemporary half calf, rebacked, marbled sides and edges, an excellent copy. Abbey (Travel), 504; Colas 960; Lipperheide 1483.





FAMILY COPY

24. GOLD, CHARLES. *Oriental drawings: sketched between the years 1791 and 1798.* London, Bunney, 1806.

£12,500 [ref: 98153]

A REMARKABLE GROUP OF COSTUME STUDIES BY A YOUNG ARTILLERY OFFICER, REFLECTING A FASCINATION WITH INDIAN PROCESSIONS AND THE BEAUTY OF HINDU ARCHITECTURE. A very difficult book to find complete and in good condition. An important set of plates for costumes and customs of various castes and religions, showing ceremonies, tombs, also women in various situations. A most attractive work.

Provenance: Ann Gold (signature to title dated 1842, the year of the author's death).

First edition, 4to (34 x 27.5 cm), 49 fine original hand-coloured aquatint plates, uncoloured aquatint vignette of a fakir on verso of leaf 38 of text; small marginal waterstain to title and succeeding few pages, plate II with small marginal repair and fraying to one margin, occasional light offsetting from plates to text, generally clean and fresh, contemporary red half morocco gilt over marbled boards, marbled edges, lightly rubbed, edges and corners worn, rebacked preserving spine, tipped-in obituary notice of the author, a very good copy of a scarce book. Abbey (Travel), 428; Archer, pp. 72, 79-80; Bobins 250; not in Colas or Lipperheide.

25. HALL, CAPTAIN BASIL. Account of a voyage of discovery to the west coast of Corea, and the great Loo-Choo Island; with an appendix, containing charts, and various hydrographical and scientific notices. London, Murray, 1818.

£2,500 [ref: 101579]

This expedition formed part of the Amherst embassy and explored the relatively little known East China Sea and the Yellow Sea. Visits were made to Korea and the Ryukyu Archipelago. Korea had been sketchily explored by Europeans, but it was not until the *Alceste* and *Lyra* expeditions that detailed information was obtained about the Ryukyus.

Provenance: John Pulteney (armorial bookplate).

First edition, 4to, xvi, 222, cxxx, [lxxii] pp., 7 aquatint plates, all but one hand-coloured, 5 engraved maps, contemporary calf gilt, black morocco lettering piece, lightly rubbed, an excellent example. Abbey (Travel), 558; Cordier 3009; Prideaux pp. 251, 338; Tooley 241.







26. HAMILTON, WILLIAM. *Campi Phlegraei*. Observations on the volcanos of the two Sicilies as they have been communicated to the Royal Society of London [TOGETHER WITH] Supplement to the *Campi Phlegraei* being an account of the great eruption of Mount Vesuvius in the month of August 1779. Naples, Pierre Fabris, 1776-1779.

£95,000 [ref: 102536]

Today the term *Campi Phlegraei* is used to describe the volcanic area around Pozzuoli to the west of Naples. Hamilton's magnificent publication was based on his letters to the Royal Society, which detailed the volcanic activities he had witnessed not only in that area but on the islands off its coast, in the area around Vesuvius and at Etna in Sicily, Stromboli and the Lipari islands.

This work is the best known of Hamilton's works on volcanic activity and the most lavishly illustrated. The colour is almost opaque, practically concealing the engraved surface. Hamilton described them as 'executed with such delicacy and perfection, as scarcely to be distinguished from the original drawings themselves'. Fabris, an artist living in Naples, was commissioned and trained by Hamilton to sketch the volcanoes of Southern Italy. In four years he and Hamilton climbed Vesuvius 22 times, often at great risk as Hamilton wished to record every stage of the eruptions.

The figures of Hamilton, often wearing a red coat, and Fabris, wearing a blue coat, appear in some plates. Hamilton's life was fictionalised by Susan Sontag in her novel *The Volcano Lover* (1992).

*First edition, 2 parts and supplement in 1 vol; folio (45 x 32.5 cm); hand-coloured double-page map by G. Guerra and 59 engraved hand-coloured plates after Pietro Fabris, the plates edged in black with grey washed margins including two engraved titles; red contemporary morocco, covers with gilt dentelles, spine richly gilt. Lacks first leaf of text vol. 1, else an excellent example. Brunet III, 31 ('Ouvrage curieux et bien exécuté'); ESTCT71231 (parts I-II); I. Jenkins and K. Sloan *Vases and Volcanoes* (London: 1996), 'Catalogue' 43; Lewine p.232; Lowndes II, p.989.*





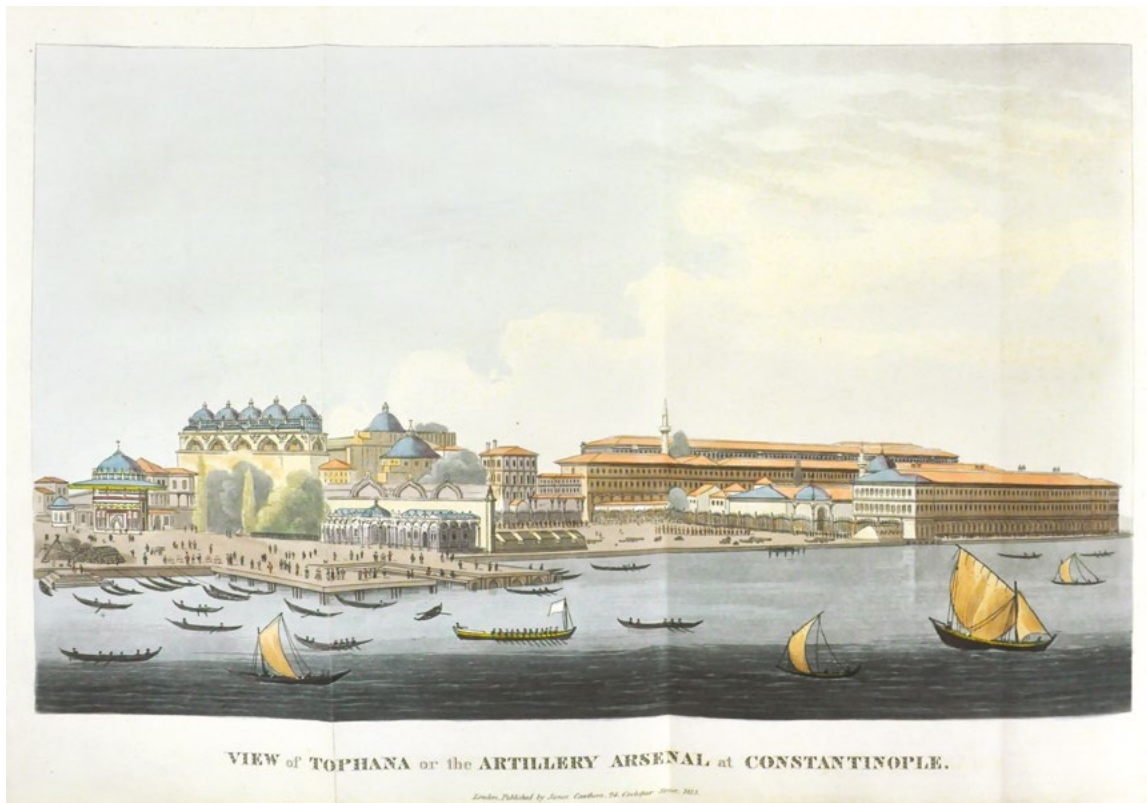
27. HARDING, EDWARD (PUBLISHER). *Costume of the Russian Empire. Costume de l'empire russe. Illustrated with over seventy richly coloured engravings. Represente en plus de soixante-dix gravures superbement coloree.* London, T. Bensley for Stockdale, 1810.

£2,850 [ref: 88521]

The costumes are drawn after Georgi and Mueller; while the English text is by William Alexander; after the main Russian texts available at the time: for example, those of Pallas, Chappe d'Auteroche, Krashenenikov, Sauer et al.

Publishing the first issue of his work in 1803, Harding was most likely forced to compete with Miller, who published a very similar book at the same time as part of his own series on costume. The present edition has one fewer costume plate, but includes an engraved title, a longer explanatory text and more decorative plates, enriched with background. As the introduction puts it, 'to conclude: no pains nor expense have been spared to render this Volume worthy of public attention; and without depreciating the merit of other performances of similar nature, the Publisher flatters himself that it will be found the most complete work of the kind that has hitherto appeared in this or in any country!'

