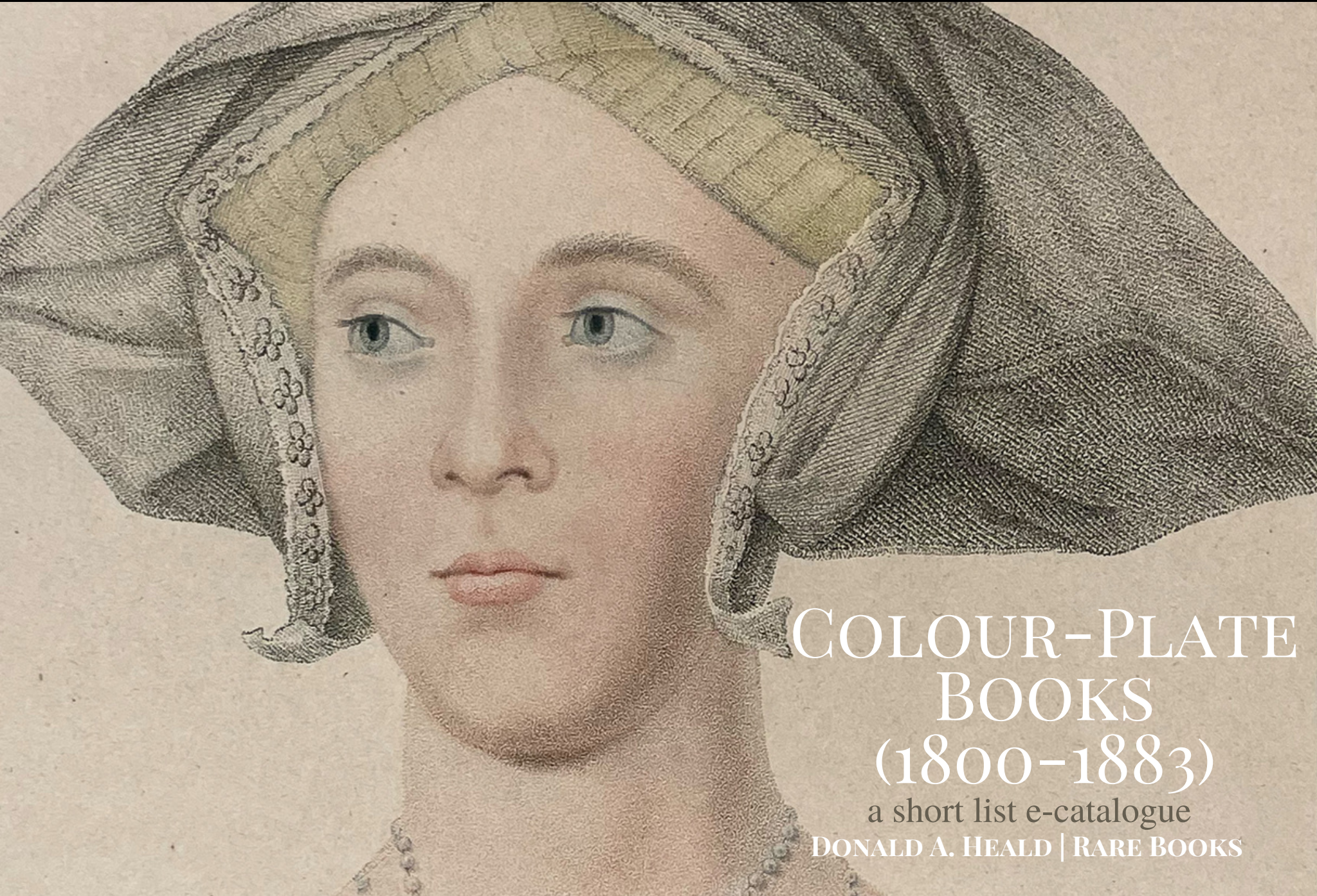




DONALD A. HEALD | RARE BOOKS



COLOUR-PLATE
BOOKS
(1800-1883)

a short list e-catalogue

DONALD A. HEALD | RARE BOOKS



DONALD A. HEALD | RARE BOOKS

COLOUR-PLATE BOOKS

a short list e-catalogue

Additional illustrations of each item can be found on our **website** by clicking the linked descriptions.



CONTACT INFORMATION

WWW.DONALDHEALD.COM

INFO@DONALDHEALD.COM

212 744 3505

124 EAST 74TH STREET
NEW YORK, NY 10021



[ALEXANDER, William (1767-1816)]. *Picturesque Representations of the Dress and Manner of the English. Illustrated in fifty coloured engravings, with descriptions.*

London: printed for John Murray by W. Bulmer & Co, 1814 [plates watermarked 1819]. Quarto (9 3/8 x 6 3/8 inches). 50 hand-coloured aquatint plates by William Alexander. Expertly bound to style in half-black straight-grained morocco over marbled paper-covered boards, the flat spine divided into six compartments by double gilt fillets, lettered in gilt in the second compartment.

A fine copy of this fascinating work.

This extraordinary work covers a vast range of social types from 'The Sovereign' to a chimney sweep, a judge to the licensed man that watered and fed the horses pulling the hackney carriages. The images and related text on the working classes in general and the street vendors, in particular, are probably the most interesting. They picture and describe people who do not appear in conventional histories of the period and offer a window into real life on the streets at the beginning of the 19th century. Colas notes that the plates are engraved from earlier images by William Henry Pyne, published in his *The Costume of Great Britain* (London: 1804, 60 plates). Pyne's work was a major source for this work, as a comparison of the titles to the plates shows, but there are also a significant number of military subjects that are not in Pyne's work, suggesting various sources. The plates have been executed with a refreshing liveliness and freedom that is not usually seen in books of this type, but which is typical of William Alexander's etched and engraved work.

Colas II, 2357; Lipperheide Gca 21; Tooley 374.

(#23241)

\$ 1,000



ALKEN, Henry Thomas (1785-1851).

The National Sports of Great Britain.

London: Thomas McLean, 1821. Folio (18 3/4 x 12 1/4 inches). English and French titles (recto and verso of the same leaf), English and French text throughout. Additional hand-coloured engraved title, 50 hand-coloured aquatint plates by I. Clark after Henry Alken. Contemporary straight-grained red morocco, covers with a wide roll-tool border in gilt and blind and central emblem of a stag within a cartouche of foliage and flowers, raised bands forming eight compartments, lettered in the second compartment, the others with an elaborate repeating stag decoration in gilt, gilt edges.

First edition of Alken's most important work, offering a spirited discussion of outdoor amusements, with hand-coloured aquatint engravings of horse racing, angling, shooting, fox hunting, and 'owling', as well as bare-knuckled prize fighting and cock fighting. 'It must always form the cornerstone of any Alken collection' (Tooley).

The plates and text offer a thorough survey of the sports practised in Great Britain in the first quarter of the nineteenth century. Subjects covered include riding, fox, stag and otter hunting, beagling, racing, falconry, various types of dogs and horses, shooting grouse, partridge, pheasant, snipe, wild fowl, bittern, pigeon, fishing for pike, and salmon, prize-fighting, cock-fighting, badger hunting, and perhaps most extraordinary of all: 'owling.' Also portrayed are bear and bull baiting, sports that Alken condemned as barbaric. Defending the practice of cock fighting against its critics, Alken ingeniously argued that the animals 'die of that which they love, for it is impossible to make a Cock fight against his will' (Malcomson).

(description continues on the next page)





Henry Thomas Alken was born into what became a sporting artistic dynasty. He studied under the miniature painter J.T. Barber and exhibited his first picture (a miniature portrait) at the Royal Academy when he was sixteen. From about 1816 onwards he produced paintings, drawings and engravings of every type of field and other sporting activity. 'He is best remembered for his hunting prints, many of which he engraved himself until the late 1830s [...] To many, sporting art is "Alken," and to describe his work or ability is quite unnecessary' (Lane).

The finely hand-coloured aquatints in the present copy are executed by I. Clark and display the liveliness characteristic of his work.

Litchfield 14; Mellon/Podeschi 111; Schwerdt I, p.19 & IV, p.4; Tooley 41; Lane, *British Racing Prints* 75-6; Robert W. Malcomson, *Popular Recreations in English Society, 1700-1850* (1973).

(#40542)

