



DONALD A. HEALD

Rare Books, Prints and Maps

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A Selection of Colour-plate & Illustrated Books
Exhibited at the New York Antiquarian Book Fair

Spring 2011

1] ALKEN, Henry Thomas (1785-1851). **Symptoms, of being amused.** London: published by Thos. McLean, 1822. Oblong folio (10 5/16 x 14 3/8 inches). 1p. letterpress "Symptoms of a Preface", otherwise engraved throughout. Engraved title with hand-coloured vignette, 41 hand-coloured plates, all by Henry Alken. Contemporary green half morocco over marbled paper-covered boards, the upper cover with onlaid green morocco label titled in gilt within a decorative border, the spine in five compartments with double raised bands, the space between the bands with a gilt fillet, lettered in gilt in the second and fourth compartments.

A fine unsophisticated copy of this best-selling collection of Alken's work.

The interesting 'Symptoms of a Preface' leaf (not mentioned by either Schwerdt or Tooley) is in effect an advertisement for the second volume of the *Symptoms* (which only got as far as a further 18 plates). The preface also mentions other similar works that Alken was undertaking, and jokingly offers the book combined with convivial company as a sterling cure for "Dull Care".

The work as a whole offers a window onto a certain Regency social milieu: fashionable and middle class sporting England. The humour is aimed at them with the understanding that they will be the most likely purchasers.

Tooley 57; Schwerdt I, p.27.

(#23422)

\$ 2,000.

2] BACLE, Adrienne Macaire; and Cesár Hipólito BACLE. **Trages y costumbres de la provincia de Buenos Aires.** [Buenos Aires: 1833-35]. Small folio, 6 parts in one (12 3/8 x 9 inches). 36 lithographed plates after Bacle, each captioned in Spanish beneath the image. Contemporary ink manuscript English annotations in the lower margins. Expertly bound to style in half tan calf over contemporary blue paper-covered boards, flat spine in compartments, lettered in the second, the others with a repeat decoration in gilt. *Provenance:* Jonathan W. Ross.

A wonderful Buenos Aires work illustrating life and costume in Argentina.

This first edition of a rare and lovely collection of views of life in Argentina, depicts the costume of local vendors, cattlemen and other street life, along with plates of lady's fashion for church and the promenade. The work was produced by the lithography firm Bacle y Co., the first lithographic shop in Buenos Aires. Issued in six parts (although a seventh part was apparently planned) each set of lithographs covers a different aspect of Argentine society. The first group covers low trades, such as washerwoman and various street vendors; the second set shows six different types of lady's costume; the third depicts various professions on horseback, including a gaucho and a milk delivery woman. The final three sets show more complex images, with the fourth group of lithographs showing the large-wheeled carts used in Buenos Aires to ferry passengers across the mudflats from the ships at port; the fifth group is all caricatures showing the overly-large hair combs the fine ladies wore; the final set depicts various lively scenes such as the interior of a grocery store and the branding of cattle.

This work is quite rare: only two copies have appeared at auction in the last thirty years, and OCLC locates only five copies, none of which appear to have all six parts.

Hiler, p.850; Colas 2905. Not in Palau.

(#24462)

\$ 35,000.

3] BARTLETT, William Henry (1809-1854, illustrator). **[American Scenery; or, land, lake, and river illustrations of transatlantic nature].** [London: George Virtue, 1840]. 2 volumes in 1, folio (16 15/16 x 11 7/16 inches). Without text (as issued). Steel-engraved portrait frontispiece of Bartlett dated 1839, 1 map of the northeast of America with routes marked in red. 119 plates (including the 2 large vignettes that are used on the additional titles in the regular published work) by R. Wallis and others, after William Bartlett, each a proof before title and imprint on india paper, mounted as issued, each captioned in pencil in the lower margin of the mount. Contemporary red half morocco over marbled paper-covered boards, the spine gilt in six compartments with double raised bands, lettered in gilt in the second compartment, the others with elaborate overall repeat decoration in gilt, marbled endpapers, top edge gilt.

Very rare large-paper, deluxe issue of American Scenery, with proof plates before letters printed on India paper.

Sabin and Howes both give brief mention to this very rare deluxe folio issue of all the steel-engravings included in the published work, with the latter citing but "a few copies" printed. No copies of this deluxe edition appear in auction records and this is the first copy we have ever seen on the open market. The wide margins and absence of any titling or imprint to the plates allows for an uninterrupted examination of one of the great steel-engraved view books of the 19th century.

Bartlett's images create a valuable visual record of North America. Born in London, William Henry Bartlett was apprenticed to the architect and antiquarian, John Britton ... Bartlett studied and copied architectural drawings of the past and present and, with Britton, visited noted ruins in England from which he made detailed sketches to be engraved for some of Britton's own publications. ... One of [Bartlett's] first major assignments was to supply illustrations for Dr. William Beattie's *Switzerland illustrated* (London, 1836), published by George Virtue ... Bartlett's travels were extensive and continuous, and they led to illustrations for works on Syria, the Holy Land and Asia Minor, the Mediterranean coast, northern Italy, the Netherlands and Belgium, Scotland, Ireland, the coastal areas of Britain, the Bosphorus, the Danube, the United States, and Canada ... According to Britton and Beattie, Bartlett visited North America four times: 1836-37, 1838, 1841, and 1852. From the summer of 1836 to July 1837 he was in the United States acquiring illustrations ... his travels during 1836-37 began in New York City and took him north to the White Mountains, N.H., west to Niagara Falls, N.Y., and south to Washington, D.C. ... [His] was an art which, reflecting the theories of William Gilpin and Edmund Burke, emphasized the irregular and rough, light and shadow, ruined buildings and vast mountains, wild river reaches and towering crags ... Above all, Bartlett's landscapes were readily identifiable ... As a result, Bartlett's sketches have considerable historical value, for they depict the country and its people as they appeared in 1838 to one with an eye for the picturesque..." (Dictionary of Canadian Biography).

Cf. BAL 22755; Howes B209 ("A few copies of the plates, without text, were issued in folio"); Sabin 3784 ("Some proof copies of the plates were printed in folio without letter-press")
(#22749) \$ 8,500.

4] BEYER, Edward. **Album of Virginia; or, illustration of the Old Dominion.** Richmond, Virginia [but Dresden & Berlin, Germany]: Edward Beyer [but printed by Rau & Son of Dresden and W.Loellot of Berlin], 1858. Oblong folio (16 1/4 x 24 inches). Lithographed throughout. Tinted title with five vignettes, 40 tinted plates after Beyer by Rau & Son (18) or W.Loellot (22). Original half morocco over cloth-covered boards, the lower cover blocked in blind with title panel and surrounding decorative border, the upper cover with the title panel in gilt, and the surrounding decorative border in blind, the flat spine divided into six compartments by gilt roll tools, modern red morocco-backed red cloth box, the spine with raised bands, lettered direct in the second compartment.

One of the foremost works of American scenery from the golden age of lithography. "This is a major outstanding item, the rarity of which is by no means fully appreciated" (Bennett)

Edward Beyer was a German artist who visited the United States in the early 1850s. He chose to concentrate his work on Virginia and Kentucky, spending three years in Virginia working on the original drawings for this book. Although the title notes that the copyright was registered by Beyer in the District of Virginia, the book was actually produced in Germany, with the plates being prepared in Dresden or Berlin. The superb tinted lithograph views (printed in black with, generally, two further colours) include beautiful natural scenes, Harper's Ferry, White Sulphur Springs, railroad bridges and tunnels (e.g Highbridge near Farmville), views in Weyer's Cave, and scenes at many of the fashionable spa resorts which nestled amid the mountains of Southwest Virginia.

Deak writes of Beyer: "He was taken by the beauty of the Virginia landscape, particularly by the elegant settings of some of the region's watering places. Virginians responded warmly to Beyer's enterprise and often gave him advance access to architectural plans when these could be of help to him. There was probably no Virginia county that Beyer left unvisited in his zeal to present what is, in fact, an affectionate family album of an entire state." Deak praises Beyer's "delicate and precise style" and "characteristic refinement of proportion."

Bennett p.10; Deak *Picturing America* 721; Howes B413 ("b"); Sabin 5125.
(#5099) \$ 35,000.

5] CHINA, Company School. **An album containing original Chinese watercolours of street-vendors and occupations.** [China: early 19th century]. Small folio (14 1/2 x 11 inches). 90 watercolours on native paper, several with English descriptions. Contemporary red straight-grained morocco, covers elaborately bordered in gilt and blind, spine to style in six compartments with wide flat bands, lettered in the second compartment, the others with an overall repeat decoration in gilt.

A magnificent album of Chinese Company School watercolours of native trades.

Beginning in the 1790s and centered in Canton, there existed a thriving trade in watercolours executed by Chinese artists for the Western merchants and sailors who traded through the treaty port. Known as the Company School (after the East India Company merchants for whom the watercolours were originally made), these watercolours are of exceptional quality. The watercolours herein are of uniformly high quality, some finished with gold and silver highlights, and they represent a wide-array of occupations. Of particular note is the final image in the album of a tea seller, whose stall is adorned with a breathtaking Chinese landscape.

(#25286)

\$ 65,000.

6] D'ALLEMAGNE, Henry-Réné (1863-1950). **Les Cartes a Jouer du XIVe au XXe siècle.** Paris: Librairie Hachette & Cie, 1906. 2 volumes, large quarto (12 5/8 x 10 inches). Titles in red and black, half titles. 180 plates (122 coloured, five mounted), numerous uncoloured illustrations (many full-page). . Expertly bound to style in red half morocco over the original boards, titled in gilt on spine, original hand-coloured illustrated cream thick-paper wrappers folded and bound in at the front of each volume, top edge gilt (neat repair to foot of spine of vol. I). *Provenance:* Monsieur Bois ("exemplaire imprimé pour Monsieur Bois" on verso of half title in vol.I).

A spectacular demonstration of the art of book production, and a valuable source of information on the history of the playing card.

This exhaustive treatise covers the origins and evolution of the playing card from the earliest known examples in the Middle Ages, describing their evolution and the changing techniques employed in their manufacture, and offering notes on those involved in their trade. Also covered are the social aspects which surrounded playing cards and games of chance and skill that developed, and towards the end of volume II is a valuable "Bibliographie des ouvrages sur les cartes à jouer". The period covered in this beautiful and erudite work is from the fourteenth to the beginning of the twentieth centuries. The title to the first volume notes that this work contains images of 3200 cards, with 956 in colour, and in addition there are hundreds of uncoloured illustrations, most reproducing earlier images. The printed note on the verso of the half-title of vol.I "exemplaire imprimé pour Monsieur Bois" indicates that this issue is from a limited edition of some description - unfortunately there is no other indication of how many copies were printed.

(#22748)

\$ 4,500.

7] [DALVIMART, Octavien (illustrator) - William ALEXANDER (1767-1816)]. **The Costume of Turkey, illustrated by a series of engravings; with descriptions in English and French.** London: printed for William Miller by T. Bensley, '1802' [text watermarked 1818; plates 1819]. Folio (14 x 10 1/4 inches). Parallel titles and text in French and English. 1 letterpress title with hand-coloured stipple-engraved vignette, 60 hand-coloured stipple-engraved plates by J. Dadley or William Poole after Octavien Dalvimart, each with elaborate watercolour background added by a contemporary hand. Contemporary dark blue straight-grained morocco, covers elaborately bordered in gilt and blind, spine in six compartments with wide semi-raised bands, the bands highlighted with fillets and small tools, lettered in the second and fourth compartments, the others with elaborate repeat arabesque decoration, gilt turn-ins, skilful repairs to the joints and the head and foot of the spine, gilt edges. *Provenance:* Sir W. Newdigate (armorial bookplate, 'Arbury Library' bookplate); Weston-in-Arden Library.

A highly unusual beautifully presented copy of this classic work on the costume of the Ottoman Empire.

A rare deluxe issue with contemporary watercolour backgrounds added to the hand-coloured stipple-engraved figures. The landscapes and interiors are all carefully executed with evident care taken to ensure that colouring, architecture and general ambiance is appropriate for the subject of each plate: a sailor stands on the sea-shore, a member of the sultan's harem is shown in an Ottoman interior, a page pauses in the garden of what appears to be the Topkapi Palace. The presence of a similarly enhanced copy of this work in the Atabey collection supports the

suggestion that this form of this work was offered as a deluxe alternative to discriminating collectors of the time.

Starting with the "Kislar Aga or first black unuch [sic.]" in the "Grand Signior's Seraglio" the subjects covered are quite wide-ranging but centered on the inhabitants of Constantinople and those who were visiting the capital city: a "Sultana", "Officers of the Grand Signior", "Turkish woman of Constantinople", "Turkish woman in provincial dress". Dalvimart does make occasional forays out into the provincial areas of the empire: included are images of an "Albanian", an "Egyptian Arab", a "Bedouin Arab", a "Dervise [sic.] of Syria", an "Armenian", a "Bosniac" as well as a number of fine plates of the female costume of the Greek Islands (which are much admired in the text). "The Drawings, from which ... [the] plates have been engraved, were made on the spot ... [in about 1798] by Monsieur Dalvimart, and may be depended upon for their correctness. They have been accurately attended to in the progress of the engraving; and each impression has been carefully coloured according to the original drawing, that the fidelity of them might not be impaired" (Preface). Abbey points out that the informative text is attributed to William Alexander in the British Library catalogue.