Large 4to (36.5 x 27.5 cm). Hand-coloured aquatint English half-title, [6] ll. including French and English title pages, dedications, prefaces and tables of contents, and 72 hand-coloured aquatint plates numbered 1-70 with two bis numbers, each with two pages of accompanying text in both English and French except plate 14 accompanying plate 12, text watermarked 1807 and plates 1808-09; light occasional spotting. Contemporary black morocco, covers with large gilt floral borders, spine blind-stamped in compartments, gilt lettering to two, gilt roulette to boards edges, marbled endpapers; slightly rubbed. Colas 703; Lipperheide 1342.



COLOUR PLATES OF ATHENS AND CONSTANTINOPLE

28. HOBHOUSE, JOHN CAM, 1ST BARON BROUGHTON. *A journey through Albania, and other provinces of Turkey in Europe and Asia, to Constantinople, during the years 1809 and 1810.* London, Cawthorn, 1833.

£3,000 [ref: 87789]

'Hobhouse was an intimate friend of Byron with whom he made the journey described in this book... Hobhouse's account of this journey, Byron's first visit to Greece, is of great interest not only for the light it sheds on an important period of the poet's life but also for Hobhouse's detailed account of ethnographical and topographical material and his description of Ali Pasha's court. The plates come from several sources, 2 are taken from Mahmoud Raif's work on the Nizam-jedid which Hobhouse bought in Constantinople. The costume plates are reminiscent of Mouradja d'Ohsson, but the views of Athens are particular to this work. They are possibly after originals which were in Byron's possession... One would conclude that the artists [were] Linckh or Cockerell or both... however what appear to be the originals of these plates, now in a private collection, have been attributed to Richard Temple by the Fine Art Society' (Blackmer).

Third edition, 2 volumes, 4to, (29cm) 2 folding maps, 2 facsimiles, 2 leaves of engraved music, 17 finely hand-coloured aquatint plates and 1 uncoloured plate, modern blue half morocco gilt, a little light toning, a very good copy. Atabey 584; Blackmer 821; cf. Abbey (Travel), 202 (later edition); Koç, Constantinople I, 198 (earlier edition).



LARGE PAPER COPY OF INDIAN RARITY

29. JAMES, CAPTAIN ABRAHAM. The military costume of India in an exemplification of the manual and platoon exercises of the native troops and the British army in general... London, T. Goddard, Military Library, 1813.

£12,500 [ref: 101086]

Rare. No copy in the Travis collection (the best collection of illustrated works on India to come up in recent years, sold at Sotheby's in 2005).

Goddard was the leading military publisher of his day and had published various works on European armies. We believe this depiction of East India Company troops, both native and European, is his only non-European publication. The plates are lent further interest as the troops are depicted in the motions of the platoon exercises. Thus we see them marching, wheeling, managing the fire-lock, and even standing at ease. The text describes the actions depicted in the plates, thus making it a valuable work of reference. The author was an officer in the 67th Foot Regiment (later the Royal Hampshire).

Provenance: A. Balsan (armorial bookplate).

First edition, large paper copy, folio (37.5 x 27 cm), viii, 2-35 pp., hand-coloured engraved title, 35 hand-coloured engraved plates, uncut, original grey boards, printed paper label, flag of the United Kingdom painted at head of spine, occasional offsetting or staining, slightly rubbed. Bobins 1, 260; Colas 1536; Lipperheide 2265; Tooley 280.

AN OUTSTANDING PICTORIAL RECORD OF THE CAMPAIGNS OF WELLINGTON AND THE BATTLE OF WATERLOO

30. JENKINS, JAMES. *The Martial Achievements of Great Britain and her allies from 1799 to 1815*. London, L. Harrison and J. C. Leigh, [1825].

£3,500 [ref: 101681]

With 51 hand-coloured aquatints showing Wellington's campaigns during the Peninsular War and other battles of the Napoleonic Wars culminating in the defeat of the Emperor at Waterloo.

Large 4to (page size 36 x 29 cm, 14 x 11.3/8 inches); uncoloured vignette to title, hand-coloured additional vignette title, hand-coloured arms of the Duke of Wellington, 51 hand-coloured aquatints on paper by Sutherland and others after W. Heath, plates with watermarks dated 1825, small, inoffensive library stamps to blank verso of title-page, top margin of p. 8 and lower margin of final page, none on plates, usual offsetting from plates, the occasional spot or minor soiling, small edges repairs to title-page, otherwise very good; near-contemporary half red straight-grained morocco gilt, all edges untrimmed, rubbed and mild soiling but still bright and sound, in all, very good-plus. Abbey (Life) 337.



THE FINEST PICTORIAL RECORD OF THE NAVAL ENGAGEMENTS OF THE NAPOLEONIC WARS

31. JENKINS, JAMES. *The Naval achievements of Great Britain from the Year 1793-1817.* London, Jenkins, [c.1833].

£9,000 [ref: 89959]

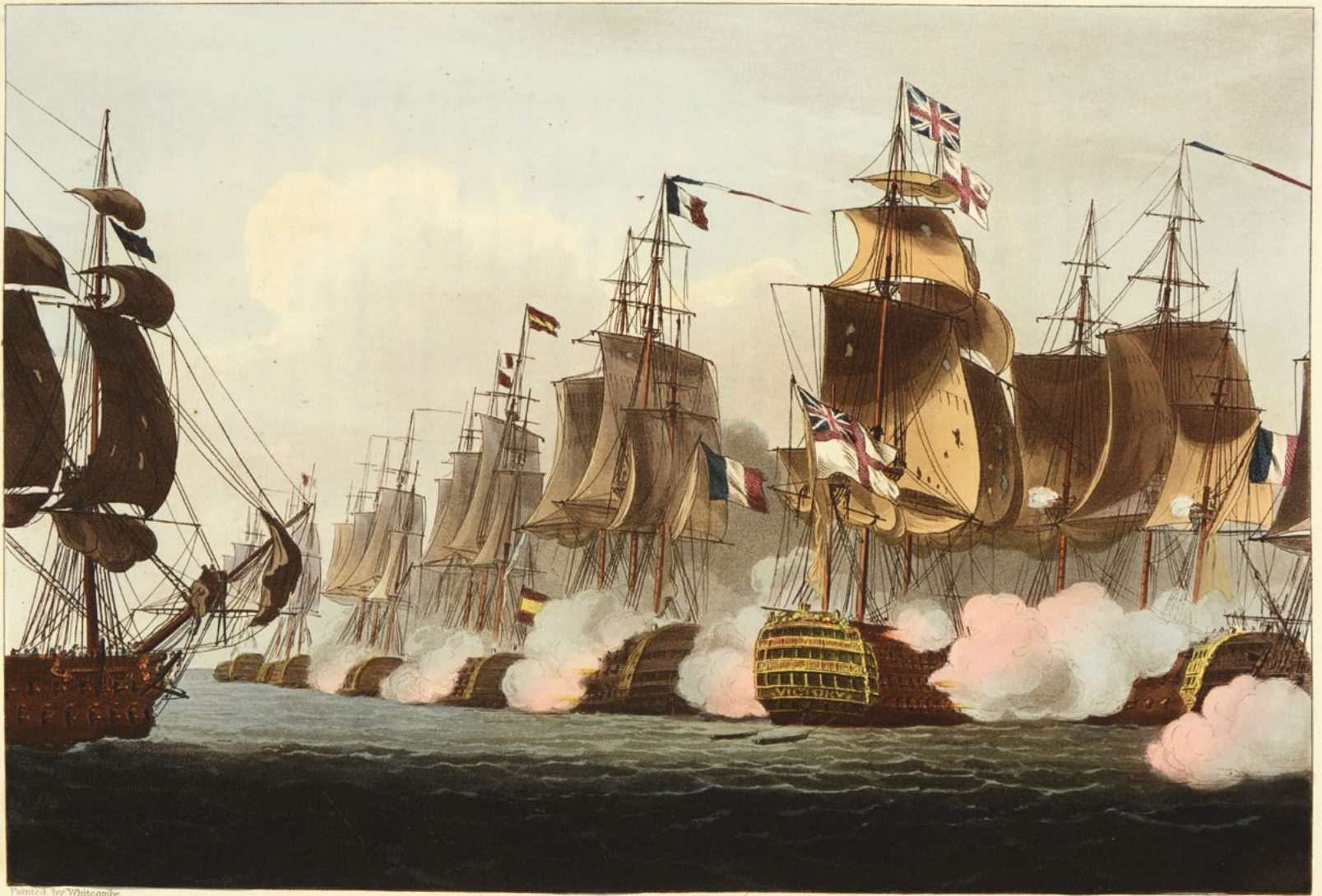
AN ATTRACTIVE EXAMPLE OF THE FINEST PICTORIAL RECORD OF THE NAVAL ENGAGEMENTS OF THE NAPOLEONIC WARS.

