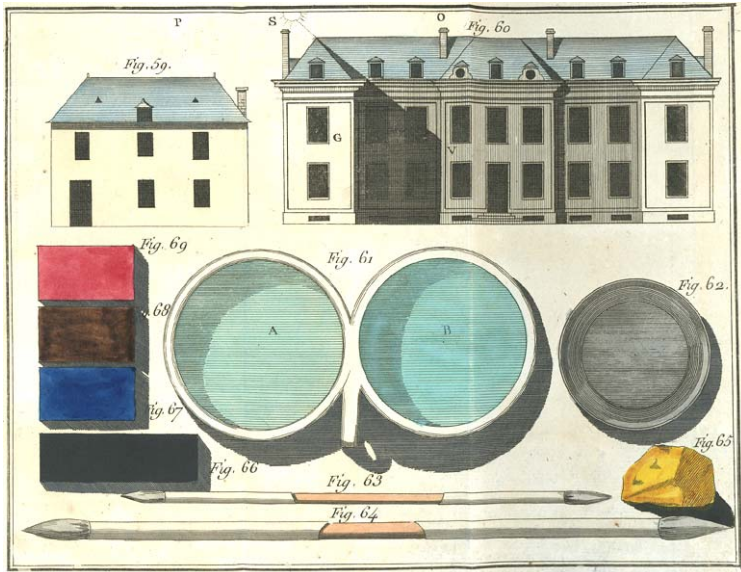


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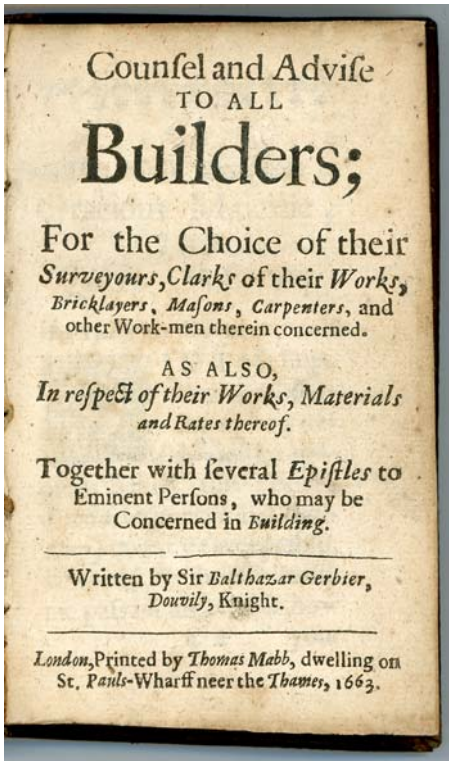
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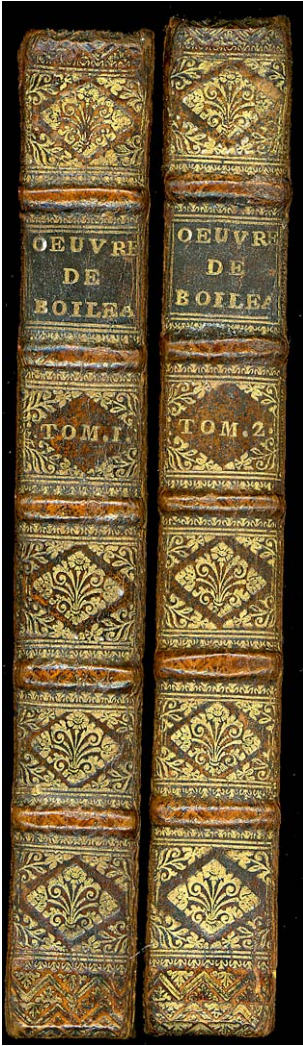
1. GERBIER, Balthasar. Counsel and Advise to all Builders; for the Choice of their Surveyours, Clarks of their Works, Bricklayers... as also, in respect of their works, materials and rates thereof. 55ff + 110pp + errata leaf. A very good copy, from the Macclesfield Library, bound in contemporary sheep. Two leaves bound upside down, with slight cropping to the lower (i.e. upper) edge. small 8vo. Thomas Mabb, 1663.

£850.00

~ 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, acquired 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.



2. BOILEAU-DESPREAUX, Nicholas. *Oeuvres Diverses du Sr. Boileau Despreaux: avec le Traite du Sublime, ou du Merveilleux. Traduit du Grec de Longin. Nouvelle edition. Two volumes. [24], 315, [1]p; [4], 342, [10]pp., engraved half-titles.* A very good copy bound in full contemporary calf, ornate gilt panelled spines with gilt morocco labels, all-edges-gilt. Some occasional faint old waterstaining, but not at all intrusive. Large armorial book-plate of The Right Honourable the Lord Viscount Lympington.

12mo. Amsterdam, chez Henri Schelte. 1702.

£225.00

3. 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 and inner hinge of the title-page stained by old paste. *Harris 596.*

8vo. D. Browne. 1726.

£395.00



~ 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.

The only known copy

4. WESTON, Thomas (fl. 1723) of *Greenwich Academy*. A Drawing-Book Compos'd for the Use of the Young Gentlemen at the Academy in Greenwich. *Two parts in 1 volume, [Pt. 1.] General title, engraved by G. Bickham, letter press text 1 leaf (recto only), 32 plates on 19 leaves; divisional title "Drawing-Book Part II" engraved by G. Bickham, 20 plates on 11 leaves.* General title re-margined, text leaf laid down, mended tear in inner margins of first 4 leaves, very light staining to last leaf, modern half morocco, cloth sides, slight waterstains to upper board. oblong folio (275x 435mm). London: Printed & Sold by Geo. Foster at the White horse Opposite the North gate in St. Pauls Church Yard. 1737.

£2,200.00

~ Thomas Weston, Master of the Academy at Greenwich produced "A Copy-Book..." and "A Drawing-Book..." for the use of his students. ESTC (N65009) locates only one copy of "A Copy-Book", in the Newberry Library, although reference to their catalogue shows that "A Drawing-Book" is bound with it; Copac locates only one copy of "A Drawing-Book", at Glasgow. These are all assigned the date 1726. Of either of these works dated 1737 and printed by Foster we have found only one trace; a copy of "A Copy-Book" appeared as lot 3845 in the Macclesfield sale in Sotheby's, 30th October 2007.

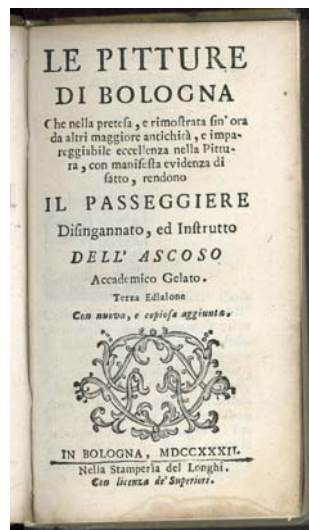
The Royal Hospital School at Greenwich was Britain's largest school of navigation and seamanship. It began when the Hospital took in ten 'orphans of the sea', who were educated at Thomas Weston's Academy in Greenwich. Boys were educated in navigation, for the merchant service. Weston was also the Assistant to the Astronomer Royal (John Flamsteed).

the primary document on Bolognese artists of the Baroque.

5. 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 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 entrée 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.



6. [LENS, B[ernard] and J[ohn] Sturt. *A New Drawing-Book*, teaching the grounds of that art: engraven in 52 plates for the use of a drawing school near the Hand and Pen in St Paul's Churchyard.] This appears to be a later 18th century re-issue of this work, lacking the title-page, and with plates numbered 2-52. Stab stitched as issued, outer pages a little dusted but otherwise in good clean condition. Antique laid paper with watermark, Gerrevink, L.V. 124mm x 200mm. London? c1740?

£120.00

~ The 51 outline engravings of heads, figures &c, conform to the size of the original publication, each measuring c103mm x 79mm (plate mark).



a rare survival, stitched in original thick paper wrappers

7. [MORANT, Philip]. The Tapestry Hangings of the House of Lords: Representing the several engagements between the English and Spanish fleets, in the ever memorable year MDLXXXVIII. With the portraits of the Lord High-Admiral, and the other noble commanders, taken from the life. To which are added, from a book entitled, Expeditionis hispanorum in angliam veradescriptio, A.D. 1588, done, as is supposed, for the said tapestry to be work'd after, ten charts of the sea-coasts of England, and a general one of England, Scotland, Ireland, France, Holland, &c. shewing the places of action between the two fleets; ornamented with medals struck upon that occasion. And other suitable devices. Also an historical account of each day's action, collected from the most authentic manuscripts and writers. The second edition. By John Pine. His Majesty's Chief Engraver of Seals &c and Bluemantle Parliament at Arms *Engraved title-page, If subscribers list, If dedication, 23pp Account of the Spanish Invasion, [1]p explanation of the plates.* A fine large untrimmed copy in original buff thick paper wrappers, hand-titled on the upper cover. The text volume only, and without the accompanying plates. The last complete copy offered for sale was priced in excess of £20,000.

large folio. 595mm x 405mm. J. Pine. 1753.

£395.00

~ ESTC T145914, noting 3 copies only (BL, NLS, and Library of Congress). There is also a copy at the Yale Center for British Art. A re-issue of the 1745 second edition, with the title-page imprint altered.

8. [HOGARTH]. Anon. A Poetical Description of Mr Hogarth's Election Prints: in Four Cantos. Written under Mr Hogarth's Sanction and Inspection. First edition. [4], 30pp. Uncut, a few leaves with some old creasing at the foot. Small tear without loss to the margin of the last leaf, which also has an old repair on a small blank section of the reverse. Some light age browning to the paper, disbound, and preserved in plain sugar paper wrappers.

4to. Printed for T. Caslon... and sold by J. Smith, at Hogarth's Head in Cheapside. 1759.
£495.00

~ ESTC T10583. The 'Advertisement', by John Smith, reads in part "...I take the liberty, with the permission of Mr Hogarth, to insert in this manner that gentleman's opinion of the following cantos, which is, that the thoughts intirely coincide with his own; that there is a well-adapted vein of humour preserved through the whole, and that... none ever gave him so much satisfaction as the present performance."

Hogarth was in the last decade of his life when he painted the "Election" series, which intended to expose the general corruption of the electoral process as it was in the mid-eighteenth century, and may be said to demonstrate the progressive darkening of his satire. The picture 'Chairing the Member', with its bleak image of a corpulent victorious candidate, borne precariously aloft by the rabble that has elected him, helps to explain why the radical politician John Wilkes complained that Hogarth did not give enough place to benevolence in his view of the world. The series of which the work forms a part was inspired by the General Election of 1754, in particular the contest between the Whigs and the incumbent Tories in Oxfordshire, which was widely reported in the popular press of the time and became a byword for electoral corruption. That painting is a parody of a history painting by Le Brun, Louis XIV's court artist, depicting the Battle of Granicus. For Le Brun's heroic, victorious Alexander the Great, Hogarth has substituted the podgy, tumbling figure of Doddington, whose emblem is not the eagle of victory but, instead, the clucking goose that flies overhead. The significance of this detail was teased out in a long and circumstantial poem of 1759, published as "A Poetical Description of Mr Hogarth's Election Prints... Written under Mr Hogarth's sanction and inspection"... "Minerva's sacred bird's an owl; / Our candidate's, behold, a fowl! / From which we readily suppose ... / His voice he'll in the Senate use; / And cackle, cackle, like – a goose."

[Ref: Dixon, Andrew Graham, article 2004].

9. 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 19th century recipes for varnish are written on the rear end-papers.

8vo. J. Nourse. 1764. £95.00

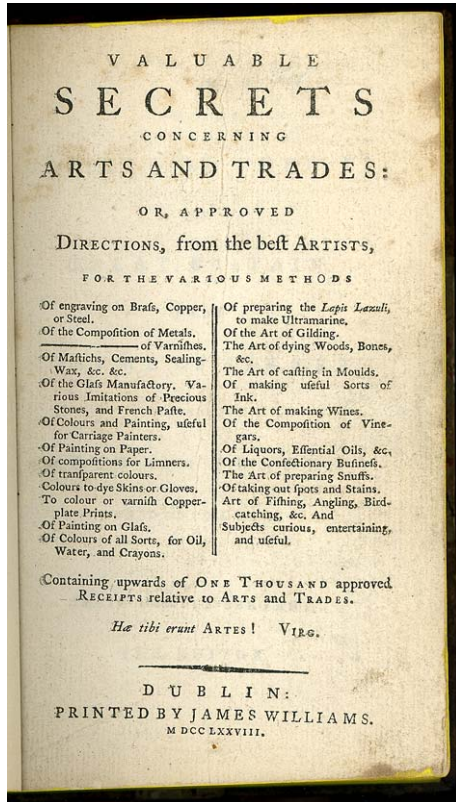


10. HOGARTH, William. [Trusler, John.] Hogarth Moralized. Being a complete edition of Hogarth's works. Containing near fourscore copper-plates, most elegantly engraved. With an explanation, pointing out the many beauties that may have hitherto escaped notice; and a comment on their moral tendency. Calculated to improve the Minds of Youth, and, convey Instruction, under the Mask of Entertainment. Now First Published, With the Approbation of Jane Hogarth, Widow of the late Mr. Hogarth. [4], viii, 212, [8]pp., engraved frontispiece portrait, title-page vignette, and 76 fine engravings set within the text. A very good clean copy bound in full contemporary calf, raised and gilt banded spine, morocco label. Joints slightly cracked but very firm. 8vo. Sold by S. Hooper... and Mrs Hogarth, at her House in Leicester-Fields. 1768

£395.00

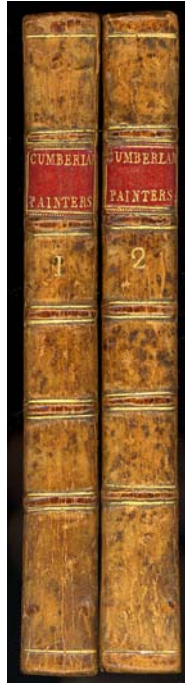
~ ESTC T100999. First edition. In this issue signatures G-H are unpaginated and are imposed on thinner paper, the catchwords of sigs. G2 and H4 being "and," and "be" respectively. This is complete with both title-pages and the frontispiece, and many copies lack one element of these.

11. DESCAMPS, J.B. Voyage Pittoresque de la Flandre et du Brabant, avec des reflexions relativement aux arts & quelques gravures. xxii, [2], 328, [10]pp *index + errata leaf, half-title, folding map & 5 engraved plates*. A very good copy bound in contemporary calf, gilt banded spine and black gilt label. Some slight foxing. 8vo. Paris: chez Desaint. 1769. £220.00



12. VALUABLE SECRETS concerning Arts and Trades; or Approved Directions, from the best Artists, for the various methods of engraving...varnishes...of colours and painting, useful for carriage painters. Of painting on paper...colours to dye skins or gloves...to colour or varnish copper-plate prints...of the art of gilding...the art of making wines...of the confectionary business...art of preparing snuff...containing upwards of one thousand approved receipts relative to arts and trades. [8], xxvii, [1], 312pp. A very good copy bound in later half mottled calf, gilt decorated spine, marbled boards and end-papers, lemon-yellow edges. Slight crack to the upper joint. First published in London in 1775, this is the first, and only, Dublin edition. 8vo. Dublin. James Williams. 1778. £495.00

13. TOPHAM, John. A Description of an Antient Picture in Windsor Castle, representing the Embarkation of King Henry VIII at Dover, May 31, 1520; preparatory to his Interview with the French King Francis I. Read at the Society of Antiquaries, June 21, 1781. [2], 42pp., *engraved plate*. Title-page browned, but a good copy in later plain wrappers, with hand-written label on the upper cover. Lacks one plate. 4to. printed by J. Nichols. 1781. £40.00



14. CUMBERLAND, Richard. Anecdotes of Eminent Painters in Spain, during the sixteenth and seventeenth centuries; with cursory remarks upon the present state of arts in that kingdom. First edition. Two volumes. [2], 225, [1]p, 1f index; [2], 224pp, 1f index., *half-titles*. A fine copy in full contemporary tree calf, raised and gilt banded spines with red morocco labels. Slight original paper flaw to the head of one title-page, causing a slightly uneven top edge to the leaf. small 8vo. for J. Walter. 1782. £380.00

~ From the mid 18th century there was a growing interest in the art and artists of Spain as travellers' accounts drew comparisons with the work of the Italian masters. Auctioneers, dealers, and collectors sensed a new, relatively unknown source of supply, and Cumberland's book was one of the earliest to provide them with detailed information. It was based on Antonio Palomino's "*Lives of the Spanish Artists*", first published in Spanish in 1724.



15. GYLES, Henry. Glass Painting for Windows as Armes, Sundyals, History, Landskipt, &c. Done by Henry Gyles of the City of York. A fine engraved portrait after Francis Place. Published by W. Richardson, Castle Street, Leicester Fields. 175mm x 141mm (plate-mark), with good margins. c1790.

£120.00+ VAT

First published c1675-1700, this is the only 18th century re-issue, c1790.

~ Henry Gyles or Giles (1640?-1709), who resided in Micklegate, York, [next door to our bookshop], is credited with the revival of the art of pictorial glass painting in England. He produced works for Trinity College and St Catharine Hall in Cambridge, and Wadham College, Oxford, but is best known for his work in the chapel of University College, Oxford. He died at his house in York in October 1709.



16. EDWARDS, Edward. A Collection of Views and Studies after Nature. With other subjects designed and etched by Edward Edwards, Associate and Teacher of Perspective in the Royal Academy, London. *36 consecutively numbered etchings on 17 plates.* In original wrappers with large engraved title-label on the upper cover. Backstrip worn, tear to the leading edge of the upper wrapper, and some wear to the leading edges of some of the plates, but well clear of the images. The plates are dated 1786-1789.

folio. n.p. 1790.

£395.00



~ This appears to be an early state of the work which was finally published with a letterpress title, dedication and index, and 52 images on 32 plates. Edwards (1738-1806), opened an evening drawing school while still studying at St Martin's Lane. This is a scarce work, and the last copy we can trace offered for sale was in 1995. An imperfect copy appeared at auction in 2002, and the last complete copy at auction was in 1984.

A scarce series of Rowlandson drawing sheets

17. ROWLANDSON, THOMAS. *Outlines of Figures, Landscape, and Cattle*, etched by T. Rowlandson for the use of Learners. *6 large etched plates depicting a variety of groups and scenes.* The series ran to a total of sixteen plates, and is very scarce indeed. Three of the plates are published by S.W. Fores, No. 3 Piccadilly, and dated Jun 2nd & Aug 6th 1790, and Jan 31 1791. The remaining three are published by M. Lay, Brighthelmstone, and are dated June 1790. Some slight dustiness and several small marginal tears without loss.
290mmx395mm. 1790-1791. £395.00



detail from one plate

In 1789 Thomas Rowlandson and Henry Wigstead made an excursion to Brighthelmstone, which was published as a series of eight aquatints in 1790. In the accompanying text they note “a good print shop by Mrs Lay.”, who in 1789 had published Rowlandson’s aquatint, “A Brace of Blackguards.” From an incomplete set of the ‘Outlines’ in the V & A it is noted that the earlier plates in the series carried the Brighthelmstone imprint. As with that example this impression does not have plate numbers in the upper right hand corner, and may have been intended to be sold as separate sheets for drawing instruction.

18. TRADECARD. Riviere Knight, Pattern Drawer, No. 135 Cheapside, London. Variety of patterns for the tambour, &c. Likewise muslin drawn in the neatest manner. N.B. Great choice of childrens caps for working. The best India & other cottons. Engraved on card, and in very good condition. 80mm x 125mm. Whitchurch sculp., Bartholomew Lane. c1790.

£120.00+ VAT



~ Riviere Knight (born 1744) was the son of Isaac Knight, a writing master of Chertsey in Surrey, and owned a haberdashery business in Cheapside. Other examples of engraving by Whitchurch of Bartholomew Lane mostly date from the 1790's.

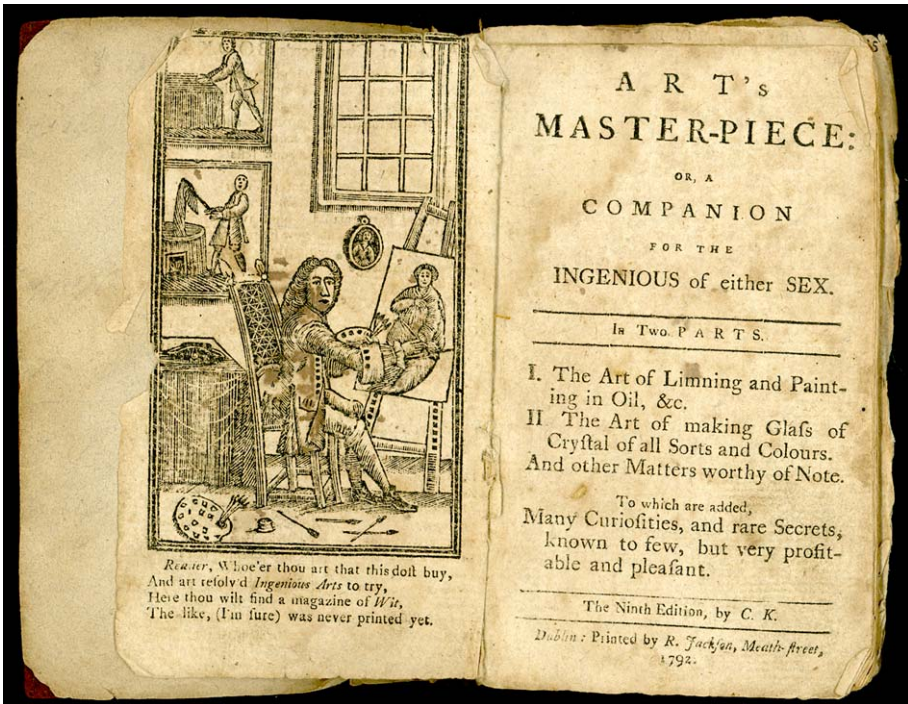
19. TRADECARD.

