

*Ken Spelman  
Rare Books of York*



*Catalogue Seventy Two  
Recent Acquisitions*

*Art, Design & Architecture  
1644 - 1960*

February 2013

In putting together this catalogue, of predominantly recent acquisitions assembled over the last few months, I was struck by how few English drawing books, that use to turn up regularly, are now available in anything approaching good condition, or at all.

But then the voice of time whispered in my ear, and I realised it was over 25 years ago that I wrote our first catalogue devoted to this area - *The Artist's Companion*. Four years later this was followed by *The Complete Artist*, with nearly 300 items. Over this period I have attempted to maintain a database recording the appearance of drawing books in library holdings, at auction, and in booksellers' catalogues. It now runs to some 800 pages, and over 4,000 entries.

In bird-watching terms common visitors have now become rare migrants, often with ruffled feathers. I cannot blame global warming for their disappearance, so I have set up my drift nets, and armed with my spotter's guide, got out the binoculars!

Tony Fothergill, February 2013

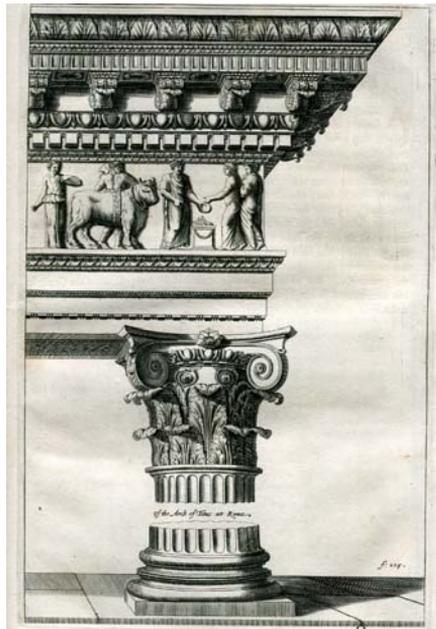
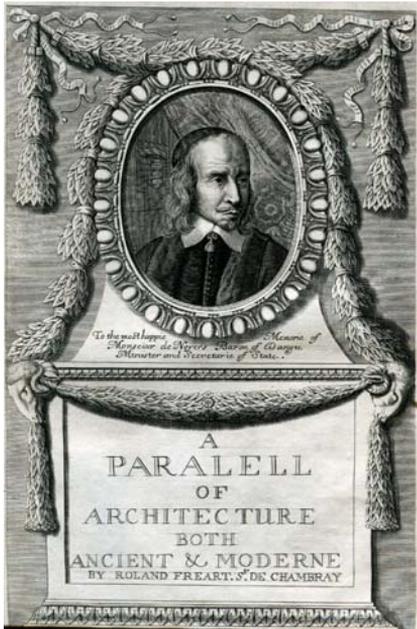


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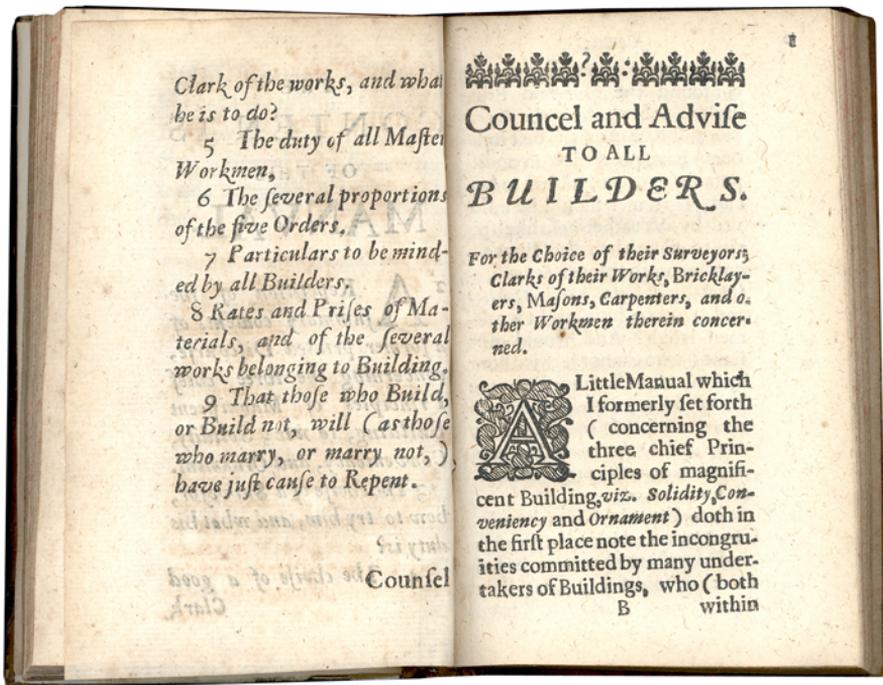
1. FREART, Roland. *A Paralell of the Antient Architecture with the Modern, in a Collection of Ten Principal Authors who have Written upon the Five Orders...written in French by Roland Freart, Sieur de Chambray. To which is added, An Account of Architects and Architecture, in an Historical and Etymological Explanation of certain Terms particularly affected by Architects. With Leon Baptista Alberti's Treatise of Statues.* By John Evelyn. First edition. *Title-page + xvii + 159 + (1)pp., 40 full-page engravings within the pagination, and 6 smaller engraved illustrations in the text.* Some old ink marks on two pages, but a very good copy. Full contemporary mottled calf, expertly rejoined, retaining the original gilt panelled spine and red morocco label. Not in the R.A. Library which records French editions only. folio. printed by Tho. Rycroft. 1644. £1,400.00

“One of the most valuable treatises on the details of Renaissance architecture ever written. Freart collected his materials on the spot. He was sent to Italy by Desnoyers Baron Dangu, Secretary of State under Richelieu, with instructions to impress Italian artists and to collect casts of the antique. Freart availed himself of his opportunity to make an exhaustive study of the various manners of the great Italian architects... and his method is to take the details of actual examples of the five orders found in Roman buildings, such as the theatre of Marcellus, the Temple of Fortuna Virilis, etc., and to compare these with the details and proportions given by the following ten principal authors who have written upon the five orders Palladio, Scamozzi, Serlia, Vignola, Barbaro, Cataneo, Alberti, Viola, Bullant, and De l’Orme.

Freart’s account contains some judicious criticisms, and he anticipates the objection that an architect is not to be bound by the rules of antiquity... [and] answers boldly, that to be a master in architecture it is not necessary to produce

something new, that it is a mistake to suppose that “ by fantastically designing some one kind of particular cornice, or like member, they are presently the inventors of a new order .... as if the Pantheon, that same stupendous and incomparable structure, were not the invention of the architect who built it because he has vary’d nothing from the Corinthian ordinance of which it is entirely composed. ’Tis not in the retail of the minuter portions that the talent of an architect appears; this is to be judg’d from the general distribution of the whole work.” [ref: Blomfield, R. *A History of Renaissance Architecture in England.*]

“It is the first architectural treatise of the seventeenth century to propose a fresh look at earlier architectural treatises.” [Millard, 76].



2. GERBIER, Balthasar. Counsel and Advise to all Builders; for the Choice of their Surveyours, Clarks of their Works, Bricklayers... as also, in respect of their works, materials and rates thereof. 55ff + 110pp + errata leaf. A very good copy bound in contemporary sheep. Two leaves bound upside down. small 8vo. Thomas Mabb, 1663. £1,600.00

Wing G552; ESTC R16624; Harris 253. This is the first edition, second issue with 40 dedications, whereas the earlier one (Harris 252) contains 39. The R.A. records later material relating to Gerbier, but not this original volume.

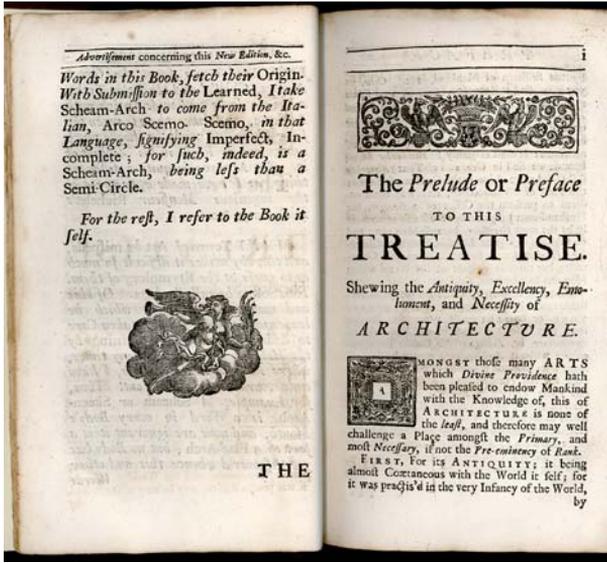
Sir Balthasar Gerbier, born c1591 in Middleburg, aquired his artistic training in Germany, and came over to England with the Dutch ambassador in 1616 as an architect, decorator, portraitist and general art adviser. He was engaged by the

Duke of Buckingham to advise upon and negotiate the formation of his vast art collections, to decorate his houses, and almost certainly to build York House. After the Duke's death in 1628, he was naturalised and entered the service of Charles I as an envoy to the Netherlands, a role for which he was knighted in 1638. In addition to practising as an artist, he wrote numerous pamphlets and in 1649 opened an Academy which offered instruction in a variety of subjects from art to courtly manners.



3. LAIRESSE, Gerard de. A fine mezzotint self-portrait of Gérard de Lairesse, engraved by Pieter Schenk. Head and shoulders, turned right, looking straight, holding a brush and leaning on a wall; velvet curtains on either side; a classical bust seen to left and another statue behind. It is lettered on plate, behind painter in Latin: 'SORDET...OLIM' and below: 'Gerardus Lariſſe pictor Leodiensis'; in Latin below: 'Pictoribus ſtatuariis...offert'; signed: 'G. Lariſſe pinx', 'P. Schenk ſculp. C. P. Amſtelod'. The British Museum dates this mezzotint c1675-1719, and notes an earlier state with the sitter looking considerably younger and with a less full wig. In very good condition, light crease marks visible on the reverse (not as evident as in the image reproduced), and slightly cropped on the lower edge. The BM copy measures 247mm x 180mm. 245mm x 181mm. c1675-1719. £120.00 + VAT

Gérard Lairesse, painter and etcher. Born at Liège, 1660 to Berlin, 1665 to Amsterdam; moved to The Hague around 1684. Classicist and theorist, known as the 'Dutch Poussin'. Also author of *'Het Groot Schilderboek'*. His *'Art of Painting'* was first published in English in 1738. (see item 9 in this catalogue).



and inner hinge of the title-page stained by old paste. *Harris 596.*  
8vo. D. Browne. 1726.

£420.00

Harris suggests that the anonymous editor is most probably John Ozell. "To make the dictionary 'fit for Gentlemen's Use, as the former edition was for Workmen', Ozell has carefully corrected Neve's quotations from Wotton and increased the number of architectural terms...." pp 332.

4. NEVE, Richard. The City and Country Purchaser, and Builder's Dictionary: or, the Compleat Builder's Guide. Shewing the qualities, quantities, proportions, and rates or value of all materials relating to building; with the best method of preparing many of them.

The second edition, with additions. (12) + xx + 142ff + (4)pp adverts. Rebound in full speckled calf, blind ruled borders, and spine gilt ruled. Some old light waterstaining



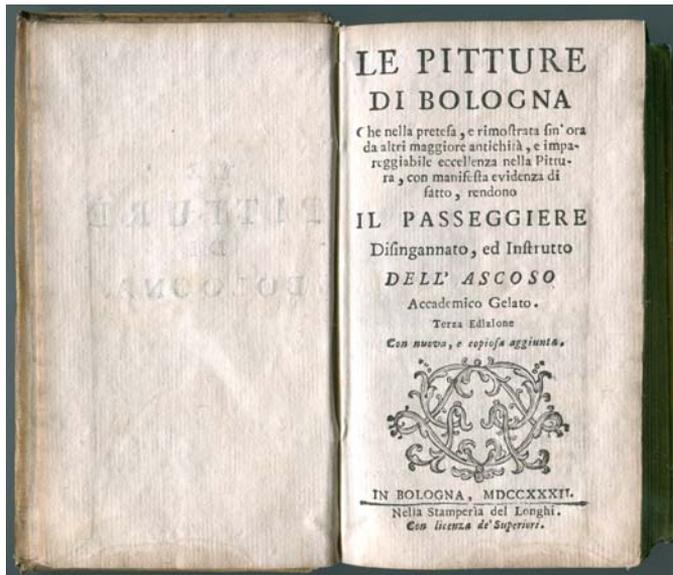
5. HOGARTH, Mary & Ann. A rare trade card advertisement, etching on paper, for the shop of Mary and Ann Hogarth, [the sisters of the artist], at the sign of the King's Arms, Little Britain Gate; a view of the interior of a clothing shop with two women serving parents and their young sons; surrounded by a frame with the royal coat of arms at the top. Some slight dustiness, and traces of old paste on the reverse. 159mm x107mm. W. Hogarth del. [1730].

£395.00 + VAT

It reads: "Mary & Ann Hogarth from the old Frock shop the corner of the Long Walk facing the Cloysters, Removed to ye Kings Arms joyning to ye Little Britain-gate, near Long Walk. Sells ye best & most Fashionable Ready Made Frocks, sutes of Fustian, Ticken & Holland, stript Dimmity & Flanel, Wastcoats, blue & canvas Frocks & bluecoat Boys

Dra[we]rs Likewise Fustians, Tickens, Hollands, white stript Dimity, white & stript Flannels in ye piece; by Wholesale or Retale at Reasonable Rates."

The dimensions are slightly larger than the example recorded in the British Museum.



6. MALVASIA, Carlo Cesare. *Le Pitture di Bologna che nella pretesa e rimostrata fin' ora da altri maggiore antichità, e impareggiabile eccllenza nella pittura con manifesta evidenza di fatto rendono il passeggiere disingannato e instrutto dell' Ascoso Accademico Gelato. Terza Edizione.* [36], 384pp., half-title. A good copy bound in full contemporary vellum, hand lettered spine. Some mellowing to the covers and slight wear to the head and tail of the spine. Nineteenth century armorial book-plate of Thomas Weld-Blundell. 12mo. Bologna. Nella Stamperia del Longhi. 1732. £295.00

Malvasia was born to an aristocratic Bolognese family. He gained early fame for his poetry and dabbled in painting as an aristocratic pursuit under Giacinto Campana (b. 1600), Giacomo Cavedone and the literary academy dei Gelati. After graduating with a law degree, Malvasia went to Rome in 1639 where he further participated in the literary academies (degli Umoreisti and dei Fantastici) and met Cardinal Giovanni Francesco Ginetti, Cardinal Bernardino Spada (1594-1661) and the artist Alessandro Algardi (1598-1654). From 1647 onward he lectured in Law at the university in Bologna.

After publishing an essay related to the theological aspects of a painting, *Lettera a Monsignor Albergati*, 1652, and obtaining a theology degree in 1653, he was appointed a canon in Bologna Cathedral in 1662. Malvasia's appointment took him to the capitals of the Italian states and contacts with the cultural administrators of the land, including Marco Boschini and Nicolas Régnier, and Cardinal Leopoldo de' Medici (whom he advised on his collections) and, in 1665, Pierre Cureau de la Chambre, who gained him entré into the French court of Louis XIV and the Académie Royale. During this period, Malvasia collected and researched the artistic life of his native Bologna. This resulted in the 1678 *Felsina Pittrice*, Malvasia's narrative art history of painting in Bologna. Arranged as a series of biographies of Bolognese artists, it is the primary document on Bolognese artists of the Baroque. He attempts to place Bolognese art at the forefront, highlighting its innovations. He divided his book into four sections, beginning with the primitives, then Francesco Francia, then the Carracci and, ending with the great

baroque artists of Malvasia's generation, Guido Reni, Domenichino, Francesco Albani and Guercino.

In 1686 he published *Le Pitture di Bologna*, a "gallery guide" for the artists about whom he had spoken in the Felsina. The guide was tremendously popular and was reprinted seven times in the next hundred years. This edition was edited by G.P.C. Zanotti.



7. HAMILTON, John. *Stereography, or, a Compleat Body of Perspective, in all its branches. Teaching to describe, by mathematical rules, the appearances of lines, plain figures, and solid bodies, rectilinear, curvilinear, and mixed, in all manners of positions. Together with their projections or shadows, and their reflections by polished planes. The whole performed by uniform, easy and general methods, for the most part entirely knew. In seven books. First edition. Two volumes. [16], [2] subscribers, 400, 37, [1], table of contents; title-page, 1f blank, 130 engraved plates.* A very large, uncut and unpressed copy in original continental marbled paper wrappers. The inner covers of the wrappers are made from printers' waste sheets of a French grammar. Title-pages a little browned, and some old waterstaining to the top blank corner of the first few leaves of the plate volume. Some loss of paper to the backstrips, but a remarkable survival. In a custom made dark blue sugar-paper slipcase.

folio. [425mm x 269mm] London, printed for the Author, by W. Bowyer. 1738.

£1,600.00

A very scarce work for which only 79 subscribers are listed. The last copy we sold was over 10 years ago, and this is the first time we have encountered a copy bound into two volumes. with the plates forming a separate volume; they are normally bound into the text, and often folded, as in both the De Vitry copies. The printers' waste sheets used in the binding demonstrate that this copy was in continental Europe very close to its publication date. Hamilton's treatise was one of the few

18<sup>th</sup> century works to proffer new discoveries or dramatic insights into the theory of mathematical perspective, and he applied harmonic sets to perspective theory in a way that had not been attempted before. However his text was also aimed at beginners, and he went out of his way to explain the most basic geometric principles. On the title-page he refers to himself as 'Esquire', and was a Fellow of the Royal Society, but little else is known of him.

ESTC t102273, no copies of this, or the second edition of 1749 recorded by ESTC outside of UK and North America.

8. DOSSIE, R. *The Handmaid to the Arts...teaching a perfect knowledge of the Materia Pictoria; or the nature, use, preparation, and composition of all the various substances employed in painting...the means of delineation...the various manners of gilding, silvering, bronzing, japanning.* Second edition. Volume II. *xiv, [14, 462, [10]pp index.* A good copy of Volume II bound in recent dark green cloth, paper label. Some 19<sup>th</sup> century recipes for varnish are written on the rear end-papers.

8vo. J. Nourse. 1764.

£95.00

an important source book for 18th century caricature

9. LAIRESSE, Gerard de. *The Art of Painting, in all its branches, methodically demonstrated by discourses and plates, and exemplified by remarks on the paintings of the best masters; and their perfections and oversights laid open.* Translated by John Frederick Fritsch. [20], 504pp., *frontispiece and 71 engraved plates on 69 leaves (4 folding).* *Title-page in red and black.*

A very good copy bound in recent half sprinkled calf, marbled boards, and black morocco spine label. Some slight foxing, and occasional small closed tear to the leading edge of a page. Book-plate of Edward Arkwright.