The present edition contains several plates of Britain's most significant victories during the Napoleonic wars. These include two plates on the Battle of the Nile, two plates on the Battle of Copenhagen and three plates on the Battle of Trafalgar. The Abbey copy lists two portraits not present here, but the plate count of coloured aquatints of sea battles accords.

'As a record of naval events spanning a period of over twenty years Jenkins' Naval Achievements has no precedent. At no time prior to 1817 had a publisher attempted such a complete volume of documentary naval prints. It is the quality of the accuracy which makes Jenkins so valuable above all, and it is the pictures rather than the text to which the value can be attributed' (Roger Quarm, the National Maritime Museum).

These Napoleonic encounters at sea are arguably the best and most attractive plates of their kind.

4to (38 x 30 cm). Dedication leaf, viii pp. introduction, ii pp., list of plates, 148 pp. including letterpress, ii pp. subscribers list, engraved title with hand-coloured vignette, 55 fine hand-coloured aquatint plates, uncoloured outline etching of the Bombardment of Algiers and Battle of Trafalgar at rear, plates watermarked 'Whatman 1833,' bound without portraits as is usual; some occasional light spotting and offsetting, the plates are generally clean and bright. Contemporary red half morocco, gilt ruled, marbled boards, spine in 6 compartments, gilt lettered direct to second and third, raised bands; spine faded, a little rubbed. Abbey (Life), 337.



BATTLE OF TRAFALGAR — Oct^r 21st 1805.

London: Pub. March 1-1816. at 48 Strand. for J. Jenkins's Naval Achievements.



32. JOHNSTON, ROBERT. *Travels through part of the Russian Empire and the country of Poland; along the southern shores of the Baltic.* London, J.J. Stockdale, 1815.

£1,850 [ref: 88853]

AN EARLY ISSUE OF THE FIRST EDITION, with plates including Copenhagen, Hamburg, Stralsund, Frauensberg, Tilsit, Cronstadt, Igjora a village near St. Petersburg, a Flying Mountain (a helterskelter), Bronnitztzi, Women near Novgorod, the Kremlin, Borodino, Smolensk, Lithuanian Jewesses and a view of Borisoff. These plates are accompanied by an interesting and informative text on local customs, history and so on, written as the author progressed along his route.

Provenance: William Strange (ex-libris to verso of upper fly leaf).

First edition, 4to, (29.7 x 23.7 cm). Half-title, title, vii, 460 pp., with 20 hand-coloured plates (including the frontispiece), two maps, one full-paged uncoloured plate of Russian farming implements, and one text illustration, at least two plates with 1812 watermark. Contemporary red straight-grained morocco, tooled in gilt on spine and both boards, gilt edges; rebacked preserving spine, a bit rubbed at edges.

33. KOSTER, HENRY. *Travels in Brazil*. London, Longman, 1816.

£3,750 [ref: 97771]

A classic work on the north of Brazil with beautiful plates after the author's own drawings. Henry Koster was born in Portugal at the end of the eighteenth century. His father was a sugar dealer in Liverpool with a branch in Porto. Henry lived in England but decided on a change of climate after contracting tuberculosis. Availing himself of the opportunity to accompany a friend of the family to Pernambuco, he arrived in Recife at the end of 1809. His health improved and he started his travels in Parahiba and Maranhão. He settled in Pernambuco and sailed several times to England where he published his book.

First edition, 4to, x, [ii], 501, 2(ads) pp., map, plan, and 8 fine hand-coloured aquatints, original boards, paper label, neat repairs to joints, some offsetting, occasional light spotting, an excellent example. Borba de Moraes, I, 437; Abbey (Travel), 704; Sabin 38272.



LOUDON'S MAGNUM OPUS

34. LOUDON, JOHN CLAUDIUS. Observations on laying out farms in the Scotch style, adapted to England. Comprising an account of the introduction of the Berwickshire husbandry into Middlesex and Oxfordshire. With remarks on the importance of the system to the general improvement of landed property. *London, Harding, 1812.*

£3,750 [ref: 95507]

LOUDON'S MAGNUM OPUS BEAUTIFULLY ILLUSTRATED WITH FINE AQUATINTS AND OTHER ENGRAVINGS: A GROUND-BREAKING WORK ON AGRICULTURAL PRACTICE AND THE MANAGEMENT OF WORKING ESTATES AND HIGHLY INFLUENTIAL IN ITS DAY. The impact of Loudon's theories were an important factor in the shaping of the English countryside.

John Loudon, 'impressed by the inferiority of English to Scottish farming... persuaded his father to join him in taking a lease of Wood Hall, near Pinner [Middlesex], and published [in 1808] a pamphlet entitled *An Immediate and Effectual Mode of Raising the Rental of the Landed Property in England*. In 1809 he rented the large farm of Tew Park, Oxfordshire, where he took pupils in agriculture, and by 1813 he had made a profit of £15,000' (DNB). The present work, published at 5 guineas, describes in some detail the improvements carried out at both 'Tew Lodge Farm' and the farm at 'Woodhall', as well as a number of other examples. The fine series of plates are all used to illustrate Loudon's theories and all appear to be after his own drawings: the hand-coloured aquatint views are particularly fine and recall the work of Humphrey Repton, a near contemporary of Loudon's. The note at the end of the plate list explains that 38 plates are called for not 40 as mentioned on the title.

Provenance: Ampleforth Abbey (bookplate).

Folio (37.5 x 26.5 cm), plates watermarked 1808-1817, 105 pp., 38 plates and plans comprising 10 hand-coloured aquatints, 4 of these folding, 28 uncoloured line engravings, 2 of these with touches of aquatint, and 5 folding, light soiling plate 5, large folding plate of Tew Lodge with dusty fore-edge and neat archival repairs to edge, modern green half morocco gilt over marbled boards, an excellent example. Brunet III, 1184; Massachusetts Horticultural Society Library p.190; not in Abbey.



Entrance Front of Tew Lodge.

Published for the Proprietors, May 20 1760.

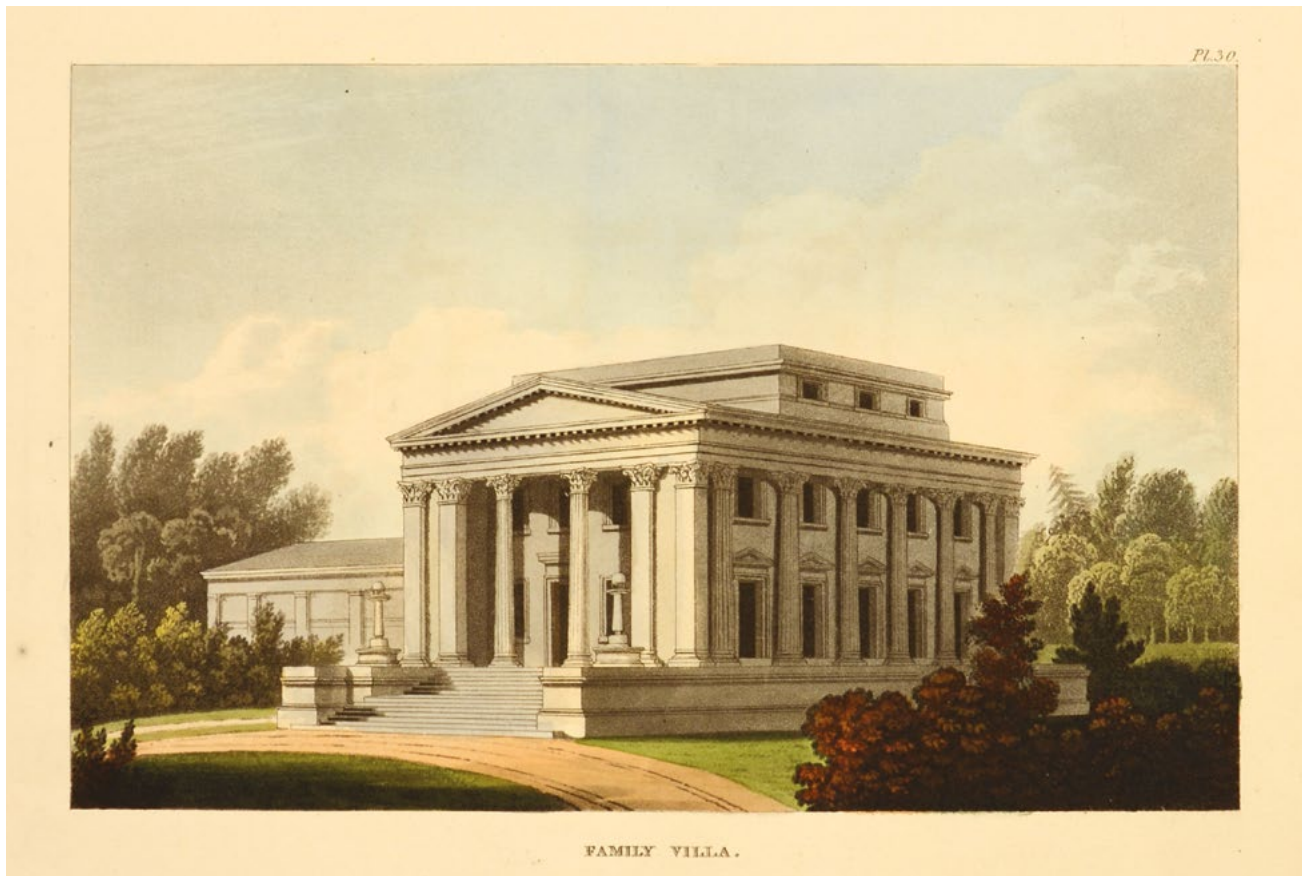
35. LUGAR, ROBERT. *Plans and views of ornamental domestic buildings, executed in the castellated and other styles.* London, M. Taylor, 1836.