D[aniel] Orme, Historical Engraver to His Majesty and His Royal Highness the Prince of Wales. No. 14 Old Bond Street. "A choice collection of pictures, drawings & prints, by the most approved artists; also all sorts of picture frames, drawing materials, sattin prints, & medallions..." A fine decorative engraved card. Old crease but only noticeable on the reverse. 120mm x 80mm. [London, c1792].

£160.00+ VAT

~ Daniel Orme (1767-1837), entered the Royal Academy schools in 1785. He began his career as an etcher, but very soon turned publisher, with a large output of topographical, historical and ornamental prints. He is recorded at 14 Old Bond Street from 1792, and in 1794 at 19 Old Bond Street, opening the Morland Gallery, the first of a number of moves within London upto 1809 This trade card is in the Heal Collection (Heal, 59, 116).



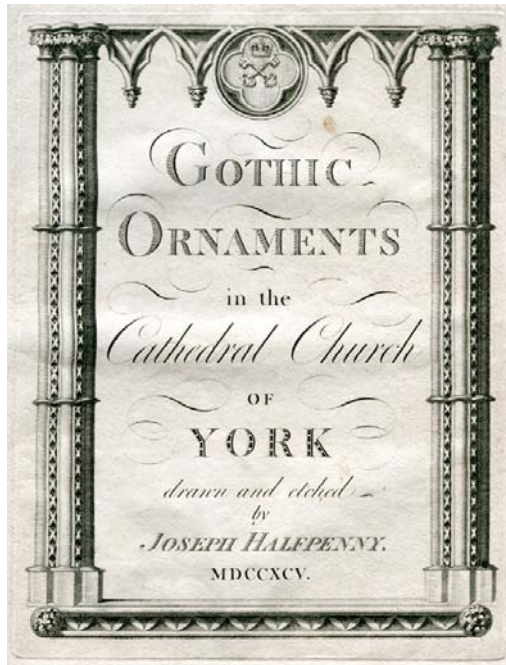


20. ART'S MASTER-PIECE: or, a Companion for the Ingenious of either Sex. In two parts. The Art of Limning and Painting in Oil &c. II. The Art of Making Glass of Chrystal of all sorts and colours And other matters worthy of note. To which are added many curiosities, and rare secrets, known to few, but very profitable and pleasant. The ninth edition, by C.K. 144pp., woodcut frontispiece with a "list of Chapmen's Books" on the recto. Some browning to the text, the leading edge of the frontispiece chipped, and some creasing to the fore-edges of a number of leaves. Worming to the leading edge from page 95 onwards but not affecting the text. Stitched into a simple contemporary plain calf binding. ESTC T222947, BL and Library Company of Philadelphia only.

12mo. Dublin: printed by R. Jackson, Meath-Street, 1792.

£295.00

~ First published in 1697 (Wing K2 locating 3 copies, only the NjP copy in America), all editions are rare. The author is unidentified, although he may have been an acquaintance of Thomas Tryon, to whose "The Way to Get Wealth" reference is made. Rostenberg 57. There was a very early Dublin edition in 1702, and then no other until the Jacksons carried on printing after the final 18th century London edition in 1721 [the 5th edition]. They were published in 1768, 1784, 1792, and styled 7th, 8th, and 9th editions on their title-pages.



an inscribed family copy of one of the earliest contributions
to the development of the gothic revival in England

21. HALFPENNY, Joseph. Gothic Ornaments in the Cathedral Church of York. First edition. 46, [1], [3]pp subscribers + additional leaf of subscribers noting 'names in the order of their being given'. engraved title-page and 105 etched plates (2 hand-coloured). A very good 'family' copy bound in contemporary reverse calf, with red morocco label. Corners slightly bumped, and minor wear to the foot of the spine. Tiny worm track to the top margin of several plates. Mary and William Halfpenny's copy, signed on the front end paper by Wm. Halfpenny, 1798, with an inscription below in the same hand "Mr Joseph Halfpenny, author of this book died July 11th 1811, aged 62." Also signed by Mary Halfpenny on the preliminary blank. 4to. York. J. Todd and Sons. 1795 - [1800]. £525.00

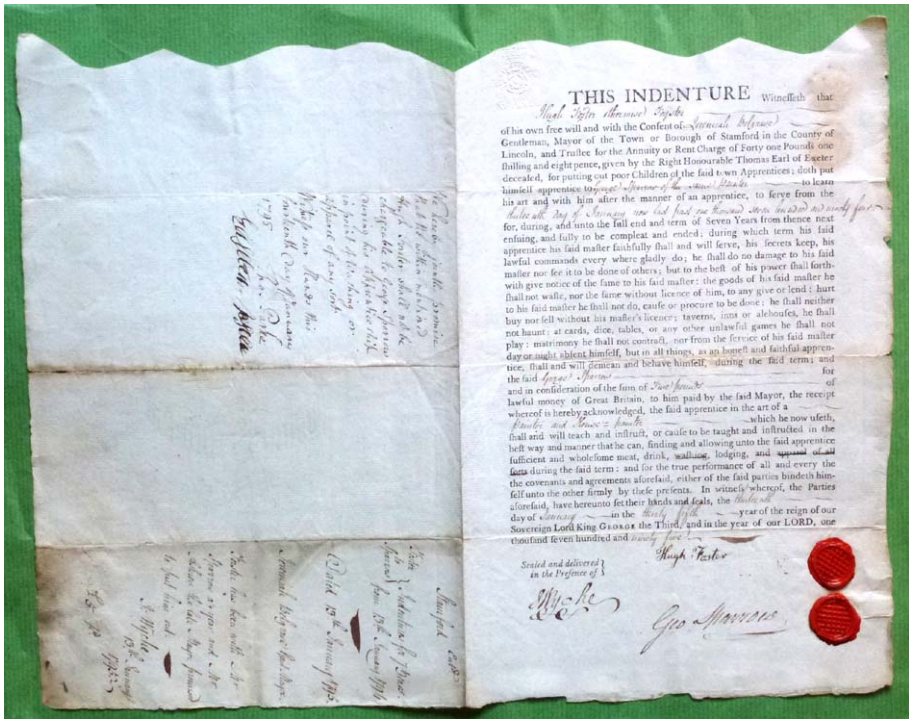
~ In 1770 John Carr the architect and Lord Mayor of York surveyed the Minster fabric, and from the scaffolding then erected to repair the building, artists were able to produce measured, architectural views of the greatest value to architects... Joseph Halfpenny, a local draughtsman, became Carr's clerk of works, and he etched many detailed drawings on 105 plates to form his Gothic Ornaments published in 20 parts between 1795 and 1800. William Chambers in his preface notes that "of Gothic Architecture [he] speaks in terms of the highest respect... with a view to encourage and bring forward an undertaking so warmly recommended I have been induced to exhibit this selection of Gothic Ornaments..."



22. GALLERY INVITATION CARD. "At Mr de Poggi's New Room, No. 91 New Bond Street near Oxford Road. Are now exhibiting Two Large Pictures painted by Mr Robert Cleveley of the Royal Navy, representing the great and important victory obtained by the British Fleet, under the command of Earl Howe over the French, on the first of June, 1794." A fine late 18th century copper engraved invitation card on paper; it depicts Britannia sitting on top of the world, and is set within an elaborate decorative border, with engraved letterpress below. In fine condition. Rare.
 119mm x 173mm. A.C. de Poggi. March 1, 1795. £295.00

~ Robert Cleveley is not known to have been at the Battle of the First of June. However, it is clear from Joseph Farington, the artist and diarist, that within two months of the battle, he was working on designs for engravings to be published by the publisher de Poggi the following year. The result was two very large pictures, *The Morning* [and the *Evening*] of the Glorious First of June, of which de Poggi opened an exhibition at his Bond Street gallery on 21 February 1795, promoting the sale of large subscription prints from them by B. T. Pouncy (PAI5711), issued in August 1795, and Thomas Medland (PAI5709), issued in February 1796.

The prints are recorded in the British Museum; this engraved invitation is not.



23. APPRENTICE PAINTER. An 18th century Indenture apprenticing a poor boy, Hugh Forster, for seven years to learn the art of “painter and house-painter” with George Sparrow, a painter from Stamford, Lincolnshire in 1795. Perhaps because of the nature of the work, his employer is not obliged to provide ‘washing’ or ‘apparel of all sorts’, and these terms have been struck through in the document. It is signed and sealed, and has docket titling on the reverse. Some slight dustiness to the docket section, but in good condition. 317mm x 210mm. Stamford. 1795. £320.00

~ George Sparrow is mentioned in length in the manuscript autobiography of Joshua Shaw, Artist And Inventor, which was partially published in “The History of the Rise and Progress of the Arts of Design in the United States,” [1834], and was the subject of an article in Scientific American in 1869, from which the following extracts are taken.

“Mr. Shaw was left an orphan at the age of seven years, by the death of his father, and he says: “I had from that moment to earn my dinner before I ate it; and like Bloomfield’s farmer boy, I had to watch the cattle and keep the sparrows away from the cornfields; a kind of domestic Crusoe of the lonely field and common, with an old gun on my shoulder, and carrying a noisy instrument called the “bird-claps.” With these I was able to frighten away the little intruders but many a time when my own supply of food ran short, I had

compassion on them, and would say: How hard it is to be without bread, I will give them time to pick a few grains and then either fire the gun or start the rattlers.”

Three years did the young artist watch the sparrows, occupying the hours and relieving the monotony of his task by drawing pictures in the sand, of owls, pigs, and other objects, animate and inanimate, thus evincing the early budding of a genius destined in the future to be recognised and honoured by the world. Nor was his invention wholly absorbed by his passion for drawing; our young aspirant learned to read and write, making the sand his rude though ample page, in the three years of his shepherd boy life, during which time his wages was one penny per day. At the end of that time, his mother having in the mean time married, he was called home to assist in the business of his stepfather, a plumber and glazier by occupation, at the end of which time, Mr. Shaw, a lad of about fifteen years, was again obliged to shift himself. An uncle now gave him nine weeks’ schooling, the only regular tuition he had during his life.

He then obtained employment upon one of the rural mail-routes, and entered His Majesty’s service as a mail carrier. This employment did not last long, and again he says: “I found myself threatened with the prospect of dining on roasted sloes and bilberries, and driving the sparrow and yellow hammer from the forbidden feast. I was on my way home, and being hungry, I purchased by the way some cheese and bread, which the shopkeeper, out of respect I suppose for the elevated situation I had occupied as mail carrier, wrapped in part of a newspaper, which I read at my leisure after dining.

Amongst other things an advertisement met my eye, ‘Wanted, an apprentice to the Sign, Coach, and House-painting business, apply by letter, post-paid, to George Sparrow, Stamford, Lincolnshire. A premium will be expected.’ I turned short about and travelled twenty miles that same day, determined to see Mr. Sparrow, but as he expected a premium I had small hopes of success, except my talents for drawing should be a recommendation. My hand however, had only been tried upon crows, magpies, owls, mice, and other familiar objects, while I was drill officer of the cow-pasture, and lest I should be imperfect, I sat down, and with my finger drew upon the dust which covered the road, a pig, a goose, and such other objects as were suggested, and in this way night overtook me before I had reached the sixteenth milestone. I budged along with only nine shillings in my pocket which belonged to my stepfather, in deep reflection upon coming events and possible results. At eight in the evening I reached Stamford, and the house in which the Great Apelles of the place resided. How my heart palpitated as I touched the knocker.”

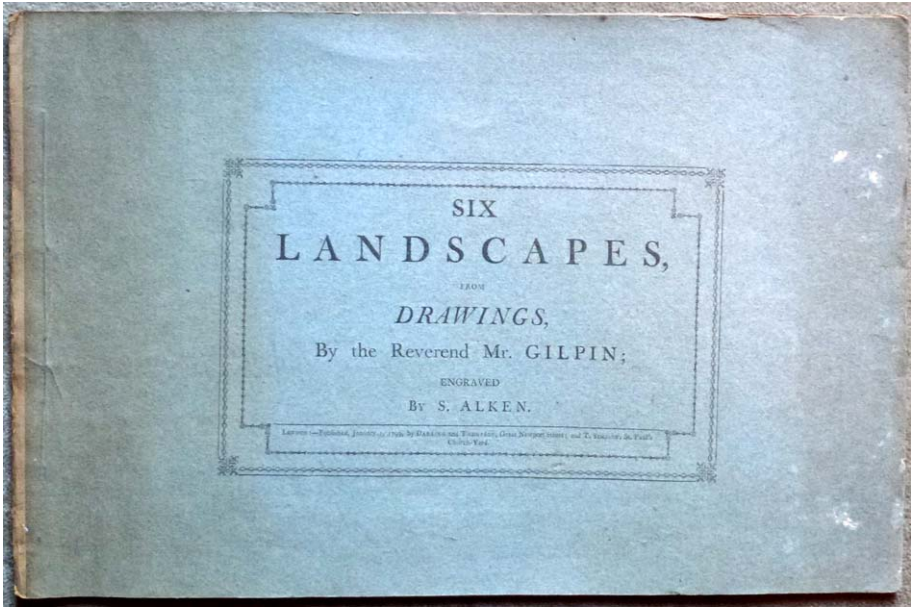
Here our aspirant remained all night, and in the morning, after trial, was accepted without a premium, in consideration of his talent for drawing. In this way he reached the first and lowest rung of the ladder, which he at once began to climb so vigorously that in time he was placed in charge of the business. His

first exploit of a public nature was the painting of Commandments in St. Michael's Church with the King's arms, and beneath it Moses and Aaron, agreeably to the old English custom. He now began to acquire considerable reputation as a painter of the pictorial signs of the period. His employer having become jealous of Mr. Shaw's reputation, a separation took place, the latter purchasing freedom from his last year of service for twenty pounds sterling, and removing to Manchester, where he was installed foreman of a very respectable establishment. It was here that he formed a resolution to become an artist in the highest sense of the term, and to that end he commenced a system of constant and laborious practice...

At length he was so fortunate as to find purchasers for three or four subjects in rapid succession, and emerged from the obscurity he had hitherto been forced to sustain into public notice as an artist of considerable promise. He now went to London where he met with much discouragement from cold-hearted critics, and after staying there three years, retired to Bath, where he practiced his art for some seven years with increasing reputation. He now met with some encouragement from the surrounding gentry and nobility, and as he was a good sportsman and possessed of fine social gifts, he became a frequent guest at their tables.

He next returned to London, where he enjoyed considerable popularity and received many commissions; but being so unfortunate as to differ in politics from the aristocratic directors of the British Institution, he was subjected to persecution, and the prize awarded to his painting of the deluge, by that institution, was with-held. This and other subsequent events disgusted him with England, and he resolved to come to America. He had previously, however, made the acquaintance and secured the warm personal friendship of Benjamin West, then President of the Royal Academy, who urged him to canvass for a membership in that institution, but he refused to stoop to what he considered a degradation, the begging for honours to which he considered his merits entitled him.

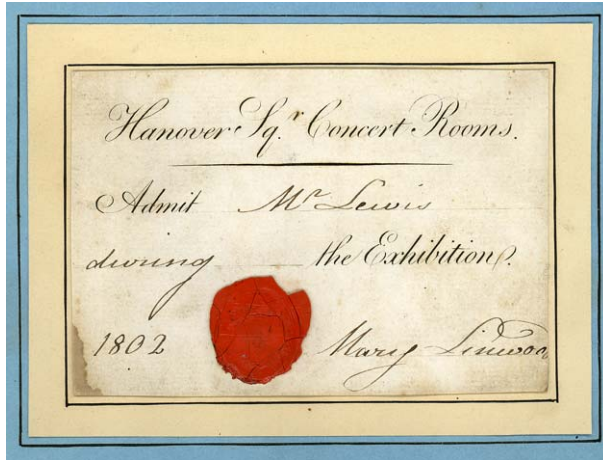
He, therefore, after obtaining introductory letters from West to many distinguished men of the time in the United States, came to Philadelphia, where he permanently established himself. He was the bearer of West's celebrated picture of "Christ Healing the Sick," a present to the Philadelphia Hospital, where he placed it appropriately, and where it still hangs."



24. GILPIN, William. Six Landscapes, from Drawings by the Reverend Mr Gilpin, engraved by S. Alken. *Six fine sepia aquatints, dated November 1st 1798.* A fine crisp clean copy in original stiff sugar paper wrappers, printed title on the upper cover. Slight wear to the thin paper backstrip. Very scarce. oblong 4to. Darling and Thompson. January 1st 1799. £495.00



~“Probably towards the end of 1793 Samuel Alken, on one of his periodic visits to Gilpin, secured from him six drawings, from which he made large tinted aquatints... they were the first prints after Gilpin which Alken signed.” See Barbier p.82. The work was first published in 1794, and this is a slightly later issue published in 1799, by Darling and Thompson.



25. LINWOOD, Miss. An early 19th century printed and hand-written invitation to an exhibition of her needlework pictures at Hanover Square Concert Rooms in 1802. It is made out to Mr Lewis, and is signed by Mary Linwood, with a wax seal. Mounted on card.

together with...

A four page letter signed by Mary Linwood, from No 75 Oxford Terrace, Hyde Park, and dated 27th July. c1830.

£395.00

It is addressed 'Dear Sir, and relates to a "very fine specimen of trilobite, with other fossil remains, which I hoped to have brought with me to London, and have presented to you, as it was too large and heavy to send by a parcel..." It is however now mislaid, and she hopes to find it and bring it next time she is in London. She also mentions that "I have never heard from Mr Phelps on the subject of my Lyric Tragedy which you kindly sent to him last November..."

~ Born in Birmingham, needlewoman Mary Linwood moved to Leicester with her family when she was nine, where her mother opened a private boarding school for young ladies in Belgrave Gate, and where Mary herself became a schoolmistress and later headmistress. Mary worked her first needlework picture at the age of 13 and went on to produce a collection of 64 pictures, specialising in full size copies of old master paintings that were worked using a

combination of irregular and sloping stitches to more closely resemble paint. By the age of 31, Mary had attracted the notice of many, including the royal family and in particular that of Queen Charlotte, who had been such a champion of Mrs. Delany's needlework. Mary moved to London and opened an exhibition of her work at The Pantheon, Oxford Street and in 1776 and 1778 her pictures were displayed at the exhibition of the Society of Artists. In 1785 she was summoned to court at Windsor by George III to show her work and according to the Morning Post there were 'several pieces of needlework wrought in a style superior to anything of the kind yet attempted' for which she received the Queen's 'highest encomiums.' In the following year Mary sent examples of her work to the Society for the Encouragement of Arts and was awarded a medal. Word of her work spread and in 1783 the Empress Catherine of Russia accepted an example of her work, whilst the King of Poland was also numbered amongst her supporters.

In 1798 Mary began a series of exhibitions in the Hanover Square Concert Rooms where she showed thirty nine copies of her work.

Mary Linwood's copies of old master paintings in crewel wool (named from the crewel or worsted wool used), in which the brush strokes were rendered by stitches, achieved great fame from the time of her first London exhibition in 1787. On one occasion her copy of a painting by the Italian artist Salvator Rosa (1615-1673) was sold for more than the original.



26. LAURIE & WHITTLE. A suite of four numbered engravings of cottages. Stitched as issued, and numbered '262' in a contemporary hand in the top left hand corner of the first page. Some speckling to the upper section of the first page, intruding into the top of the image.

160mm x 190mm. June 25th 1804, by Laurie & Whittle, 53 Fleet Street, London.

£160.00

27. 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

28. BURKE, Edmund. *A Philosophical Enquiry into the Origin of our Ideas on the Sublime and Beautiful*. With an introductory discourse concerning taste, and several other additions. *[2], 219pp., engraved portrait frontispiece*. A very good copy bound in contemporary diced tree calf. gilt decorated spine and black gilt label. Some foxing to the frontispiece. *Todd 5n*.

small 8vo. J. Wright. 1807.

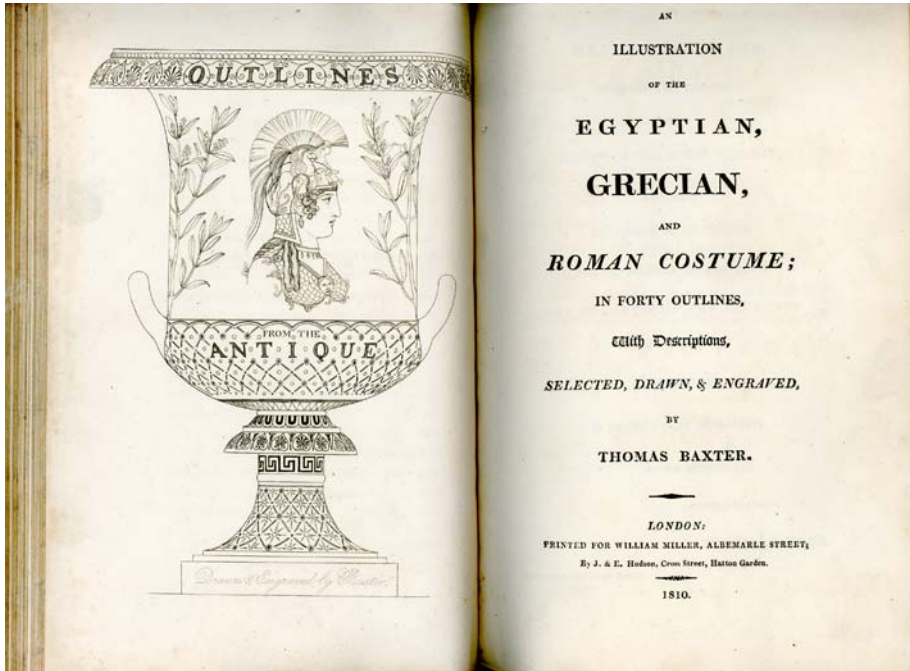
£85.00

29. 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, [1], 52pp., 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 Bacchante; 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 drawings in a near contemporary hand, adapted from plates from Thomas Baxter.