\$ 16,500





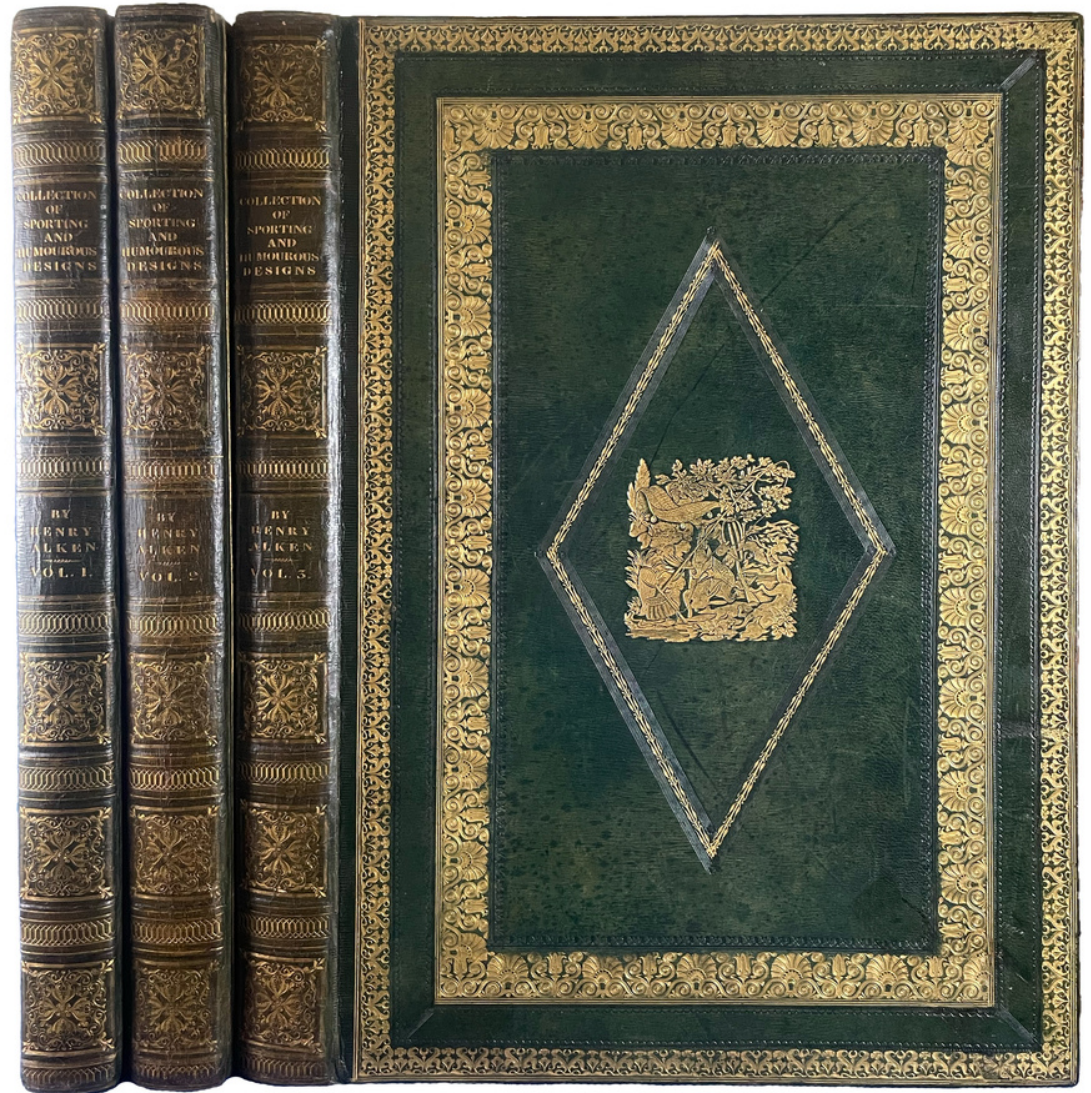
ALKEN, Henry Thomas (1785-1851). *A Collection of Sporting and Humourous Designs, Comprising a Variety of Entertaining Works ... Illustrative of the Manners, Customs, Sports and Pastimes of England.*

London: Thomas M'Lean, 1824. 3 volumes, folio 21 1/4 x 14 1/4 inches. 329 exquisitely hand-coloured aquatint plates or soft-ground etchings by Henry Alken (various sizes, 4 folding), all mounted or inlaid within gilt-ruled borders, as issued, and interleaved throughout, general title to each volume, some section titles. Publisher's contemporary green straight-grain morocco, ornately gilt with a pictorial sporting motif for covers signed "Knights sc" in gilt, within a diamond border stamped in blind and gilt. Each volume housed in a cloth slipcase.

An exquisitely hand-coloured set of this very rare collection of Alken's major works. Included in the compilation are many important plates of shooting, coaching, racing, bull-baiting, owling, and hawking all finely hand-coloured. This example with more plates than any other example known.

A remarkable copy that collects Alken's most important work in three volumes from the publisher M'Lean with more plates included than any recorded known example.

"This binding covers one of the collections of plates by Alken which were issued by McLean in 1824; they have nearly all been broken up and are extremely scarce. See de Ricci, *The Book Collector's Guide*, Philadelphia and New York, 1921, p.16 [...] The binding is very typical of the period, its chief interest consisting in the central ornament composed of sporting paraphernalia and signed 'Knights sc'. The engraver is mentioned in an advertisement of Gosden's Silver Buttons as a partner with Colnaghi and Molteno. The ornament is usually found on copies of Aiken's *National Sports of Great Britain*, 1820, 1821, or 1823" -- G.D. Hobson



(description continues on the next page)



Each volume has a separate title page. The set comprises:

Volume 1: Printed title, dated 1821. Contents: Fox-hunting, 1 plate; Shooting, 4 plates (folding); Coaching, 2 plates; British Sports, coloured title and 50 plates; Moments of Fancy, coloured title and 13 plates.

Volume 2: Printed title. Contents: Fox-hunting, 2 plates; Symptoms of Being Amused, coloured title and set of 41 plates; Involuntary Thoughts, 8 plates; Hunting, or Six Hours Sport, printed title and set of 6 plates; Shooting, or One Day's Sport of Three Real Good Ones, printed title and set of 6 plates; 6 miscellaneous plates; Tutor's Assistant, 6 plates; Specimens of Riding Near London, set of 18 plates; Comparative Meltonians, 6 plates; 12 miscellaneous plates.

Volume 3: Printed title. Contents: Fox-hunting, 1 plate, Illustrations to Popular Songs, printed title, coloured title, and set of 43 plates; Scraps from the Sketch Book of Henry Alken, printed title and 42 plates; 6 additional plates including Earth Stopper, Game Keepers, Huntsman & Whipper In, Post Lads, Poachers, and Fox Hunter; Illustrations to Byron, 3 plates; National Sports, 30 plates; A Touch at the Fine Arts, set of 12 plates; Scenes in the Life of Master George, 11 plates.

G.D. Hobson, *English Bindings in the Library of J.R. Abbey*, 1940, 113, describing a similar set bound in red straight-grained morocco; de Ricci, *The Book Collector's Guide*, p.16 (3 sets known).

(#40541)

\$ 48,000





BLAGDON, Francis William (1778-1819) and George MORLAND (1763-1804).

Authentic Memoirs of the Late George Morland, with Remarks on his Abilities and Progress as an Artist: in which are Interspersed a Variety of Anecdotes Never Before Published; Together with a Fac-simile of His Writing, Specimens of His Hieroglyphical Sketches &c.

London: Printed for Edward Orme, 1806 [watermarked 1824]. Oblong folio (17 1/4 x 22 5/8 inches). Letterpress title, 20 hand-coloured plates including frontispiece portrait. 15 pp. of text, with an etched facsimile of Morland's writing, printed as an illustration on p.12. Engravers include William Ward, T. Vivares, E. Bell, and R. Dodd. Contemporary half-roan and marbled paper covered boards, morocco lettering piece on upper cover. Provenance: Prince Henry, Duke of Gloucester (bookplate to front pastedown; his sale, Christie's London, 27 January 2006, lot 634).

The Duke of Gloucester's copy of a rare folio British colour plate book. The extremely rare first edition, in the definitive third issue, wherein all the plates are hand coloured.

This beautiful collection of prints after the work of George Morland was collected by Francis Blagdon. An unusual variety of printing processes were used in this book, published after Morland's death in 1804: aquatint, soft ground etching, stipple engraving and mezzotint, with the mezzotints printed in colour.

"Blagdon's Memoirs of George Morland is an extremely scarce book and I have had great difficulty in tracing copies to compare" (Tooley). The work is often "broken up for the value of the plates. Of these, one is in aquatint, the rest are in soft ground etching, mezzotint and stipple, the colour-printed mezzotints, rarely found associated with aquatint in illustration, being especially sought for" (Prideaux).

George Morland was a landscape and genre painter. "His most enduring subjects were of farmyards, cottage scenes, stables, and country alehouses. His achievement in his best work of the early 1790s was to offer the viewer a relatively unaffected representation of rural life and yet to do so in conformity with the standards of taste of the period [...] He was one of the first painters to break away from the traditional arrangements between artists and patrons. He produced his own designs, not relying on commissions, and sold directly to dealers, print publishers, and prints" (Oxford DNB).

There were no less than four published biographies of Morland issued after his death, with Blagdon's being by far the most compelling due to the engravings of Morland's depictions of various rustic subjects. In all, a superb example of British pastoralism enlivened with exquisite hand colouring.

Tooley 91; *Abbey Life* 208.

(#35310)

\$ 5,800





BONNAFFÉ, A. A. *Recuerdos De Lima Album Tipos, Trajes y Costumbres Dibujados y Publicados Por A.A. Bonnaffe En Lima 1856 [cover title] ... [With:] Recuerdos De Lima ... 1857 [cover title].*

[Paris: 1856-57]. 2 volumes [all published], folio (17 5/8 x 12 inches; 19 1/2 x 13 1/2 inches). Without letterpress title or text, as issued. 24 hand-coloured lithographed plates (12 in each series) with printed captions, printed on various coloured paper, lithographed by Morin, Adam, Gaildreau and others, and printed by Lemer cier. Publisher's near-uniform green and brown cloth covers bordered in blind and lettered in gilt on the upper covers, expertly rebacked to style. Together in a modern morocco-backed box.

Rare colour plate books depicting the costume of Peru.

A collection of 24 brightly coloured and handsomely produced plates depicting various costumes of the natives of Peru, each plate "signed" in the lower left corner AABffe (i.e. A.A. Bonnaffe, as noted in the cover title). The imprints on the plates read: "Dibujo. por A.A. Bonnaffe." with various lithographers' names, e.g. Julien, Didier, J. Gaildreau, De Moraine, etc. No letterpress title or text was issued with the plates and only these two parts were ever published.

The plates are captioned as follows: [First series, 1856]: El Cholo Costenõ; La Chola Quesera; El Heladero; La Chola Frutera; El Biscochero; La Chola Rabona; La Tapada (de noche); El Indio de la Sierra; La Tapada; La Chola de la Sierra; La Tapada (Saya y Manto) [1]; La Tapada (Saya y Manto) [2, i.e. the same title as the preceding plate but an entirely different image]. [Second series, 1857]: La Zamacueca; La Zamba (a la procesion); El Capeador; Chorrillos. Traje de Bano; El Panadero; La Plazera; El Arriero; La Chichera; El Aguador; La Lechera; El Velero; La Caleza.