Cf. Abbey *Travel* II,370; Atabey 314 (with watercolour backgrounds); cf. Colas I, 782; cf. Lipperheide I, Lb37; cf. Lowndes I, p.530; cf. Vinet 2337.

(#25111)

\$ 4,850.

8] DOUGHTY, John, and Thomas DOUGHTY (1793-1856). **The Cabinet of Natural History and American Rural Sports with illustrations.** Philadelphia: J. and T. Doughty, 1830-1833-[1834]. 2 volumes, quarto (11 x 9 1/4 inches). Text in two columns. 2 uncoloured steel-engraved titles with vignettes, 2 uncoloured steel-engraved portrait frontispieces, 49 plates (1 uncoloured wood-engraving, 1 uncoloured steel-engraving, 1 hand-coloured steel-engraving after Thomas Doughty and 46 hand-coloured lithographs by Thomas Doughty [23], M.E.D. Brown [11], J.G. Clonney [8] and others). Extra-illustrated with the front and rear wrappers from Vol. 1, number V and Vol. 2, number II, an original front wrapper from vol. 3, number III and the complete suite of 8 plates from vol. 3 (7 hand-coloured lithographs, 1 uncoloured engraving). Expertly bound to style in red morocco over contemporary red cloth boards, spines in five compartments with wide flat bands, tooled in gilt on each band, lettered in gilt in the second and fourth compartments.

The first American sporting book with coloured plates, illustrated and published by the founder of the Hudson River school. This an extraordinary copy, extra-illustrated with original wrappers and a complete suite of plates from the very rare third volume.

The Cabinet of Natural History, "an amalgam of natural history, sporting accounts, travel narratives, and practical advice for the countryman" (Reese), was started by the brothers Thomas and John Doughty in Philadelphia. It was issued in monthly parts and ran from the end of 1830 until the spring of 1834 when it abruptly ceased publication. The first volume (made up of 12 parts) was certainly the work of both Doughty brothers, with virtually all the plates being the work of Thomas, but, by the time the third part of the second volume had been issued the partnership had been disbanded. Thomas had moved to Boston to pursue his career as a painter, and as of 17 May 1832, John Doughty was the sole proprietor. Evidently Thomas's input was sorely missed and by mid-summer John was advising his subscribers that unless the level of support improved he would have to discontinue the publication. In the end, the periodical continued for almost another year before John Doughty's prediction was fulfilled and the publication came to a sudden halt with part IV of volume III. However, despite its relatively short life the *Cabinet of Natural History* left behind an important legacy: Bennett calls it the 'first major sport print color plate book produced in America', the text includes first-hand accounts of hunting expeditions of all kinds and are amongst the earliest of their kind (some of which were reprinted by the Derrydale Press in 1928), the plates include the 'first colored sporting prints made in America' (Henderson), and most importantly the work includes a significant number of original lithographs by Thomas Doughty, one of the great names in 19th-century American art.

"Of all the predecessors to [Thomas] Cole and his followers, the single artist who could most reasonably claim Cole's mantle as the founder of the [Hudson River] school is the appealing figure of Thomas Doughty, who at one juncture was hailed as 'the all-American Claude Lorrain'" (Howat, *The Hudson River and its Painters*, p.31). As a painter Doughty "holds a place unique among artists of this country as having initiated the American discovery of the American landscape" (Looney). His importance as a printmaker, however, has yet to be fully recognised or adequately defined, for though "there are many prints to which Doughty's name is attached as artist only, there are only a few for which he was initially completely responsible ... These are the 23 lithographs made specifically for

Volume I of ... *The Cabinet of Natural History* " (op. cit.). Doughty initially trained as a leather currier but by 1820 was listing himself in the Philadelphia City Directory as a landscape painter. "He was restless .. energetic ... gifted ... [and] was popular almost from the start. People obviously liked his vision of a benevolent natural world ... He exhibited frequently in Philadelphia and elsewhere" (op.cit.). His work was engraved for use in various publications from the early 1820s onwards, but his "major contribution to the world of printmaking, however, lies not in the 40-odd illustrations taken from his paintings and drawings but rather in the plates he himself made for [the present work]" (op.cit.). American lithography was still in its infancy when the Doughtys began their periodical, and it is not clear where Thomas learned the art. "He proved himself an able practitioner in the plates of Volume I of the *Cabinet*, which are important as the first sporting prints in color made in America" (op.cit.).

This volume also has the distinction of being the first major book of any kind with coloured lithographic plates printed in America. There were two earlier minor works but "their lithographic illustrations, being chiefly diagrams, have not the same artistic quality as those of the *Cabinet* of 1830 with its studies of birds and animals in natural settings and dramatic landscapes. Moreover, the *Cabinet* was widely distributed, and the first eight issues at least were a popular success. In this way, introducing the colored lithograph to a wide audience, it made an important contribution to the development of American lithography ... 1830 was thus crucial in the history of American lithography for the lithographic print came of age, and this was largely through the work of Thomas Doughty" (Looney). "It marks the beginning of dominance of lithography in book illustration" (Reese).

The third volume, discontinued after but four parts due to lack of subscription in the publication, is quite rare and is seldom found; this copy includes all 8 plates published in the third volume, along with an original parts wrapper from volume three, part 3. In addition, this set is extra-illustrated with two parts wrappers (front and back) from volume one and two parts. The rear wrappers are of particular interest, containing a prospectus for the work and an advertisement for an ornithological work never published.

Bennett, p.35; Gee 132; R.W. Henderson *Early American Sport* pp.37-42; J.K. Howat *The Hudson River and its painters* (1972) p.31; Howes D433, "c"; Robert F. Looney "Thomas Doughty, Printmaker," in *Philadelphia Printmaking* West Chester, 1976, pp. 130-148; Meisel III, p.404 (vols. I and II only); Phillips 69; Reese *Stamped with a National Character* 12; Sabin 9795 (vols. I and II only); Wood p.275.

(#22733)

\$ 9,000.

9] FORBES, James (1749-1819). **Oriental Memoirs: selected and abridged from a series of familiar letters written during seventeen years residence in India: including observations on parts of Africa and South America, and a narrative of occurrences in four India voyages.** London: printed for the author by T. Bensley, published by White, Cochrane, and Co., 1813. 4 volumes, quarto (11 3/4 x 9 3/4 inches). Half titles, 1p. errata at the end of vol.IV. Uncoloured stipple-engraved portrait frontispiece to vol.I by Bate after Murphy, 93 plates after Forbes (including 20 hand-coloured aquatints, 3 hand-coloured stipple engravings, 5 hand-coloured lithographs, 3 uncoloured lithographs). (Lacking one section title in vol.I), some light foxing. Contemporary diced russia, covers bordered in gilt and blind with fillets and decorative rolls, expertly rebaked to style, spines in six compartments with raised bands, lettered in the second and third, the others with a repeat decoration in gilt, marbled edges and marbled endpapers.

The first edition of this fascinating work: a snapshot of all aspects of life in India at the turn of the 19th century.

In 1775, Forbes went to India as private secretary to Col. Keating, and was later appointed to a post in Baroche in Goojerat. In 1780 he became collector and resident of Dubhoy, remaining in India until 1784 when the district in which he lived was ceded to the Mahrattas. In 1810, Forbes was put in charge of his fifteen-month old grandson, the future orator and historian Charles de Montalembert, and thenceforth his life was divided between Charles and the *Oriental Memoirs*. The work takes the form of a profusely illustrated series of letters describing many aspects of life in India.

According to Abbey, the work was drawn from 152 folio volumes (some 152,000 pages) that Forbes filled with notes and sketches. Indeed, Forbes himself describes the *Oriental Memoirs* in his preface as the "principal recreation of my life" (preface p.xi). The compiling of the notebooks, "beguiled the monotony of four India voyages, cheered a solitary residence at Anjengo and Dhuboy, and softened the long period of absence from my native country: it has since mitigated the rigor of captivity, and alleviated domestic sorrow. Drawing to me had the

same charm as music to the soul of harmony. In my secluded situation in Guzerat, I seemed to be blest with another sense. My friends in India were happy to enlarge my collection; the sportsman suspended his career after royal game to procure me a curiosity; the Hindoo often brought a bird or an insect for delineation, knowing it would then again regain its liberty; and the brahmin supplied specimens of fruit and flowers from his sacred enclosures" (*op.cit.* p.xi).

The work has been noted as a "publication of massive weight and great charm" (*India Observed*) but is largely noted for its illustrations, which include a mixture of natural history images of birds, animals, insects and plants (most hand-coloured and many executed by William Hooker), topographical views of locations in India, and both ethnographic and individual portraits. In addition, the work includes among the earliest examples of lithography, including 8 plates drawn on stone by Forbes himself.

Abbey *Travel* 436; Anker 148; Nissen *ZBI* 1409; Wood p.345; *India Observed*, pp. 87-89; Rohatgi and Parlett, *Indian Life and Landscape*, pp. 191-192.

(#25158)

\$ 13,500.

10] FORREST, Lieut. Col. Charles Ramus (d.1827). **A Picturesque Tour Along the River Ganges and Jumna, in India consisting of twenty-four highly finished and coloured views, a map and vignettes, from original drawings made on the spot, with illustrations historical and descriptive.** London: L. Harrison for Rudolph Ackermann, 1824 [text and plates watermarked 1821-1824]. Large quarto (13 1/4 x 11 inches). Title with hand-coloured aquatint vignette, 1 folding uncoloured engraved map, 24 hand-coloured aquatint plates after Forrest by G. Hunt (5), Thomas Sutherland (19), 1 hand-coloured aquatint tail-piece. Expertly bound to style in red straight-grained morocco, the covers panelled in gilt using fillets and a neo-classical roll, the spine in six compartments with double raised bands, the bands highlighted with a dot roll, the space between with a decorative roll, lettered in the second compartment, the others with elaborate repeat decoration in gilt, gilt edges.

A lovely, large copy of one of the great books on the Indian sub-continent: "a just portrait of the enchanting features of India, eternally glowing in the brilliant glory of the resplendent Asiatic sun"(preface).

This important book ranks alongside the works of William Hodges, the Daniells and Henry Salt as one of the cornerstone pictorial works on India. Printed in up to three colours and then delicately hand-coloured, the plates ably capture the bewitching play of light that so exemplifies Indian scenery. The subjects depicted were all recorded by Forrest during his service as an officer in the army. He was posted in Bengal from 1802 with the 3rd Regiment of Foot, and in the course of his duties made numerous journeys by boat, palanquin or on horseback.

The work begins with an overview of Indian history, and his account of his principal journey starts on page 12, describing a tour made by Forrest starting in December 1807. He set out with six companions, 200 servants and followers and a guard of 40 native troops, following the routes of the rivers up from Calcutta to Delhi. Like the various tributaries encountered en route, Forrest made numerous detours to places of interest. All of these are recorded, both in the text and in the plates, with a sensitivity which clearly suggests Forrest's affinity for the country. With a fine sense of the dramatic, he saves his visit to the Taj Mahal for the concluding chapter: "The object which now calls our attention is last in order, but of the highest beauty and interest of any structure yet raised and perfected by man in any region of the earth ... The main part of this splendid edifice has fortunately been respected by all the invaders of Hindoostan, its great beauty being probably its protection. It is as pure and perfect as the day it was finished; and with common care, in the equal climate in which it is situated, it may last for centuries" (pp.190-191).

Following his tour, Forrest served as aide-de-camp to his father-in-law, General William St.Leger, then commander-in-chief of the Upper Provinces of India, from about 1808 until 1811. He subsequently served in the Peninsula War, in the expedition against New Orleans in 1814-1815, then in Ireland, and finally as aide-de-camp to the Earl of Dalhousie, governor general of Canada, from 1820 to 1823. Returning to Britain, he died in Bath in March 1827.

A contemporary review of the work ably summarizes its appeal: "The Tour along the River Ganges and Jumma, now completed, is one of those splendid works with which Mr. Ackermann, with great enterprise, liberality, and good taste, favours the public. There are few publishers who would run the hazard of producing them, at an expence that must be enormous ... The work contains twenty-four views, for the fidelity of which the author appeals with confidence to those who have passed through the same scenes. The drawings were all attentively copied from

nature, and in many instances coloured on the spot, and always while the magic effects of the scenes represented were still impressed on the mental vision on the author and artist ... The views are of very varied description, including Hindoo pagodas, villages, ancient cities, mountains, forts, palaces, tombs, etc. with the adjacent scenery. There is a great deal of freedom and spirit in the drawings which are exquisitely and delicately coloured, exhibiting a scenery of such peculiar richness and beauty, as can only be appreciated, in its fullest extent, by those who have seen the spots they so well represent ... No description of ours will do justice to these beautiful engravings" (The Literary Chronicle, 8 January 1825).

Abbey *Travel* 441; Martin Hardie p. 109-10, 313; Prideaux pp. 248,336,376; Tooley 227; Bobins 244.
(#24609)

\$ 24,000.

