

Catalogue 67

Rare Books

Section One:

Art, Architecture & Design

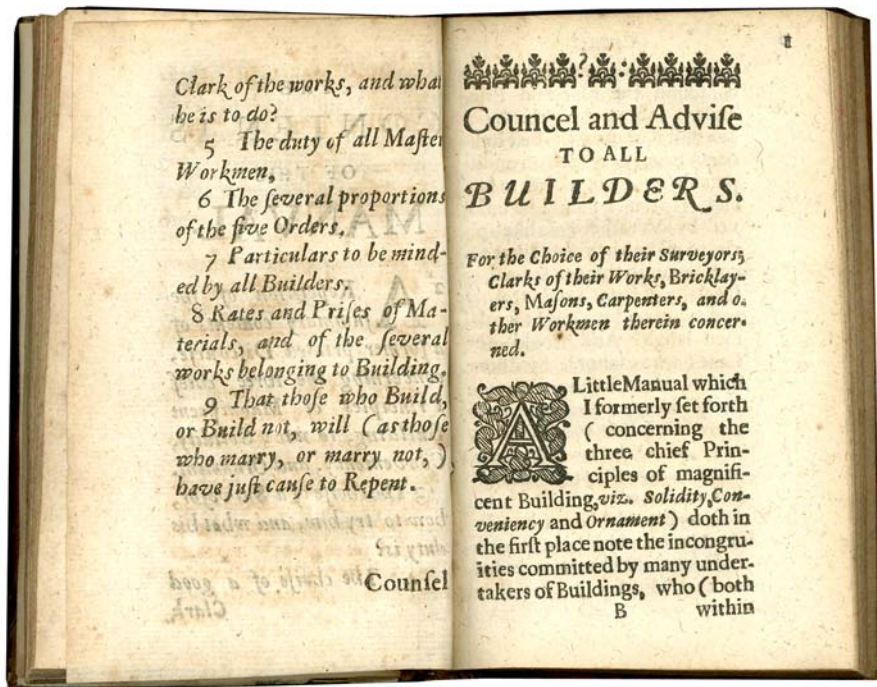
Ken Spelman Rare Books

70 Micklegate, York YO1 6LF

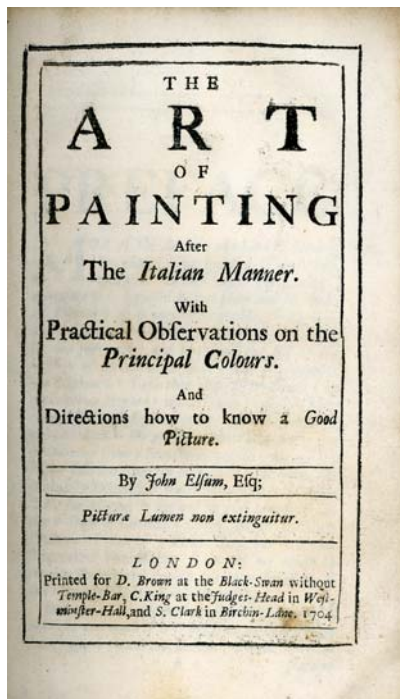
email: catalogues@kenspelman.com

telephone: + 44 1904 624414

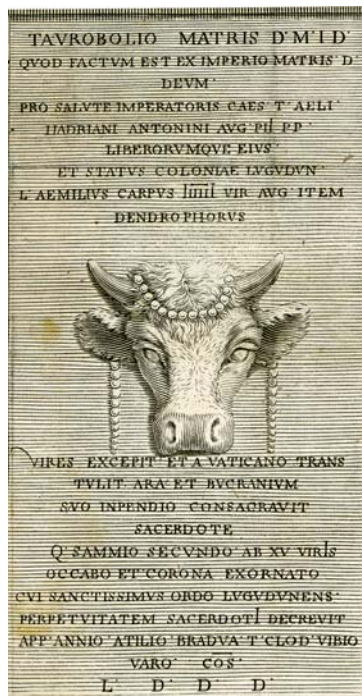
www.kenspelman.com



item 1



item 2



item 3

1. GERBIER, Balthasar. Counsel and Advise to all Builders; for the Choice of their Surveyours, Clerks of their Works, Bricklayers... as also, in respect of their works, materials and rates thereof. *55ff + 110pp + errata leaf*. A near fine copy bound in contemporary sheep. Two leaves bound upside down. The Macclesfield copy.
small 8vo. Thomas Mabb, 1663. £2,800.00

Wing G552; ESTC R16624; Harris 253. This is the first edition, second issue with 40 dedications, whereas the earlier one (Harris 252) contains 39.

Sir Balthasar Gerbier, born c1591 in Middleburg, aquired his artistic training in Germany, and came over to England with the Dutch ambassador in 1616 as an architect, decorator, portraitist and general art adviser. He was engaged by the Duke of Buckingham to advise upon and negotiate the formation of his vast art collections, to decorate his houses, and almost certainly to build York House. After the Duke's death in 1628, he was naturalised and entered the service of Charles I as an envoy to the Netherlands, a role for which he was knighted in 1638. In addition to practising as an artist, he wrote numerous pamphlets and in 1649 opened an Academy which offered instruction in a variety of subjects from art to courtly manners.

2. ELSUM, John. The Art of Painting after the Italian Manner. With practical observations on the principal colours. And directions how to know a good picture. First edition. *(8) + 142 + (10)pp*. A very good copy in contemporary panelled calf, rebacked, corners worn. Some light foxing and browning.
8vo. D. Brown. 1704. £650.00

A rare work, plainly written and free from the "rhetorical flourishes" of its predecessors.

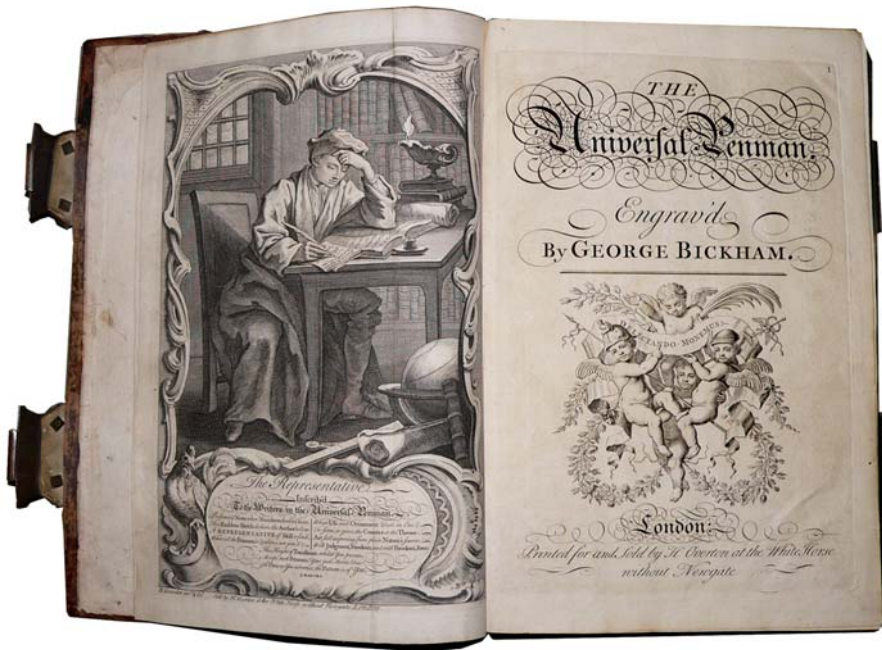
"Take then these instructions... do not reject them because they are not derived from a Stately Fountain; because the Water falls not from the Mouth of a Serpent, the Jaws of a Dragon, or the Nostrils of a Sea-Monster, for he that is dry will be glad to quench his thirst from a Leaden Cistern, or an Earthen Pitcher."

Elsum provides practical instruction on the importance of sound draughtsmanship, the making and use of grids for squaring up drawings, the variety and use of colour, and the various techniques of oil and dry-painting. He also advises the artist to consider the 'quality' of the client and argues that painters should 'suit their works to the quality of the place and person.' For the client he provides lists of suitable works for display in libraries, halls, palaces, town-houses, and publick schools.

3. [COLONIA, J.] Dissertation sur un Monument Antique decouvert a Lyon, sur la Montagne de Fourvière, au Mois de Decembre 1704. Avec une grande figure en taille douce. *(2) + (14) + 79 + (1)pp.*, engraved folding plate and title-page woodcut. A little dustiness to the title-page otherwise a very good copy bound in recent plain grey boards. Very slight tear to corner of the title without loss of text.
12mo. Lyon, chez Thomas Amaury. 1705. £160.00

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. £420.00

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



a fine clean copy, a present for Miss Mary Kelly in 1752

5. BICKHAM, George. *The Universal Penman. Engraved frontispiece, and 212 engraved calligraphic plates.* A fine crisp clean copy bound in full contemporary calf with handsome original engraved brass clasps. Expert repairs to the joints and corners.
folio. Printed and Sold by H. Overton. 1743. £2,200.00

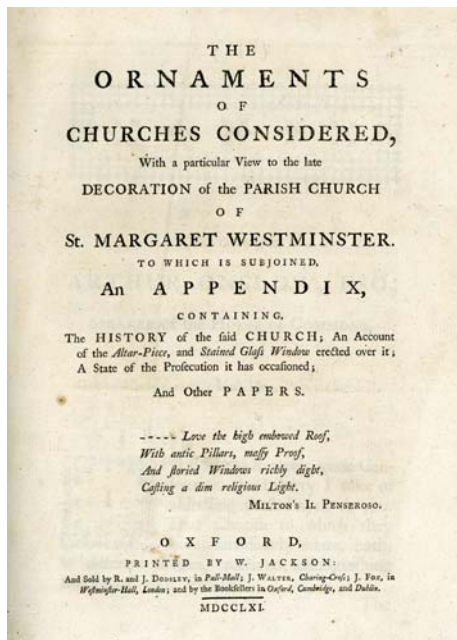
The second edition, but the first edition in book form, of the most important calligraphic book of the 18th century. It was first issued to subscribers in fifty-two parts between 1733 and 1741. It was an important source book for the teaching of reading and writing in colonial America, and almost two-thirds of the examples penned by students in the three Boston writing schools between 1748 and 1782 have been traced to the 1743 edition of *The Universal Penman*. (Ref: E.J. Monaghan. *Learning to Read and Write in Colonial America*.)



