

*Ken Spelman
Rare Books of York*



Catalogue Eighty Six

Art, Architecture & Design

100 books, manuscripts & objects

August 2015



item 37: Charles Hayter



Ken Spelman Books Ltd
70 Micklegate, York YO1 6LF

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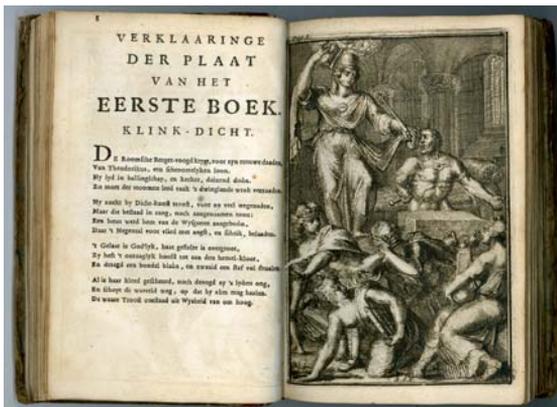
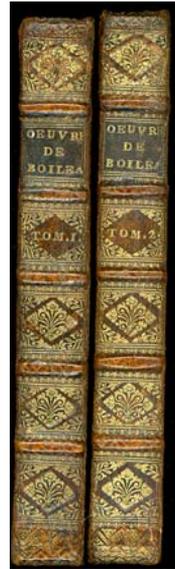
tel: + 44 (0)1904 624414

email: catalogues@kenspelman.com

1. BOILEAU-Despréaux, Nicolas. 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 Lymington.

12mo. Amsterdam, chez Henri Schelte. 1702. £225.00

~ In 1674 Boileau published his translation of Longinus' *On the Sublime*, making Longinus' ideas available to a wider audience, and influencing Edmund Burke's work on the same subject. In 1693 he added some critical reflections to the translation, chiefly directed against the theory of the superiority of the moderns over the ancients as advanced by Charles Perrault.



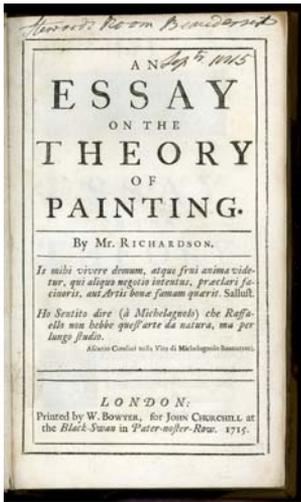
morocco label (slightly chipped). Marbled boards are rubbed, and with some wear to the corners.

8vo. Amsterdam; Gouda: Adriaan Braakman: Lucas Kloppenburg, 1703.

£395.00

~ The first edition of this Dutch edition of the *Consolation of Philosophy* edited by Matthaëus Gargon (1661-1728). It was reprinted in 1722. The fine plates are by Romain de Hooghe (1645-1708), a skilled etcher, draughtsman, painter, sculptor and medalist. He is best known for political caricatures of Louis XIV and propagandistic prints supporting William of Orange.

2. BOETHIUS. Verstrooingte der Wysgeerte van A.M.T.S. Boethius in vyf boeken vervat, en nieuwlyks vertaald door M. Gargon. [34], 192, [43]pp., 6 etched plates., title-page printed in red and black. A good copy bound in contemporary quarter dark red morocco, raised and gilt banded spine, black



From the library of the Envoy
Extraordinary at Naples

3. RICHARDSON, Jonathan. An Essay on the Theory of Painting. First edition. 240pp. A very good copy bound in contemporary panelled calf, plainly but neatly rebacked, and the corners repaired. Some old rather faint waterstaining to the last few leaves otherwise a very good clean copy. 8vo. W. Bowyer. 1715. £695.00

Very scarce, and only the second copy of the first edition we have offered for sale. The last copy recorded in Auction Records was in 1994, with the only other appearing in 1981. ESTC T135916.

~ There is an inscription at the head of the title-page "Stewards Room Beaudesert, Sept 1815.", and there is also an early 19th century engraved book-plate, with the motto Sapere Aude. Beaudesert was an estate and stately home on the southern edge of Cannock Chase in Staffordshire. It was one of the family seats of the Paget family, the Marquesses of Anglesey. This copy most probably belonged to Arthur Paget (1771-1840) who succeeded Sir William Hamilton as envoy extraordinary at Naples.

4. NEVE, Richard. The City and Countrey 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. £295.00



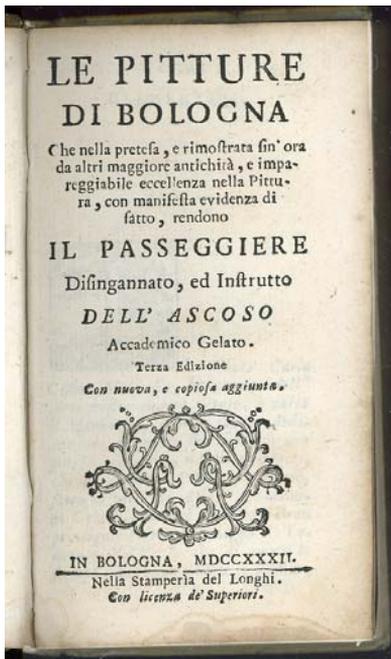
~ Harris suggests that the anonymous editor is most probably John Ozell. "To make the dictionary 'fit for Gentlemen's Use, as the former edition was for Workmen', Ozell has carefully corrected Neve's quotations from Wotton and increased the number of architectural terms...." pp 332.



5. HOLBEIN, Hans (illus.). L'Eloge de la Folie, compose en forme de Declamation par Erasme, et traduit par Mr Guedeville. Avec les notes de Gerard Listre, & les belles figures de Holbein. Nouvelle edition, revue, augmentée, & mise dans un meilleur ordre. (28) + 320pp., half-title., title-page in red and black, engraved frontispiece and portrait, 76 text engravings and 6 folding plates after Holbein. Bound in near contemporary sprinkled calf, gilt banded spine with red morocco label, spine slightly rubbed. Original paper flaw to two leaves, forming a tear without loss of text, and with old marginal repair, and last leaf dusty.
small 8vo. Amsterdam: Francois L'Honore. 1731. £260.00

~ With a note of the purchase of this volume at York in 1800 for 3/6d by Jacob Costobadie of Jesus College.

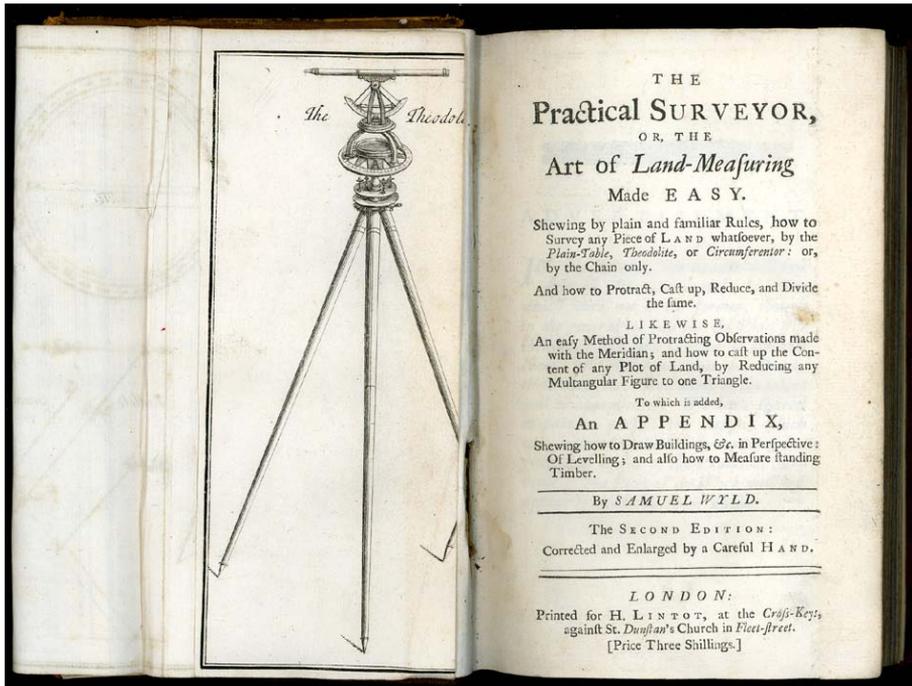
6. MALVASIA, Carlo Cesare. Le Pitture di Bologna che nella pretesa e rimostrata fin' ora da altri maggiore antichita, e impareggiabile eccllenza nella pittura con manifesta evidenza di fatto rendono il passeggiere disingannato e instrutto dell' Ascoso Accademico Gelato. Terza Edizione. [36], 384pp.,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



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

From 1647 onward he lectured in Law at the university in Bologna. After publishing an essay related to the theological aspects of a painting, *Lettera a Monsignor Albergati*, 1652, and obtaining a theology degree in 1653, he was appointed a canon in Bologna Cathedral in 1662. Malvasia's appointment took him to the capitals of the Italian states and contacts with the cultural administrators of the land, including Marco Boschini and Nicolas Régnier, and Cardinal Leopoldo de' Medici (whom he advised on his collections) and, in 1665, Pierre Cureau de la Chambre, who gained him 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.

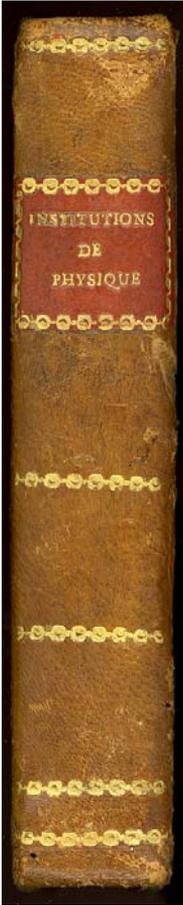
In 1686 he published *Le Pitture di Bologna*, a "gallery guide" for the artists about whom he had spoken in the *Felsina*. The guide was tremendously popular and was reprinted seven times in the next hundred years. This edition was edited by G.P.C. Zanotti.



7. WYLD, Samuel. *The Practical Surveyor, or, the Art of Land-Measuring made Easy*. Shewing, by plain and familiar Rules, how to Survey any Piece of Land whatsoever, by the Plain-Table, Theodolite, or Circumferentor: or, by the Chain only. And how to Protract, Cast up, Reduce and Divide the same. Likewise, an easy Method of Protracting Observations made with the Meridian; and how to cast up the Content of any Plot of Land, by Reducing any Multangular Figure to one Triangle. To which is added, an Appendix Shewing how to Draw Buildings, etc. in Perspective : of Levelling; and also how to Measure standing Timber. The second edition: corrected and enlarged by a careful hand. *viii, 188, [4]pp., 6 folding plates*. Contemporary panelled calf, joints cracked but firm. Head and tail of the spine a little worn, corners bumped and some rubbing to the board edges. Later end-papers and paste-downs. 8vo. London: Printed for H. Lintot, at the Cross-Keys, against St. Dunstan's Church in Fleet-Street, [1737?]

£220.00

~ ESTC T109954, 3 copies only (BL, Rothamsted, and Senate House). The work is listed in 'The Monthly Catalogue' for July 1737 and in 'The Gentleman's Magazine'.



8. [DU CHATELET-LOMONT, Gabrielle Emilie.] *Institutions de Physique*. First edition. [6], 450, [18]pp., *title-page vignette, 11 engraved folding plates as required, and decorative head-pieces*. Lacks the frontispiece, and the final errata, approbation leaf, and adverts have been supplied in excellent facsimile from the UCL Library copy in the early 1990's, with a note stating that their other copy also lacked some of these pages. Some occasional light browning and slight old waterstaining, but generally a good clean copy bound in contemporary calf backed paste-boards. Decorative gilt bands, red morocco labels. Some slight insect damage to the joints.
- 8vo. Paris, chez Pault fils. 1740. £120.00

~ Gabrielle Émilie Le Tonnelier de Breteuil, marquise du Châtelet (1706-1749), was a French mathematician, physicist, and author during the Age of Enlightenment. Her crowning achievement is considered to be her translation and commentary on Isaac Newton's work *Principia Mathematica*. The translation, published posthumously in 1759, is still considered the standard French translation. Voltaire, one of her lovers, declared in a letter to his friend King Frederick II of Prussia that du Châtelet was "a great man whose only fault was being a woman". The present work, ostensibly a textbook in physics for her 13 year old son, was in reality a highly original work in natural philosophy. It was in this text, her magnum opus, that she supplied the metaphysical basis for the Newtonian physics she had long accepted.

From the library of the architect to King Louis XVIII,
who worked on the restoration of the Palace of Versailles.

9. LE PAUTRE, Jean. *Oeuvres d'Architecture*. First collected edition. Three volumes. (viii)pp., *engraved title-page and 272 plates; (iv)pp., engraved title-page and 267 plates; (iv)pp., engraved title-page and 245 plates*. Some plates are double-page, and a few are printed two on a sheet.

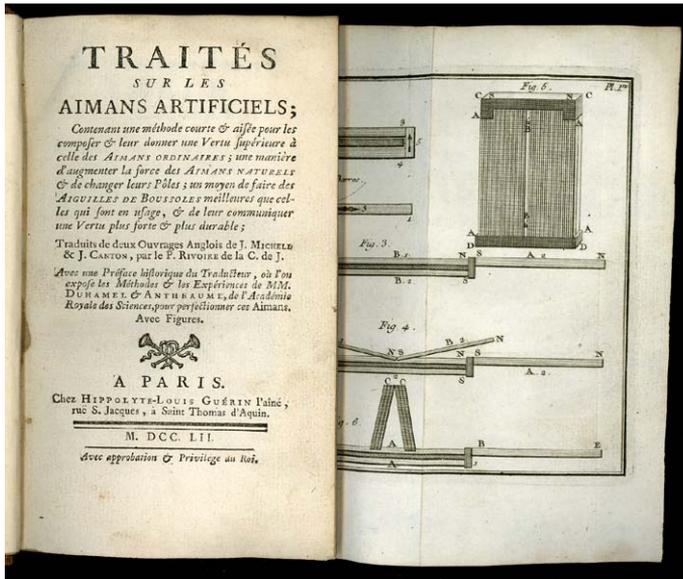
Full contemporary mottled calf, gilt spines, some chipping to head and tail of spines. Joints starting to crack but firm, corners worn. A very good set with dark impressions of the plates throughout. With the engraved bookplate of “Dufour, Architect du Roi” in each volume.
folio. Paris. C.A. Jombert. 1751.