£2,500 [ref: 86256]

Robert Lugar developed a very widespread practice as a country-house architect, which extended to Scotland and Wales as well as throughout much of England. He also published a number of books of his designs, which doubtless served to publicize his name. He was a practitioner of the Picturesque after the manner of John Nash and Humphry Repton, working in a wide variety of architectural styles including the 'Grecian', the Tudor Gothic, and that of the cottage ornée as well as the castellated.

Second edition, folio (39.5 x 18.5 cm), 33 pp., 32 engraved plates 16 hand-coloured, text and plain plates browned, colour plates clean and fresh, contemporary maroon half morocco gilt, marbled boards, corners bumped, lightly rubbed, a very good copy. Abbey (Life), 33 (for first edition).





THREE CLASSIC WORKS ON DOMESTIC RURAL ARCHITECTURE

36. LUGAR, ROBERT; THOMSON, JAMES. Architectural sketches for cottages, rural dwellings and villas, in the Grecian, Gothic, and fancy styles, with plans; [BOUND WITH] Plans and Views of Buildings Executed in England and Scotland; [AND] Retreats: A Series of Designs. London, J. Taylor, 1823-27.

£3,750 [ref: 95134]

A fine composite volume containing three classic works on domestic rural architecture.

New edition of 'Architectural Sketches' & 'Plans and Views'; first edition of 'Retreats'; first work with 38 plates, of which 23 hand coloured; second with 32 plates of which 16 sepia aquatints, third with 41 plates, of which 31 hand-coloured aquatints, together 3 works in 1 volume, very light offsetting, contemporary straight-grained morocco, elaborately gilt panelled boards and spine, all edges gilt, slipcase, a fine example. Cf. Abbey (Life), 30 (1805 edition); 31; 76.

37. LATROBE, CHRISTIAN IGNATIUS. *Journal of a visit to South Africa in 1815, and 1816 with some account of the Missionary Settlements of the United Brethren, near the Cape of Good Hope.* London, L.B. Seeley, 1818.

£3,500 [ref: 85332]

Prideaux describes this work as 'a good specimen of the early literature on missionary effort, giving a sufficiently vivid record of personal experiences, native customs, and objects of natural interest that come under his notice...'

The author was sent to South Africa by the United Brethren to assess possible locations for a new missionary station and to assist in the security of the existing stations at Groenekloof and Gnadendal. He travelled through a large part of the country right up to the Fish River and then returned to Cape Town by way of Plettenberg and Mossel Bays.

First edition, 4to, folding map, 16 etched and aquatint plates, of which 12 hand-coloured, 2 pages ads at end, occasional trivial spotting and offsetting, original drab boards rebacked preserving original lettering piece, an excellent copy. Abbey (Travel), 325; Mendelssohn I, 866; Tooley 292; Prideaux p.240.





38. LYON, CAPT. GEORGE FRANCIS. A narrative of travels in Northern Africa, in the years 1818, 19, and 20; accompanied by geographical notices of Soudan, and of the course of the Niger. With a chart of the routes, and a variety of coloured plates, illustrative of the costumes of the several natives of Northern Africa. London, Murray, 1821.

£2,500 [ref: 93744]

In 1818, Lyon (1795-1833) was sent along with Joseph Ritchie by Sir John Barrow to find the course of the Niger River and the location of Timbuktu. The expedition was underfunded and lacked support. A year later, due to much officialdom they had only got as far as Murzuk where they both fell ill. Ritchie never recovered and died there, but Lyon survived and travelled a little further around the region. Exactly a year to the day he left, he arrived back in Tripoli. Lyon travelled in Arabic dress, and being fluent in Arabic, was able to gain insights missed by more conventional travellers. On his return, he travelled on Parry's expedition to the Arctic as Commander on board the *Hecla*.

First edition, 4to, xii, 383 pp., large folding map hand-coloured in outline (neat repair to fold), 17 hand-coloured lithographed plates by M. Gauci after drawings by the author, nineteenth century brown half morocco gilt, top edge gilt, lightly rubbed, an excellent example. Abbey (Travel), 304; Tooley 311; Hilmy I, 397; Colas 1920; Blackmer 1044; Playfair, Tripoli, 147.

FINE VIEWS OF ST. PETERSBURG

39. MORNAY. A Picture of St. Petersburg, represented in A Collection of Twenty Interesting Views of the City, The Sledges, and the People. London, published for Edward Orme, 1815.

£19,500 [ref: 99830]

A beautiful travel book, notable for the twelve fine views of St. Petersburg taken at each month of the year. The views include the Imperial Bank, the Marble Palace, the Square with the Grand Theatre, The Imperial Palace, and the Great Bridge. Unique to this work are the eight superb plates of Russian carriages and sleighs and their occupants, all dressed in contemporary costume.

Folio (48 x 34 cm); 20 hand-coloured aquatint plates watermarked 1833, captions in French and English, text in English, plates in excellent condition, contemporary bookseller's stamp to inside cover; contemporary half red morocco with gilt title and tooling to spine, a fine copy. Abbey (Travel), 226.





Painted by M. Stroganov

Engraved by P. Schuchman

VIEW OF THE NEVA, THE HARBOUR AND
THE EXCHANGE AT ST. PETERSBURGH.



*Vue de la Néva du Port, et de
la Bourse de St. Pétersbourg.*

London, Published by W. G. Smith, 25, Abchurch Lane, in the Strand, and R. S. Currier, 147, Nassau Street, corner of Broad Street.



Engraved by J. Doolittle for W. Miller, Old Bond Street, London, January 1803.

40. [MILLER, WILLIAM]. The costume of the Russian Empire, illustrated by a series of seventy-three engravings. With descriptions in English and French. London, for William Miller, 1804.

£3,000 [ref: 92050]

This was the fourth title in a series of costume books first issued by William Miller in 1803. In this copy the watermarks on the paper are dated 1818 and therefore this edition was issued by Thomas M'Lean, who re-issued all six titles of *Costumes* in the same year.

Provenance: Boris Berezovskiy, 1946-2013, Russian businessman and politician.

Second edition, second issue. 4to (36 x 27 cm), title-page in French and English, pp. iii, iii, 73 handcoloured aquatint plates each with text page in French and English; some minor offsetting to text. Contemporary red morocco, lavishly gilt decorated spine and boards, gilt lettered, ex-libris with coat of arms and the name 'John Wild' to upper pastedown; corners bumped, slightly rubbed. Abbey (Travel), 245, Colas 702, Lipperheide 1341.

41. PALLAS, PETER SIMON AND GEISSLER, CHRISTIAN GOTTFRIED HEINRICH (ARTIST). *Travels through the Southern Provinces of the Russian Empire, in the Years 1793 and 1794.* London, A. Strahan for T.N. Longman, O. Rees and others, 1802-03.