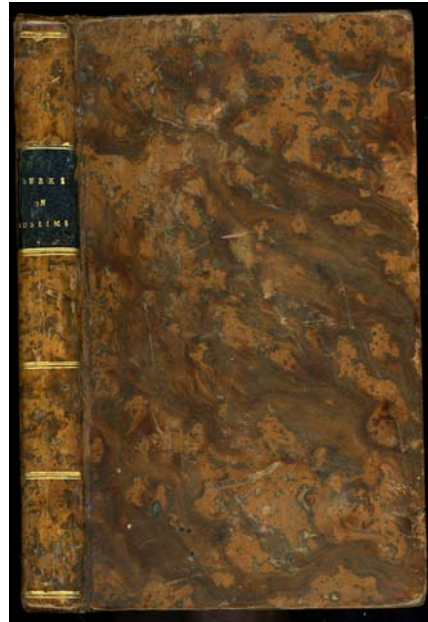
large 8vo. T. M'Lean. 1814/ William Miller. 1810.

£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".

30. 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



31. LAURIE & WHITTLE. A suite of six engravings, mainly of rustic characters & scenery, one of goats, and another a coastal view. Stitched as issued, and numbered '243' in a contemporary hand in the top left hand corner of the first page. 170mm x 195mm. Laurie & Whittle, 53 Fleet Street, Sept 22nd, 1811.

£195.00

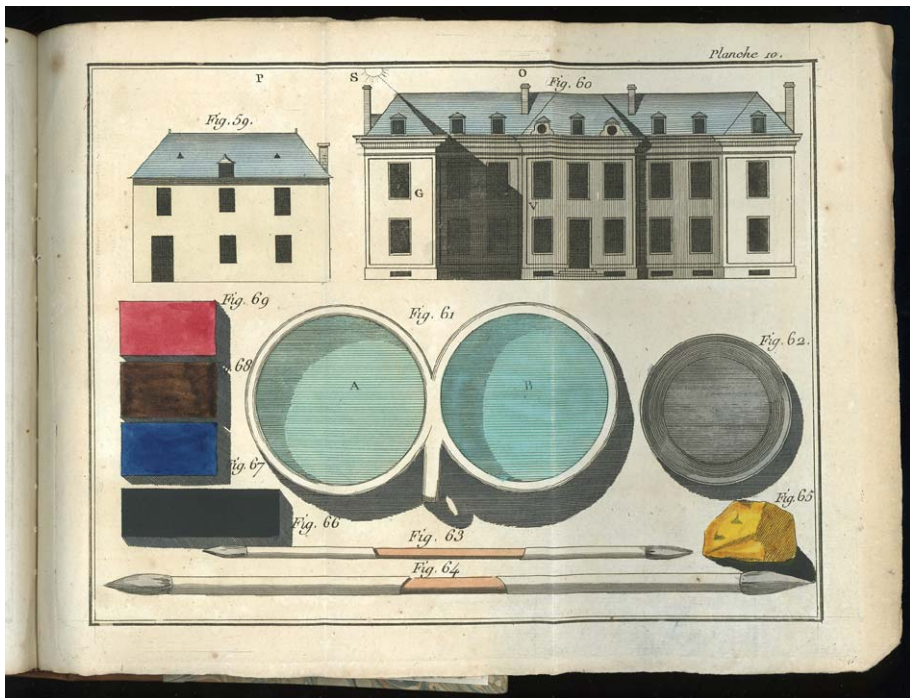


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32. LECOY, Francois. *Méthode Simple et Facile pour Lever les Plans, suivi d'un traité du nivellement et d'un abrégé des règles du lavis*. First edition. *xxxii, 119, [1], 12pp., 12 folding engraved plates (9 hand-coloured)*. A very good uncut and unopened copy bound in recent quarter calf, attractive gilt decorated spine, marbled boards. Some light, and even browning to the paper. Scarce.
8vo. Paris, chez Duponcet. 1805. £395.00

~ The plates depict geometric patterns, tools, survey measurements, and details on wash technique, colours, shadows &c for use in drawing plans.

33. WESTMINSTER HALL. An Act for further amending and enlarging the Powers of an Act of the Forty-sixth Year of His present Majesty, for consolidating and rendering more effectual the several Acts for the Purchase of Buildings, and further Improvement of the Streets and Places near to Westminster Hall and the Two Houses of Parliament. *14pp., engraved plan*. Some slight foxing, disbound.
folio. London: 21st June 1810. £45.00

~ Clearances of buildings in the Parliament Square area took place in 1810 in order to create the railed grass area to the north of St Margaret's Church.

34. [GOULD, John]. A Dictionary of Painters, Sculptors, Architects, and Engravers : containing biographical sketches of the most celebrated artists, from the earliest ages to the present time; to which is added an appendix, comprising the substance of Walpole's Anecdotes of painting in England from Vertue, forming a complete English school First edition. *lv, [1], 484pp, main text set in double-columns*. A little dusty, and lacks the front-end-paper. Contemporary dark green half roan, marbled boards. Some rubbing, and head of the spine chipped.
8vo. Printed for Gale and Curtis, Paternoster-Row. 1810. £50.00

35. HAMILTON, George. *The Elements of Drawing, in its Various Branches, for the Use of Students; illustrated by fifty-one engravings, plain and coloured, containing several hundred examples, from the works of the greatest masters*. First edition. *ix, [1], 102pp., 51 plates (9 hand-coloured and 3 in sepia) each with descriptive leaf of text. The coloured frontispiece is after Varley, and Hamilton also includes Varley's List of Colours in the text*. A good copy, expertly bound in recent half red calf retaining the original marbled boards. Gilt banded spine and black gilt label. Inner hinges neatly repaired, one leaf slightly worn along the leading edge. *Abbey Life 135*.
8vo. for Richard Phillips. 1812. £320.00



~ This treatise includes a plate depicting a study of eyes which was copied by Charlotte Bronte as a drawing exercise in 1831. The image appeared in a number of drawing treatises and it is unknown which exact title she possessed.

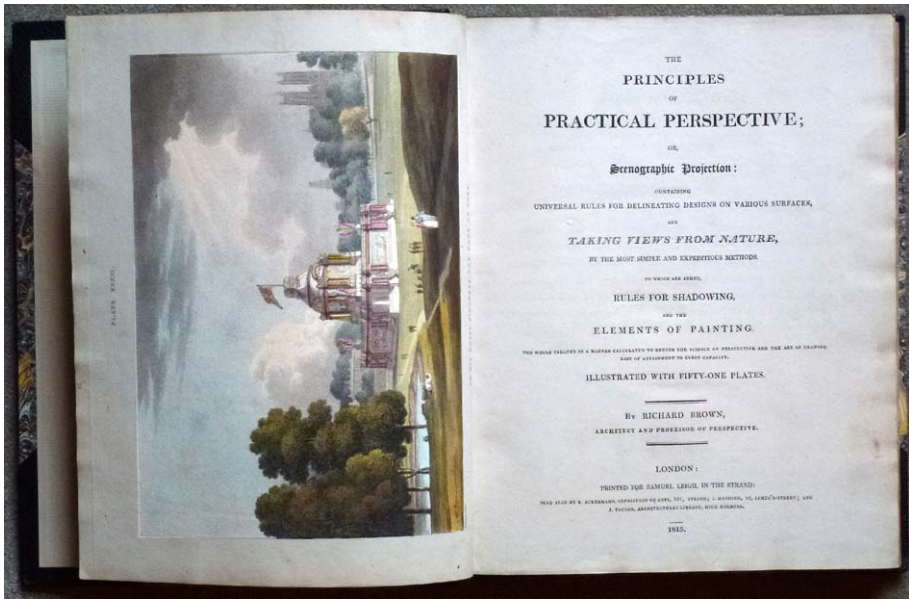
36. BROWN, RICHARD. *The Principles of Practical Perspective; or, Scenographic Projection: containing universal rules for delineating designs on various surfaces, and taking views from nature...to which are added rules for shadowing, and the elements of painting.* First edition. [2], xviii, 96pp., 51 plates in etching and aquatint and printed in sepia, with plate number 39 additionally hand-coloured to form the frontispiece. A very good clean copy, rebound in handsome half morocco, gilt banded spine, morocco boards.

4to. Samuel Leigh. 1815.

£550.00

~ "The most elegantly illustrated perspective treatise of the early nineteenth century, and its text ranges over a wide variety of topics, from elementary perspective constructions to principles of picturesque composition in architecture and painting". (Archer p.225).

Richard Brown (fl. 1804-1845), English architect, designer and drawing-master. He appears to have had strong connections during his early life with South Devon: his earliest known design, exhibited at the Royal Academy in 1804, was of a Villa with a Distant View of the Catwater, Plymouth, and other designs (1807-12) also relate to this county. However, Brown may have been living in London during this period as he ran an architectural academy at 4 Wells Street.



There the importance of perspective drawing was taught, and in 1815 he published the Principles of Practical Perspective. He also became increasingly interested in furniture design, and in the need for designers in this discipline to master the art of perspective. The book is dedicated to John Soane, and Brown was also a friend of his draughtsman, Joseph Gandy, of whose working method some details are provided in Chapters 43 & 44.

37. PYNE, W.H. Etchings of Rustic Figures, for the Embellishment of Landscape. 8pp., 60 hard ground etched plates each depicting a number of figures. Some occasional light foxing, but a very good copy in original half calf, marbled boards. Blind stamped and gilt lettered spine. Lower joint cracked but firm, and upper cover detached but present. Scarce. *Abbey Life* 179. small 4to. R. Ackermann. 1815.

£195.00

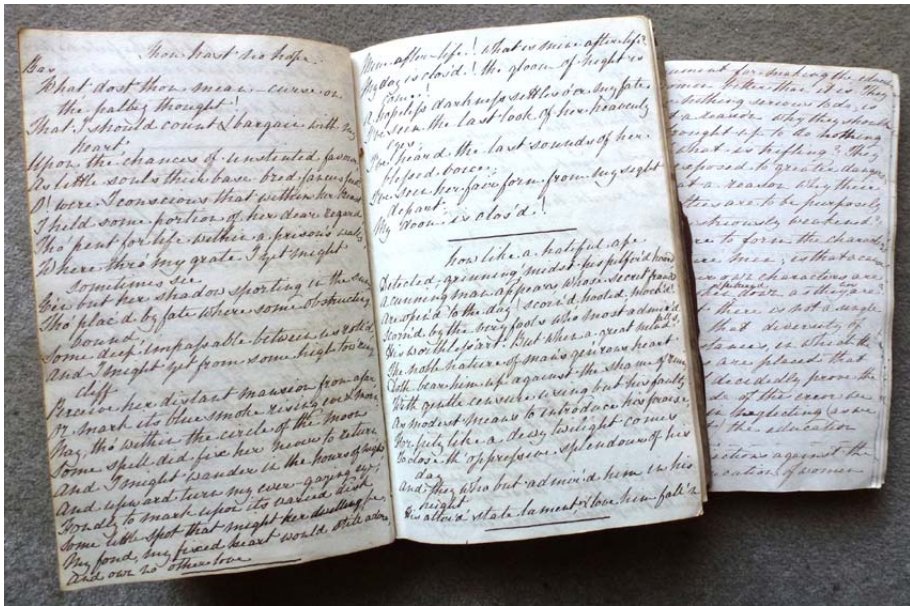


~ Like his larger work, the *'Microcosm'*, Pyne's book provided models for incidental figures for artists to insert in their paintings and drawings. Thomas Doughty, one of the earliest native born American landscape artists, is believed to have copied at least one figure (an oarsman), and may have been introduced to the book by his friend Thomas Birch (1779-1851), who also used Pyne's etchings as source material.



38. 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. 135mmx 195mm. Edward Orme. [1816]. £95.00

~ 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.



from the family of Turner's great patron

39. FAWKES, Maria., of Farnley Hall. Two commonplace books written in 1818 and 1819. 216pp, fully written; and 284 pages, fully written and extended by a further 22 pages by the insertion of another gathering loosely stitched in at the end. The earlier volume is in a wallet style calf binding, the soft leather covers rather worn, but internally in excellent condition. The second volume is in full contemporary calf, with blind stamped border, raised bands. Covers rubbed, head and tail of the spine worn, and some leather worn on the rear board. Again, the contents are in excellent condition.

8vo. Farnley Hall, Yorkshire. 1818-1824.

£750.00

~ Maria, eldest daughter of Walter Ramsden Fawkes of Farnley Hall, was born in 1798, and these two commonplace books were written by her at the age of 21, after the death of her mother, and starting a few years before her marriage in 1822. The earliest dated piece is July 16th, 1818, and the latest 1824.

The volumes contain her thoughts on a variety of subjects, some expressed through extracts from authors, others appear original. She was clearly well educated, fluent in French & Italian, and interested in philosophy, quoting Bacon's *Advancement of Learning*, Bolingbroke, Rousseau, Mirabeau, Madame De Stael, amongst others. One section is entitled 'Miscellaneous Observations on Genius, Taste, Good Sense, &c.' Another, written in French, is headed 'Un Portrait'.

In the first volume there is a 55 page essay on 'Female Education' which is not attributed, but we have traced to an 1810 Edinburgh review of Thomas Broadhurst's *Advice to Young Ladies on the Improvement of the Mind*. It begins - "A great deal that has been said of the original difference of capacity between men and women; as if women were more quick, & men more judicious, as if women were more remarkable for delicacy of association, & men for stronger powers of attention. All of this we confess appears to us very fanciful..." Although not Maria's own thoughts, it does clearly show her keen interest in the subject, and there are also extracts from Mary Wollstonecraft, including her 'Letters from Norway.'

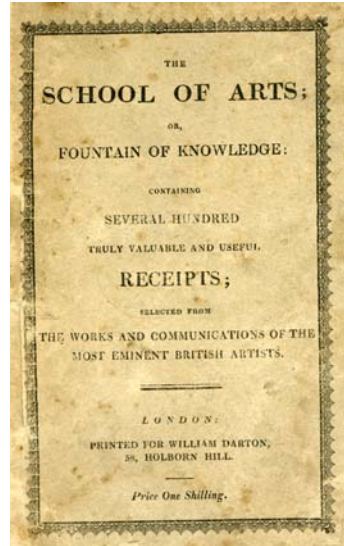
The second volume is dated 1819 and opens with poems in English and French - extracts from Joanna Baillie's play 'Rayner' - Italian verses - a piece 'from the Paradise of Coquettes' [by Thomas Brown] - On the Death of Sheridan - On the Inconsistency of Human Wishes [Mrs Barbauld] - Copy of a Letter from Mr Ed. Kean to his Wife - Byron, of course is allowed space, with extracts from The Curse of Minerva, and a review of Cain - quotes from Bracebridge Hall -

Walter Fawkes was a close friend and patron of Turner, and the artist was a frequent visitor to Farnley Hall, Yorkshire. A number of paintings and drawings date from 1818, the year of this manuscript, and Maria would have certainly met the artist on numerous occasions.

Turner stayed at Farnley in November 1818, and painted the First Rate taking in Stores, several of the views of Farnley, including one of the drawing room. One piece in the second volume is headed 'How to Behave to a Patron', taken from Anastasius, and surely included with Turner in mind. Another piece, from Hobhouse's [recently published] Illustrations [of the fourth canto of Childe Harold: containing dissertations on the ruins of Rome] starts with the section noting that "the artist may be comparatively indifferent to the date of history & regard chiefly the architectural merit of the structure..." It would be presumptuous to think that Maria discussed this fact with Turner on his visit to Farnley that November, the year before the artist travelled to Rome, where he may also have met Byron. David Brown, in the notes to the Tate Gallery Exhibition 'Turner and Byron', writes of the Fawkes' interest in poetry, and that Turner may have first read Childe Harold at Farnley Hall in their well stocked library.

"Perhaps the most touching and convincing of all tributes to Turner's qualities of mind and character was paid in the spring of 1819, when Walter Fawkes opened his London house, 45 Grosvenor Place, to the public. His collection of contemporary watercolours was on show, and its centre-piece was the display of some sixty or seventy works by Turner. The privately printed catalogue... was decorated by Turner." [Wilton, Andrew. *Turner and His Time*, 1987].

40. ANON. *The School of Arts; or, Fountain of Knowledge*. Containing several hundred truly valuable and useful receipts, selected from the works and communications of the most eminent British artists. 62pp., *but lacks the final leaf of text and the frontispiece*. A good copy in original printed stiff paper boards, some light foxing. 12mo. Printed for William Darton. [1819]. £25.00



~ A compilation of recipes for solutions grouped under the headings of “Miscellaneous” (including, amongst many others, “To soften ivory”, “To make sky-rockets” and “A black varnish for gentlemen’s old straw or chip hats”); “Dyeing”; “Useful Receipts” (e.g. “To bronze plaster figures”, “To make the phosphoric match bottle” and “Thunder powder”);

41. HOGARTH, William. *The Analysis of Beauty*. Written with a view of fixing the fluctuating idea of taste. [2], 71-229, [1]p. This has been extracted from an early 19th century edition of the works, and bound separately at the time. Contemporary calf backed marbled boards, vellum tips. Spine rubbed, joints cracked but firm, and some wear to the marbled paper on the upper board. In very good clean condition internally. Armorial book-plate of Thomas Hammond Foxcroft. large 8vo. c1820. £65.00

a presentation copy from the ‘father’ of English watercolour painting

42. NICHOLSON, Francis. *The Practice of Drawing and Painting Landscape*. First edition. [4], iv, 91, [1],pp., 5 plates of which 1 folding engraved, 1 lithograph, 2 aquatint, and 1 folding aquatint with 1 view in four states (2 hand-coloured). A very good clean uncut copy in original boards, upper board detached and the corners worn. Abbey Life 162. 4to. J. Booth and T Clay. 1820. £360.00

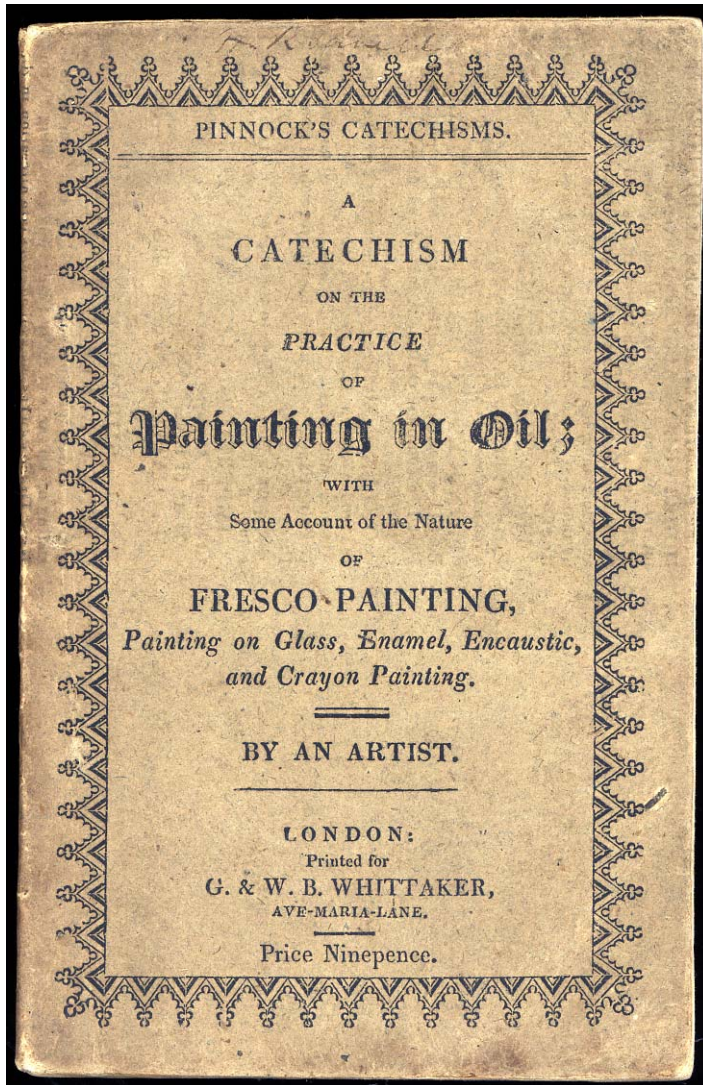
~ A presentation copy inscribed on the front-end-paper “To Sir Alexander Allan Bart., with the respectful compliments of the author.”