Provenance: On the inner board is a large hand written ownership label: “Miss Mary Kelly ex dono... Mr Richard Greenhill of Ashford in the County of Kent. November the 3rd Day, Anno Dom: 1752.” Richard Greenhill is recorded as being one of the finest provincial clockmakers of the 18th century.

6. SPENCE, Joseph. *Polymetis: or, an Enquiry concerning the Agreement between the Works of the Roman Poets, and the remains of the antient artists. Being an attempt to illustrate them mutually from one another. In ten books. First edition. xii + 361pp., engraved portrait frontispiece by Vertue after Isaac Wood, 41 engraved plates (2 double-page, 2 double-page and folding), the majority by Louis Philippe. Boitard.* Full contemporary mottled calf, raised and gilt banded spine with red morocco label. Some wear to head and tail of the spine and corners. Some browning to a number of the plates. folio. R. Dodsley. 1747. £495.00

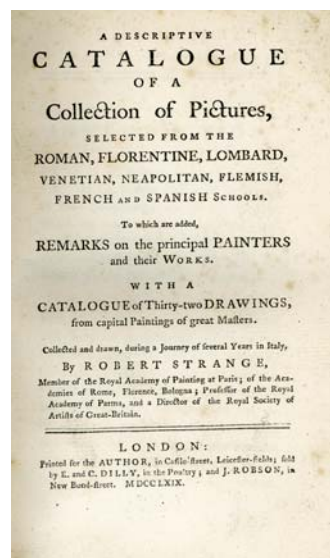
One of the most influential and widely read treatises on art in the 18th century, and an important attempt to remove the barriers between the arts, especially emphasising the close connection between painting and poetry. Handel’s oratorio *The Choice of Hercules* was adapted from *Polymetis* by the composer’s regular collaborator, Thomas Morrell; it aided the Greek revival movement towards the end of the 18th century, and later was also read, albeit in an abridged school edition, by Keats providing him with some of his early inspiration.



7. [HOLE, William, Archdeacon of Barnstaple]. The Ornaments of Churches Considered, with a particular view to the late decoration of the Parish Church of St. Margaret Westminster. To which is subjoined, an appendix, containing, the history of the said church; an account of the altar-piece, and stained glass window erected over it; a state of the prosecution it has occasioned; and other papers. (2) + iv + 6 + v-xiv + 15-143 + (1) + 38 + 8pp., half-title., engraved plate. A very good copy bound in full contemporary calf. Head and tail of the gilt spine and corners worn. Lacks the engraved portrait of Speaker Onslow. Scarce. The final 8pp postscript is often lacking. 4to. Oxford, printed by W. Jackson. 1761. £160.00

Edited, with an introduction and postscript, by Thomas Wilson, to whom the work is sometimes attributed. An early and important work defending the restoration of Anglican churches, with a very detailed listing of authorities to support the author's argument that the presence of paintings, sculpture and other imagery in church was acceptable. This was instrumental in removing theological objections from within the church

hierarchy; although it was to be another 20 years before the Church gave its blessing to artistic projects within churches.



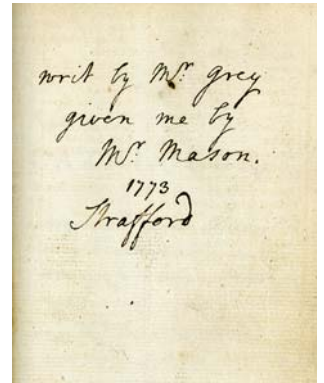
8. STRANGE, Robert. A Descriptive Catalogue of a Collection of Pictures... to which are added, remarks on the principal painters and their works. With a catalogue of thirty-two drawings, from capital paintings of great masters. Collected and drawn, during a journey of several years in Italy. First edition. (2) + vii + (i) + 173 + (1)pp. A very good large uncut copy bound in 19th century half red morocco by Ramage. Slight chipping to the blank leading edge of the first few leaves. Scarce. small 8vo. for the Author. 1769. £420.00

Robert Strange (1721-1792), engraver and collector. His collection was unusual for the high proportion of works depicting religious subjects, at a time when most collectors exercised caution for the merest suspicion of Catholicism was enough to cause problems. See Pears, Iain. *The Discovery of Painting*, Yale 1988.

“writ by Mr Grey, given me by Mr Mason, 1773. Strafford.”

9. [GRAY, Thomas]. A Catalogue of the Antiquities, Houses, Parks, Plantations, Scenes, and Situations in England and Wales, arranged according to the alphabetical order of the several counties. v + (1) + 62pp. A preliminary leaf has a contemporary manuscript note - “writ by Mr Grey, given me by Mr Mason, 1773. Strafford.” Final leaf a little dusty on the verso, and corner torn not affecting the text. 12mo. [1773].

William Mason arranged for this to be privately printed in an edition of just 100 copies. ESTC T30202.

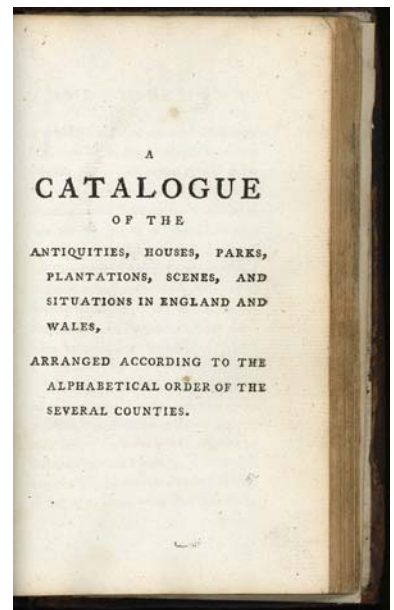


bound after...

PATERSON, Daniel. A New and Accurate Description of all the Direct and Principal Cross Roads in Great Britain. Containing, I. An Alphabetical List of all the Cities, Towns, and remarkable Villages in England and Wales, with their Market-Days, and Counties they are situated in. II. The Direct Roads from London to all the Cities, Borough, Market, and Sea-Port Towns in England and Wales, shewing the Distance from each City, Town, or Village to the next on the same Road, with their Distance from London, and an Account of the remarkable Seats that are situated near the Road. III. The Cross Roads of England and Wales. IV. The Principal Direct and Cross Roads of Scotland. V. The Circuits of the Judges in England. The Whole on a Plan entirely new, and far preferable to any Work of the Kind Extant. The second edition, corrected; with the addition of a map, and other improvements. By Daniel Paterson, Assistant to the Quarter-Master-General of his Majesty's Forces. London: printed for T. N. Longman, Pater-Noster-Row. viii+ xx index + 184 columns printed two to a page., with a double page engraved map. Lower edge a little close cropped, but only affecting the very bottom of the imprint..

8vo. printed for T. Carnan. 1772.

Two items in one, bound in contemporary calf, expertly rebacked with raised and gilt bands, and corners very neatly repaired.



£2,600.00

A wonderful presentation copy of this privately printed rarity, given by the poet William Mason to his close friend Lord Strafford of Wentworth Castle. His letters record visits to the Castle:

“ Wakefield, & Wentworth Castle... here the Sun again indulged me, and open'd as beautiful a scene of rich & cultivated country, as (I am told) Yorkshire affords, the water is all artificial, but with an air of nature ; much wood ; a very good house in the Q: Anne style, w ch is now new-fronting in a far better taste by the present Earl.”

The Straffords were also good friends and neighbours of Walpole at Twickenham; their house faced the river and stood between the church and what is now Orleans House. Horace's correspondence with the Earl (who died in 1791), was maintained at intervals between 1756 and 1790. He often visited the Castle, making particular note of its qualities in his *Observations on Modern Gardening*: "If a model is sought of the most perfect task in architecture, where grace softens dignity, and lightness attempers magnificence; where proportion removes every part from peculiar observation, and delicacy of execution recalls every part to notice; where the position is the most happy, and even the colour of the stone the most harmonious, the virtuoso should be directed to the new front of Wentworth Castle; the result of the same elegant judgement that had before distributed so many beauties over that domain; and culled from wood, water, hills, prospects and buildings, a compendium of picturesque nature, improved by the chastity of art."

In his introductory advertisement Mason writes that "*this catalogue was originally drawn up on the blank pages of Kitchen's English atlas, by a person of too much eminence to be mentioned on so slight occasion... the few copies now printed, are intended to be interleav'd, with a view that those to who they shall be presented, may at their leisure make such short remarks as their own personal knowledge of the several counties enables them to do... [*] This mark placed before and place denotes that it is more particularly worthy of notice.*"

In this copy Strafford has done exactly this, and added his own ink marks against houses he presumably knew or visited. On several occasions the owner's name is supplied next to his residence, and there is also one marginal note against an entry in Paterson's Cross Roads.

The Beinecke, BL, Rothschild (Trinity College Cambridge), McMaster, and Chris Johnson copies are interleaved with blank pages. The Cambridge & Bodleian copies appear not to be interleaved. We can trace no record of another copy with a presentation inscription.