Sets of both the first and second series are seldom encountered together.

Hiler, p.101; Palau 32375; Bobins, *Exotic and the Beautiful* I:3. Not in Colas or Lipperheide.

(#26145)

\$ 10,000



VILLA FRANCA.

London: Published by J. Heath, Bookseller, Strand, near St. Dunstons Church.



LISBON & AQUEDUCT OF ALCANTARA.

London: Published by J. Heath, Bookseller, Strand, near St. Dunstons Church.

BRADFORD, Rev. William. *Sketches of the Country, Character, and Costume, in Portugal and Spain, Made During the Campaign and on the Route of the British Army, in 1808 and 1809 [bound with:] Sketches of Military Costume in Spain and Portugal. Intended as a Supplement to Rev. Mr. Bradford's Sketches of Country, Costume, and Character, in Portugal and Spain.*

London: Printed for John Booth by William Savage, 1810. Large folio (19 x 13 1/4 inches). 38 pp. Illustrated with an engraved frontispiece ("The Monument...To the Memory of Sir John Moore...") and 40 hand-coloured aquatint plates, by J. Clark after drawings by Bradford. Supplement: 8 pp., 13 additional hand-coloured aquatint plates after Bradford [Plates watermarked 1808-9]. Contemporary three-quarter brown morocco, stamped in blind and in gilt, marbled paper-covered boards.

The very rare first edition large-paper issue of a noted English coloured-plate book. This copy uncut, with the hard-to-find frontispiece and supplement, comprising 53 hand-coloured acquaint plates.

The present work, one of the first to provide an eyewitness account of the Napoleonic Wars, includes scenic views of Portugal and Spain. William Bradford was Chaplain to the British Army during the Peninsular War, England's foray into Iberia on the side of Spain and Portugal. His drawings chart the course of the army through Portugal and Northern Spain, and he was among those chaplains who retreated to Corunna with Sir John Moore's army in January of 1809.

Based upon Bradford's first-hand experiences, the work presents a series of topographical views interspersed with plates illustrating the costume of the local people that Bradford encountered, accompanied by text which follows the progress of the British forces from August 1808 to January 1809. Characterised by a grand and gentle beauty, the acquaints make only subtle references to the ravages of the Napoleonic Wars. As such, they stand in strong contrast to the nightmarish contemporaneous prints produced by the Spanish artist Francisco de Goya y Lucientes.

Bradford's Sketches was first published in 1809-10 in 24 separate parts, and then again in 1810 in book form. The uncoloured frontispiece of the monument to Sir John Moore at Corunna, present here, seems not to be present in copies bound from parts (see Abbey). The work was published on regular paper, as here, at £11. The supplement, included in the present copy, consists of 13 additional plates illustrating Spanish, Portuguese, and French military uniforms.

Abbey *Travel* 135 2B; Tooley 107; Colas 421; Palau 34386; Prideaux p. 328.

(#40018)

\$ 3,000



CADDY, Lieutenant John Herbert (1801-1883). [*Scenery of the Windward and Leeward Islands*].

London: Ackermann & Co., 1837. Oblong folio (16 x 22 inches). 12 hand-coloured aquatints after Caddy engraved by Fielding, Harris, Hunt and Westall [complete without text, as issued]. Each print measures approximately 12 3/4 x 15 1/2 inches. Each tipped onto sheets of blue paper within an album. The album bound to style in half-period dark blue morocco and buff paper-coloured boards. Housed in a full dark blue morocco box.

Very rare complete set of among the most desirable 19th-century colour aquatint views of the West Indian landscape.

"John Herbert Caddy was born into a family of military engineers. His grandfather had been sent to Newfoundland in the 18th century to build a fort. In about 1796 his father left Kent, England, for a posting in Lower Canada and in 1808 was transferred to the garrison at Fort Malden, Amherstburg, Upper Canada. John Herbert began his schooling at Amherstburg and in 1815 he was sent to England for military training at the Royal Military Academy, Woolwich (now part of London). In March 1816 he was enlisted at the academy as a gentleman cadet in the Royal Artillery and received training as an engineer and cannoneer. Like George Heriot, James Pattison Cockburn, Philip John Bainbrigge, and other English military artists who painted Canadian scenes, Caddy was trained at Woolwich in topographical sketching and painting. Much of his free time was spent at the home of a family friend, Colonel Richard Hamilton, at Woolwich Common. Caddy was commissioned 2nd lieutenant on 29 July 1825 and promoted 1st lieutenant in 1827. In 1828 he married Colonel Hamilton's daughter, Georgiana, shortly before he left for duty in Tobago. He returned to England in 1831, but after two years left his family for his second West Indian posting, at St Lucia. In May 1834 he was transferred to St Vincent where he was joined later by his wife and family. Diary fragments describe the social rounds, the hunting, and the sketching which were possible with light military duties. Before he left for St Vincent Caddy had prepared for publication a series of four folios of scenes, largely of the West Indies. The pictures of the first folio were engraved in London and were published in 1837 by Ackermann; the other three folios never appeared" (Dictionary of Canadian Biography).

(description continues on the next page)





BRIMSTONE HILL,
ST. KITTS.

Engraving published 1847 by Adamson & Co. London

The views comprise:

- 1) Brimstone Hill / St. Kitts. [Engraved by J. Harris]
- 2) Fort Charlotte, St. Vincent's / from Kingston. [Engraved by N. Fielding]
- 3) The Old Crater of the Soufriere / St. Vincent. [Engraved by W. Westall]
- 4) The Pitons or Sugar-loaves / St. Lucia. [Engraved by C. Hunt]
- 5) Sandy Point, St. Kitts. [Engraved by C. Hunt]
- 6) Pigeon Island, & Village of Gros Islet / St. Lucia. [Engraved by J. Harris]
- 7) The Town of Castries / St. Lucia. [Engraved by N. Fielding]
- 8) Kingstown / St. Vincent's / from Cane-Garden Point. [Engraved by J. Harris]
- 9) View from Morne Fortune / St. Lucia ... [Engraved by J. Harris]
- 10) Roseau, Dominica. [Engraved by J. Harris]
- 11) The Rabacca or Dry River / Soufriere Mountain in the distance / St. Vincent. [Engraved by W. Westall]
- 12) Basaltic Rocks / in Washilabou or Cumberland Valley, St. Vincent. [Engraved by W. Westall]

This suite of plates was issued without text or title (the title above was supplied by Abbey from the lettering on the cover of the binding on his set). The work was published, as a contemporary advertisement reveals, as a suite of "highly coloured views" for £3.10. The present set with all prints containing the original 1837 issue imprint and with 1836-1837 watermarks is very rare.

Abbey, *Travel*, 692; Sabin 9824; *The Exotic and the Beautiful* I:04.

(#31669)

\$ 40,000



FOWLER, William (1761-1832). *Engravings of the Mosaic Pavements ... [Bound With:] [Appendix to the above] ... [And With:] [A Second Appendix].*

Winterton and London: the author, [1798-]1804 (first series); 1809 (first appendix); 1824 (second appendix). 3 volumes, folio 25 3/4 x 20". Printed dedication to Sir Joseph Banks in each volume, trimmed and mounted within a black-ruled border. 78 engravings, most hand coloured, trimmed and mounted as issued within an ink-ruled border [complete]. Extra-illustrated with 25 separately-issued prospectuses and letterpress descriptions, as detailed below. Additionally extra-illustrated with 7 unpublished engravings, as below. Expertly bound to style in half purple morocco and blue-green cloth boards, original morocco labels on the upper covers.

An extraordinary collection, comprising the complete work with the very rare second appendix: extra-illustrated with numerous prospectuses and unpublished plates.

"The immense works of William Fowler of Winterton in Lincolnshire -- builder, antiquary, artist, engraver, born 1761 died 1832 -- cannot be widely known, for his three vast volumes of hand-coloured etchings, issued as single prints, have been rare for more than a century ... Of the third volume (second 'Appendix') [Henry] Ball wrote in 1888 that it 'seems to be quite unknown, no mention of it has ever appeared in print, to the writer's knowledge. This can only be accounted for in the supposition that the number of copies completed was so extremely small that a perfect set of the three volumes has never yet been offered for sale... Fowler did not limit himself to mosaic: early stained glass interested him equally, and wandering through those published collections a fine contrast establishes itself between minutely recorded tesserae in mosaic and areas of splendid colour in the windows ... [Fowler was] the creator of some of the finest English colour prints in that ample period, and a pioneer artist-antiquary across the two unrelated themes of Roman mosaic and stained glass" (Franklin).

(description continues on the next page)





The present collection is complete as issued, with 78 engravings, though is extra-illustrated 7 of the unpublished plates, as well as an astonishing number of the ephemeral prospectuses. There is some bibliographic confusion over the number of prints issued by Fowler, as some early references have mistakenly listed prints with multiple images as separate engravings, or listed nearly unique, unpublished prints (done for Fowler's own amusement or as gifts for friends) as being part of the published series.

A full list of the contents of this extraordinary set is available upon request.

Binnall, Peter B. G. "William Fowler: Artist and Antiquary" in *Journal of the British Society of Master Glass-Painters*, vol. 2, no. 4 (1928); H.W.B. *Notes on Mr. William Fowler, of Winterton* (Barton:1869); Lowndes I, 827 (unaware of the second appendix and stating that thirty or forty copies only were printed); Hardie, *English Coloured Books*, pp.13-14 ("The second appendix is almost unknown and a perfect set of the three volumes seems never to have appeared in the saleroom."); Franklin, 'William Fowler of Winterton,' in *Book Collector*, 2004, 318-412.