Hailed by his contemporaries as the “Father of watercolour painting in this country”, Francis Nicholson’s career spanned nine decades. He witnessed the founding of the Royal Academy, the opening of the first public ‘Picture Gallery’, the founding of the National Gallery, the growth of provincial Fine

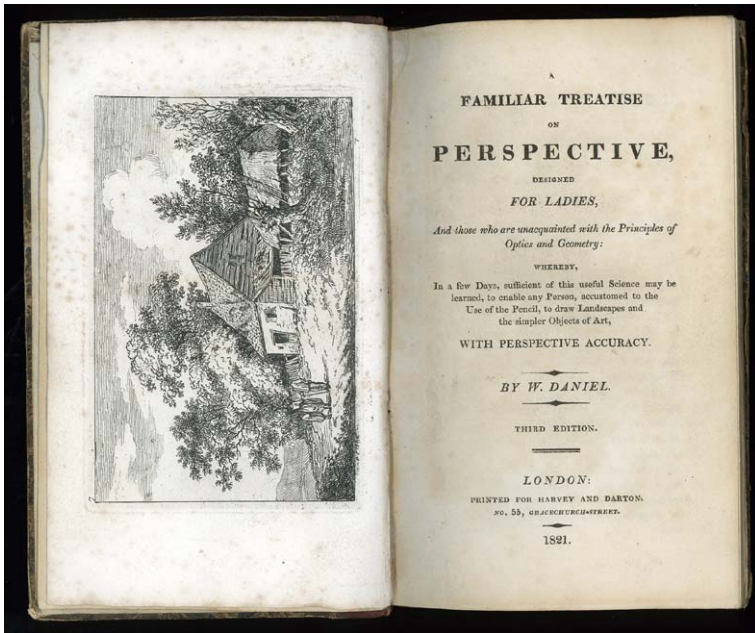


Arts Societies and not least, the Inaugural Exhibition of the Society of Painters in Watercolours of which he was a founder member.

He was born in Pickering, North Yorkshire and for some fifty years painted portraits and scenes mainly in the northern counties. After his marriage, he worked from Whitby, Knaresborough, and Ripon before moving his family to London. For a further forty years, he continued to paint in watercolours and established himself not only as a fashionable drawing master but as an early exponent of the newly discovered medium of “lithography”- the art of making prints from drawings on stone. According to Thornbury (1861) J. M. W. Turner described Francis Nicholson as “my model”, and once related to Mr. Munro how he had copied Nicholson’s paintings in his youth.



43. PINNOCK, William. A Catechism on the Practice of Painting in Oil, with some account of the nature of fresco painting - painting on glass - enamel - encaustic - and crayon painting. By an Artist. Third edition. [2], 71, [1]p advert., engraved frontispiece portrait of Joshua Reynolds, and engraved title-page. Some browning to the plates, but a very good copy in original printed stiff paper wrappers. Additional adverts are printed on the inner covers, and rear cover. Scarce. 12mo. For G. & B. Whittaker. 1821. £120.00



44. DANIEL, W. A Familiar Treatise on Perspective, Designed for Ladies, and for those who are unacquainted with the principles of optics and geometry: whereby, in a few days, sufficient of this useful Science may be learned, to enable any person, accustomed to the use of the pencil, to draw landscapes, and the simpler objects of art, with perspective accuracy. Third edition. 46pp + advert leaf., frontispiece and 16 numbered engraved plates. Contemporary roan backed boards, head of the spine neatly repaired. Corners bumped and some occasional foxing. small 8vo. Darton & Harvey. 1821. £95.00

~ Although there were many drawing and colouring treatises written for women, this appears to be the only work devoted to perspective specifically written for ladies. It forms a series of letters written between February and April 1807, addressed to Eliza who, although receiving excellent tuition on landscape painting from Mr West, is still not proficient in accurate perspective drawing.

45. 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

46. SILK, WOOLLEN & COTTON DYER.

A fine 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.

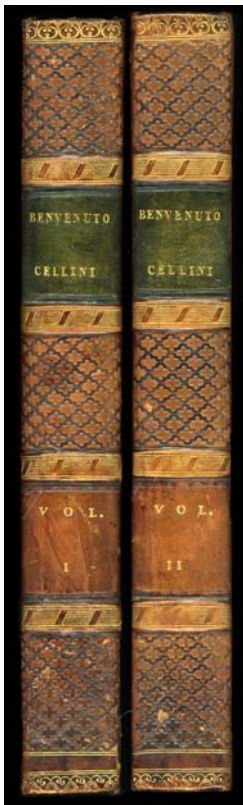
188mm x 106mm. John Hutchinson, Printer, Silver-Street, Hull. June, 1823. £95.00



47. NICHOLSON, Francis. The Practice of Drawing and Painting Landscape from Nature, in Water Colours; exemplified in a series of instructions calculated to facilitate

the progress of the learner; including the elements of perspective. Their application in drawing from nature, and the explanation of various processes of colouring...with observations on the study of nature, and various other matters relative to the arts. Second edition. xi, [1], 118, [2]pp., 14 lithograph plates, of which 3 double-page (1 hand-coloured). Some copies have one of the uncoloured double plates bound as two separate sheets. A very good copy, uncut in original boards, expertly rebaked in matching style, retaining the original printed label. Some marginal browning to the final plates.

4to. John Murray. 1823. £220.00

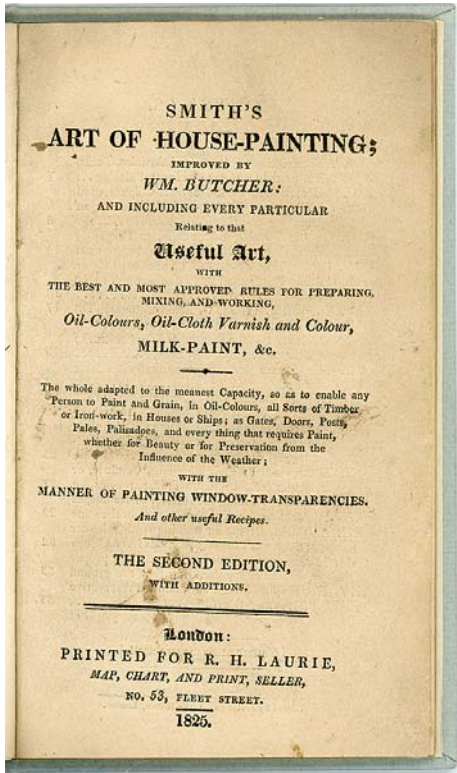


48. CELLINI, Benvenuto. Memoirs of Benvenuto Cellini, a Florentine Artist; written by himself. Containing a variety of information respecting the arts, and the history of the sixteenth century. Third edition. Corrected and enlarged from the last Milan edition, with notes and observations of G.P. Carpani, now first translated by Thomas Roscoe. Two volumes. xvi, 428pp; xi, [1], 428pp., portrait frontispiece after Vasari. Near contemporary half calf, blind tooled and gilt lettered spines, with green morocco labels. Some slight foxing.

8vo. Henry Colburn and Co. 1823. £125.00

49. [PATMORE, P.G.] *British Galleries of Art*. First edition. vi, [2], 295, [1]p. A large uncut copy in original boards, with a later, but not recent, calf spine. 8vo. for G. and W.B. Whittaker. 1824. £95.00

~ One of a number of similar works to be published around this date; Patmore makes clear that his work has nothing to do with “The Picture Galleries of England”. He deals with the major collections such as the National Gallery, Hampton Court and Windsor, but also with “the late Fonthill Gallery”, “The Gallery at Dulwich College”, and “Mr Mathew’s Theatrical Gallery.”



50. SMITH, John. *Smith’s Art of House-Painting: improved by Wm. Butcher: and including every particular relating to that useful art, with the best and most approved rules for preparing, mixing, and working, oil-colours, oil-cloth varnish and colour, milk-paint, &c.* The whole adapted to the meanest capacity, so as to enable any person to paint and grain, in oil-colours, all sorts of timber, or iron-work, in houses or ships; as gates, doors, posts, pales, palisadoes, and every thing that requires paint, whether for beauty or for preservation, from the influence of the weather; with the manner of painting window-transparencies, and other useful recipes. The second edition, with additions. iv, 36pp. A very good copy in recent sugar paper boards with paper label. Some light and even browning to the paper. Very scarce.

8vo. Printed for R.H. Laurie. 1825. £320.00

~ First published in this form in 1821. Unrecorded at the Yale Center for British Art. It is partly based upon the section dealing with ‘vulgar’ or house-painting that appeared in John Smith’s *The Art of Paynting in Oil* (1676). It includes how graining in imitation of mahogany was produced: ‘first coat, white lead; second coat orange (with orange lead); then finished with burnt terra de Sienna, with a flat brush waving and imitating the veins as they run in any fine piece of mahogany’.

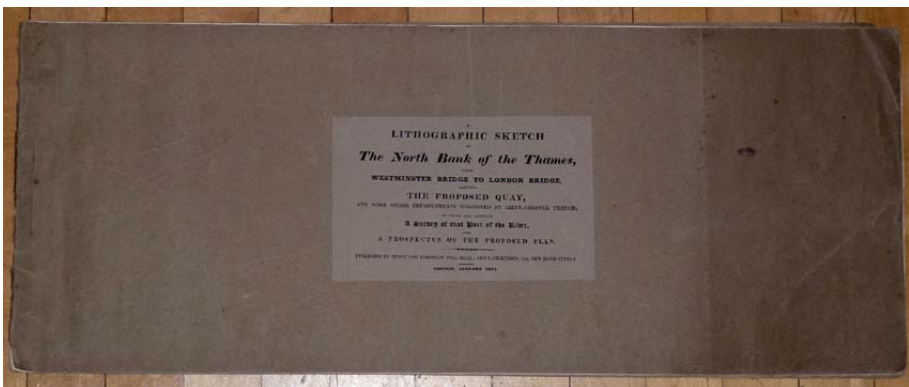


51. BAYNES, Thomas Mann. Trench, Lieut.-Col. Sir F. W., A Lithographic Sketch of the North Bank of the Thames, from Westminster Bridge to London Bridge, shewing the proposed Quay, and some other improvements suggested by Lieut-Colonel Trench; to which are annexed, a survey of that part of the River, and a Prospectus of the proposed plan. *Preliminary leaf with printed title and text set in three columns, ten sheets of lithograph views by Baynes, printed by Hullmandel and intended to form a continuous panorama. The work concludes with a folding map entitled 'Plan of the River Thames &c.'* by T. Dighton.

In fine original state in original sugar paper covers with the publisher's large printed label on the upper cover. Some slight browning to the leading blank edge of the pages, and a little wear to the backstrip, but in completely unsophisticated state. We have traced other copies surviving in original wrappers, but this appears to be in much better condition, with no tears to the plates or map, or any intrusive foxing or dampstaining.

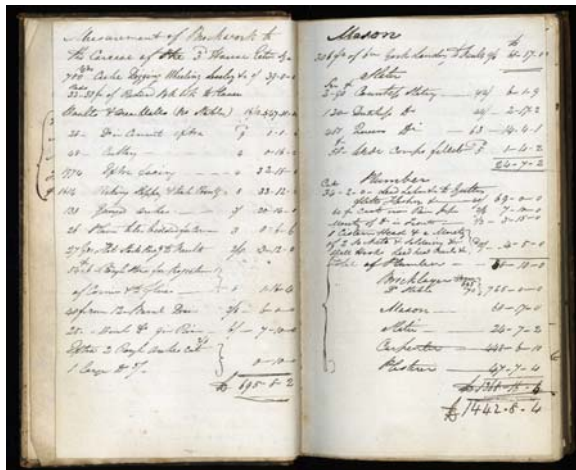
large oblong folio. (280mm x 685mm). Published by Published by Hurst and Robinson, Pall Mall; and J. Dickinson, 114, New Bond Street. London., January 1825.

£1,450.00





~ The fascinating views of London depict the north bank of the Thames from Westminster Bridge to London Bridge, showing the proposed quay and some other improvements suggested by Lieut-Colonel Trench. The folding map by Dighton is a plan of the Thames from Westminster Bridge to Black Friars Bridge.



recording building work at Buckingham Palace

52. CROSBY, Thomas. Crosby's Builder's Price Book for 1826, containing an account of all the present prices allowed by the most eminent surveyors to bricklayers, carpenters, joiners, slaters, plumbers, masons, plasterers, painters, glaziers, smiths, carvers, paviors, thatchers and paper-hangers. The twenty-sixth edition. Corrected throughout by an eminent surveyor. 170pp., engraved frontispiece. Very good copy bound in full contemporary tree calf, gilt banded spine with red morocco label. This edition unrecorded in Copac.

8vo. printed for Baldwin, Cradock, and Joy. 1826.

£650.00

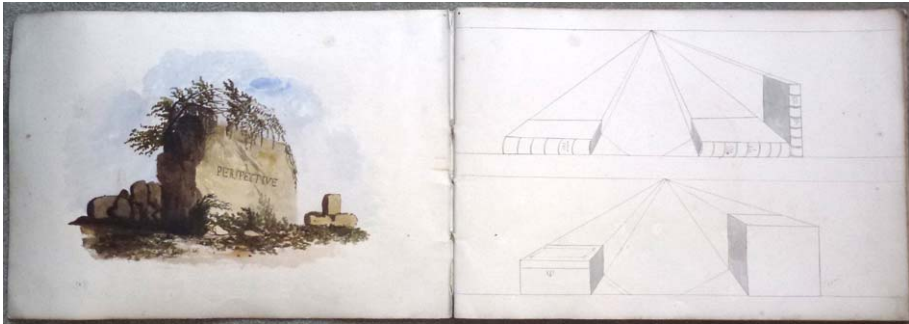


~ A most interesting copy, with numerous tipped-in manuscript notes by a contemporary London builder or architect. Pasted on the inside front board is a folding schedule of “Carpenters Day Prices from Christmas 1826 to Midsummer 1827.” This is followed by a memorandum of joiners price work, notes on iron girders, measurements of brickwork, accounts to slaters and plumbers for work undertaken, memorandum of grates &c at the Carron Warehouse, oak panelled floors, weight of materials, plumbers prices 1826, locks and patterns from Elwel’s, charge price fixed, &c. Pasted onto the inner rear board is a printed price list for Pellatts & Green, Glass Makers and Lamp Manufacturers, at the Falcon Glass House, London.

This was no jobbing builder, as work is being undertaken at major London residences, including Buckingham Palace, and includes a page detailing with small drawings, “the sizes of the

cast iron girders used at Buckingham Palace 1826-27.” Other work includes handrails at No 2 Eaton Square; iron girders to support four arches at a house in Belgrave Square; iron girders for Mr Hoare’s drawing room floor; Lady Forester’s folding doors; Mr Dundas’s common drawing room door; and oak panelled floors at Mr Whitbread’s house.

Buckingham House was originally intended as a private retreat, in particular for Queen Charlotte, and was known as The Queen’s House. Remodelling of the structure began in 1762, and after his accession to the throne in 1820, George IV continued the renovation with the idea in mind of a small, comfortable home. While the work was in progress, in 1826, the King decided to modify the house into a palace with the help of his architect John Nash. Some furnishings were transferred from Carlton House, and others had been bought in France after the French Revolution. The external façade was designed in the French neo-classical influence preferred by George IV. The cost of the renovations grew dramatically and by 1829, the extravagance of Nash’s designs resulted in his removal as architect.



53. PERSPECTIVE MANUSCRIPT. An early 19th 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.

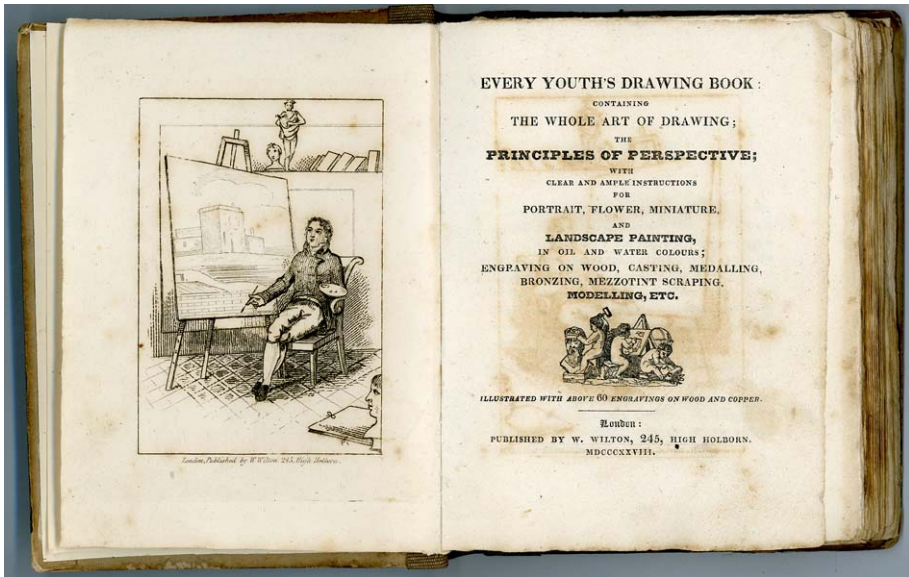
£220.00

54. 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"), and 23 diagrams in the text. Original grey paper boards, neatly respined and with new paper label, end-papers, and past-downs. Some foxing to the edges of the plates and to the title-page.

4to. Printed for the author: and sold by J. Hatchard and Son. 1828.

£395.00

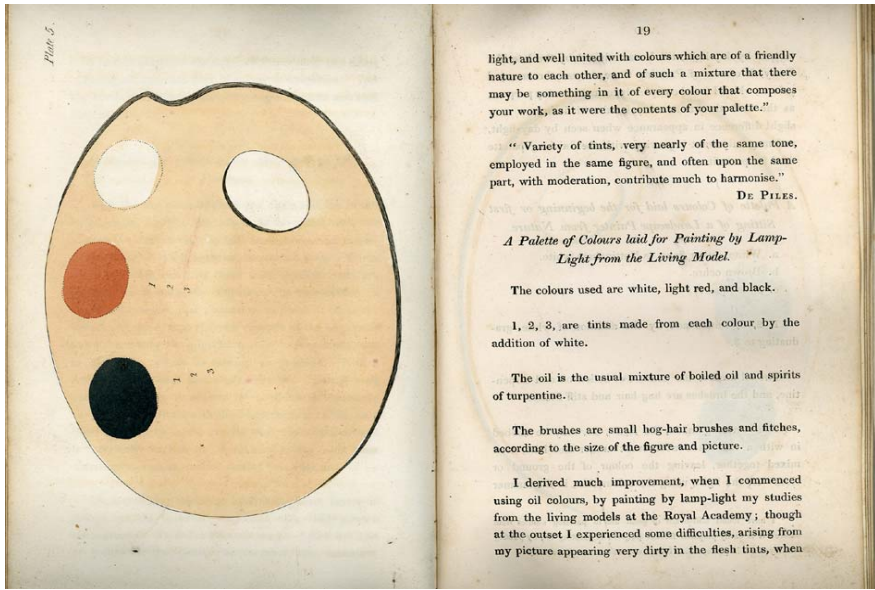
~ The treatise is dedicated to Miss C- A. "My Dear Lady, the following treatise belongs to you. I have not forgotten (and you will probably have sometimes recollected) the promise made concerning it, during our tour in Switzerland and Italy... I very well remember (perhaps you do not) the good humour 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." A Supplement was published the following year.



55. DRAWING BOOK. Every Youth's Drawing Book: containing the Whole Art of Drawing, the Principles of Perspective; with clear and ample instructions for portrait, flower, miniature, and landscape painting, in oil and water colours; engraving on wood, casting, medalling, bronzing, mezzotint scraping, modelling, etc. Illustrated with above 60 engravings on wood and copper. First edition. 64pp., *frontispiece*, *vignette on title-page*, 51 plates, and 7 illustrations or diagrams in the text. Original printed boards, with later cloth spine. Some slight marking to the boards, and minor foxing, but a good copy of a very scarce title. Lacks plate 7. square 12mo. published by W. Wilton. 1828. £45.00

We can trace only one complete copy which we sold to the Yale Center for British Art. They also have a copy with 31 plates. Copac records only the V & A. copy with just a frontispiece and 7 plates.

56. CAWSE, JOHN. Introduction to the Art of Painting in Oil Colours. With plates, explanatory of the different palettes used in the progress of painting a portrait or landscape. Second edition. Price Five Shillings. *iv*, [5]-22pp + *advert leaf.*, 7 undated hand-coloured palette plates, and text illustrations of brushes. Original dark green half morocco, drab boards with pink printed label on the upper cover. Expert repair to the backstrip, corners a little rubbed. From the library of the late Robert J. McKinstry, Irish Conservation Architect of Belfast, with his note that the book was from A.J. summer '45. Neat oval 19th century stamp of Bedford School of Art at the corner of the title-page, and one plate. Pencil annotations to the list of palette colours, and non intrusive old stain to the gutter margin of the first five leaves. 8vo. R. Ackermann and Co. 1829. £195.00



The palette plates may have had a special significance for Cawse, as it is recorded that he owned a palette which had belonged to Joshua Reynolds. It passed from Reynolds to James Northcote, then to Cawse who writes that it "was given me by his sister." It later passed into the hands of the Charles Roberson, the supplier of artists' materials in London.

