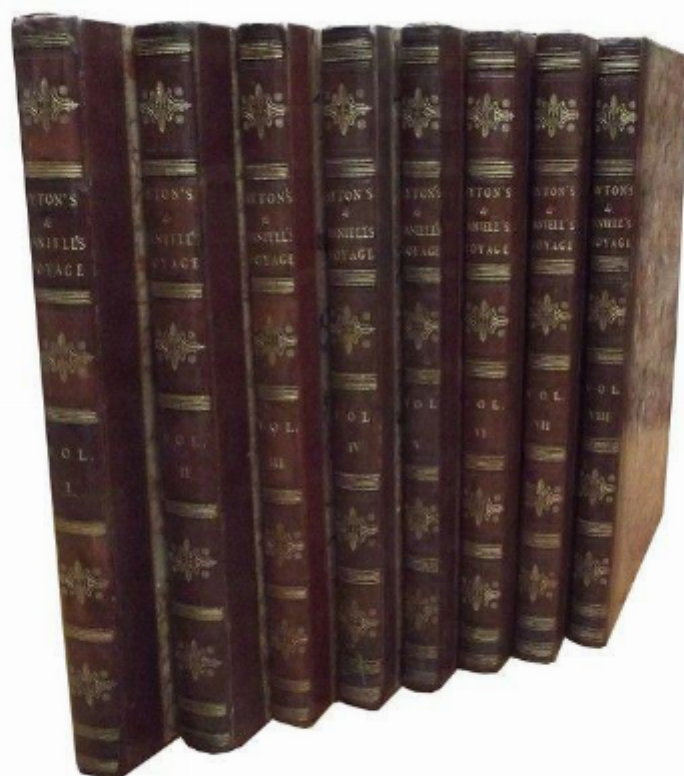




A Voyage Round Great Britain, Undertaken in the Summer of the Year 1813, and Commencing from the Land's-End, Cornwall, By Richard Ayton. With a Series of Views, Illustrative of the Character and Prominent Features of the Coast

Longman, Hurst, Rees, Orme And Brown And William Daniell

£15,000



REF: 1326

## Description

Eight volumes complete - Volume One - Title, dedication, [iii]-v, [1], 215pp, [3]; Volume Two - [2], 223pp, [1]; Volume Three - [4], 80pp; Volume Four - [4], 96pp; Volume Five - [4], 36pp; Volume Six - [4], 94pp; Volume Seven - [2], 90pp and Volume Eight - [4], 65pp, [1], plates. Contemporary half calf and marbled paper over boards, smooth spines divided into six panels, title label to second panel, matching volume label to fourth, remaining panels gilt with central device made up of volutes and flower heads, all edges marbled with marbled endpapers.

Slightly rubbed to extremities, minor repairs to outer joints of volumes one, five and eight, corners bumped, rubbed to edges with small amount of loss to paper covering boards. Occasional minor spotting, generally internally fairly bright and clean, volume one with two leaves on thicker paper and lacking the uncoloured aquatint plate of Kamaes Head (as often).

With three hundred and eight fine hand coloured aquatints with grey wash border by and after Daniell. With an autograph letter by Daniell to William Hogarth tipped in to front free endpaper of volume one, reading "Mr W. Daniell would thank Mr Hogarth if he could return to him the ten drawings (presuming they are not disposed of) which he put into his possession in September last. This as soon as it may suit Mr H. ... if Mr H. will leave out the sketch of the deluge W.D. will call to look at it. If Mr H. has enough ... of it W.D. would be glad".

The partnership between Ayton and Daniell only lasted for the first two volumes, Daniell provided the text and the pictures for the final six volumes.

For Tooley it is the "most important colour plate book on British topography", and Prideaux calls it "the classic of aquatint engraving applied to English scenery ... such a succession of beautiful colour prints is scarcely to be found elsewhere, and they are unsurpassed both in delicacy of drawing and tinting" (pg 279) and "a treasure-house of beauty" (pg 280).

Abbey Scenery 16, Thomson 636