(#34998)

\$ 29,000



HARLOW, Louis Kinney (1850-1913). *Army Memories*.

New York: Koch, Sons, & Co, 1887. Folio (18 3/8 x 16 inches). Mounted on guards throughout. 12 mounted tinted (2) or chromolithographed (10) plates, the first plate with an integral title on a plain card mount, the 11 others with card mounts decorated with tinted lithographic vignettes, all 12 of the mounts with paper labels with captions laid onto the verso, each label printed in blue with the plate number, title, and sub-title or related text. All twelve plates **signed** by Harlow in pencil on the mount. Expertly bound to style in dark red half morocco over original dark green cloth-covered boards, the upper cover titled in gilt, spine in six compartments with raised bands, lettered in the second compartment, the others with repeat decoration in gilt, marbled endpapers.

Very rare: the deluxe issue of one of the great American chromolithographically illustrated works and a wonderful graphic representation of the Civil War.

Harlow, who was born in Maine, lived in Boston and was both an etcher and painter. His subjects (unlike the present series) were usually landscapes, and he provided the colour lithographer Louis Prang with a stream of watercolour views of New England that were used in his illustrated works. The present series demonstrates Koch's mastery of the technical aspects of printing. The subjects include views of army life as well as portraits of specific individuals: Grant at Vicksburg with Generals Sherman, Logan and McPherson; and a second portrait of General Sherman on horseback at the outset of his armies' march to the sea.

This copy is the deluxe issue, one of a limited number, with each plate signed by Harlow.

(#26200)

\$ 4,800



From the Original Drawing by Hans Holbein
IN HIS MAJESTY'S COLLECTION.
Engraved by C. Knight
Published as the Art directs March 1793 by J. Chamberlaine

HOLBEIN, Hans (1497-1543). *Imitations of Original Drawings ... in the collection of His Majesty, for the Portraits of Illustrious Persons of the Court of Henry VIII. With biographical tracts [by Edmund Lodge]. Published by John Chamberlaine.*

London: printed by W. Bulmer & Co. and Shakespeare Printing Office, 1800. Folio (21 1/2 x 16 1/2 inches); 2 volumes bound in 1. 84 portraits on 83 stipple-engraved plates, largely by F. Bartolozzi. Contemporary full tan morocco gilt.

Chamberlain's noted work reproducing the Holbein portraits in the Royal collection with tour-de-force colour printed engravings by Bartolozzi.

In Ray's words, "this magnificent work is surely the finest early example of English colour printing." The collection of Hans Holbein's drawings of the Lords and Ladies of the court of Henry VIII contains some of the most remarkable portrait studies ever made, and the group gives an accurate idea of the fashions and faces of the nobility of the period. "The originals, in chalk heightened with pen and metal-point, were made by Holbein during his two sojourns to England. They constitute preliminary studies for several of his most famous oil paintings. The drawings were originally in a volume now preserved in the Royal Library at Windsor Castle, called the Great Booke." Abbey says it is "in every way a splendid book, the colour printing reproducing with extraordinary fidelity the original designs." The earliest drawings date from Holbein's arrival in England about 1526 and subsequent drawings were done almost up until his death in 1554. The engravings are remarkably lifelike and seem very modern, particularly where the portrait is left partly in sketched form. John Chamberlaine, antiquary and keeper of the King's drawings, was responsible for making this publication happen, and it was he who sought out Francesco Bartolozzi's expertise. An original member of the Royal Academy as well as Engraver to the King after 1764, Bartolozzi (1728-1815) was instrumental in popularizing the stipple engraving method used here; Ray tells us he was a "master" of the method, "particularly as used for colour printing." There were two later reprints of this work, reduced in size to quarto, but Abbey states "the reduced reissue of 1812, reprinted in 1828, gives no idea of the book's quality."

Abbey *Life* 205 and 206; Lowndes 1381; Lowndes II, p.405; Martin-Hardie pp.62-3; Prideaux p.56. Ray, *England* 19; Brunet III, 259-260 ("ouvrage magnifique").

(#40066)

\$ 15,000



KENDALL, George Wilkins (1809-1867) and Carl NEBEL. *The War between the United States and Mexico illustrated, embracing pictorial drawings of all the principal conflicts ... with a description of each battle.*

New York & Philadelphia: [Plon Brothers of Paris for] D. Appleton & Co. and George S. Appleton, 1851. Folio (23 x 17 1/4 inches). 12 fine hand-coloured lithographic plates on card, heightened with gum arabic, by Bayot (11) or Bayot & Bichebois (1) after Nebel, printed by Lemercier in Paris, 1 lithographed map. Text: bound in original red cloth-backed yellow thick paper wrappers, with printed title on upper cover; Plates: unbound as issued; all within red half morocco over original red cloth portfolio with flaps and ties, upper cover with an elaborate gilt design incorporating the title, yellow paper pastedowns. Housed in a red morocco-backed box.

One of the most important pictorial works relating to the Mexican-American War.

"We have never seen anything to equal the artistic skill, perfection of design, marvellous beauty of execution, delicacy of truth of colouring, and lifelike animation of figures...They present the most exquisite specimens ever exhibited in this country of the art of coloured lithography; and we think that great praise ought to be awarded to Mr. Kendall for having secured such brilliant and beautiful and costly illustrations for the faithful record of the victories of the American army" (review in the New Orleans Picayune, July 15, 1850, commenting on the pre-publication proofs of the plates).

(description continues on the next page)



Kendall was America's first great war correspondent and an ardent proponent of the necessity of America's war with Mexico. When hostilities broke out, he went at once to the Rio Grande where he joined with the Rangers, and later attached himself to the Scott expedition. For this work, he keyed his text to the individual plates, and the combination affords a detailed illustrated account of each battle. The plates are the work of the German artist, Carl Nebel, who painted the twelve major clashes of the war. Kendall notes in his preface: "Of the twelve illustrations accompanying his work ... the greater number were drawn on the spot by the artist. So far as regards the general configuration of the ground, fidelity of the landscape, and correctness of the works and buildings introduced, they may be strictly relied upon. Every reader must be aware of the impossibility, of painting a battle scene, by giving more than one feature or principal incident of the strife. The artist has ever chosen what he deemed the more interesting as well as exciting points of each combat ... in the present series of illustrations the greatest care has been taken to avoid inaccuracies." The authors of *Eyewitness to War* wrote approvingly that the present work "represents the climax of the confluence of journalism and lithography on the prints of the Mexican war" and that Nebel's images are "the eyewitness prints that must be compared against all others." For the text, Kendall drew on "the official reports of the different commanders and their subordinates" for the text, but "was present at many of the battles" and "personally examined the ground on which all save that of Buena Vista were fought" (for information on this he relied on a Captain Carleton).

The plates are titled: "Battle of Palo-alto"; "Capture of Monterey"; "Battle of Buena Vista"; "Bombardment of Vera-Cruz"; "Battle of Cerro gordo"; "Assault of Contreras"; "Battle at Churubusco"; "Molino del Rey - attack upon the molino"; "Molino del Rey - attack upon the casamata"; "Storming of Chapultepec - Pillow's attack"; "Storming of Chapultepec - Quitman's attack"; "Gen. Scott's entrance into Mexico." It is interesting to note that while the work was published by the Appletons of New York and Philadelphia, the lithographs were produced in Paris. Both Kendall and Nebel felt that the Paris lithographers alone were qualified to produce their images and they both spent some time in Europe overseeing the production of the work, for which Kendall and Nebel shared all the costs. An article on Kendall in the December 1965 issue of *American Legion Magazine* notes that "few [copies of this work] were printed, and some destroyed in a fire at the Picayune" (Tom Mahoney, *Our First Great War Correspondent*).

Bennett, p. 65; Haferkorn, p. 47; Howes K76; McDade p.136; Raines p.132; Sabin 37362; cf. M.A. Sandweiss, R. Stewart, and B.W. Huseman *Eyewitness to War: prints and daguerreotypes of the Mexican War, 1846-1848* (Amon Carter Museum of Western Art). Tyler, *Prints of the West* p.78





KERSHAW, Captain James, after; and William DANIELL (1769-1837), engraver. *Views in the Burman Empire. Drawn on the Spot [wrapper title].*

London: Smith, Elder and Co., 1831. Oblong folio (18 1/2 x 23 1/2 inches). 10 hand-coloured aquatints by Daniell after Kershaw. Wrapper title in expert facsimile. Expertly bound to style in red straight-grain morocco, covers bordered in gilt, spine gilt.

A very rare complete set of views engraved by Daniell after Kershaw, depicting the aftermath of the First Anglo-Burmese War (1824-26).

Kershaw was a member of the invading forces who made drawings of the journey between Rangoon and the capital. Announced for sale in the *Asiatic Journal*, they are there described as "extremely beautiful, and do very great credit to the pencil of Capt. Kershaw, and the engraver of the eminent artist conjoined with him. The gorgeous temples and peculiar edifices at Rangoon, Prome, Pagahm Mew &c. are represented with great fidelity; and the landscapes are exquisite. We have rarely seen a more successful exhibition of Eastern scenery, with all its soft tints, delicate light and luxuriant foliage ... These plates afford the best idea of Burman scenery we have yet met with and we shall be surprised if they do not attract much notice."

The plates comprise:

1. Rangoon from the Anchorage.
2. View from Brigadier McCregh's Pagoda, Rangoon.
3. Dagon Pagoda, near Rangoon, taken from the Lines of H.M. 13th & 38th Regiments.
4. Dagon Pagoda, near Rangoon.
5. Prome, from the South heights.
6. North face of the Great Pagoda, Prome.
7. View from the West face of the Great Pagoda, Prome.
8. Prome, from the heights occupied by H.M. 13th Light Infantry.
9. Melloon from the British Position.
10. Pagahm-Mew.