57. 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

the first description of the thaumatrope - an antecedent of cinematography

58. [PARIS, John Ayrton]. Philosophy in Sport made Science in Earnest; being an attempt to illustrate the first principles of natural philosophy by the aid of popular toys and sports. New edition, with additions. Three volumes bound in two. xviii, 316pp; viii, 314pp; [4], 217, [1]p., title-page vignettes and woodcut illustrations by Cruikshank. A very good copy bound in contemporary dark blue half calf, broad raised bands with gilt decoration, gilt volume numbers, and red morocco title labels. Marbled edges. Some slight foxing. With the armorial bookplate of John Headlam, of Gilmonby Hall. 8vo. Henry Colburn and Richard Bentley. 1831. £180.00

~ The first edition of 1827 “includes the first printed description of a thaumatrope (p. 5 - 7 of Vol III), a toy which, in its reliance upon, and demonstration of, the principles of persistence of vision, is recognised as an important antecedent of cinematography and in particular of animation. Paris is considered to be the probable originator of this toy, although some accredit the design to Herschel - nevertheless it is most certainly Paris who made the toy popular.

The first of various toys based upon persistence of vision, it was the simplest in design. On one side of a round board was drawn a bird; on the other was a cage. When the board was held at the sides by two strings and spun, both images merged and the bird appeared to be in the cage. The object of this most appealing work, according to the preface was to ‘inculcate that early love of science which can never be derived from the sterner productions.

Youth is naturally addicted to amusement, and in this item his expenditure too often exceeds his allotted income. I have, therefore, taken the liberty to draw a draft upon Philosophy, with the full assurance that it will be gratefully repaid, with compound interest, ten years after date’ (p. ix). Paris follows in the tradition of Jane Marcet and Maria Edgeworth, and provides instruction through a series of amusing dialogues and conversations, and in so doing introduces the reader to a basic understanding of gravitation, motion, elasticity, pendulums, flight, sound and optics, all through the medium of toys and games.”

[Ref: Marlborough Rare Books, catalogue entry].



59. MAINWARING, Rowland. Instructive Gleanings, Moral and Scientific, from the best writers, on painting and drawing; arranged as a book of reference to the pupil and amateur; and containing much information for professional students. [8], viii, 169pp., lithograph portrait frontispiece with pink tissue guard. A very good uncut copy bound in original linen backed boards with paper spine label. Some foxing, particularly to the frontispiece. Scarce. Later ownership inscription. 8vo. Meyler. Bath. 1832. £220.00

~ An anthology of writings by Reynolds, du Fresnoy, Richardson, Opie, Gilpi, et al., arranged by subject. Mainwaring had been a naval officer for 37 years, but in ‘these monotonous times of peace’, with ‘an unwilling retirement to half-pay’, had time for such a work.



60. AUCTION. Catalogue de la Collection de Tableaux des Ecoles d'Italie, de Flandre, de Hollande et de l'Ecole Française Moderne... formant le Cabinet de M. Jacques Lafitte. 44, [1]pp. Annotated throughout with prices and purchasers, final leaf in near contemporary manuscript facsimile. Plain boards, with hand-written title and notes, spine worn.
8vo. Paris. chez Mm. Lacoste. 1834. £30.00

~ With the engraved book-plate of “ L. Soullié, Orsay, spécialiste de Catalogues annotés”, and with his signature on the title-page, and notes in the text. Louis Soullié, an important collector, was the author of *Peintures, aquarelles, pastels, dessins de Jean-François Millet relevés dans les catalogues de ventes de 1849 à 1900*, and also *Les Ventes de tableaux, dessins et objets d'art au XIX^e siècle*.

61. [KINGSTON, Mrs., possible author]. The Wreath, or Ornamental Artist; containing instructions for making flowers of wax, rice-paper, lamb’s-wool, and cambric, with a great variety of articles; for charitable repositories. [ii], ii, 92, [2]pp *index.*, engraved ‘wreath’ frontispiece and half-title, and 20 engraved plates. Original salmon moiré cloth, gilt edges, and gilt titled spine. Corners bumped, head and tail of the spine a little worn, and one gathering rather proud in the binding. Attributed in a faint pencil note on the title to ‘Mrs Kingston’. Very scarce, with only the BL copy located on Copac and WorldCat, and not in the Yale Center for British Art. A genuinely rare book, and unknown in our database of art manuals compiled over the past 30 years. It does appear in the bibliography at the end of *Botany, Sexuality and Women’s Writing*, 2007, written by Dr Sam George, who coincidentally worked at our shop for a while.

12mo. Exeter: printed by T. Besley. 1835. £360.00

A wonderful range of articles to make - try your hand at stuffed prawns or wax blancmange! Others include wax flowers & fruit, model profiles in wax, rice paper flowers, silver paper hyacinths, puzzle cottage, paper flowers for an album, flock picture frames, flower screens, gilding, artificial coral, bird pictures, moss picture frames, fancy pincushions &c.

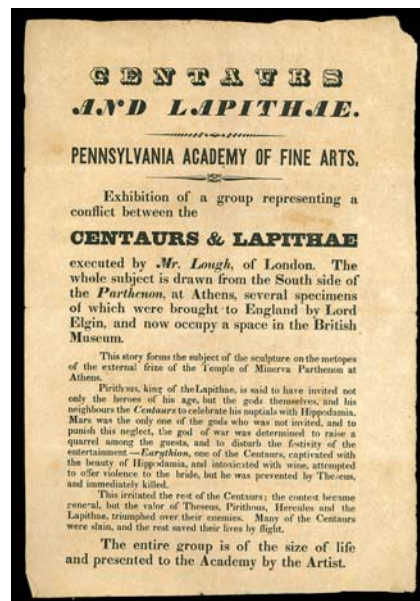
62. GANDEE, B.F. The Artist or, Young Ladies' Instructor in Ornamental Painting, Drawing etc. consisting of lessons in Grecian painting, Japan painting, Oriental tinting, Mezzotinting, Transferring, Inlaying and manufacturing Ornamented articles for fancy fairs. First edition. vii, 253, [1], [2]pp adverts., chromolithograph frontispiece printed by G. Baxter ["a very successful specimen of a new art"], coloured decorative title-page, 17 lithograph plates and several small text illustrations. Original blind and gilt stamped cloth rather worn and faded. Internally a good clean copy.
small 8vo. Chapman and Hall. 1835. £95.00

~ *Abbey Life 126*. Baxter's colour printing process was patented in the same year, 1835. In the advert Gandee offers his services as a teacher, together with all necessary materials as described in his book.

63. FIELDING, T.H. Synopsis of Practical Perspective, Linear and Aerial. Second edition, enlarged. xii, 56pp., 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 indistinct paper spine label.
8vo. W.H. Allen and Co. 1836. £160.00

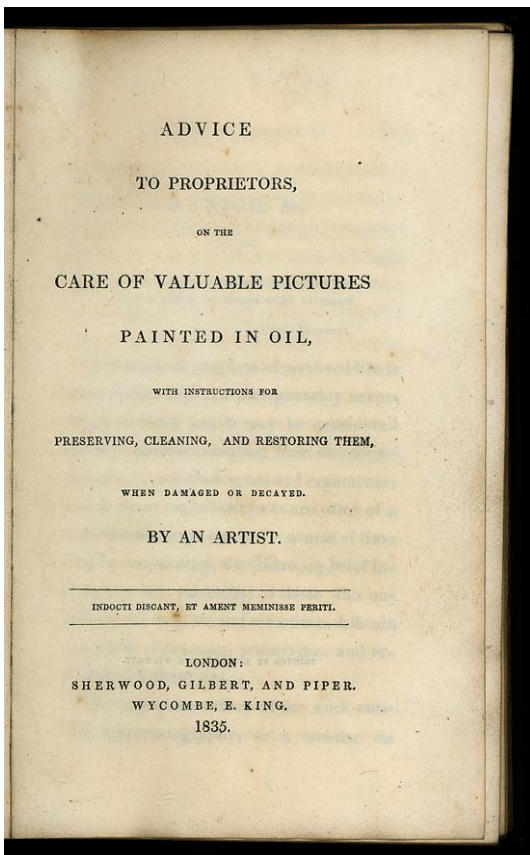
64. CENTAURS AND LAPITHAE. Pennsylvania Academy of Fine Arts. Exhibition of a group representing a conflict between the centaurs & Lapithae executed by Mr. Lough, of London. The whole subject is drawn from the south side of the Parthenon, at Athens, several specimens of which were brought to England by Lord Elgin, and now occupy a space in the British Museum. This story forms the subject of the sculpture on the metopes of the external frieze of the Temple of Minerva Parthenon at Athens. ... The entire group is of the size of life and presented to the Academy by the Artist. A handbill announcement. In very good condition with slight creasing and light browning to the paper. Scarce, unrecorded in Copac, or the Yale Center for British Art. 230mm x 158mm. [Philadelphia, Pa. c1836].

£160.00



~ The original sculpture is reviewed in *Arnold's Magazine of the Fine Arts*, Vol IV, 1834, as being exhibited in Mr Lough's rooms in Great Portland Street, London. A plaster copy was made and taken to America, and is recorded as having been saved from the great fire of 1845, which destroyed so many of the Pennsylvania Academy's treasures. It is in plaster from the original model, and was presented by the artist in 1836. The group, at the time of its presentation, was extravagantly admired on account of its vigorous action and handsome composition, and receives several pages of description in a contemporary catalogue. Near the top of the pyramid of men, women and horses, the bride is seen, her dishevelled hair in the grip of her ravisher. Theseus attacks the Centaur to rescue her, and Pirithous, on a magnificent horse with a drawn sword, is flying to her assistance, aided by Hercules. There is a woman supported in the act of falling to the ground by one of the Lapithae, who at the same time, with his other hand, defends himself from the assault of a Centaur. [ref: Henderson, H.W. The Pennsylvania Academy of the Fine Arts.]

The Smithsonian has a later Pennsylvania State catalogue of 1876 recording the loan of one of the original models of a statue from the Battle of the Centaurs and Lapithae.



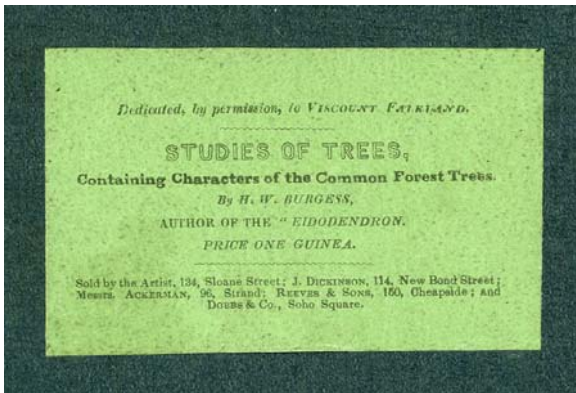
65. [BENGO, John]. Advice to Proprietors on the Care of Valuable Pictures Painted in Oil, with instructions for preserving, cleaning, and restoring them, when damaged or decayed. By an Artist. [3], 4-82pp + advert leaf, with tipped in errata leaf. A very good copy in original gilt lettered cloth. Backstrip worn. A scarce provincially printed item. foolscap 8vo. E. King, High Wycombe, for Sherwood, Gilbert, and Piper. 1835.

£180.00

~ 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.



66. BURGESS, H.W.
Studies of Trees.

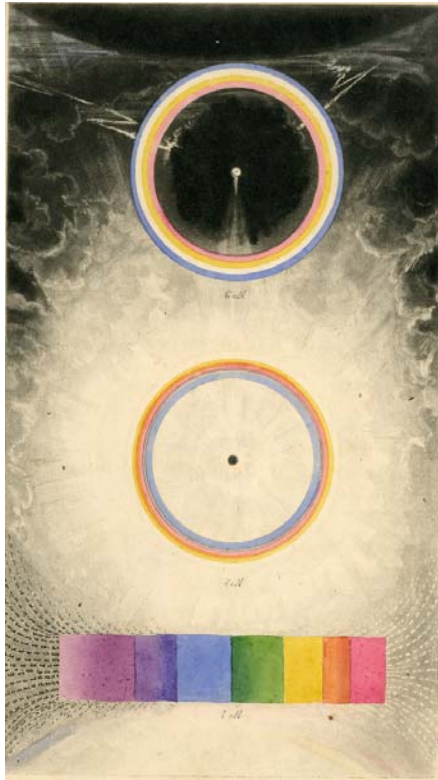
*Title-page, dedication leaf
and 12 lithograph plates.*

A good copy in original dark green cloth with printed paper label on the upper cover. Some browning to the edges of the plates, and the covers unevenly faded on the leading edge, and

with some of the cloth 'bubbling' on the rear board.
oblong folio. J. Dickinson. 1837.

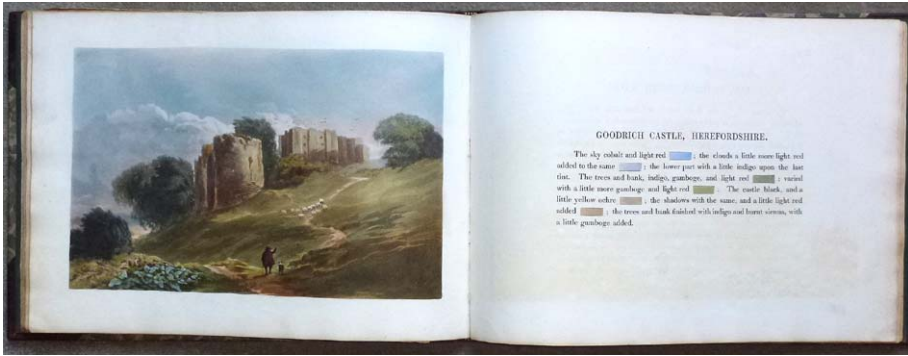
£220.00

First published with just 10 plates in 1828, this enlarged re-issue is now dedicated to Viscount Falkland, who appears to have been receiving drawing lessons from the author. "Your Lordship's ability in sketching, and the power and freedom of your Lordship's pencil in delineating the several characters of Forest Trees, renders the honour your Lordship is pleased to confer upon me. the more distinguished." Burgess was landscape painter to William IV, and drawing master at Charterhouse.



67. KYAN, JOHN HOWARD. *On the Elements of Light, and their identity with those of matter, radiant and fixed.* xiv, 130pp., *hand coloured engraved frontispiece (by David Lucas after Field and a variant of that used in Field's Chromatics of 1845, where the chromatic scale at the head of the plate is omitted.), and 3 engraved plates (1 hand-coloured), also used in Chromatics, the coloured plate appearing in plain state with additional lettering.* Some light foxing and browning. Original cloth, spine worn, and with a rather crude old paper repair. Scarce. 8vo. Longman etc. 1838. £295.00

~ In the Appendix the author acknowledges his debt to Field's work and also describes at length the latter's chromoscope and metrochrome, which he illustrates on two of the plates. The striking design for the coloured frontispiece, depicting the creation of colours from light and from darkness, "is one of the very few evidences we have of Field's gifts as a draughtsman". See Gage, John. *George Field and his Circle.*

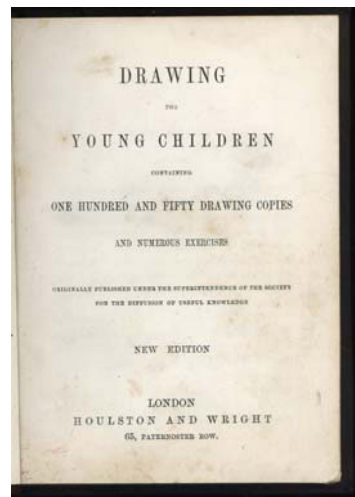


68. COX, DAVID. *A Series of Progressive Lessons Intended to Elucidate the Art of Painting in Water Colours.* 31pp., 18 plates (numbers 1-3 line engravings, 15 aquatint plates, [6 hand-coloured]), with additional colour specimens in text. Three plates form a triple-fold-out so that all four stages of a drawing can be seen at once. A very good clean copy with only very occasional signs of use. Well bound in recent blind stamped half calf, marbled boards. Gilt lettered spine. oblong 4to. Clay. 1839. £550.00

69. VIARDOT, Louis. *Notices sur les Principaux Peintres de L'Espagne.* Ouvrage servant de texte aux gravures de la Galerie Aguado. [4], 355pp., half-title. The original wrappers are bound in, slightly worn but neatly repaired. The text is rather foxed throughout. Later 19th century half brown morocco, gilt floral motif to the spine, marbled boards, top-edge-gilt. Joints and board edges rubbed. large 8vo. Paris. Gavard. 1839. £65.00

~ From the library of James Lindsay, 26th Earl of Crawford (1847-1913). The Bibliotheca Lindesiana was one of the most impressive private collections in the country. An important work which contains one of the earliest notices of Goya to be published outside of Spain.

70. [GRANT, Horace]. *Drawing for Young Children; Containing One Hundred and Fifty Drawing Copies, and Numerous Exercises.* xxvi, [1], 28-68pp text., 472 illustrations on 96 plates. New edition. A very good copy in contemporary dark red half calf, gilt banded and lettered spine. Title-page a little dusty and with several small indentation marks at the foot. Very scarce. 12mo. Houlston and Wright. c1840. £120.00





~ First published in 1838, this edition unrecorded in Copac. The gap in the pagination at the start of the text is as published, and common to another copy we sold some years ago.

71. NEEDLEWORK. Of Silver, & Silk, & Gold, & Pearls, & Precious Stones. New and unprecedented chef-d'oeuvre of needlework, to be seen only once in a life time! The most superb and magnificent assemblage of Tapestry Needlework in the Universe. The Proprietor having by singular and extraordinary good fortune come into the possession of these superb and unparalleled works of art, which adorned the walls of the voluptuous monarch, Louis XIV, feels that it would be a reflection upon him as an Englishman if he allowed them to leave this country without indulging his countrymen with the sight of them. At the earnest desire of the most distinguished connoisseurs in the kingdom, who, having seen, have been astonished and delighted with these marvels of art, the Proprietor has been induced to retain them for a few months longer in his possession, and exhibit them publicly. A negotiation is pending with a foreign prince for the purchase of these splendid productions, so that the exhibition will of necessity be limited. Visitors from the country are especially invited - the opportunity once lost can never be retrieved. Cosmorama, No. 209 Regent Street. Open from Ten to Six. Admission One Shilling.

125mmx 188mm. c1830.

£140.00

~ London's first Cosmorama was opened in 1820 at 29 St James Street, and moved to Regent Street in 1823, remaining open until the 1850's, where it presented "correct delineations of the celebrated remains of antiquity, and of the most remarkable cities and edifices in every part of the globe. The subjects are changed every two or three months; it is, altogether, a very beautiful exhibition. [Mogg's New Picture of London and Visitor's Guide to its Sights, 1844].

Of Silver, & Silk, & Gold, & Pearls, & Precious Stones.
New and Unprecedented Chef-d'œuvre of Needlework,
TO BE SEEN ONLY ONCE IN A LIFE TIME!
The Most Superb and Magnificent Assemblage of
TAPESTRIED
NEEDLEWORK
IN THE UNIVERSE.

The Proprietor having by singular and extraordinary good fortune come into the possession of these SUPERB & UNPARALLELED WORKS OF ART, which adorned the walls of that voluptuous monarch, Louis XIV, feels that it would be a reflection upon him as an Englishman if he allowed them to leave this country without indulging his countrymen with the sight of them. At the earnest desire of the most distinguished connoisseurs in the kingdom, who, having seen, have been astonished and delighted with these MARVELS OF ART, the Proprietor has been induced to retain them for a few months longer in his possession, and exhibit them publicly. A negotiation is pending with a foreign Prince for the purchase of these splendid productions, so that the exhibition will of necessity be limited.

Visitors from the country are especially invited.—the opportunity once lost can never be retrieved.

Cosmorama, No. 209, Regent Street.
Open from Ten to Six. *Admission One Shilling.*
 R. & J. Thomas, Printers, 6, Exeter Street, Exeter Hall, Strand;



72. MOSAIC-AMUSEMENT.

A rare mid 19th century marquetry mosaic game, the decorative lid carrying text in English, German and French. There are 18 wooden pieces, and a folded engraved sheet of patterns to make using them. Possibly lacking several small pieces, but hard to ascertain. In very good condition with some slight abrasions to the decorative coloured engraved label.

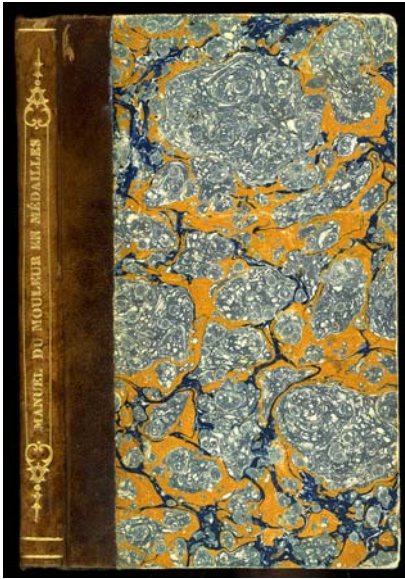
90mm x 90mm x 16mm. c1840.

£260.00

73. HAZLITT, William. Criticisms on Art: and Sketches of the Picture Galleries of England. With catalogues of the principal galleries, now first collected. First and Second Series. First edition. Two volumes. x, 335, [1], lxxxiv, [2], xvi adverts; x, 384, appendix. Very good copies in original blind stamped and gilt lettered green cloth. Spines slightly faded.