10. SANDBY, PAUL, and CHATELAIN, J.B.C. A Collection of Landskips, and figures etc, on twenty-nine copper-plates designed, etched and engraved by Paul Sandby, and M. Chatlain. They merit a place in the cabinets of the curious and are useful studies to those who would draw landskips with taste and effect. *Title and 34 engraved plates on 27 leaves.* A very good clean copy in early 19th century half calf, marbled boards, with expert repairs to the spine and corners, and new gilt label. Title page a little dusty at the edges, and with old and faint watercolour splash on the verso. Very scarce.
folio. Printed for Robert Sayer. January 12 1773. £1,250.00

Copies of this work are recorded with differing compilations of plates, and we have traced examples with 31 plates on 29 leaves, 27 plates on 27 leaves, and the Yale copy with 30 leaves. Our example has 21 plates by Sandby (more than usually recorded), and 13 by Chatelain, and there are just two dated plates, both by Sandby and dated 1758. The work is unrecorded in ESTC or Copac.

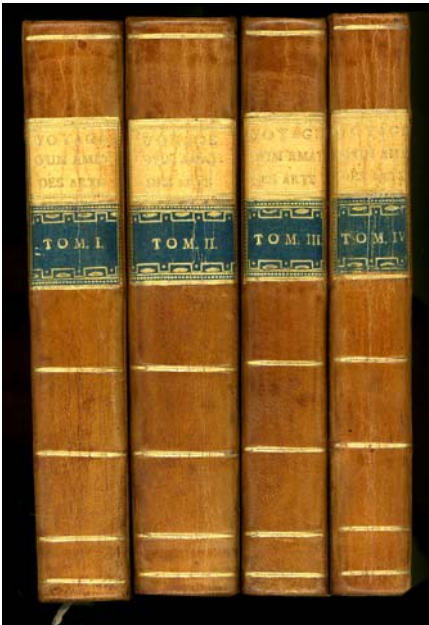




11. WATIN, M. L'Art du Peintre, Doreur, Vernisseur. Ouvrage utile aux artistes & aux amateurs qui veulent entreprendre de peindre, dorer & vernir toutes sortes de sujets en batimens, meubles, bijoux, equipages &c. Nouvelle edition, revue, corrigée & considérablement augmentée. xxvii + (i) + 356pp., half-title. A very good copy bound in full contemporary calf, gilt banded spine with original red gilt morocco label. Some old light waterstaining to the first twenty leaves, otherwise a very clean copy. Very slight and neat repairs to the head and tail of the spine.
8vo. Paris: F.J. Desoer. 1778. £320.00

a fine set of this scarce guide to the Grand Tour

12. DELA ROCHE, J. Voyage D'Un Amateur Des Arts, en Flandre, dans Les Pays-Bas, en Hollande, En France, en Savoye, en Italie, en Suisse, fait dans les années 1775-76-77-78. Four volumes. 366pp + 1f errata; 459pp; 340pp; 236pp., half-titles., folding table. A fine set bound in full contemporary calf, gilt banded spines with gilt morocco labels, carmine edges, silk markers. Scarce, the first set we have offered for sale.
12mo. Amsterdam. 1783. £495.00



The first edition of this comprehensive guide for artists and travellers on the Grand Tour, written by a former infantry officer, but also variously attributed to M. de La Roque or J. de La Roche. It was edited by Jacques-Joseph Fabry, and actually published in Liege by F.J. Desoer. It details 'les edifices & les monumens antiques & modernes... les collections de peinture, de sculpture... les bibliotheques...' as well as natural scenery, and practical advice on hiring horses and mules, guides &c.

13. [BURKE, Edmund]. A Philosophical Inquiry into the Origin of our Ideas of the Sublime and Beautiful. With an introductory discourse concerning taste, and several other additions. *x + (6) + 291 + (1)p*. A fine copy in full contemporary sprinkled calf, gilt banded spine with green morocco label. Some slight browning to the pastedowns.

8vo. Basil: printed and sold by J.J. Tourneisen. 1792. £280.00

ESTC T42265; Todd 5s. The scarce first English language edition printed abroad. Only 3 copies in the UK, 3 in America (Chicago, Pennsylvania & Virginia), but as to be expected slightly more copies (7) in European libraries.

14. COPPER PLATE MAGAZINE, The., or elegant cabinet of picturesque prints, consisting of sublime and interesting views in Great Britain and Ireland, beautifully engraved by the most eminent artists from the paintings and drawings of the first masters. Volumes III and IV. *Engraved title-pages, and 100 engraved plates with descriptive text*. Some occasional foxing, but generally clean. Recent half cloth, drab boards.

oblong 4to. J. Walker. [1794-1798]. £200.00

15. LEONARDO DA VINCI. A Treatise on Painting... faithfully translated from the original Italian, and digested under proper heads, by John Francis Rigaud. To which is prefixed a new life of the author, drawn up from authentic materials till now inaccessible, by John Sidney Hawkins, Esq. *xcv + (1) + 236pp + advert leaf., frontispiece, 22 plates and 20 woodcut figures in the text*. Nineteenth century pebble grain cloth, gilt lettered spine. An uncut copy, rather foxed and browned internally, but in good sound state.

8vo. for J. Taylor. 1802. £95.00

16. SHEPARD, Edward (ed). the Most Eminent Painters, from the year 1250, when the art of painting was revived by Cimabue, to the year 1767: abridged from Pilkington. *iv + 123 + (3)pp + advert leaf.* Contemporary half calf, spine worn, upper board detached, and some foxing to first few pages. Scarce.

8vo. printed for the Author, 1803. £65.00

17. BURKE, Edmund. A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful. With an introductory discourse concerning taste, and several other additions. *vi + (i blank) + (5) + (i blank) + 203pp., frontispiece portrait*. Frontispiece foxed, but a very good copy bound in handsome full contemporary tree calf, gilt banded spine with red morocco label. Contemporary signature of Miss Thayer on the front end paper. Todd 5u.

8vo. Montrose. 1803. £160.00



items 17 & 13

18. KNIGHT, Richard Payne. *An Analytical Inquiry into the Principles of Taste*. The fourth edition. *xx + 476pp.* Contemporary calf, handsomely rebacked, ornate gilt bands, and red morocco label. Some foxing.
8vo. For T.Payne. 1808. £280.00

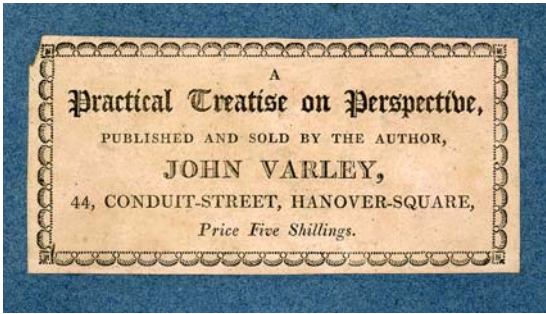
19. HOGARTH, William. *The Analysis of Beauty*. Written with a view of fixing the fluctuating ideas of taste. Illustrated by engravings. A new edition, printed verbatim from the original work, the pages of which are here retained. *(40) + (144)pp., 2 engraved plates.* Contemporary dark green cloth, with gilt lettered spine, expertly rejoined. Some foxing and light age browning to the paper.
large 8vo. R. Scholey. 1810. £85.00

20. LAPORTE, John. No. I. *Of an Entire New Work, Studies of Trees*, drawn from nature in the summer of 1813, by J. Laporte, etched in exact imitation of the original drawings, arranged in simple and easy lessons, illustrative of their different characters. Forming a complete collection of examples, to facilitate a correct manner of sketching and drawing, that principal object in landscape. *4 etched plates with multiple details of trees, each with a publication line giving a date of Nov. 1813.* Original grey-blue sugar paper printed wrappers, the title taken from the upper wrapper. Rear blank wrapper creased and torn, and the whole at some time folded with a central crease. Some browning mainly to the tissue guards, and edges dusty.
oblong folio. J. Laporte, 21 Winchester Row. [Nov. 1813.] £120.00
Unrecorded in Copac, Yale.

signed by Varley, and owned by an early American woman artist

21. VARLEY, JOHN. *A Practical Treatise on Perspective*. *2ff, text in 4 columns., 1 engraved plate.* A very good copy in original sugar paper wrappers, with printed paper label on the upper cover. Some old waterstaining to the upper outer corners. The plate is dated Dec. 1st, 1815, and is engraved by W. Lowry after Varley's designs. It was printed by J. Booth, Duke-Street, Portland-Place, and is signed 'J. Varley' in the lower left hand corner. In the margin is the contemporary name of Miss C. Schetky."
large oblong folio. Published and sold by the Author, 44, Conduit-street, Hanover-square; and by R. Ackermann, 101, Strand. Price 5s. c1815.
£495.00

This is the scarce first edition. The work was re-issued as *A Practical Treatise on the Art of Drawing in Perspective*, which appeared with two plates, published by Sherwood Gilbert and Piper edition with plates dated 1820, but c1829.



Provenance: Caroline Schetky was a daughter of the Scottish musician, Johann Georg Christoph Schetky, and a younger sister of artist, John Christian Schetky. By 1818, she was living in Philadelphia with another brother, the musician, George Schetky.

The initial difficulties she experienced as a woman in gaining access to cultural circles in Philadelphia were described in a letter written to a friend in 1818 (Caroline Schetky to Ana Johnson, August 5, 1818, in Laurence Schetky, p. 200). Rubens Peale invited her to exhibit at his Baltimore Museum in 1822.