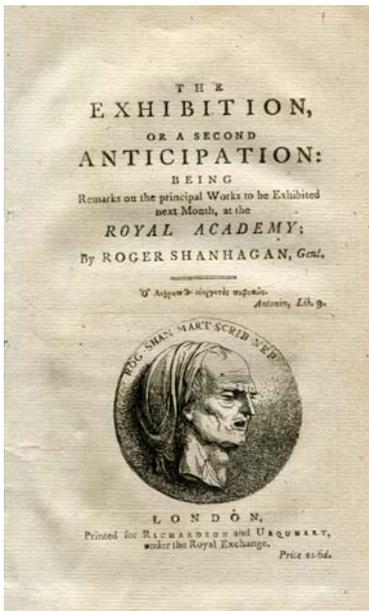
4to. S. Vandenberg, Payne... 1778.

£795.00



The second English edition with the same translation and plates as used in the 1738 edition, but with the text reset. The plates are by John Carwitham after Lairese. Carwitham (fl1728-40) principally employed by booksellers to engrave the work of other authors, eg. Batty Langley and Robert Morris. This edition is not in the Royal Academy Library, or the Bodleian.

Lairesse's treatise was highly influential in determining the conventions governing the depiction of physical appearance in 18th century engraving and caricature. His assumption that "the appearance of the face and body not only revealed sentiments but also character, and that different sorts of posture and stance were associated with different social groups", was quickly assimilated into the visual language of the caricature. "Lairesse transposed these prescriptions into his rules for representation. An erect carriage, out-turned feet and elegantly placed hands were...the natural appurtenances of the genteel and therefore the logical means by which they were identified. Plebs on the other hand, were pigeon-toed, stooped and leant forward, never knew where to place their hands and assumed awkward and deformed postures. In the unlikely event that the aspiring painter of draftsman failed to comprehend his dicta, Lairesse provided diagrams and drawings distinguishing the classes by their respective body language". see John Brewer, *The Common People and Politics 1750-1790's*, pp21-22.



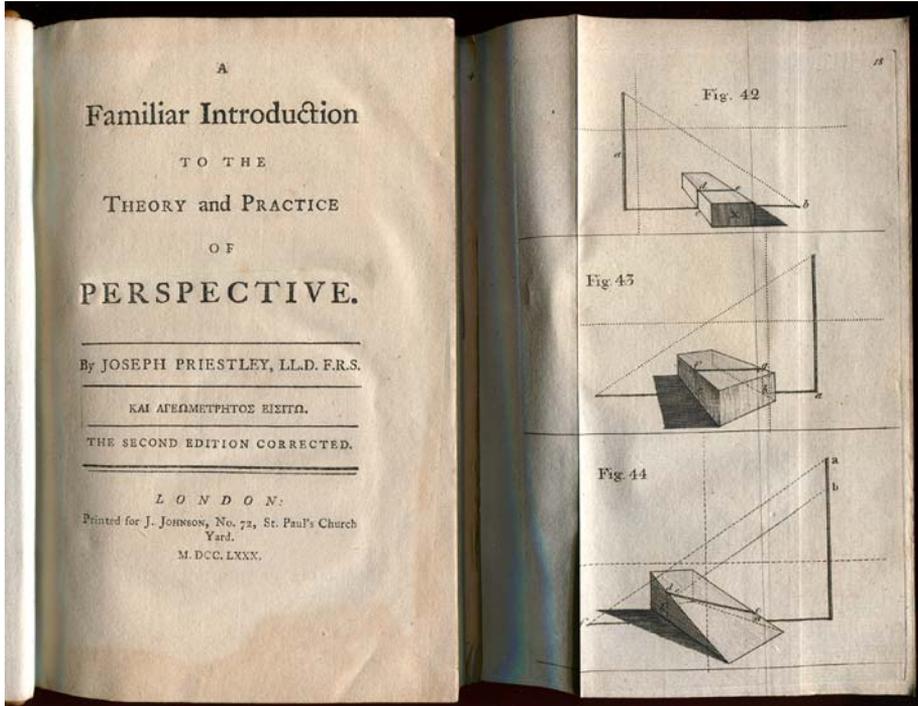
10. [PORDEN, William, and Robert Smirke]. *The Exhibition, or a Second Anticipation: being remarks on the principal works to be exhibited next month, at the Royal Academy; by Roger Shanhagan. First edition. [2], 101, [1]p + errata leaf., medallion portrait on the title-page. A very good copy . Disbound. 8vo. printed for Richardson and Urquhart. [1779]. £480.00*

A scathing satirical pamphlet by Wyatt's pupil William Porden, and the artist Robert Smirke. One target of their criticism is Robert and James Adam, and it is no coincidence that the advertisement for this volume appeared on precisely the same day that volume II of Adams' Works was announced. Although arranged in the form of a series of satirical reviews of apparently imaginary works at a Royal Academy exhibition, it was in fact designed to appear two weeks before the 1779 opening, and the reviews are based on pieces the artists had exhibited the year before.

The title refers to the first *Anticipation* a well-known political satire published by Richard Tickell in 1778. Few leading artists are omitted, with Gainsborough, Reynolds, de Loutheberg, Kauffman [Cupid finding Venus asleep, filleth an urn with warm water, and gently dippeth her hand therein], Thomas Sandby [Two Windows in Love, A Pediment in a Pet], all included. Amongst the architects, Thomas Paine [Front of Bangedown Manor, Front of Garble Hall "there are almost as many balls in these two fronts as would supply all the tennis courts in Europe"], and William Chambers are particularly criticised, and mindful of his master, Porden singles out Wyatt alone for praise. The entry on Cozens is particularly amusing, [Twelve Outlines of Hands and Feet, six of which are male, and six female; being an attempt to shew and demonstrate the very forms in which real, intrinsic, positive beauty consists, and how, by the mere changing of the

outline, passion is infused". This is written in reaction to Cozens' *Principles of Beauty* (1778) and envisages a further development of the artist's mathematical approach to beauty.

The last copy we sold was in 1994, which was Sir Robert Strange's (1721-1792) copy, acquired by him in 1791 at the sale of Dr Michael Lort's library. Subsequently bought by a Mr Baker at Sotheby's in 1801, and then by the final unidentified owner again at Sotheby's in 1825. No copies in recent auction records.

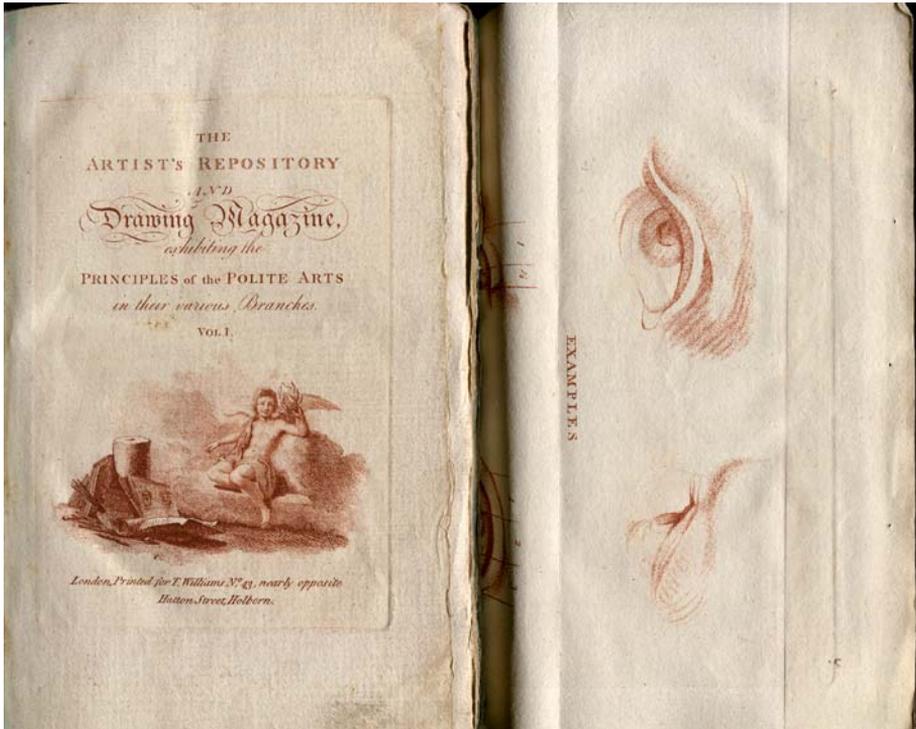


11. PRIESTLEY, JOSEPH. *A Familiar Introduction to the Theory and Practice of Perspective*. The second edition, corrected. [2], xv, [1], 132, [6], [4]pp adverts., 25 folding plates, 3 with flaps. A very good copy bound in contemporary calf, expertly rebacked, raised and gilt banded spine with red morocco label. Some slight foxing and occasional light browning. With the armorial book-plate of Westport House. Scarce. 8vo. London: printed for J. Johnson. 1780. £420.00

A re-issue of the remaining sheets of the 1770 first edition, but with the title-page and 12 other leaves cancelled. ESTC notes 23 plates, and that "there's no evidence in the text to suggest that any more plates are called for." This copy has 25 plates, and confirms the evidence submitted by Birmingham and Leeds library.

After publishing *The History and Present State of Electricity*, Priestley found that its lack of illustrations made it rather difficult for a general readership, and he determined to write a more accessible one. But unable to find anyone to create the

necessary illustrations, in typical fashion, he taught himself perspective drawing. “At first I puzzled myself with several mechanical methods of drawing; but though I made considerable improvements in some of them, I was obliged, at last, to have recourse to the rules of perspective. I found them, however, so immethodically digested, or so insufficiently explained, that, in several cases, I was able to investigate the rule myself, from considering the nature of the thing, sooner than I could find it in the books...” [Preface].



12. [FITZGERALD, Francis]. The Artist's Repository and Drawing Magazine, exhibiting the Principles of the Polite Arts in their Various Branches. Volume I. Stipple engraved title-page printed in sepia, iv, [4], 214pp., 60 stipple engraved plates printed in red and sepia (some folding). A fine large uncut and unpressed copy in contemporary half calf, marbled boards. Joints cracked but firm.  
8vo. printed for T. Williams. [1784]. £95.00

The first edition of the first volume of the most comprehensive and elaborate drawing magazine of the 18<sup>th</sup> century. Possible a family copy, with the name Emma Fitzgerald on the front-end-paper. With the later ownership name of Hesketh Hubbard noting its purchase in 1940. ESTC notes that the British Library attributes the work to Charles Taylor, however the initial printing for T. Williams and the name of Francis Fitzgerald, Drawing Master, as author of Volume I, the ‘Heads of Lectures,’ makes this unlikely.

A single copy of the prospectus is recorded in the Bodleian. "To the ladies. This day is published, to be continued monthly, (price one shilling. Ornamented with six elegant copper-plates, historical and preceptive, engraved in the manner of chalk. A new edition of number I. of The artists repository, and drawing magazine, exhibiting the principles of the polite arts, ... London: printed for T. Williams, ... and sold by H. Goldney."

13. ARTIST'S ASSISTANT, in the Study and Practice of Mechanical Sciences... illustrated with copper-plates. [3], vi-288, [iv]., 10 engraved plates (6 folding)., engraved title-page. Last iv pp are index. An uncut copy in original boards, neatly rebacked. Some foxing and speckling to the title-page and frontispiece, and the boards are rubbed. Early ownership name of W.H. Scott at the head of the front-end-paper. Scarce. 8vo. [London] printed for the author; and sold by G. Robinson London; and M. Swinney, Birmingham. [1785?]. £295.00



First published in Birmingham in 1773 of which only one copy is recorded by ESTC (Birmingham Public Library). Birmingham was an early centre for drawing schools, no doubt fostered and partly funded by the wealth of local industry, however this appears to be the only 18<sup>th</sup> century treatise for artists that was locally produced. The fact that only one copy survives of the Birmingham printed edition is testimony to its small circulation and presumably poor sales; however unlike its Norfolk counterpart (see item...) it did attract a London publisher. The text is taken from various sources, that on colour coming largely from Dossie's *Handmaid to the Arts*. A number of drawing masters are recorded in Birmingham at this date, and both James Eagle, and John Giles opened drawing schools and may be candidates for editorship of this anonymous work.



one of John Constable's favourite books

14. GESSNER, Solomon. *Idyls, or Pastoral Poems; to which is added, a Letter to M. Fuesslin, on Landscape Painting.* xviii, 140pp., half-title, 2 engraved plates. A very good copy bound in full contemporary tree calf, decorative gilt bands and red morocco label. Some scattered foxing and light browning, and slight abrasion to the upper cover. small 8vo. Edinburgh, printed by W. Mudie, and Arch. Constable. 1798. £140.00

The letter on Landscape Painting, written by Fuseli's godfather, is an important personal statement for the artist to trust to their own senses - "I abandoned my originals, I left my guides, and delivered myself up to my own ideas. I prescribed myself subjects, and laid down problems for my solution; and I thus endeavoured to find out what might best agree with my feeble talents." It was first translated into English by Samuel Hooper in 1776, the year of Constable's birth, and was read and admired by him twenty years later. It was an important basis for forming his own style of naturalism, and in fact he found such inspiration from Gessner's writing that he gave a copy of his *Letters* as an engagement present to his beloved Mary Bicknell in 1816.

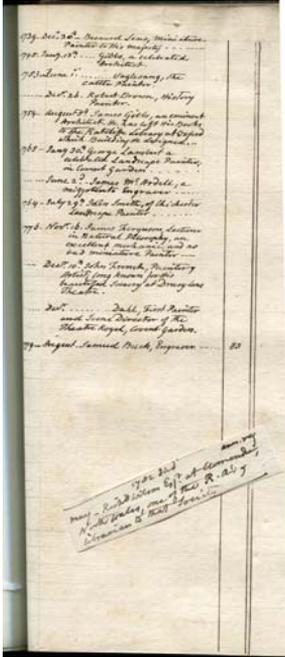


15. ACKERMANN, R. Britannia in Her Glory [and] The Graces of Fancy. A single sheet of ornaments, No 36, issued at 2s.6d plain, and 6s coloured. Stipple engraving, with two images. Central fold. In very good condition. 248mm x 380mm. R. Ackermann's Repository for Arts and Sciences. 1 October 1799. £120.00 + VAT

16. MALTON, JAMES. The Young Painter's Maulstick; being a practical treatise on perspective; containing rules and principles for delineation on planes...founded on the clear mechanical process of Vinola and Siragatti; united with the theoretic principles of the celebrated Dr Brook Taylor. First edition. [4], ii, xiv, 71pp., 23 engraved plates (one folding and two with moveable overslips, one in good facsimile). A very good large copy bound in recent quarter morocco, with combed marbled paper boards. The rare first edition with the title-page watermarked 1798. The second issue has the title-page and dedication leaf reset on paper watermarked 1803.

4to. Printed by V. Griffiths, and published for the author, by Carpenter & Co. 1800. £395.00





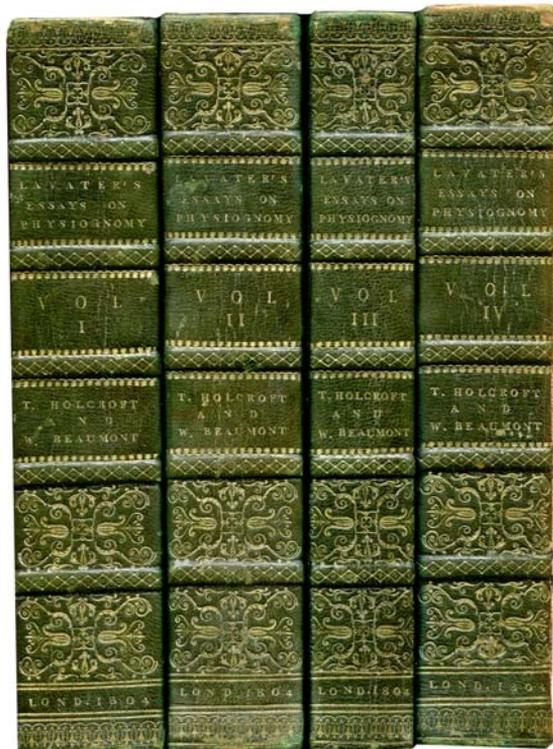
leaf, there are hand-written obituary notices of a dozen artists and architects which were too late to be included in the text, including James Gibbs and Richard Wilson. A fine engraved portrait of Fuseli, dated 1808, has been mounted to form an appropriate frontispiece to this volume.

On the 17<sup>th</sup> May 1805 Farington called on Fuseli, noting that “he had just completed the manuscript for a new edition of Pilkington’s Dictionary.” On August 1<sup>st</sup> at a Royal Academy meeting he “moved for the new edition of Pilkington’s Dictionary being purchased which was agreed.”

Quite what happened to this acquisition is unclear as the Royal Academy library records only a copy that was “Presented in memory of Julian Trevelyan RA by Mary Fedden RA, December 1988.” This present copy may be the closest we can get to that original purchase; or is it that copy, and it never left Farington’s own library?

Ref: *The Diary of Joseph Farington*, Yale University Press.

18. LAVATER, John Caspar. *Essays on Physiognomy*. Translated into English by Thomas Holcroft. Second edition. To which are added *One Hundred Physiognomical Rules*, a posthumous work... and *Memoirs of the Life of the Author*... written by his son-in-law G. Gessner. Four volumes. *iv*, *cxlix*, 240pp; [4], 324pp; [6], 272pp; [2], 273-399, [11]pp., *portrait frontispiece and 423 engraved plates*. A very good set handsomely bound in full contemporary dark green morocco. Double gilt ruled and blind stamped borders, ornate gilt decorated spines, marbled end-papers and edges. Some slight foxing, and one plate just a little worn at the head of the page, but a very clean set large 8vo. Printed by C. Whittingham. 1804. £495.00





with near contemporary drawings adapted from the plates

19. HAMILTON, William. *Outlines from the Figures and Compositions upon the Greek, Roman, and Etruscan Vases of the late Sir William Hamilton; with engraved borders. Drawn and engraved by the late Mr Kirk. Second edition. [2], xvii, [i], 52pp., 62 engraved plates each within a decorative border.*

*bound with...*

BAXTER, Thomas. *An Illustration of the Egyptian, Grecian, and Roman Costume; in forty outlines, with descriptions, selected, drawn, & engraved, by Thomas Baxter. First edition. 16pp., 40 plates.* The frontispiece shows a helmeted head of Athene, on a Greek vase. The other plates are captioned, and show: 1. Osiris and Isis; 2. Egyptian female; 3. Egyptian costume; 4. Egyptian tumbler; 5. Juno, Neptune, Ceres; 6. Jupiter, Minerva, Hercules; 7. Hercules and Hippolyta; 8. Hercules shooting; 9. Homer and a Muse; 10. Grecian heads; 11. Grecian priest and priestess; 12. Priest and faun; 13. Faun and Bacchant; 14, 15. Bacchants; 16. Grecian musicians; 17. Greek philosopher; 18, 19. Greek warriors; 20. Iris; 21. Young warrior; 22. Pyrrhic or war dance; 23, 24. Pelops and Hippodamia, or rape of Helen; 25-30. Grecian ladies; 31. Comedian; 32. Tumbling; 33. Roman consul; 34-37. Roman officers and soldiers; 38. Roman heads; 39. Roman lady; 40. Roman youth and children. The images are drawn from sculptures, vases and other objects, in various collections. The work is dedicated to Henry Fuseli, who had tutored Baxter in drawing at the Royal Academy.