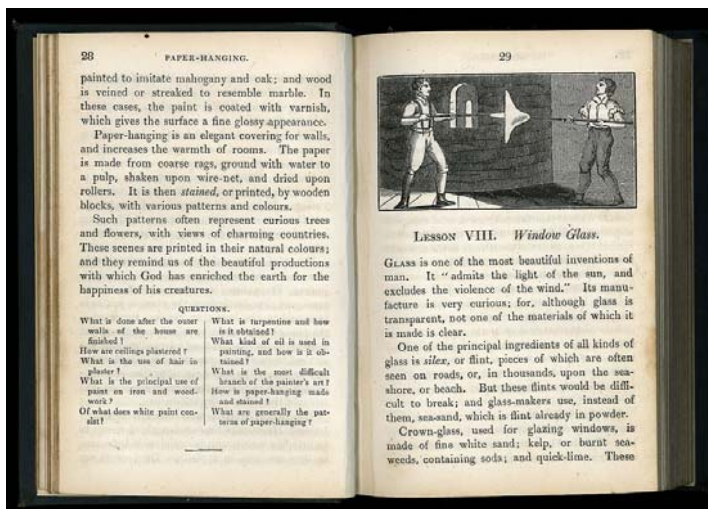
8vo. C. Templeman. 1843-1844.

£125.00



74. ROBERT, J.B. Manuel du Mouleur en Medailles, ou l'art de les mouler en platre. En soufre, en cire, a la mie de pain et en gelatine, ou a la colle-forte, suivi de l'art de cliquer ou de frapper des creux et des reliefs en metaux. Nouvelle edition. [4], vi, [2], 9-144pp., folding plate. A very good copy in contemporary gilt lettered quarter calf, marbled boards. Some foxing throughout. A manual on fabricating medals in relief, first published in 1833. 12mo. Paris. A la Librairie Encyclopedique de Robet. 1843.

£140.00



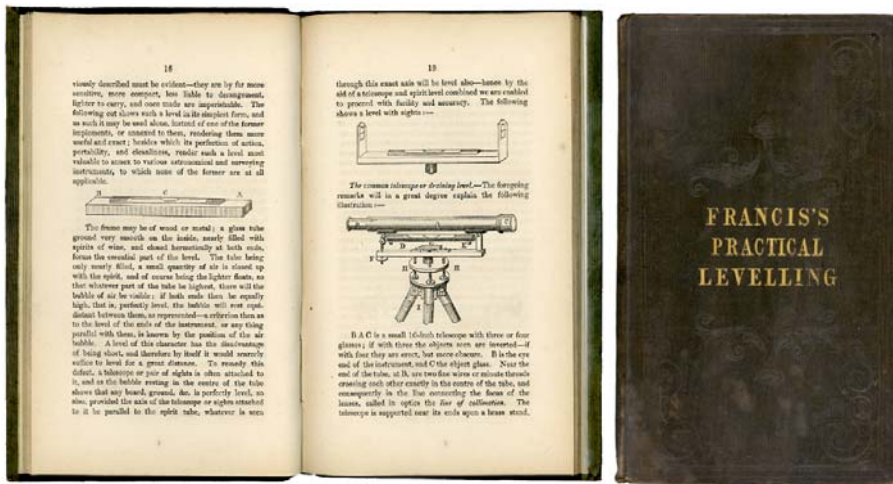
75. THE INSTRUCTOR. Lessons on Houses, Furniture, Food, and Clothing. Being the second volume of the Instructor. New and improved edition. iv, 288pp. A very good copy in original blind stamped and gilt lettered cloth, new end-papers and some slight foxing. Copac records National Library Wales only. 12mo. John W. Parker. [1844].

£45.00

76. HAYDON, BENJAMIN ROBERT. Lectures on Painting and Design. First edition. Two volumes in one. *xii, 331, [1]p., including 11 wood-engravings; xvi, 295, [1]p., including 2 wood engravings., 3 lithograph plates (1 folding) and 2 folding etched plates.* Both volumes with half-titles, and pasted in errata slips. A very good clean copy bound in contemporary calf, expertly rebacked, raised bands and gilt label. Dedicated to his close friend William Wordsworth.
8vo. Longman. 1844-46. £250.00

77. 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 29th 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.



78. FRANCIS, G. Manual of Practical Levelling, particularly as applicable to Railways and Canals. [8], 86, [2]pp adverts., text diagrams. A very good copy in original blind stamped and gilt lettered cloth. Some even browning to the paper. Scarce.
8vo. Simpkin, Marshall and Co. 1846. £95.00



79. RACZYNSKI, Athanasius. *Les Arts en Portugal. Lettres Adreesees a la Societe Artistique et Scientifique de Berlin, et accompagnees de documens. [4], 548pp., half-title.* Some light browning to the paper. Contemporary half roan, pebbled cloth boards. Spine worn and corners bumped. Armorial book-plate of George R. Alexander, Lisbon, Portugal, 1877, ans with evidence of the removal of other plates from the front-end-paper and inner rear board. Scarce.

8vo. Paris. Jules Renouard et Cie. 1846.

£60.00

~ Count Athanasius Raczynski (1788-1874), was an art collector, and Prussian ambassador to Lisbon, where he undertook research for his books, *The Arts in Portugal* and an *Art Historical Dictionary of Portugal*. From 1844-1847 the "Palace Raczynski" was constructed in Berlin by the architect Johann Heinrich Strack. It housed not only the residence of the Count and his Gallery, but also artists' studios. In 1903 the Raczynski collection was transferred to the Kaiser-Friedrich-Museum in Poznan, now known as the National Museum.

80. EASTLAKE, C.L. *Contributions to the Literature of the Fine Arts. First edition. xiii, [3], 396, [4], 16pp adverts., half-title.* A fine copy bound in original blind stamped and gilt lettered cloth. The volume contains "Extracts from the translation of Goethe's *Theory of Colours*", which Eastlake had first published in 1840. With the armorial bookplate of William Arthur, 6th Duke of Portland.

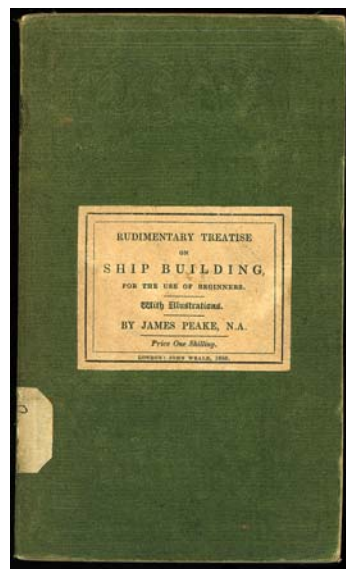
8vo. John Murray. 1848.

£180.00

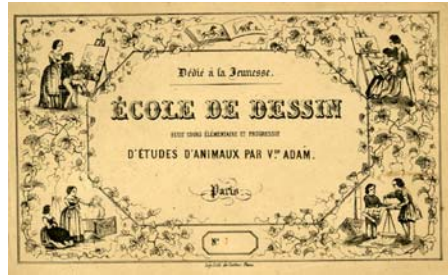
81. PEAKE, James. *Rudiments of Naval Architecture; or an exposition of the elementary principles of the science and the practical application to naval construction; compiled for the use of beginners. vii, 132pp., 6 folding plates at the end, and diagrams in the text.* A very good copy in the original blind stamped green limp cloth, with large paper label on the upper cover. Bookplate of the Library of the Essex Institute, noting it as being presented by the estate of Captain William J. Chever. Small paper shelf label at the foot of the spine, blind stamp to the title-page and faint number at the foot.

8vo. John Weale. 1849.

£35.00



82. 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.

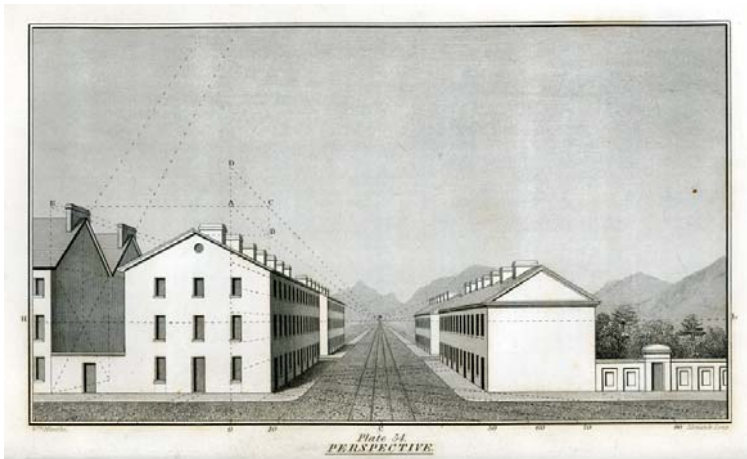


small oblong 4to. 145mm x 215mm. Imp. Lith de Cattier. Paris. c1850. £95.00

83. 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].

sold

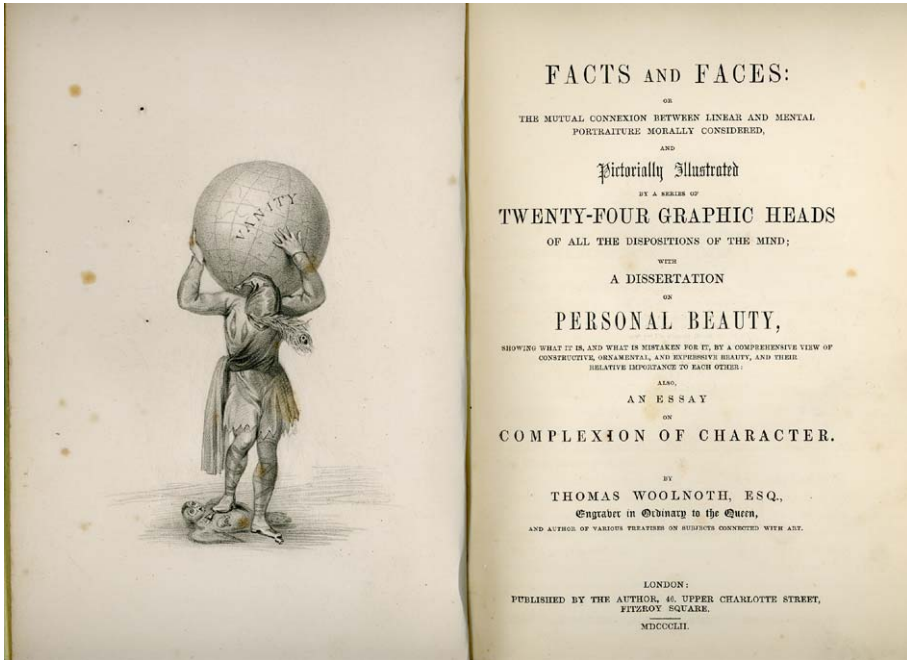


84. MINIFIE, William. A Text Book of Geometrical Drawing, for the Use of Mechanics and Schools, in which the definitions and rules of geometry are familiarly explained, the practical problems are arranged from the most simple to the more complex, and in their description technicalities are avoided as much as possible; with illustrations for drawing plans, sections and elevations of buildings and machinery: an Introduction to Isometrical Drawing, and an Essay on Linear Perspective and Shadows: the whole illustrated with fifty-six steel plates. Third edition. vi, [1], 8-127, [1]p., [8]pp of preliminary reviews., 56 plates. Some foxing, and the original blind stamped cloth is worn at the corners, and the spine with tape repairs. Inscribed on the front-end-paper, "Ben. F. Browne, Esq., with the respects of Wm. Minifie, Baltimore, 23rd June 1853." Scarce, Copac record the BL copy only.

large 8vo. Wm. Minifie & Co. Baltimore. 1851.

£95.00

~ William Minifie (1805-1880) had completed his apprenticeship as a cabinet maker before leaving Tavistock in England for America. He settled in Baltimore, and became successively an architect and builder, professor of drawing, and author of books on geometrical drawing. The 1849 publication of this work appears to be the first American book on technical drawing; the following year the first drawing instrument manufacturer company was started by the Altender family in 1850.



85. WOOLNOTH, Thomas. *Facts and Faces: the mutual connexion between lineal and mental portraiture morally considered, and pictorially illustrated by a series of twenty-four graphic heads of all the dispositions of the mind; with a dissertation on personal beauty... also, an essay on complexion of character.* [8], 243, [1]p., lithograph frontispiece and 25 lithograph plates. A very good copy expertly recased in original blind and gilt stamped green cloth. Slight foxing. Scarce. large 8vo. Published by the author. 1852. £120.00

86. BARNARD, George. *Handbook of Foliage and Foreground Drawing.* First edition. viii, 125pp., 60 lithograph plates. A good copy in later 19th century red morocco grain cloth, gilt lettered spine. Some marking to the foot of the spine and the rear board. 8vo. Ingram, Cooke. 1853. £60.00

87. HOWITT, Anna Mary. *An Art-Student in Munich*. First edition. Two volumes in one. *xiii, 244pp; [4], 216pp*. Some slight foxing but a very good copy bound in contemporary half morocco with elaborate gilt tooled spine, marbled boards and edges. Some rubbing to the boards.
8vo. Longman. 1853. £125.00

88. LESLIE, C.R. *A Hand-Book for Young Painters*. First edition. *xiii, [1], 313, [1], 32pp adverts., frontispiece and 23 plates (including one photograph)*. A very good copy in later nineteenth century half red gilt morocco.
8vo. John Murray. 1855. £60.00

89. ETTY, William. Gilchrist, Alexander. *Life of William Etty, R.A.* First edition. Two volumes in one. *xii, 367, [1]pp; viii, 343, [1]pp., portrait frontispiece, half-titles*. Original cloth, rebaced retaining most of the original backstrip. Inner joints repaired, bookplate removed from inner front board, and some scattered foxing. Very scarce.
8vo. David Bogue. 1855. £95.00



90. TURNER, J.M.W. *The Harbours of England*. Engraved by Thomas Lupton from original drawings made expressly for the work by J.M.W. Turner, R.A. With illustrative text by J. Ruskin. First edition. *53, [1]pp., half-title., 12 mezzotint plates*. A fine bright clean copy in very good original red gilt cloth.
folio. E. Gambart and Co. [1856]. £395.00



91. RUSKIN, John. *The Elements of Drawing in three letters to beginners*. Second edition. *xxiii, 359, [1], [16]pp adverts., 48 woodcuts*. A near fine copy in original dark green blind stamped cloth.
8vo. Smith, Elder. 1857. £65.00

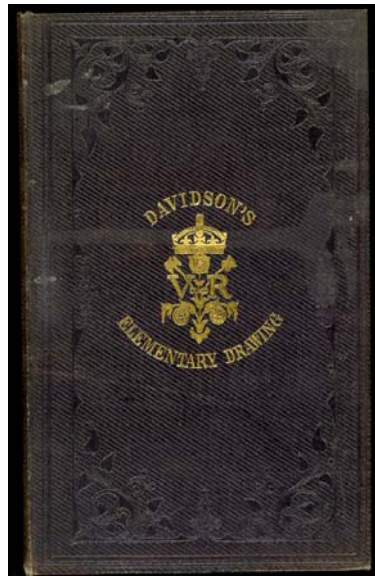
92. RUSKIN, John. *The Elements of Drawing in three letters to beginners*. Second edition. *xxiii, 359, [1]p 48 woodcuts*. A very good copy in full contemporary gilt calf prize binding. Spine gilt decorated in compartments, with black morocco label.
8vo. Smith, Elder. 1857. £60.00

93. 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. Scarce, and the last copy we sold was in 1989.
8vo. Chapman and Hall. 1857. £100.00

94. TARBUCK, Edward Lance. *The Encyclopaedia of Practical Carpentry and Joinery: comprising the choice, preservation, and strength of materials, explanations of the theory and practical details, a complete system of lines for the carpenter, joiner, & staircase builder, together with an account of the improvements effected in England and on the continent, and illustrations of the most remarkable executed works*. [2], 236, *xiv pp., half-title., lithograph frontispiece and 127 lithograph plates, some coloured (as required by Copac collation)*. Some slight foxing but a very good copy in contemporary half calf, blind and gilt decorated spine with green morocco label.

4to. Leipzig and Dresden. c1859.

£250.00



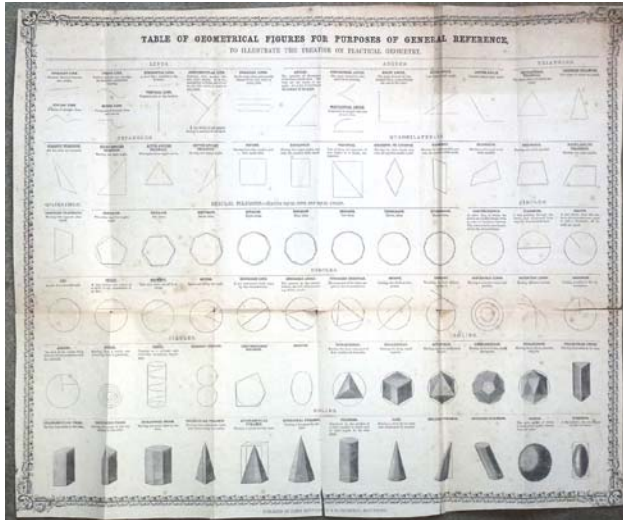


95. PRINTING SET FOR THE BLIND. An unusual mid 19th century mahogany portable braille embossing set for the blind, with a hinged 'galley', and a lidded compartment divided into 30 sections containing 50 printing blocks with pins. Some slight wear and a crack to the hinged compartment lid, but otherwise in very good state.

380mmx350mmx38mm. c1860.

£650.00

~ The first book embossed for blind people was produced in 1786. In 1832 the Edinburgh Society of Arts offered a gold medal for the best printing method for the blind. It was won by Dr E. Fry of London, and in 1836 John Alston began to print with an embossed type based on Fry's design.



96. TABLE of Geometrical Figures for Purposes of General Reference, to illustrate the Treatise on Practical Geometry. A large folding sheet with numerous small geometrical figures, and set within a decorative typographical border. Some light browning, and several clean tears along the folds, but without loss. 412mm x 500m. James Ainsworth, 87 & 93 Piccadilly, Manchester. c.1865.

£60.00

~ Scarce, and the only Manchester printed perspective treatise we can trace is "*Elements of Practical Geometry, for Junior Classes in Schools.*", Manchester, 1865. Perhaps this was designed as a classroom poster.

97. GREAT EXHIBITION. This medal is one of a number of unofficial medals and tokens produced to commemorate the 1862 International Exhibition in London which followed the legacy of the 1851 Great Exhibition. Shown on the reverse of this medal, the exhibition building was designed by Royal engineer Captain Francis Fowke (1823-1865), who also had a role in the design and construction of the South Kensington Museum (now V&A). The 1862 exhibition building was, however, badly received in the press: the structure was pulled down in 1864, to make space for the Natural History Museum.

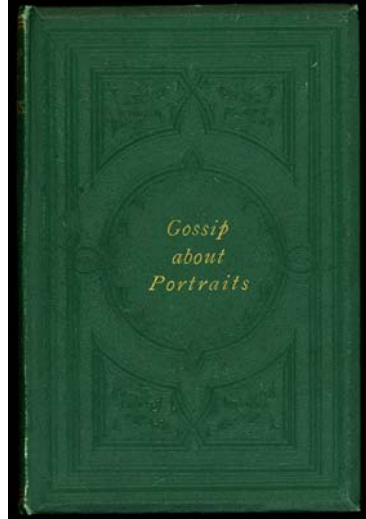
diameter 22mm. 1862.



£45.00+ VAT

98. 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, [1], 532pp; vii, [1], 646pp., 11 plates.* A very good clean copy in recent gilt lettered cloth. Scarce.
8vo. John Murray. 1865. £85.00

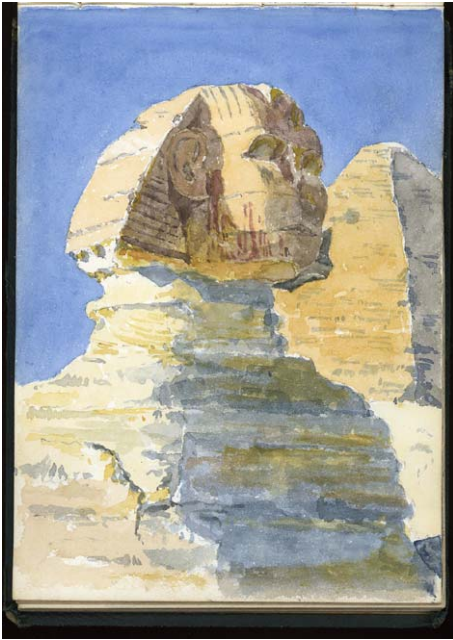
99. TIFFIN, Walter F. Gossip about Portraits, including Engraved Portraits. Second edition. *vi, [2], 223, [1]p., half-title., errata slip.* A fine copy in original blind stamped and gilt lettered dark green cloth. A family copy, with the name Emily C. Tiffin at the head of the title-page. Scarce. First published by Bohn in 1866.
8vo. John Russell Smith. 1867. £75.00



100. TYRWHITT, R. St John. A Handbook of Pictorial Art. With a Chapter on Perspective by A. Macdonald. *xi, [5], 480pp., chromolithograph frontispiece, 3 chromolithograph plates, 4 mounted photographs, and several illustrations in the text.* Contemporary morocco prize binding with label presenting the book from Wolverhampton School of Art in 1872. Joints and board edges a little rubbed, and some dustiness and slight foxing to a few pages.
8vo. Oxford: Clarendon Press. 1868. £60.00

101. RUSKIN, John. The Queen of the Air: being a study of the Greek myths of cloud and storm. First edition. *viii, 199p.* A very good copy in original dark green cloth, gilt lettered spine. Some slight foxing. *Wise I, 143.*
8vo. Smith, Elder and Co. 1869. £65.00

102. THOMAS, W.Cave. Mural or Monumental Decoration: its aims and methods. Comprising fresco, encaustic, water-glass, mosaic, oil painting. With an appendix. *viii, 314, [1], 32pp of illustrated adverts for artists' supplies.* A very good copy in original gilt stamped cloth. Some foxing.
8vo. Winsor and Newton. c1870. £65.00



Sphinx, local figures &c.