£4,950.00



~ A complete set, with all the plates present, and collates to Berlin 313. A rare work which even in 1862 was described by Brunet as “beaucoup chere maintenant”. The best contemporary work on this subject, it provides a comprehensive survey of 17th century French architectural and decorative ornament, and was a major source book for architectural and ornamental design in the 18th century.

Provenance: Alexandre Dufour (1760-1835), was architect to Louis XVIII. He worked on the Palace of Versailles from 1810 to 1832, and the Dufour Pavillon bears his name. A copy of a 17th century manuscript entitled “Plans des réservoirs et étangs qui sont aux environs de Versailles”, also bears his book-plate; and is now in the library at Versailles.



10. MICHELL, John, & Canton, John. *Traité sur les Aimans Artificiels*; contenant une méthode courte et aisée pour les composer et leur donner une vertu supérieure à celle des aimants ordinaires; une manière d'augmenter la force des aimants naturels et de changer leurs pôles; un moyen de faire des aiguilles de boussole meilleures que celles qui sont en usage, et de leur communiquer une vertu plus forte et plus désirable. *vii, [1], cxx, 160pp., 4 folding engraved plates.* Full contemporary calf, gilt sunburst device in each compartment. Lacks the label and slight wear to the head of the spine. Some old abrasions to the surface leather on the boards. 12mo. Paris: chez Hippolyte-Louis Guérin. 1752. £160.00

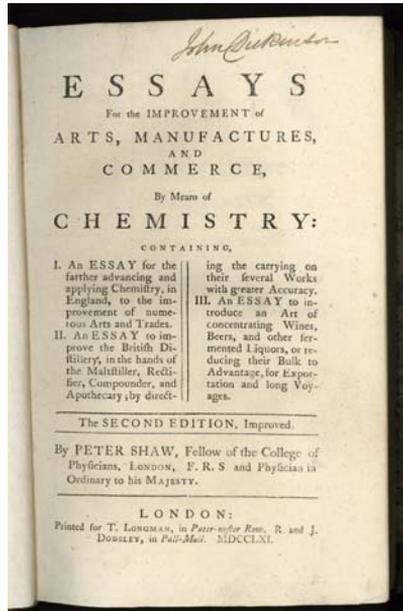
~ The first French translation of this treatise on the construction of artificial magnets. With the 19th century book-plate of Capt. Thos. Herbert, Royal Navy. He fought in the first Opium War in 1841.

11. COOPER, John Gilbert. *Letters Concerning Taste.* The third edition. To which are added essays on similar and other subjects. *(16) + 220pp., half title with engraved frontispiece by Grignion on the verso.* A very good copy in contemporary calf, expertly rebaced and with corners repaired. Some occasional browning and light foxing. Ownership name of Catherine Nevile Thorney, 1809. 8vo. printed for R. and J. Dodsley. 1757. £395.00



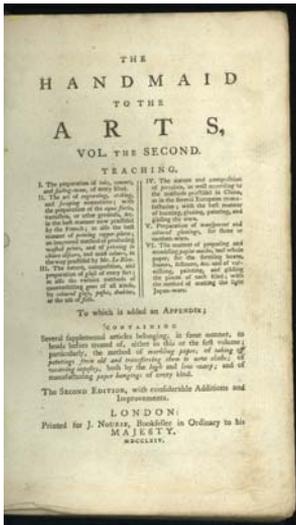
Although the word 'taste' had appeared in the title of earlier printed works, Cooper's 'Letters...' published in 1755 is perhaps the first extended study of this aesthetic concept. The third edition has been considerably enlarged by some 80 pages, and includes new material.

Wine-making & Distilling - rare treatise



12. SHAW, Peter. *Essays for the Improvement of Arts, Manufactures, and Commerce, by means of chemistry: containing, I. An essay for the farther advancing and applying Chemistry, in England, to the improvement of numerous Arts and Trades. II. An essay to improve the British Distillery, in the hands of the Maltstiller, Rectifier, Compounder, and Apothecary; by directing the carrying on their several Works with greater Accuracy. III. An essay to introduce an Art of concentrating Wines, Beers, and other fermented Liquors, or reducing their Bulk to Advantage, for Exportation and long Voyages.* The second edition, improved. *xix, [1], 258pp.* A very good copy in early 19th century half calf, marbled boards. Gilt decorated spine. Very scarce. 8vo. printed for T. Longman. 1761. £650.00

~ ESTC T63056, BL, Royal Irish Academy, Bristol; and 8 copies only in America. Not in the Yale Center for British Art, or in on-line auction records. Neither ESTC nor Copac record a first edition of this title.



13. 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 endpapers.

8vo. J. Nourse. 1764.

£95.00

No copies on auction records, and this is the first copy we have offered for sale.

14. SAYER, Robert. The Artist's Vade Mecum; being the whole Art of Drawing, taught in a new work, elegantly engraved on one hundred folio copper plates; containing great variety of examples in every branch of that noble art; as parts of the face, heads, hands, feet, academy, antiques, and groups of figures, beasts, birds, insects, flowers, fruit, shells, ornaments, buildings, landscapes, &c &c &c. Collected from the works of the greatest masters. To which is prefixed, an Essay on Drawing: with introductory rules for the use of learners: in which the first principles of that useful and noble art are explained in such manner that it may be attained in a short time without a master. *8pp.*, *100 numbered copper plates*. Some light and even browning to the paper, several marginal ink splashes, and a tiny tear to the edge of one leaf with no loss of text. Contemporary calf, the boards rubbed, corners worn, and with a rather plain reback. Contemporary ownership name of John St Aubyn, 1768.

4to. printed and published according to act of Parliament: and sold by Robert Sayer, at the Golden Buck, in Fleet-Street. 1762. **SOLD**

~ Despite its authoritative title this is not so much a detailed drawing manual as a rare and fascinating cross section of the stock of the printseller and publisher Robert Sayer in 1762. The opening sections of measured drawings, outline and shaded portraits and anatomical details include engravings after Chardin (*La Maitresse d'école*, and *Le portrait du fils de N. Godefroy*, of 1736-37), as well as illustrations from other well known sources (*Le Brun*, *Hogarth*). However, it is the second half of the book which reveals traces of ephemeral drawing books and suites of plates, which are now largely unrecorded outside of Sayer's own

Catalogues of Prints. A substantial catalogue was in fact issued in this same year, and it records the Hogarth plates that are included in the *Vade Mecum* at prices that undercut those being charged by Mrs Hogarth.

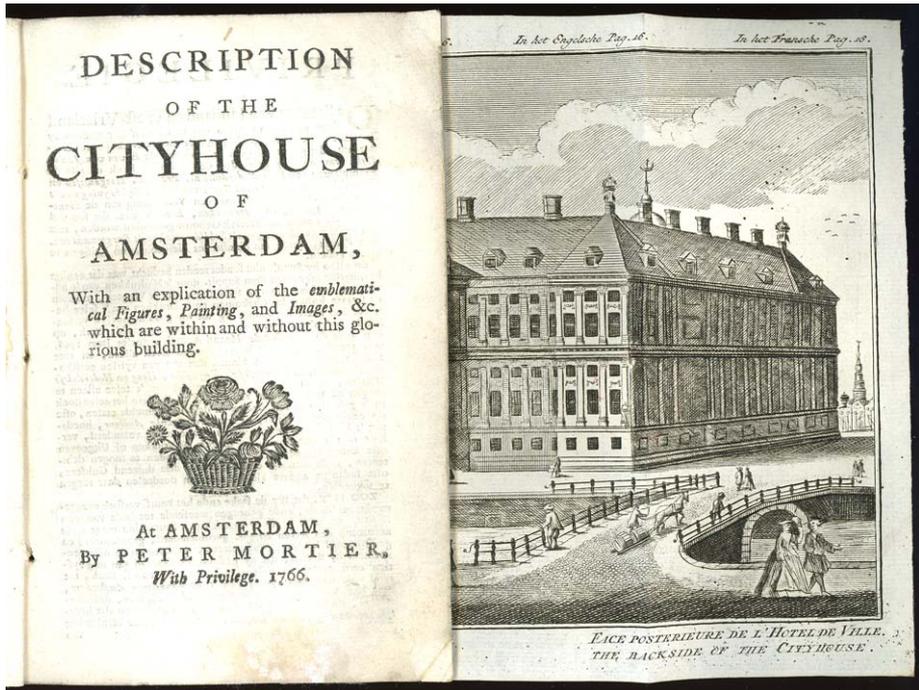


As well as serving a useful purpose for the publisher in reissuing spare sheets from these works, it also provided an elaborate advertisement for his business; the brief preliminary text often mentioning that more substantial works were on sale at his shop.

Many of the plates bear additional numberings or letters from their earlier life, and the un-named sources include, *A New Drawing Book of Beasts, Foreign & Domestick*; *A New Drawing Book of Butterflies, Insects, &c.*; *A New Drawing Book of Flowers, Fruit &c.*; *A New Drawing Book of Landscapes*. Other unidentified works from which plates have been used appear to be *Brood Mares, Colts, &c* by Tillemans, as well as one of the series of full-page landscapes by H. Roberts. Pillement appears frequently, the publisher probably adapting plates from *The Ladies Amusement* of c1762, which may partly explain this work's legendary rarity (only one complete copy known, the Schaefer copy which sold for \$40,000 in 1995).

The *Vade Mecum* was first published in 1762, of which just 6 other copies (BL, Getty, Yale Center, DeWint, State Library of Australia, and Victoria (Australia) recorded. The second edition is recorded in just two copies (Yale, and University of California). A third edition appeared in 1776 (BL, Leeds, Columbia, Yale Center only), the publisher probably once again clearing out stocks of his surplus plates following the appearance of his catalogue in 1775.

It is in composite volumes such as this that so much of the information on the ephemeral publications for 18th century artists is preserved. The *Vade Mecum* is a fascinating insight into this largely unresearched area.



15. ANON. A Description of the Cityhouse of Amsterdam, with an explication of the emblematical Figures, Painting, and Images, &c. which are within and without this glorious building. [4], 3-98, [2]pp table., 4 folding engraved plates with descriptions in Dutch and English. A very good clean copy bound in original Dutch floral patterned paper. Very faint mark on the verso of the plates from the removal of a stamp at some time, but not visible on the surface of the image. Book-plate also removed, with a watermark to the front wrapper.

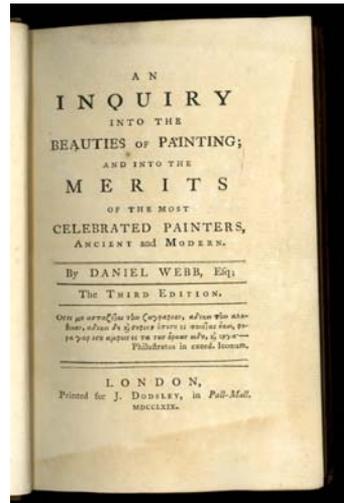
12mo. At Amsterdam: by Peter Mortier, with privilege, 1766. SOLD

A very rare guide to the Koninklijk Paleis, or Royal Palace, in Amsterdam. Printed in English it is recorded in five editions in the 18th century, all are scarce, and the work is unrecorded in on-line Auction Records. The Rijksmuseum Catalogue records a copy of the 1782 English edition only, noting the plates engraved by Daniel Veelwaard; they also have two later Dutch language editions, c1793.

16. WEBB, Daniel. An Inquiry into the Beauties of Painting; and into the merits of the most celebrated painters, ancient and modern. The third edition. xvi, 200pp. A very good copy in full contemporary calf, raised and gilt banded spine with red morocco label. foolscap 8vo. R. and J. Dodsley. 1769.

£220.00

~ One of the key contributions to the debate on whether professional painters were inherently better judges of art than gentleman amateurs. Webb, himself an artist, advocates that practical knowledge of painting itself, rather than being an advantage to appreciation, carries with it dangers of mental imbalance, which must be overcome for an artist to join the ranks of the truly genteel connoisseur. see. Pears, I. *The Discovery of Painting*.



“one of the first generation of print collecting handbooks published specifically for the non-connoisseurial new print collector.”

17. JUNKER, Carl Ludwig. Erste Grundlage zu einer ausgesuchten Sammlung neuer Kupferstiche. [28], 82pp., engraved vignette to the title-page. Original wrappers, the spine paper is no longer present. Unrecorded in auction records, or Copac. small 8vo. Bern. 1776. £495.00

~ An important and very scarce work, and “one of the first generation of print collecting handbooks published specifically for the non-connoisseurial new print collector. The aim of [this] handbook was specifically to aid the ‘common’ print collector both in acquiring and in using... a collection. As Junker put it, print collecting had now to do not only with the ‘prince’ or ‘count’, but also with the ‘person born of the middle class’, and he himself would provide guidance through the recommendation of a ‘Cabinetchen’ of 100 prints. This Cabinetchen with the diminutive implying the relationship of size between the portfolio of the new

collector and the ‘Cabinet’ of the established print lover, was available purely on the grounds that it was affordable, totalling 370 Gulden. This affordability was due to the important fact that the prints were new reproductive engravings, not original Old Master prints. The sum of 370 Gulden was in fact approximately ten times the yearly salary of a tutor and perhaps half a professor’s annual income. The sum required for a ‘start up’ collection was therefore not one to be taken lightly, and implied a degree of seriousness on the part of the aspirant collector.... Junker began his discussion of the 100 recommended prints with the category of *Geschichte* or History. This was followed by the categories of Portrait, Landscape, and what Junker called *Ideale*... at the end came a section entitled *Schwarze Kunst*, or mezzotints.”

~ Ref: *Carl Ludwig Junker and the Collecting of Reproductive Prints*. Anne-Marie Link, *Print Quarterly*, Volume XII, number 4, 1995.



18. LEBLOND, Guillaume. *Eléments de Fortification... avec un plan des principales instructions pour former les jeunes officiers dans la science militaire ... Septieme edition, augmentée d’un discours sur l’utilité des places fortes; de nouvelles notes. & d’Observations particulieres sur différents objets de la Fortification.* [4], 96, 413, [5]pp., half-title., 37 engraved plates on 31 folding sheets. A very good clean copy bound in full contemporary mottled calf, gilt panelled spine and red morocco label. Marbled endpapers, and carmine red edges. The plates are a little proud in the binding, with a few leading edges creased and slightly dusty.