Two volumes in one, in contemporary full calf, with triple gilt fillet borders, gilt panelled spine and red morocco labels. Marbled endpapers, blind-stamped dentelles. Some light rubbing but in very good condition. It is accompanied by three large drawings in a near contemporary hand, adapted from plates from Thomas Baxter.

large 8vo. T. M'Lean. 1814 / William Miller. 1810.

£495.00



It is entirely appropriate for these two works to be bound together. Many of Baxter's illustrations were based upon figures from Sir William Hamilton's vases in which in which Greek subjects are most prevalent "as it is to them we owe nearly all that is elegant or dignified in Art".



20. [COLLIER, John]. *The Passions*, humourously delineated by Timothy Bobbin, Esq. author of the *Lancashire Dialect*: containing twenty-five plates, with his portrait, title plate, and poetical descriptions. *Portrait, engraved dedication leaf, and 43 plates on 25 numbered leaves.* Loose sheets with evidence of neat original stitch holes in the inner margin. Dedication leaf a little dusty and a tear to the upper margin repaired on the reverse, otherwise a very good clean copy.  
 oblong 4to. Edw. Orme. June 4<sup>th</sup> 1810. £650.00



First published in 1773 and recorded in just a single copy on ESTC (US Library of Medicine), and a copy we sold in 2011. This is the second edition of which Copac records a single copy (Chetham's Library) which was printed in Rochdale with the plates dated March 6<sup>th</sup> 1809. This appears to be a London re-issue of the following year issued by Edward Orme, and although unrecorded on Copac, it does collate with a copy at the Yale Center for British Art. It was issued on 27 leaves, as here, with the title appearing on a printed label on the upper wrapper (not present in this copy).



21. BURKE, Edmund. A Philosophical Inquiry into the Origin of our Ideas of the Sublime and Beautiful. With an introductory discourse concerning Taste, and several other additions. Tegg's Miniature Edition. viii, 172pp., engraved frontispiece and title-page. A near fine copy in full contemporary tree calf, gilt banded spine with black gilt label. Some minor surface abrasions. A Yuletide present from a husband to his wife in 1819.

12mo. T. Tegg. 1810.

£95.00

22. MEADOWS, Robert Mitchell. Three Lectures on Engraving: delivered at the Surrey Institution in the Year 1809. viii, 88pp. Some foxing. Contemporary half dark red roan, cloth boards, gilt banded spine. Covers rubbed and one corner creased. Rare, the only copy we have seen.

Not recorded in the Yale Center for British Art, or the R.A. Library.  
8vo. printed for M. Meadows. 1811.

£280.00

The preface is initialled J.H. Robert Mitchell Meadows, printmaker; painter/draughtsman. He was born in Cardigan in 1780, and died in 1812. He engraved the plate 'Newton with the Prism' for *The Life of Romney*, and had previously executed engravings after Henry William Bunbury for *Macklin's Poet's Gallery* (a venture from which William Blake felt excluded).



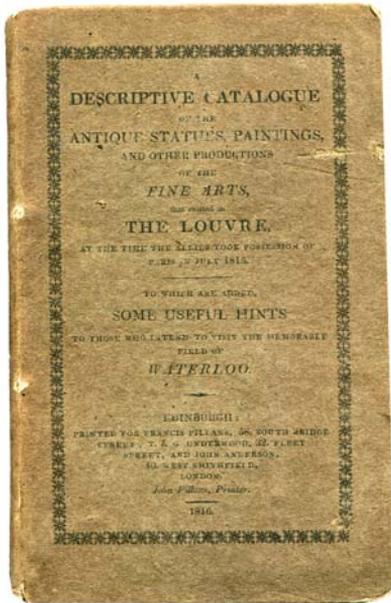
23. CIPRIANI, G.B. *Cipriani's Last Book of Whole Length Figures & Proportions*. Pubd by Edward Orme, London. No. 1. 7/6. A most attractive sepia engraved label or ticket, after Bartolozzi. Traces of mounting on the reverse, and the blue sugar paper backing suggests this may have been the label for one part of this work. We can trace no record of the publication apart from an announcement in *The Repository of the Arts*, 1816, that it was intended to be issued in six monthly parts. 135mm x 195mm. Edward Orme. [1816]. £120.00

A sepia tinted engraving, within an oval medallion within a rectangular border, of an angel holding a quill and oval tablet titled "Cipriani's Last Book of Whole Length Figures & Proportions. Pubs. Edwd Orme London", flanked by two cherubs, one reading a book and the other peeping at the tablet. MS lettering in red ink to border outside medallion "No.1" and "7/6". Florentine engraver Fancesco Bartolozzi issued a number of illustrated book prospectus hand bills usually, under the imprint of his son, Gaetano, from the work of Giovanni Battista Cipriani. until the end of the 18th c. later collaborating with the engraver and publisher Edward Orme.



24. HASSELL, J. *The Speculum; or Art of Drawing in Water Colours: with Instructions for Sketching from Nature; comprising the Whole Process of a Water-coloured Drawing...in all its Progressive States. The third edition, with additional plates. 32pp., 3 folding plates drawn, etched and engraved in aquatint (one hand-coloured)*. Nicely bound in recent grey boards, title-page dusty and with some old watercolour splashes, and some signs of handling to the fore-edges, but a good copy. With the contemporary inscription, Mary Allen, the Gift of my dear Father. Rare, only the second copy we have handled and the last copy we have seen catalogued was in a Marlborough catalogue c1959. Copac Records copies at the BL, V & A, and National Library of Wales. 8vo. For the Author. 1816. £160.00

*The Speculum* was first published as an 8vo volume in 1809, and again in a similar size for this third edition of 1816. A smaller 12mo sized second edition was published by W. Flint in 1810, and appears to have eluded all records, although we did sell a copy in 2000.



25. ANON., [Edinburgh]. A Descriptive Catalogue of the Antique Statues, Paintings, and other Productions of the Fine Arts, that existed in the Louvre, at the time the allies took possession of Paris in July 1815. To which are added, some useful hints to those who intend to visit the memorable field of Waterloo. First edition. [2], ii, 229, [1]p. An uncut and unpressed copy in original printed boards. 12mo. Edinburgh: printed for Francis Pillans. 1816.

£220.00

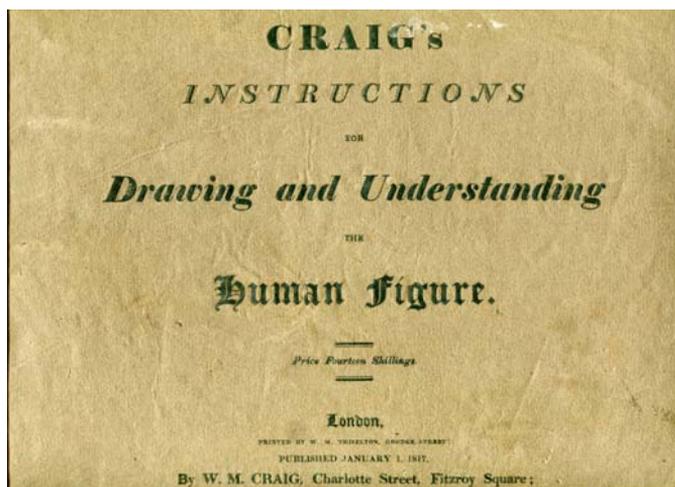
“The national vanity of the French was too deeply wounded by the removal of the production of the Fine Arts from their Capital, to admit of allowing any testimony of what they had once been possessed of to remain in general circulation: and accordingly, even before the work of destruction, as they called it, was completed, the Catalogues of the Ancient Statues and Paintings began to disappear. Like the N’s, and other symbols of Bonaparte’s

reign, they have now we believe been altogether destroyed, and, except in the libraries of the curious, are no where to be found. The Editor of this little volume can vouch for the correctness of the Catalogue, and also for the justness of its description... he has concluded it with a few hints to travellers proceeding to the Continent; and he commits it to the Public, fully assured that it will meet the approbation and patronage of those who value such records of the Works of Art, and for whose gratification, in a great measure, it has been published. Edinburgh, 20<sup>th</sup> August 1816.” The guide was reprinted in 1817 under the amended title, *A Picture of the Louvre in 1815*.

26 CRAIG, William Marshall. Instructions for Drawing and Understanding the Human Figure. The practitioner for amusement only will find his difficulties diminished. The professing student of painting will find the road to excellence laid open before him, and the enquiring engraver will find genuine principles of his art explained and exemplified. Written, designed, and engraved by W.M. Craig, Painter to Her Majesty and to their Royal Highnesses the Duke and Duchess of York. [5], [1] blank., engraved frontispiece and 12 plates. With the original printed upper wrapper, rear wrapper has not survived. Unstitched, and some dust and finger marking, and tears to the margins. oblong folio. 290mm x 480mm. Printed [by W.M. Thiseleton] for and published by the Author, No. 88, Charlotte Street, Fitzroy Square [London]. January 1, 1816.

£160.00

A rare work, one we have not encountered before, and there is only one copy on Copac or Worldcat, at the V. & A., and dated 1816. The present copy, although dated 1816 on the title-page, has the plates and upper wrapper dated January 1<sup>st</sup> 1817. Not in the Yale Center for British Art.



In the dedication, to subscribers to the Royal Institution, Craig states: “The work which I published some time ago, which has been so purchased and studied all over Europe, is not now to be procured in its original state... my work, now offered to your protection, has the advantage of being an improvement of my former publication....” This refers to his *Complete Instructor in Drawing Figures*, 1806-1807.

27 POWELL, J[oseph].  
 Progressive Lessons in  
 Drawings. Four large lithograph  
 plates, each depicting a number  
 of smaller illustrations of rural  
 buildings and trees. Stitched as  
 issued in original wrappers  
 with pictorial title on the upper  
 wrapper, and the number added  
 in a ‘1’ contemporary hand.  
 Some slight marginal browning  
 and a little dustiness to the  
 wrappers, but in very good  
 original state.  
 oblong folio. London: J.  
 Dickinson. [plates dated Dec.  
 1<sup>st</sup>, 1820]. £120.00

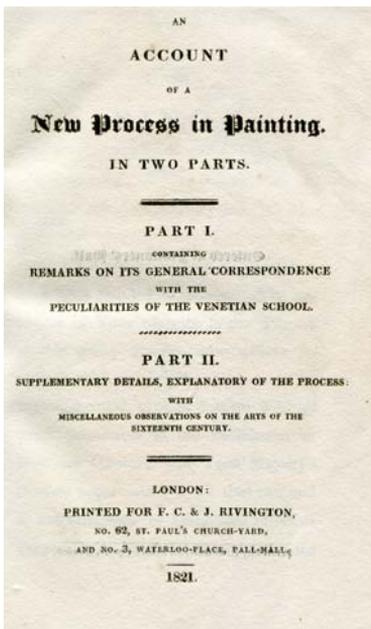


Scarce, unrecorded in Copac, and just one copy of part 3 at the Yale Center for British Art. Joseph Powell (1780-1834) was a highly competent watercolourist, exhibiting over the first 30 years of the 19th century. His subject matter was predominantly landscape and topography and his style shows a similarity to the work of M.A. Rooker, of whom he may well have been a pupil. His pictures show him to have been working frequently on the South Coast, in Wales and in the Lake District. He was a popular drawing master and also a printmaker, producing both

etched work and lithography. A fairly regular exhibitor (usually in watercolours) at the Royal Academy between 1797 and 1829, Powell also exhibited his work at the Associated Artists' exhibitions held from 1802-1812. Samuel Redgrave, a one-time pupil of Powell's, noted in his *Dictionary of Artists* (1874) that Powell 'was much engaged in teaching, and published some etchings of the different varieties of trees for the use of his pupils. Also eight landscape etchings, of much merit, from the Old Masters.' These statements are borne out by the existence of several etchings after Domenichino, Salvator Rosa, and Gaspar Poussin signed 'J. Powell' and held at the British Museum, amongst other institutions. An inveterate sketcher, he left many sketchbooks filled with charming figure and animal studies. The Victoria and Albert Museum holds some very good examples of these books. [ref: Nicholas Bagshawe Fine Art]. His portrait was painted by George Patten in 1832.

Venetian impostures... disliked by John Constable

28 CLEAVER, MISS. *An Account of a New Process in Painting. In Two Parts. Part I. Containing remarks on its general correspondence with the peculiarities of the Venetian School. Part II. Supplementary details, explanatory of the process: with miscellaneous observations on the arts of the sixteenth century.* xi, [i], 174pp. Expertly rebacked retaining the original red gilt label. Blank head of title-page expertly repaired. Corners bumped. Very scarce. 8vo. For F.C. & J. Rivington. 1821. £280.00



*"Without further deliberation, and with a sort of childish eagerness, I immediately melted a quantity of bee's wax and poured it over the face of the picture - with what success may be easily imagined. After spoiling by similar expedients all the rough calf bindings that fell in my way, I had to look out for some new material to paint upon...."*

There was a great "attraction of Venetian secrets for lady amateurs... the authoress was the daughter of William Cleaver, Bishop of bangor and later of St Asaph, and she claimed to have discovered her process, by accident, in 1807. [Her] work, which was reissued in a xpanded London edition in 1821, would hardly deserve attention, had she not made repeated applications for support to the British Institution and had been taken up by Sir George Beaumont, who approached Constable to make trials of the process in 1824. Constable's deep sympathy for Titian, and probably his friendship with George Field, which developed at this time, naturally

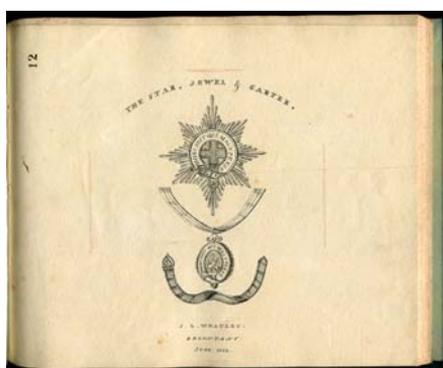
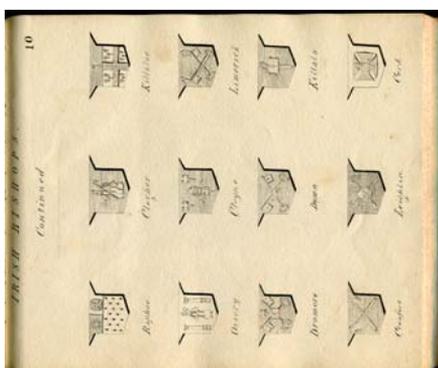
made him suspicious of all formulae and, though he had heard that Miss Cleaver "had ben boring at [it] these twenty years", he concluded that he did not much like it. She hoped the Institution would send several artists to test the process at her home in Brighton, "and offer very high premium for their success," but it is not known whether anything further was done." [ref: John Gage. *Magilphs and Mysteries. Readings in Conservation.*]

29 PURCELL, Edward.  
 A collection of nine large lithographed plates mainly of rustic characters and scenery. Some dustiness and minor edge chipping, but attractive and accomplished compositions. 284mm x 400mm. published by Thomas Maclean, 26 Haymarket. 1822. £120.00



Edward Purcell, an Irish artist and drawing master, was the author of '*Sketches in Lithography, containing Forty original Subjects.*'

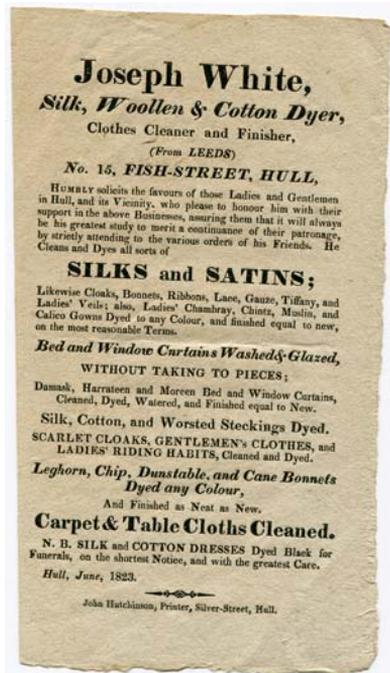
This is the most likely source from which these plates originate.



30. HERALDIC DESIGNS. An album of pen-and-ink heraldic devices on thirty sheets, drawn by J.L. Whatley in 1822. The first ten leaves comprise of ordinaries, crosses, bishops' and archbishops' devices, Irish bishops, crowns and coronets. They are followed by full-page drawings of the Orders of the Garter and the Star, the Order of St Patrick, various Royal Arms, and the final 10 leaves depict arms of English Dukes. It is bound in later pebble grain cloth, with the family ownership name of J.G. Whatley, Clevedon, [19]07 on the front end paper. Slight dustiness to the first page, and a few minor ink splashes to the lower outer edge of a few leaves, otherwise in very good clean state. 4to. 190mm x 220mm. 1822.

£280.00

30a. CELLINI, Benvenuto. Memoirs of Benvenuto Cellini, a Florentine Artist; written by himself. Containing a variety of information respecting the arts, and the history of the sixteenth century. Third edition. Corrected and enlarged from the last Milan edition, with notes and observations of G.P. Carpani, now first translated by Thomas Roscoe. Two volumes. *xvi, 428pp; xi, [1], 428pp., portrait frontispiece after Vasari.* An uncut copy in original boards, neatly rebacked in grey cloth with paper labels. Some foxing to the end-papers, paste-downs and frontispiece.  
8vo. Henry Colburn and Co. 1823. £75.00



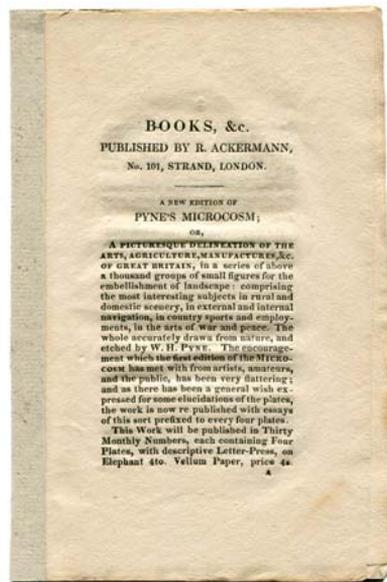
30c. ACKERMANN, R. A rare trade catalogue issued by R. Ackermann, No. 101, Strand, London. 18, [3]pp., with a tipped-in slip dated Mar. 31, 1823, relating to the publication of *The World In Miniature*. The catalogue lists details of books, works of art, prints, elegant end entertaining games, circulating portfolios, superfine water colours. Uncut in glazed marbled paper wrappers. 12mo. Printed by Green, Leicester Street, Leicester Square. [1823]. £295.00

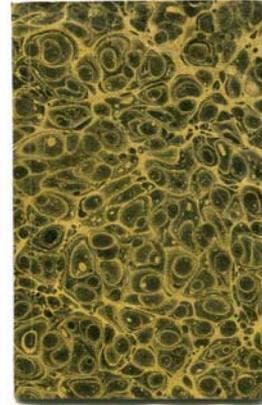
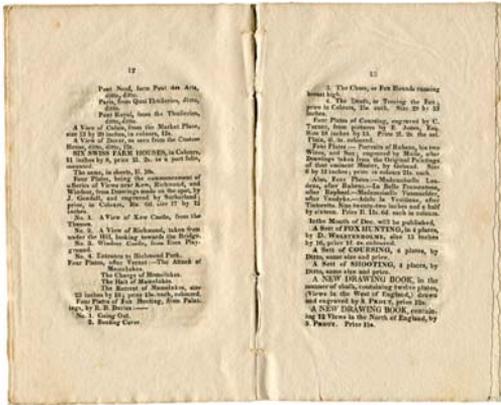
Rare, unrecorded in Copac, or Yale Center for British Art. Griffiths records single copies of catalogues for 1815, 1817 & 1830.