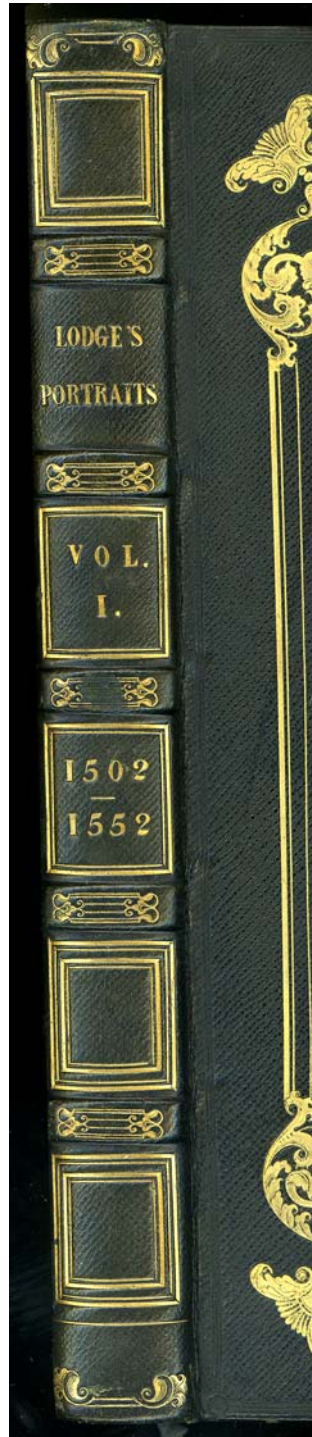
Upon her marriage in 1825 to Samuel Richardson of Boston, she moved to that city. Exhibited: PAFA, 1818-26 (miniatures and watercolour landscapes); Baltimore Mus., 1822 (she was invited to exhibit by Rubens Peale); Boston Athenaeum, 1827-41. Sources: G&W; Schetky, *The Schetky Family*; Vinton, *The Richardson Memorial*, 125-26; Phila. CD 1820-28; Rutledge, PA; Swan, BA; repro., *Analectic Magazine*, XIV (1819), frontis. More recently, see Miller, ed. *The Peale Family*, 230-31 which mentions Schetky's feeling of isolation in Philadelphia.

a superb set in full contemporary gilt morocco

22. LODGE, Edmund. *Portraits of Illustrious Personages of Great Britain*. Engraved from authentic pictures in the galleries of the nobility and the public collections of the country. With biographical and historical memoirs of their lives and actions. First edition. Twelve volumes, with engravings throughout on india paper, comprising 240 biographies and portraits. A superb set bound in full contemporary morocco, with elaborate gilt panels, spines gilt in six compartments, all-edges-gilt, pale yellow endpapers and pastedowns. Ticket of Harding & Prichard, Chester. Some slight foxing, and several covers have some peeling to the surface leather. A very handsome set.

4to. Harding, Mavor and Lepard. 1823.

£680.00





23. FELEUZE, Joseph Philippe François. *Histoire et Description du Museum Royal d'Histoire Naturelle*. Ouvrage rédigé d'après les Ordres de l'Administration du Muséum, par M. Deleuze, avec trois plans et quatorze vues des Jardins, des Galeries et de la Ménagerie. vi + 720pp., 3 plans and 14 engraved plates of the gardens, the buildings, and the menagerie. Some light foxing but a good copy in contemporary half calf, marbled boards. Raised and gilt banded spine with morocco label. Some rubbing to the joints and corners. Scarce. large 8vo. Paris: chez M.A. Royer, au Jardin du Roi. De l'Imprimerie de L.T. Cellot, Rue du Colombier, No 30. 1823.

£195.00

An early history of one of the oldest and most important natural history museums of the world and its associated botanical gardens. It was founded by Louis XIII in 1635, and Deleuze provides a detailed history of the museum including accounts of the various departments including the cabinets of geology, mineralogy, mammals, birds, etc. A descriptive list of curators and foreign correspondents in 1822 and a bibliographical list of teachers and voyagers connected with the Museum is also included.

24. FLAXMAN, John. *Atlante Dantesco da poter servire ad ogni edizione della Divina Commedia ossia L'Inferno, Il Purgatorio ed Il Paradiso, composti Dal Sig. Giovanni Flaxman già incisi Dal Sig. Tommaso Piroli ed ora Rintagliati Dal Sig. Filippo Pistrucchi con Aggiunta Nuovi Inatgli*. 16pp., engraved frontispiece and 120 numbered plates. A large wide-margined copy in the original printed sugar paper wrappers, small paper flaw to the title-page touching two letters. Some slight dustiness and creasing to a few corners, and the first plate a little foxed. Covers creased and top upper blank corner torn with loss. Several old signatures to the covers and the title. oblong 4to. Milan, Presso Batelli e Fanfani e si pure Presso il Postrucchi suddetto. 1823 [wrappers dated 1822].

£280.00

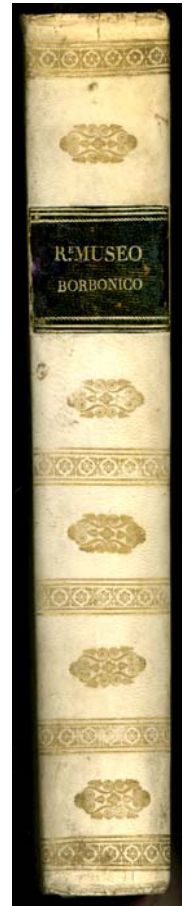


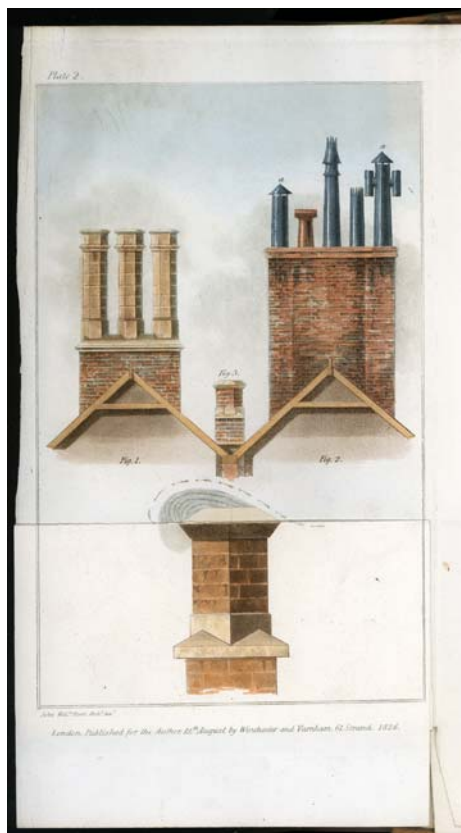
Flaxman's engraved title and 110 illustrations were originally published in an authorised edition in London in 1807. The engravings had been completed in 1793, but were not published, as Nancy Flaxman told William Hayley, because of the selfishness of the man who had commissioned them, Thomas Hope. Pistrucci extended the series by a further 10 plates. According to the engraved preface in Italian and French by Antoine Fortuna Stella, the work was originally sold in 'cahiers de six estampes', with a promise that if the work was successful it would be followed by the Iliade.

The Royal Museum of Naples

25. GARGIULO, Raffaele. *Raccolta de Monumenti piu Interessanti del R.Museo Borbonico e di varie Collezioni Private*. First edition. *Engraved title-page, 160 engraved plates and with a contemporary 8 page manuscript index to the plates bound in at the end*. A very good clean copy bound in contemporary half gilt vellum, marbled boards. Slight chip to the label and a little discolouration as usual to the vellum. With the armorial bookplate of the Earl of Ranfurly, and the family ownership signature of M.J. Northland, Rome, 1834.
4to. Napoli. 1825. £395.00

The first edition of this collection of engravings of objects in the Royal Museum of Naples and several other private collections. It includes sculptures, urns, vases, friezes, &c.





26. HIORT, John William. A Practical Treatise of the Construction of Chimneys, Containing an Examination of the Common Mode in Which They are Built; with an accurate description of the newly-invented tunnel. vii + (i) + 46 + 46* + (3) + 49-58 + (2)pp., 4 folding coloured lithograph plates. (bound with...) Supplement to Mr Hiert's Treatise on the Architectural Construction of Chimneys, containing Hints to Builders... and other matters interesting to persons who contemplate building or altering chimneys. 15 + (1)pp. A very good copy bound in recent half calf, retaining the original marbled paper boards. Signed by the author on the verso of the first title-page.

large 8vo. for the Author. 1826.

£850.00

27. [JONES, William]. Poikilographia, or Various Specimens of Ornamental Penmanship. Comprising Twenty Two Different Alphabets. Frontispiece portrait, engraved title-page, engraved introduction leaf, and 20 engraved plates. Contemporary half calf, marbled boards, paper label. Head and tail of the spine and corners neatly repaired. Marbled boards and paper label rather rubbed, some foxing throughout, but a scarce and attractive publication. With a handwritten note pasted onto the inner board, dated 1846, presenting this copy to Master John Hall from his Grand Uncle Andrew Hall. folio. W. Jones... sold by W. Alexander, Engraver. 50, Strand. [1827].

£320.00



There are a number of examples of micro-engraving hidden within the plates; The Lord's Prayer is engraved on a quarter inch square tablet; in the Decalogue plate, the complete text of the ten commandments form a Hebrew word.

28. LANZI, A.L. The History of Painting in Italy, from the period of the revival of the fine arts to the end of the eighteenth century: translated... by Thomas Roscoe. Six volumes. A very good set bound in contemporary olive green half calf, gilt spines with raised bands, marbled boards. Neatly written contemporary ownership name at the head of the first title-page, R.L. Newton, 1828, and recent name on the front end paper. The first comprehensive history of Italian painting in English.

8vo. W. Simpkin. 1828.

£295.00

Lanzi (1732-1810), gained widespread reputation by his history of modern Italian painting (*Storia pittorica dell' Italia dal risorgimento delle belle arti fin presso al fine del XVIII secolo*, 3 vols., Bassano, 1795-96). This work was translated into German, French, and English (twice by Roscoe, London, 1828, and by Evans, abridged, London, 1831). Lanzi describes the Schools of Art and their development, and opens his narration with the Florentine artists of the thirteenth century, whom he looks upon as the preservers and revivers of art in Italy.

29. THEOPHRASTUS. The Characters of Theophrastus; illustrated by Physionomical Sketches. *xiv + 60pp., frontispiece and 29 plates.* Original linen backed boards, inner rear joint neatly repaired. Some browning and light foxing, and covers rather rubbed with corners worn.

8vo. Boston: Frederic S. Hill. 1831.