8vo. Paris, chez Charles-Antoine Jombert, pere. 1775.

£495.00

~ This edition includes “*Institution mathématique de feu Monseigneur le Duc de Bourgogne,*” by Cardinal de Rohan, and “*Dictionnaire abrégé des termes propres à la fortification,*” by C. A. Jombert. On the verso of the half-title is a pasted note announcing the change of address for the shop of Alexander Jombert, jeune, successeur de Ch. Ant. Jombert, son pere.



19. RICHARDSON, George. *A Collection of Emblematical Figures, Moral and Instructive; chiefly composed from the Iconology of Cavaliere Cesare Ripa, Perugino: ... together with an introductory discourse on the science of iconology. The whole collected and arranged by George Richardson, architect. [14], vii, [1], 113, [1]p., 52 engraved plates.* Some dustiness and occasional ink splashes to the margins of the title-page and other leaves. Bound in 19th century half calf, marbled boards. Covers very rubbed, corners bumped. Later endpapers and paste-downs. Head of dedication leaf torn, and one leaf of preface torn with slight loss of text.

folio. London: printed for the Editor. 1777. £795.00

~ Rare first printing of the work that developed into Richardson's two volume *Iconographia*. ESTC N54635 recording copies at the National Trust, Duke University and University of Texas only. This edition unrecorded in auction records.



20. BARBER, Joseph (1757-1811). Three accomplished watercolour drawings by Joseph Barber.

i. A sepia wash classical female head, (190mm x 155mm).

ii. A pen and ink and wash drawing of a decorative urn, some surface marks (163mm x 206mm).

iii. A pen and ink and pale blue wash ornate design for a frieze, (75mm x 220mm).

Each has been neatly mounted in a later, but not recent paper folder, with the artist's name and dates in pencil on the upper cover.

£295.00 + vat

~ Joseph Barber (1757 – July 16, 1811) was an English landscape painter and art teacher, and an early member of the Birmingham School of landscape painters. Born in Newcastle upon Tyne, Barber moved to Birmingham in the 1770s, where he worked painting papier-mâché and japanned goods. By the mid-1780s he was well established as one of the town's first drawing masters, with an academy training artists on Great Charles Street.

His pupils there included David Cox, William Radclyffe and Samuel Lines, who was to form his own academy in Newhall Street in 1807. Examples of his work are in the British Museum, The V & A., and Birmingham Art Gallery.

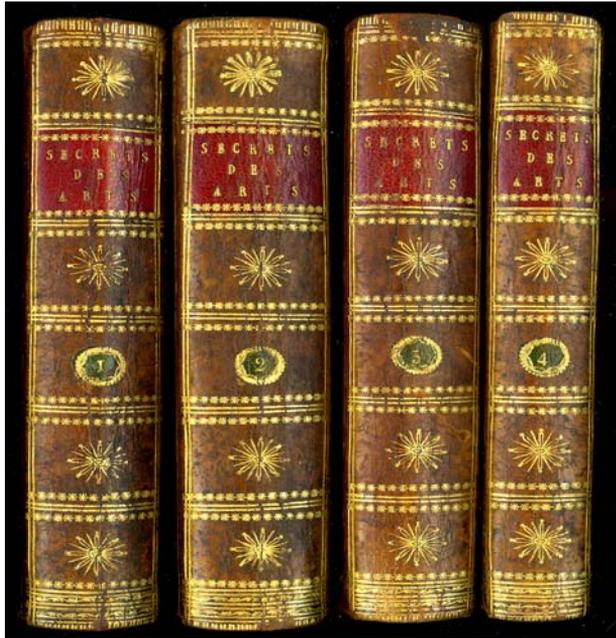
21. ARTIST'S ASSISTANT, in the Study and Practice of Mechanical Sciences... illustrated with copper-plates. [3], vi-288, [iv]., 10 engraved plates (6 folding)., engraved title-page. Last iv pp are index. An uncut copy in original boards, very neatly rebacked. Some foxing and speckling to the title-page and frontispiece, and the boards are rubbed. Early ownership name of W.H. Scott at the head of the front-end-paper. Scarce.

8vo. [London] printed for the author; and sold by G. Robinson London; and M. Swinney, Birmingham. [1785?].
£295.00



~ First published in Birmingham in 1773 of which only one copy is recorded by ESTC (Birmingham Public Library). Birmingham was an early centre for drawing schools, no doubt fostered and partly funded by the wealth of local industry, however this appears to be the only 18th century treatise for artists that was locally produced. The fact that only one copy survives of the Birmingham printed edition is testimony to its small circulation and presumably poor sales; however unlike its Norfolk counterpart (see item...) it did attract a London publisher.

The text is taken from various sources, that on colour coming largely from Dossie's *Handmaid to the Arts*. A number of drawing masters are recorded in Birmingham at this date, and both James Eagle, and John Giles opened drawing schools and may be candidates for editorship of this anonymous work.



22. ANON. *Secrets Concernant les Arts et Metiers: ouvrage utile, non-seulement aux artistes, mais encore à ceux qui les emploient.* Four volumes. [2], 814p; [2], 876pp; [2], 784pp; [2], 576pp. A fine fresh set in most attractive full contemporary calf. Gilt spines decorated with ornamental bands and sunburst motifs, red morocco title labels, and black oval morocco volume numbers. With the armorial book-plate of Sir John E. Swinburne, Bart., Capheaton. large 2mo. Paris. Chez Moutard. 1790. £595.00

23. *PRINCIPLES OF LANDSCAPE.* A bound collection of 38 fine engraved plates, each with caption, issued by C. Taylor between 1791 and 1793. The first plate is intended as a title-page and is engraved *Principles of Landscape*, this wording also features within the plate mark at the upper right hand corner of eight of the plates. The captions are Rural Subjects: D,E,H,H,I,K,L,M,O,P, Shooting: I,II. The remainder are identified views in the North of England, Snowdon, Rome and Geneva.

The publisher and dating of the plates would suggest that this was issued by Taylor possibly from the remainder stock of plates inserted in his *Landscape Magazine* of 1791-93. The full title of that work does accurately describe the plates present here. *The Landscape Magazine: containing perceptive*



principles of landscape: also, a series of interesting landscapes; and views of remarkable objects, and places; grottoes, caverns, rocks, mountains, buildings, and ruins; selected from original drawings, from the works of the best masters, and forming a complete system of that delightful art. The *Magazine* is very scarce, ESTC recording only the BL copy in this country, and 4 copies in America. A very good copy in contemporary half red roan, head and tail of the gilt spine neatly repaired. The plates are all fresh and clean.



With the contemporary ownership name of Mrs Tournay, Bath, on the inner front board.

small oblong 4to. C. Taylor. 1791-93.

£495.00

24. CAMPER, Adrien Gilles. Discours Prononcés par feu Mr. Pierre Camper, en l'Académie de Dessen d'Amsterdam, sur le moyen de représenter d'une manière sûre les diverses passions qui se manifestent sur le visage; sur l'étonnante conformité qui existe entre les quadrupèdes, les oiseaux, les poissons et l'homme; et enfin sur le beau physique: publiés par son fils Adrien Gilles Camper, traduits du Hollandois par Denis Bernard Quatremere D'Isjonval. [4], viii, 107, [1]pp., half-title., engraved portrait frontispiece signed 'Reiner Vinkeles ad vivum delin. et sculp. 1778', and 11 plates (5 folding).

4to. Utrecht: Chez B. Wild et J. Altheer. 1792.

bound with....

Dissertation Physique de Mr. Pierre Camper, sur les différences réelles que présentent les traits du visage chez les hommes de différents pays et de différents âges, sur le beau qui caractérise les statues antiques et les pierres gravées: suivie de la proposition d'une nouvelle méthode pour dessiner toutes sortes de têtes humaines avec la plus grande sûreté. Publiée après le décès de l'auteur par son fils Adrien Gilles Camper; traduite du hollandois par Denis Bernard Quatremere d'Isjonval. viii, 114, [2]pp., half-title, 10 engraved plates (5 folding), numbered Tab. I-IX, [X].

4to. Utrecht: Chez B. Wild et J. Altheer. 1791.

A good copy bound in contemporary diced calf, expertly rebacked in matching style and with raised and gilt bands, with red morocco labels. Some old insect damage to the edges of the boards and corners bumped. Frontispiece foxed, first title-page a little browned and with a faint old waterstain at the foot. New but sympathetic end-papers and paste-downs. Nineteenth century book-plate of Robert Thomas Jackson. Scarce.

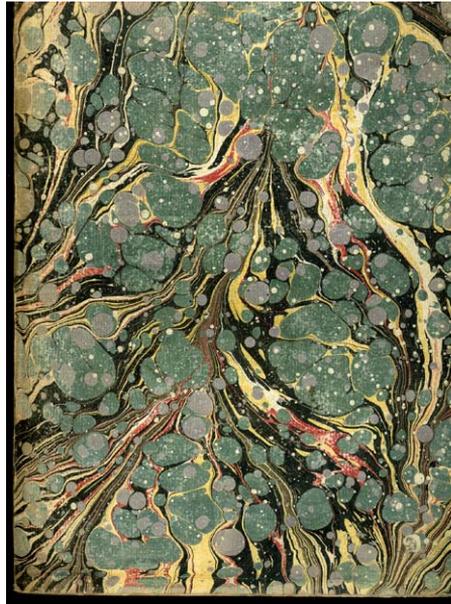
£550.00

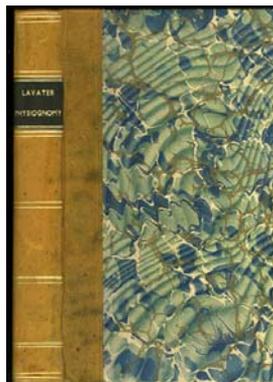
~ First French editions of two of Camper's influential treatises; the first a detailed and scientific analysis of the representation of the human form in art, and the second on physiognomy and a new method of accurately drawing the human head. They were both published in the same years as the Dutch original texts which were edited by the author's son Adrian Gilles Camper (1759–1820).

25. KNIGHT, Richard Payne. *The Landscape, a Didactic Poem. In Three Books. Addressed to Uvedale Price, Esq. First edition. [2], 77pp., half-title present., 3 engraved plates (2 folding).* A very good large copy in original marbled stiff paper wrappers. Some slight foxing to the plates, and minor creasing to the lower corner of some leaves. Scarce in completely unsophisticated state. 4to. W. Bulmer & Co. 1794.

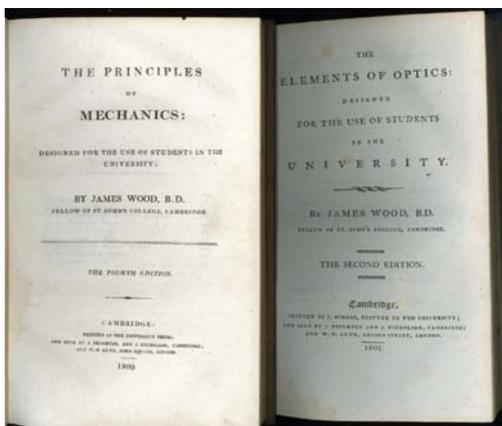
£595.00

~ This poem was published in the same year as Uvedale Price's first 'Essay', and adopts the same favourable stance towards the picturesque and the same critical attitude to Capability Brown and Humphrey Repton. The second edition of this poem was substantially altered, so this edition alone shows the actual text which landed Knight into violent controversy with Repton.





26. LAVATER, J.H. *Essays on Physiognomy; for the promotion of the knowledge and the love of mankind; written in the German language by J. C. Lavater, abridged from Mr. Holcrofts translation. [8], 288, 269-275, [1]p., engraved title-page, frontispiece and 6 engraved plates. A very good copy in recent quarter calf, gilt banded spine with black label, marbled boards. Some slight old waterstaining to the extreme inner margin of the title-page. 8vo. Printed for G. G. J. & J. Robinson [1800?].* £95.00



27. WOOD, James. *The Elements of Optics: designed for the use of students in the University. The second edition. [6], 251, [1]p., text diagrams. A very good copy in full contemporary calf, gilt banded spine with red morocco label.*

items 32 & 27

Book-plate of Yeldon Rectory, bequeathed by the Rev. E.S. Bunting, with his name on the half-title. 8vo. Cambridge, printed by J. Burges. 1801. £125.00



28. 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. £450.00

29. COTTAGES. 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



30. DAWE, G. *The Life of George Morland. With Remarks on his Works.* [2], viii, 238, [2]pp., *portrait frontispiece, engraved title-page, and 3 plates.* Contemporary tree calf, gilt spine with black morocco label. Expertly rejointed. Some slight foxing but a very good copy.

8vo. Vernor, Hood, and Sharpe. 1807.

£95.00

31. LANDSEER, John. *Lectures on the Art of Engraving, delivered at the Royal Institution of Great Britain.* First edition. xxxviii, [2], 341, [3]pp. Contemporary calf, roll tool gilt borders with the binder's ticket of I. Leeming, Lancaster. Expertly rebacked and with new gilt label. Some occasional minor foxing but a very good copy.

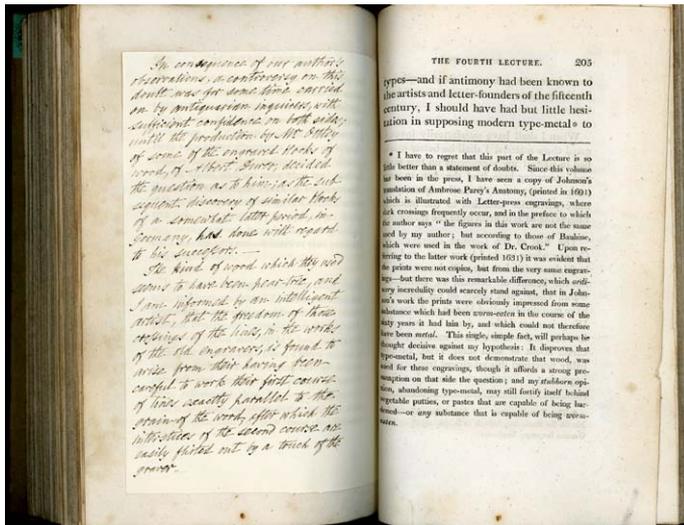
8vo. Longman. 1807.