103. WALLER, Frederick S. [Architect, Gloucestershire]. A collection of four original sketchbooks of architectural designs, and also recording a trip to Egypt illustrated with accomplished watercolours. A fifth sketchbook is blank. Uniform roan backed marbled cloth, spines worn and incomplete, corners rubbed, but boards and contents in good condition. With his signature on one inner board, "F.S. Waller, Barnwood, nr Gloster." each c145mm x 185mm. c1870.

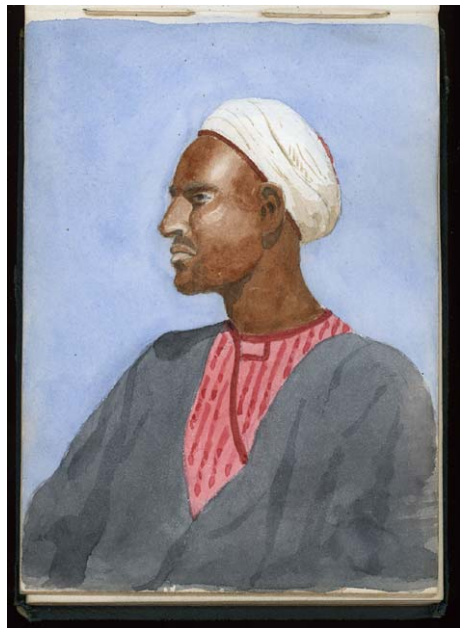
a). 35 leaves, with a self-portrait (?), 4 designs for ornate garden lodges, Poulton Church, Eastleach Church, Free Library, Stone Court, Mrs Hayley's Furniture. Also, 11 good watercolours from a trip to Egypt - Arab dows,

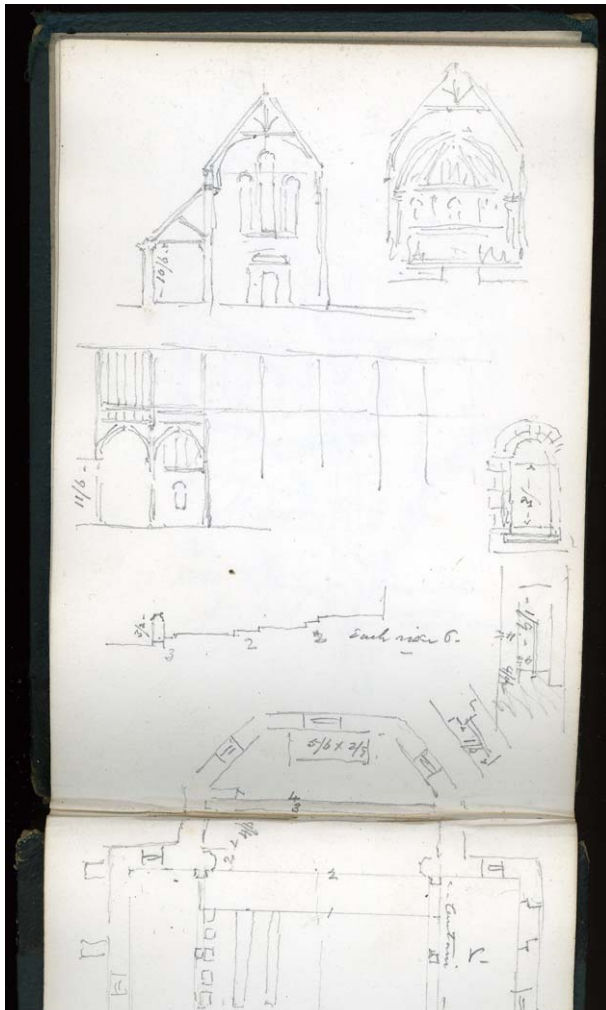
b). 11 leaves plus blanks. Dartmouth Church, Elkstone Church, and other unidentified drawings.

c). 14 leaves. Elton Hall Church, instructions for roof & repairs. 3 wash drawings.

d). 28 leaves. Hardwick Church, Hasfield Court.

~ Frederick Sandham Waller (1822 — 22 March 1905) was a British architect and antiquarian of Gloucester, where he was the resident architect to the Dean and Chapter of Gloucester Cathedral. He was articled to the civil engineer and county surveyor for Gloucestershire, Thomas Fulljames (1808–74), who proposed him as a Fellow of the Royal Institute of British Architects in 1856. Waller worked

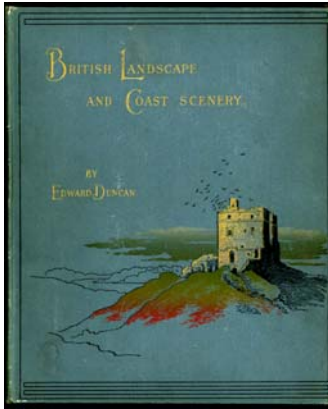




in partnership with Fulljames 1846–70 and with Walter Bryan Wood from 1852. Most of his architectural commissions were in Gloucestershire. He also designed a Tudor Revival extension that was added to the house at Great Tew Park in Oxfordshire. He retired in 1900 and died at Barnwood, Gloucestershire on 22 March 1905.

The records of the architectural partnership, and the family's collection of glass negatives are held at the Gloucestershire Record Office.

£420.00



104. DUNCAN, Edward. *British Landscape and Coastal Scenery*. Eight facsimiles of original water-colour drawings, numerous pencil outlines, and many illustrations after J.M.W. Turner, R.A. With ample instructions for drawing and painting, and descriptive essay on each subject. 52, [4]pp adverts., 8 mounted colour plates, and text illustrations. A very good copy in original decorative gilt cloth. Some slight rubbing to the joints and board edges. Scarce. Paper note pasted onto inner front board.

4to. Blackie & Son. c1870.

£60.00

105. MARTIAL, A.P. *Nouveau Traité de la Gravure a L'Eau-Forte pour les peintres et les dessinateurs*. 59, [5]pp., half-title., 13 plates. Original printed wrappers rather dusty, and rear cover torn along the upper edge, but a good clean copy internally.

8vo. Paris. A. Cadart, Editeur. 1873.

£15.00



106. RUSKIN, John. *Mornings in Florence: being simple studies of Christian Art, for English travellers*. First edition. Six parts bound in one, with the title-pages bound in at the end. A very good copy in contemporary dark blue calf, raised bands and gilt titled spine. Some slight rubbing.

8vo. George Allen, Orpington. 1875.

£60.00

106. RUSKIN, John. *The Stones of Venice*. A new edition. Three volumes. One of 1,500 copies signed by Ruskin at the end of the Preface. A very good set in original blind and gilt stamped decorative cloth, with expert minor repairs to the head and tail of the spines.

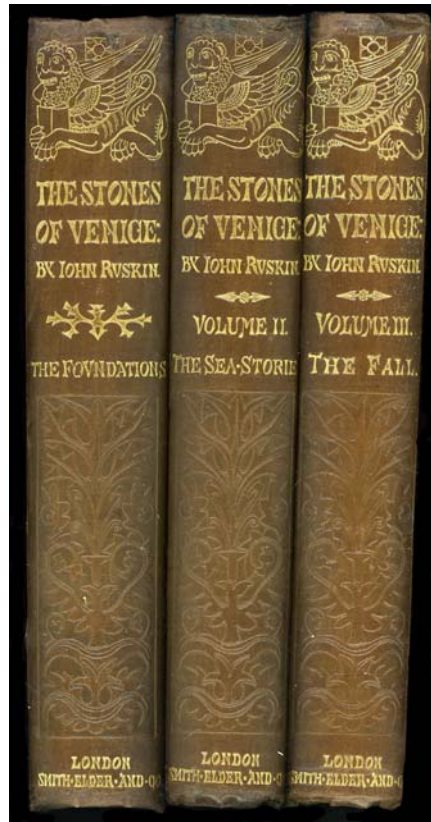
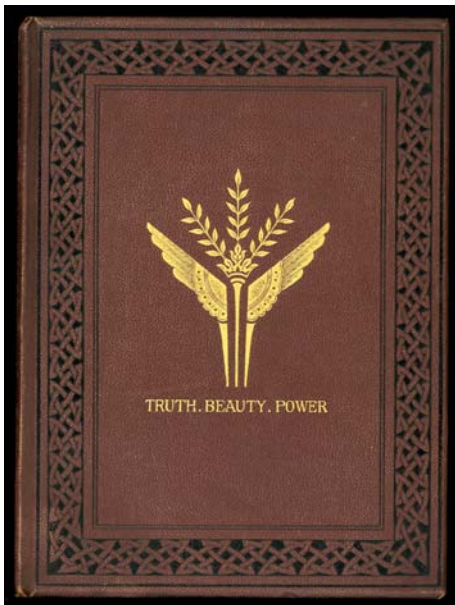
large 8vo. Smith, Elder & Co. 1874.

£495.00

108. DRESSER, Christopher. *Principles of Decorative Design*. Third edition. vi, [2], 167, [1], [4]pp adverts., half-title., chromolithograph frontispiece, colour plate, and 184 text figures. Some occasional foxing but a very good in copy in fine bright original blind and gilt decorated cloth, (illustrated below).

4to. Cassell, Petter and Galpin. c1878.

£140.00

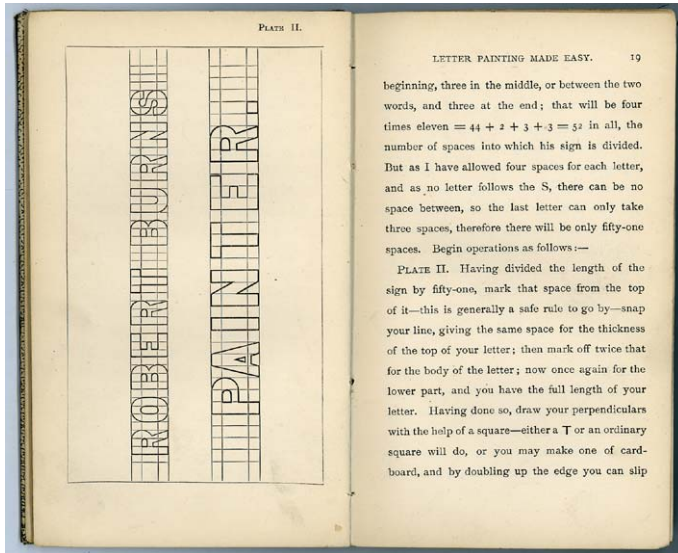


109. COLLING, James K. *Art Foliage, for sculpture and decoration; with an analysis of geometric form; and studies from nature, of buds, leaves, flowers, and fruit*. Second edition, revised. *xii, 84pp., 116 text illustrations and 80 lithograph plates*. A very good copy in original dark red cloth decorated 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.

£195.00

110. BURN, Robert Scott. Building Construction; showing the employment of brick, stone, and slate in the practical construction of buildings. Two volumes. 135, [1]p; 20 double-page plates. A good copy in original black and green cloth. First published 1873-74. Pages loose in the second volume. 8vo. William Collins, Sons, & Company. 1879 & 1874. £35.00



111. BADENOCH, James Greig. The Art of Letter Painting Made Easy. 58, [32]pp adverts., half-title., 12 plates. A very good copy in original blind stamped and gilt lettered cloth. 8vo. Crosby, Lockwood and Co. 1879. £50.00

112. WINSOR AND NEWTON. Specimen Tints of Winsor & Newton's Artists' Oil and Water Colours. 12 plates each with 24 mounted hand-coloured specimens, and one plate with 7 specimens. A good copy in publisher's original decorative red gilt cloth. Some marks to the rear cover. Scarce. small 8vo. Winsor & Newton Ltd. c1880. £120.00



113. 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. £295.00

114. 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

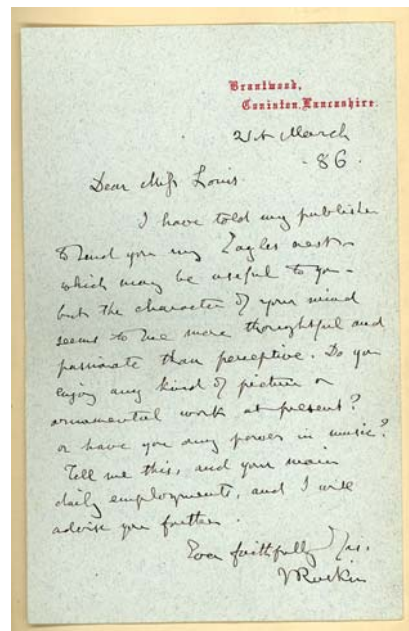
"your mind seems to me more thoughtful and passionate than perceptive."

115. RUSKIN, John. The Eagle's Nest. Ten Lectures on the Relation of Natural Science to Art, given before the University of Oxford in Lent Term, 1872. Second thousand. *viii*, 232pp. Bound in near contemporary blind stamped blue calf, all-edges-gilt. A volume from the 1880 collected works, with a general title-page, and also gilt lettered 'Works of Ruskin' on the spine. Some slight foxing.
8vo. George Allen. 1880. £220.00

~ Mounted on the preliminary blank is a letter from Ruskin, written on Brantwood notepaper and dated 21st March, [18]86. It is addressed to Miss Louis, and reads:

"I have told my publisher to send you my Eagles Nest - which may be useful to you - but the character of your mind seems to me more thoughtful and passionate than perceptive. Do you enjoy any kind of picture or ornamental work at present? Or have you any power in music? Tell me this, and your main daily employments, and I will advise you further."

The recipient might be Miss Louise Blandy, 57 Gloucester Place, Hyde Park..



116. 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

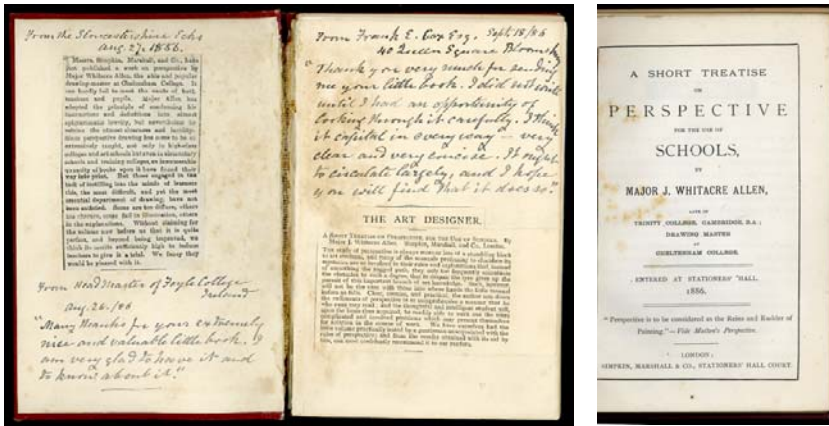
~ “The former edition of this History of Wood Engraving having become extremely scarce and commercially valuable, the publisher was glad to obtain the copyright and wood-blocks from Mr Mason Jackson son of the late Mr Jackson, the original proprietor of the work, with the view of reprinting it. It will 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.”

117. 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

118. RUSKIN, John. *Ariadne Florentina. Six Lectures on Wood and Metal Engraving. 233pp., 12 plates, 4 full-page wood engravings, and a table.* A very good copy bound in original gilt lettered russet brown cloth.
8vo. New York: John Wiley & Sons. 1886. £40.00

119. RUSKIN, John. *Praeterita. Outlines of Scenes and Thoughts perhaps Worthy of Memory in my Past Life.* First edition. Volumes I & II. *vii, [2], 432pp; [4], 442pp., , steel-engraved frontispiece double portrait, and 1 plates.* A very good copy in contemporary half morocco bound by Mudie, gilt lettered spines, marbled boards, top-edges-gilt.
large 8vo. George Allen. 1886. £60.00

All published at this date in 1886, although 2 further volumes continued the work upto 1900.



120. ALLEN, Major J. Whitacre. *A Short Treatise on Perspective for the Use of Schools.* 18pp., 6 plates. A good copy in original blind stamped limp cloth. Scarce, and not in the Yale Center for British Art. 8vo. Simpkin, Marshall & Co. [1886]. £95.00

The author was drawing master at Cheltenham College, and this appears to be his own copy. Reviews of this book are pasted onto the inner boards, together with a review of "my picture in Royal Institute of Water Colour Painters." He has also transcribed some further reviews on the end-papers and paste-downs.

121. 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

122. 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

123. SHRUBSOLE, W.G. *Etching; its Principles and Practice: a book for students and amateurs.* Second edition. 68, 20pp adverts., 2 etched plates. A good clean copy in original yellow printed wrappers. Stitching loose and the text block is divided in two. 8vo. George Rowney & Co. [1889]. £8.00

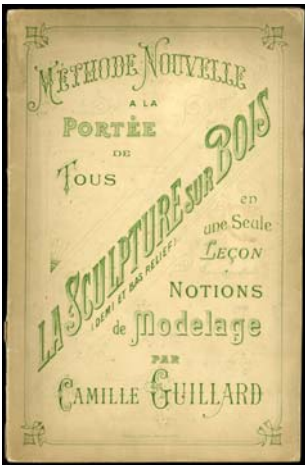


124. RUSKIN, John. *The Seven Lamps of Architecture*. Sixth edition. *xii, [4], 222, [2]pp., half-title., 14 lithograph plates from Ruskin's drawings*. A handsome clean copy in bright full contemporary vellum, gilt borders and spine with dark green morocco labels. Top-edge-gilt, marbled end-papers. One page torn and repaired without loss, and some slight bowing to the boards. Small withdrawn library stamp on the verso of the title-page and foot of the final leaf. large 8vo. George Allen. 1889. £65.00

125. 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

126. 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

127. 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



128. GUILLARD, Camille. *Methode Nouvelle a la Portee de Tous. La Sculpture sur Bois (demi et bas-relief) en une seule lecon. Notions de modelage*. Premiere edition. *63, [1]pp., numerous illustrations in the text*. A very good copy in original decorative printed wrappers. Slight wear the backstrip. large 8vo. Paris. Fernand Schmidt. c1890. £25.00



129. BATH ARCHITECT. A charming pocket watercolour book kept by the prominent Bath Architect James Wilson (1816-1900). There are 57 landscape and architectural views, one double-page, and include Beckford's Tower, Woodville, and local churches and scenery. They date from 1891, and the volume bears his name and address on the inner front cover. Original canvas covered pocket sketchbook, with linen ties.

95mmx135mm. 1891.

£650.00

~ James Wilson (1816–1900)[1] was a prominent Victorian architect practising in Bath, and a partner in the firm Wilson & Willcox. He designed the Royal High School Bath, Lansdown Hill; Bath St Stephen, Lansdown Road.

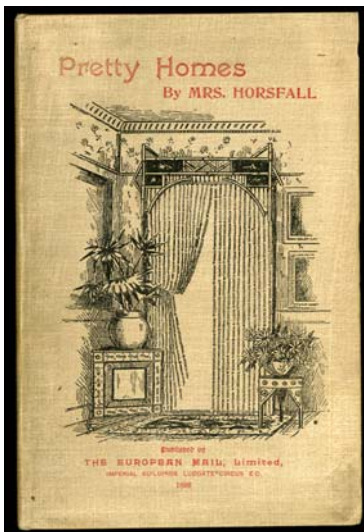


130. SMETHAM, James. Letters of James Smetham with an Introductory Memoir. Edited by Sarah Smetham and William Davies. With a portrait. [4], 404pp., half-title., *sepia portrait frontispiece*. Some slight foxing but a very good copy in original gilt lettered dark red cloth. Scarce.
8vo. Macmillan and Co. 1892. £40.00

~ James Smetham (9 September 1821 – 5 February 1889) was an English Pre-Raphaelite painter and engraver, a follower of Dante Gabriel Rossetti. Smetham's letters, posthumously published by his widow, [5] throw light upon Rossetti, John Ruskin, and other contemporaries, and have been praised for their literary and spiritual qualities. His surviving journals and notebooks show that Smetham practiced an almost stream of consciousness type of writing that he called "ventilating," as a method of religious self-analysis. These writings delineate the depression that came to dominate Smetham's outlook.

131. 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.
510mmx485mm. 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.



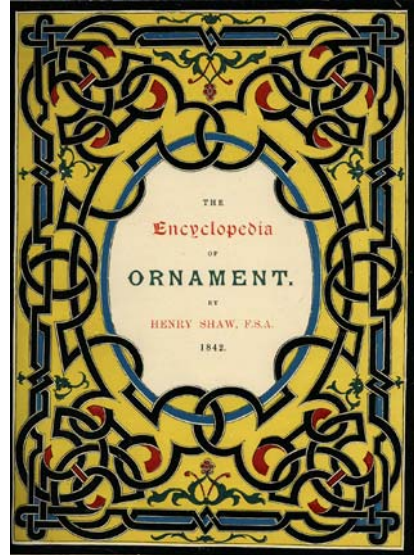
132. HORSFALL, Mrs. Pretty Homes. First edition in book form. xii, 168, [16]pp illustrated adverts., half-title., c60 text illustrations. A very good copy in original pictorial cloth. Some scattered foxing. Scarce.
8vo. The European Mail Ltd. 1897. £95.00

~ The essays first appeared as a series of articles in 'The Happy Home' and are here collected together for the first time. Chapters include: A Girl's Sitting Room - Home Dressmaker's Workroom - A Doctor's Study - Artistic Little Room - Schoolroom. The author may have been the wife of T. C. Horsfall who wrote 'The Study of Beauty, and Art in Large Towns', with an introduction by John Ruskin, in 1883.