£2,750 [ref: 89543]

FRESH EXAMPLE OF THE FIRST EDITION IN ENGLISH OF 'AN EXTREMELY CHARMING COLOUR PLATE BOOK [which] deserves a place in every colour plate book collection for its numerous attractive coloured vignettes, an unusual feature' (Tooley).

Pallas' second and most picturesque expedition, which lasted from 1768 until 1774, took his team (including the artist Geissler) on a scientific journey along the Volga to Astrakhan, the Caspian Sea, the Caucasus and Taurida (modern day Crimea), to which the entire second volume is dedicated. A handsome production, due mainly to the many attractive hand-coloured illustrations that appear as vignettes in the text, as well as several additional plates. These depict the local inhabitants of the regions traversed, their costumes and occupations, and the scenery and landscapes. There are particularly fine views of Bakhchisarai and the bays of Sebastopol and Balaklava.

First edition in English, 2 volumes, 4to (29.5cm), [xxiv] including title, 552 pp. including half-title, with 25 engraved plates and 14 hand-coloured engraved vignettes; xxx including title, 1 f. detailing errata, 524 pp. including half-title, with 27 hand-coloured engraved plates; some offsetting to text. Complete, but the first vignette of volume 2 is mistakenly a duplicate of that of volume 1. Original boards with modern spine in 6 compartments, gilt lettered direct to second, third and fourth, others with gilt decoration, raised bands with gilt, uncut. Abbey (Travel), 222; Tooley 357.



42. PANANTI, FILIPPO. Narrative of a residence in Algiers; comprising a geographical and historical account of the regency; biographical sketches of the Dey and his ministers; anecdotes of the late war; observations on the relations of the Barbary States with the Christian powers; and the necessity and importance of their complete subjugation... With notes and illustrations by Edward Blaquiere... London, Colburn, 1818.

£1,250 [ref: 88505]

SCARCE. Pananti was captured by Barbary pirates and sold into slavery. After being ransomed, he provided this detailed account of the country and its people.

First edition in English. 4to, xxx, 467 pp., uncut, hand-coloured aquatint frontispiece, modern half calf gilt, morocco lettering piece, marbled sides, an excellent copy. Abbey (Travel), 302; Playfair Algeria 322; Playfair & Brown 520.





43. PAPWORTH, JOHN. *Select views of London; with historical and descriptive sketches of some of the most interesting of its public buildings.* London, R. Ackermann, 1816.

£4,000 [ref: 101556]

'John Papworth was the architect responsible for the design of Ackermann's showroom at 101 Strand. He adopted the second name of Buonarroti after his friends acclaimed him as a second Michelangelo following his design for a Waterloo trophy. Before this, however, he had been writing a series of architectural notes for Ackermann's *Repository* illustrated by coloured aquatints and in 1816 Ackermann decided to reprint in volume form those that described contemporary London. Only the plate *The Guildhall* was additional and the showroom interiors from the *Repository* were omitted. The views are divided into two sections, the first dealing with places of worship, entertainment, and residences; the second dealing with mercantile and financial establishments. Of particular interest are the views of West End squares, not published systematically since the time of Overton, 100 years earlier. The *Select Views* anticipates the work of Shepherd in his *Metropolitan Improvements* in its illustration of the work of contemporaries and topically records the ephemeral structures which appeared in the parks to celebrate the Peace of 1814' (Adams).

'Copies carrying Papworth's name (on the title-page) are somewhat scarcer than those without' (Abbey).

First edition, 4to, pp. [4], list of plates, 159, 76 handcoloured aquatints including frontispiece, 5 folding, one with short split to fold, later maroon straight-grained morocco gilt, an excellent example. Adams 117; Abbey (Scenery), 217; Tooley p. 188; Martin-Hardie pp. 112, 312; Prideaux pp. 143, 347.

44. PUGIN, AUGUSTUS & ROWLANDSON, THOMAS (ILLUSTRATORS). *The Microcosm of London.* London, R. Ackermann, [1808-1810].

£6,500 [ref: 94252]

EARLY ISSUE of this brilliantly conceived collaborative work between Pugin and Rowlandson, the former providing the architectural designs, the latter the 'artfully disposed' human figures on the plates. Newgate Chapel with 1801 watermark; other plates watermarked 1807-08. Originally issued in 26 monthly parts.

The *Microcosm* was the first major colour plate book published by the celebrated nineteenth century publisher, Rudolph Ackermann (1764-1834). It originally appeared in monthly parts, usually by subscription, between 1808 and 1810. Each issue cost seven shillings and included four coloured plates. It later appeared in its final bound folio format of three volumes, each containing over thirty full-page hand-coloured aquatints depicting London's principal buildings in the nineteenth century.

The *Microcosm* was a new undertaking in that it treated Regency London pictorially, and ranged over new and ancient buildings and meeting places, capturing the mood of London at the time. Life in London during the Regency era was distinctive for its architecture, literature, fashions, and politics. Socially, it was a combination of two extremes, with extravagance and opulence for the aristocracy with their affluent buildings to the overcrowded slums and poverty endured by the poor. It was an era of economic uncertainty caused by the Napoleonic Wars, and social unrest due to the Industrial Revolution and its introduction of machine-based labour over manual labour. The three volumes are laid out in the form of a dictionary, with the buildings listed alphabetically for ease of reference. From the introduction, Ackermann puts forward his intentions in producing such a work. It is aimed at those inhabitants of London who are either too busy to appreciate the architecture surrounding them, or those who are largely familiar with it, but not in great detail. It would also appeal to visitors to the city for the first time as a source of reference. Two-thirds of the buildings included no longer exist, which adds to its appeal today. These include The Pillory, The Old Bailey, King's Bench Prison, Royal Cockpit in Birdcage Walk, Brooks' Subscription House, India House of Charles Lamb, and King's Mews (now the National Gallery). (University of Reading). Pugin supplied the architectural drawings which have an accuracy and serene beauty which provide the perfect contrast to Rowlandson's figures of the population of London engaged in their everyday life.

'The most magnificent [book] in artistic scope, admirable from its encyclopaedic readiness to guide us through all aspects of life concealing little was the *Microcosm of London*. A good copy of the *Microcosm* is a fine work indeed, first among Ackermann's major books, a notion of all London open to view, the world of poor or rich, wretched or mighty. The London book was a true *Microcosm*: charities, churches, prisons, fairs, courts, markets, theatres, hospitals. The alphabetic order of appearance was more effective than more obvious divisions... for we have them mixed, the book like life' (Franklin).

Provenance: Frederick Seymour Clark (bookplate).

Three volumes, 4to (33.5 x 26.4 cm). Half-titles, wood-engraved titles, engraved dedications, 104 hand-coloured aquatint plates by Bluck, Stadler and others after Pugin and Rowlandson. (Light offsets and a few spots and stains to plates, offsetting to text and some light browning in earlier part, some soiling of plate margins, scattered stains to a few leaves in vol. I, 13 of vol. III creased.) Contemporary diced Russia, covers with gilt-ruled and palmette borders, marbled endpapers and edges, rebacked preserving old spines. Abbey (Scenery), 212; Tooley 7; Prideaux pp. 121-4. Franklin 49-54; Ray 33.



Prugin & Rowlandson del. et sculp.

Block Aquat.

COVENT GARDEN MARKET
WESTMINSTER ELECTION

London. Pub. 1 July 1803, at R. Ackermann's Repository of Arts, 101 Strand

THE GRAND PALACES OF ENGLAND

45. PYNE. W.H. *The History of the Royal Residences of Windsor Castle, St James's Palace, Carlton House, Kensington Palace, Hampton Court, Buckingham Palace, and Frogmore.* London, A. Dry, 1819.

£6,000 [ref: 103316]

AN OUTSTANDING SERIES OF HAND-COLOURED PLATES. Pyne had been engaged by Ackermann to write the text of the *Microcosm of London* in 1808 and working on that book gave him the idea of writing and publishing a similar picture-book of architectural exteriors and interiors. Although a noted artist and engraver in his own right, Pyne supplied only the text for this work.

This set of plates could not hope to equal the popularity of Ackermann's *Microcosm*, since there could only be a limited public for a series consisting chiefly of well-upholstered palace interiors peopled only by the occasional decorous gentleman or lady-in-waiting. Pyne's solution was to publish it at twice the price of the *Microcosm* knowing that it would still sell to its intended market of the Court circle and the wealthy bourgeoisie.