11] FOSSÉ, Charles-Louis François de (1734-1812, author). - Louis-Marin BONNET (1736-1793, engraver). **Idées d'un militaire pour la disposition des troupes confiées jeunes officiers dans la défense et l'attaque des petits postes.** Paris: printed by François-Ambroise Didot l'ainé, published by Alexandre Jombert, jeune, 1783. Large quarto (12 5/16 x 9 inches). Half-title, title with wood-engraved vignette, letterpress dedication with engraved armorial headpiece printed in colours. 11 engraved plates (10 folding) printed in colours "en manière de pastel" by Louis-Marin Bonnet "premier Graveur en ce genre", each plate hinged to the upper margin of the relevant caption leaf. Expertly bound to style in 19th-century French blue calf-backed blue-glazed paper-covered boards, the spine divided into five unequal compartments with wide raised bands, the bands highlighted in gilt, lettered in the second and fourth compartments, the third compartment with an elaborate overall arabesque design incorporating variously-coloured morocco onlays, the first and fifth compartments tooled in gilt and blind with matching design.

The Sperisen copy of the first edition of a work of great importance to the history of the development of colour printing.

One of the most successful eighteenth century experiments in colour-printing, this is the only book illustrated by Bonnet, the inventor of pastel manner engraving, or "gravure en maniere de pastel." The crayon manner technique for reproducing chalk drawings in three-colour prints had been invented by J.C. François in 1757, and Bonnet was his pupil. Bonnet extended the technique to suggest tone and printed additional colours, calling his new method the pastel manner. This technically demanding process allowed Bonnet to produce colour prints of the highest quality and paved the way for the great French illustrated works of the late-18th and early-19th century. The text is the work of the French military engineer Charles-Louis de Fossé and divides naturally into two sections. The first dealing with the strategies to be employed when attacking (or defending) a small military outpost manned by between 30 and 300 men; the second dealing with the correct use of colour when drawing military maps and plans (and touching on perspective drawing as applied to military plans). This second part is illustrated using Bonnet's plates. Apart from the colour printing, another unusual feature of this beautifully- produced work is that the plates are all attached along the upper margin of the descriptive associated caption leaves: this allows for individual plans to be folded out whilst the relevant text in the body of the book is studied.

It is particularly appropriate that the present work should have belonged to Albert Sperisen - a 20th-century innovator in the same field.

Brunet II,1354; cf. V. Carlson & J. Ittmann *Regency to empire: French Printmaking 1715 - 1814* (Baltimore Museum of Art, 1984); *Colorful Impressions: The Printmaking Revolution in Eighteenth-Century France.* (Washington: National Gallery of Art, 2003-2004) no. 46; Jean Fürstenberg *Das französische Buch im 18 Jahrhundert* p. 121; Graesse II:620; Jacques Herold *Louis-Marin Bonnet, catalogue de l'Oeuvre grav.* (Paris: 1935) p.28; Joseph Marie Quérard *La France littéraire, ou Dictionnaire bibliographique des savants* (Paris: 1829) III, p.173 ('ouvrage estimé').

(#23118)

\$ 6,500.

12] FROEBEL, Friedrich Wilhelm (1782-1852). - PAPER WEAVING. **Album, title "Weaving" on upper cover, containing 58 examples of paper-weaving, in various colour combinations and patterns .** [America: circa 1870. Oblong quarto (7 3/4 x 10 1/4 inches). Concertina fold out of 34 card leaves with cloth joints, mounted recto and verso with 58 examples of woven paper (each 7 x 5 inches approx.), composed from strips of different coloured paper woven to form a number of different patterns. Original black cloth, covers with triple fillet borders in blind, upper cover lettered in gilt 'Weaving.' Modern morocco backed cloth box.

A spectacular album of unintentional beauty: part of a teaching system which was a life-long influence on Frank Lloyd Wright "Thus [my] color sense awakened."

A striking and unusual album demonstrating one of the "gifts" devised by Kindergarten originator Friedrich Wilhelm Froebel [1782-1852]. Around twenty gifts made up his "System of Gifts and Occupations." These activities involved building blocks, sticks, mosaic tiles, etc.. At least four of the gifts came in album form: "Sewing" [the 12th gift]; "Cutting" [13th gift]; "Folding" [18th gift] and "Weaving", the 14th gift, of which the present album is an example. By 1876 the American Agriculturalist magazine remarked that one could obtain pre-cut strips and "mats" of glazed paper for this purpose.

The clear and stated purpose of the gifts was to stimulate and educate young children - one unlooked for consequence was the influence that these unintentionally beautiful teaching aids had on the generation of artists and architects that were subjected to their influence - the work of Victor Vasarely (1906-1997) would be an obvious first stop. This influence is not usually or acknowledged - but Frank Lloyd Wright (1867-1959) is an exception. In his autobiography he mentions that his mother was very keen on Froebel's ideas, and that her infant son was the beneficiary. He writes lyrically about the lasting impression that Froebel's "smooth cardboard triangles and maple-wood blocks" had, noting that "all are in my fingers to this day". He continues "Also German papers, glazed and matte, beautiful soft color qualities, were another one of the 'gifts'--cut into sheets ... these squares were slitted to be woven into gay colorful checkerings as fancy might dictate. Thus color sense awakened. ... The virtue of all this lay in the awakening of the child-mind to the rhythmic structure in Nature -- giving the child a sense of innate cause-and-effect otherwise far beyond child-comprehension. I soon became susceptible to constructive pattern evolving in everything I saw. I learned to 'see' this way and when I did, I did not care to draw casual incidentals to Nature. I wanted to design." (*An Autobiography* [New York: 1943]).

(#25259)

\$ 4,500.

13] GARNIER, Marie Joseph Francis (1839-1873). **Voyage d'exploration en Indo-Chine effectué pendant les années 1866, 1867, et 1868 par une Commission Française présidée par M. le Capitaine de Frégate Doudard de Lagrée.** Paris: Librairie Hachette, 1873. 4 volumes in three (text: 2 vols., large 4to [13 1/4 x 10 inches]; atlas: 2 volumes in one, folio [19 1/2 x 15 inches]). Text: titles in red and black, half-titles. Portrait frontispiece, 1 plate of medals, 12 maps and charts (8 coloured), numerous illustrations (39 full-page). (Some light spotting); atlas: 12 maps, (1 folding, 1 double-page); 9 plans (2 double-page); 1 tinted lithographic aerial view; 48 plates on 40 sheets (6 double page, 2 engraved, 10 hand-coloured lithographs, 1 chromolithograph, 27 tinted lithographs). Text: contemporary black morocco, titled in gilt on spine, previous owner's name 'A. de Montjon' lettered in gilt at the foot of each spine, marbled endpapers; atlas: original dark blue cloth-backed light blue paper-covered boards, letterpress titling to upper covers, longitudinal gilt lettering to the flat spines (some discolouration to covers). *Provenance:* A. de Montjon (binding of text, and early presentation inscription in each text volume to); Chariot.

Rare complete set of the first edition of the official printed record of the most important 19th-century exploratory expedition into Indochina.

This first edition was limited to 800 copies. The maps are after Garnier himself, whilst the views are taken from sketches by the expedition artist Louis Delaporte. These views, in conjunction with the fine illustrations in the text volumes, form a valuable and remarkably wide-ranging visual record of Indochina as a whole, with the depictions of the ancient capital of Laos at Viet Chan and Angkor in Cambodia being particularly impressive.

Garnier was part of the French expedition under Captain Ernest Doudard de Lagrée which set out from Saigon in 1866 to explore the valley of the Mekong River in the hopes of finding a navigable route into south-western China. Garnier took command of the mission when de Lagrée died and he safely led the expedition to the Chinese coast via the Yangtze River. The expedition traversed almost 5,400 miles travelling through Vietnam, Cambodia, and Laos, mapping over 3,600 miles of terrain previously unknown to Europeans, and becoming the first westerners to enter Yunnan by a southern route.

Subsequently, Garnier returned to France a hero, fought in the Franco-Prussian war, and finished the present account of the expedition before eventually returning to Indo-China to establish a colony in Tonkin.

Cordier *Sinica* 329; Cordier *Indosinica* 1012.

(#24553)

\$ 42,500.

14] HAVELL, William (1782-1857). [**A Series of Picturesque Views of the River Thames. From the drawings of Wm. Havell. Dedicated to the commissioners of Thames navigation, by ... Robt. Havell**]. [London: Robert Havell, 1818]. Large folio (22 7/8 x 17 3/4 inches). 12 hand-coloured aquatint plates by Robert Havell after William Havell, each with black ruled border at the edge of the image and a buff wash border, on thin card, all on guards. Expertly bound to style in dark green straight-grained morocco, covers with fine decorative border composed from fillets and an arabesque roll-tool of stylized foliage, spine in eight compartments with double raised bands, the bands highlighted in gilt, lettered in the second and fourth compartments, the others with repeat decoration in gilt made up from various small tools, gilt turn-ins, gilt edges.

A very fine copy of this important series of Thames views: a visual essay in the picturesque from one of the great watercolour landscape artists of the time, with plates by Audubon's engraver.

The publication of the present work, present here in its rare second edition, marked the start of a long series of important publications by Robert Havell that were to culminate with his work on Audubon's *Birds of America*.

The British *Dictionary of National Biography* describes William Havell as being "one of the best earlier painters in watercolour," an artist of the highest calibre whose images are "distinguished by pure and delicate colour." Born in 1782 in Reading, England, he traveled widely in his search for subjects: Wales, the Lake District, Europe and eight years in India and Burma. However, the present series drawn from the river that flowed through his home town is arguably his best work. The panoramic views betray the artist's intimate understanding of his subject, he ably captures both the river as a calm focus for scenes of great picturesque beauty, and the river as a vital highway for transport and trade.

The plates, here bound without the title, offer the viewer a visual journey: from Oxford and the famous skyline of the Colleges, through the busy market town of Abingdon, to Wallingford (a view taken in 1810 whilst the bridge was being repaired), then two wonderful truly panoramic views of the Thames Valley, one viewed from higher ground at Streatley, and a second of Caversham Bridge near Reading. The journey continues with bucolic views near Park Place in Oxfordshire, the weir viewed from Marlow bridge and Clifden spring and woods, near Maidenhead. Taplow is next, then an interesting view of Windsor Castle before the renovations showing a skyline that is strange yet familiar. The journey ends with a fine view of Datchet Ferry near Windsor and a spectacular view of Staines church in newly emerged sunlight, whilst the rain clouds behind are lightened by a beautifully observed double rainbow.

Abbey *Scenery* 433; Prideaux p.265; Tooley p.141.
(#16892)

\$ 30,000.

15] HULLMANDEL, Charles (1789-1850), & Bartolomeo PINELLI. **Roman Costumes; Drawn from nature by Pinelli and C.Hullmandel: on Stone by C.Hullmandel**. London: C.Hullmandel for Rodwell & Martin, [no date, but plates dated Feb.- Dec. 1820 and watermarked 1817-1821]. Folio (16 1/4 x 12 inches). Lithographed throughout. Calligraphic title with decorative vignette, written on stone by J.Netherclift, printed by Hullmandel, 24 hand-coloured lithographed plates, drawn on stone and printed and coloured by J.Hullmandel (5 after his own drawings, 19 after Pinelli). Expertly bound to style in red straight-grained half morocco over contemporary marbled paper-covered boards, the flat spine divided into seven compartments by gilt fillets and roll tools, lettered in the second compartments, the others with repeat decoration in gilt.

A deluxe coloured copy of this very rare incunable from the dawn of lithography as an art, in Great Britain. Printed, lithographed, and in five cases from original drawings by "the man... who did more than any other to establish lithography in England" (Abbey "Travel" I, p.151).

The present work appears to be the first substantial book to be printed entirely by Charles Hullmandel (his earlier *Twenty-four views of Italy* [1818] includes a varying number of plates printed by Moser & Harris). It is clearly very rare (it was unknown to Abbey, and does not appear in auction records). Hullmandel appears to have begun the publication on his own, presumably in an attempt to build on the success of his earlier work, and using the highly fashionable Pinelli's etchings as his models.

Hullmandel was born in Mayfair on 15 June 1789 to a German father and French mother. "After training as an artist,

he went abroad for a time, and it was apparently on his return journey... that he first met Senefelder and became interested in lithography, at first only as a means of publishing his own sketches... Hullmandel went to Moser and Harris for the printing of these early drawings, with the result... that he determined 'to have a press and materials of my own', which he set up in his lodgings at 51 Great Marlborough Street." (Abbey Travel I, p.148). He printed a number of individual views and small groups of prints, and then in 1820 produced the present work. In 1823 a second substantial work appeared "in which the sketches, and not just the drawing on stone, are by Hullmandel himself, *Views of the South of Germany, the Tyrol and Italy... from sketches by C. Hullmandel*. Realizing that to succeed he must thoroughly understand the chemical basis of the process, Hullmandel studied under Faraday... Amateurs and artists gathered round to learn the use of the press, and No.51 became practically a school of lithography. Soon Hullmandel had the artists Ward, Westall, Lane, and particularly Harding, working for him... while in 1821 Théodore Géricault... did a series for him, Various subjects drawn from Life and on Stone (Abbey Travel I.p.149). His subsequent influence on his contemporaries in the field of lithography was enormous, and his technical achievements vital to the establishment of the lithograph as a medium through which great art could be achieved.