£75.00

The preface is signed T, this being Isaac Taylor, and the work was first published in London in 1831. This American edition is unrecorded by Copac.



30. 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.

£220.00

The 'gleanings', addressed 'to my brother officers', are taken from Varley, Fuseli, Opie, Richardson, Dagley, Shee, Reynolds, Barry, Gilpin, Hassell, Pinnock, & Burnet.

the first gallery of national history in the country

31. LOCKER, Edward Hawke. *Memoirs of Celebrated Naval Commanders, illustrated by engravings from original pictures in the Naval Gallery of Greenwich Hospital. 22 engraved plates, (18 of which depict portraits of naval commanders including Admiral Byng and Captain Cook), and 4 depict historic sea battles including the Battle of the Nile. The plates are in proof state on india paper, and each is accompanied by an individually paginated chapter of text.* Tipped in is an additional Memoir of Sir Edward Berry, dated 1831, and an engraved portrait of Locker is loosely inserted. A very good copy in full contemporary dark green morocco, with double blind ruled borders and small blind floral cornerpiece motifs. Raised bands, and gilt lettered spine. Alled edges gilt, silk marker. Recent small private bookplate. Some foxing mainly to the blank margins of the plates, the india paper images mainly being unaffected. 4to. Harding & Leppard. 1832. £260.00

Locker promoted the Naval Gallery as a 'National Depository' and attempted to construct a national naval narrative in the displays. Paintings were hung in chronological sequence with portraits of commanders displayed in seniority of rank besides paintings of events in their careers, and adjacent to cases of personal relics. In effect, the Naval Gallery was the first gallery of national history in the country, and one of only three major art collections in the vicinity of London open to the public.

32. [MORRISON, James]. *Gallery of The Society of Painters in Water Colours. First, and sole edition. Eighteen fine copper engraved plates with guard sheets. Title-page, dedication leaf, preface leaf initialled J.M., contents leaf, and a leaf of descriptive text to accompany each plate.* A very handsome copy bound in full crushed red morocco, elaborate gilt panelled spine, gilt dentelles, all-edges-gilt. With the armorial bookplate of Christopher Turnor, Stoke Rochford Library. Some slight foxing. Scarce. folio. Charles Tilt. [1833]. £280.00

The Royal Watercolour Society was founded as the Society of Painters in Water Colours in 1804 by William Frederick Wells and its original membership was: William Sawrey Gilpin, Robert Hills, John Claude Nattes, John Varley, Cornelius Varley, Francis Nicholson, Samuel Shelley, William Henry Pyne and Nicholas Pocock. The members seceded from the Royal Academy where they felt that their work commanded insufficient respect and attention. In 1812, the Society reformed as the Society of Painters in Oil and Watercolours, reverting to its original name in 1820. The preface, initialled J.M., is most probably written by James Morrison (1790-1857), the owner of the original picture of Venice by Samuel Prout, which forms the opening engraving to this work.

The 'Gallery' appears to have been intended to be issued in parts, as the Gentleman's Magazine prints a very favourable review in 1831 of the first part, containing just the first three plates in this present volume. The plates are after Samuel Prout, William Hunt, J. Stephanoff, J. F. Lewis, David Cox, G. F. Robson, Copley Fielding, P. Dewint, J. D. Harding, T. M. Wright, G. Barret, J. S. Cotman, W. Evans, Robert Hills, George Cattermole, Charles Wild and Joshua Cristall.

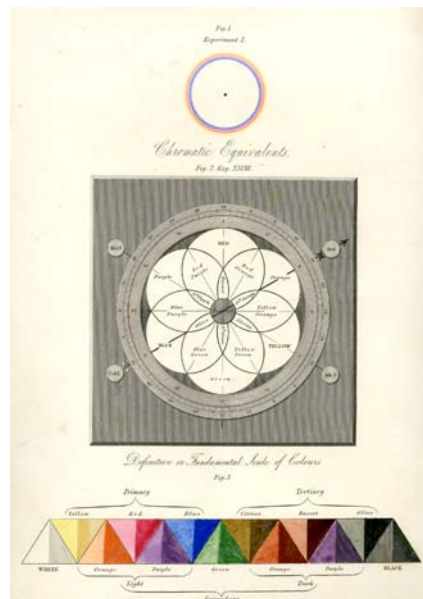


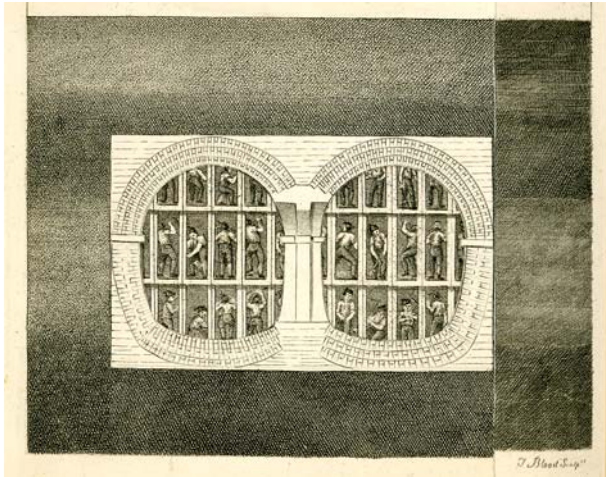
33. WHITTOCK, NATHANIEL. *The Youth's New London Self-Instructing Drawing Book*; containing a series of progressive lessons, with instructions for drawing rural scenery, architecture, the human figure, animals, &c. (2) + 108pp., 104 plates, mainly uncoloured lithographs, some in soft-ground etching. Recent calf backed marbled boards, gilt spine label. Some foxing and browning to the plates but a good sound copy. Expert marginal repairs to the first two leaves. Archer 344.1.
 oblong 8vo. G. Virtue. 1833. £280.00

34. FIELD, George. *Chromatography; or, a treatise on colours and pigments, and of their powers in painting, &c.* First edition. *xix + (1 blank) + 276pp., hand-coloured engraved frontispiece of the chromatic scale, and one engraved plate.* Tipped in at the front is a subscription flyer for Field's *Elements of Analogical Philosophy*. A good copy in 19th century diced cloth, neatly rebacked, gilt label, and corners expertly repaired. Some darkening to the cloth, internally very clean.
 4to. Charles Tilt... 1835.

£595.00

An important influence on Turner who subscribed to this work.





35. THAMES TUNNEL. An Explanation of the Works of the Tunnel under the Thames from Rotherhithe to Wapping. First edition. 16pp + 8ff [numbered 17-24, and printed on rectos only]. 8 aquatint plates, three of which are folding, one with an overlay, and a folding map. Original drab paper wrappers, with engraved pink label 'Thames Tunnel' on the upper cover. A very good copy, foot of the backstrip expertly repaired, and slight chip to the upper outer corner of the cover. Title page a little dusted. Pencil name and address on the title-page and upper cover, of C. Du Bois, London Oct 22nd 1836, No 31 Arundel Street, Strand."

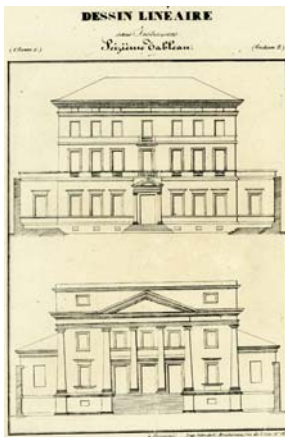
oblong 12mo. W. Warrington, Engraver and Printer. 1836.

£280.00



First published in 1836, following the resumption of tunnelling in 1835 after a seven year suspension. The text was written by Sir Marc Brunel himself, and includes a brief history of the Thames Tunnel project from its inception in 1824, together with detailed descriptions of the

innovative tunnelling techniques employed on its construction, The fine engraved plates include a folding longitudinal view showing progress on the tunnel to date (930 ft), a tinted aquatint of the gas-lit western archway, with the figures of Sir Marc Brunel, Isambard Kingdom Brunel, Richard Beamish, and William Gravatt in the foreground, and a folding plate with a fine engraved isometric view of a section of the tunnelling shield by Beamish.



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

8vo. Saunders and Otley. 1836.

£380.00

37. BOUTEREAU, C. Géométrie Usuelle. Dessin géométrique et dessin linéaire sans instrumens, en cent vingt tableaux. Second edition. Half-title, title-page, (10)pp, 40 numbered plates + 40 numbered plates, sectional half-title, + 40 unnumbered plates. Printed throughout on one side of the

sheets only. A very good clean uncut copy in contemporary marbled boards. Scarce, OCLC records just one copy, Univ. of Pennsylvania, and no copy in the De Vitry Collection.

4to. Paris, Roret. 1836.

£320.00



38. 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

39. [ROBERT, Cyprien.] *Essai d'une Philosophie de l'Art*. First edition. *xvi + 311pp., 5 plates printed on tinted yellow paper*. Some foxing to the text. Contemporary quarter calf, marbled paper boards. Foot of the spine neatly repaired.

large 8vo. Paris: a la Librairie de Debecourt. 1836.

£45.00

40. 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

41. WINKLES'S *Architectural and Picturesque Illustrations of the Cathedral Churches of England and Wales; the drawings made from sketches taken expressly for this work, by Robert Garland, Architect. With descriptions by Thomas Moule*. Three volumes, *with 3 engraved title-pages and 178 engraved plates*. A very good set in full contemporary calf, raised and gilt banded spines, slight rubbing to the joints and a little wear to one headcap. Some foxing, mainly to the margins. Later endpapers and pastedowns.

large 8vo. Tilt and Bogue. 1838 - 1842.