We trace just one complete copy in the auction records of the last 50 years (the Travis-Bobins-Lohia copy). Abbey does not call for a title page but notes that a title appeared on the printed publisher's wrappers. A text volume, titled *Description of a Series of Views in the Burman Empire*, also appeared separately and is not present here.

Abbey *Travel* 406; Bobins 797; cf. Cooler, *British Romantic Views of the First Anglo-Burmese War* (Dekalb, 1977).

(#36757)

\$ 28,000





KLÆDEDRAGTER I KIØBENHAVN
Königelig Löber. — Königlicher Läufer
Jensens hos Kjøbte Gæstgæden 125.

27 28

LAHDE, Gerhardt Ludwig (1765-1833). *Das Tägliche Leben in Kopenhagen oder Charakteristische Figuren.*

Copenhagen: C. Steen, [circa 1820]. 4to (11 x 8 1/2 inches). Letterpress title and list of plates. 35 hand-coloured stipple engraved plates. 19th-century red morocco, by Charles de Samblanx, covers elaborately panelled in gilt, spine with raised bands in six compartments, lettered in the second, the others with a repeat decoration in gilt, marbled endpapers, gilt edges. Provenance: Jules Albert Baudoin Marie Ghislain, Vicomte de Jhnghe (armorial bookplate).

A lovely example of a rare Danish colour plate costume book of the local trades and military.

"Civil and military costumes of Denmark, street vendors, small merchants. Colas states there was an edition dated 1818 [the present edition undated] ... The plates in this work were also issued as part of Lahde's *Kjøbenhavns Klæderdragter*" (The Exotic and the Beautiful).

The present example is in a fine binding by noted Belgian binder Charles de Samblanx.

Colas 1721; Lipperheide 1044; Bobins, *The Exotic and the Beautiful* II:407.

(#29947)

\$ 4,800



MASON, George Henry. *The Costume of China, Illustrated with Sixty Engravings: with explanations in English and French.*

London: William Miller, 1800 [plates watermarked 1802]. Quarto (13 7/8 x 10 1/4 inches). Titles and text in English and French. 60 hand-coloured stipple-engraved plates by Dadley after Pu-Qùà of Canton, each with accompanying text leaf. Contemporary diced russia, covers bordered in gilt and blind, spine with raised bands in seven compartments, lettered in the second and sixth, the others with a repeat decoration in gilt, marbled endpapers, gilt edges.

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

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 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.

Abbey *Travel II*, 533; Colas 2009; Lipperheide Le 17.

(#32497)

\$ 5,800





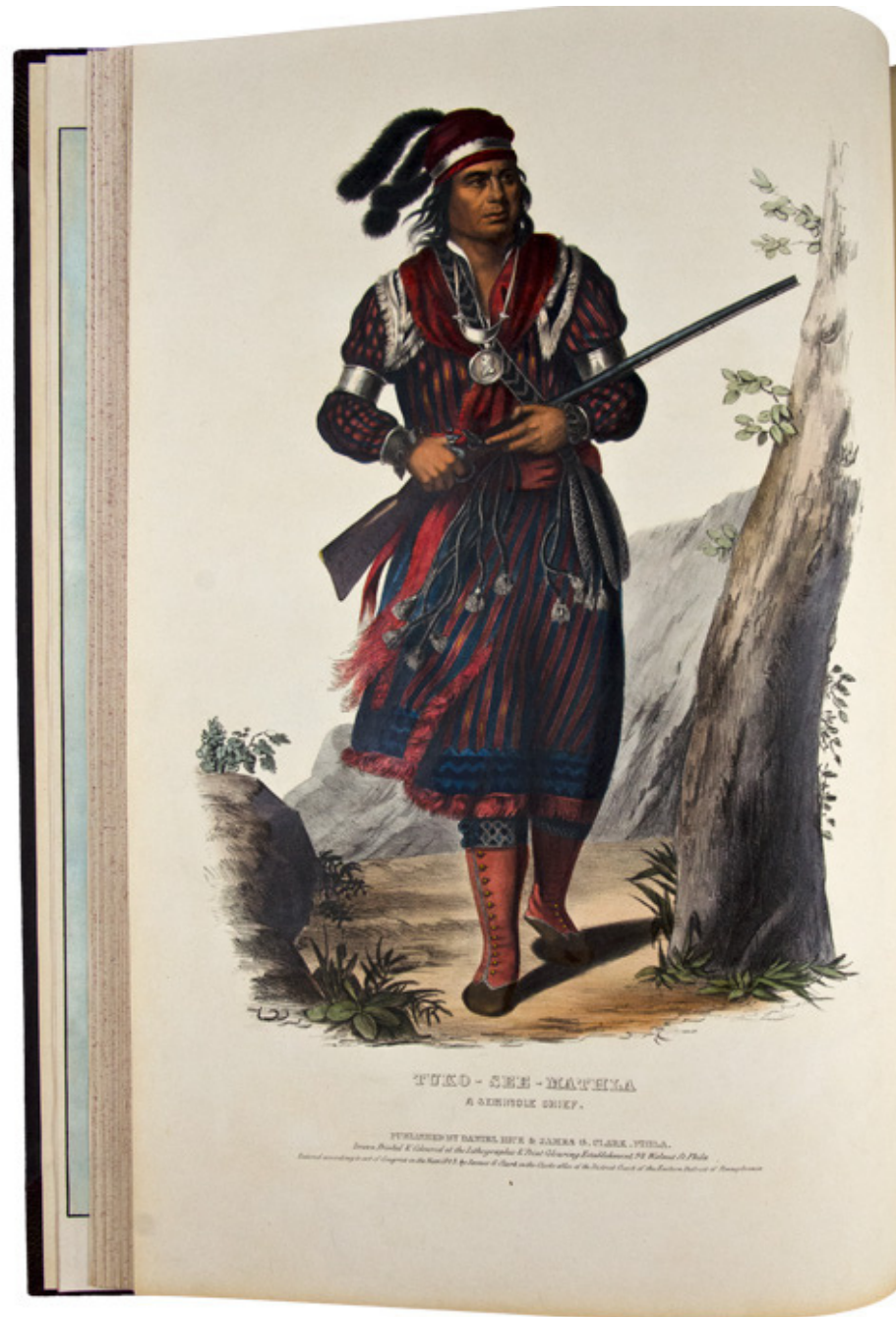
MCKENNEY, Thomas Loraine (1785-1859) and James HALL (1793-1868).
History of the Indian Tribes of North America, with Biographical Sketches and Anecdotes of the Principal Chiefs. Embellished with one hundred and twenty portraits from the Indian Gallery in the Department of War, at Washington.

Philadelphia: Frederick W. Greenough (vol.I) and Daniel Rice & James G. Clark (vols. II & III), 1838-1842-1844. 3 volumes, folio (19 3/8 x 13 1/4 inches). 120 hand-coloured lithographic plates after Karl Bodmer, Charles Bird King, James Otto Lewis, P.Rhindesbacher and R.M.Sully, drawn on stone by A.Newsam, A. Hoffs, Ralph Trembley, Henry Dacre and others, printed and coloured by J.T. Bowen and others, vol.III with 2 lithographed maps and one table, 17pp. of lithographic facsimile signatures of the original subscribers. Expertly bound to style in black half morocco over original cloth-covered boards, spines gilt in seven compartments with raised bands, lettered in the second and fourth compartments, the others with repeat decoration in gilt made up from various small tools.

First edition of "One of the most costly and important [works] ever published on the American Indians"(Field), "a landmark in American culture" (Horan) and an invaluable contemporary record of a vanished way of life, including some of the greatest American hand-coloured lithographs of the 19th century. A fine copy.

After six years as superintendent of Indian Trade, Thomas McKenney had become concerned for the survival of the Western tribes. He had observed unscrupulous individuals taking advantage of the Native Americans for profit, and his vocal warnings about their future prompted his appointment by President Monroe to the Office of Indian Affairs. As first director, McKenney was to improve the administration of Indian programs in various government offices. His first trip was during the summer of 1826 to the Lake Superior area for a treaty with the Chippewa, opening mineral rights on their land. In 1827, he journeyed west again for a treaty with the Chippewa, Menominee, and Winnebago in the present state of Michigan. His journeys provided an unparalleled opportunity to become acquainted with Native American tribes.