£320.00



~ An interesting copy, extra-illustrated and with 19th century manuscript notes by a contemporary owner. Book-plates of T. Satterthwaite of Lancaster, and a slightly later one for Thomas Howitt. There are 18 inserted plates (landscapes, portraits and a 17th century title-page), together with several pages of manuscript observations (on mezzotinto, wood-engraving blocks).

Thomas Howitt appears to be a relation of the engraver Samuel Howitt, whose signed copy of his own work, *The British Sportsman*, is in the collection of the Metropolitan Museum of Art, and also bears this same Thomas Howitt book-plate.



*In consequence of our author's
reservations a controversy on this
subject was for some time carried
on by antiquarian inquiries with
sufficient confidence on both sides;
until the production by Mr. Satterthwaite
of some of the engraved blocks of
wood, & a short survey, decided
the question as to him; &c. The sub-
sequent discovery of similar blocks
of a somewhat better kind, in
Germany, had since with regard
to his success.*

*The kind of wood which they used
seems to have been pear-tree, and
I am informed by an intelligent
artist, that the goodness of these
kinds of the wood, is the work
of the old engravers, is found to
arise from their having been
sufficient to work their first course
of lines exactly parallel to the
grain of the wood, after which the
impression of the second course are
easily rubbed out by a touch of the
grain.*

THE FOURTH LECTURE. 205

types—and if antimony had been known to
the artists and letter-founders of the fifteenth
century, I should have had but little hesita-
tion in supposing modern type-metal to

* I have to regret that this part of the Lecture is so
little better than a statement of doubts. Since this volume
has been in the press, I have seen a copy of Johnson's
translation of Ambrose Bovey's Anatomy, (printed in 1691)
which is illustrated with Letter-press engravings, where
dark crossings frequently occur, and in the preface to which
the author says "the figures in this work are not the same
used by my author; but according to those of Baskins,
which were used in the work of Dr. Cook." Upon re-
turning to the latter work (printed 1691) it was evident that
its prints were not copies, but from the very same engra-
vings—but there was this remarkable difference, which ordi-
nary incredulity could scarcely stand against, that in John-
son's work the prints were obviously impressed from some
substance which had been worn-out in the course of the
many years it had lain by, and which could not therefore
have been metal. This single, simple fact, will perhaps be
thought decisive against my hypothesis: It does not demon-
strate that type-metal, but it does not demonstrate that wood,
was used for these engravings, though it affords a strong pre-
sumption on that side the question; and any evidence op-
posite, abandoning type-metal, may still fortify itself behind
vegetable potties, or pastes that are capable of being lac-
quered—or any substance that is capable of being pre-
pared.

32. WOOD, James. *The Principles of Mechanics: designed for the use of students in the University.* The fourth edition. [6], 199, [1]p., *text diagrams.* A very good copy in full contemporary calf, gilt banded spine with red morocco label. Book-plate of Yeldon Rectory, bequeathed by the Rev. E.S. Bunting, with his name on the half-title, and notes in the text..
8vo. Cambridge, printed at the University Press. 1809. £95.00

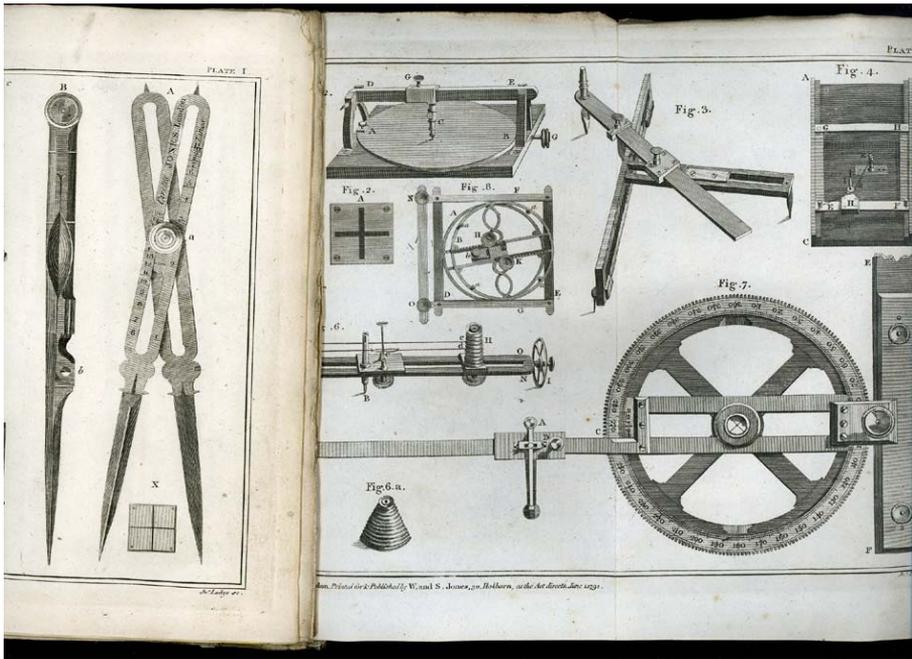


33. LAURIE & WHITTLE. A suite of six engravings, mainly of rustic characters & scenery, one of goats, and another a coastal view. Stitched as issued, and numbered '243' in a contemporary hand in the top left hand corner of the first page.
170mm x 195mm. Laurie & Whittle, 53 Fleet Street, Sept 22nd, 1811. £195.00

34. LAPORTE, John. A suite of four large etched views, the final one with contemporary hand-colouring. Stitched as issued in original plain paper wrappers. Scarce. oblong folio. 231mm x 325mm. Published Jan. 1st, 1812 by G. Testolini, 73 Cornhill, London.
£225.00

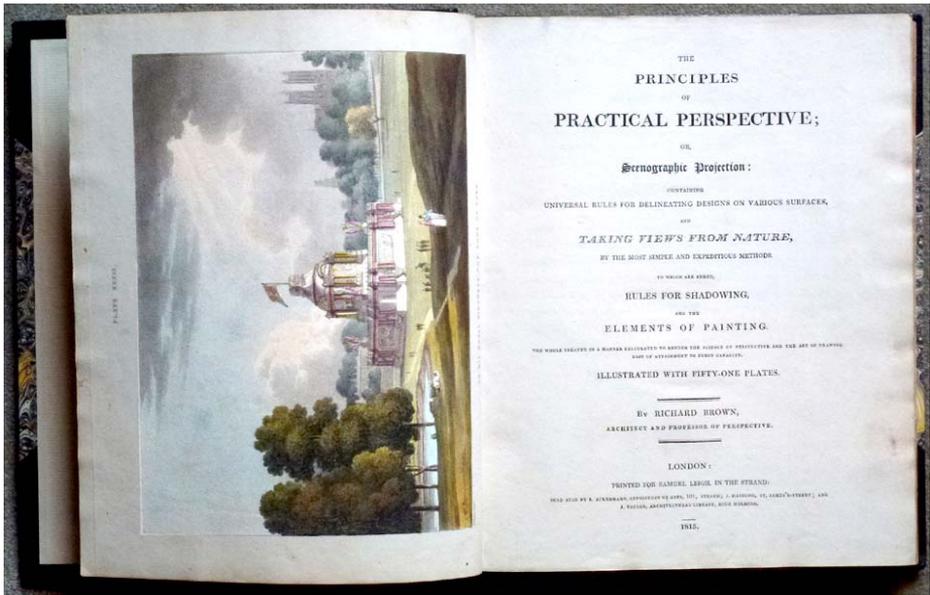


~ The plates depict views: Near Hanwell, Middlesex. /Near Kingston, Surry. / At Norwood, Surry. / At Wellyn in Hertfordshire.



35. ADAMS, George. Geometrical and Graphical Essays, containing a general description of the mathematical instruments used in geometry, civil and military surveying, levelling and perspective; with many new practical problems, illustrated by thirty-four copper plates. The fourth edition, corrected and enlarged by William Jones. Two volumes. *xii*, 534, 14 page catalogue of optical instruments, 2pp adverts., engraved frontispiece; 34 folding engraved plates bound in a separate volume. Frontispiece foxed, and some light browning to the text pages. Plates are clean, but with some edge creasing, and two are torn without loss. The text is bound in full contemporary tree calf, and the plates in half calf with marbled boards. They have matching spines and labels. The text volume has at some time been loosely covered in paper for protection, and there are traces on the inner boards.

8vo. Printed by C. Baldwin. 1813. £295.00



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...” (Archer p.225).

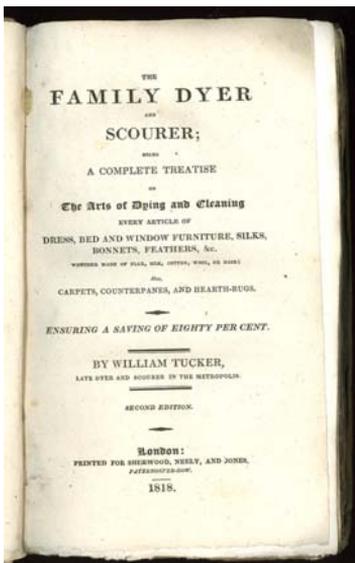
Richard Brown (fl. 1804-1845), English architect, designer and drawing-master. He appears to have had strong connections during his early life with South Devon: his earliest known design, exhibited at the Royal Academy in 1804, was of a Villa with a Distant View of the Catwater, Plymouth, and other designs (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.

carefully adapted for the instruction of females

37. HAYTER, Charles. An Introduction to Perspective, Drawing and Painting, in a series of pleasing and familiar dialogues between the author's children; illustrated by appropriate plates and diagrams, and a sufficiency of practical geometry. And a compendium of genuine instruction, comprising a progressive and complete body of information, carefully adapted for the instruction of females, and suited equally to the simplicity of youth and to mental maturity. The second edition, considerably enlarged and improved. *xvi, 197, [1]p adverts., half-title., engraved frontispiece, 17 plates (7 folding).* A very good copy, of a scarce early edition, bound in full contemporary calf, with gilt ruled and blind stamped borders, and gilt decorated spine. Marbled edges and end-papers. Some offsetting from the frontispiece, otherwise a very clean copy. The upper leading edge of a few pages are chipped not affecting the text, and this appears to be an original paper flaw in that gathering. Armorial book-plate of David Dundas. 8vo. Black, Parry and Co. 1815. £220.00



~ This work was specifically aimed at women and became the standard text used in drawing academies for young ladies. The work opens with a series of fulsome recommendations from artists (Laporte), Ladies' Academies, and fellow drawing masters. In preparing his treatise Hayter received contributions from Landseer, Nicholson and Cornelius Varley. It concludes with general instructions for young artists including the use of chalks, indian ink, crayons, and on the theory of colour.

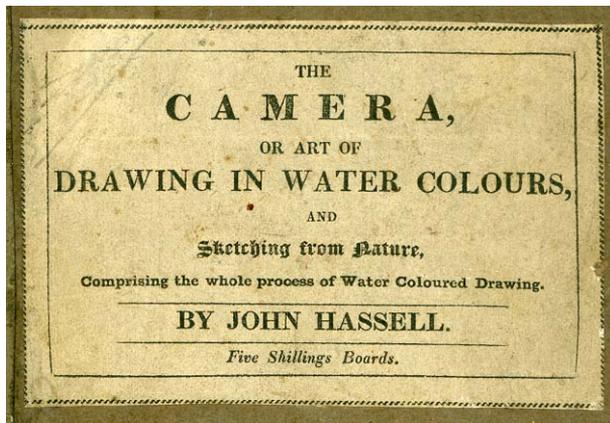


38. TUCKER, William. The Family Dyer and Scourer; being a complete treatise on the arts of dying and cleaning every article of dress, bed and window furniture, silks, bonnets, feathers, &c. Whether made of flax, silk, cotton, wool, or hair. Also, carpets, counterpanes, and hearth-rugs. Ensuring a saving of eighty per cent. Second edition. [2], *xii, 158pp., half-title., text woodcut of the doll-maid.* A good uncut copy in original boards, spine and corners worn. Scarce. 8vo. Sherwood, Neely, and Jones. 1818.

£220.00

~“The object of the Author [is] to make the art of cleaning and dyeing their apparel easy to every person, so that they may make their clothes appear as new... persons of slender income, and others residing at considerable distances from great towns, where proficient dyers are to be found, must inevitably be benefited by this work.” [Preface].

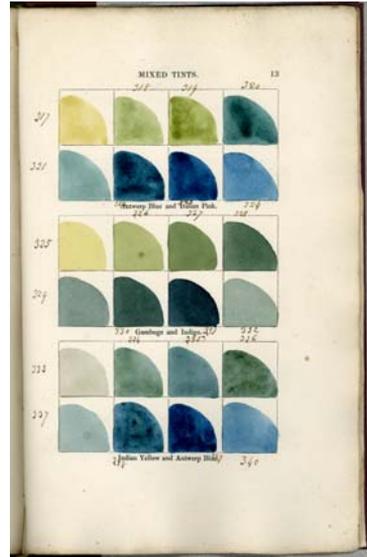
Only the wealthy could afford the specially made dresses shown in the fashion plates featured in Ackermann’s Repository or La Belle Assemblee, but the rising popularity of fashion magazines meant that the details of dress quickly spread through the provinces. Most people remade clothes from an existing wardrobe, adding new linings to cloaks and pelisses, covering existing bonnets with a new piece of crape, and dyeing old dresses. Jane Austen wrote about her mother in 1808: “My Mother is preparing mourning for Mrs E. K. – she has picked her old silk pelisse to pieces, & means to have it dyed black for a gown – a very interesting scheme.”