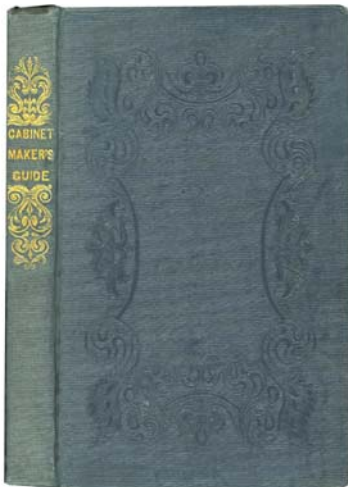
£180.00



42. CAWSE, John. *The Art of Painting Portraits, Landscapes, Animals, Draperies, Satins, &c, in Oil Colours: practically explained by coloured palettes: with an appendix on cleaning and restoring ancient paintings on panels or canvas. First edition. 47 + (1)pp* *Cawse's advertisement for lessons., 11 coloured palette plates.* A very good copy in original gilt stamped cloth. Head and tail of the spine neatly repaired, a little marking to the covers, and some slight foxing. Private ownership label on the inner pastedown. 8vo. Rudolph Ackermann. 1840. £360.00



a fine copy in completely original state

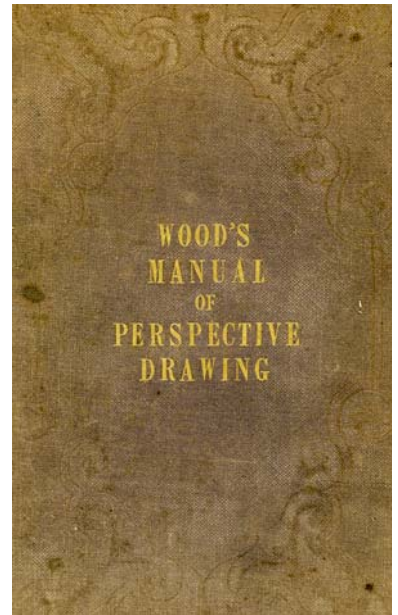


43. STOKES, J. *The Complete Cabinet-Maker, and Upholsterer's Guide: comprising, the rudiments and principles of cabinet-making and upholstery, with familiar instructions, illustrated by examples, for attaining a proficiency in the art of drawing, as applicable to cabinet-work: the processes of veneering, inlaying, and buhl-work; the art of dying and staining wood, ivory, bone, tortoiseshell, &c. Directions for lackering, japanning and varnishing; to make french polish; to prepare the best glues, cements, & compositions; and a number of receipts, particularly useful to the workmen generally. Embellished with explanatory and illustrative engravings. [Second edition]. xii + (1) + 14-155 + (13)pp., 5 engraved plates (complete despite being numbered 2-6 as always the case).* A fine copy in original blind stamped and gilt decorated dark blue ribbed cloth. A very rare survival of this practical handbook in completely original state. Scarce. With the contemporary ownership name of Thos. Howell, 1839, neatly written on the title-page. small 8vo. Dean and Munday. [1841]. £320.00

44. WOOD, John jr. A Manual of Perspective being a Familiar Explanation of the Science, including the rule necessary for the correct representation of objects, the principles of shadows, reflections in water, &c. adapted for the use of Amateurs. With numerous examples. Second edition. v + (2) + 8-34pp., 7 engraved plates. A good copy in original blind stamped and gilt lettered cloth. Some uneven fading to the covers, which are also neatly repaired at the head and tail of the spine. Armorial bookplate (foxed) of Ernest Abney Walker. large 8vo. Worcester. 1843. £120.00

Scarce, and with a new preface noting that corrections and various additions have been inserted.

45. JAMESON, Anna. Memoirs of the Early Italian Painters, and of the progress of painting in Italy. From Cimabue to Bassano. First edition. Two volumes in one. 232pp; 272pp., woodcut plates. A good copy in contemporary full vellum, gilt decorated spine with black gilt label. 12mo. Charles Knight and Co. 1845. £120.00



46. EASTLAKE, C.L. Materials for a History of Oil Painting. First edition. xii + 561 + (i)pp. A very good copy bound in near contemporary calf, gilt panelled spine and black gilt label. Joints and corners a little rubbed, and some foxing only affecting the endpapers and preliminary and final blanks. 8vo. Longman. 1847. £180.00

One of the most thorough studies to be published on the technique and history of oil painting. It appeared as a contribution to the mounting controversy over the best method for decorating the new Houses of Parliament, a debate which was gathering momentum during the 1840's, and with which Eastlake was most closely involved.

a fine copy of this magnificent record of English country houses

47. TWYXCROSS, Edward. The Mansions of England and Wales. Illustrated in a series of the principal seats with historical and topographical description. The County Palatine of Lancaster. Three volumes. Three frontispieces and 170 fine tinted lithograph plates, with accompanying text. A fine clean set in original dark green quarter morocco, with handsome gilt stamped cloth boards, all-edges-gilt. Some slight occasional foxing, and minor tears to the extreme edge of a couple of the plates. Expertly recased. Scarce, especially in such fine original condition. folio. Ackermann and Co. 1847. £1,200.00

The fine lithograph plates by I. Shaw, are engraved by C.J. Greenwood, and the work is an early example of the recording of country houses, many of which are no longer in existence.

48. TWINING, HENRY. *On the Philosophy of Painting: a theoretical and practical treatise; comprising aesthetics in reference to art, the application of rules to painting, and general considerations on perspective.* First edition. *xviii + 443pp., half-title., 10 plates (including 2 tinted lithographs), and 23 text illustrations.* A good copy in original blind stamped cloth, spine faded. From the Guille-Allès Library, with paper label on the upper cover, and oval stamp to the half-title, verso of title-page, and on the first leaf.
large 8vo. Longman, Brown. 1849. £120.00

49. ENGRAVINGS. *The Royal Gallery of Engravings.* 88pp., *engraved title-page, and 58 engraved plates.* A handsome copy in full contemporary dark purple morocco. Gilt panelled boards, spine gilt in six compartments, gilt dentelles, all-edges-gilt. Some slight foxing, small waterstain at the head of the title-page, and occasional light brownning, but generally very clean.
4to. E.T. Brain & Co. c1850. £85.00

The engravings are after Titian, Douw, Poussin, Rubens, Murillo, Rembrandt, as well as a number of more unfamiliar artists.

50. WILKINS, William Noy. *Letters on Connoisseurship, or the Anatomy of a Picture.* With some remarks on National Galleries, and the Mission of the Modern Artist. First edition. *viii + 108pp., half-title., frontispiece and one text engraving.* A good clean copy in original blind stamped and gilt lettered dark brown cloth. Expertly rebacked, corners bumped. Very scarce, and the first copy we have seen.
8vo. Chapman and Hall. 1857. £160.00

Wilkins was born in Dublin in 1820, and these letters are dedicated to the Lord Chancellor of Ireland. One section concentrates on the ideal distances to hang paintings in a gallery, so as to provide the viewer with the best line of sight: "many of the late John Martin's works were rendered ineffective by having been executed with the touch and detail of a cabinet work..."

51. MORGAN, Lady. *Passages from my Autobiography.* By Sydney, Lady Morgan. First edition. *xi + (i) + 339 + (1) + 28pp adverts., half-title., engraved portrait frontispiece, and hand coloured lithograph view of her drawing room.* Original blind stamped and gilt lettered cloth, upper joint repaired. Some slight foxing, and covers a little darkened. Scarce.
8vo. Richard Bentley. 1859. £85.00

52. CROWE, J.A. And CAVALCASELLE, G.B. *A New History of Painting in Italy from the Second to the Sixteenth Century.* First edition. Three volumes. A good sound set in original gilt lettered dark green cloth. Spines a little rubbed.
thick 8vo. John Murray. 1864. £120.00

53. ANON. Practical Hints on Church Floral Decorations by a Lady. With an introduction by The Revd. W. Gresley. [Fourth edition]. *xii + (2) + 84pp., frontispiece, decorative engraved title-page, and 20 engraved plates, all with beautiful contemporary hand-colouring.* A very good copy bound in original dark green pebble grain cloth with gilt lettering on the upper cover contained within a gilt wreath. Scarce. This usually appears in uncoloured state, but is transformed by the hand-colouring of the plates and title-page.

12mo. J. Masters. [1863].

£95.00

54. WOOD, T.W. Ecclesiastical and Academical Colours. *iv + 72pp + adverts., half-title.* A very good copy in original dark green gilt lettered cloth.

small 8vo. Bemrose and Sons. c1870.

£20.00

55. SELOUS, Henry Courtenay. (illus.) Illustrations by H.D. Selous of 'Hereward the Wake', by Charles Kingsley. *Title-page, If text printed in red, and 20 full page engraved plates. A prospectus for the Art-Union is neatly tipped in.*

Very slight old waterstain to the margins, otherwise a good clean copy. Original gilt lettered cloth, covers a little darkened, and head and tail of the spine just slightly worn.

oblong folio. Art-Union of London. 1870.

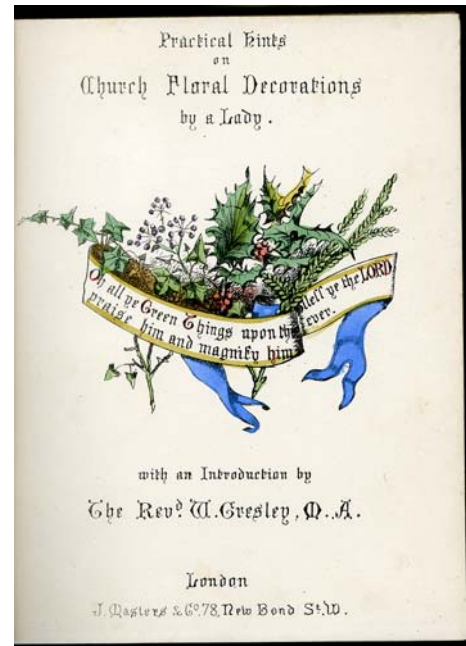
£30.00

56. DAMPIER, William James. A Memoir of John Carter. A new edition. *xxii + (7) + 10-63 + (1) + If note regarding a substituted plate., frontispiece and 27 plates.* A very good copy in contemporary half morocco, gilt decorated spine, all-edges-gilt. Some foxing.

large 8vo. Simpkin, Marshall and Co. 1875.