(description continues on the next page)





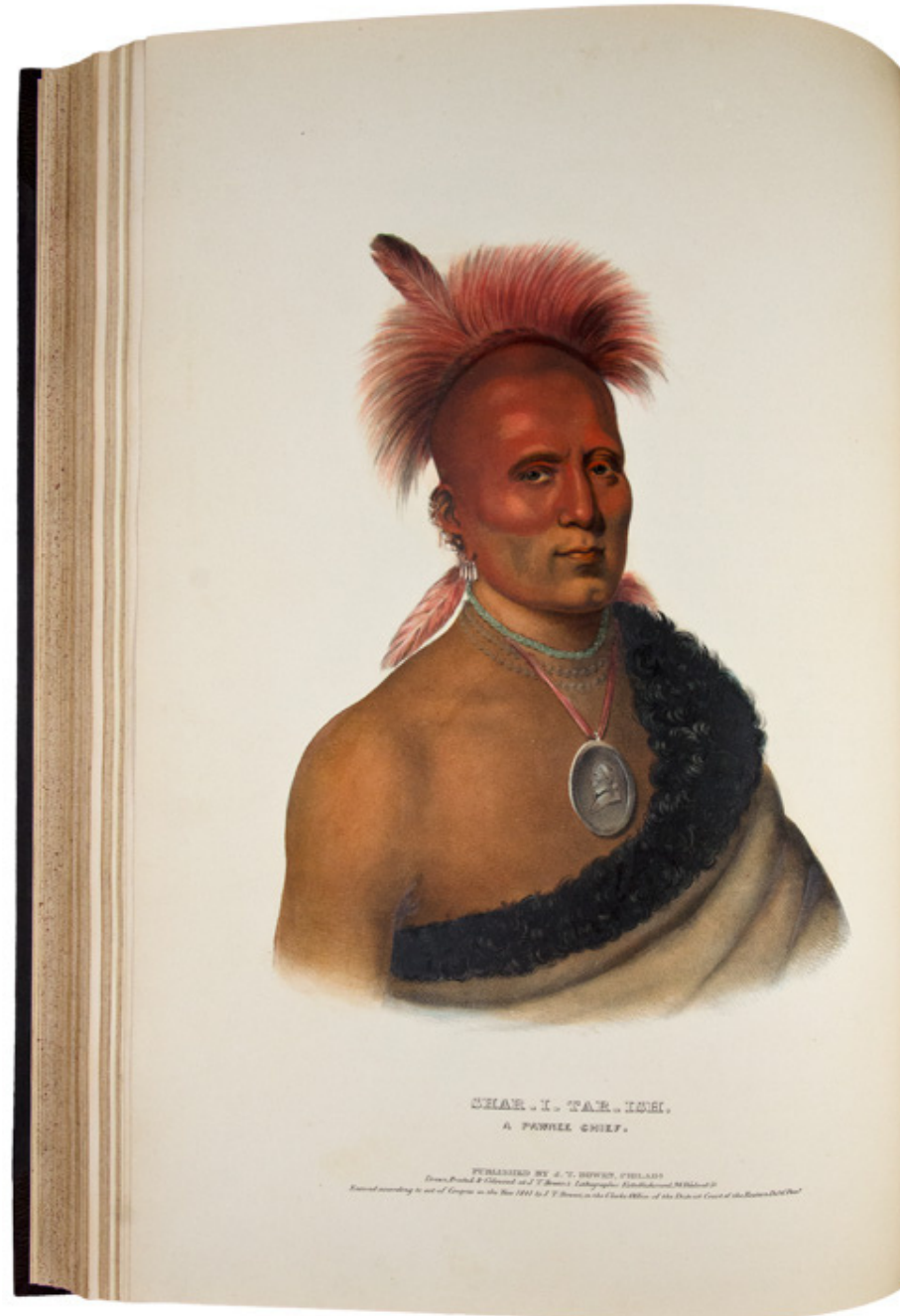
When President Jackson dismissed him from his government post in 1839, McKenney was able to turn more of his attention to his publishing project. Within a few years, he was joined by James Hall, the Illinois journalist, lawyer, state treasurer and, from 1833, Cincinnati banker who had written extensively about the west. Both authors, not unlike George Catlin whom they tried to enlist in their publishing enterprise, saw their book as a way of preserving an accurate visual record of a rapidly disappearing culture. The text, which was written by Hall based on information supplied by McKenney, takes the form of a series of biographies of leading figures amongst the Indian nations, followed by a general history of the North American Indians. The work is now famous for its colour plate portraits of the chiefs, warriors and squaws of the various tribes, faithful copies of original oils by Charles Bird King painted from life in his studio in Washington (McKenney commissioned him to record the visiting Indian delegates) or worked up by King from the watercolours of the young frontier artist, James Otto Lewis. All but four of the original paintings were destroyed in the disastrous Smithsonian fire of 1865 so their appearance in this work preserves what is probably the best likeness of many of the most prominent Indian leaders of the early 19th century. Numbered among King's sitters were Sequoyah, Red Jacket, Major Ridge, Cornplanter, and Osceola.

This was the most elaborate plate book produced in the United States to date, and its publishing history is extremely complex. The title pages give an indication of the issue and are relatively simple: volume I, the first issue was by Edward C. Biddle and is dated 1836 or more usually 1837, the second issue is by Frederick W. Greenough with the date 1838, and the third issue is by Daniel Rice & James G. Clark dated 1842. Volume II, the first issue is by Frederick W. Greenough and dated 1838 and the second issue is by Rice & Clark and dated 1842. Volume III, the first issue is by Daniel Rice & James G. Clark and is dated 1844.

BAL 6934; Bennett p.79; Field 992; Howes M129; Lipperhiede Mc4; *Stamped With A National Character* 24; Sabin 43410a; Servies 2150

(#18898)

\$ 120,000





MCKENNEY, Thomas Loraine (1785-1859) and James HALL (1793-1868). *History of the Indian Tribes of North America.*

Philadelphia: T.K. & P.G. Collins for D. Rice & A. N. Hart, 1855. 3 volumes, 8vo (10 1/4 x 6 3/4 inches). 120 hand-coloured lithographic plates by J.T. Bowen, most after Charles Bird King. Publisher's brown blind-stamped morocco, spine in six compartments with five raised bands, lettered in gilt in two, the others with repeat decoration in blind.

The third octavo edition of McKenney and Hall's classic work, after the first octavo edition of 1848-50, reduced from the folio format produced in 1836-44. The plates for the first four octavo editions were all produced by the same lithographer, J.T. Bowen, and the same high-quality printing and colouring of the plates is found throughout.

McKenney and Hall's *Indian Tribes of North America* has long been renowned for its faithful portraits of Native Americans. The portrait plates are based on paintings by the artist Charles Bird King, who was employed by the War Department to paint the Indian delegates visiting Washington D.C., forming the basis of the War Department's Indian Gallery. Most of King's original paintings were subsequently destroyed in a fire at the Smithsonian, and their appearance in McKenney and Hall's magnificent work is thus our only record of the likenesses of many of the most prominent Indian leaders of the nineteenth century. Numbered among King's sitters were Sequoyah, Red Jacket, Major Ridge, Cornplanter, and Osceola.

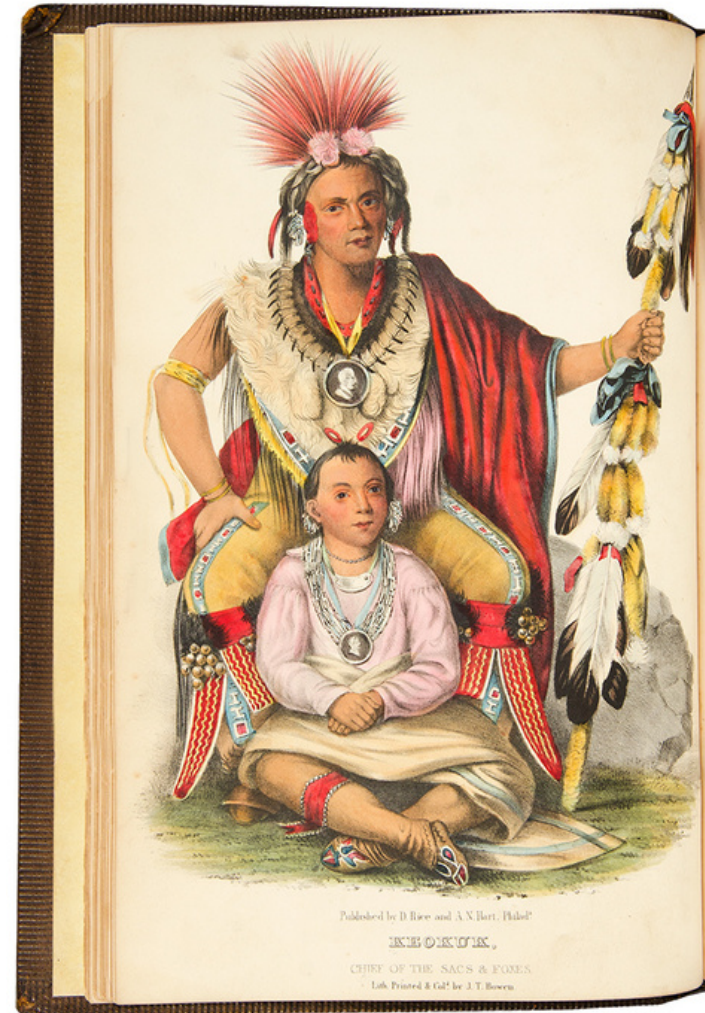
After six years as Superintendent of Indian Trade, Thomas McKenney had become concerned for the survival of the Western tribes. He had observed unscrupulous individuals taking advantage of the Native Americans for profit, and his vocal warnings about their future prompted his appointment by President Monroe to the Office of Indian Affairs. As first director, McKenney was to improve the administration of Indian programs in various government offices. His first trip was during the summer of 1826 to the Lake Superior area for a treaty with the Chippewa, opening mineral rights on their land. In 1827, he journeyed west again for a treaty with the Chippewa, Menominee, and Winnebago in the present state of Michigan. His journeys provided an unparalleled opportunity to become acquainted with Native American tribes.

When President Jackson dismissed him from his government post in 1830, McKenney was able to turn more of his attention to his publishing project. Within a few years, he was joined by James Hall, a lawyer who had written extensively about the west. Both authors, not unlike George Catlin, whom they tried to enlist in their publishing enterprise, saw their book as a way of preserving an accurate visual record of a rapidly disappearing culture. (Gilreath). McKenney provided the biographies, many based on personal interviews, and Hall wrote the general history of the North American Indian.

Howes M129; McGrath p.206; cf. Miles & Reese *America Pictured to the Life* 53 (first octavo edition); Sabin: 43411 (1854-56 edition with 221 plates); Servies 4028.