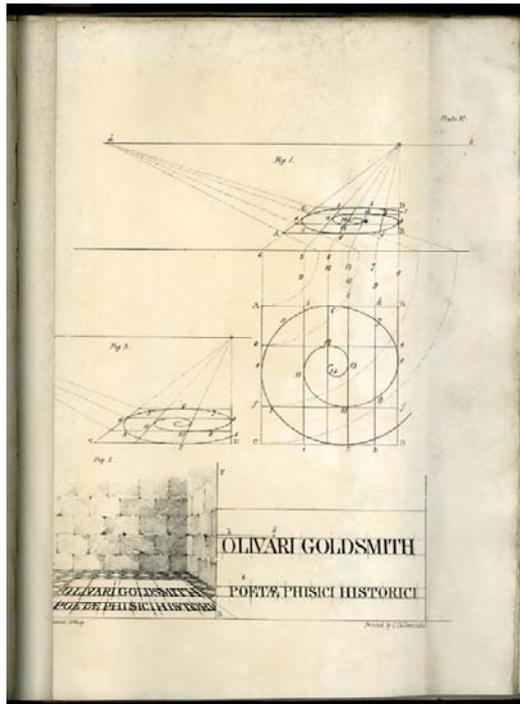
39. HASSELL, J. The Camera; or, Art of Drawing in Water Colours: with instructions for Sketching from Nature: comprising the whole process of water-colour drawing, familiarly exemplified in drawing, shadowing, and tinting a complete landscape, in all its progressive stages: and directions for compounding and using colours, sepia, india ink, bister &c. First edition. *iv, 5-32pp., folding coloured aquatint frontispiece, one uncoloured folding aquatint and one folding etched plate.* Original boards with large printed paper label on the upper cover. Backstrip chipped and the corners bumped, and with some foxing. 8vo. W. Simpkin and R. Marshall. 1823. £120.00

40. FIELDING, T.H. Index of Colours and Mixed Tints, for the use of Beginners in Landscape and Figure Painting. First edition. 40pp., half-title., 18 plates (1 plate showing 28 colours, and 17 plates each showing 24 mixed tints). A very good large uncut copy in recent leather backed boards. 4to. For the Author. 1830. **SOLD**

~ Fielding's rarest publication, and a remarkable piece of production requiring 436 distinct colours to be applied individually by hand to each copy. It reappears not surprisingly in a much reduced form in the 1836 edition of Fielding's essay *On the Theory of Painting*, where just 90 of the tints are included. This copy belonged to G.R. Crawford, Lt. Col. Artillery, and each tint is neatly numbered by hand. The last, and only copy, we have sold of this title was in 1993.



41. TAYLOR, CHARLES. A Familiar Treatise on Drawing, for Youth. being an elementary introduction to the Fine Arts, designed for the instruction of young persons. Second edition. [2], 16pp., 33 engraved plates (one folding), mostly stipple. Original boards, with printed paper label on upper cover. Some wear to the backstrip and the corners, and a little foxing. 8vo. Sherwood, Gilbert and Piper. 1827. **£120.00**



42. 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.

£325.00

~ 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."

43. 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.

£120.00

44. HAZLITT, William. Conversations of James Northcote, Esq., R.A. First edition. [2], 328pp., engraved frontispiece portrait. A very good uncut and partially unopened copy bound in the original dark green wavy-grained cloth, with paper spine label. Some foxing affecting the two cancelled sections as is often the case, and also the title and frontispiece.

8vo. Henry Colburn & Richard Bentley. 1830.

£95.00

“Hazlitt’s last book, first published in periodical form under the title “Boswell Redivivus,” is called *Conversations of James Northcote, Esq., R.A.* Published in 1830, the year of Hazlitt’s death, it is an account of several visits to the studio of a portrait painter renowned for his vitriolic conversation: “that walking thumb-bottle of aqua fortis,” Peter Pindar called him. Northcote himself, in a letter to Ruskin’s father, claimed that the book had been published against his wishes, that he had done everything in his power to stop it, and that “Hazlitt, although a man of real abilities, yet had a desire to give pain to others, and has also frequently exaggerated that which I had said in confidence to him.” But Northcote was a sly man and knew what was going on between him and Hazlitt. He gives an ambiguous consent early on. In the last of the twenty-two conversations he says to his Boswell, “I ought to cross myself like the Catholic, when I see you. You terrify me by repeating what I say.” [ref: James Fenton, *Hazlitt’s Last Book*, 2005.]

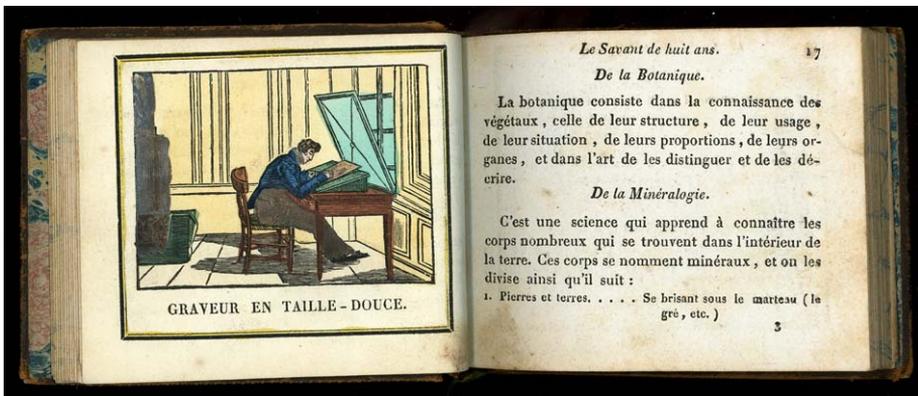
45. ANON. *Le Savant de Huit Ans, suivi uu Petit Coloriste.* [8], 96pp., half-title, hand-coloured title-page, 6 hand-coloured & 4 uncoloured plates. Bound in contemporary tree sheep, spine gilt with red label, a little rubbed and cracked to joints, slight wear to corners and spine ends, some of the colouring slightly smudged, especially the title page, else in good clean state. Book-plate of Gertrude Tomkinson, which dates from c1920.

small oblong 18mo. Lille, Imprimerie de Blocquel, circa 1830.

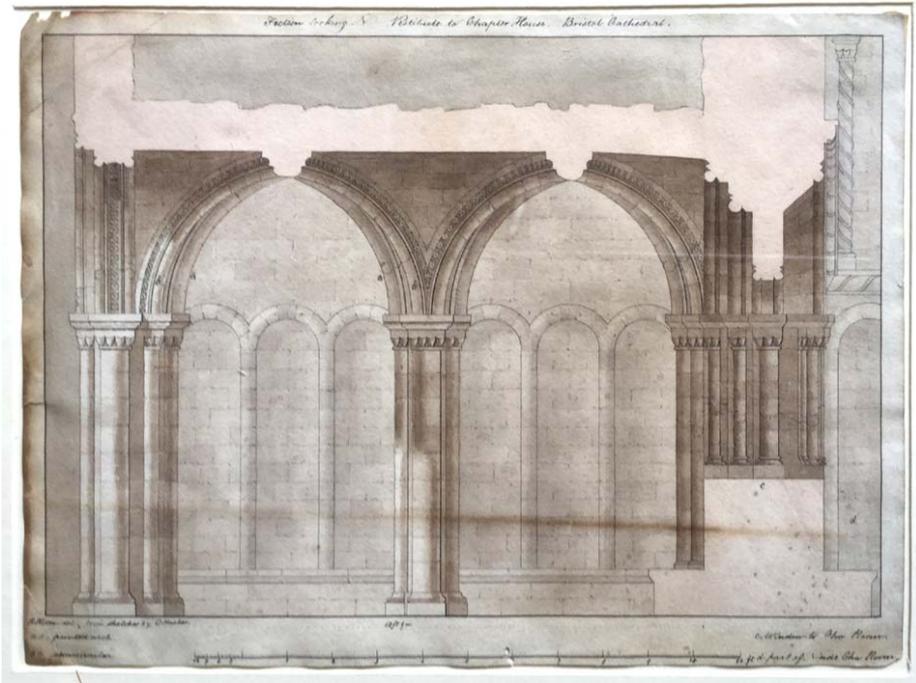
£850.00



~ The first edition of this rare little miniature instructional manual for children, including three colour plates of printing from moveable type.



Unrecorded in Copac, or the Yale Center for British Art. The only copy to appear at auction was in 1982, and it is also recorded in the sale catalogue of the celebrated Ashburnham Library. A copy was acquired by the Newberry Library in 2007.



46. HACKER, Charles. A very accomplished original architectural pen and ink drawing, with sepia wash, entitled “Section looking N. Vestibule to the Chapter House, Bristol Cathedral.” R. Hilton, del., from sketches by C. Hacker. It has references a,b,c,d and a key code at the foot with a rule. Some slight dustiness and two tiny worm holes to the extreme lower edge. In a recent mount and simple frame, with gilt slip.
 188mm x 252mm (image size). c1830. £125.00 + vat

~ This is one of a number of studies of the Chapter House that Hacker, a pupil of John Britton, most probably made for Britton’s *The History and Antiquities of the Abbey and Cathedral Church of Bristol* (1830). This one was not included in the published work, for which he supplied four other illustrations.

First description of the thaumatrope
- an antecedent of cinematography



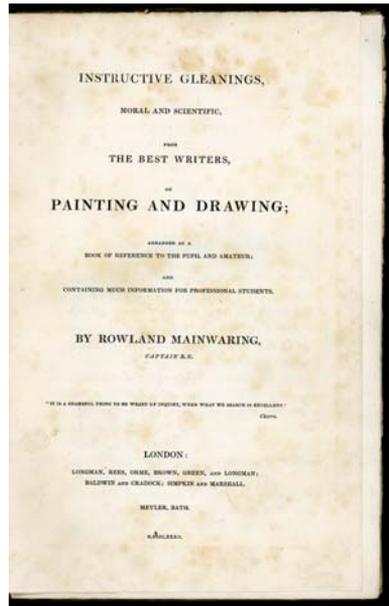
47. [PARIS, John Ayrton]. *Philosophy in Sport made Science in Earnest; being an attempt to illustrate the first principles of natural philosophy by the aid of popular toys and sports. New edition, with additions. Three volumes bound in two.* xviii, 316pp; viii, 314pp; [4], 217, [1]p., title-page vignettes 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].

48. 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 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. £180.00



~ An anthology of writings by Reynolds, du Fresnoy, Richardson, Opie, Gilpin, 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.



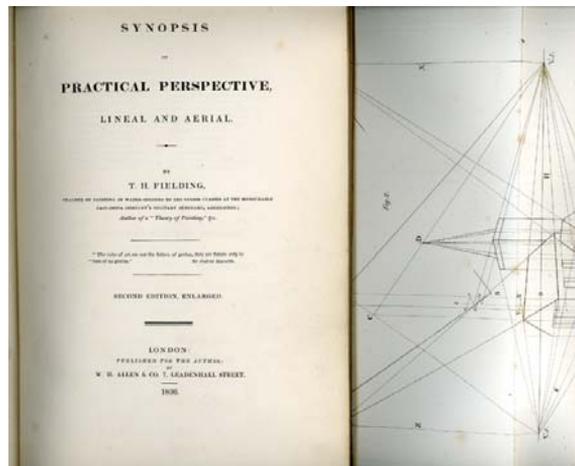
49. WHITTOCK, NATHANIEL. The Youth's New London Self-Instructing Drawing Book; containing a series of progressive lessons, with instructions for drawing rural scenery, architecture, the human figure, animals, &c. iv, 108pp., 104 plates, mainly uncoloured lithographs, some in soft-ground etching. Contemporary gilt lettered cloth, covers unevenly faded, and some scattered foxing. A good copy. Archer 344.1. oblong 8vo. G. Virtue. 1833. £120.00



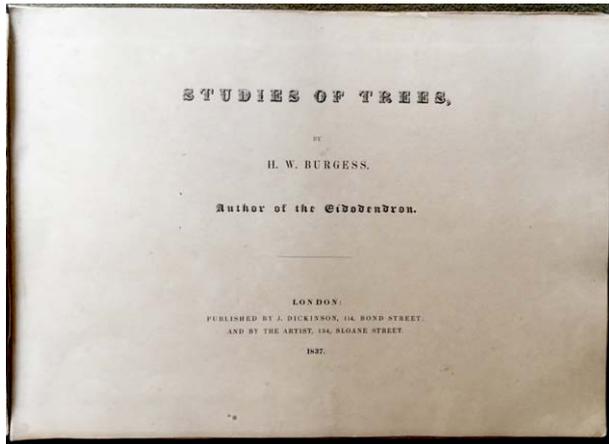
50. GANDEE, B.F. The Artist or, Young Ladies' Instructor in Ornamental Painting, Drawing etc. consisting of lessons in Grecian painting, Japan painting, Oriental tinting, Mezzotinting, Transferring, Inlaying and manufacturing Ornamented articles for fancy fairs. First edition. vii, 253, [1], [2]pp adverts.,

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.



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



52. 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."

53. DUCHESNE. Notice des Estampes Exposées a la Bibliothèque Royale, formant un aperçu historique des produits de la gravure. Troisième édition. xx + 214pp + advert leaf. A very good copy in original marbled boards with paper spine label. Small hole to two leaves just affecting a few letters, another two leaves with a marginal hole well clear of the text.
8vo. Paris. Charles Heideloff. 1837. £95.00

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



possibly by a pupil of Cotman

54. SPERLING, Arthur. Two 19th century oblong folio drawing books of pencil sketches (some with a simple sepia wash), of cottages and rural scenery executed by this accomplished thirteen year old art pupil. 22 & 20 leaves. Bound in uniform roan backed boards, numbered 1 & 2, each with the name ‘Arthur’ on the upper cover. His name is written in full on the first inner board, dated March 1837. In very good condition. Views include, ‘Lich-gate’ Beckenham, Kent; Willingham, near Thorp, Norfolk; and Watchett, Norfolk.
230mm x 292mm. 1837. £220.00

~ Provenance: from the library of the late Alec Cotman, Keeper at Norwich Castle Museum, and an authority on the Cotman family and Norwich School of Painting. There is a note in his hand on the inner front board stating that “these would seem to be teaching copy drawing by Arthur Sperling who was possibly a pupil of J.S. Cotman , J.J. Cotman, or one of the family.” Arthur (1824-1909) was the son of the Reverend Harvey J. Sperling, of Lattenbury Hill, Papworth St Agnes, Huntingdonshire.

55. HAZLITT, William & B.R. Haydon. *Painting and the Fine Arts*. [6], 63, [4], 66-227, [1]p. A wide-margined copy in recent dark brown morocco, gilt banded spine with red gilt labels. Keynes 103.
8vo. Edinburgh. Adam and Charles Black. 1838. £95.00



56. TILT, Charles. (pub.). An unidentified drawing book consisting of a series of lithograph plates, numbered 30-56, interleaved with blank pages for the student to make copies; some of which have been thus used. There is also a sepia watercolour pasted on the reverse of one plate, and two other sepia and coloured drawings mounted on the read inner board and end-paper. Generally in good clean state, and bound in contemporary half red morocco, marbled boards. Head of the spine a little worn, and corners and board edges rather rubbed.