Its interest today lies in its careful drawing of vanished or altered interiors and the furnishings and objects of art since dispersed, particularly the Buckingham Palace apartments prior to Nash's alterations of 1825 and of Carlton House before its demolition in 1827-8 (to make room for Nash's terrace).

Provenance: Doris L. Benz (ex-libris to upper pastedown of each volume).

First edition, 3 vols; large 4to (33 x 27 cm); 100 hand-coloured aquatint plates engraved by T. Sutherland, W.J. Bennett, R. Reeve, D. Havell and J. Bailey after the original drawings by J. Stephanoff, R. Cattermole, W. Westall and G. Samuel, marbled endpapers, all edges gilt; red straight grain morocco, gilt dentelles, boards gilt ruled and richly decorated, spine in six parts with gilt title and tooling, an excellent copy. Abbey (Scenery), 396; Tooley, 389.



Drawn by I. Stephanoff.

Engraved by T. Sutherland

Drawing Room
BUCKINGHAM HOUSE.

1841 (1842) by W.H. Lynn & Devereux Street, Sals.



46. PORTER, ROBERT KER. *Travelling Sketches in Russia and Sweden during the Years 1805, 1806, 1807, 1808.* London: T. Gillet for Richards Phillips, 1809.

£2,750 [ref: 89511]

Porter (1777-1842) earned considerable recognition as an artist by the time he was in his twenties, and in 1804 was appointed historical painter to the Tsar of Russia. Less than two years later problems in Porter's courtship of a Russian princess led to his hasty exit (he later returned and married her). He traveled from there through Finland and Sweden, where he was knighted by Gustavus IV.

His 'Travelling Sketches' recounts his journey through Sweden and the various regions in Russia he visited while employed by the Tsar. Porter's position as the royal historical painter provided him broad access to people and places, and his narrative is particularly strong in relating visual and graphic details. The plates depict a range of subjects, from religious and cultural landmarks to the strata of rich and poor inhabitants of the country.

First edition, 2 vols, 4to (31 x 24.7 cm). With 41 plates, mostly coloured and in aquatint. Slight browning, offsetting of plates, some foxing or staining here and there, crease marks and tear to title of vol. 2. Later half-morocco, rubbed, corners bumped.

47. RAWSTORNE, LAWRENCE; RAWLINS, J.T. (ILLUSTRATOR). **Gamonia: or, the Art of Preserving Game; and an Improved Method of Making Plantations and Covers, Explained and Illustrated.** London, Ackermann, 1837.

£1,400 [ref: 101738]

'They are very charming and excellent illustrations, precise with bright colouring, showing more aquatint ground than in the stories Alken illustrated alone. Sometimes we have subtle etching of sunlight and shadow which seems to belong near Havell's *Seats off Nobility*. This book, largely an instructional work in planting trees suitably in hunting estates, may be less generally readable than the others but its plates are among the best. The second part is easy-going, semi-technical with praise for country life and English country gentlemen, and a leaven of animal anecdotes.' (Franklin).

Provenance: Hon. John Wayland Leslie (armorial bookplate to upper pastedown); Henry Gandy (neat ink presentation inscription, dated 'May 22nd 68').

First edition; 8vo; 15 fine, hand-coloured aquatints by Rawlins, a few marks and light spotting to early pages and tissue guards (not affecting plates), otherwise bright; publisher's full green morocco gilt, errata slip, toned, spot to upper cover, a few scratches to rear one, otherwise very good, modern cloth box, a very good copy. Schwerdt II 1 27; Tooley 393; Abbey (Life), 392; Franklin pp. 44-45.



RED BOOK TEXTS

48. REPTON, HUMPHRY. *Observations on the Theory and Practice of Landscape Gardening. Including some remarks on Grecian and Gothic architecture.* London, T. Bensley for J. Taylor, 1803.

£8,500 [ref: 91546]

AN IMPORTANT WORK PROVIDING 'A GUIDE TO [REPTON'S] APPROACH TO LANDSCAPE DESIGN, WITH EXPLANATIONS OF HIS AIMS AND HIS METHODS OF ACHIEVING THEM IN SPECIFIC INSTANCES'.

The book is a compilation of texts from a number of the Red Books he had composed since his last publication, many of them now lost - those for Balstrode, Corsham, Gayhurst, Shardeloes, and West Wycombe. Several others are now in American collections - those for Armley, Brandesbury, Culford, Ferney, the Royal Fort, Bristol, and Stonelands.

Repton's Red Books, almost always bound in red morocco, included Repton's suggestions for ways to make clients' estates even more beautiful; with a hill removed here, a lake created there, a clump of trees artfully placed...The books were not printed but were manuscripts with the texts, maps, and drawings done by experts at the height of their professions. Each book included a before and after - a watercolour view of the chosen scene after proposed changes had been made, overlaid by a hinged cutout turning the picture back to the original view.

The Red Books formed handsome albums of views for display in the patron's library, to serve as plans or to record work in progress. But Repton's work was very expensive: some clients commissioned their surveys for social prestige, but never attempted to put his recommendations into practice.

Repton's *Observations* is, in effect, a handbook of tricks of the trade, or rather profession, for, unlike Capability Brown, who had usually contracted himself for work, Repton acted only as a consultant and overseer (Millard). 'The overlays in Repton's books on landscape gardening, by means of which he showed selected prospects before and after he had turned his hand to them, have caused collectors to treasure his engravings as curiosities, but they are remarkable as well for the evidence of his draughtsmanship' (Ray).

First edition, 4to (34 x 27 cm), stipple-engraved portrait frontispiece, 25 aquatint plates and 2 line-engraved plates, of which 12 are hand-coloured or tinted and 12 plates have overlays, 10 aquatint head and tail pieces and numerous woodcut illustrations in text, 2 of the vignettes with overlays, folding plate at page 208 with tears into image repaired, contemporary half calf, joints and extremities repaired, lightly worn. Millard (British Books), 65 (second edition); Abbey (Scenery), 390; Berlin Kat. 3431; Ray 38.



VIEW FROM THE HOUSE AT SHARDELETES

London, Published 4 June 1802, by J. Taylor, High Holborn.

THE LAST OF REPTON'S CELEBRATED WORKS

49. REPTON, HUMPHRY; REPTON, JOHN ADEY. *Fragments on the theory and practice of landscape gardening, including some remarks on Grecian and Gothic architecture, collected from various manuscripts, in the possession of the different noblemen and gentlemen, for use they were originally written; the whole tending to establish fixed principles in the respective arts.* London, J. Taylor, 1816.

£16,500 [ref: 92941]

Written after the Prince had rejected Repton's plans for the Royal Pavilion, *Fragments* was dedicated to the Prince Regent but the book makes no mention of any commission for him, rather it serves as a reproach to his manners and morals. *Fragments* focuses instead on a number of aristocratic landscapes: Cobham, Woburn, Endsleigh, Ashridge, Longleat, and on small commissions such as Ealing Park and White Lodge, which took in views of royal parks. They commemorate a historically minded, public spirited nobility. Other *Fragments* on commissions for a range of clients, from Norfolk squires to Essex merchants, establish a polite consensus around highly detailed plans for gardens. The final *Fragment* on Hare Street incorporates the outlook of 'venerable noblemen' such as the Duke of Portland and Viscount Torrington in the view from Repton's own garden:

'To demonstrate the little consequence of quantity or value, when speaking of beauty of scenery, many places have been mentioned, which may perhaps appear too inconsiderable in a work that treats of dukedoms and royal domains: but I wish to evince, that in many cases great effect may be produced by a very contracted quantity of land ... nothing more is necessary than a terrace, or a few shrubs and flowers to form a frame to the picture.' (*Fragment XXXVI. Harestreet. Of Quantity and Appropriation*)

Provenance: Earl of Caledon (19th-century armorial bookplate).

First edition, large 4to, xii, 238 pp., 42 aquatint plates and plans including 21 hand-coloured (3 folding) and 3 tinted, one woodcut, numerous vignettes throughout, 13 plates and 2 vignettes with overlays, with half-title, bound in contemporary drab boards, printed label on spine, some neat restoration to the corners, some slight wear to the boards; all housed in a modern slipcase. 37 x 30 cm. Abbey (Scenery), 391.



THE PRINCELY PLEASURE PALACE
THAT MIGHT HAVE BEEN

50. REPTON, HUMPHRY. Designs for the Pavillon at Brighton humbly inscribed to His Royal Highness the Prince of Wales. London, for J.C. Stadler, 1808.