Colas 2382; Lipperheide Ja 20 (calling for 23 plates).
(#21307)

\$ 9,500.

16] INDIA, Hinduism. - Rev. Charles LACEY (1799-1852). **Manuscript with original watercolours, titled "Index to the Mythological Box of Hindu Paintings. By Rev. C. Lacey"**. [Cuttack, Orissa, India: circa 1840]. 150pp. (8 3/8 x 5 1/2 inches) in a single hand, 48 very fine full-page original watercolours by an Indian artist, all relating to the Hindu pantheon of Gods, with a 2pp. printed excerpt from the "Calcutta Review" of 1845 bound in. 19th-century dark green morocco by Ramage & Co. of London, the covers elaborately tooled using numerous small tools and pointillé work, spine in six compartments with raised bands, lettered in the second compartment, the others with elaborate repeat decoration over a sémé of pointillé work, gilt turn-ins, purple and gilt patterned endpapers, gilt edges. *Provenance*: Wm. Brooks (early ink inscription on the title).

A beautiful work by an important missionary and linguist, with a fine series of Indian watercolours, all in a spectacular binding.

Lacey's intention is explained in his 2pp. introduction or: "This brief account of the popular objects of Hindu worship was prepared at the request of several friends ... the object of it is to explain some Hindu Paintings contained in a small 'Mythological Box' designed as a present to friends in Europe. It was thought that without some explanation the figures of the Hindu deities would afford little either amusement or information". The list of contents tie the 48 watercolours to the box and the contents, and show that the box contained 12 'boards' painted with between two and four images, and that the box itself was painted, as was the lid on the inside and out. Following a general 18-page introduction, the main text consists of Lacey's commentary on each of the images.

The manuscript text consists of a half-title (verso blank), a title (verso blank), pp.[iii]-iv "Apology", pp.[v]-vi "Contents"; [1]-18 "Introductory Remarks on the Principles of Hindu Philosophy"; pp.[19]-123 "An Account of the Popular Objects of Hindu Worship", p.[124 blank]; [1]-18pp. "A walk within the Sacred Enclosure of Jaygemáth. Translated by the Revd. C. Lacey".

The author, the Rev, Charles Lacey, served for twenty eight years as a Baptist missionary in Orissa, India. Born in Leicestershire, England, he arrived in India in September 1823 where he remained for the rest of his life, apart from two-years sick leave in the 1830s. He was a highly-gifted linguist: a contemporary obituary noted that "few missionaries ever acquire so thorough a mastery of the tones and idioms of a foreign tongue as he did". This facility with languages, when allied with a desire to convert the Indians meant that he studied the Hindu religion and myths in some depth: "be it remembered, that this ... monstrous fiction is firmly believed by nearly an hundred millions of our fellow creatures to be a divine revelation" (Apology, p.[iii]). The results are that the present narrative shows a real understanding of the subject, but little sympathy and no admiration. It is nevertheless valuable for Lacey's eye-witness accounts of various aspects of Hindu worship. It is also valuable as one of his few substantial original works: it seems that his work translating, preaching and teaching meant that Lacey had little time to publish much original work, and that this therefore is a welcome addition to what little there is of his writings.

The watercolours appear to have been commissioned for this work. The images themselves and the ink line-fames

around each seem to have been the work of a single Indian artist, to which Lacey has then added his own numbering and titling. It is evident that Lacey chose the artist carefully: the watercolours have a strong sense of design and a sureness of line that is a cut above the more usual images produced for retiring nabobs and colonial civil servants. It is interesting to speculate that Lacey may have used the same artist to produce the images for the "Mythological Box" as he did for the plates in the present work.

The binding is a fine example from the workshop of John Ramage (1835-1911). John Ramage was born in London. When he completed his apprenticeship in 1856, he took the unusual step for an English binder of going to Paris and working under Lortic, one of the leading French binders of the day. For three years from 1860 he was based in Edinburgh, before moving to London in 1863, where he remained until his death in 1911.

Cf. *The General Baptist Repository, and Missionary Observer*. (London: 1852), vol.XIV, new series, pp.302; cf. Myers (editor) *The Centenary Volume of the Baptist Missionary Society 1792-1892* (London: 1892), pp. 248-250. (#24493) \$ 32,000.

17] ITALY, Neapolitan School, circa 1840. **An album of Grand Tour original watercolour views of the Kingdom of Naples.** [Naples: circa 1840]. Large folio (23 1/2 x 17 1/2 inches). 27 original gouache views (image size: 11 7/8 x 16 7/8 inches and smaller) on 11 leaves, each of the 11 leaves mounted onto card within the album, each with a facing leaf of protective thin wove paper. Contemporary green morocco by A. Tarrant, Great Queen Street, London, the covers panelled in gilt and blind, the inner panels with elaborate arabesque cornerpieces, expert repairs to edges and margins of covers, rebacked to style with decorated panels from the original spine laid down. *Provenance*: Geo. W. Simons (of Philadelphia, book label).

A fine selection of images, in spectacular condition, of the city of Naples, its environs (including the eruption of Mount Vesuvius), Capri, Sicily and other sites within the Kingdom of Naples.

The paintings, which all appear to be by the same hand, have benefited greatly from being contained within an album and away from the light. The surface of the final leaf of drawings has sustained a little scuffing over the years, but the images are generally as fresh as the day when they were originally bound. The views are representative of the best quality Neapolitan school work: images which were produced specifically for Grand Tourists from the late 18th century through until photography took over in the 1860s and 1870s. Unusually, this album contains both large-scale drawings (usually framed and therefore seldom in the present fine condition) and a series of 18 of small-scale drawings, which are not usually found joined as here.

The pencilled titles to the large paintings seem to have been added by the original owner of the album - probably soon after their return to England when the names of the places visited on the Tour were still fresh in their minds. The small paintings are labelled beneath each image in black ink in a single neat hand - perhaps that of the artist.

The paintings are as follows:

1. "Villa Reale", titled in pencil on mount, gouache with black ruled and grey gouache border (sheet size: 14 1/2 x 19 1/2 inches; image size: 11 7/8 x 16 7/8 inches).
2. "Bay of Naples", titled in pencil on mount, gouache with black ruled and grey gouache border (sheet size: 14 1/4 x 19 5/8 inches; image size: 11 5/8 x 17 inches).
3. "Bay of Baia - Pozzuoli from Posillipo", titled in pencil on mount, gouache with black ruled and grey gouache border (sheet size: 14 1/8 x 19 5/8 inches; image size: 11 1/2 x 17 1/8 inches).
4. "Bay of Baia. - Piano of Sorrento from the Capo di Monti", titled in pencil on mount, gouache with black ruled and grey gouache border (sheet size: 14 1/8 x 19 1/2 inches; image size: 11 5/8 x 16 7/8 inches).
5. "Islands of Ischia & Procida", titled in pencil on mount, gouache with black ruled and grey gouache border (sheet size: 14 3/8 x 19 1/2 inches; image size: 12 x 16 7/8 inches).
6. "View of Naples - from Posillipo", titled in pencil on mount, gouache with black ruled and grey gouache border (sheet size: 14 1/2 x 19 1/2 inches; image size: 11 7/8 x 16 7/8 inches).
7. "Day Eruption of Vesuvius", titled in pencil on mount, gouache with black ruled and grey gouache border (sheet size: 14 1/4 x 19 1/2 inches; image size: 11 3/4 x 16 3/4 inches).
8. "The Mole. Naples", titled in pencil on mount, gouache with black ruled and grey gouache border (sheet size: 14 1/8 x 19 5/8 inches; image size: 11 5/8 x 17 1/8 inches).
9. "Etna - Palermo", titled in pencil on mount, gouache with black ruled and grey gouache border (sheet size: 14 1/2

x 19 1/2 inches; image size: 11 1/2 x 16 7/8 inches).

10-18. [nine views on one sheet], each gouache bordered with black, all surrounded by a linked grey gouache border (sheet size: 14 1/2 x 20 3/8; individual image size: 3 3/4 x 5 3/4 inches). Subjects are all part of the old Kingdom of Naples, but no images of Naples itself, each subject identified in black ink on the grey wash border.

19-27. [nine views of Naples on one sheet], each gouache bordered with black, all surrounded by a linked grey gouache border (sheet size: 14 1/2 x 20 5/8; individual image size: 3 5/8 x 5 3/4 inches). Each subject identified in black ink on the grey wash border.

(#23856)

\$ 45,000.

18] [LABOUREUR, J.E., Llano FLOREZ and others (illustrators) - Francis BERNOUARD (publisher)]. **Le Goût du Jour.** [Paris]: Francis Bernouard, 20 June - 20 December 1920. 13 parts in one volume, octavo (8 1/2 x 5 5/8 inches). 41 engraved plates (40 hand-coloured, 1 uncoloured) by George Gorvel, J.E. Laboureur, Llano Florez, Gabriel Daragnès and others, after J.E. Laboureur (3), Llano Florez (7), Gabriel Daragnès (2), Robert Bonfils (2) and others. Contemporary blue half morocco over patterned paper-covered boards, by Donnelly of Chicago, spine gilt, original upper and lower wrappers to each part bound in, top edge gilt. *Provenance:* Hamill family (Chicago, art deco bookplate).

A beautifully illustrated record of post-war fashion, featuring the work of some of the great Art Deco illustrators of the day.

(#25162)

\$ 5,500.

19] MADRAS School, circa 1825. **An album of 29 mounted original watercolour and gouache drawings.** Madras: circa 1825 [watermarks dated 1815-1825]. Folio (19 1/4 x 13 3/4 inches). 29 original watercolour and gouache drawings (17 measuring [16 x 10 3/8 inches] and 12 measuring [12 3/8 x 7 3/4 inches]), on two different stocks of western laid paper, one Whatman with a watermarked date of 1822, the other with Britannia watermark and an 1825 date. Mid 19th-century dark blue half sheep over patterned cloth-covered boards, longitudinal red morocco label to spine lettered in gilt 'Indian Drawings'.

A fine early collection, including images of the incarnations of Vishnu, portraits of courtly figures, various Brahmin caste men and women as well as a group of workers, and a possible self-portrait.

In addition to the fine design sense and excellent execution, the relatively large size of the predominant full-sheet drawings makes this album exceptional. The way the drawings are presented suggests that they were collected in India and then mounted and bound, probably after their owner returned to Britain. There are three distinct groups: 6 half-sheet drawings of workers going about their daily tasks; 6 half-sheet images showing six of the ten different incarnations of Shiva; 16 full-sheet drawings of individuals (mostly high caste, including a number from the Iyengar sub-caste of Brahmins, most usually found in southern India). In addition there is a single full-sheet drawing of the Hindu 'Churuk Puja' or Hook-Swinging Ceremony.

The most interesting group is the 16 full-sheet drawings of individuals: these are clearly by a single hand, and include an image of a Thenkalai artist at work which may well be a self-portrait. Others depicted include a priest, 5 richly-dressed woman, and 4 richly-dressed men, perhaps members of a princely court. This group is completed with five images of men and women at work. The presence of the Iyengar caste marks on a number of the people depicted are an indication that the drawings probably originated from southern India, and can therefore be attributed to an artist from the Madras school.

(#24607)

\$ 17,500.

20] MASON, George Henry. **The Costume of China, illustrated with sixty engravings: with explanations in English and French.** London: W. Miller, 1800 [text watermarked: 1821; plates: 1823]. Quarto (12 3/4 x 9 3/4 inches). Title and text in French and English. 60 hand-coloured stipple-engraved plates by Dadley after Pu-Qùà of Canton, each with accompanying text leaf. Contemporary dark green straight-grained morocco, covers elaborately panelled in gilt and blind including a large central lozenge-shaped panel edged in gilt and blind with various rolls and fillets in gilt and blind, spine in six compartments with semi-raised bands, lettered in the second and fourth compartments, the others with repeat decoration in gilt, gilt turn-ins, gilt edges.

A fine copy of Mason's famous illustrated survey of China.

First published in 1800, Mason's text is based on his own experiences in Canton in 1789-1790. At the time he was there, foreigners were not allowed access to the China beyond the borders of the visitor's compounds. Mason, however, was able to gain some information from interacting with the Hong merchants of Canton. The work is given structure by the series of plates, based on original drawings by Pu-Qua, that Mason purchased in Canton. Each plate is accompanied by a commentary in which Mason draws on either his own experiences or the accounts of earlier writers such as Staunton and Nieuhoff.

Cf. *Abbey Travel* II, 533; cf. Colas 2009; cf. Lipperheide Le 17
(#25134)

\$ 6,000.

21] MORRIS, Richard. *Essays on Landscape Gardening, and on uniting picturesque effect with rural scenery: containing directions for laying out and improving the grounds connected with a country residence.* London: Printed by S and R. Bentley for J. Taylor, 1825 [text watermarked 1824-1825, plates watermarked 1825]. Quarto (12 3/4 x 10 inches). Half-title, uncut. 6 aquatint plates (3 hand-coloured, 3 printed in sepia [2 of these with overlays]). Original paper-covered boards, paper title label to backstrip, green morocco backed box, spine in six compartments with raised bands, ruled in gilt on either side of each band, lettered in the second compartment, the others with a repeat decoration in gilt.