30b. SILK, WOOLLEN & COTTON DYER. A fine provincially printed hand-bill advertisement issued by Joseph White, Silk, Woollen & Cotton Dyer, Clothes Cleaner and Finisher, (from Leeds), No. 15, Fish-Street, Hull.

He solicits patronage, dyes all sorts of silks and satins - bed and window curtains washed & glazed - scarlet cloaks, gentlemen's clothes, and ladies' riding habits, cleaned and dyed - Leghorn, Chip, Dunstable, and Cane Bonnets dyed any colour.

In fine condition. Unrecorded in Copac. 188mm x 106mm. John Hutchinson, Printer, Silver-Street, Hull. June, 1823. £95.00 + VAT





31. TRADE ADVERTISEMENT. Large decorative trade-advertisement sheet for S. & I. Fuller, Preparers of Permanent Superfine Water Colours, 34, Rathbone Place, London. As well as being colour suppliers the Fuller's were also publishers of "rudimental works on the art of drawing... engravers, printsellers, and fancy stationers." The card depicts their shop the Temple of Fancy, and is unusual both in its size and for the detailed depiction of an early nineteenth century shop interior. Drawn by W. Derby and engraved in aquatint by Smart and Sutherland. Slight fold marks, but in very good condition.

207mm x 234mm. c1823.

£195.00



"Many of the late eighteenth and early nineteenth century stationers and bookshops were social centers. The proprietors became wealthy from the burgeoning market for books, periodicals, prints and papers. The names attached to their establishments were often fanciful, evocative of the Neo-Classical culture of which they were but entrepreneurs. There was the Repository of Arts, the Temple of Fancy, and the Temple of the Muses". see Krill, J. *English Artists Paper* p.111.

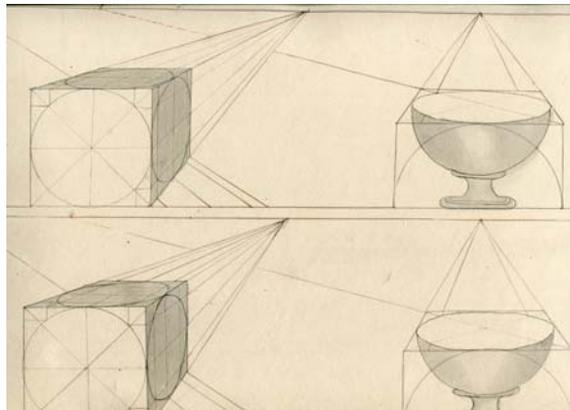
It was first published c1820, and again in 1823, with the artist's and engraver's names erased. The John Johnson collection notes only an even later (c1830) wood engraving of the Temple of Fancy with different figures, probably used in advertisement form at the end of a book.



32. PERSPECTIVE MANUSCRIPT. A large early 19<sup>th</sup> century sketchbook, the paper watermarked 1827. The inside front cover has a large hand-coloured illustration titled 'Perspective', and this is followed by 14 pages of perspective drawings, some with shading or additional wash colouring. Most likely a student exercise. Original sugar paper card covers in very good condition, with just some minor dustiness to the leading edges in places.

oblong folio. 257mm x 370mm. c1827.

£280.00



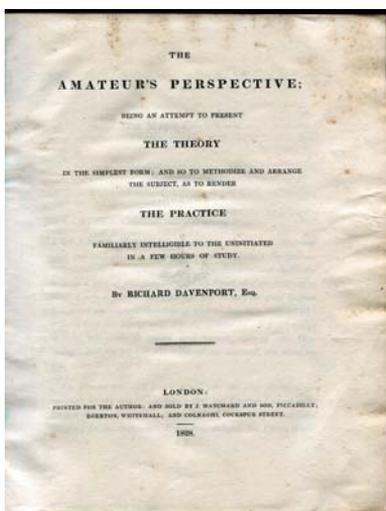
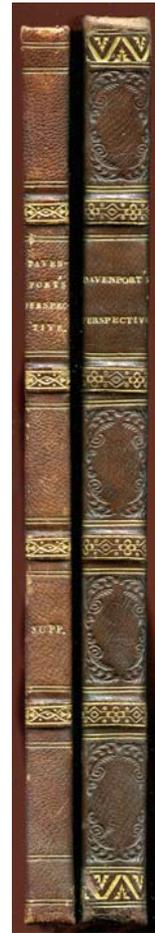
33. DAVENPORT, Richard. *The Amateur's Perspective*; being an attempt to present the theory in the simplest form; and so to methodize and arrange the subject, as to render the practice familiarly intelligible to the uninitiated in a few hours of study. First edition. xi, [1], 84pp., 15 large lithograph folding plates by Hullmandel (numbered I-XIV, and "Continuation of Plate XIV") together with...

A Supplement to "The Amateur's Perspective". viii, 64pp., 6 large folding plates (numbered XVI-XXI).

Two volumes, the first part bound in full contemporary plum morocco, with gilt and blind stamped border; the Supplement in matching half plum morocco, linen boards. Both volumes have raised and gilt banded spines. Some foxing, mainly to the end-papers, and the leading edge of one folding plate dusty and a little creased. Slight insect damage to the surface leather, and linen boards faded, but a handsome set of a very scarce treatise. We last sold a copy in 1995, and before that just one other in 1983. The last copy in Auction Records was in 1980.

4to. for the Author. 1828-1829. £650.00

With the contemporary signature of H.H. Addie, Esq., on the front-end-paper, and the name Fanny Addie in both volumes. The treatise is dedicated to Miss C- A. "My Dear Lady, the following treatise belongs to you. I have not forgotten (and you will probably have sometimes recollected) the promise made concerning it, during our tour in Switzerland and Italy... I very well remember (perhaps you do not) the good humour with which you received criticisms of mine on drawings executed with a nicety very far beyond what I could pretend to... my promise was, that if you would give me your attention for one week, at the rate of one hour a day, the Treatise I would write for you should put you in possession of all the rules of perspective necessary for an amateur."



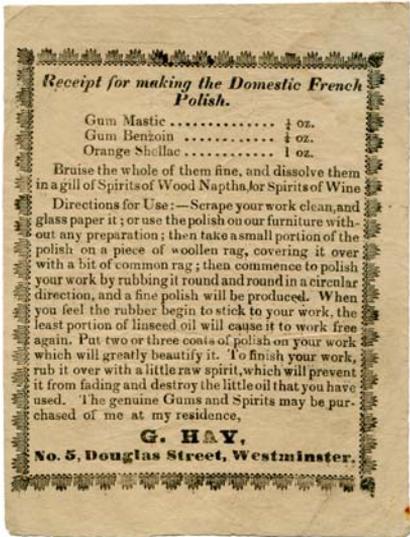
34. JERDAN, William. National Portrait Gallery of Illustrious and Eminent Personages of the Nineteenth Century; with Memoirs, by William Jerdan, Esq., R.A. Three volumes, large-paper copy, with 108 'india proof' plates. A very good set in original dark green moire cloth, with gilt spine labels. Some scattered foxing. 4to. Fisher, Son, & Jackson. 1830. £160.00



35. THE YOUTH'S DRAWING BOOK COMPLETE. 56 lithograph plates bound in original roan backed linen cloth boards, gilt titled within a decorative fram on the upper cover. The backstrip expertly repaired, and lacking the rear end-paper. small oblong 4to. n.p. c1830. £160.00

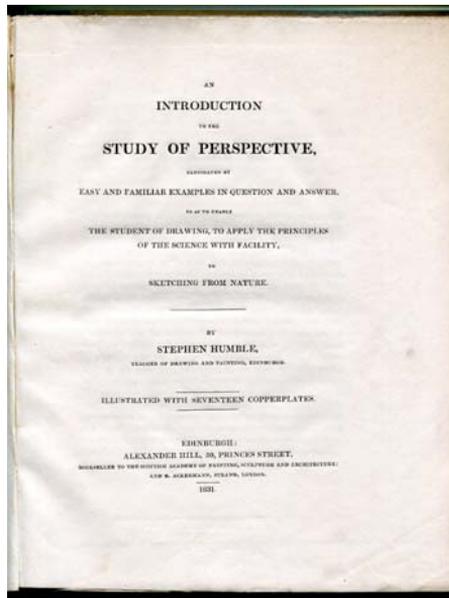
An unusual collection of plates, and unusual for actually having some element of fun and relevance for the young artist.

Alongside more traditional rural scenes, farm animals, cottages &c., there are also childrens' toys, windows, cricket bat, shuttlecock, kite and arrow, watering can, flowerpots, and bellows. No artist is noted, and one plate in the middle of the series carries the small number '6'. The Yale Center for British Art notes a work with the same cover title, but the plates appear completely different, some are after Le Brun, and most of the others are signed J. or Josh. Fussell.



36. FRENCH POLISH. A small handbill setting out a “receipt for making domestic French polish”, issued by G. Hay of No 5, Douglas Street, Westminster. Printed on tinted paper and set within a typographic border. Fine condition. 127mm x 96mm. c1830. £75.00

37. HUMBLE, Stephen [Teacher of Drawing and Painting, Edinburgh]. An Introduction to the Study of Perspective, elucidated by easy and familiar examples in question and answer, so as to enable the student of drawing, to apply the principles of the science with facility, to sketching from nature. 27, [1]p., 17 copper engraved plates. Original linen backed boards with paper label on the upper cover. Some dustiness to the boards and slight abrasions to the surface paper, but a very good copy. 4to. Edinburgh: Alexander Hill, 50, Princes Street. 1831. £220.00



A very scarce work, the first copy we have seen, and recorded in just the National Library of Scotland in Copac. Not in the Yale Center for British Art.

In his preface the author notes that the plan he “has adapted in his class room, is to have models of most of the examples with threads, and a point of sight, &c., after seeing which, no pupil can for an instant doubt the truth of the rules he is working.”

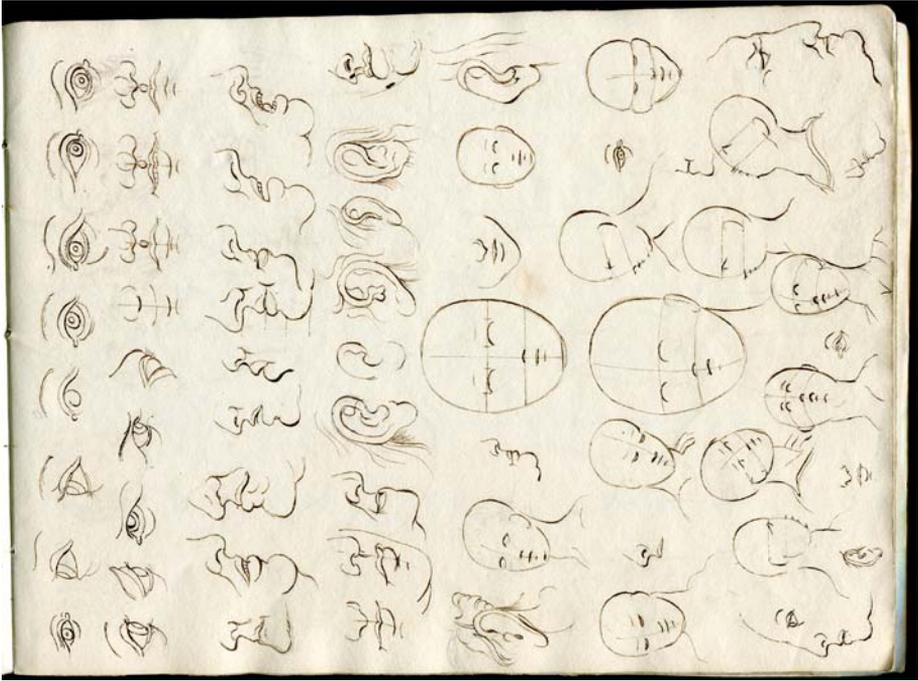
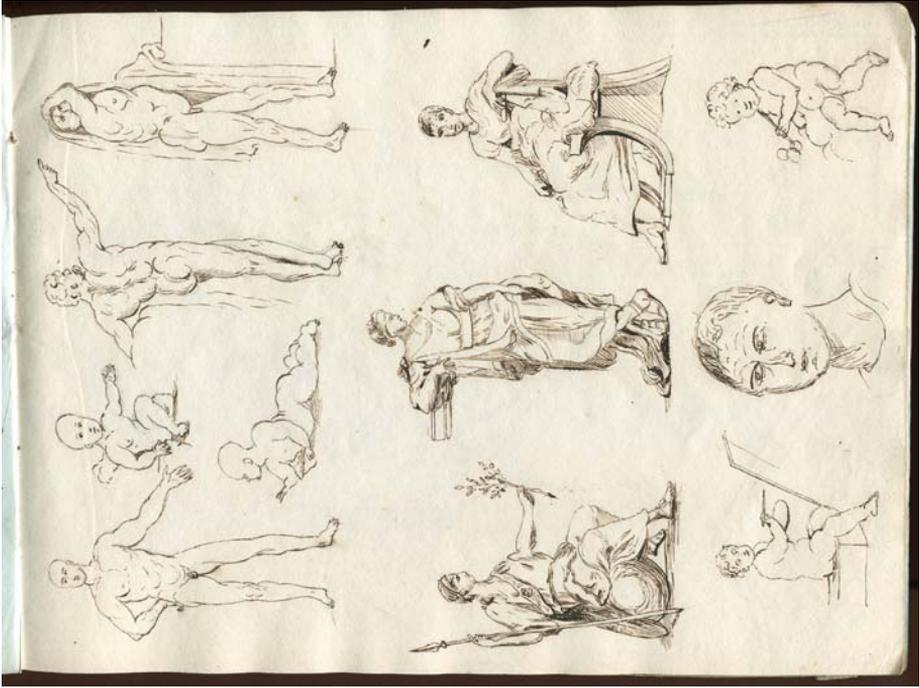


38. BULSTRODE, Christopher. A very good example of a student's drawing book, in this case the work of Christopher Bulstrode, who signs and dates the inner front cover July 28<sup>th</sup> 1831. 14 leaves of pen and ink, pencil, and one watercolour drawing. Original marbled card covers, the slim backstrip chipped, but in very good condition. oblong 4to. 205mm x 275mm. 1831-1832. £495.00

The young sketcher clearly saw himself as an artist and one drawing is a self portrait, with paints and a portable easel on his back, with a board "Lithographic Sketches by C. Bulstrode, 1832." This, and another drawing suggest a coastal location. Other drawings are of classical figure studies, copies from the antique, physiognomical observations, and landscape scenes, one identified as Croxley Hall Farm; which is situated



between Rickmansworth and Croxley Green in Hertfordshire.



THE  
Youth's New London Self-Instructing  
**DRAWING BOOK;**

CONTAINING  
**A SERIES OF PROGRESSIVE LESSONS,**  
WITH  
INSTRUCTIONS FOR DRAWING RURAL SCENERY, ARCHITECTURE, THE HUMAN FIGURE, ANIMALS, &c.

ILLUSTRATED BY  
**UPWARDS OF ONE HUNDRED ENGRAVINGS,**  
BY N. WHITTOCK,  
AUTHOR OF "THE DECORATIVE PAINTER'S GUIDE," ILLUSTRATIONS OF YORK, SUSSEX, SURREY, &c. &c.

LONDON:  
PUBLISHED BY G. VIRTUE, 26, IVY LANE, PATERNOSTER ROW.  
1833.



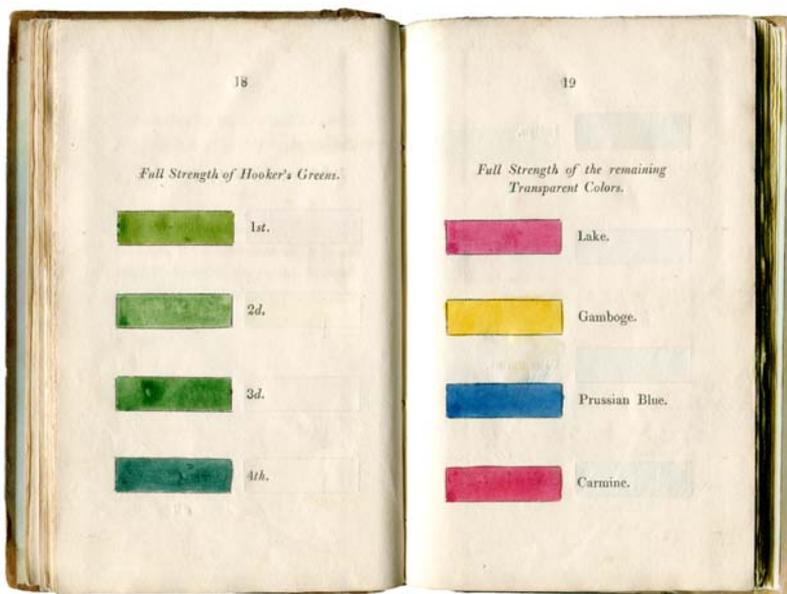
39. WHITTOCK, NATHANIEL. The Youth's New London Self-Instructing Drawing Book; containing a series of progressive lessons, with instructions for drawing rural scenery, architecture, the human figure, animals, &c. [2], 108pp., 104 plates, mainly uncoloured lithographs, some in soft-ground etching. Recent calf backed marbled boards, gilt spine label. Some foxing and browning to the plates but a good sound copy. Expert marginal repairs to the first two leaves. Archer 344.1. oblong 8vo. G. Virtue. 1833. £260.00

40. PERKINS, Elizabeth E. (nee Steele). Elements of Drawing and Flower Painting in Opaque and Transparent Water-Colours. By Mrs E.E. Perkins, Honored by the Especial Patronage of Her Royal Highness the Duchess of Kent. (Folding facsimile letter from Sir John Corey, so acknowledging, bound in, dated August 29, 1835, Norris Castle). xvi, 50, [2] *imprimatur*, [4] *pp adverts.*, *half-title.*, *hand coloured frontispiece.*, *folding*



*facsimile of a letter, 13 plates and 2 hand coloured plates, and 19 colour samples in the text.* A good copy in original gilt lettered linen cloth, neatly rebound, some slight marks to the covers and lower corners bumped. First edition, very scarce, and only the second copy we have offered for sale. No edition in the BL, Copac recording V. & A. and Natural History Museum only. The Yale Center for British Art records the second edition only. 18mo. T. Hurst. 1834. £295.00

This copy has the contemporary green tinted label of The Juvenile Library, Dublin on the inner front board, and was presumably bought on publication for the young Miss Jane Linott (?) by her "affect. Aunt", on July 8<sup>th</sup> 1834.