(#20398)

\$ 15,000





MEYRICK, Sir Samuel Rush (1783-1848); and Joseph SKELTON. *A Critical Inquiry into Antient Armour, as it Existed in Europe, particularly in Great Britain, from the Norman Conquest to the reign of King Charles II. Illustrated by a series of illuminated engravings. With a glossary of military terms of the Middle Ages ... Second edition, corrected and enlarged*

[with:] *Engraved Illustrations of Antient Arms and Armour, From the Collection at Goodrich Court, Herefordshire, from the drawings, and with the descriptions of Sir Samuel Rish Meyrick ... by Joseph Skelton.*

London: Henry G. Bohn, 1842-1854. 5 volumes, folio (14 1/2 x 10 1/2 inches). [Meyrick:] Half-titles. Hand-coloured lithographic frontispiece to vol. I, 80 plates (70 hand-coloured aquatints, most heightened with gilt, 10 etched uncoloured plates), 27 large hand-coloured initials, most heightened with gilt. [Skelton:] Engraved titles and engraved frontispieces in each vol., portrait and 150 engraved plates. Contemporary half-red morocco over marbled paper-covered boards, spines with raised bands in six compartments, black morocco lettering pieces in the second and third, the other with a repeat armour-themed decoration in gilt, marbled endpapers, gilt edges.

An excellent set of the second and best edition of Meyrick's great work on arms and armour, with beautiful plates "as fine as the monuments of Westminster Abbey" (Edinburgh Review). This set with the supplement by Skelton on the famed Goodrich Court collection.

Prideaux writes that this "book is certainly superb." A contemporary review echoed this sentiment: "Sir Walter Scott justly describes this work as 'the incomparable Armoury.'" "This most superb archaeological work is animated with numerous novelties, curious and historical disquisitions, and brilliant and recondite learning - Learning going to Court in the full, rich costume of the Order of the Garter. - Plates as fine as the monuments of Westminster Abbey. Really and truly the work is admirably executed, and deserves every eulogy." - Edinburgh Review." (quoted in Lowndes II, p.1541).

First published in 1824, this work was one of the first to view the subject of ancient arms and armour from a historical perspective. The present second edition includes revised text and a new hand-coloured lithographic frontispiece to the first volume. The presentation is otherwise very similar to the first edition with both plates and initials hand-coloured and heightened with gold where necessary. As a whole, the work is beautifully designed and printed. The plates and initial letters, which are expertly hand-coloured, are taken from copies of "antient [sic.] seals, illuminations, painted glass, and monuments" (preface, p.xiv), whilst the author's intention for the whole work was that it should supply 'the general deficiency of information on the subject: to throw a glimpse of light over the rugged paths of the historian, to furnish dates to the antiquary, and to give vividness of truth to the efforts of painting, sculpture, and the drama" (preface, p.xiv).

Cf. Hiler p.587; Lipperheide Qb62 (2nd edition); Lowndes II, p.1541; cf. Prideaux p.322.

(#26519)

\$ 3,500





NASH, Joseph (1809-1878). *Views of the Interior and Exterior of Windsor Castle.*

London: Thomas M'Lean, 1848. Folio (28 x 21 1/4 inches). Letterpress title, dedication to Queen Victoria (one leaf); prefatory note (one leaf); "List of Plates" (one leaf); and 25 leaves of text descriptions of the plates. Lithographic title with vignette finished by hand and text printed in blue, and 25 very fine printed colour lithographic plates, hand-finished by Nash and mounted on card heightened with gum arabic and outlined in gold. Title printed in blue with hand-coloured vignette, dedication to Queen Victoria printed in blue. Half red morocco over blue velvet boards, flat spine, lettered gilt.

Very rare "Royal" issue, with the plates hand-finished by Nash and mounted on card.

First edition of this "early example of three-colour printing. The figures and smaller details are hand-finished by the artist, this being one of the few 'Royal Copies'" (Abbey). Nash, an architectural draughtsman and student of Pugin, was commissioned by Queen Victoria and Prince Albert to record the visits of the monarchs of France and Russia. These drawings were then supplemented with further views to complete the series.

"On the various occasions when the Continental Sovereigns were entertained by Her Majesty at Windsor Castle, Mr. Nash had the honour of receiving Her Majesty's commands to make Drawings of the scenes illustrative of the state and ceremony which distinguish the Royal hospitality ... From those Drawings originated the idea of making a Series of Plates that should embrace, not only the already well-known Views of the Castle, and the Apartments denominated 'State' but those less known and visited, the more elegant and private portion of the Castle; more particularly the Residence of the Sovereign [...]" (preliminary text).

The most elaborate and beautiful of Nash's publications.

Abbey, *Scenery* 360; *Tooley* 339.

(#39343)

\$ 16,500





NEWDEGATE, C.N. *Sketches from the Washington Races on October 1840 by An Eye Witness.*

[London: no date, but circa 1840]. Folio (22 x 15 inches). Without title or text (as published). 3 fine hand-coloured lithographed plates by and after Newdegate. Unbound as issued in original oatmeal paper wrappers, lithographic title on upper wrapper. Modern black cloth box, black morocco lettering piece.

A very fine copy of this rare colour-plate work, describing in three plates, with explanatory rhymed quatrains beneath, the course of a race, with black jockeys, run at Washington race course, Charleston, South Carolina in October 1840.

The grey mare wins by a large margin, having been pushed all the way to the winning post by her jockey. The descriptive verses beneath each plate describe the race:

1. 'At the tap of the drum they jump of from the stand, / Be the track deep in mud or heavy with sand, / At a pace which at once makes fast ones extend, / And e'en the best winded cry bellows to mend.'
2. 'And now they have reach'd the third mile, second heat, / The mare is still going, the horse is dead beat; / Says Sambo "Me know how Massa him do it, / So me gib him de whip, and make him stick to it."'
3. 'Now the Winner comes in decidedly blown, / Tho 'ere two miles were done the race was her own, / But they go the whole hog in this western clime, / When they've beaten the field they run against time.'

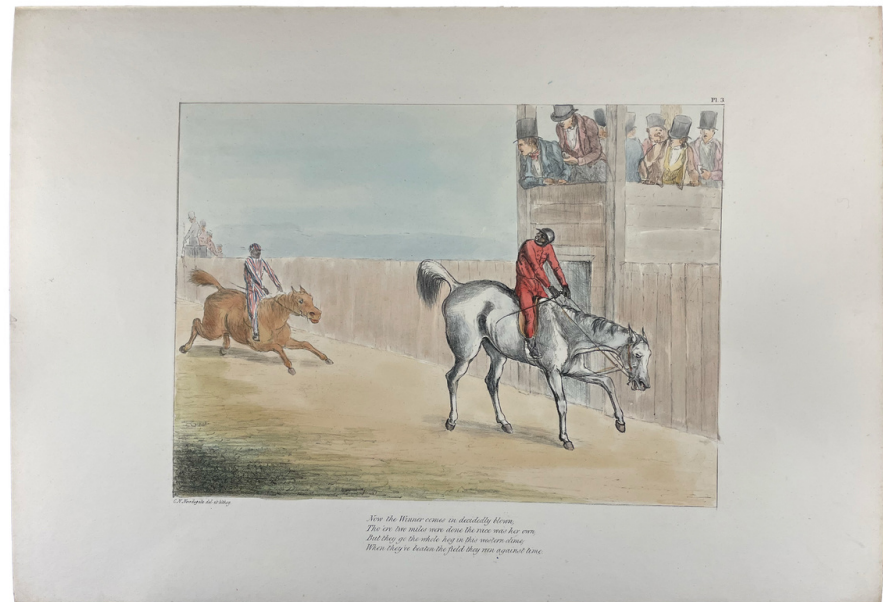
The mention of 'western clime' allied with the first line of the verse on the upper cover ('British Steeds that you're fastest I've not a doubt') both suggest that the present series was published in Britain. If this is the case then London seems the most likely city of origin for this excellent series.

The Washington Race Course was established in 1735 and until its sale in 1900 was the oldest race track in the world. The South Carolina Jockey Club Spring and Fall race meetings here were one of the highlights of the Charleston season. The first day's races were run in four, the second in three and the third in two-mile heats. On the disbanding of the South Carolina Jockey Club, the piers from the entrance of the Washington Race Course were given to Belmont Park, New York, where they still stand today. The proceeds from the sale of the course were passed to the Charleston Library Society for use as an acquisition fund which is still known as the 'Jockey Club Fund'.

Unrecorded. Not in any of the standard bibliographies.

(#40254)

\$ 4,000





PREZIOSI, Amadeo (1816-1882). *Le Caire Moeurs et Costumes.*

Paris: Canson, 1883. Folio (24 1/2 x 18 inches). [8]pp, plus 20 chromolithographed plates, printed by Lemercier after Preziosi. Expertly bound to style in half-red morocco and period red cloth, spine gilt with raised bands.

Beautiful lithographs by one of the best-known of artists living and working in the Levant in the mid-19th century.

The son of Count Gio Francois Preziosi of Malta, Amadeo initially studied the law before turning to painting. After studying under Giuseppe Hyzler, Preziosi subsequently completed his art education at the Paris Academy of Fine Arts. He moved to Constantinople in 1842, fell in love with the city, and was able to make a living painting the places and people that surrounded him. It is noted in the Atabey catalogue that "Preziosi was well-known His studio is mentioned in Murray's guidebooks for 1854 and 1871. By that time he had become an institution in the city... He produced views of the city, and genre and costume drawings" (The Ottoman World p.535). His paintings sold well to both the affluent locals and the Grand Tourist, and his reputation was such that also served as a court painter to Sultan Abdul Hamid II.

Preziosi visited Cairo in 1862 and the colourful views here depict street scenes and local inhabitants in the city and along the Nile. First published in 1862, the present limited re-issue was published under the direction of the Encyclopédie des Arts Décoratifs de L'Orient.