A fine, unsophisticated copy of a beautifully illustrated work on the art of landscape gardening as practiced in England at the start of the 19th century.

In the preface to the present work, Morris acknowledges his inspiration to have been the works of Humphry Repton, Uvedale Price, William Gilpin and to a lesser extent William Shenstone, William Mason, Richard Payne Knight and Thomas Whately. Taking the "instructive hints" from these disparate sources, Morris here offers essays on eight aspects that need to be considered when laying out an English country garden and estate, together with six plates that further illustrate his points. As in the works of Repton, two of the plates contain overlays showing the landscape before and after Morris's improvements.

Morris, a plantsman and surveyor approaches his subject from a more detailed and practical point of view than his illustrious predecessors. For example, where Repton had suggested a hillside be moved and trees planted, Morris suggests a similar scheme but also lists the trees and shrubs which would be suitable. Given this attention to horticultural detail, it is unsurprising that Morris's other works included *Flora Conspicua; a selection of the most ornamental flowering, hardy, exotic and indigenous trees, shrubs, and herbaceous plants, for embellishing flower-gardens and pleasure-grounds* (London, 1826) and *The Botanist's Manual. A catalogue of hardy, exotic, and indigenous plants, according to their respective months of flowering* (London, 1824).

Abbey Life 40.
(#24550)

\$ 7,500.

22] NAYLER, Sir George (1764-1831). *The Coronation of His Most Sacred Majesty King George the Fourth solemnized in the Collegiate Church of Saint Peter Westminster upon the Nineteenth Day of July MDCCCXXI.* London: Henry George Bohn, 1839 [text watermarked 1823-1826]. Large folio (21 5/8 x 16 1/4 inches). 45 engraved plates (42 hand-coloured aquatints or stipple engravings, many with additional roulette work and heightened in gilt, 3 uncoloured line engravings) by H. Meyer, Wm. Bond, Wm. Bennett, S. Reynolds, E. Scriven, P.W. Tomkins, F.C. Lewis and others after P. or J. Stephanoff, Charles Wild, Augustus Pugin and others. Expertly bound to style in half red morocco over marbled paper covered boards, spines with raised bands in six compartments, lettered in the second compartment, the others with overall repeat decoration in gilt, gilt edges.

A spectacular record of the lavish ceremony that surrounded the coronation of King George IV of Great Britain: "the most splendid ceremonial of modern times" (Introduction).

The Prince Regent's love of the opulent was well-known and when it came to his coronation as George IV no expense was spared to make the occasion memorable. "The effect of the scene in Westminster Abbey was beyond measure magnificent ... [there was] gradation in the scale of gorgeous ornament, from the unwieldy splendor of the heralds, who glowed like huge masses of gold and silver, to the more chastened robes and ermine of the peers ... It is computed that about five hundred thousand people shared in the festival one way or another ... Those who witnessed

it have beheld a sight calculated ... to throw into the shade all scenes of similar magnificence from the Field of the Cloth of Gold down to the present day" (Sir Walter Scott in the present work, see pp.131-134).

This work forms a fitting memorial to the event, as Bohn writes in his introduction "The great features of this magnificent pageant have been kept in view: the grand procession from Westminster Hall to the Abbey, the ceremonial of the Coronation itself, and the splendid Banquet which followed, all exhibited in the most ample form. The names of all who filled the various offices, or walked in the procession, are published for the first time. The Publisher feels no hesitation in asserting that this may be considered the only authentic account of the most splendid spectacle of modern times."

Nayler's work was announced to be completed in five parts and the first two parts appeared in 1825 and 1827. "Little progress was subsequently made, and the demise of Sir George Nayler in 1831, arrested its completion" (Bohn). In 1835 Bohn brought the unsold sheets together with the copyright and the printing plates. These he combined with the plates from John Whittaker's *The Ceremonial of the Coronation of ... King George the Fourth*, added some additional text and published the work in 1837. The present copy is an 1839 issue of the 1837 edition and is identical to the first except for the altered date on the title page.

"If ever a book illustrated the boast of heraldry and pomp of power, this is the one" (Great Books and Book Collectors).

Cf. Abbey *Scenery* 260; cf. Tooley 343; Vinet 759.

(#23537)

\$ 10,000.

23] [NEPEAN, Captain Evan (1785-1864)]. **Mexican Antiquities from the Island of Sacrificios ... from Excavations made in the year 1840, by Captain Evan Nepean whilst in Command of H.M.Ship Comus [manuscript title]**. Kent, [Great Britain]: [circa 1843]. Folio (24 x 19 inches). Manuscript pictorial title and 14 graphite, pen-and-ink, watercolour and gouache drawings finished with gum arabic (three captioned in pencil), on thick paper, each mounted onto larger sheets of thin coloured paper. Contemporary half dark purple morocco over dark purple boards, original manuscript label mounted on the upper cover, cloth ties. Housed in a red morocco backed box. *Provenance*: Rear Admiral Evan Nepean (manuscript book label on the front pastedown and with an additional label inscribed in his hand "Drawings of Antiquities Now in British Museum From the Island of Sacrificios off Vera Cruz"); Rev. Marshall Jackson (early ownership inscription mounted onto front pastedown).

[With:]

NEPEAN, Evan; and Samuel BIRCH. **An Account of Certain Antiquities in the Island of Sacrificios**. London: J. B. Nichols and Son, 1843. 4to, self-wrappers, uncut. A separately-issued offprint from vol. XXX of *Archaeologia*. Laid in to the above.

An incredible album of 19th century watercolours of pre-Columbian Mexican antiquities discovered by a British captain on an island off the coast of Vera Cruz.

Captain Evan Nepean took command of the H.M.S. Comus in 1839, an 18-gun sloop on the West India station, where he was principally employed in affording protection to British trade in the Gulf of Mexico. In 1840, he anchored off the Isla de Sacrificios, a deserted island approximately one mile off the Mexican coast just south of Vera Cruz. The Island had first been identified and named by Grijalva, who with Diaz first explored this part of the coastline in 1518, where they found evidence of a mass human sacrifice. Inspired by the publications of Stephens & Catherwood, Nepean "caused several excavations to be made there, and succeeded in digging up various articles of pottery, idols, and musical instruments" (quoting the offprint). This album of watercolours by Nepean depicts his incredible find.

In all, the fifteen drawings show 54 pieces of pottery, including vessels and musical instruments, many with elaborate carvings of deities or colourful geometric patterns. Among the most spectacular images in this album is a brightly coloured large vessel with a figure of a man in native dress standing on the outside with both arms extended back, wearing a head-dress, nose ornament, and a pendant with a human face. Curiously, the title page is illustrated with an image of a relic apparently not part of the Sacrificios find, captioned: "Montizuma's [sic] cup in possession of Lord Amherst."

Nepean's collection, which encompassed nearly 1000 objects, was sold to the British Museum in 1844, along with a similar album of watercolours. The present album, however, was retained by Nepean. The album in the British Museum contains some of the same images as here, though not all. In addition, the British Museum album contains preliminary pencil sketches and tracings of images which appear in this album in a more finished state (e.g. the spectacular vessel mentioned above is present in the British Museum album as a preliminary sketch and a tracing, British Museum Am2006, Drg. 256 and 257).

C.f. Zelia Nuttall, "The Island of Sacrificios" in *The American Anthropologist*, vol. 12, no. 2, pp. (1910), pp. 257-295.

(#21844)

\$ 48,000.

24] ORME, Edward (1775-1848). *The Battles of the British Army in Portugal, Spain and France from the year 1808 to 1814. Under the command of England's great captain Arthur Duke of Wellington.* London: Edited, published and sold by Edward Orme, 1815. Circular discs (2 5/8 inches in diameter). 2 titles within a serpent border engraved by Rymer mounted on the inside of each cover (as issued), 13 hand-coloured aquatints, each with letterpress text mounted on verso (as issued). Original circular engraved bronze medal signed by F. Porter, profile portrait of Wellington in relief on the upper cover, winged angel on the lower cover inscribing a tablet "Record of Valour."

A very rare circular colour plate book housed inside an engraved medal, both the aquatints and the medal celebrating the military accomplishments of the British Army and the Duke of Wellington in the Napoleonic Wars.

The thirteen hand-coloured aquatints each comprise a different battle of the war, each with descriptive text on verso: Battle of Waterloo, Battle of Busaco, Battle of Vimiero, Battle of Albuera, Passage of the Douro, Battle of Toulouse, Storming of St. Sebastian, Battle of Pampeluna, Battle of Vittoria, Capture of Ciudad Rodrigo, Battle of Salamanca, Capture of Badajoz, and the Battle of Talavera.

This work is quite rare, with but two copies located in OCLC; we know of one other copy in a private collection.

Abbey, *Life* 466; *Exotic and the Beautiful* 376.

(#25323)

\$ 5,750.

25] PAPWORTH, John Buonarotti (1775-1847). *Rural Residences, consisting of a series of designs for cottages, decorated cottages, small villas, and other ornamental buildings, accompanied by hints on situation, construction, arrangement and decoration, in theory & practice of rural architecture; interspersed with some observations on Landscape Gardening.* London: J. Diggins for R. Ackermann, 1818 [text watermarked 1816-1817]. Octavo (11 x 7 1/2 inches). Uncut, half-title, final blank. 27 hand-coloured aquatint plates after Papworth. Original paper-covered boards (rebacked to style, later endpapers), modern green cloth chemise, modern green morocco-backed slipcase, lettered in gilt. *Provenance:* Tho. Cope Chetwood (inscription dated '12 July 1822').

The genesis of this important work is explained in the introduction: 'the following designs for rural buildings, accompanied by some practical observations, were presented to the public in the "Repository of Arts," under the title "Architectural Hints," during successive months of the years 1816 and 1817. - The proprietor of that work having received such applications for the series of designs in a separated form, as induces him to re-publish them; further observations have been added to supply, in part, the many deficiencies which necessarily occurred from so desultory a manner of publication'. A happy by-product of the designs having been published periodically is that they cover a large range of designs: from small cottages for estate workers (including a garden, so that the 'uncultivated mind of the husbandman' is kept occupied and out of the local 'village alehouse'), through various 'cottage orné', a vicarage, a dairy, a fishing lodge, to perhaps the height of luxury: an ice house 'calculated for an embellishment to the grounds of a nobleman, and contain[ing] in its plan and section all the requisites to the construction of an ice-well' (p.99).

Abbey *Life* 45; Archer 246.2; Brunet IV,9814; Prideaux p.347; RIBA vol.III,2428; Tooley 359

(#15234)

\$ 2,750.

26] [PEAKE, Richard Brinsley (1792-1847)]. **Costume Caractéristique de France ... The Characteristic Costume of France; from drawings made on the spot, with appropriate descriptions. By an Artist recently returned from the Continent.** London: William Fearman, 1819 [plates watermarked 1824]. Quarto (12 x 9 1/4 inches). Parallel titles and text in French and English. Hand-coloured aquatint frontispiece and 18 plates, etched by Sheridan, aquatinted by R. Havell. Original paper-covered boards, printed paper label on the upper cover, fragment of paper label on backstrip, uncut and partially unopened, 20th-century morocco-backed box.

A fine uncut copy of the first edition in book form of this charming work which amply demonstrates Peake's abilities as both an artist and a writer

This work was first issued in six parts in 1815-1816, under the title *French Characteristic Costumes* [Abbey Travel I, 85]. It was subsequently re-issued under the present title, in a slightly different order, in a single volume, in 1819. The book really does live up to the promise of its title, showing both men and women from various economic strata, in both rural and urban settings. The artist and illustrator, Richard Brinsley Peake worked for the engraver James Heath from 1809 to 1817, and went on to pursue a successful career as a dramatist and author. The text and the plates form a pleasing whole: the images are charming and lively, whilst the insightful text also offers an historical perspective on an early 19th-century Englishman's view of the French.

Cf. Abbey Travel I, 87; cf. Colas II, 2297
(#21819)

\$ 3,500.

27] REPTON, Humphry (1752-1818). **Sketches and Hints on Landscape Gardening. Collected from designs and observations now in the possession of the different noblemen and gentlemen, for whose use they were originally made. The whole tending to establish fixed principles in the art of laying out ground.** London: printed by W. Bulmer & Co., sold by J. & J. Boydell and G. Nicol, [1794]. Oblong folio (10 1/4 x 14 inches). 10 hand-coloured aquatint engravings (1 folding, 3 double-page), each with one or more overslips, and 6 aquatint plates printed in black with a single tint added (4 with one or more overslips), 2 wood-engraved illustrations, 1 wood-engraved tailpiece, bound without the half title. Expertly bound to style in 18th-century half russia with early marbled paper-covered boards, the flat spine divided into six compartments by fillets and a greek-key roll, red morocco lettering-piece in the second compartment, the others alternately decorated with a large centrally-placed vase and flower spray tool, with foliate cornerpieces and a large centrally-placed goblet and birds tool with foliate cornerpieces, gilt edges. *Provenance*: early crowned 'C' monogram at foot of title.