41. KINGSTON, William. *The Kingstonian System of Painting in Dry Colours after the Ancient Grecian Method; a descriptive account is also given of the materials, and where they may be purchased.* First edition. xxx, 51, [1]p advert., preliminary leaf. A very good copy in original embossed floral cloth with green printed title label on the upper cover. Some wear to the leading edge of the front paste-down and front-end paper, most probably from adhesion at an early stage. There are also a few informed pencil comments in the text. Although recorded in several libraries in the UK and also at the Yale Center for British Art, this is a rare work, and the first copy we have encountered, or seen offered for sale.

12mo. Weymouth: printed and sold for the author, by B. Benson. 1835.

£295.00

The preliminary leaf notes that “the Kingstonian system is adapted for landscape, portrait, animal, flower, fruit, marine, and fresco painting; likewise for making architectural drawings and scene painting. Some idea may be formed of the facility with which drawings may be executed in this style, when it is known that Mr K has completed an original landscape a yard wide in an hour..” The text refers to Mr Kingston’s lecture tour which started in Dublin in 1832 for 3 months, took in 8 months in Paris, and concluded with 6 months in Weymouth, which is when he most probably wrote and published this treatise. He also exhibited his ‘system’ at The Western Exchange, Old Bond Street, London, in April 1834, and notes that materials are for sale at Mr Benson’s Library, Weymouth; and Mr Kingston, Wellington Street, Leicester.

42. [BENGO, John]. *Advice to Proprietors on the Care of Valuable Pictures Painted in Oil, with instructions for preserving, cleaning, and restoring them, when damaged or decayed.* By an Artist. [3]. 4-82pp + advert leaf, with tipped in errata leaf. A very good copy in original gilt lettered cloth, expertly rebaced in matching style. A scarce provincially printed item.

foolscap 8vo. E. King, High Wycombe, for Sherwood, Gilbert, and Piper. 1835.

£220.00

COPAC lists five copies (British Library, Cambridge, National Library of Scotland, Edinburgh and Aberdeen) but the work rarely appears on the market. The Advertisement leaf at the end offers the artist’s services in cleaning, restoring and preserving pictures for Noblemen and Gentlemen (“his charges will be extremely moderate, for having other resources, employment in a pursuit congenial with his taste, is more object than emolument; and in all cases the strictest honour may be depended on”). His address is given as Brook Lodge, High Wycombe, Bucks, and the Cambridge catalogue names him as John Bengo.



43. FIELDING, T.H. *Synopsis of Practical Perspective, Linear and Aerial*. Second edition, enlarged. *xii, 156pp., half-title and errata slip., 17 folding plates of diagrams, coloured frontispiece and one engraved plate depicting three views*. A very good clean copy in contemporary pebble grain cloth, with new paper label in original style.  
8vo. W.H. Allen and Co. 1836. £160.00

First published in 1829. This is an expanded edition with new chapters on perspective of colours and of shadows. It was written as a textbook for the military college of the East India Company at Addiscombe, and designed to introduce a French stress on the fine arts, which taught a fluency that was lacking in the mechanical excellence of British schools.

44. PASSAVANT, J.D. *Tour of a German Artist in England*. With notices of private galleries, and remarks on the state of art. First English edition. Two volumes. *xx, 334pp; 323, [1]p., frontispiece to each volume, 3 plates ( 2 folding), half-titles*. A good copy bound in contemporary half calf, expertly rebacked, some marking to endpapers and pastedowns. 19<sup>th</sup> century book plate of Benjamin Nattali [died 1901, a member of the Society of Antiquaries.] Scarce. An early pencil note on the endpaper states that it was translated by Miss Rigby.  
8vo. Saunders and Otley. 1836. £380.00

German scholar, painter, and museum curator, Johann David Passavant (1787-1861), is considered to be one of the founders of the modern art and science museum. In 1809, he moved to Paris to further his business interests but returned to Frankfurt in 1824 where he began to study art history and, in 1839 was appointed curator of the Städelches Kunstinstitut in Frankfurt. Passavant is important in his development of three principal genres of art history writing: the scholarly artistic biography, the aesthetic travelogue, and the reference survey. His *Tour of a German artist in England* (published in German in 1833) is still a significant source for art historians, as are his catalogues of old master prints.

45. DUCHESNE, Jean. Notice des Estampes Exposées a la Bibliothèque Royale, formant un aperçu historique des produits de la gravure. Troisième édition. xx, 214pp, advert leaf. A very good copy in original marbled boards with paper spine label. Small hole to two leaves just affecting a few letters, another two leaves with a marginal hole well clear of the text.

8vo. Paris. Charles Heideloff. 1837.

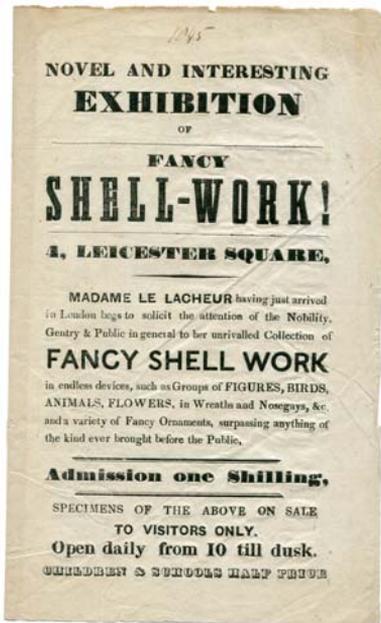
£95.00

Duchesne worked in the print department of the Imperial Library (later the Bibliothèque Nationale) for 60 years, until he died c1855. In 1828 he published a comprehensive seventeen volume work, "*Musée de peinture et de sculpture, ou recueil des principaux tableaux, statues et bas-reliefs des collections publiques et particulières de l'Europe*"

46. HAZLITT, William & B.R. Haydon. Painting and the Fine Arts. [4], 64 [4], 65-227, [1]p. A good copy in original olive green cloth, gilt lettered spine. Very slight creasing to the head and tail of the spine, and one gathering a little loose in the binding. *Keynes 103*.

8vo. Edinburgh. Adam and Charles Black. 1838.

£60.00



47. SHELL-WORK EXHIBITION. Novel and Interesting Exhibition of Fancy Shell-Work! 4, Leicester Square. Madame Le Lacheur having just arrived in London begs to solicit the attention of the Nobility, Gentry & Public in general to her unrivalled Collection of Fancy Shell Work in endless devices, such as groups of figures, birds, animals, flowers, in wreaths and nosegays, &c and a variety of fancy ornaments, surpassing anything of the kind ever brought before the public. Admission one shilling. Specimens of the above on sale to visitors only. Open daily from 10 till dusk. Children & schools half price. A fine hand-bill, printed on thin paper, and dated 1845 in a contemporary hand at the head. Unrecorded in Copac.

225mm x 132mm. [1845].

£95.00

48. BLOXAM, Matthew Holbeche. The Principles of Gothic Ecclesiastical Architecture. With an explanation of technical terms, and a centenary of ancient terms. Seventh edition. Illustrated with two hundred and twenty-eight woodcuts. *xii, 336pp., adverts*. Inscribed to "Edw. Pretty Esq, with the author's regards, April 29<sup>th</sup> 1845." A near fine copy in original blind stamped and gilt lettered cloth.

small 8vo. David Bogue. 1845.

£65.00

Edward Pretty, flower-painter, and author of *A Practical Essay on Flower Painting in Water Colours*.



49. MARVY, Louis. *Sketches after English Landscape Painters*. With short notices by W.M. Thackeray. (6)pp., 20 fine engraved plates each with a leaf of descriptive text. A very good clean copy bound in contemporary dark red half morocco, gilt panelled spine, marbled boards, top-edge-gilt.  
4to. David Bogue. [1850]. £225.00

In November 1849 Thackeray was assisted by the struggling artist Eyre Crow in producing the accompanying text for his friend Louis Marvy's engravings of *Sketches after English Landscape Painters*. The letter-press consists of a Preface and twenty short notices of Sir A. W. Calloott, Turner, Holland, Danby, Creswick, Collins, Redgrave, Lee, Cattenole, W. J. Miiller, Harding, Nasmyth, Richard Wilson, E. W. Cooke, John Constable, P. de Wint, Cox, Gainsborough, Roberts and Stanfield. This was to be Marvy's last major work, he died soon after publication.



50. WEDGWOOD, Ralph. Wedgwood's Highly Improved Manifold Writer. For copying letters, invoices, drawings, plans, & This invention will produce a letter with its copy in one operation; or, if required, a letter with two facsimiles to send abroad. A fine example complete with original plate, book of carbonic-ink paper, instructions, copying book "warranted to keep perfectly good and free from all smells in all climates", and the original stylus. All contained within the original black outer, and dark green inner morocco folder, with instructions printed on glazed green paper on the inner cover, and the large title label on similar paper on the inner rear cover. A most unusual survival. c1850. £450.00

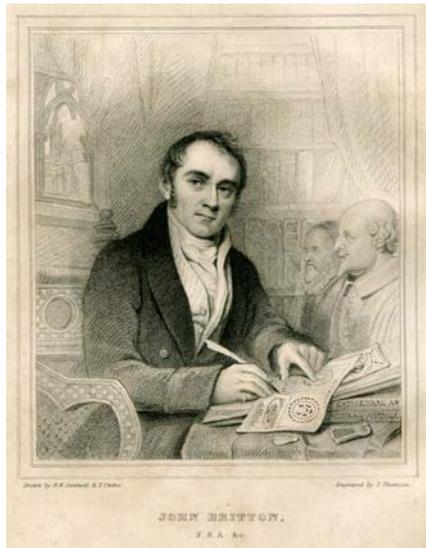
A crude form of carbon paper was patented by Ralph Wedgwood in 1806. The Wedgwood Patent Manifold Writer was patented in 1806 and initially intended as a means of helping blind people to write. But it was very quickly adapted for business use, and similar systems that were sold from 1806 until around the end of the 19th century enabled users to retain a copy of outgoing letters made with this carbon paper.

The original Wedgwood system used manifolds consisting of a sheet of transparent paper followed by a sheet of ordinary writing paper. To write a letter and make a carbon copy simultaneously, the user would insert a sheet of double-sided carbon paper between the transparent sheet and the writing paper. When the user wrote with an agate-tipped stylus on the transparent paper, he would produce an outgoing letter on the ordinary paper under the carbon. He would also produce a copy in reverse on the back of the transparent sheet, and because the sheet was transparent, the copy could be read from the front.

Mark Twain wrote some of his stories on Manifold Writers in the early 1870s.

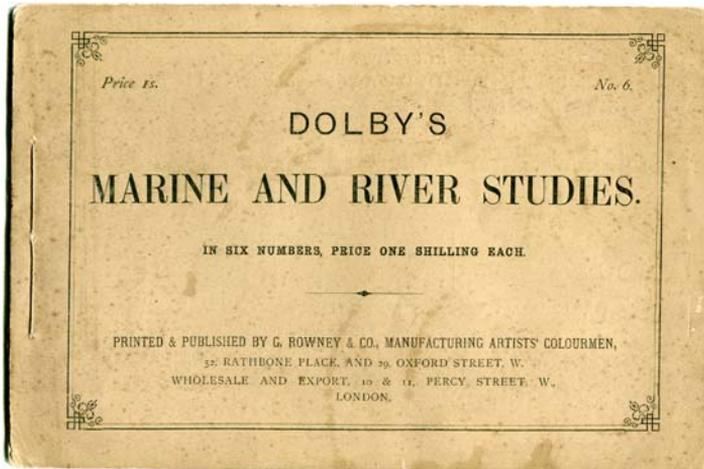
51. BRITTON, John. The Autobiography of John Britton. In three parts. Copiously illustrated. Two volumes. *xiv + If notice of the numbers printed in each format + xvi + (4) subscribers list + 502pp., with half-title, and preliminary leaf presenting this copy to Edward C. Awdry; xxii + If list of illustrations + 216pp; Appendix iv + 206 + (2)pp adverts; 10 plates, and a number of illustrations within the text.* With assorted related material pasted to the front end page of vol I. Inner joints neatly strengthened. Ink inscription in vol II. Light foxing but generally a good clean set in original cloth.

large 8vo. John Britton, 1850. £380.00



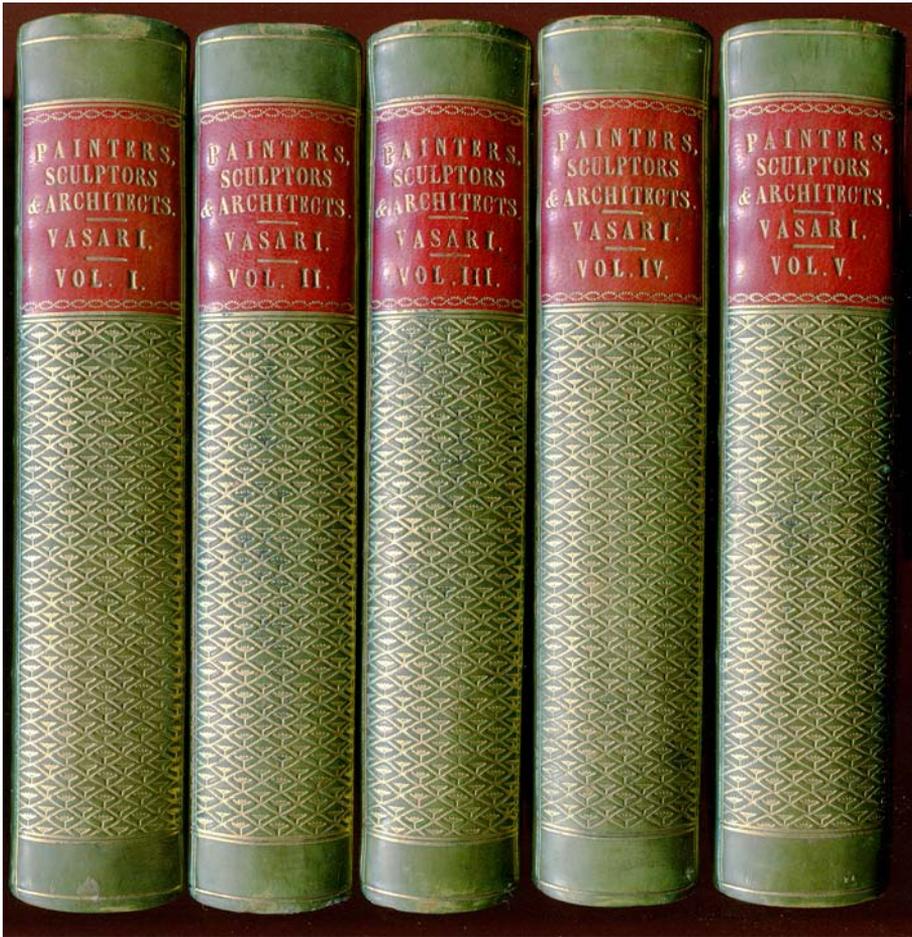
52. PAPER FLOWERS. The Hand Book on Making Paper Flowers, with plates of patterns of the following flowers. I. The Rose. 2. The Garden Poppy. 3. The Hollyhock. 4. The Carnation. 5. The Convolvulus. 6. The China Aster. By Foster, Son, & Duncum, of 16, Wigmore Street, Artificial Florists & Plumassiers, Importers & Manufacturers of materials used by artificial flower makers. 7 Welbeck Street, Cavendish Square, London. *Two preliminary text leaves, and 6 plates each with a page of accompanying instructions. All printed in calligraphic script.* A very good copy in the original pale green printed wrappers, with just some very slight edge chips, and traces of an old central fold mark. Copac records a single copy in the National Library of Scotland. 4to. 248mm x 202mm. c1850. £180.00

The National Archives record several bills from the firm, made out to Lady Musgrave dated 1847 & 1848.



53. DOLBY, Edwin Thomas. Dolby's Marine and River Studies. In six numbers, price one shilling each. No. 6. *Four attractive lithograph plates by Dolby.* Original buff printed wrappers with advertisements on the inner, and rear outer cover. Stitched as issued. Covers a little marked but in very good condition. Scarce, unrecorded in any parts in Copac or Yale Center for Art. oblong 4to. G. Rowney & Co. c1850. £95.00

Edwin Thomas Dolby (active 1849-65) was an accomplished painter and engraver. He also engraved work in Fores's Marine Sketches, 1852.



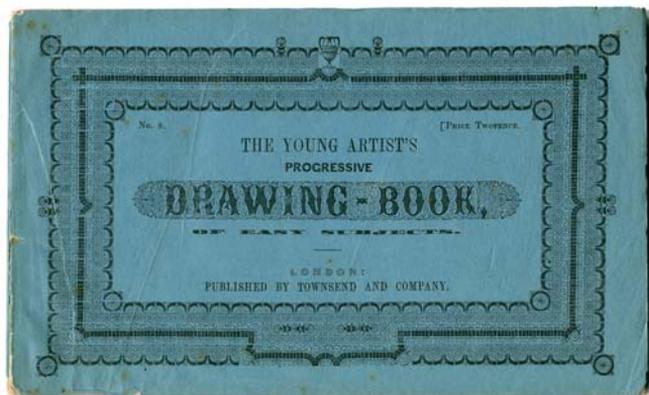
54. VASARI, Giorgio. Lives of the Most Eminent Painters, Sculptors, and Architects: translated... with notes and illustrations, chiefly selected from various commentators, by Mrs Jonathan Foster. Five volumes. A most attractive set bound in contemporary dark green half calf, marbled boards, with ornate gilt lattice work decoration to the spines, and large red morocco labels. foolscap 8vo. Henry G. Bohn. 1850. £360.00

Apart from Aglionby's translation of eleven lives in 1685 the Bohn edition, first published in 1850 is the first edition in English of Vasari's complete work.