Colas 2425; Blackmer 1352

(#34697)

\$ 18,500



PYNE, William Henry (1769-1843). *The Costume of Great Britain.*

London: Printed for William Miller ... by William Bulmer and Co., 1804 [plates watermarked 1819]. Folio (14 x 10 inches). Hand-coloured stipple-engraved title vignette, 60 hand-coloured aquatint plates with partially coloured backgrounds. Contemporary full green straight-grained morocco covers bordered in gilt and blind, spine with wide semi-raised bands in six compartments, tooled in gilt on each band, lettered in the second compartment, the other with a repeat decoration in blind, blue endpapers, gilt edges. Housed in a cloth box.

A lovely copy of the deluxe issue with partially coloured backgrounds.

The work was issued in three forms: with only the figures coloured, with the foreground immediately behind or around the figures coloured (as in the present) and a rare issue with the sky additionally coloured.

Abbey, *Life* 430; Colas 2447; Tooley 388

(#32501)

\$ 1,500



RATTRAY, James; Lieutenant. *The Costumes of the Various Tribes, Portraits of Ladies of Rank, Celebrated Princes and Chiefs, Views of the Principal Fortresses and Cities, and Interior of the Cities and Temples of Afghaunistaun.*

London: Hering & Remington, 1848. Folio (23 1/2 x 16 3/4 inches). Hand-coloured lithographed additional title, 25 hand-coloured lithographed plates (i.e. numbered 1-30, with plates 6/7, 14/15, 19/20 and 24/25 on single sheets). Contemporary full red morocco, gilt decoration on front and rear boards with gilt title on front, spine gilt in six compartments, gilt title in the second compartment, marble endpapers.

The finest illustrated book on Afghanistan and an important colour plate book issued in the early days of the "Great Game," in a magnificent contemporary morocco binding.

Published in London between 1847 and 1848, this important work was one of the first texts to chronicle the British conflict in Afghanistan. Rattray, who served with the 2nd Grenadiers, Bengal Army, during the conflict, took great pains to note specific details of dress and local customs of the Afghani soldiers and statesmen with whom he came into contact. He held the Afghan landscape, costume, and architecture in high esteem and his collected views form the most extensive and the largest colour-plate book on Afghanistan.

This work is set against the background of the First Afghan War of 1838. A British force replaced the Emir Dost Mohammed with the pro-British Shah Suja as part of a policy to contain Russian expansion. After two years, the situation in Kabul deteriorated rapidly, leading to a disastrous retreat. The list of subscribers suggests that the work was planned before the confusion of 1841-1842 and includes Sir Alexander Burnes and Sir William Macnaughten (both killed at Kabul in 1841). Asterisks mark the names of deceased subscribers, which by 1848 included all the senior officers in the Afghan campaign except General Pollock, whose defence of Jalalabad was one of the few consolations to British morale. The book is dedicated to the Kandahar force and its late General William Nott.

The illustrations include some fine native portraits as well as Dost Mohammed (while a "Prisoner of state") and the Shah Suja. The views include Kandahar, Kabul and Lughdulluk, scenes of the final defeat of Elphinstone's force.

Abbey Travel 513; Colas 2489; Lipperheide 1497

(#40808)

\$ 45,000





REMINGTON, Frederic, A.B.FROST and others (illustrators) - A.C.GOULD (editor). *Sport or Fishing and Shooting.*

Boston: Bradlee Whidden, 1869. Folio (23 3/8 x 18 1/8 inches). 15 chromolithographic plates after Frederic Remington, A.B. Frost, Fred Cozzens R.F. Zogbaum, Henry Sandham and others. 32 ff. letterpress. Expertly bound to style in full dark purple straight-grained morocco.

A rare large-format work on sport in late 19th-century America, including Frederic Remington's first two published prints in colour, a rare A.B.Frost image of deer hunting and images from Fred. S. Cozzens and other top illustrators of the day.

The present work includes six angling plates (three of fly-fishing), four plates of game-bird hunting and five of hunting larger game. Each of the fifteen subjects is first described in general terms on a single leaf of text, followed by a second leaf giving a first-hand account of catching or shooting the subject, followed by a chromolithograph illustrating the first-hand account. According to Gould's preface, the plates are all from watercolours especially commissioned for the work which were subjected to the critical scrutiny of a group of anglers/sportsmen, who judged them for technical accuracy.

(description continues on the next page)



The plates are as follows:

1. Killing the Salmon. Henry Sandham.
2. A Moose hunt. Henry Sandham.
3. Trout fishing. Henry Sandham.
4. Fly-fishing for Black Bass. S.F. Denton.
5. Hunting Antelope [i.e. Prong-horn]. Frederic Remington.
6. Catching a Tarpon. Fred. S. Cozzens.
7. Mallard shooting. S.F. Denton.
8. Catching a Mascalonge. Frank H. Taylor.
9. A Wild Turkey hunt. R.J. Zogbaum.
10. Sailing for Bluefish. Fred S.Cozzens.
11. Hunting the [Virginia] Deer. A.B. Frost.
12. A day with the [Prairie] Chickens. R.F. Zogbaum.
13. A hunt above the timberline [Big-horn]. Edward Knobel.
14. [Canada] Goose shooting. Frederic Remington.
15. Stalking the Wapiti. Henry Sandham.

The two plates by Frederic Remington, Hunting Antelope (Hassrick & Webster 434) and Goose Shooting (Hassrick & Webster 435) are also listed by Peggy and Harold Samuels (Remington The Complete Prints New York, 1990 pp.152-3) with the comment that they are the first and second Remington prints to appear in colour. They were preceded only by four monochrome photogravures for John Muir's Picturesque California (1888) and two other individual prints, both black and white. Arthur Burdett Frost is now perhaps best known for his sporting pictures and prints, but an aversion to deer hunting meant that he rarely pictured shooting scenes that featured anything other than small game. His image, Hunting the Deer, is recorded, and illustrated, in Henry M.Reed's The A.B.Frost Book (Charleston, 1993, pp.101, 104-5). Still, the author was apparently unaware that it was issued as part of the present work, which is not included in the extensive appendix of books illustrated by Frost.

Phillips p. 141; Wetzel p. 146; Sherwin sale (1946) lot 238; Bruns G120; Heller 1:502; Bennett p.48; Tyler, *Prints of the West* pp.127 & 174.

(#39448)

\$ 16,500



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: J.C Stadler, to be sold by Boydell & Co., and others, 1808 Text watermarked 1822; plates watermarked 1825]. Folio (21 1/8 x 14 1/2 inches). Emblematic frontispiece hand-coloured, 1 hand-coloured plan, 7 aquatint plates (one tinted with a sepia wash, six hand-coloured [one with an over page, 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. Half blue morocco, cloth boards. Marbled endpapers. Original wrapper title preserved on front pastedown. Spine-lettered gilt.

Repton's fascinating proposal for a royal palace at Brighton.

(description continues on the next page)



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 the 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 colour, 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.

Millard, *British* 66 (2nd edition); Tooley p.207; Prideaux p.349; Abbey, *Scenery* 57.

(#40064)

\$ 8,500





VAN LENNEP, Henry John (1815-1889). *The Oriental Album: Twenty illustrations in oil colours of the people and scenery of Turkey, with an explanatory and descriptive text.*

New York: Anson D.F. Randolph, 1862. Folio (18 x 13 1/2 inches). Tinted lithographic additional title by Charles Parsons, printed by Endicott & Co., 20 chromolithographic plates by Parsons after van Lennep, all printed by Endicott & Co. of New York. Expertly bound to style in half red morocco and period marbled paper covered boards, spine gilt with raised bands, marbled endpapers.

A rare and important American colour-plate book.

One of the relatively few American costume books, and certainly the best such created in 19th-century America. This is a notable and unusual instance of the taste for the Ottoman or "Turkish" which manifested itself in the furniture of the period but seldom in books. In terms of American colour-plate books, this is one of the only large projects from the 1860s, when the Civil War seems to have curtailed the production of such lavish enterprises. "The one really big chromolithographic book of this decade ... the art is simple, but [Charles] Parson's hand is obvious in the good lithography, and Endicott's printing is well done for its time" (McGrath). "Endicott achieved a rich variety of colour which demonstrated the increased technical ability of American printers in the medium" (Reese).

Henry Van Lennep was born in Smyrna, the son of European merchants. Educated, on the advice of American missionaries, in the United States, he returned to Turkey as a missionary in 1840 and spent most of the next twenty years in various parts of the Ottoman Empire. Returning to the United States in 1861, he turned his superb original drawings of Middle Eastern life into the *Oriental Album*. The plates include two scenes of Jewish life in the Ottoman Empire. Included are plates of "A Turkish Effendi", "Armenian Lady (at home)", "Turkish and Armenian Ladies (abroad)", "Turkish Scribe", "Turkish Lady of Rank (at home)", "Turkish Cavass (police officer)", "Turkish Lady (unveiled)", "Armenian Piper", "Armenian Ladies (at home)", "Armenian Marriage Procession", "Armenian Bride", "Albanian Guard", "Armenian Peasant Woman", "Bagdad Merchant (travelling)", "Jewish Marriage", "Jewish Merchant", "Gypsy Fortune Telling", "Bandit Chief", "Circassian Warrior", "Druse Girl."

Bennett, p.108; Blackmer Catalogue 1715; Blackmer Sale 1500; DAB XIX, 200; McGrath, pp.38, 115, 162; *Stamped with a National Character* 97; Atabey 1274

(#34440)

\$ 15,000





CONTACT INFORMATION

WWW.DONALDHEALD.COM

INFO@DONALDHEALD.COM

212 744 3505

124 EAST 74TH STREET
NEW YORK, NY 10021