The first of Repton's three great works on landscape gardening.

Humphry Repton was the main successor to Lancelot 'Capability' Brown as an improver of grounds for the English gentry in the late eighteenth and early nineteenth century. He was particularly noted for his 'Red Books'. These were produced for each individual client and were made up from a manuscript description of his proposed improvements bound with Repton's own watercolour drawings of the grounds, with his proposed alterations displayed on an overlay. The present work is made up to a large degree of extracts from the 'Red Books' of 57 houses which Repton had been called upon to 'improve'. A list of these houses, their location and their owners is given in a valuable two-page list towards the front of this volume. The work is broken down into various chapters: 'Concerning Buildings', 'Concerning Water', 'Concerning Approaches', etc. In each chapter Repton selects the relevant section from each 'Red Book' that is helpful to the point he is trying to make.

In addition to the specific ideas that he is trying to convey, Repton also enters the fray on behalf of 'Capability' Brown. The theoreticians, Payne Knight and Uvedale Price, had both written disparagingly of Brown's work and Repton here answers their arguments, a lengthy letter that Repton wrote to Price in July 1794 is quoted in full. The work ends with an intriguing list of sixteen 'Sources of pleasure in Landscape Gardening' and William Wyndham's letter to Repton in support of his theories: 'Places are not to be laid out with a view to their appearance in a picture, but to their uses, and the enjoyment of them in real life, and their conformity to those purposes is that which constitutes their true beauty: with this view gravel walks, and neat mown lawns... are in perfect good taste, and infinitely more conformable to the principles which form the basis of our pleasure in these instances, than the docks and thistles, and litter and disorder, that may make a much better figure in a picture'.

The plates echo the watercolours with which Repton invariably illustrated the 'Red Books'. He makes extensive use

of movable flaps or 'slides' - generally to explain the effect he is trying to create by showing the property before his improvements (with the flap down) and after, with the flaps lifted. The quality of the aquatints is exceptional, and the folding view of the Duke of Portland's house Welbeck Abbey in Nottinghamshire is particularly interesting as it apparently shows Repton and his assistants at work on a survey of the estate.

Abbey *Scenery* 388; Archer 280.1; ESTC t073696; Henrey III, 1269; RIBA III, 405; Tooley 400 (#17339)

\$ 27,500.

28] REPTON, Humphry (1752-1818) & John Adey REPTON (1775-1860). **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 whose use they were originally written; the whole tending to establish fixed principles in the respective arts. By H. Repton, Esq. assisted by his son, J. Adey Repton.** London: Printed by T. Bensley and Son for J. Taylor, 1816. Large quarto (13 1/2 x 10 3/4 inches). 42 aquatint plates (22 hand-coloured, including ten with overslips and three double-page, 13 uncoloured, including three with overslips, 7 tinted, including one with an overslip), 1 wood-engraved and letterpress plan, 9 aquatint head- and tail-piece vignettes (including two with overslips), and numerous wood-engraved illustrations. (Lacking half-title, two plates bound out of order). Contemporary half green morocco over marbled paper boards, spine with raised bands in six compartments, spine ruled in gilt and stamped with owner's emblem, marbled edges.

A fine copy of the first edition of Repton 's last great work on landscape gardening.

Humphry Repton was the main successor to Lancelot "Capability" Brown as an improver of grounds for the English gentry in the late eighteenth and early nineteenth century. He was particularly noted for his Red Books. These were produced for each individual client and were made up from a manuscript description of his proposed improvements bound with Repton's own watercolour drawings of the grounds, with his proposed alterations displayed on an overlay. Repton's landscapes displayed his preference for a gradual transition between house and grounds by means of terraces, balustrades and steps.

In both the present work and his earlier *Observations*. (London: 1803), Repton strives to put across his view that the landscape architect should be guided by the single guiding principle that his work should produce a "pleasing combination of Art and Nature adapted to the use of Man" (preface, p.viii). Repton differentiates between the present work and his earlier *Observations* (London: 1803) in the preface: "The contents of the present Volume ... will be found neither to be a continuation nor a contradiction of the former *Observations*; but, from the subject's being elucidated by new and more beautiful examples, the Author's former principles in the *Theory and Practice of Landscape Gardening* will be confirmed." He goes on to note that the text is drawn from "more than four hundred Reports in MS." i.e his Red Books; this fact alone makes the present work particularly valuable, as many of these Red Books are no longer extant.

Abbey *Scenery* 391; Martin Hardie, p. 129; Prideaux, p. 349; Tooley 398; HBS 53787. (#22482)

\$ 27,500.

29] REPTON, Humphry (1752-1818). **Designs for the Pavillon [sic.] at Brighton. Humbly inscribed to His Royal Highness the Prince of Wales. By H. Repton ... with the assistance of his sons, John Adey Repton, F.S.A. and G.S. Repton, architects.** London: printed by Howlett & Brimmer for J. C. Stadler, sold by Boydell & Co., Longman, Hurst, Rees & Orme, [etc.], [1822] [text watermarked 1821-1822; plates 1822]. Folio (21 7/8 x 13 3/4 inches). Emblematic frontispiece printed in bistre, 1 hand-coloured plan, 7 aquatint plates (one tinted with a sepia wash, six hand-coloured [one with an overpage, one double-page with two overslips, one folding with two overslips, one single-page with two overslips, one single-page with one overslip]), 11 aquatint illustrations (seven uncoloured, one with a sepia wash, three hand-coloured [two of these with a single overslip]), all by J.C. Stadler after Repton. Uncut. Expertly bound to style in full green straight-grained morocco, covers with a wide decorative border tooled in gilt and blind, spine in eight compartments with double raised bands, the bands highlighted in gilt, lettered in the second compartment, the others with an overall repeat decoration in gilt, brown endpapers.

A fine, wide margined copy of Repton's fascinating proposal for a royal palace at Brighton.

Humphry Repton was the main successor to Lancelot 'Capability' Brown as an improver of grounds for the English

gentry in the late eighteenth and early nineteenth century. He was particularly noted for his Red Books. These were produced for each individual client and were made up from a manuscript description of his proposed improvements bound with Repton's own watercolour drawings of the grounds, with his proposed alterations displayed on an overlay. His proposal for Brighton pavilion was no different and the present work "was based directly on the original Red Book, which was sent to the publisher and engraver, J.C. Stadler, of 15 Villiers St., Strand. The drawings, by Repton and his sons, were sumptuously reproduced in aquatint, mostly in color, complete with their overslips and slides. Stadler himself took on the financial responsibility" (Millard, *British* p. 245).

"Repton was first summoned to Brighton by the Prince of Wales in 1797. Payments were made to him over the next five years for works in the garden of the Prince's still modest marine villa... Then, in October 1805, Repton was requested to attend on the Prince in Brighton... The Prince and Repton met on 24 November. By 12 December Repton had returned to Brighton with a sheaf of drawings showing possible improvements... The prince was intrigued and asked for a design for an entirely new house. Repton presented his scheme in February 1806 in the form of [a]... Red book, now in the Royal Library at Windsor... By then the prince's initial enthusiasm had dulled; he was beset with financial difficulties and had laid aside all elaborate schemes for the enlargement of the pavilion" (Millard *op.cit.* pp.243-244). Repton's designs were inspired directly by the wonderful Indian architecture so ably pictured in Thomas and William Daniell's *Oriental Scenery* (1795-1808).

First published in 1808, the present issue dates from 1822 and may mark an attempt to take advantage of the interest generated when architect John Nash completed his work on the Pavilion for King George IV. Between 1815 and 1822 Nash redesigned and greatly extended the Pavilion, and it is the work of Nash which can be seen today. The pavilion as it was finally completed still owed a huge debt to Indian architecture but was in a form which re-interpreted the Indian ideal in a fashion more suitable to both English tastes and climate.

Abbey *Scenery* 57 (1822 watermarks) and cf.55; Millard *British* 66 (2nd edition); cf. Tooley p.207; cf. Prideaux p.349 (#25148) \$ 18,750.

30] REPTON, Humphry (1752-1818). *Observations 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.* London: J. Taylor, 1803. Quarto (13 9/16 x 10 7/8 inches). Stipple engraved portrait of the author by W. Holl after S. Shelley, 27 engraved or aquatint plates (including 12 hand-coloured, 3 tinted, 12 uncoloured; 12 with overslips, 1 folding, 1 double-page), numerous engraved, wood-engraved or aquatint vignettes and illustrations, 2 with overslips. (Small neat repairs to folds of folding plate, occasional light offsetting of text onto plates). Contemporary light brown calf gilt by Charles Hering (with his ticket on the front free endpaper), covers with gilt-ruled and blind-tooled border with centrally-placed gilt armorial of the arms of the Leveson-Gower family, surmounted by a Marquesses coronet, with the arms and coronet of an Earl in pretence, gilt turn-ins, marbled endpapers, marbled edges (neatly rebacked to style). *Provenance:* Granville Leveson-Gower, 1st Marquis of Stafford (1721-1803, binding); Louise Ward Watkins (1890-1974, bookplate).

First edition of the classic work on landscape gardening in which Repton lays out and illustrates what he considered to be the fixed principles which should be adhered to in any large-scale scheme.

Humphry Repton was the main successor to Lancelot 'Capability' Brown as an improver of grounds for the English gentry in the late eighteenth and early nineteenth century. He was particularly noted for his 'Red Books'. These were produced for each individual client and were made up from a manuscript description of his proposed improvements bound with Repton's own watercolour drawings of the grounds, with his proposed alterations displayed on an overlay. Repton's landscapes displayed his preference for a gradual transition between house and grounds by means of terraces, balustrades and steps.

Textually this is one of Repton's most valuable works, for two main reasons: it contains long quotations from some very important Red Books which are now lost (those for Corsham, Bulstrode, Shardeloes, and West Wycombe), and it also contains Repton's major contribution to the evaluation of 'Capability' Brown. Although critical of some minor details the general tone of these passages is full of praise for the memory of the great gardener, and an able defense

against the criticisms voiced by the theoreticians, Payne Knight and Uvedale Price.

Abbey *Scenery* 390; Tooley 399
(#14909)

\$ 18,500.

31] [ROYAL ETHNOLOGICAL MUSEUM, Berlin] - Adolf BASTIAN (1826-1905); and [Johan Adrian JACOBSEN (1853-1947)]. **The North-west coast of America: being results of recent ethnological researches, from the collections of the Royal Museums at Berlin.** New York: Dodd, Mead, [1883]. Folio (19 1/2 x 14 inches). 12 plates (5 high quality colour lithographs, 8 photo-mechanical). Expertly bound to style in half black morocco over contemporary pebbled cloth boards, flat spine divided into seven compartments with gilt double fillets, lettered in the second compartment. *Provenance*: discrete library blindstamp on title.

Scarce illustrated catalogue of the famed Jacobsen collection of Native American artifacts collected in Alaska and on the Northwest Coast.

In the 1880s, with Native American cultures in Alaska and the Northwest coast of America rapidly being displaced by manifest destiny, Adolf Bastian, the director of the Royal Ethnographical Museum in Berlin, sent a Norwegian traveller named Johan Adrian Jacobsen to collect Native American artifacts in those regions. Jacobsen returned to Berlin in 1883 with thousands of objects, including many from the native communities along the Bering Sea.

"The museum was more than pleased with the results. When the first shipments arrived in January 1882, the Berliners were amazed at the uniqueness of the material. The ethnic character of the Northwest Coast Indians had previously been indicated by sporadic pieces in European museums, but 'now it stood forth with all the impressiveness of reality, as hundreds and thousands of objects came to be arranged in long series.' Aurel Krause praised Jacobsen's intelligent selection, encompassing not only ancient bone and stone implements, but also artfully worked objects of warfare, hunting, fishing and household industries, symbols of shamanism, and characteristic examples of crests, all in great variety ... thanks were therefore due to Jacobsen who, with a sharp eye for the right thing, had salvaged in the last hour the residue of a dying culture" (Cole, p. 65).

The following year, Bastian mounted an exhibition of the collection and produced this lavishly illustrated catalogue in both German and American [as here] editions.

Lowther 627; Wickersham 2404; Smith 2719; c.f. Douglas Cole, *Captured Heritage: the Scramble for Northwest Coast Artifacts*, (Vancouver: UBC Press, 1995).

(#24693)

\$ 4,800.

32] SAVAGE, William. **Practical Hints on Decorative Printing, with illustrations engraved on wood and printed in colours at the type press.** London: published for the Proprietor by Messrs. Longman, Hurst, Rees, Orme and Brown [and others], [1818-] 1822 [-1823]. Folio (15 1/4 x 10 3/4 inches). Letterpress title printed in red and black within a typographic border, 3pp. list of subscribers, 1p. prefatory note by Savage, dated November 25th, 1818, 1p. 'address' dated 25 March 1823, text. Additional title printed in gold and colours (on india paper mounted), dedication to Earl Spencer printed in colours (on india paper mounted), 52 plates (most printed in two or more colours, one heightened with gold, and including the 9 cancelled plates), extra-illustrated with a duplicate impression of the uncoloured wood-engraved plate illustrating 'Rinaldo and Armida' (Abbey's plate no.50), 3 illustrations, and 6 colour-printed head-pieces. Dark red half morocco over contemporary orange paper-covered boards, spine in six compartments with raised bands, the bands highlighted with gilt fillets and tooling, lettered in gilt in the second compartment, the others with repeat tooling.