133. SPARKES, W.E. *Blackboard Drawing. Some Hints on Sketching Natural Forms*. First edition. *15pp introduction and 52 plates each with accompanying page of text*. Original green cloth, gilt lettered. Some wear to the corners and head and tail of the spine, and small abrasion to upper cover.
4to. Cassell and Co. 1898. £16.00

134. 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

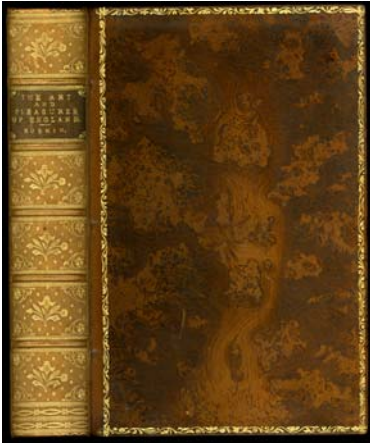


~ A fine late 19th century facsimile reprint of the original edition of 1842, for which “[Whittingham] made his first experiments in real colour-printing from wood-blocks... the best piece... is the title-page, reproducing an old binding... in black, red, green, blue and yellow”. Hardie, p260.



135. RUSKIN, JOHN. *The Stones of Venice*. New edition in small form. Three volumes. Bound by Mudie in half morocco with small floral motif in gilt on spines. Marbled boards, edges, and endpapers. Some slight foxing, mainly to the endpapers.
8vo. George Allen. 1898. £95.00

136. RUSKIN, John. *Sesame and Lilies*. *xxxvi, 228pp., half title*. A fine copy in full contemporary vellum, gilt decorated borders and spine, black gilt labels. Marbled end-papers, top-edge-gilt.
8vo. George Allen. 1898. £65.00



137. RUSKIN, John. *The Art of England*. Lectures given in Oxford in 1883-1885... during his second tenure of the Slade Professorship. vi, [2], 415, [1]p., *half-title*. A fine copy in full contemporary polished tree calf, gilt borders. Ornate gilt spine in six compartments, morocco label. Marbled edges and end-papers. Contemporary inscription on a preliminary blank, and slight knock to the fore-edge just creasing the edge of several leaves. 8vo. George Allen. 1898.

£60.00

138. MORRIS, William. *Some Hints on Pattern Designing*. [2], 46pp. A very good copy in original linen backed boards. Slight freckling to the covers. 8vo. Chiswick Press. 1899.

£75.00



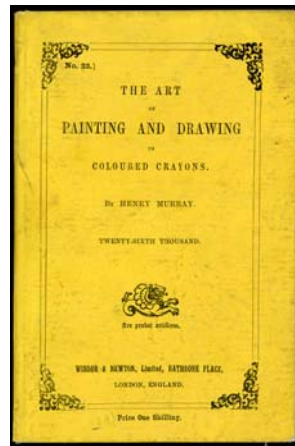
139. RICHTER, F.A.D. & Co. An attractive set of Richter's Blocks described on the printed details on the inside base of the box as Patent Stone Building Box Number Five, with stones of the small caliber [i.e. 20mm]. Very slight chips to several of the stones otherwise in excellent condition. The inside lid of the wooden box has a decorative instructions for repacking the bricks. Slight rubbing to the glazed paper label on the upper lid.

160mmx220mmx50mm. c1900.

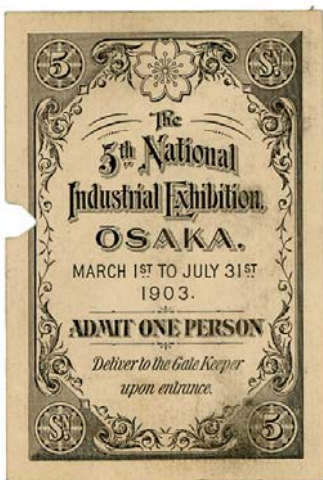
£295.00

~ The first Anchor Stone was produced when Otto Lilienthal and his brother Gustav decided that to make a model of a stone building, the blocks themselves must be stone. To this end, they started production of a limited number of blocks, made of a mixture of quartz sand, chalk, and linseed oil. Unfortunately, the Lilienthals, though brilliant inventors, had limited commercial success. The stone blocks saw little popularity until 1880, when Friedrich A. Richter, a wealthy businessman who had build a small empire in Rudolstadt, purchased the rights to the stones, and also the tooling and machines being used to produce them. He quickly developed a series of sets, individually packaged stones. In 1895, the “Anchor” design was trademarked as Richter’s Anchor Stone Building Sets (Richters Anker-Steinbaukästen), and a unique (for the time) advertising campaign helped to sell 40,000. In 1910 Richter died, heralding the end of an era for Anchor Stones.

140. 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



141. OSAKA., 5th NATIONAL INDUSTRIAL EXHIBITION. A double-sided engraved admission ticket for the 1903 exhibition. Clipped on entry, and in fine condition. 75mm x 52mm. 1903. £30.00 + VAT

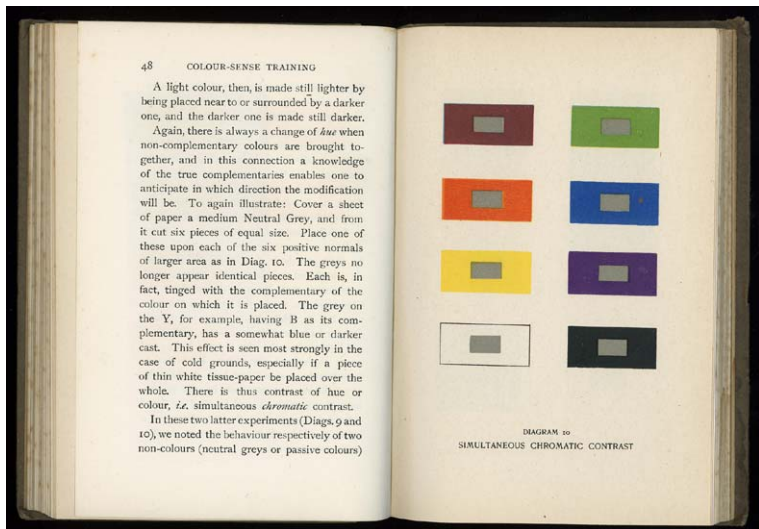


~ This was held in Osaka in 1903. Initially, the fifth National Industrial Exhibition had been planned for 1899, in order to prepare for participation in the Paris International Exposition of 1900 and the Glasgow International Exposition of 1901, however, it was postponed. There was great expectation for the success of the event, partly because many Japanese companies were expanding their markets actively following the victory of Japan in the Sino-Japanese War (1894 - 95), and because the railroad network had been extended almost nationwide. The venue area was more than double of that of the previous event; it ran for 153 days, the longest in the history of the National Industrial Exhibitions. This event was the last but the largest National Industrial Exhibition in Japan.



142. MORLAND, George. Catalogue of an Exhibition of Paintings by George Morland, held at the Victoria and Albert Museum, South Kensington. 14pp., frontispiece. A very good copy in original printed wrappers. Bookplate of the Wallace Collection. 8vo. H.M.S.O. 1904. £8.00

143. HAREUX, Ernest. Practical Manual of Painting in Oil Colours. [In Four Parts.] Translated by H.B. Hayes. Four parts (5h, 5th, 4th and 1st editions). 56, 56, 60, 70pp + adverts., 4 frontispieces, numerous text illustrations. A very good copy of an elusive title. Original gilt lettered dark green cloth, all edges gilt. 8vo. George Rowney. c1905. £40.00



144. TAYLOR, E.J. Colour-Sense Training and Colour Using. First edition. [2], iv, [2], 88pp., preliminary advert leaf., 16 colour and 1 black-and-white plate. A good copy in original linen backed boards. Scarce. small 8vo. Blackie and Son. 1908. £30.00

TAYLOR & HOBSON, LIMITED, HUDDERSFIELD.

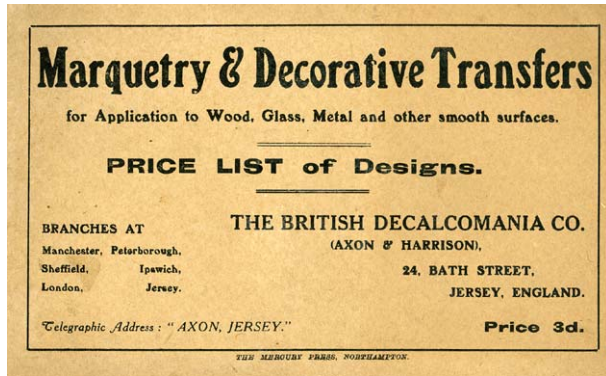


Telephone 334

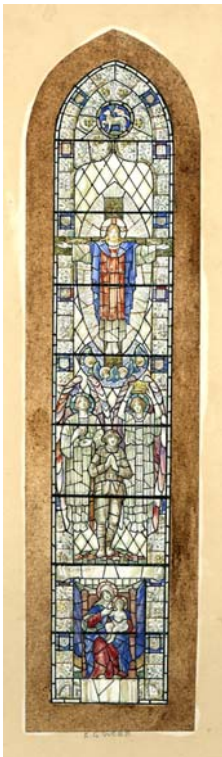
53, New Street.

145. CABINET MAKERS. A fine and well illustrated trade catalogue of Inexpensive Furnishings from the Show Rooms of Taylor & Hobson Ltd., New Street, Huddersfield. 24pp., 1 colour and numerous black and white illustrations, including photographs of the two shop-fronts. A fine clean copy in original decorative wrappers. Covers a little unevenly faded. Scarce. oblong 4to. Taylor & Hobson, Ltd., Huddersfield. c1920. £45.00

146. BULLOCK, Albert Edward. Architectural Details from Westminster Abbey and St Margaret's Westminster. Two volumes in one. Vol I illustrated by 70 phototypes of architectural and sculptural details of the mediaeval and later gothic monuments, with biographical and descriptive texts. Vol II illustrated with 82 phototypes of architectural details of renaissance and later renaissance monuments, memorials and cenotaphs, with descriptive text. A very good clean copy in original black lettered cloth. Limited to 400 sets. folio. J. Tiranti. 1920. £120.00



147. MARQUETRY & DECORATIVE TRANSFERS for application to Wood, Glass, Metal and other smooth surfaces. Price list of designs. The British Decalcomania Co., (Axon & Harrison), 24, Bath Street, Jersey. *48pp with illustrated and priced examples throughout.* With two additional inserts and an order form. A very good copy in original brown printed wrappers, staples rusted. 135mm x 220mm. Northampton: The Mercury Press. c1920. £40.00



148. STAINED GLASS. Webb, Ernest George. A fine original watercolour design for a First World War memorial stained glass church window. The name 'Grewer' (?) is written in pencil under the image of the fallen soldier. 258mm x 63mm (image size), mounted on a larger sheet of contemporary card. c1920. £95.00 + VAT

~ Ernest George Webb 1876 - 1951, painter in watercolour and occasionally oil of landscapes and cottage scenes. He was born in Plymouth in 1876 and studied at Plymouth School of Art from 1890 where he received the Silver and Bronze, Queen's Medals. He trained as a stained glass artist and joined Fouracres in Plymouth who supplied windows for many churches and houses in the West Country.

149. HERZBERG, W. Papierprüfung. Eine Anleitung zum untersuchen von papier, xi, [1], 241, [1]p., 23 plates and 95 figures in the text. A very good copy in original linen backed boards. large 8vo. Berlin. Verlag von Julius Springer. 1921. £25.00

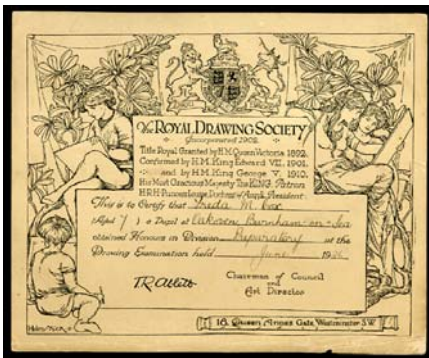
150. MUYBRIDGE, Eadweard. *The Human Figure in Motion*. An electro-photographic investigation of consecutive phases of muscular actions. Sixth edition. 277, [1]p., *frontispiece portrait, 87 plates with comprising 2337 figures, and 384 figures on original scale*. Original red cloth, gilt lettered spine. Covers a little faded and with a few minor marks.
oblong 4to. Chapman and Hall. [c1922]. £95.00

151. ROBINS, W.P. *Etching Craft*. A guide for students and collectors. With a foreword by Martin Hardie. Second impression. *xvi, 243, [1], [8]pp adverts., 105 illustrations*. A very good copy in original cloth backed boards, slight foxing. (105496).
large 8vo. B.T. Batsford. 1924. £20.00

152. BRITISH EMPIRE EXHIBITION 1924. An original bronze commemorative medal, by McM. With an engraved scene of industry on one side, and a classical figure (Mercury?) with winged helmet, and the words Commerce and Industry on the other.
27mm diameter. 1924. £25.00



~ The British Empire Exhibition opened on St George's Day 1924 at Wembley Park in north-west London. Its aim was to promote trade within the countries of the Empire and to honour those who had served during the First World War.



160mm x 192mm. Westminster. 1926.

153. ROYAL DRAWING SOCIETY. An elaborate illustrated certificate issued to Freda M Cox, aged 7, a pupil at Oakover, Burnham-on-Sea at her preparatory drawing examination held, June 1926. On the verso are detailed the six divisions of the examination, noting that 'this certificate is to be carefully preserved, as it must be sent in as one of the set of six in exchange for a Full Certificate.' The decorative border is by Helen S. Kuck.

£6.00



154. PAINT CATALOGUE. Lucas Quality Paints. A tri-folding colour chart with 52 mounted colour specimens, and descriptive text and illustrations on the verso. Very good condition. With two other ephemeral items for house paints.

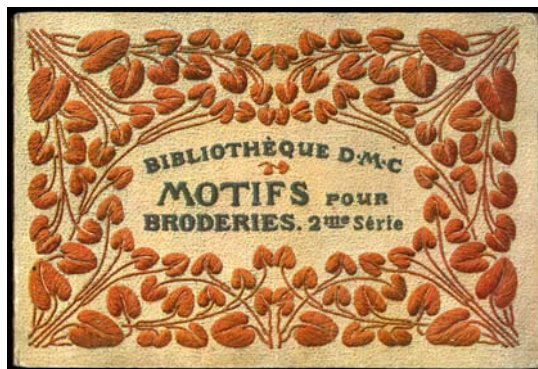
tall narrow folded card. John Lucas and Co, Philadelphia. c1932.

£10.00



155. PAINT CATALOGUE. A multi-folding colour chart for BPS paint, with 76 mounted colour specimens, and descriptive text and illustrations on the verso. Very good condition. tall narrow folded card. Patterson-Sargent Co, Ohio. 1932.

£10.00



156. DOLLFUS-MIEG & Cie. Bibliotheque D.M.C. Motifs pour Broderies (2me Série). 8pp., 32 colour plates each with leaf of descriptive text, 32 sheets of tracing designs, [20]pp illustrated adverts. A very good copy in original decorative boards. 140mm x 205mm. Dornach ; Mulhouse, c. 1935.

£20.00



157. PAINTING WITH OXO ! Peeps into History. Paint the Past. Oxo will take care of the future. 24 pages, each with a printed example and a large outline version for the artist to colour in, which have all been very neatly completed by Stanley Johnson, 8 years old.. Each incorporates an 'Oxo' motto - William the Conqueror 1066, Oxo 11.15am; Napoleon

Retreated from Moscow, Colds Retreat from Oxo. You get the idea ! Original decorative covers, front wrapper darkened, but in good state.

163mmx204mm. c1935.

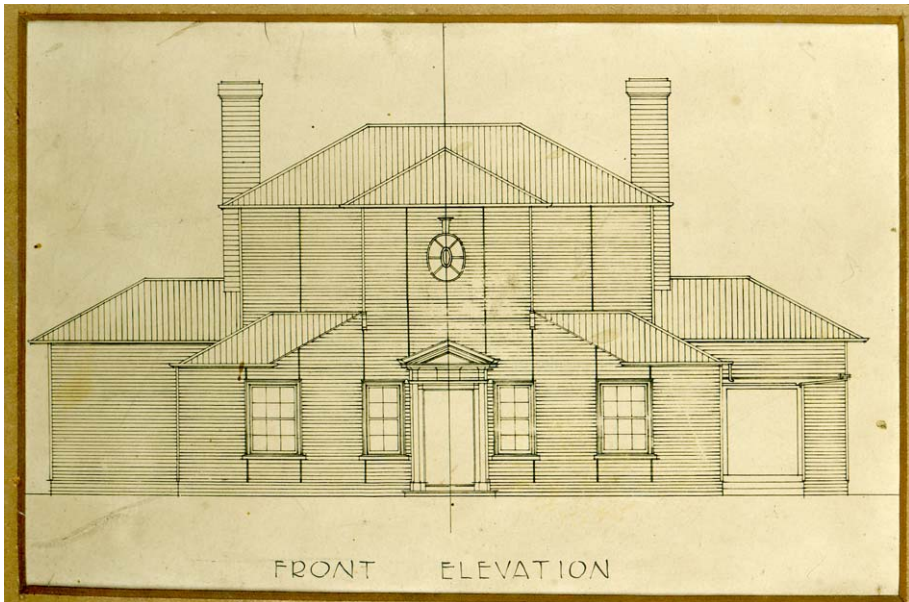
£20.00



158. ARCHITECTURAL DRAWINGS. Four original drawings (2 ground plans, and front and rear elevation), together with an original photograph of the completed house. They are for a most elaborate "timber house, Pittswater, near Tonbridge", designed for Guy Osborne, Esq., by the architects Gerald Wellesley and Trenwith Wills. The drawings and photograph are in a contemporary mount, and simple wooden frame. Signed by the architects on the front, and with a Royal Academy of Art label on the reverse, for an Exhibition of British Architecture, 1937. The mount is damaged with loss, and there is some dustiness.

560mm x 550mm. (dgc of the frame). 1937.

£160.00+ VAT



~ Gerald Wellesley, 7th Duke of Wellington (1885-1972) was invested as a Fellow of the Royal Institute of British Architects in 1921, and as a Fellow of the Royal Society of Arts in 1935.

Among his architecture projects was the remodelling of the London home of Anglo-American member of Parliament Henry “Chips” Channon. Working with Trenwith Wills, Wellesley also remodelled Castle Hill, Filleigh, in Devon; Hinton Ampner in Hampshire; and Biddick Hall in County Durham. He also designed the Faringdon Folly tower for Gerald Tyrwhitt-Wilson, 14th Baron Berners, and built Portland House in Weymouth in 1935. Portland House is an excellent and very complete example of the Hollywood Spanish style in Britain.

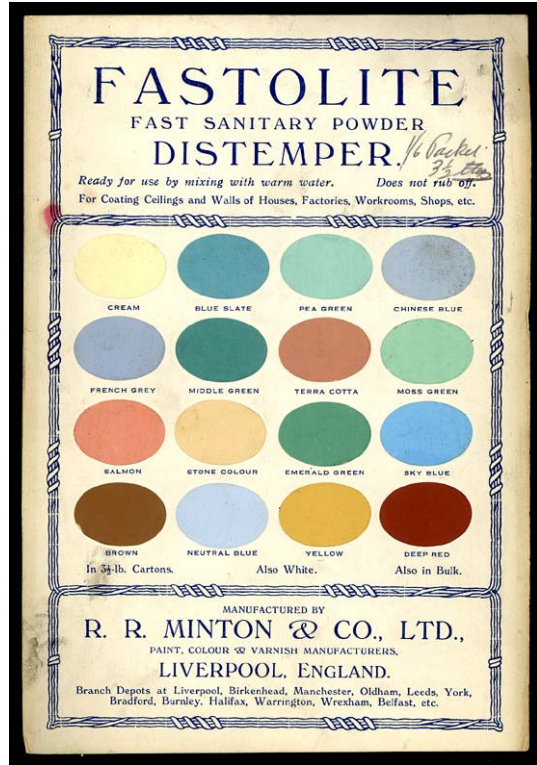
There are very few remaining examples of this style in Britain, certainly none with such a wealth of original fixtures and fittings. It is a particularly valuable part of inter-war architectural history as a fine example of the eclectic fantasy architecture of the period. It brilliantly reflects popular imagery of the day: a combination of the glamour of the cinema with the exoticism of the sunshine holiday.

159. PAINTSAMPLES.

An advertisement sheet with 16 mounted colour ovals for Fastolite Fast Sanitary Powder Distemper. Ready for use by mixing with warm water. Does not rub off. For coating ceilings and walls of houses, factories, workrooms, shops, &c. Manufactured by R.R. Minton & Co., Ltd., paint, colour & varnish manufacturers, Liverpool. Pencil note, and several small marks. 200mm x 140mm. c1950.

£15.00

~ No fancy names for colours in those days, sky blue, moss green, deep red, was what you got. The pastel shades that bring back memories of so many school classrooms, hospital walls, and council offices!



160. JUNIUS, Franciscus. The Painting of the Ancients. De Pictura Veterum, according to the English translation (1638). Edited by Keith Aldrich, Philipp Fehl, Raina Fehl. Two volumes, a fine set in original cloth, gilt lettered spines, in slipcase. 4to. University of California Press. 1991. £95.00



~ FINIS ~