135mm x 190mm. Printed by J. Graf. Published by Chas. Tilt, 86 Fleet St [London]. c1840.

£65.00

~ Plates 30-36 depict rural scenery / 37-42 rowing boats & maritime scenes / 43-46 anatomical details / and 47-56 country characters and scenery.



57. KNIGHT & RUMLEY'S, *Heraldic Illustrations, Specimen Crests & Fancy Gems*. Designed for the use of artists. Engraved title-page, preliminary plate, plates I-XXVII, I-XX, 1-24, 5 unnumbered plates of alphabets., [22]pp index. Some occasional minor fingermarking mainly to a few page edges. Contemporary half black calf, cloth boards. Expertly rebacked retaining the original gilt banded spine and label. Corners rubbed and worn, and some abrasions to the cloth.

4to. Edinburgh. Thomas C. Jack. c1840.
£220.00

58. HOUGHTON, T.S. *The Printers' Practical Every-Day-Book*, calculated to assist the young printer to work with ease and expedition. *viii, 139, [3]pp*. Some occasional foxing but a good copy bound in original linen backed boards. Covers rubbed, and paper spine label dull. Scarce.

12mo. [Preston: Charles Ambler], for Simpkin, Marshall, and Co. 1841. SOLD

~ "Mr. Thomas Shaw Houghton was a compositor at Preston and at Southport, Lancashire. He was a man possessing no literary ability, but much mechanical ingenuity, and his Handbook was for many years popular among apprentices to case as well as journeymen and employers." (Bigmore & Wyman). The first edition of this scarce printers manual. Copac locates two copies of the first (BL and Oxford) and just a single copy of the second and third editions (both BL).

59. DRAWING FOLDER. A lady's hand-made folder in which to keep her sketches. The covers are pink embossed card, each side with a ornate blind stamped frame within which she has drawn four accomplished pencil sketches. With a hand-stitched pink silk spine, and pink silk ties.

270mm x 230mm. c1840.

£160.00

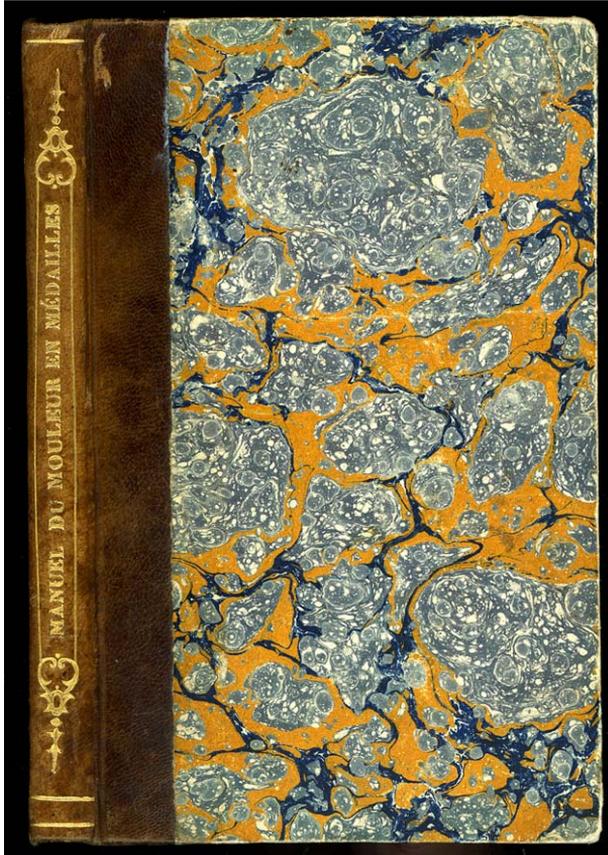


~ The drawings are entitled: The Tomb of Theron [and] the Temples of Concord and Juno Lucina [Sicily]; The Franciscan Monastery and Church of Santa Lucia in front of the City of Syracuse; from Clifton; and Voorhout [Netherlands].

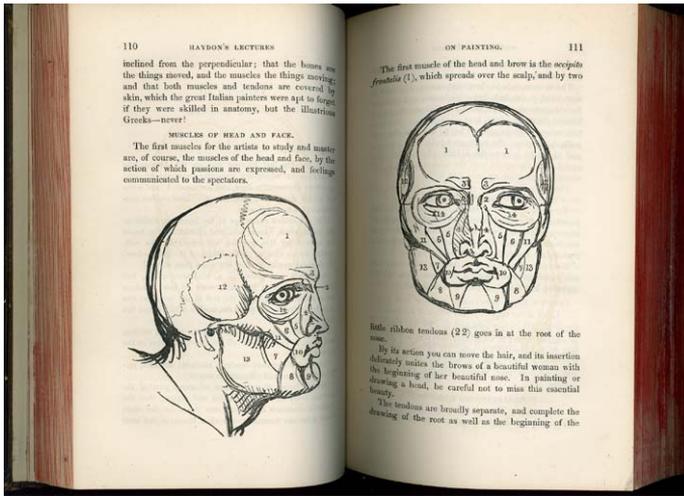
60. GOTHIC ARCHITECTURE. A Chart of English Ecclesiastical or Gothic Architecture, from its commencement in the Saxon dynasty, to its decline in the sixteenth century. The plates from Parker's Glossary. Second edition. *The tinted chromolithograph chart is mounted in ten sections on linen, with 2pp text tipped onto the inner board.* Original morocco grain brown cloth, with decorative tinted label. Covers a little rubbed, otherwise in excellent condition. The text is dated Westbury-on-Trym, April, 1841. Contemporary ownership name of James Pulleine.
135mm x 100mm (folded size). 1841. £45.00

~ Scarce, Copac records a single copy (BL). The sheet of letterpress text did not accompany the first edition. The editor of this chart is most probably Thomas Stock Butterworth of Henbury Court, Westbury-on-Trym, who was at this time a member of the Oxford Society for the Promoting of Gothic Architecture.

61. 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



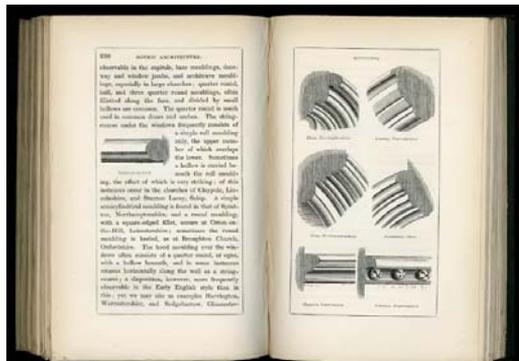
62. ROBERT, J.B. Manuel du Mouteur en Medailles, ou l'art de les mouler en platre. En soufre, en cire, a la mie de pain et en gelatine, ou a la colle-forte, suivi de l'art de cliquer ou de frapper des creux et des reliefs en metaux. Nouvelle edition. [4], vi, [2], 9-144pp., folding plate. A very good copy in contemporary gilt lettered quarter calf, marbled boards. Some foxing throughout. A manual on fabricating medals in relief, first published in 1833. (118460)
12mo. Paris. A la Librairie Encyclopedique de Robet. 1843. £120.00



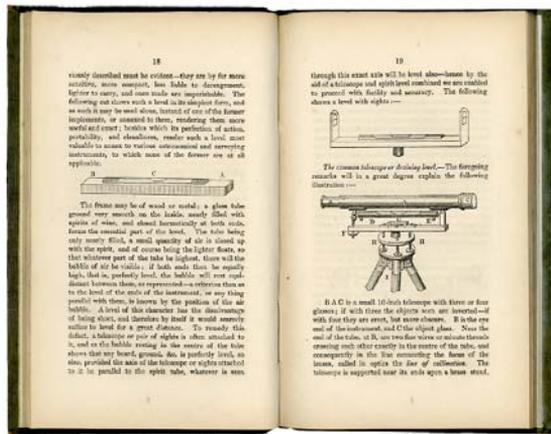
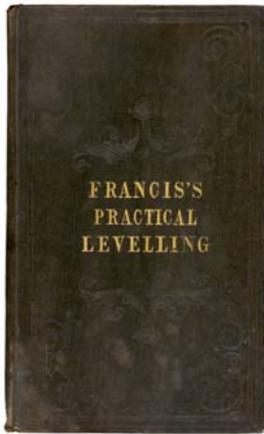
63. HAYDON, BENJAMIN ROBERT. *Lectures on Painting and Design*. First edition. Two volumes in one. xii, 331, [1]p., including 11 wood-engravings; xvi, 295, [1]p., including 2 wood engravings., 3 lithograph plates (1 folding) and 2 folding etched plates. Both volumes with half-titles, and pasted in errata slips. A very good clean copy bound in contemporary calf, expertly rebacked, raised bands and gilt label. 8vo. Longman. 1844-46. £220.00

~ The work is dedicated to his close friend William Wordsworth.

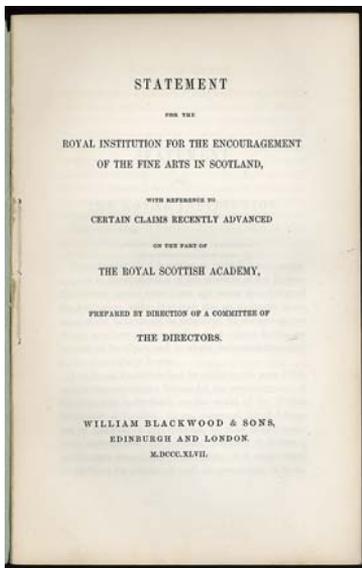
64. BLOXAM, Matthew Holbeche. *The Principles of Gothic Ecclesiastical Architecture*. With an explanation of technical terms, and a centenary of ancient terms. Seventh edition. Illustrated with two hundred and twenty-eight woodcuts. xii + 336pp., adverts. Inscribed to "Edw. Pretty Esq, with the author's regards, April 29th 1845." A near fine copy in original blind stamped and gilt lettered cloth. small 8vo. David Bogue. 1845.



~ Edward Pretty, flower-painter, and author of *A Practical Essay on Flower Painting in Water Colours*. £65.00



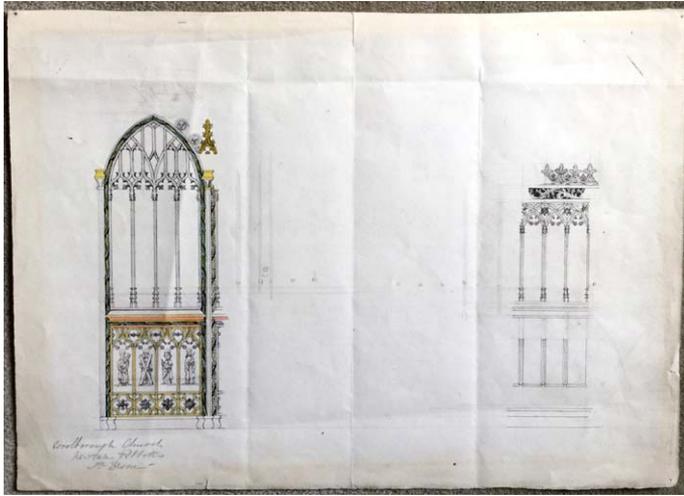
65. FRANCIS, G. Manual of Practical Levelling, particularly as applicable to Railways and Canals. [8], 86, [2]pp adverts., text diagrams. A very good copy in original blind stamped and gilt lettered cloth. Some even browning to the paper. Scarce.
8vo. Simpkin, Marshall and Co. 1846. £95.00



66. ROYAL SCOTTISH ACADEMY. Statement for the Royal Institution for the Encouragement of the Fine Arts in Scotland, with reference to certain claims recently advanced on the part of the Royal Scottish Academy, prepared by direction of a committee of the directors. 35, [1]p. A fine copy, stitched as issued in original printed wrappers.
8vo. William Blackwood & Sons. 1847. £95.00

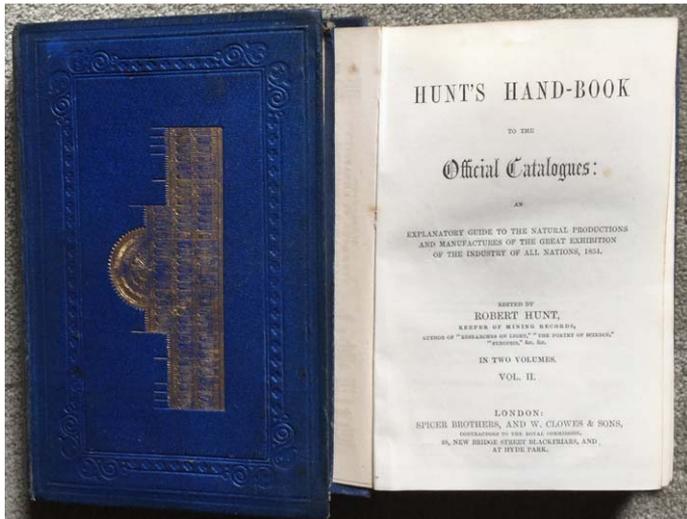
~ Scarce, unrecorded in Copac which notes a single copy (National Library of Scotland), of the 'Answer' to this Statement.

67. EASTLAKE, C.L. Contributions to the Literature of *the Fine Arts*. *First edition*. xiii + (3) + 396pp + (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. £150.00



68. WOLBOROUGH CHURCH, Newton Abbot, South Devon. Two detailed pen-and-ink drawings, one with added colour, of what appears to be the rood screen of the Church of St Mary the Virgin. In good condition, with light fold marks, and a repair to the blank top edge. The paper is watermarked Whatman 1851.
280mm x 384mm. c1851. £65.00 + vat

69. HUNT, Robert. Hunt's Hand-Book to the Official Catalogues: an explanatory guide to the natural productions and manufactures of the Great Exhibition of the Industry of all Nations, 1851. Two volumes. *iv*, 476, [2]pp adverts., *folding frontispiece ground plan*; *viii*, 477-948pp., *preliminary advert leaf*. A very good copy in slightly rubbed original blind stamped and gilt lettered dark blue cloth, with gilt profile of the exhibition hall on each upper cover.
small 8vo. Spicer Brothers, and W. Clowes & Sons. [1851]. £220.00



~ A famous chemist, photographer and scholar, Robert Hunt was a passionate advocate of popular education and the ideal choice to write an accessible and informative handbook to the greatest educational event of the nineteenth century. Published in 1851, while the Great Exhibition was still welcoming visitors in Hyde Park, Hunt's Hand-Book is an encyclopaedia of Victorian material science, chemistry, engineering and design. While an array of catalogues, pamphlets and guides told the story of the exhibition's conception and construction, Hunt reserved his pages for a detailed and comprehensive account of the exhibits themselves. Consequently, this two-volume work quickly established itself as the authoritative guide to the exhibits, their manner of manufacture and practical application in the modern world. Volume 1 includes the Medieval Court and spectacular displays of agricultural produce, weaponry, and porcelain. Volume 2 includes exhibits as varied as enamelled glassware, cotton looms and cement.