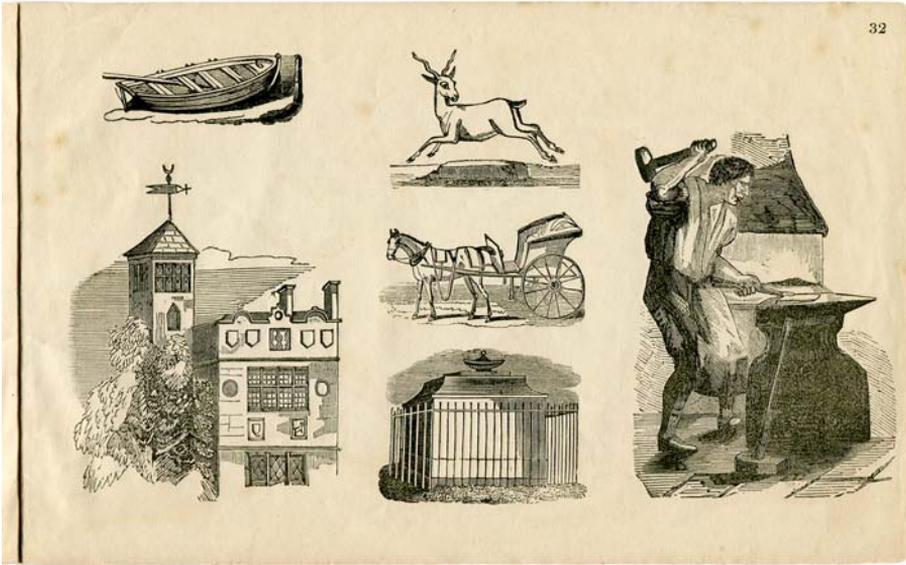
55. ADAM, V. Ecole de Dessin. Petit cours elementaire et progressif, d'Etudes d'Animaux. Two parts, each with four lithograph plates. Original decorative printed wrappers. Some foxing, and slight chipping to the slim backstrips, but in good condition. Scarce.

small oblong 4to. 145mm x 215mm. Imp. Lith de Cattier. Paris. c1850. £95.00



56. ANON. The Young Artist's Progressive Drawing-Book. Numbers 6,7, and 8. Each consist of four plates, and are in original printed wrappers, with geometric designs on the rear cover. Some slight foxing, but in very good condition. Unrecorded in Copac, or at the Yale Center, and the first examples that we have encountered. Number 7 adds 'of easy subjects' to the title.

small oblong 4to. London: Townsend and Company. c1850. £95.00



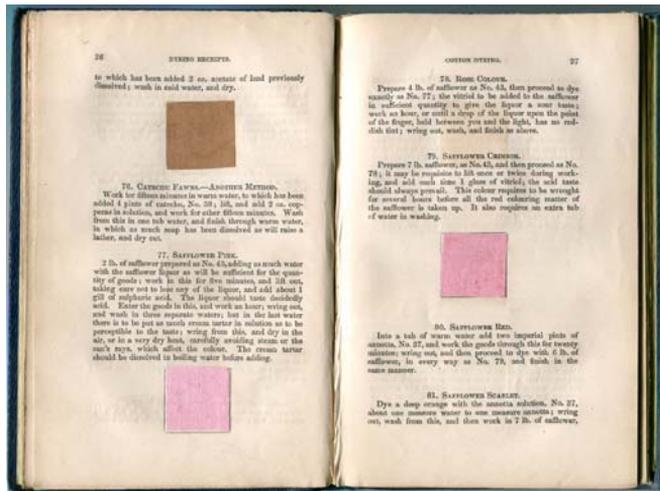
57. BILLINGS, Robert William. *The Power of Form applied to Geometric Tracery*. First edition. 26pp with 13 illustrations and 102pp with 200 illustrations., half-title. A very good copy in original blind stamped and gilt lettered cloth. Some slight rubbing to the board edges and head and tail of the spine.

large 8vo. Edinburgh. Blackwood. 1851. £120.00

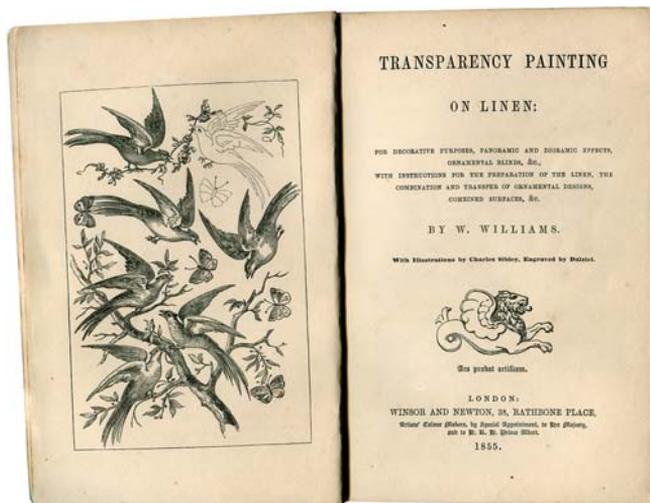
58. FRITH, William Powell (1819-1909). A short note declining a dinner invitation from his fellow-artist Thomas Shotter Boys (1803-1874). Six lines, on embossed note-paper, and dated May 9<sup>th</sup>, 1853.

£20.00 + VAT





59. NAPIER, James. A Manual of Dyeing Receipts for General Use. With numerous samples of dyed cloth and silk. First edition. [6], 83, [1], [4]pp adverts., half-title., 56 original mounted fabric squares mounted in the text. A very good copy in original dark blue cloth, gilt lettered on the upper board. Traces of old wax seals on the inner boards. Scarce.  
8vo. Richard Griffin and Co. 1855. £180.00

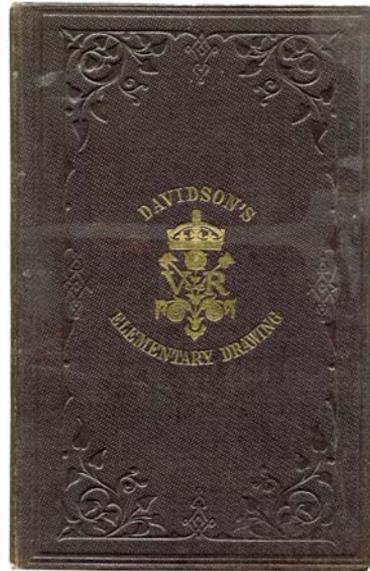


60. WILLIAMS, W. Transparency Painting on Linen: for decorative purposes, panoramic and dioramic effects, ornamental blinds, &c., with instructions for the preparation of the linen, the combination and transfer of ornamental designs, combined surfaces, &c. With illustrations by Charles Sibley, engraved by Dalziel. First edition. 52pp., plate of 1851 prize medal, and 32 page 'List of Colours and Materials for Drawing...'. frontispiece., 10 figures (2 full-page), two tipped in errata slips. Original glazed printed wrappers a little faded and marked, but a good copy of this very scarce work.  
8vo. Winsor and Newton. 1856. £95.00

Although later reprints do occur early editions are scarce. In 1996 we sold a copy of the 1856 2<sup>nd</sup> edition, but this is the first time we have seen the first printing. Not in the Yale Center for British Art. The preface is initialled H.M.

61. RUSKIN, John. *The Elements of Drawing in three letters to beginners*. Second edition. xxiii, 359, [1], [16]pp adverts., 48 woodcuts. A good copy in original dark green blind stamped cloth. Very slight wear to the head of the spine.  
8vo. Smith, Elder. 1857. £60.00

62. DAVIDSON, E.A. *Drawing for Elementary Schools*. Being a manual of method of teaching drawing. Specially adapted for the use of masters of national and parochial schools. viii, 65, [4]pp., numerous line drawings in the text. A near fine copy in original gilt lettered cloth. Slight marking, but not as visible as on the reproduction shown here. Scarce, and the last copy we sold was in 1989.  
8vo. Chapman and Hall. 1857. £120.00



63. SCHIMMELPENNINCK, Mary Anne. *The Principles of Beauty as manifested in nature, art, and human character, with a classification of deformities*. An essay on the temperaments with illustrations, and thoughts on grecian and gothic architecture. Edited by her relation Christiana C. Hankin. First edition. xviii, 398pp., half-title., 6 coloured plates illustrating the temperaments. A very good copy in original blind stamped and gilt lettered pebble grain brown cloth. Front inner hinge worn and old waterstaining to the leading edge of the plates, but not intrusive.  
8vo. Longman, Brown. 1859. £280.00



Mary was born into the Galton family of Birmingham in 1778, and her father Samuel Galton jnr. was a member of the Lunar Society. She was encouraged to write by Hannah More, and the family enjoyed a wide circle of friends, including Edgeworth, Day, Priestly, and Erasmus Darwin. In 1806 she married Lambert Schimmelpenninck, a Dutch shipping merchant, and moved to Bristol to be with him there. Unfortunately there was a dispute with the Galton family about her marriage settlement, and eventually they cut off contact. She then began to write in earnest to earn money, and published on a variety of subjects, and formed an innovative approach to aesthetics.

The present work, published shortly after her death, re-introduces her category of “the contemplative sublime,” first outlined in her *Theory* (1815) as an intermediate stage between Edmund Burke’s mutually exclusive categories of sublime terror and beautiful love. Through the intermediary category of the contemplative sublime, Schimmelpenninck offers a corrective to Burkean dualism. Schimmelpenninck’s definition of sublimity, moving from a primary stage of bracing terror to a secondary stage of peaceful contemplation enables movement through terror into prayer and active love. This movement leads to her eventual definition of the courageous struggle for social justice as sublime, contrary to Edmund Burke’s focus on self-preservation.

64. RUSKIN, John. *The Elements of Drawing in three letters to beginners*. Second edition. *xxiii*, 359, [1], p 48 woodcuts. A very good copy in full contemporary gilt calf prize binding. Spine gilt decorated in compartments, with black morocco label. 8vo. Smith, Elder. 1857. £80.00



65. HONITON LACE. The Honiton Lace Papeterie, Patronised by Queen Victoria. A charming and rare survival, with three blank sheets of note-paper with elaborate Honiton lace embossed borders, and one original embossed envelope. They are contained in the original embossed and colour printed glazed envelope, which retains its small green paper seal on the reverse. Some slight foxing, but in very good condition. 182mm x 122mm. c1848. £140.00

We have found records for the sale of items from the Honiton Lace Papeterie in Australia in 1848 at the Stationery Warehouse, Yarra Street.



working class drawings ?

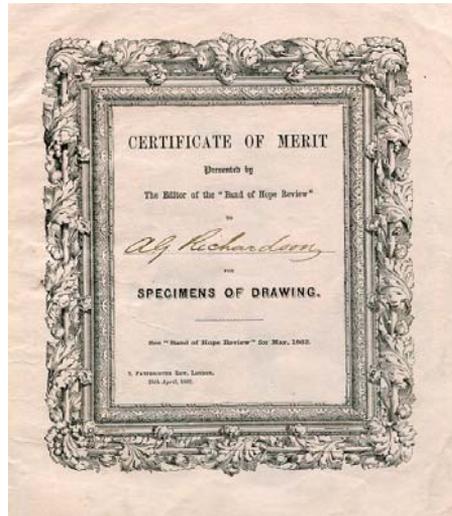
66. RICHARDSON, A.G. Specimens of Drawing, 1862. A collection of 12 fine pen-and-ink drawings, very accomplished and of a good size, drawn on folio sheets. Tipped-in at the front is an engraved Certificate of Merit, presented by the Editor of the "Band of Hope Review", to A.G. Richardson, for Specimens of Drawing, 25<sup>th</sup> April, 1862. Bound in original limp linen cloth boards. Some slight edge dustiness but in very good condition.

folio. 335mm x 261mm. 1862.

£395.00

Each of the drawings is signed on the reverse, A.G. Richardson, 2 Grove Street, Holloway.

The Band of Hope Review was an 'improving' magazine for the children of the poor and working classes. Set up by the Methodist reformer Thomas Bywater Smithies (1817– 83), and taking its name from the Temperance Movement, its principal message was one of abstinence. It also had a wider application; in the words of The Dictionary of Nineteenth Century Journalism, it was 'intended to supplement Sunday school instruction, providing temperance advice to the young' while 'serving as a resource for religious and moral teaching in the home' (p. 37).



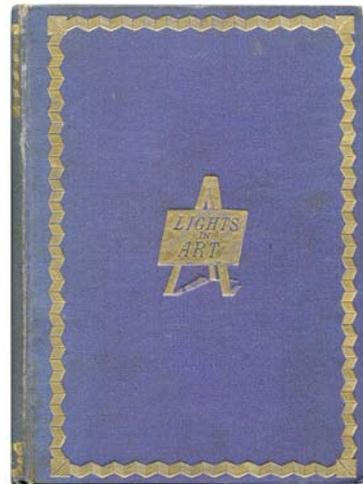
Published by Partridge and Co., one of several Evangelical publishers set up in the mid-nineteenth century, it was aimed at the enlightenment of the working classes.

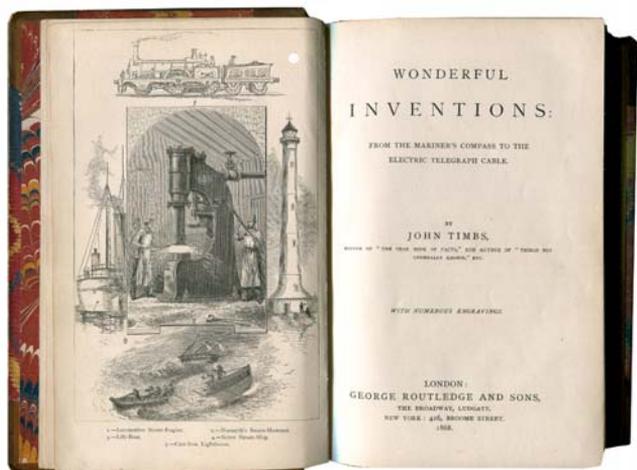


67. THE YOUNG ARTIST. A suite of 8 lithograph plates, in pairs, each with two illustrations of flowers. One plate coloured, the other originally left plain for the student to complete, but here very neatly hand coloured. In original decorative wrappers, with the printed monogram JS at the foot of the front cover. Some not too intrusive marking to the wrappers, and in good condition. Scarce. With the name Constance M. Christian, 1865 written on the inner front wrapper.  
170mm x 210mm. c1865. £60.00

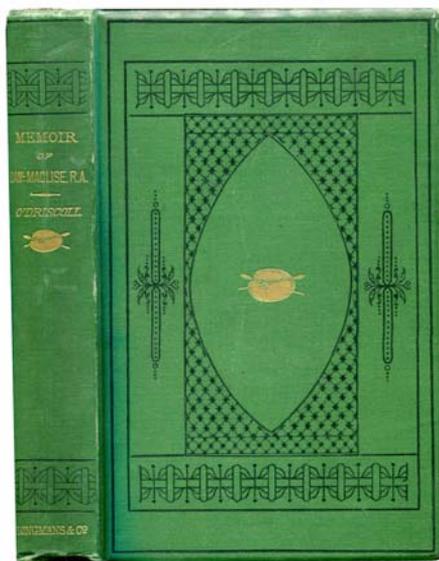
68. REYNOLDS, Joshua. Life and Times of Sir Joshua Reynolds: with notices of some of his cotemporaries (sic). Commenced by C.R. Leslie, continued and concluded by Tom Taylor. Two volumes. xvii, [i], 532pp; vii, [i], 646pp., 11 plates. A very good clean copy in recent gilt lettered cloth. Scarce.  
8vo. John Murray. 1865. £85.00

69. [NOVICE, George William.] Lights in Art. A Review of Ancient and Modern Pictures. With critical remarks on the present state, treatment, and preservation of oil paintings. First edition. Second edition, with improvements. ix, [3], 328pp., half-title. A very good copy in original dark blue gilt lettered cloth. Some slight rubbing to the head and tail of the spine, and the date written on the spine.  
8vo. Edinburgh: William P. Nimmo. 1865.  
£65.00



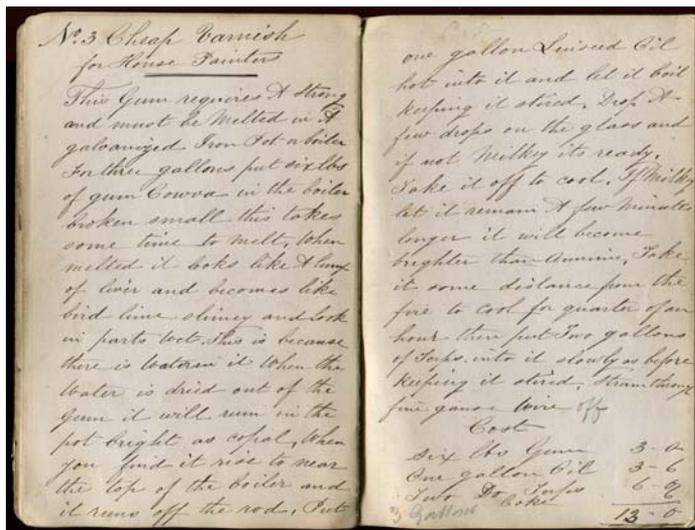


70. TIMBS, John. *Wonderful Inventions: from the Mariner's Compass to the Electric Telegraph Cable*. With numerous engravings. *xvi, 400pp., engraved frontispiece, and numerous engravings in the text*. A very good copy in contemporary half calf, marbled boards, raised bands, blind tooled spine with black morocco labels. All-edges-gilt.  
8vo. George Routledge and Sons. 1868. £45.00



71. O'DRISCOLL, W. Justin. *A Memoir of Daniel Maclise, R.A.* First edition. *xiv, 264pp., half-title., preliminary advert leaf., frontispiece portrait*. A very good copy in original black and green gilt decorated cloth. Scarce. Contemporary bookplate of Henry Francis Makins.  
8vo. Longmans, Green and Co. 1871. £65.00

Henry Francis Makins (1841-1914). Descended from a Yorkshire banking family, Henry qualified as a barrister but appears not to have practised, deriving his income (according to oral tradition) from judicious investment. His wife Keziah's diaries record their domestic life. 180 Queen's Gate, Kensington, was designed and built for Henry by Richard Norman Shaw 1883-5, and was to remain a family residence until 1960, shortly before it was demolished. Henry developed an interest in works of art and acquired an extensive collection: although (according to his grandson) not a consistently discerning collector, he purchased some extremely fine examples of Pre-Raphaelite paintings. These were augmented by later generations to create one of the foremost collections of these works in private hands. [ref: Bodleian Library].



Coach Maker to The Duchess of Kent - and ornamental painting in all its branches.

72. COACHMAKERS Manuscript Recipe Book. A notebook kept by George Burgess, of Burgess and Co, King Street, Ramsgate, who had been Coach Makers to Her Royal Highness the Duchess of Kent. They also ran Burgess and Co, Varnish and Japan Manufactory, Islington, London.

£320.00

It contains:

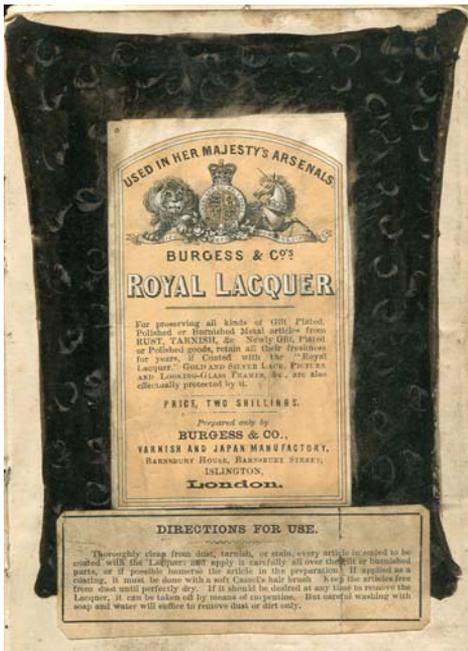
A letter of recommendation, dated 1871, from the firm of George Thrupp, Master of the Coachmakers' Company in 1883, noting that "if we were disposed to go into varnish making we should think Mr Burgess's recipes worth buying." Another note is from a customer who purchased the recipes on Mr G. Thrupp's recommendation.