£7,500 [ref. 101705]

In 1805 Repton visited the Prince of Wales (from 1810, Prince Regent and 1820, George IV) to present him with a Red Book for the Brighton Pavilion. Repton's Red Books illustrated 'before and after' designs which he presented to clients so that they might better understand his intentions. The Prince was so delighted that he said he would proceed immediately with the plan with no alterations whatsoever. However the designs were never carried through and Repton's concept remained on paper only. Repton's business partnership with the architect John Nash also broke down. After this Nash was awarded the commission to transform the pavilion.

The original idea of turning a marine pavilion into an Indian-inspired extravaganza was Repton's, influenced by the vogue for all things Indian inspired by William Hodges' *Views of India* (1786) and William Daniell's *Views of Oriental Scenery* (1795). Repton saw a good business opportunity in publishing his otherwise wasted designs and had them produced by J.C. Stadler, with Stadler bearing the costs. The work was later reissued some seventeen years later to coincide with Nash's final completion of the Pavilion in 1822.

Provenance: Guarini(?) Elliot Pocock (contemporary ink ownership to title).

First edition, folio (52.5 x 37 cm); twenty aquatints, comprising uncoloured frontispiece and 8 plates (one tinted sepia plate, seven hand-coloured, including 2 double-page), five with overslips (two of the five with two overslips each), and eleven vignettes (one tinted in sepia and three hand-coloured), two with overslips, occasional marks and finger-soiling to some margins, the final folding plate with neat repair to fold, modern quarter morocco over marbled boards, a very good copy. Abbey (Scenery), 55; Tooley 396.





51. SPILSBURY, FRANCIS B. *Picturesque scenery in the Holy Land and Syria, delineated during the campaigns of 1799 and 1800.* London, Edward Orme, 1803.

£5,000 [ref: 101373]

Includes views of Acre, Sidon, Tyre, Beirut, Jaffa, Mount Tabor, Tripoli, Caesarea, also fine genre scenes showing costumes etc. The quality of the plates in this edition is far superior to later issues.

Spilsbury was the surgeon on board *H.M.S. Tigre*, commanded by Sydney Smith, the hero of Acre, to whom the work is dedicated. *H.M.S. Tigre* took part in the English campaigns against the French in Egypt and Syria.

Provenance: Sir William Fraser (armorial bookplate).

First edition, folio (47.5 x 34 cm), dedication, mezzotint portrait of Sir William Sidney Smith, 19 hand-coloured lithographs, portrait in text, contemporary red half morocco over marbled boards, a little rubbed and worn, a very good copy. Abbey (Travel), 381; Blackmer 1585; Colas 2788; Lipperheide 1460; Martin Hardie, p.131; Prideaux, p.353.

Item 52, Salt





A SUPERB EXAMPLE WITH FINE PROVENANCE & EARLY WATERMARKS

52. SALT, HENRY. Twenty four views taken in St. Helena, the Cape, India, Ceylon, Abyssinia & Egypt. London, William Miller, 1809.

£45,000 [ref: 92098]

A REMARKABLE EXAMPLE OF ONE OF THE MOST ATTRACTIVE OF ALL COLOUR-PLATE BOOKS, intended by its publisher to be a continuation of the Daniells' *Oriental Scenery*, being uniform in size, style, and execution. THE COPY OF THE GOVERNOR OF BENGAL, WITH EARLY WATERMARKS, which is rare. The colouring in these early copies is distinctly superior; a more muted and subtle palette being employed.

George Annesley, Viscount Valentia, left England in June 1802 on the *Minerva*, for a Grand Tour of the East with Henry Salt. They were antiquarians and avid collectors. Salt had earlier finished his training with the topographical draughtsman and diarist, Joseph Farrington, and Valentia appointed him to be his official artist and secretary for the tour. The plates include fine views of Chowringhee; the fort of Jaunpur; 2 aquatints of Lucknow including the mosque in the Great Imambara; the great Temple at Tanjore; Poona; the Chaitya Cave; 2 fine aquatints of Cairo; Cape Town, etc. Valentia and Salt returned to England in 1806. Salt eventually became British Consul-General in Egypt, where he died aged 47.

Provenance: H.E. The Governor of Bengal (bookplate).

First edition, landscape folio (80 x 57 cm), pictorial aquatint title, 24 fine hand-coloured aquatint plates, engraved by D. Havell after Henry Salt, all without the slightest foxing, early watermarks all pre-publication, on Whatman paper ranging from 1794 to 1806. Originally bound in portrait format now rearranged in landscape, rebaked and edged in leather retaining the original marbled boards, with a new morocco label. Abbey (Travel), 515; Tooley 440.





DRAWN BY HENRY SAIT.

ENGRAVED BY D. HAYELL. ST III.

CALCUTTA.

Published in the Year 1801 by William Miller, Engraver Street, No. 7. 1801.

53. [SVININ, PAVEL PETROVICH]. *Sketches of Russia illustrated with fifteen engravings.* London, for R. Ackermann, London, 1814.

£2,250 [ref: 91783]

Fine copy of the first edition of this lovely work, with charming aquatints coloured by hand. Next to a portrait frontispiece of Tsar Alexander I, they show some picturesque views of Russia, including St. Petersburg, Moscow and Siberia among others.

Svinin (1788-1839) was famous for his views of St. Petersburg. A painter, diplomat and journalist, he spent two years as part of the first Russian diplomatic mission to the United States. Soon after returning to Russia, Svinin published 'Travelling across North America', one of the rare Russian works about that region.

Another version of 'Sketches of Russia' with 8 uncoloured plates came out in Philadelphia in 1813, and another edition was later published in 1831.

Provenance: Boris Berezovskiy, 1946-2013, Russian businessman and politician.

First edition, 8vo, frontispiece, title, [4], x, 112 pp., with 14 handcoloured aquatint plates and 1 engraved sheet of music, uncut and partly unopened. Contemporary red roan backed marbled boards, gilt lettered, slightly rubbed and worn. Abbey (Travel), 225.





54. TULLY, RICHARD. *Narrative of a ten years' residence at Tripoli in Africa: from the original correspondence in the possession of the family of the late Richard Tully, Esq. the British Consul.* London, Colburn, 1816.

£1,850 [ref: 101370]

The work is particularly valuable for its details of family life in the seraglio. This is one of the most important, if not the most important record of life in Tripoli of the eighteenth century. Tully's female relatives were on intimate terms with the Bashaw's family and were admitted into all the life of the seraglio, and according to the various editions of this work, it was written by the sister, or sister-in-law of Richard Tully, British Consul at Tripoli 1783-93.

First edition, 4to, xvi, 370 pp., engraved folding map of the Regencies of Tripoly [sic] and Tunis, 5 hand-coloured aquatint plates by R. Havell, offsetting from plates to text, contemporary polished calf gilt, old ownership inscription to title, a fine copy. Atabey 1241 (second ed.); Blackmer 1682; Abbey (Travel), 299; Prideaux p.354; Tooley 493.



RED STRAIGHT-GRAINED MOROCCO

55. WALSH, THOMAS. *Journal of the late Campaign in Egypt: including descriptions of that country, and of Gibraltar, Minorca, Malta, Marmorice, and Macri; with an appendix; containing official papers and documents.* London, Cadell, Jun., and W. Davies, 1803.

£1,750 [ref: 102873]

Captain Walsh was aide-de-camp to Major-General Sir Eyre Coote of the 93rd Regiment of Foot, sent to Egypt from Gibraltar in 1800. Plates include maps and plans of Minorca, and plans and plates of Valetta, together with a view of the Turkish army in action and of Turkish life in Egypt.

First edition, 4to, viii, [xx], 261, [1], [vi], 145 pp., 49 maps, plans, charts, and plates including 5 hand-coloured plates, many of the plans partly coloured; contemporary red straight-grain morocco, gilt, all edges gilt, joints expertly repaired, offsetting to plates, some foxing and browning, a handsome example. Blackmer 1767; Abbey (Travel), 266; Gay 2278; Hilmy p.318.

56. WITTMAN, WILLIAM. *Travels in Turkey, Asia-Minor, Syria, and across the desert into Egypt during the years 1799, 1800, and 1801, in company with the Turkish army, and the British military mission. To which are annexed, observations on the plague, and meteorological journal.* London, Richard Phillips, 1803.