Very rare large paper copy of Savage's extraordinary 'tour-de-force': an influential and beautiful work on colour-printing, a precursor to Baxter's work, which was responsible for the revival of interest in printing from relief blocks (as used in chiaroscuro printing).

A fine complete copy of the spectacular large paper copy of this great work - limited to 100 copies and here with the very rare 1p. note to subscriber's, dated 25 November 1818, which was designed to be discarded when the work was completed. Only a single copy of this large paper issue appears to have been sold at auction in the past thirty years.

The whole edition was to have been limited to no more than 335 copies, but in the end only 227 copies were

subscribed for and this can be stated with certainty as being the actual number produced as Savage deliberately destroyed the blocks in order to ensure that no more copies could be printed. The edition was issued in two forms: 127 copies in quarto (the Abbey copy is 10 1/8 inches tall) at 5 guineas and 100 copies on large paper, as here, at 10 guineas.

The underlying reason for the work is quite prosaic: Savage wished to present his new oil-free printing ink in a form which allowed for its full potential to be demonstrated. The result is a masterpiece. "Savage's magnum opus, which was announced in 1815, appeared in parts between 1818 and 1823. It is both a highly idiosyncratic volume and a notable landmark in the history of color printing from wood, anticipating Baxter by about ten years" (Ray, *The Illustrator and the Book in England*). The technical aspects of the work are truly extraordinary: one highlight amongst many is a colour print, which Burch notes is printed from twenty-nine separate blocks, and which therefore qualifies as "the most complicated print ever printed in colours from wood blocks".

Abbey *Life* 233; Bigmore & Wyman, II, pp. 297--301; Burch *Colour Printing* pp.116--121; Friedman 35--38; Lowndes III, p.2194; *Printing and the Mind of Man* 141; Ray *The Illustrator and the Book in England* 99.
(#24945) \$ 17,500.

33] SHAW, Henry (1800-1873). Illuminated ornaments, selected from manuscripts and early printed books, from the sixth to the seventeenth century drawn and engraved by Henry Shaw ... with descriptions by Sir Frederic Madden. London: Charles Whittingham for William Pickering, 1833. Imperial quarto (14 1/4 x 10 1/4 inches). Hand-coloured lithographed additional title (heightened with gilt), 59 very fine hand-coloured etched or lithographed plates, heightened with gilt where required (the first four plates with a burnished background of gold leaf). Contemporary purple morocco by J. Wright of London, covers with elaborate border composed of five gilt fillets enclosing an elaborate inner dentelle border composed from many small tools, the spine in six compartments with semi-raised bands, lettered in the second compartment, the others with repeat scrolling arabesque decoration, gilt turn-ins, marbled endpapers, gilt edges.

First edition, large paper, deluxe issue, of this beautiful work on medieval illuminated work, with the plates "richly illuminated in gold" (Lowndes).

This important and rare work proved to be influential in shaping Victorian collectors appreciation of early illuminated manuscripts. According to the prospectus, the work was published in twelve parts each containing five plates beginning in June 1830 and was issued "at 3s 6d plain, 7s 6d coloured, and a very limited number ... printed in Imperial Quarto, and the ornaments more highly finished in opaque colors heightened with gold, at 15s each part." The normal coloured copies measure approximately 11 x 8 1/4 inches, with the plates less skillfully hand-coloured and the gilded areas replaced by yellow. In the present large-paper, deluxe issue the plates are as beautiful as the originals and when allied with Sir Fred. Madden's commentary printed by Charles Whittingham, and the excellent binding by a talented London binder, the final result is a masterpiece of book-production from the Gothic revival period.

Abbey, *Life*, 234; Beckwith, *Victorian Bibliomania*, 14.; Ing, Charles Whittingham Printer, 9; Keynes p. 89; Lowndes III, p.2371; McLean, *Victorian Book Design*, p.65-66; Warren p. 155.
(#24858) \$ 8,500.

34] SOLVYNS, Frans Balthazar (1760-1824). A Collection of Two Hundred and Fifty Coloured Etchings. Descriptive of the Manners, Customs and Dresses of the Hindoos. Calcutta: 1799. 12 sections in one, folio (18 1/2 x 12 1/2 inches). Etched title engraved by Francis Dormieux and 12 etched sectional titles, each mounted to larger sheets within pen-and-ink ruled borders, as issued. 250 hand coloured etched plates by and after Solvyns (11 double-page and 239 mounted on larger sheets within pen-and-ink ruled borders, as issued), all plates with printed numbers and captions affixed and with manuscript captions on the facing pages (the first 57 with additional contemporary manuscript notes concerning each image). Contemporary Indian morocco, plain spine with semi-raised bands in six compartments. *Provenance*: Sir Robert Chambers, 1737-1803 (note tipped to the front pastedown inscribed "From Sir Robert Chambers's Collection").

An incredible copy of the Calcutta edition of the first great systematic ethnographic survey of life in India: a monument to early printing in India and a very rare colour plate book.

"Sometime in 1793, though possibly earlier, Solvyns began work on what was to become his life consuming project, a collection of etchings portraying the Hindus in their costumes, occupations, and cultural life ... It was the most ambitious publishing venture yet undertaken in India ... For some time, Solvyns had wandered with his sketchbook through Calcutta and its environs, drawing Indians in their occupational pursuits, their festivals, and the rich diversity of their cultural lives. He drew their musical instruments, their boats, their carts, and their modes of smoking. With genuine curiosity and a keenly observant and sympathetic eye, Solvyns recorded an India few Europeans really saw" (Hardgrave).

Solvyns, a Flemish artist, had arrived in India in 1790. He first proposed the project in February 1794, but did not complete the work until mid-November 1796. It was a massive project: purchasing and importing the copper plates, producing the thin hand-made paper for the etchings (the paper on which they are mounted being imported from Europe), etching and hand colouring, were all undertaken largely by Solvyns himself. "Indeed it was the most ambitious printing project undertaken in all India to that time. Thomas Daniells, of course, had printed his *Views in Calcutta* a decade earlier, but the collection included only 12 aquatint engravings; Solvyns published 250 prints, a staggeringly difficult undertaking for the period" (Hardgrave). Few copies were distributed in 1796 due to a combination of few initial subscribers and a very limited print run (Hardgrave identifying six extant). However, Solvyns continued the project, issuing more copies through 1799, when he changed the date on the title page, as the present copy. Also in 1799, Solvyns separately issued a 28 page pamphlet as a descriptive catalogue of the prints (not present with this copy). Interestingly, it appears that either the original owner, or perhaps Solvyns or an assistant, began transcribing the text in manuscript from the pamphlet onto the facing pages of the respective prints in this copy, though only did so to the first fifty seven prints in the first section.

By 1803, Solvyns left India in dire financial straits, his publication nearly bankrupting him. After returning to Brussels, and subsequently moving to Paris, Solvyns began a new set of etchings after his original drawings. This reworking and rewriting took years, and it was not until 1808 that the first part of his new edition *Les Hindous* was published. Over the next four years it was issued in 48 parts with a total of 288 colour-printed plates, all beautifully finished by hand. The final result, of a quality on a more European standard than the present Calcutta original, proved to be an influential model for the Company School of Indian artists during the 19th century who produced suites of drawings of occupations for the British serving in India. The origins of this great work, however, were in the present Calcutta edition.

The book is comprised of twelve sections, each treating a different subject, with eleven of the sections (not the first) including a double page frontispiece view: 1) Hindoo castes (66 etchings); 2) Servants employed in domestic concerns of European Families (36 etchings); 3) Dresses of Hindoo men (9 etchings); 4) Dresses of Hindoo women (9 etchings); 5) Vehicles, horses and bullocks (9 etchings); 6) Palanquins (9 etchings); 7) Faquirs (11 etchings); 8) Pleasure boats (14 etchings); 9) Boats of lading (18 etchings); 10) Modes of smoking with the hooka (9 etchings); 11) Musical instruments (37 etchings); 12) Public festivals, funerals and ceremonies (23 etchings).

The Calcutta edition of Solvyns's work is notoriously rare, with few copies found complete and with many copies not entirely coloured; the present copy is both complete and with all etchings with full period hand-colouring. Sir Robert Chambers, from whom collection this copy survives, was a legal scholar and friend and contemporary of Samuel Johnson. Chambers served in India from 1774, becoming Chief Justice of the Supreme Court of Judicature at Bengal from 1791-99. Chambers was an original member of the Asiatic Society and formed, while in India, a noted collection of Sanskrit manuscripts, which were sold by Sotheby's in 1842. His library of printed books, including this volume, seems to have been sold by his widow at roughly the same time.

Hardgrave, *A Portrait of the Hindus*, pp. 37-45; Abbey, *Travel* 421; Colas 2763; Archer, p. 12; Hardie, p. 132; Godrej and Rohatgi, *Scenic Splendours*, pp. 31-32; *India Observed*, p. 68; Rohatgi and Parlett, *Indian Life and Landscape*, pp. 173-176.

(#25307)

\$ 120,000.

35] SOLVYNS, Frans Balthazar (1760-1824). **Les Hindoûs**. Paris: chez l'Auteur, 1808-1810-1811-1812. 4 volumes, folio (22 3/4 x 16 3/4 inches). Text in French and English. Titles with hand-coloured etched vignettes, 288 etched plates, partly printed in colours, partly hand-coloured (36 double-page), extra-illustrated with a lithographed portrait of Solvyns, after L. Boëns, drawn on stone by Vincent, printed by Burggraaff, on a smaller format leaf (14 3/8 x 10 5/8 inches) tipped onto a blank leaf and inserted facing the title of vol.I. Contemporary French red half

morocco, over marbled paper-covered boards, the flat spines divided into seven compartments by gilt fillets and decorative rolls, lettered in gilt in the second and fourth compartments, the others decorated in blind.

A fine entirely uncut set of the rare first French edition of the first great systematic ethnographic survey of life in India, illustrated with beautiful colour-printed stipple-engraved plates that ably capture the mysterious beauty of the Indian sub-continent, and extra-illustrated with a rare portrait of Solvyns.

As a visual record of the peoples of Bengal in the late 18th century the present work is without rival, and "constructs a rich and compelling image of India two hundred years ago" (R.L. Hardgrave. *A portrait of the Hindus : Baltazard Solvyns and the European image of India*. [New-York, 2004], p.9). It was based largely on Solvyns's own experiences: "I have wholly neglected the testimony of authors who have treated these subjects before me, and have given only what I have seen, or what I have myself heard from the mouth of the natives" (preliminary discourse p.21). This first hand observation gives the images an immediacy that is immensely appealing to the modern eye. "Solvyns is not simply recording ethnographic types. He gives his figures individual character and places them in time and space, with narrative interest, and in doing so, he provides the viewer with intimate access ... he combines the ethnographic with the aesthetic. He conveys 'art as information'" (R.L. Hardgrave. *op.cit*, p.9).

Solvyns was born in Antwerp and sailed for India in 1790. He first noticed the keen interest shown by the British in Indian costumes and way of life after completing the illustrations for a report on Kyd's expedition to Penang and the Andaman Islands. In 1799 he published, in Calcutta, what was in effect a preliminary edition of the present work: *A Collection of Two Hundred and Fifty Coloured Etchings of the Manners, Customs, and Dress of the Hindoos*. Unfortunately, the work was a financial failure largely due to the images being poorly executed by European standards. This first attempt did however attract the attention of the eminent orientalist Sir William Jones, and it was with his enthusiastic support that Solvyns pursued his aim of issuing a work that did justice to the subject. In 1803 he left India for France where he reworked and vastly improved the plates; he also prepared an enlarged text, in both French and English (translated by his wife Mary Anne Greenwood). This reworking and rewriting took years, and it was not until 1808 that the first part of the present work was published. Over the next four years it was issued in 48 parts with a total of 288 colour-printed plates, all beautifully finished by hand. The final result proved to be an influential model for the Company School of Indian artists during the 19th century who produced suites of drawings of occupations for the British serving in India.

The four volumes are arranged by sections with illustrations that take in all social classes and picture the customs, festivals, costume and the caste system of the Hindus. The first volume includes images of princes, doctors and tradesmen and their tools; the second volume includes customs associated with marriage and death, different types of musical instruments, religious sects and dances; volume three depicts various methods of smoking, modes of transportation, games and types of boats; the final volume shows native flora and fauna and classes of domestic servants. The text provides explanations and descriptions of Hindu customs and habits: religious ceremonies, social gatherings and the growing of plants for domestic use.

Abbey *Travel* II, 430; cf. M. & W.G. Archer "Francois Balthazar Solvyns: Early Painter of Calcutta Life" in *Science, Philosophy and Culture: Essays in Honour of Huymayun Kabir's sixty-second birthday*, edited by Frank Moraes and others (Bombay: 1968) ; Brunet V, 432; Colas 2767 ('ce livre est rare et il n'existe que peu d'exemplaires complets'); cf. Hardgrave *A portrait of the Hindus: Baltazard Solvyns and the European image of India*. (New-York, 2004); Vinet, 2351.