£140.00

At the age of 21 Carter, a silk weaver, fell 40 feet from a tree and was paralysed. "Having accidentally learned that a young woman who had lost the use of her hands had learned to draw with her mouth, he resolved if possible to turn his artistic gifts to account in a similar way. By dogged perseverance he mastered all the technicalities of drawing without personal instruction, and acquired such proficiency as would have done credit to him even had he possessed the use of his hands. He devoted himself chiefly to line-drawing, and, by holding the pencil or brush between his teeth, was able to produce the most accurate and delicate strokes. With the help of an attendant to supply his materials, he produced drawings of great beauty and of thorough artistic finish in every detail." The frontispiece depicts him at work, and also illustrated his desk and pencils. This is a greatly enlarged edition, with 18 additional plates.

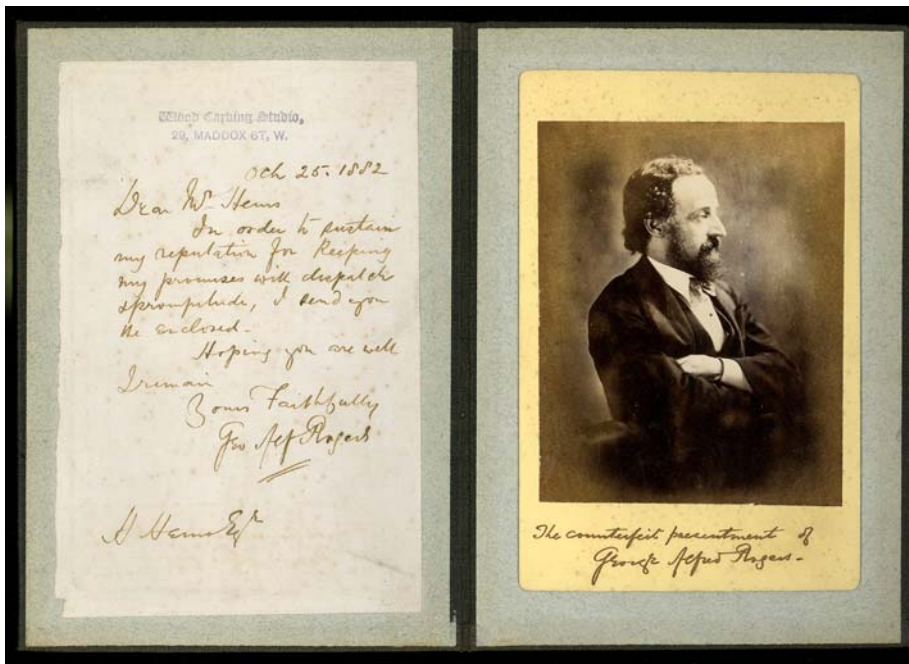


57. HARDING, J.D. *The Principles and Practice of Art*. Edited by William Walker. *xi + (i) + 156pp.*, half-title., 24 engraved plates and 12 coloured squares in the text. A very good clean copy bound in original blind and gilt stamped cloth, expertly recased. Spine rubbed.
4to. Chapman and Hall. 1876.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

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

58. ALLEN, Grant. *Physiological Aesthetics*. First edition. *xii + 283 + (1)p.*, half-title. Original dark green gilt lettered cloth. Some foxing, mainly to the endpapers, a few neat pencil notes, and inner hinges and head of spine worn.
8vo. Henry S King and Co. 1877. £15.00

59. COLLING, James K. *Art Foliage, for sculpture and decoration; with an analysis of geometric form; and studies from nature, of buds, leaves, flowers, and fruit*. Second edition, revised. *xii + 84pp.*, 116 text illustrations and 80 lithograph plates. A very good copy in original dark red cloth decorated in gilt and black. Some scattered foxing, and slight mark to inner margin of the title-page. Reward book-plate for the Bideford School of Art, with their small blind stamp at the head of the title-page.
4to. B.T. Batsford. 1878. £260.00



60. ROGERS, George Alfred. Memorial of the Exhibition of Wood Carving held at the Royal Albert Hall, 1880, containing prefatory remarks, and entire list of the exhibitors, and a number of illustrations. A special, possibly unique, presentation copy to the famous ecclesiastical sculptor and wood carver Harry Hems, with a letter and signed portrait photograph from the author. The five leaves of text and numerous illustrations (each with accompanying text entry), have all been neatly mounted on a concertina of 20 cards, each edges in black cloth and with pebble grain cloth outer covers.

200mm x 137mm x 37mm. G.A. Rogers, Wood Carving Studio, 29 Maddox Street. [1880].

£140.00

George Alfred Rogers (1837-1897) was a woodcarver like his father. He lived at 29 Maddox Street in London for many years where he had a studio and collection of many works of famous woodcarvers, including his father's. His father, William Gibbs Rogers (1792 - 1875) was an eminent wood carver of 19th century England. His work was often compared to that of Grinling Gibbons and devoted his studies to the works of Gibbons and thoroughly mastered that carver's art to the point where only an experienced eye could spot a difference. In his senior years, he devised a successful method of preserving Gibbons' carvings from the ravages of worms and age.

china painter's colour manual

61. CREYKE, W.R. Book of Modern Receipts containing full instructions for producing all kinds of enamel, underglaze, & majolica colours, white & coloured bodies & glazes for china and earthenware, glazes and bodies for jet, Rockingham and stoneware, glazes, oxides, &c. First edition. 64pp. Original dark blue gilt lettered cloth, with gilt ruled border. Slight abrasion to the upper board, and a little foxing. Scarce.

small 8vo. Hanley. J. Hitchings. 1883.

£120.00

In his preface the author states that he has "been pressed by a few friends to put the book into print, and have under such pressure decided to print a very limited number of copies, which I purpose supplying to a few of my own friends and customers..." [The Colour Works, near Stoke-on-Trent].

62. DUPRE, Giovanni. Thoughts on Art and Autobiographical Memoirs. Translated from the Italian by E.M. Peruzzi. xv + (i) + 456pp., half-title., portrait frontispiece. Original gilt lettered sage green cloth, spine a little rubbed and corners slightly bumped.

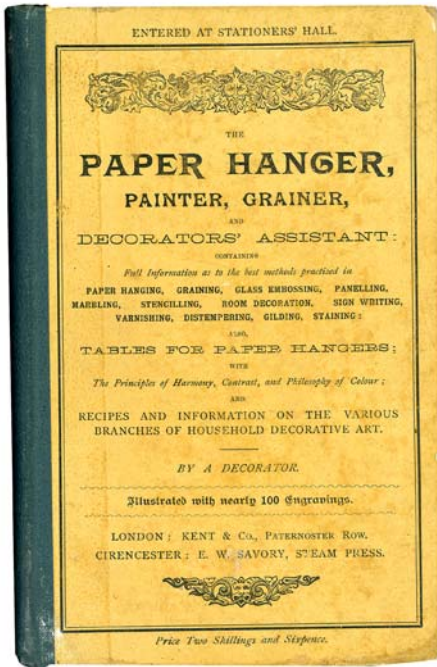
8vo. William Blackwood & Sons. 1884.

£25.00

63. LEECH, John. John Leech's Pictures of Life and Character. From the Collection of "Mr Punch". Three volumes in one. 280pp; 272pp; 263 + (1) + index., illustrated throughout. A very good copy in highly decorative red gilt pictorial cloth. Very slight wear to the head and tail of the spine and the corners. All-edges-gilt.

large 4to. Bradbury, Agnew, & Co. c1888.

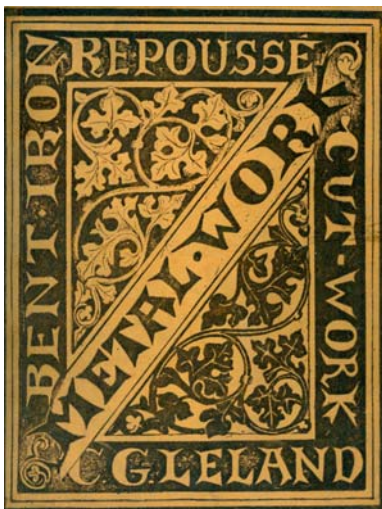
£85.00



64. [SAVORY, Charles H.] *The Paper Hanger, Grainer, and Decorator's Assistant...* with the principles of harmony, contrast, and philosophy of colour; and recipes and information on the various branches of household decorative art. By a Decorator. Illustrated with nearly 100 engravings. [Second edition]. *viii + (i) + 10-205 + (3)pp adverts., 2 double-page plates and numerous text illustrations.* A very good copy in original cloth backed printed boards. Corners just a little bumped. Scarce.
small 8vo. Kent and Co. [1879]. £125.00

65. ROGET, John Lewis. *A History of the 'Old Water-Colour' Society now The Royal Society of Painters in Water Colours.* With biographical notices of its older and all deceased members and associates. Preceded by an account of English water-colour art and artists in the eighteenth century. First edition. Two volumes. *xix + (i) + 558pp; viii + 468pp., half-titles.* A very good copy in original dark red pebble grain cloth, gilt ruled and lettered, top-edges-gilt.
large 8vo. Longmans. 1891. £95.00

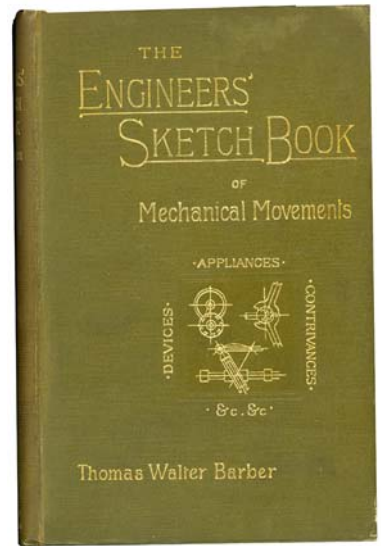
66. MUCKLEY, W.J. *A Handbook for Painters and Art Students on the Character, Nature and Use of Colours, their permanent, or fugitive qualities, and the vehicles proper to employ, with an appendix giving permanent hues and tints. Also short remarks on the practice of painting in oil and water colours.* Fourth edition. *xiv + 146pp., coloured frontispiece.* A good copy in original gilt lettered cloth, covers a little marked.
8vo. Balliere, Tindall and Cox. 1893. £50.00