An advertisement for Burgess and Co's Royal Laquer, with directions for use.

Engraved headpiece from an earlier 19<sup>th</sup> century bill for Burgess, Coach Maker.

Manuscript note from George Burgess relating to Mr Ives "who realised upwards of two hundred thousand pounds by manufacturing varnish by the most simple process, no factory required... I purchased from the family and I have manufactured upwards of sixty thousand gallons also nearly four thousand gallons for the South Eastern Railway Company..."

Recipes for Carriage Varnish, Copal Varnish, Cheap Varnish for House Painters, Oak Varnish, Lacquer for Bright Iron or Steel, Ryal Lacquer for Bicycles and Tricycles, Lacquer for Gold, Lace Picture Frames, The finest quality of paper varnish for marble paper.



Pasted onto the rear end-papers is a two page letter from D. Palser to Mr Burgess concerning varnish made for the S.E. Railway Company.

32 pages, with additional blanks. Original pebble-grain cloth notebook. Some dustiness, lacquer marks, and several leaves loose in the binding. 8vo. 173mm x 112mm. 1871.

George Burgess the elder was a coach builder in Canterbury and his son, George, followed the same trade in Ramsgate, where he became Coach Maker to The Duchess of Kent, and executed 'ornamental painting in all its branches.'

73. ATKINSON, J. Beavington. An Art Tour to Northern Capitals of Europe. First edition. xii, 455pp. Some occasional foxing but a very good copy in original gilt lettered green cloth. Scarce. Presentation inscription on the half-title, "R. Stuart Poole, from the author in remembrance of a friendship of many years." 8vo. Macmillan and Co. 1873. £75.00

The majority of the work is taken up with accounts of Russian galleries and artists.



74. BIGELOW, Lyman Goodale. Artistic Photography and How to Attain It. 24pp., 12 original photographs mounted on card and set within red ruled borders. Original blind stamped and gilt lettered dark red cloth, One corner bumped, and some light foxing and slight dustiness to the contents, which are a little loose in the binding, but a good copy of a scarce work. 8vo. Philadelphia: Benerman & Wilson. 1876. £120.00

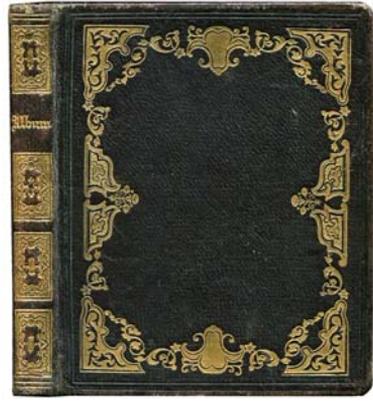
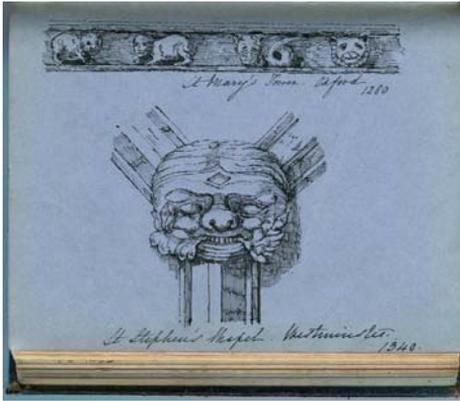
Lyman Goodale Bigelow (1841-1940) was born at Springfield township, Oakland Co, MI on 30 June 1841. He served in the Civil War as Sergeant and later a Lieutenant, and subsequently became a photographer/artist. He invented the Bigelow Revolving Photographic Background, which he sold years earlier to the Scoville Manufacturing Company. Later, this invention would become an exhibit at the Smithsonian Institution. After he discovered, patented, and sold the Bigelow Calcinated Retouching Flour, a Mr. Eastman from New York had invited Lyman to come to work for Eastman's company. But like his daughter Lou, Lyman Bigelow was too independent and greatly enthralled by the possibilities for studio photography to accept the offer; he turned it down. He became known for his beautiful studio portraits in both Detroit, Michigan, and St. Joseph, Missouri. His wife, Ada C. Dickenson, had also been interested in photography. Earlier, she moved from New York to Detroit, hoping to find a job as an assistant in a photography studio. Ada became Lyman's studio assistant four years before she became his wife.

75. HARDING, J.D. *The Principles and Practice of Art*. Edited by William Walker. xi, [i], 156pp., half-title., 24 engraved plates and 12 coloured squares in the text. A very good clean copy bound in original blind and gilt stamped cloth, expertly recased. Spine rubbed.  
4to. Chapman and Hall. 1876. £140.00

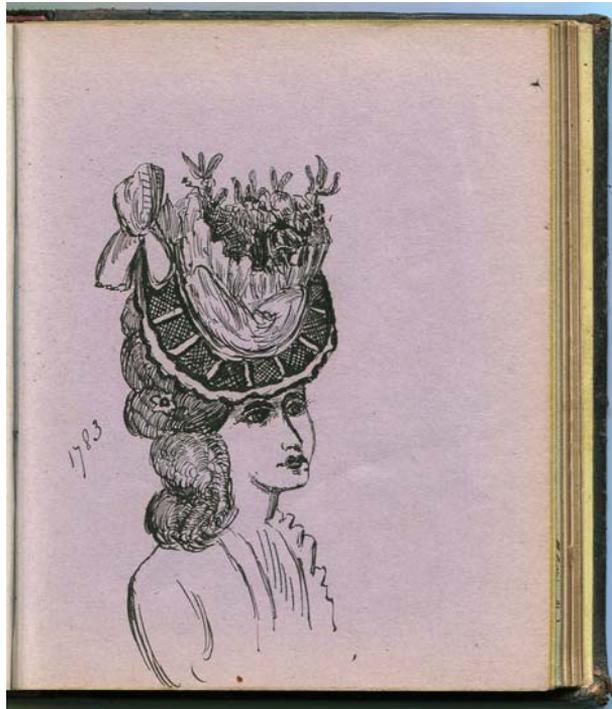
"In preparing for the press a new edition... so long wanted, I have endeavoured to consider what I believe would have been the desire of my late friend. That he himself contemplated a new issue of the work is evident from the fact that he had prepared several steel plates to take the place of the less certain and satisfactory illustrations on stone, and with litho-tint. These I have introduced. The text remains intact."



item 76

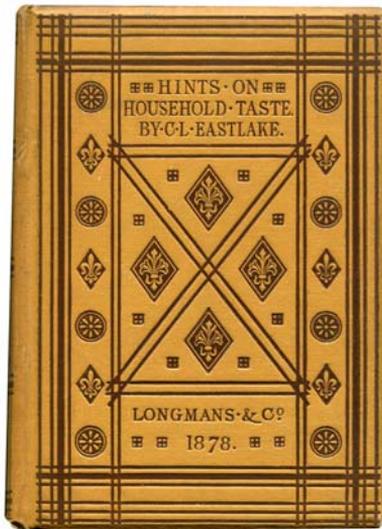
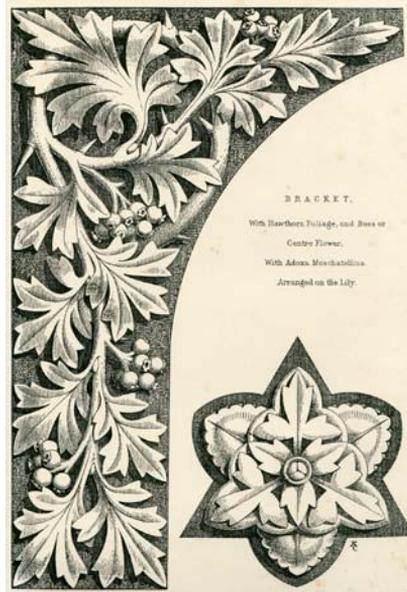


76. ARCHITECTURAL DRAWINGS. A late 19<sup>th</sup> century English pocket sketchbook containing accomplished pen and ink drawings of medieval sculpture in York Cathedral, St Stephen's Chapel Westminster, Barnard Castle, Oxford Cathedral, St Mary's Tower Oxford, and Howden. There are also drawings of Lincoln College Oxford, Caerphilly Castle, Ragland Castle, and at the end 37 small drawings of lady's hats from 1781 to 1876. They are drawn on various sheets of tinted paper, and bound in full contemporary black gilt morocco, all-edges-gilt, and lettered 'album' on the spine. The first page has some marginal offset browning. 115mm x 95mm. c1876. £160.00



77. COLLING, James K. Art Foliage, for sculpture and decoration; with an analysis of geometric form; and studies from nature, of buds, leaves, flowers, and fruit. Second edition, revised. *xii, 84pp., 116 text illustrations and 80 lithograph plates.* A very good copy in original dark red cloth decorated in gilt and black. Some scattered foxing, and slight mark to inner margin of the title-page. Reward book-plate for the Bideford School of Art, with their small blind stamp at the head of the title-page.

4to. B.T. Batsford. 1878. £260.00

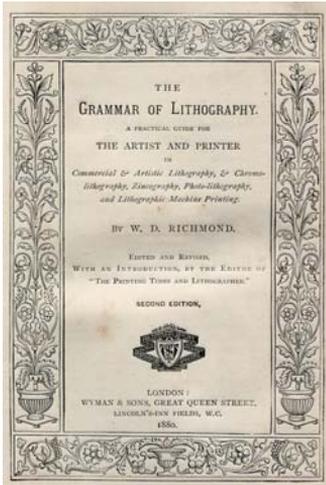


78. EASTLAKE, Charles L. Hints on Household Taste in Furniture, Upholstery and other Details. Fourth edition (revised). *xiv, 304pp., half-title and preliminary advert leaf, 31 plates (some tinted).* A very good copy, in original decorative cloth, carmine red edges. . 8vo. Longmans. 1878. £95.00

79. PENLEY, AARON. The English School of Painting in Water-Colours: its theory and practice. With several stages of progression. Accompanied with forty-seven illustrations in the first style of chromo-lithography. New and revised edition. *viii, [2], 130pp, lithograph dedication leaf, chromolithograph half title, 4 colour charts with 24 hand coloured samples to each card, 42 chromolithograph plates on 21 leaves, all mounted on thick card.* A very good copy in bright original decorative green gilt cloth, custom made slip-case. Some foxing, mainly to the borders of the plates, and with later end-papers.

large folio. c22" x 15". Henry Sotheran & Co. 1880.

£395.00



80. RICHMOND, W.D. *The Grammar of Lithography*. A practical guide for the artist and printer in commercial and artistic lithography, and chromo-lithography, zincography, photo-lithography, and lithographic machine printing. Second edition. *xiii, [3], 254, 1f blank, 12pp adverts., text illustrations*. Original blind stamped and gilt lettered cloth a little marked. *Bridson and Wakeman D67*. 8vo. E. Mencken. 1880. £15.00

81. CHATTO, William Andrew. *A Treatise on Wood Engraving, historical and practical*. With upwards of 400 illustrations, engraved on wood by John Jackson. A new edition, with an additional chapter by Henry G. Bohn. *xvi, 664pp., frontispiece after Blake, and wood engraved illustrations throughout*. Original quarter red morocco, gilt

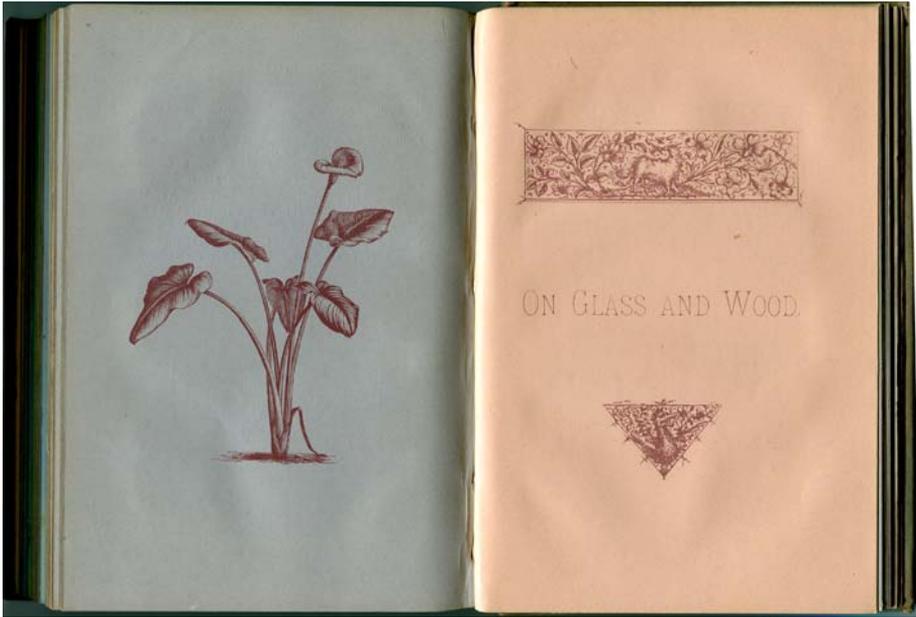
decorated spine, red pebble grain cloth boards. Covers rubbed and marked, and some foxing, but a sound copy.

4to. Chatto and Windus. [1881]. £60.00

“The former edition of this *History of Wood Engraving* having become extremely scarce and commercially valuable, the publisher was glad to obtain the copyright and wood-blocks from Mr Mason Jackson son of the late Mr Jackson, the original proprietor of the work, with the view of reprinting it. It will be seen by the two distinct prefaces which accompanied the former edition, and are here reprinted, that there was some existing schism between the joint producers at the first time of publication. Mr Jackson, the engraver, paymaster, and proprietor, conceived that he had the right to do what he liked with his own; while Mr Chatto, his literary coadjutor; very naturally felt that he was entitled to some recognition on the title-page of what he had so successfully performed.”

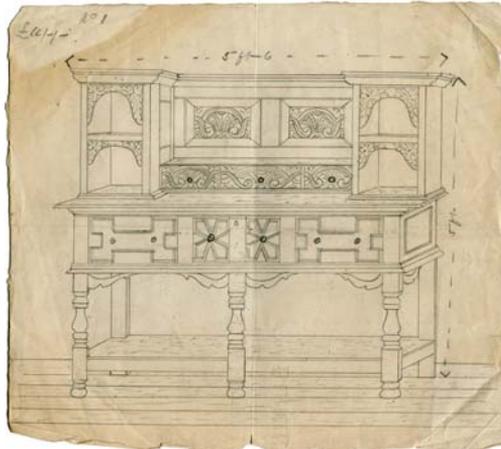
82. RUSKIN, John. *Mornings in Florence; being simple studies of Christian Art, for English Travellers*. Second edition. A very good copy in the original six parts. Bound in the original leatherette boards, all edges gilt. Some slight chipping to the backstrips. 8vo. George Allen. 1881-1883. £40.00

83. ELLIS, Tristram J. *Sketching from Nature*. A handbook for students and amateurs. Second edition, revised and enlarged. *xii, 194, [2]pp., half-title, errata slip., frontispiece and 10 illustrations by H. Stacy Marks, and 30 sketches by the author*. A very good copy in slightly rubbed original dark red, gilt lettered, cloth. 8vo. Macmillan & Co. 1887. £12.00



84. SAWARD, Blanche C. *Decorative Painting*. A practical handbook on painting & etching upon various objects & materials for the decoration of our homes. [10], x, 214, [2]pp adverts., half-title., printed in maroon ink on blue-gray and terracotta tinted red paper., numerous decorative text engravings. A good clean copy, but in rather rubbed original decorative blind stamped cloth. 8vo. Upcott Gill. c1883. £35.00

85. FURNITURE DESIGNS. An extensive collection of 380 original pen-and-ink or pencil sketches for furniture designs, mostly for W.A. Townsend, Cabinet Maker and Antique Furniture Dealer, Bromsgrove. The designs include carved oak furniture, 18<sup>th</sup> century style, and Arts and Crafts pieces, with dimensions, notes, and comments. They are drawn on various sizes of paper, whatever was at hand, and also on sepia tracing paper. As working drawings they show some wear as to be expected, and a number of the tracing paper designs are brittle at the edges. There are also six photographs, and finally a large number of printed cuttings, no doubt used in designing their own styles. various sizes. c1885. £295.00



Edwin J. Townsend opened his furniture shop at Worcester Street, Bromsgrove in 1851. In 1884 he transferred the business to the High Street where he was assisted by his son W.A. Townsend. The latter had a flair for antiques and was recognised as an authority throughout the Midlands. 'Shakespeare House' was a distinctive landmark in the town, and the company developed a reputation for restoring antique woodwork. They had a valuable collection of carved oak furniture often inspected by connoisseurs and collectors. He retired in 1837, but the firm continues to this day, under the name Townsend Textiles.



86. SCOTTISH ART REVIEW. A scarce four page prospectus and announcements leaflet for 1889. Attractive decorative coloured front page. Fine condition.

142mm x 107mm. 1889. £12.00

87. COLLIER, John. A Manual of Oil Painting. Third edition. [2], 115, [1], [16]pp adverts., half-title. A very good copy in original gilt lettered cloth. Slight wear to inner hinge.

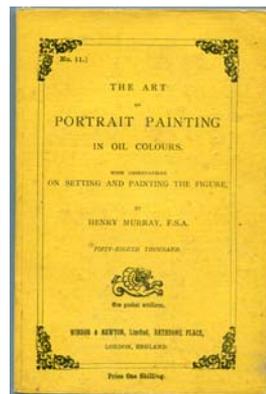
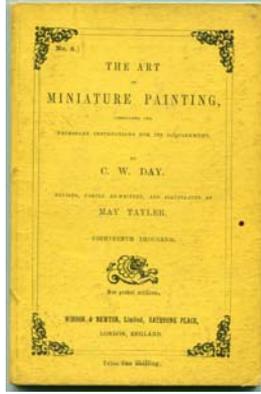
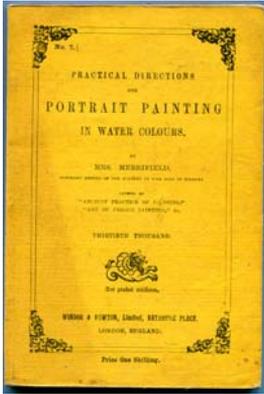
8vo. Cassell and Company. 1889. £12.00

88. FURNITURE. Catalogue of up to date Suites & Chairs in Chippendale, Sheriton, Queen Anne, Jacobean, Hepplewhite, & Louis Styles. T.C.L., 62-68 & 55-59 Rivington Street, Curtain Road, London EC2. 28 pages of designs each with hand-written dimensions and prices. Original decorative wrappers, the slim backstrip worn, and some slight dustiness, but in good condition.

4to. c1890. £60.00



This site in London comprised of a row of five furniture workshops and warehouses probably built in the early 1870s. These buildings replaced stables and a paper staining factory which had occupied the site in the 1830s.