(#24583)

\$ 65,000.

36] VANDER WEE, Jean Baptiste. **A fine collection of original watercolours of military costume, with contemporary calligraphic manuscript title "Collection des Armées Hollandaise, Belge, Française par Jean Baptiste Vander Wee"**. [Belgium: circa 1830s]. Folio. 1p. black ink calligraphic manuscript title, 1p. ink manuscript list of the subjects of the drawings, 80 original pencil, pen-and-ink and watercolour drawings, on wove paper (sheet size approximately 13 5/8 x 9 5/8 inches), of figures in military costume, many finished with gum arabic, each within a French mat, 36 signed by Vander Wee. Contained in two red morocco-backed cloth boxes, spines in six compartments with raised bands, lettered in the second, third and fourth compartments, the others with a repeat decoration in gilt.

A fine collection of original watercolour studies of the uniforms of the regiments of various post-Napoleonic

European armies.

The watercolours are all by a single hand, and 36 are signed by Vander Wee. This fine artist appears to be unrecorded, and probably compiled the present collection for his own use. However, the quality of the work is first class. The best images have a charming combination of highly-accurate representations of the uniforms, worn by soldiers shown in lively poses, but with almost impressionistic backgrounds that focus the eye on the figures. Vander Wee's name, the title and the choice of regiments depicted all suggest that he was French-speaking, but Belgian in origin. According to the table, the collection includes 13 images of the "Armée Hollandaise", 33 of the "Armée Belge"; and 34 of the "Armée Française", and the regiments shown include infantry, cavalry, and occasional specialists. The source or sources for the drawings would bear further research: the internal evidence shows that three of the images are identified as being after Hippolyte Belangé (mis-identified as Henri), and one each by Eugène Lami (here given as Lamy), Simmoneau and Delforce.

(#21822)

\$ 15,000.

37] WEAVING. - F. William CLARENBACH (compiler). **Album titled "Webereistudien," with printed calligraphic titles, calligraphic manuscript sub-titles and headings, manuscript text, original drawings and diagrams, and mounted samples.** [Werdau, Saxony: circa 1898]. 7 parts in one volume, folio (18 5/8 x 12 1/2 inches). 7 section titles printed in black within decorative red borders, 234 pages all with printed red decorative borders, including 196 pages with text and integral illustrations (most in red and black, mounted and varnished) and samples (all mounted). Original half purple cloth over green cloth-covered boards, by Aug. Thümmeler of Werdau, the upper cover with elaborate blocked lettering at the centre "Höhere Web-Schule / Werdau i[m]. S[axony]", and in small gilt letters at the foot of the upper cover "F.W. Clarenbach". *Provenance:* F. William Clarenbach (binding).

A German-American master-weaver's aide-memoire, with designs of dazzling complexity that presage the work of Bridget Riley, Victor Vasarely and others that were to follow sixty years later.

The work is presented in seven sections, each preceded by an attractive printed title, but otherwise made up of manuscript material and original artwork. The intention of the compiler of this work was to provide a mass of technical information to students studying textile production, but, time, technical advances and modern sensibilities have rendered technical aspects redundant (but historically interesting), whilst promoting the beautifully executed drawings and diagrams into individual works of art.

The drawings of looms in the 'Jacquard' section have a dream-like quality that would have been appreciated (and was emulated) by the Surrealists. The diagrammatic weaving pattern designs, at their simplest, have the quality of fine folk art, whilst, at their most ornate they present a visual feast that is a match for the work of the Op Artists of the second half of the 20th century.

The uniformly high level of the work in this album supports the theory that the compiler, F. William Clarenbach, was an instructor rather than a student at the 'Höhere Web-Schule' [Weaving School] in Werdau. Research shows that he subsequently emigrated to the United States and that his abilities were rapidly recognized by his employers at various mills in Massachusetts: he was an assistant superintendent by 1907, when he was promoted to superintendent, and in 1908 he was promoted to a larger mill, where he was put in charge of the Stevens Mill at North Andover, Mass (Henry A. Rayne *American Textile Directory 1908*).

The individual sections of the album cover various aspects of the manufacturing process and are each preceded by a specially printed title. The details of the parts are as follows:

1. Webereistudien Darstellung des Lehrganges über Bindungslehre. Printed title (verso blank), 112 pages (9 blank, 103 pages with manuscript text, 3 coloured illustrations, 3 uncoloured diagrams, 1 uncoloured table, 418 original mounted coloured diagrammatic designs for weaving patterns [two dated '1898'], 1 mounted cloth sample [also dated '1898'])

2. Webereistudien Darstellung des Lehrganges über Austerentwerken. Printed title (verso blank), 16 pages (6 pages blank, 10 pages with manuscript text and 21 mounted original coloured designs of cloth on paper, 1 mounted sample of cloth).

3. **Webereistudien Darstellung des Lehrganges über Jacquard.** Printed title (verso blank), 24 pages (3 pages blank, 21 pages with manuscript text and 5 original pen and ink drawings of a loom [4 full-page], 22 original mounted coloured diagrammatic designs weaving patterns [1 folding]).

4. **Webereistudien Darstellung des Lehrganges über Schützenwechsel.** Printed title (verso blank), 28 pages (3 pages blank, 25 pages with manuscript text and 30 original pen and ink diagrams in red and black).

5. **Webereistudien Darstellung des Lehrganges über Austerzerlegen.** Printed title (verso blank), 26 pages (12 pages blank, 14 pages without text but mounted with 28 original mounted coloured diagrammatic designs of weaving patterns, mounted below 28 mounted samples of the cloth produced using the patterns).

6. **Webereistudien Darstellung des Lehrganges über Austerberechnen.** Printed title (verso blank), 22 pages (4 pages blank, 18 pages with manuscript text, and 1 pen and ink diagram, 1 table, and 6 mounted samples of cloth).

7. **Webereistudien Darstellung des Lehrganges über Wollmelangen.** Printed title (verso blank), 6 pages (1 page blank, 5 pages with 18 mounted samples of "raw materials" used to make 42 samples of felt).

(#25127)

\$ 11,000.

38] WILLIAMSON, Thomas (1758-1817) and Samuel HOWITT (1765-1822). **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 ... and other undomesticated animals ...** London: Edward Orme, [1805-] 1807 [plates and text watermarked 1804-1805]. 1 volume, bound from twenty original parts, large oblong folio (18 x 22 inches). Additional title produced in eight colours using stencils, letterpress title (verso blank), 1p. dedication to the King (verso blank), pp. [i]-ii preface, pp.1-146 text, pp.147-150 index, 1p. list of plates (verso blank). 40 fine hand-coloured aquatint plates by H. Mercke (37), J. Hamble (2) and Vivares (1), all from drawings by Howitt after designs by Williamson. Original upper blue paper wrapper to part 20 bound in at the front, the wrapper with a coloured design produced using the same stencils as used on the additional title with the number "20" added in a contemporary manuscript hand. (Minor creasing to the title, additional title, dedication and first leaf of preface). Contemporary diced russia, covers with an elaborate gilt border composed of small tools, expertly rebaked to style, flat spines divided into six compartments with decorative roll tools, lettered in the second compartment, the others with a repeat decoration in gilt, contemporary marbled endpaper, marbled edges. Housed in a red morocco backed folding box. *Provenance:* Thomas Hutton (early armorial bookplate).

First edition, early issue of "the most beautiful book on Indian sport in existence" (Schwerdt) and one of the greatest English colour-plate books. This copy with a very rare original wrapper from the parts issue and in a lovely binding.

Williamson served in a British regiment in Bengal and was an avid sportsman while there. After being recalled to England, "Williamson's knowledge of wild life and Oriental sports had come to the notice of the Orme family" (Rohatgi & Parlett). The Orme's contracted with celebrated painter Samuel Howitt to prepare finished watercolours based on Williamson's original sketches during his time in India, and published the work, originally in 20 parts, between 1805 and 1807. The result was "the most beautiful book on Indian sport in existence" (Schwerdt).

The work, however, is not merely a sporting book. As Williamson writes in the Preface, the work "is offered to the public as depicting the Manners, Customs, Scenery, and Costume of a territory now intimately blended with the British Empire, and of such importance to its welfare, as to annex a certain degree of consequence to every publications, that either exhibits, or professes to impart, a knowledge of whatever may hitherto have been concealed, or that remains unfolded to our view."

The plates, engraved by H. Merke or J. and Vivares Hamble, display the best of early 19th century colour aquatint. Howitt and Williamson's images are vivid depictions of both the chase and the Indian scenery. Of particular note are the four plates treating elephants, described by Williamson as possessing "the energy of the horse, the sagacity of the dog, and a large portion of the monkey's cunning." The eleven plates devoted to the tiger are each riveting.

The work was published to great acclaim. An 1807 issue of *The Monthly Review* declared: "Much entertainment for the eye, and much information for the mind will be found in this very splendid volume." The Review continues

by lamenting the high cost of the work: "Twenty guineas may be a trifle in Nabob's pocket: but Nabobs are not numerous in England; and we should suppose that the sale of such a work as this cannot be very widely diffused." This no doubt contributed to the work's present-day rarity.

This copy is an early issue, with pre-publication watermarks and Tooley's first state of plate XXXI (with the plate captioned "Hunting Jackalls"). The early issues of the work, generally subscriber's copies, are bound from the original parts and contain "the finest impressions of the plates" (Tooley). Subsequent editions, i.e. the second edition of 1808 and the quarto edition of 1819, are considered by Tooley as "inferior."

Abbey *Travel* II, 427; *India Observed* 93; Mellon, *Books on the Horse and Horsemanship* 88; Nissen *ZBI* 4416; Rohatgi & Parlett, pp. 252-254; Schwerdt II, 297; Tooley 508.

(#25143)

\$ 37,500.

39] YOUNG, Major William (compiler). - R. MOUNTAINE (artist). **An album containing original pen, ink and watercolour drawings of regimental manoeuvres, titled "Military Evolutions / Wm. Young Esqr. / Major / of the / Wiltshire Regt".** [1782]. Large quarto (14 x 10 1/4 inches). Pen ink and grey wash title inscribed 'R Mountaine Delin.', 1 blank leaf, 1 un-numbered leaf with an annotated pen, ink and watercolour drawing of the regiment drawn up in battle order, 46 pen, ink and watercolour drawings of 'evolutions' or maneuvers numbered from 1-46, 29 leaves of blank paper. Contemporary reversed calf, covers bordered in blind, neatly rebacked to style, brown morocco label lettered in gilt 'Young's / Military / Evolutions', marbled endpapers.

A fine album of military maneuvers, compiled just after the War of Independence for a Regiment that lost at Saratoga.

The present work can be dated to 1782 (this was the date that the 62nd Regiment of Foot were renamed the Wiltshire Regiment) and is clearly compiled by an officer who espoused the tactics of Freidrich Cristoph von Saldern. Prussian-born von Saldern (1719 - 1785), who Carlyle called the "completest general of infantry alive," can be considered the main proponent of the ultra-controlled form of military maneuvering that is seen in the present work. His best-known published works included *Taktik der Infanterie* (Dresden, 1784) and *Taktische Grundsätze* (Dresden, 1786). A translation was published in England in 1787 *Elements of tacticks, and introduction to military evolutions for the infantry: by a celebrated Prussian general, ... Translated from the original in German, by I. Landmann*. (London : printed for the author; sold by P. Elmsley; and T. and J. Egerton, 1787), and his works were also the basis of *The Principles of Military Movements chiefly applicable to Infantry*. (London: 1788), commonly known as "Dundas's drill-book". An amended version of this later work appeared in 1792 *Rules and Regulations for the Movement of His Majesty's Infantry*.

Given that von Saldern's experience was all in the European theatre of war, it would have been the case that the enemy he faced tended to fight using a version of the tactics he himself championed. But he pushed too far in advocating their adoption. "Saldern-tactics" are now considered to have been "the most extreme form of pedantry to which troops were ever subjected" (*Enclo. Brit.*, [1911], vol 24, p.60) and there was little or no excuse for their adoption by the British army: an army newly-returned from a war that they had lost because (in part) they had used very similar maneuvers.

The 62nd (Wiltshire) Regiment in particular had fought and surrendered with the rest of General Burgoyne's forces at the Battle of Saratoga in 1777. Most of the regiment had remained as captives in America until 1781. Discipline would probably have become lax whilst the regiment was in captivity and the present work may have formed part of an effort to return the regiment to full fighting fitness. In any event, it is beautifully presented with a fine high-rococco cartouche lettered with the title and signed by 'R. Mountaine'. The following image, of the Regiment in battle order, includes annotations that look to be in the same hand as the lettering on the title: if Mountaine was responsible for both sets of lettering, then it is also likely that he is responsible for the rest of the album, presumably following Major Young's sketches to produce the 'finished artwork'. The 'evolutions' shown range from what appear to be parade-ground maneuvers to how to advance in an orderly fashion through a forest, to crossing bridges to the formation to be adopted when facing an enemy that has read the same manual. It was not until the Peninsula War at the turn of the 19th century that the official attitude of the British army tacticians started to move away from the regimentation (as exemplified in the present work) that had been such a feature of 18th century warfare.

(#25191)

\$ 4,250.



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