70. BARNARD, George. Handbook of Foliage and Foreground Drawing. First edition. *viii, 125pp., 60 lithograph plates.* 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.

£50.00

71. 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, rebacked retaining most of the original backstrip. Inner joints repaired, bookplate removed from inner front board, and some scattered foxing. Scarce.
8vo. David Bogue. 1855. £95.00



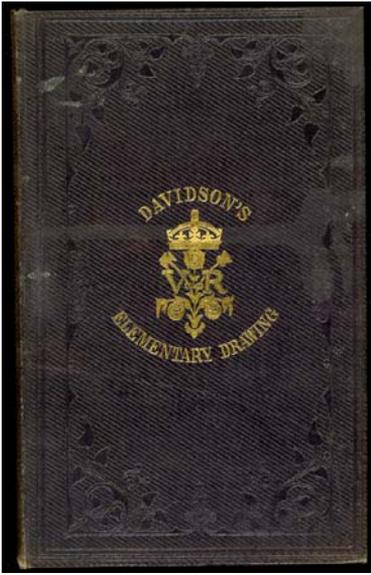
72. COACH PAINTER. Six 19th century record books for coach painters' membership of The United Kingdom Society of Coach Makers, established 1834. The books record the date the tradesman was entered into the Society, their entitlements, and contributions paid, and each has 'branch' stamps. Original linen backed card covers, which from being carried continually in pockets, have become rather rubbed and dusty.
135mm x 110mm. 1855-1899. £95.00

James Kelland - coach viceman - 1855.
Thomas Addinall - coach trimmer - 1877
Peter Bactchen - coach painter - 1881
John Robinson - coach smith - 1885
Edwin Bon - coach painter - 1891
William Dobbie - coach painter - 1899

73. 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 bright clean copy in slightly rubbed original red gilt cloth.
folio. E. Gambart and Co. [1856].



£295.00



74. 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. £120.00

75. BYRN, M. Lafayette. The Artist and Tradesman's Companion; embracing the manufacture and the application of varnishes ... instructions for working enamel ... the art of glazing ... of staining wood and metal; imitation of fancy woods ... etc., entirely simplified. With illustrations. *xi, [4], 16-214pp.*, 2 plates (one folding). Some foxing to the paper, but a good copy in original blind and gilt stamped cloth, gilt lettered spine. Slight wear to the head of the spine and a few minor marks to the covers.

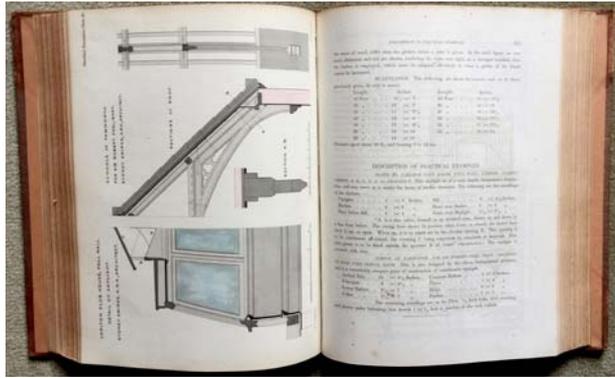
8vo. New York: Stringer & Townsend. 1857.

£220.00

~ Scarce, Copac records just a single copy (BL), of an 1853 un-illustrated edition.

Provenance: An interesting American naval provenance, with the contemporary ownership name of A.A. Harwood. U.S.N. Harwood was a Captain in the U.S. Navy and Chief of the Bureau of Ordnance. In 1852 he was one of the recipients of a navy department order entitled "Instructions in relation to the preparation of vessels of war for Battle." This included the necessity of varnish for scabbards, and for maintaining 'sponge heads' of guns, which "should also be primed with several coats of boiled linseed oil or varnish, as the porous wood of which they are made is apt to become water-soaked."

76. 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

77. JONES, Thomas. Descriptive Geometry Models for the use of Students in Schools & Colleges. Series Nos. 1 & 2, comprising 12 models representing the planes of projection. 12 folding card models, coloured and with moveable parts, some with threads to represent lines. With two 4 page sheets of instructions, and a 4 page list of 'problems suggested as exercises for the student.' In its original card slip-case, with printed paper labels to the top and bottom. The 'tray' is in good condition, but there is wear to the edges of the case.

115mm x 158mm x 16mm. John Heywood, Manchester. c1860. £120.00

78. HAYES, William A. Architect, Building & Land Surveyor, Wednesbury. Trade card, engraved by Storer of Birmingham. Printed on glazed card, with traces of old mount on the reverse.

45mm x 74mm. c1860. £45.00 + vat



~ William Hayes was born in 1839, and in 1861 was recorded as a surveyor, at Queen Street, Wednesbury, Staffordshire.



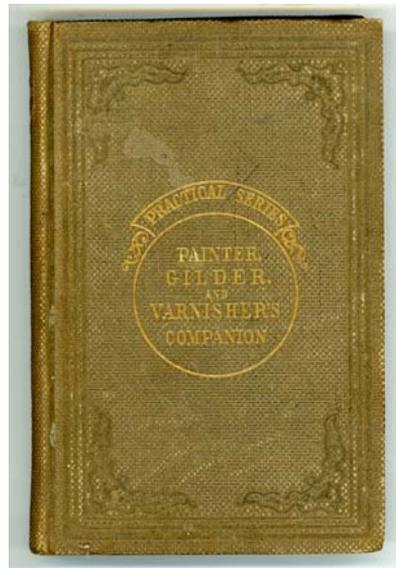
79. JEWITT, Edwin. *Manual of Illuminated Missal Painting*. With an historical introduction by Llewellynn Jewitt. First edition. 47, [iv], 32pp adverts., preliminary illustrated advert leaf., 7 coloured plates and coloured initial letters. A good clean copy in original gilt lettered and blind stamped cloth. Spine faded and a little worn at head and tail.

8vo. J. Barnard. c1860. £65.00

80. ANON. *The Painter, Gilder and Varnisher's Companion: containing rules and regulations in every thing relating to the arts of painting, gilding, varnishing, and glass-*

staining: numerous useful and valuable receipts; tests for the detection of adulteration in oils, colours, &c., and a statement of the diseases and accidents to which painters, gilders, and varnishers are particularly liable; with the simplest and best methods of prevention and remedy. Eighth edition. To which are added complete instructions in graining, marbling, sign-writing, and gilding on glass. 216pp., 7 figures in the text. A very good copy in the publisher's original blind stamped and gilt lettered cloth. Some very slight foxing. 8vo. Philadelphia: Henry Carey Baird. 1861.

£120.00

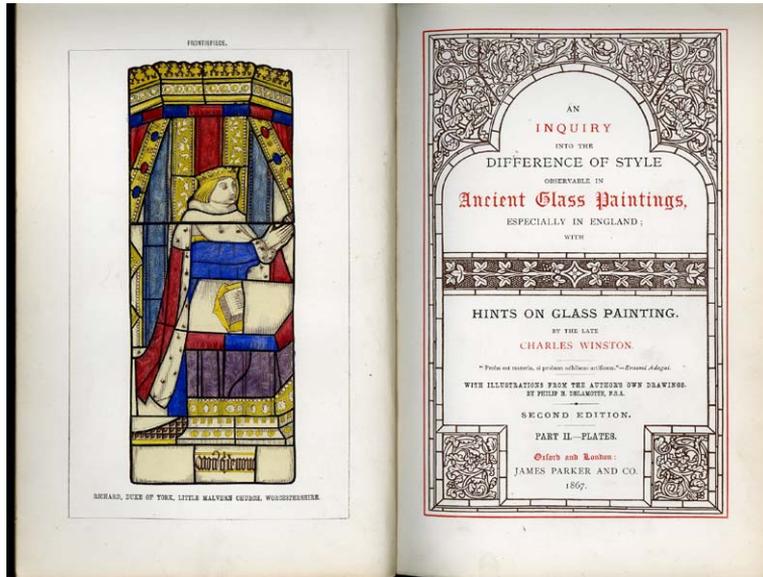


~ Not recorded in Copac, which notes 1869 and 1886 editions only. It was originally published in London in 1826 under title: *Painter's and Varnisher's Pocket Manual*.

81. 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



82. WINSTON. Charles. An Inquiry into the Difference of Style Observable in Ancient Glass Paintings, especially in England: with hints on glass painting. Second edition. Two volumes. xvii, 422, [2]pp adverts; 24pp., 77 plates (26 in colour). A very good copy in original gilt lettered cloth. Slight fading to the spines. School library book-plates, but no other library accession marks.

8vo. Oxford. John Henry Parker. 1867.

£95.00

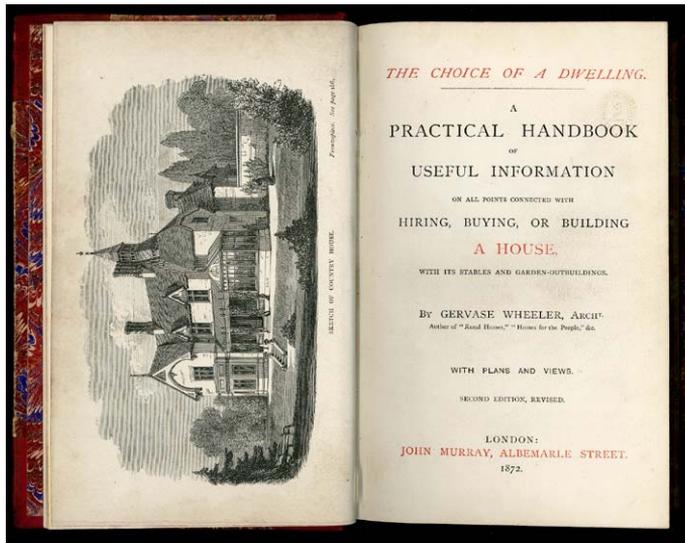
The first attempt to produce a systematic classification by style of English medieval glass.

83. RICHARDSON, C.J. The Englishman's House from a Cottage to a Mansion. Second edition, corrected and enlarged. *viii + 504 + (30)pp adverts., coloured frontispiece, decorative half-title and nearly 600 engraved text illustrations.* A good copy in original decorative cloth, with slight rubbings to head and tail of spine. Corners bumped, and some occasional spotting to the frontispiece and title-page. Fresh contemporary front end-paper and paste-down.

8vo. John Camden Hotten. [1871].

£85.00

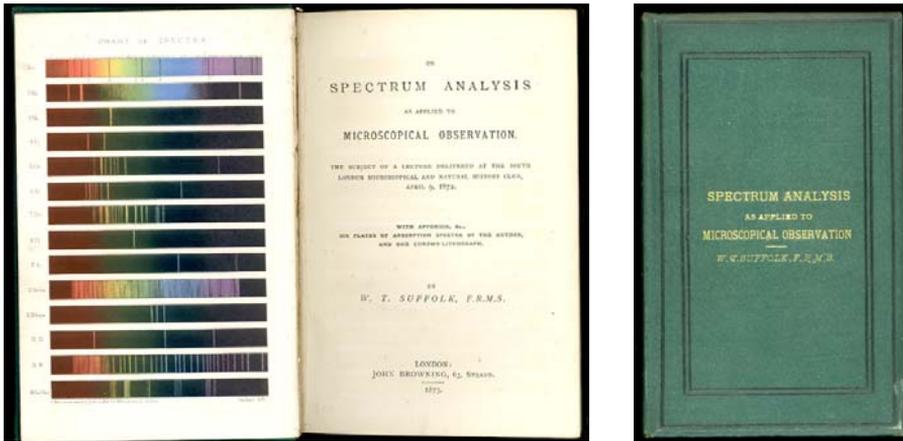
~ First published the previous year under the title "Picturesque designs for mansions...", this edition has a new frontispiece depicting an Elizabethan model village. An American edition, again under a different title, appeared in 1873.



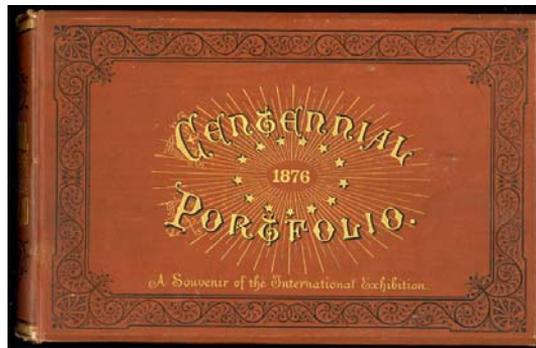
84. WHEELER, Gervase. The Choice of a Dwelling. A Practical Handbook of Useful Information on all points connected with hiring, buying, or building a house, with its stables and garden-outbuildings. With plans and views. Second edition, revised. *xii, 305, [1]p., half-title., engraved frontispiece, and 32 figures in the text.* A very good copy bound in contemporary dark red half calf, marbled boards. Ornate gilt panelled spine, raised bands and gilt morocco label. Some slight rubbing to the board edges.

8vo. John Murray. 1872.