89. MERRIFIELD, Mrs. Practical Directions for Portrait Painting in Water-  
Colours. Thirtieth thousand. 60, 64pp illustrated adverts. A very good copy in original  
yellow printed glazed linen cloth.  
small 8vo. Winsor and Newton. c1890. £20.00

90. DAY, Charles William. The Art of Miniature Painting. Comprising  
instructions necessary for the acquirement of that art. Eighteenth thousand. 58, 64pp  
illustrated adverts., frontispiece and 13 text illustrations. A very good copy in original  
printed glazed yellow linen cloth.  
small 8vo. Winsor & Newton. c1890. £20.00

91. MURRAY, Henry. The Art of Portrait Painting in Oil  
Colours. With Observations on Setting and Painting the Figure. Fifty-eighth thousand. 72, 64pp of illustrated adverts. A very good  
copy in original printed glazed yellow linen cloth.  
small 8vo. Winsor & Newton. c1890. £20.00

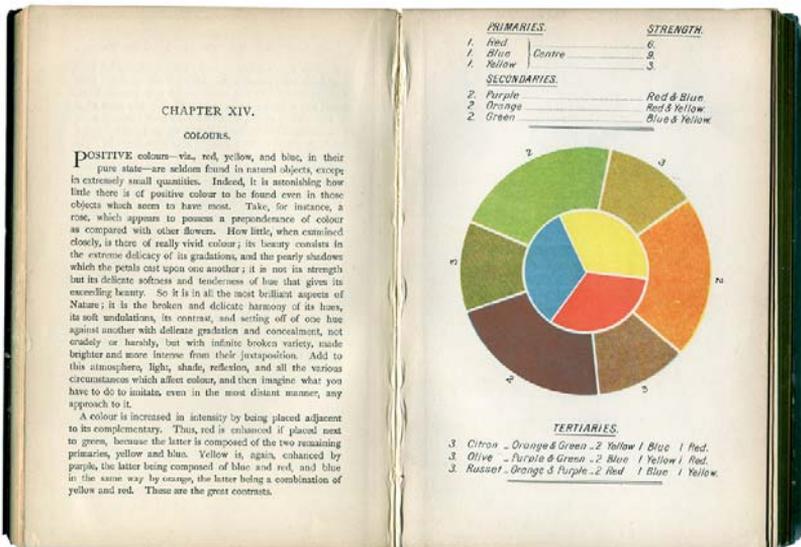
92. RUSKIN, John. The Seven Lamps of Architecture. Third  
edition in small form. xviii, [4], 401, [1]p., half-title., 14 plates.  
A very good copy in full contemporary vellum, gilt labels, decorative  
gilt endpapers. Armorial book-plate of K.E. Chalmers, and a prize  
label to him dated 1891. Some scattered foxing and browning to the  
paper.  
8vo. George Allen. 1891. £75.00

93. CHICAGO WORLD'S FAIR. A large commemorative  
cream silk napkin produced for J.D. Armstrong, who exhibited in the  
Machinery Hall at the Fair. It depicts a view of the Fair in the middle  
with decorative edging. In fine condition with just two slight tears to  
folds.  
510mm x 485mm. 1893. £45.00





The World's Columbian Exposition, also known as The Chicago World's Fair, was held in Chicago in 1893 to celebrate the 400th anniversary of Christopher Columbus's arrival in the New World in 1492. The fair had a profound effect on architecture, the arts, Chicago's self-image, and American industrial optimism. The Chicago Columbian Exposition was, in large part, designed by Daniel Burnham and Frederick Law Olmsted.



94. HALE-SANDERS, T. *The Art Student's Manual*. First edition. *xiii, [1], 121, [1]p., double-page frontispiece, coloured plate on card of a chromatic wheel, 2 plates*. Original gilt lettered dark blue cloth. Some paint splashes to the covers. Scarce. 8vo. Waterlow and Sons Limited. 1895. £30.00

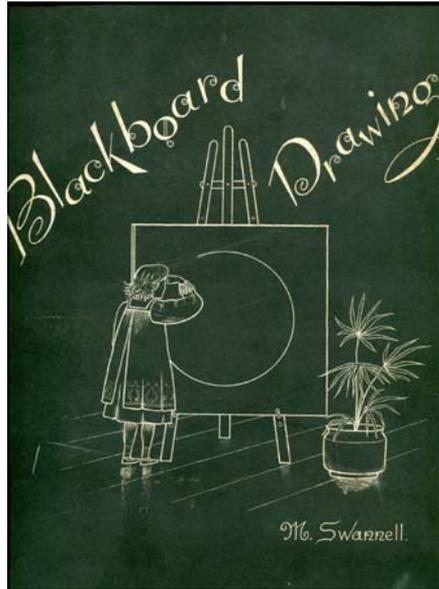
First edition, scarce Copac recording a single copy (Cambridge).

95. SWANNELL, Mildred. *Black-Board Drawing*. First edition. *[8], 25, [1]., half-title., 27 plates printed on stiff matt coated paper*. A virtually fine copy in original grey decorative boards, with just slight wear to the foot of the backstrip, and minor rubbing to the board edges. Very scarce, and the first copy we have encountered.

4to. Macmillan and Co. 1896.

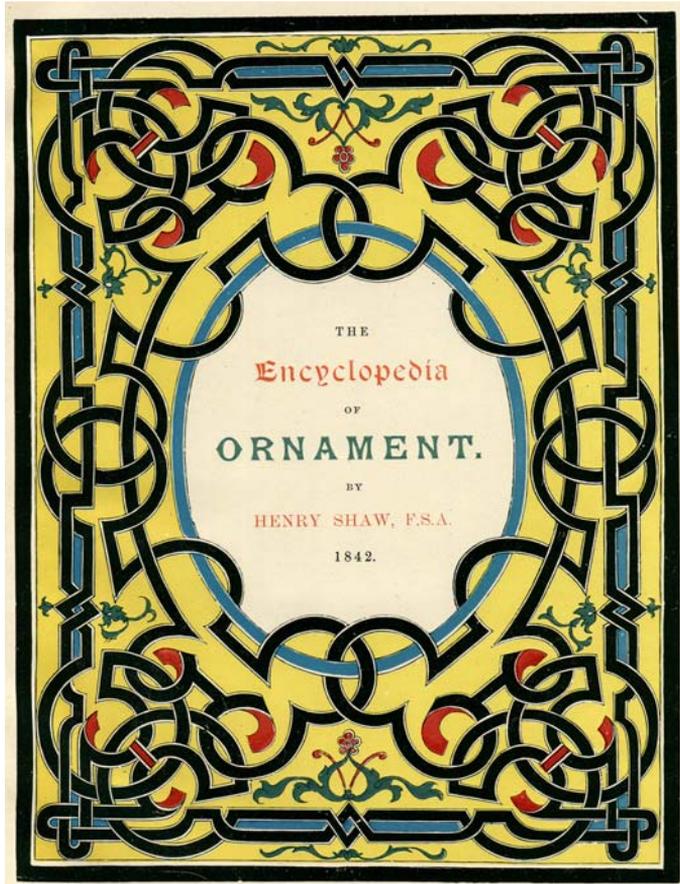
£160.00

The lessons are based upon the theories of Pestalozzi and Froebel, and are directed at very young children. "A large tray filled with sand is an invaluable addition to nursery requisites. On this the child may receive his first drawing lessons. Either by means of a pointed stick, or with the child's own finger, all kinds of objects may be drawn. Later on a small black-board of about 28 x 20 inches in dimension will partly take the place of the sand tray. Where a black-board cannot be obtained a yard of black unglazed American cloth stretched on thick cardboard or a small drawing-board will form an excellent substitute. Provide the child with a large overall, a duster, and some pieces of white and coloured chalks, and his happiness will be complete. One by one should the mother introduce a fresh form, and show her child how to improve his own productions. Froebel says: "Whatever a child already knows from what life gives and needs he puts into his drawing, examining and making it pass in review before his soul and mind as though to look it all over and to choose right and avoid wrong in the needs of his own future life."



Drawing is the step from mere looking at things to making a picture of them. Black-board drawing will be found to develop the aesthetic nature of the child much more easily and rapidly than ordinary drawing on slates and paper. The larger surface to be dealt with and the thick piece of chalk will tend to make the lines bolder and more graceful: the whole arm, instead of only the wrist and hand, is exercised; the amount of pressure required on the chalk will be likely to make the drawings decided and firm; while such great results are produced so easily and in such a short time that the child is delighted, and his interest will never flag. The drawing of flowers, leaves, animals, and objects will increase his observation; for he must look to find out all the details and parts most carefully before he can draw them."

96. HERMANN, Felix. *Painting on Glass and Porcelain and Enamel Painting*. A complete introduction to the preparation of all the colours and fluxes used for painting on glass, porcelain, enamel faience and stoneware, the colour pastes and coloured glasses, together with a minute description of the firing of colours and enamels. Second, greatly enlarged edition. Translated by Charles Salter. vii, [i], 300pp., 18 text illustrations. A very good copy in original gilt lettered cloth.  
8vo. Scott, Greenwood, & Co. 1897. £50.00



97. SHAW, Henry. *The Encyclopedia of Ornament*. 6pp., fine colour printed title-page and 58 plates (5 printed in colour). A fine clean copy bound in original dark blue gilt lettered cloth.  
small folio. Edinburgh, John Grant. 1898. £120.00

A fine late 19<sup>th</sup> century facsimile reprint of the original edition of 1842, for which “[Whittingham] made his first experiments in real colour-printing from wood-blocks... the best piece... is the title-page, reproducing an old binding... in black, red, green, blue and yellow”. Hardie, p260.

98. MILLAIS, J.G. *The Life and Letters of Sir John Everett Millais*. First edition. Two volumes, number 257 of 360 copies. *xvi, 446pp; xi, [i], 511pp., 24 plates and facsimile letters, 310 text illustrations*. A very good copy in original blue gilt cloth. large 8vo. Methuen. 1899. £50.00

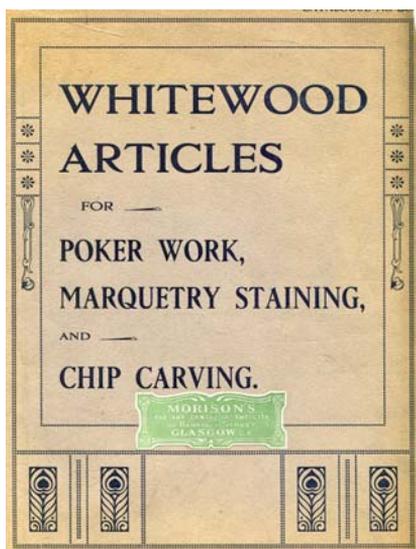
99. MURRAY, Henry. *The Art of Painting and Drawing in Coloured Crayons*. Twenty-sixth thousand. *60, 64pp illustrated adverts*. A very good copy in original printed limp yellow linen cloth boards. Scarce. 8vo. Winsor & Newton. c1901. £20.00

100. ROBERSON & Co Ltd. A scarce illustrated trade catalogue of Artists Colours and Materials. *xvii, 126pp., illustrated and priced throughout*. Some very faint waterstaining to some leading edges, but not intrusive. Very good condition in original decorative card covers.

8vo. C. Roberson & Co. Ltd. c1902. £95.00

101. CRANE, Walter. *An Artist's Reminiscences*. Second edition. *xvi, 520pp., 123 illustrations by the author, and others from photographs*. A good copy in original blue and white decorated cloth, slight rubbing and creasing to the spine with small slit at the head.

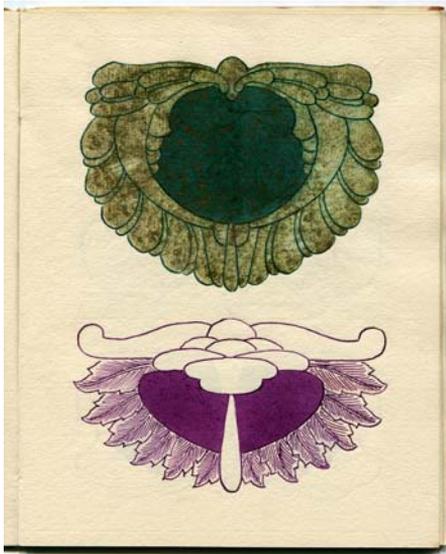
8vo. Methuen and Co. 1907. £30.00



102. WHITEWOOD ARTICLES for Poker Work, Marquetry Staining, and Chip Carving. *32pp illustrated trade catalogue, with accompanying 4pp price list*. Original printed wrappers are detached and very chipped and fragile around the edges, but the actual catalogue and price list are in very good clean condition.

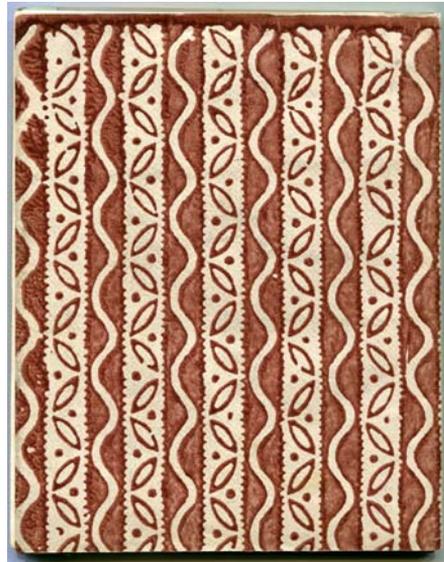
4to. Glasgow: Morison's. c1910.

£20.00



103. BOOK PLATE DESIGNS. An attractive sketchbook of original designs for book-plates by Pickford Waller, 1921. Twenty-four pages with the majority of the designs in colour wash, some heightened with gilt

Pickford Waller (1873-1927), illustrator, designer, and connoisseur. The Morland Press published a selection of his book-plates in 1921. His own book-plate was designed by Austin Osman Spare, and he was Spare's most important patron, supporting him from his earliest days.

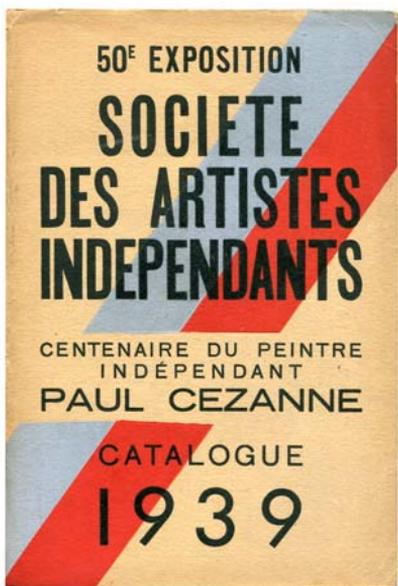
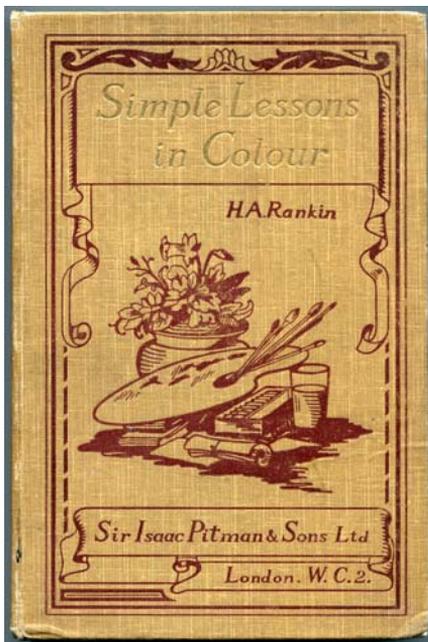


A catalogue of his extensive collection of material by Aubrey Beardsley was published in 1931, and his own book-plate designs clearly show his influence.

£350.00

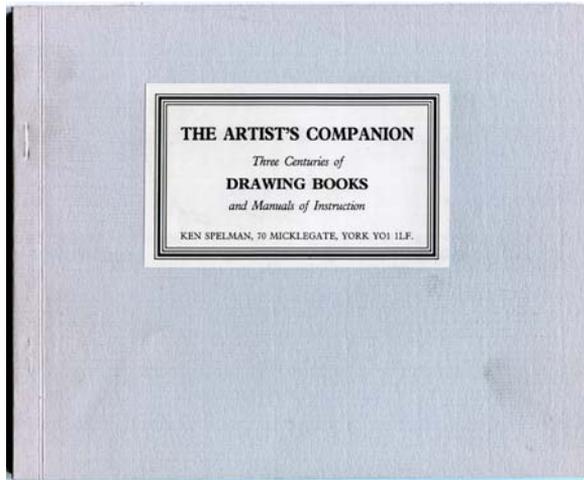
104. TOCH, Maximilian. *How to Paint Permanent Pictures*. First edition. 101, [1], [2]pp adverts., half-title. A good copy in original cloth. Head of spine worn. 8vo. New York: D. Van Nostrand Company. 1922. £12.00

105. RANKIN, Herbert A. *Simple Lessons in Colour*. 158pp., 38 colour plates. A very good copy in original pictorial cloth. Lacks the front end paper. 8vo. Sir Isaac Pitman & Sons Ltd. c1930. £16.00



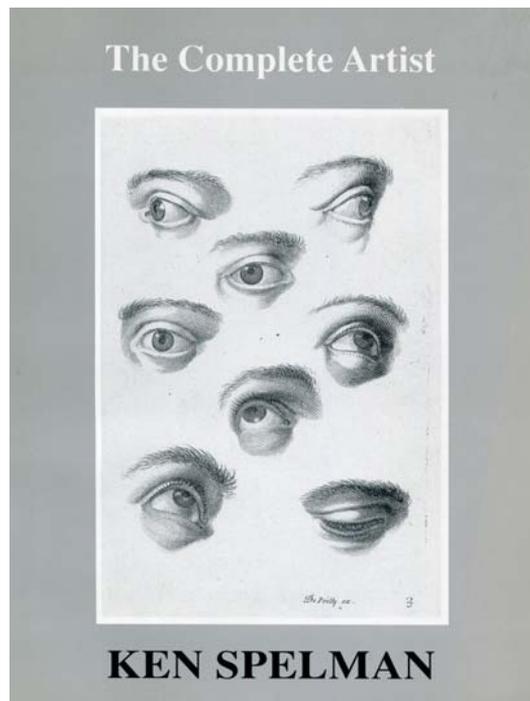
106. CEZANNE, Paul. 50e Exposition Societe des Artistes Independants. Centenaire du Peintre Independant Paul Cezanne. Catalogue 1939. 153pp + adverts. A near fine copy in original decorative card covers. 8vo. Paris. 1939. £40.00

107. STALKER, John and George Parker. *A Treatise of Japanning and Varnishing 1688*. A reprint edition with a new introduction by H.D. Molesworth. xvi, 84pp., 24 plates. A very good copy in original red cloth and slipcase. Scarce. From the library of the Earl of Perth, with an inserted letter to him returning this copy. 4to. Alec Tiranti. 1960. £45.00



108. SPELMAN, Ken. *The Artist's Companion. Three Centuries of Drawing Books and Manuals of Instruction.* 54pp., 202 items., 23 illustrations. 1985.

£10.00



109. SPELMAN, Ken. *The Complete Artist.* 96pp., 290 items, 33 illustrations. 1989.

£10.00