£3,500 [ref: 102615]

Wittman was a member of the British military mission which joined the Turkish forces at Constantinople in 1799 and travelled overland to Egypt to take part in the campaign against the French. (Leake, Clarke, Hamilton and Hammer-Purgstall were also members of the mission). The account begins in Constantinople and its environs, a period described in some detail. From there the Mission travelled by way of Patmos and Limasol to Jaffa, visiting various sites in the Holy Land before proceeding to Cairo. The return took in Rhodes, Samos and Chios.

First edition, 4to (27.5 x 22 cm), xvi, 596 pp., folding engraved frontispiece, folding firman, 2 maps (1 large folding), 20 plates (including 16 hand-coloured aquatints), contemporary half calf, marbled boards, neatly rebacked, a large, well-margined copy. Atabey 1344; Blackmer 1832; Chahine 5243; Cobham-Jeffery p.65; Contominas 807; Koç, Constantinople I, 182; Lipperheide 1426; Roehricht 1597; Tobler p.136; Weber II, 647.



THE ONLY COLOUR-PLATE BOOK RELATING TO COOK'S VOYAGES

57. WEBBER, JOHN. *Views in the South Seas, from drawings by the late James [sic] Webber, draftsman on board the Resolution, Captain James Cooke [sic], from the year 1776 to 1780. With letter-press descriptive of the various scenery, &c these plates form a new series, and are of the same size as those engraved for Captain Cooke's last voyage. The drawings are the property of the Admiralty.* London, Boydell & Co., '1808' [1820].

£37,500 [ref: 97384]

THE MOST STRIKING, BUT THE LAST OF THE MANY IMPORTANT BOOKS RELATING TO COOK'S VOYAGES TO BE PUBLISHED. The sixteen beautiful aquatint plates are designed after drawings by Webber and were engraved by the artist himself. He produced uncoloured versions of some of these plates during his lifetime, but the magnificent aquatints found here only appeared after his death. The plates include natural history, ethnographic and scientific subjects relating to New Zealand, Tahiti, Cracatoa, Kamtschatka, Macao, and Vietnam, including an image of the *Discovery* and the *Resolution* beating a path through the ice fields.

Boydell, the publisher, hoped that owners of the atlas to the official account of the Third Voyage would add these to their collection, adding to the title-page: 'these plates form a new series, and are of the same size as those engraved for Captain Cooke's last voyage'. However, the bibliographical puzzle of this handsome book, as described by Forbes and Abbey, would suggest that this might not have been the case. Although the date on the title page is given as 1808, the plates are dated 'April 1, 1809' and printed on paper of varying dates. The copy described here for example has plates printed on Whatman paper with watermarks dated 1805, 1819, and 1820. However, this reflects early nineteenth-century publishing practices whereby the relatively inexpensive text leaves would be printed at one time, whereas the more expensive plates would be produced in batches as required.

The son of a Swiss sculptor who had emigrated to England, Webber (d. 1793) was the official artist to Cook's third and last voyage (1876-1880). Whilst the title-page gives his name as James, a memorial tablet put up by his brother Henry reads: 'To the memory of John Webber Esq., who as a draughtsman accompanied Captain Cook on his second [sic] voyage of discovery round the world...'

Provenance: *G.R. Nicolaus (bookplate to front pastedown).*

First edition, folio, 16 hand-coloured aquatints (with watermarks from 1805, 1819, & 1820), 15 leaves of descriptive text (plates II & III described on the same page). Post-war (?) three-quarter morocco, spine lettered in gilt, buckram boards, all edges gilt, some very light spotting to title and (blank) preliminaries. Abbey (Travel) II, 595; Beddie, 1872; Forbes I, 397; Hill, 1837; Hocken, 35; Holmes, 79; Tooley, 501.



J. Waller, R.A. fecit

The Revolution passing through the Ice, with the Discovery in the most imminent danger in the distance

London, Print'd April 1. 1793, by DEBRYER, a Comp^{ny} of Artists.

Tab. 107. *Publick and Private* Vol. III. page 107

LARGE PAPER COPY WITH PLATES IN TWO STATES

58. WESTALL, WILLIAM; OWEN, SAMUEL. *Picturesque tour of the River Thames*. London, R. Ackermann, 1828.

£10,000 [ref: 101349]

FINE SET OF CLASSIC THAMES VIEWS. LARGE PAPER COPY WITH THE PLATES IN 2 STATES, AND SUPERIOR COLOURING. VIEWS INCLUDE ETON (5 PLATES), WINDSOR (5 PLATES), OXFORD (5 PLATES), RICHMOND (8 PLATES).

Westall was a historical painter from a Norwich family, and is considered at his best in watercolour. The tour is presented in three sections: the first from the river's source to Oxford; the second from Oxford to London; and the third from London to where it joins the English Channel. Interestingly, at the time, it was felt necessary to offer some justification for the work appearing at all: the vogue when the present work was published was for picturesque scenery of the wilder and more exotic kind. The author in the preface admits that whilst the Thames does not qualify as either wild or exotic, its banks do 'display all the softer graces and all the attractive loveliness of Nature in her sweetest mood, heightened by the taste, skill, and ingenuity of man; - they are decorated by venerable monuments of antiquity, and by prodigies of modern art.'

This book, along with Ireland's views and Boydell's work, helped establish a canon of most-favoured views of the Thames from the source to the sea. 'The colouring is less subdued than Boydell's, and there are more unacquainted spaces where the interpretation has been left to the colour-washing artist. This gives the plates a greater resemblance to spontaneous water-colour drawings but leads inevitably to a greater disparity between individual copies.' (Adams)

First edition, 4to (41 x 33 cm), LARGE PAPER COPY, EARLY ISSUE WITH PRE-PUBLICATION WATERMARKS, folding map, 24 AQUATINT PLATES IN 2 STATES, MONOCHROME ON INDIA PAPER AND HAND COLOURED, 2 hand coloured vignettes, by R.G. Reeve (13), C. Bentley (5), J. Bailey and J. Fielding, after Westall (19) and Owen; usual light offsetting to plates, contemporary green half russia gilt, rebacked preserving spine, rubbed, all edges gilt, an excellent example. Abbey (Scenery), 435; Adams (London Illustrated), 157; Tooley p.265.



S. Owen, del.

R. G. Brown, sculp.

GREENWICH HOSPITAL.

'THE MOST BEAUTIFUL BOOK ON INDIAN SPORT IN EXISTENCE' (SCHWERDT)

59. WILLIAMSON, THOMAS; HOWETT, SAMUEL HOWETT; ORME, EDWARD. Oriental field sports, being a complete, detailed, and accurate Description of the wild Sports of the East, and exhibiting, in a novel and interesting Manner, the Natural History of the Elephant, the Rhinoceros, the Tiger, the Leopard, the Bear, the Deer, the Buffalo, the Wolf, the Wild Hog, the Jackall, the Wild Dog, the Civet, and other undomesticated Animals, as likewise the different Species of feathered Game, Fishes, and Serpents. London, Thomas M'Lean, 1819.

£15,000 [ref: 98685]

Oriental Field Sports is a valuable record of the sporting activities of British officers serving in India in the early nineteenth century.

Captain Williamson was an extremely talented amateur artist who had built up a fine collection of sketches suitable for turning in to aquatint. He teamed up with Howett - a notable sportsman as well as an industrious engraver of animals to produce this magnificent work, widely considered to contain the finest images of field sports of the Orient. By their very nature aquatint books were always very expensive, but the British public had a great curiosity about India and Williamson's work helped satisfy this desire to know more about the customs of Britain's new addition to its empire.

Provenance: Robert S. Pirie (bookplate to upper pastedown).

Landscape folio (45.1 x 56.9 cm), [4], ii, [2], 146, [4] pp., with 40 hand-coloured aquatint plates; a few short marginal tears, tear to plate 1 repaired, occasional light dust-staining and spotting; contemporary red straight-grained morocco, borders and lozenge roll-tooled in gilt and blind, spine gilt in compartments, lettered directly in one, all edges gilt; neatly rebacked and recornered, a little worn at extremities, corners bumped, nonetheless a very good copy. Abbey (Travel), 427; cf. Schwerdt II, p.299; cf. Czech, p.228; cf. 'Paul Mellon Collection', p.202; Tooley 508.



CHASING A TIGER ACROSS A RIVER.



LA CHASSE AU TIGRE AU TRAVERS UNE RIVIERE.

London: D. Colclough, 1810.

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