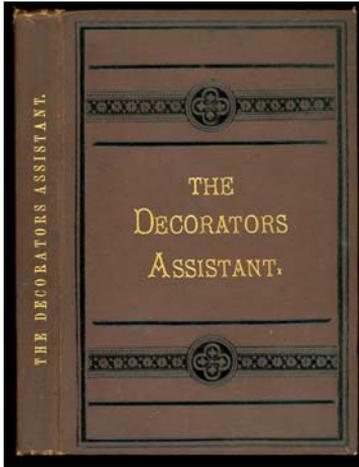
£95.00



85. SUFFOLK, W.T. On Spectrum Analysis as applied to Microscopical Observation. With Appendix, &c., six plates of absorption spectra by the author, and one chromo-lithograph. 39, [1], [6]pp adverts for microscopes, [4]pp adverts for spectroscopes, [4]pp adverts for a new automatic electric lamp, and spectrum apparatus, [2]pp., coloured frontispiece and 6 plates. A very good copy in original gilt lettered dark green cloth. Scarce. 8vo. John Browning. 1873. £120.00

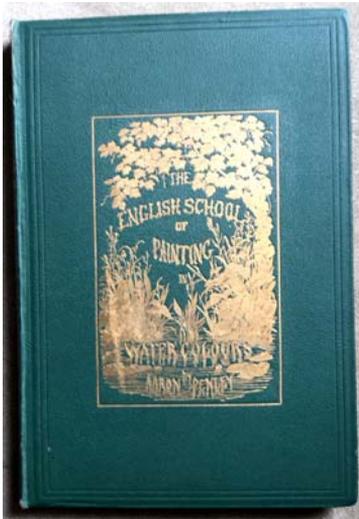


86. PHILADELPHIA EXHIBITION. Westcott, Thompson. Centennial Portfolio: a souvenir of the International Exhibition at Philadelphia, comprising lithographic views of fifty of its principal buildings, with letter-press description. 52pp of text, a map of the centennial grounds, floor plans, and 52 lithographic plates of the ornate exhibition buildings printed in tints. A very good clean copy in original brick red gilt decorated cloth. Very slight wear to the corners and the head and tail of the spine. oblong 4to. Philadelphia: Thomas Hunter. 1876. £175.00



87. DECORATOR'S ASSISTANT, The. A modern guide for decorative artists and amateurs, painters, writers, gilders, &c. A Treatise on Decorative Art and Architecture by A. Hessel Tiltman.. Painting as Applied to External Architecture by H. Atkinson... to which is added a Trade Directory and Guide where the requisite materials may be obtained. First edition. 176pp including 16pp of illus and adverts. A near fine copy in original brown and black gilt lettered cloth.

8vo. A.J. Barnes and Co. c1880. £60.00



88. 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

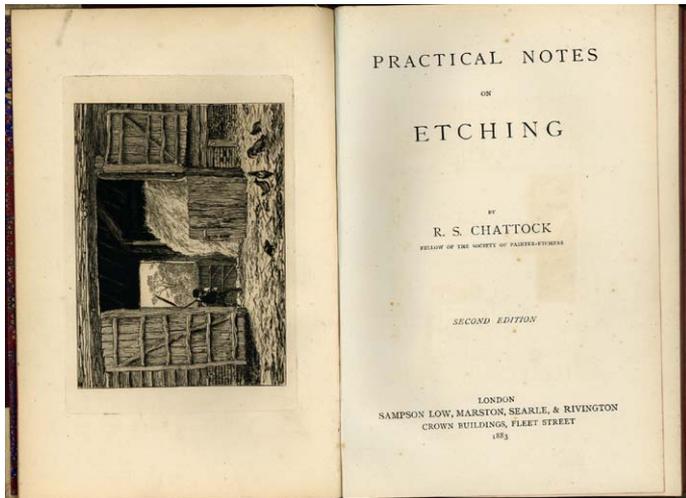
89. ROBERSON, Charles. A scarce 19th century artists' boxed set for Chalk Drawing. A hinged upper section, covered in red morocco cloth, has 6 loops for implements, with the original port-crayon for holding chalk sticks, two original leather tipped 'blurring' tools, 2 later pencils, and a pair of dividers. A lower tray is divided into 5 compartments, 4 containing packets of chalk & charcoal sticks in their original Roberson wrapping paper, and one with an original oblong cork eraser (?) with a red linen tie to easily extract it from the tray. It has its original gilt label on the inside of the lid advertising Charles Roberson & Co of 99 Long Acre, London which is headed 'Prize Awarded by the Department of Science and Art'. There are also instructions for use of the box, including tips on using stale bread. The box is covered in dark red morocco cloth, with simple blind stamped borders, and a press button opening mechanism. This is the first example of a chalk-drawing box that we have seen, although we have handled a number of Roberson water-colour boxes. The V & A have two examples of Roberson boxes, but both are for water-colour.
100mm x 200mm x 35mm. c1880. £320.00 + vat



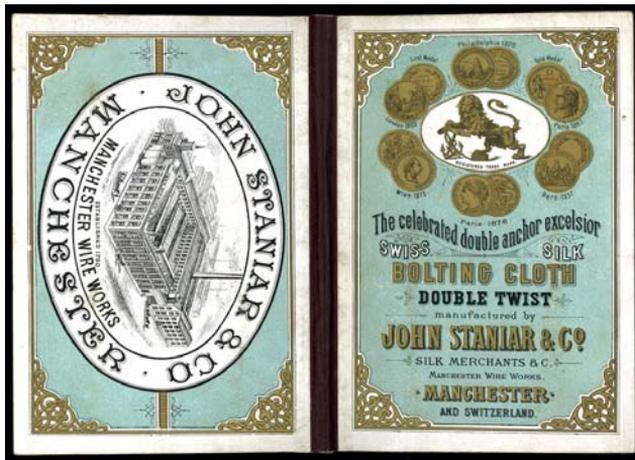
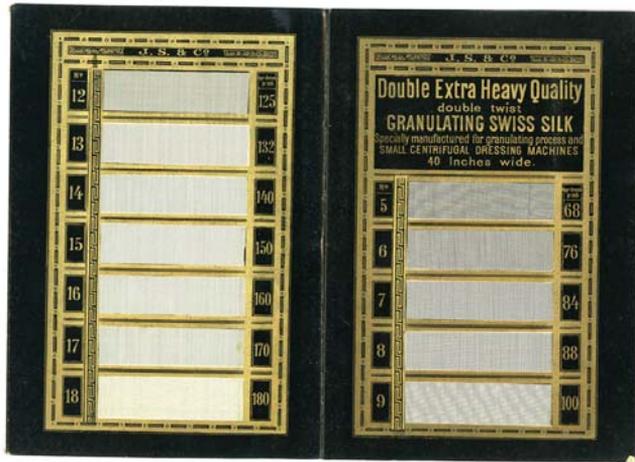
90. ROBERSON WATER COLOUR PAINT BOX. A fine 19th century 'Colour Box' awarded by the Department of Science and Art, with printed 'suggestions on the use of colours' on a large decorative label pasted onto the inner lid. The polished mahogany box was made by Charles Roberson & Co., 99, Long Acre, London and is in excellent original condition, with 12 original and unused colour cakes, 2 brushes, and an unused stick of black chalk. The upper tray lifts out on silk cords, to reveal the original porcelain palette. Complete with working lock, and the original key.
100mm x 218mm x 40mm. c1880. £295.00 + vat

91. 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.”

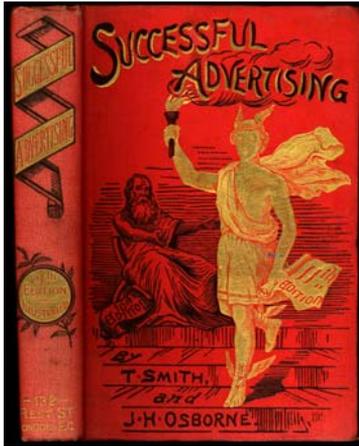


92. CHATTOCK, R.S. Practical Notes on Etching. Second edition. [6], 74pp., 8 attractive plates, (7 etchings and 1 drypoint), printed on thick paper. A very good copy bound in contemporary half vellum, red morocco label, red cloth boards, marbled end-papers. 8vo. Sampson Low. 1883. £45.00



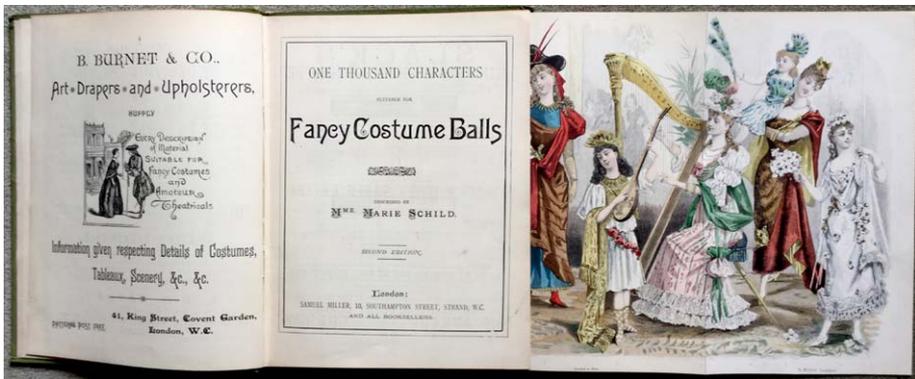
93. SILK MERCHANT. A most attractive catalogue for John Staniar & Co., silk merchants, Manchester Wire Works, and Switzerland. It is for their Swiss silk double twist bolting cloth, and comprises 12 pages of black glazed card, with 72 tipped in silk samples, set within gilt borders. In original gilt chromolithograph card covers with cloth backstip. In near fine condition. 170mm x 115mm. Manchester. c1880. £120.00

~ The front cover incorporates gold medals won by the company at international exhibitions, the latest being Paris 1878. John Staniar established his first wire weaving company in Strangeways, Manchester in 1790, and by 1800 Staniar had set up the Manchester Wire Works in Sherborne Street.



94. SMITH, Thomas. *Successful Advertising. Its Secrets Explained. 500pp, with pages 331 to the end forming a series of adverts for newspapers.* A very good copy in bright original decorative cloth. Very slight crease to the upper board.
8vo. London & County Printing Works. c1885.

£65.00

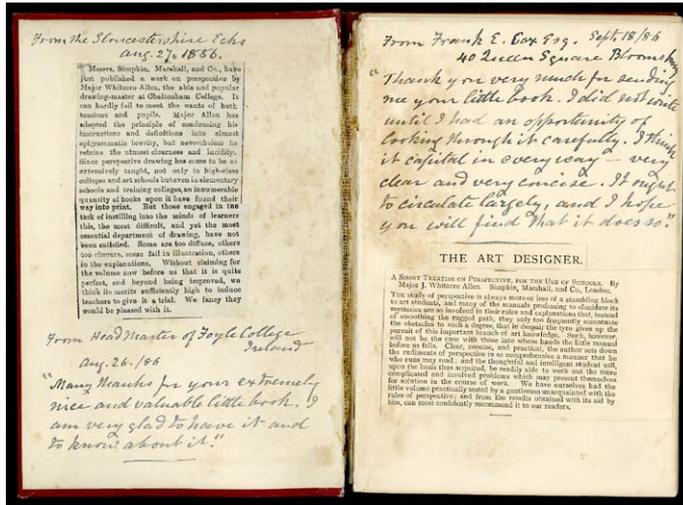


95. SCHILD, Mme. Marie. *One Thousand Characters Suitable for Fancy Costume Balls.* Second edition. *Fine decorative title-page, preliminary advert leaf, 141, [5]pp illustrated adverts., triple-folding coloured plate, 24 black and white plates, and numerous text illustrations.* A very good clean copy bound in original gilt lettered olive green cloth. Some marking to the boards, but not intrusive. A very scarce and attractive work, unrecorded in Copac, which notes only a smaller work '*Characters Suitable for Fancy Costume Balls*', with 112 pages and no coloured plate. The Metropolitan Museum have two other works by her, *Children's Fancy Costumes*, and *Old English Costumes*, but not this title.

4to. Samuel Miller. c1884.

£350.00

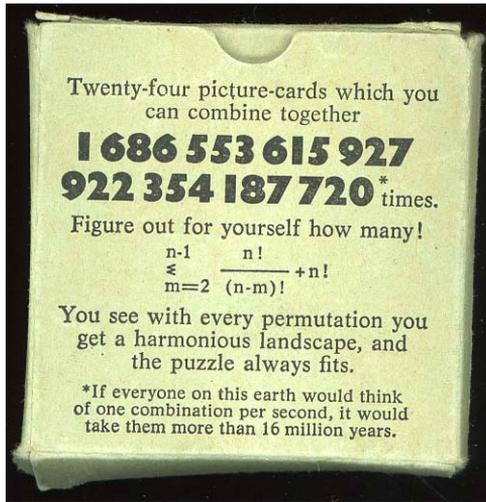
96. RUSKIN, John. *Ariadne Florentina. Six Lectures on Wood and Metal Engraving.* First edition. 233pp., 12 plates, 4 full-page wood engravings, and a table. A very good copy bound in original gilt lettered russet brown cloth. 8vo. New York: John Wiley & Sons. 1886. £40.00



97. 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 endpapers and paste-downs.

98. MAYEUX, R. *A Manual of Decorative Composition for Designers, Decorators, Architects, and Industrial Artists,* translated by J. Gonino. Revised by Walter Millard. ix + (1) + 310pp., c300 engravings. A good copy in slightly worn decorative gilt cloth. crown 8vo. J.S. Virtue and Co. 1894. £30.00



99. MYRIORAMA. An early 20th century example comprising of “twenty-four picture-cards which you can combine together 1 686 553 615 927 922 354 187 720 times. Figure out for yourself how many! You see with every permutation you get a harmonious landscape, and the puzzle always fits. If everyone on this earth would think of one combination per second, it would take them more than 16 million years.” The 24 coloured cards, which reproduce an earlier German(?) version, are in their original cardboard packet, with English and German text on the front and back panels. There are also two printed cards with series of numbers. In fine condition.

58mm x 58mm (packet) c1920.

£45.00

100. WEDGWOODFACTORY. Thomas Bentley, 1730-1780 of Liverpool, Etruria, and London. One of only 75 copies. *x*, [2], 96pp., *half-title*. A very good copy in original white and orange cloth, gilt lettered. Private owner’s bookplate. Very scarce.

8vo. Guildford. 1927.

£45.00

~ Thomas Bentley was born in Scropton in Derbyshire, and was the son of a well-to-do country gentleman. He was educated at the Presbyterian Academy at Findern, and then indentured to a wholesale merchant in Manchester. He moved to Liverpool, and was introduced to Josiah I by Wedgwood’s surgeon, Matthew Turner. From this chance meeting grew a lifelong correspondence, friendship, and later business partnership. From August 1769 to Bentley’s death in 1780 the ornamental ware partnership with Josiah grew to huge proportions and was highly successful. After Bentley died, having lost his greatest friend and confidante, Wedgwood was inconsolable.