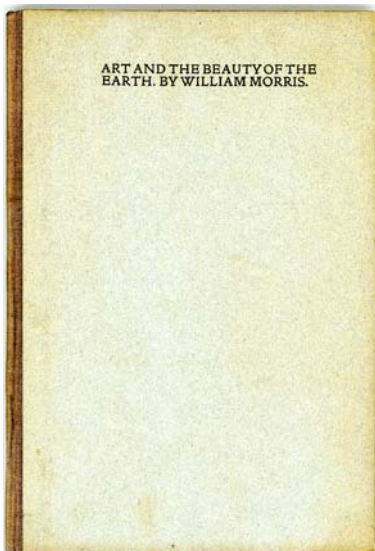
67. HACHETTE & COMPANY. *My First Steps in Painting. Graduated Exercises in Colouring. First Series for Little Folks.* A superb copy of this rare work, the first one we have seen. *Six original decorative envelopes, each containing four colour designs, and 4 outline counterparts for copying.* Contained within the original decorative gilt dark green cloth folder with linen ties.
4to. Hachette & Co. [1894]. sold

68. LELAND, C.G. *Elementary Metal Work.* A practical manual for amateurs and for use in schools. *xvi + III + (I), half-title., frontispiece and 124 text illustrations.* A good copy in original linen backed decorative boards. Some rubbing and slight wear to the corners and board edges.
4to. Whittaker & Co. 1894. £30.00

69. BARBER, Thomas Walter. The Engineers' Sketch Book of Mechanical Movements, Devices, Appliances, Contrivances and Details. Third edition, considerably enlarged. *xii + 335 + (1) + 32pp adverts., 2603 small illustrations.* A good copy in original gilt decorated olive green cloth.
8vo. E. & F.N. Spon. 1897. £25.00



70. [GAINSBOROUGH, Thomas]. Armstrong, Walter. Gainsborough and his Place in English Art. *214pp., 62 fine photogravure plates and 10 lithographic facsimiles in colour.* A very good copy in original gilt lettered cloth, top-edge-gilt, remainder uncut. Some slight fading to the covers.
folio. William Heinemann, 1898. £60.00



71. MORRIS, William. Art and the Beauty of the Earth. First edition. *32pp.* A fine copy in original linen backed boards. Partially unopened.
8vo. Chiswick Press. 1898. £50.00

72. MORRIS, William. An Address delivered by William Morris at the Distribution of Prizes to Students of the Birmingham Municipal School of Art on Feb 21, 1894. *26pp.* A near fine copy in original linen backed boards.
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73. [CONSTABLE, John.] Holmes, C.J. Constable and his Influence on Landscape Painting. Number 219 of 350 copies. *252pp., 77 fine photogravure plates.* A very good copy in original gilt lettered cloth, top-edge-gilt, remainder uncut. Some slight fading to the covers.
folio. Archibald Constable & Co. 1902. £100.00

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8vo. Sands and Company. 1904. £20.00

76. MAUCLAIR, Camille. (pseud.) *L'Impressionnisme. Son Histoire, son Esthétique, ses Maîtres*, First edition. 238pp., half-title., frontispiece and numerous plates. A very good copy in contemporary half red morocco, marbled boards, raised bands and gilt lettered spine. 8vo. Paris. 1904. £60.00

Camille Mauclair, (pseudonym of Séverin Faust) (1872–1945). John Rewald (*The History of Impressionism*, 1946, 4th edn., 1973) writes of him: 'As art critic of the *Mercure de France* [from 1892] he had published many articles of a pretentious character, launching insolent attacks on all the great contemporary painters. He saw in neo-impressionism a trifling technique, referred to Gauguin's art as colonial, spoke of the gangsterism of Lautrec, poured out his scorn for Cézanne, and treated Pissarro with contempt ... But when the painters were finally rewarded with recognition, and when most of those he slandered had died, Mauclair did not scruple to add his voice to the general expressions of admiration. It must be admitted, however, that he remained at least faithful to his opinions concerning Cézanne and never ceased to consider him a poor provincial artist stricken with incompetence and ambition ... Under the Vichy government, Mauclair, once more a turncoat, wrote a book on the Jews in art, denouncing Pissarro among others. After the liberation of France, he was condemned to "national unworthiness." Mauclair's *The French Impressionists* (1903) was the first book on the movement to appear in English (this translation preceded the French edition — *L'Impressionnisme, son histoire, son esthétique, ses maîtres*, 1904).

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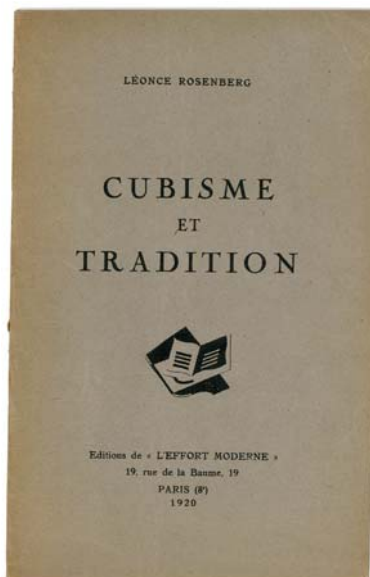
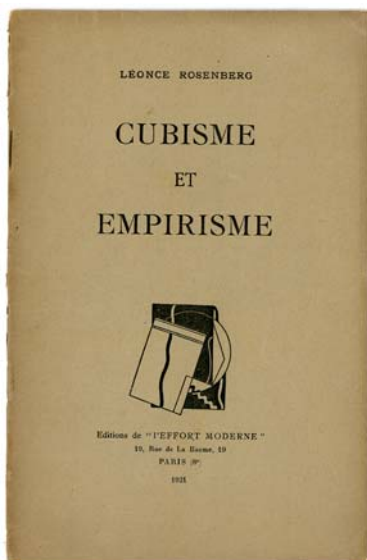
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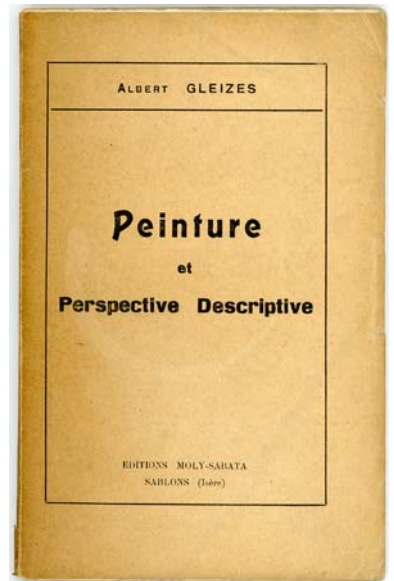
95. ESTATE. Byram Hall Estate, West Riding, Yorkshire. An elaborate catalogue for the sale of the estate by auction by John D. Wood & Co, on July 4th & 5th, 1922. 34pp., 2 plates and 3 coloured folding plans. The conditions of sale at the end have numerous corrections and a note on the upper reads 'revised conditions, see end.' Small mark on upper wrapper otherwise a very good copy.
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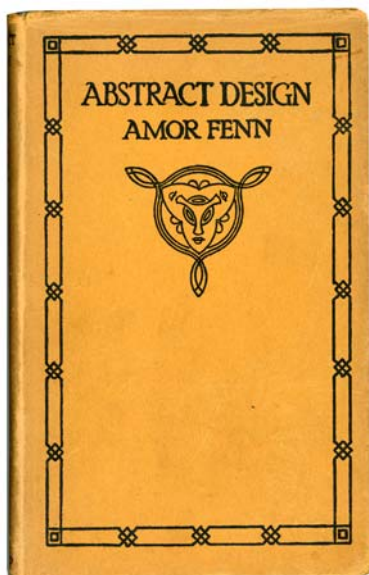
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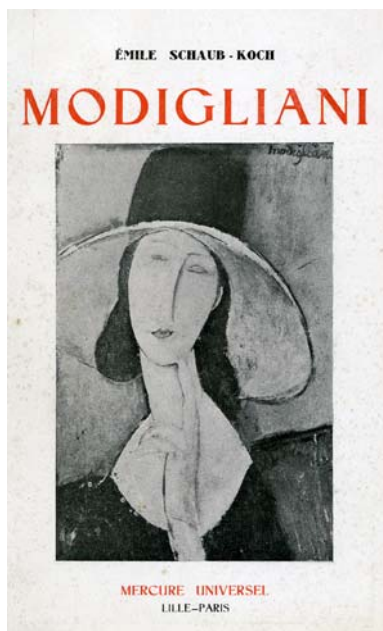
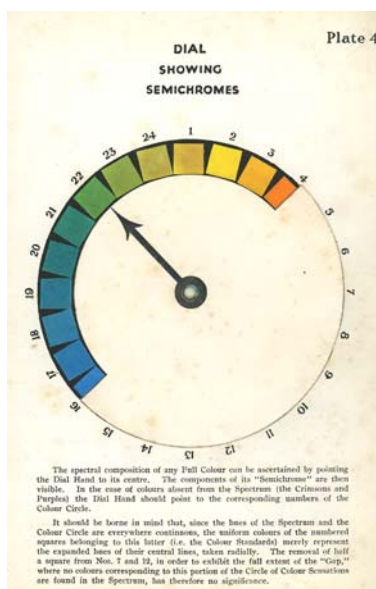
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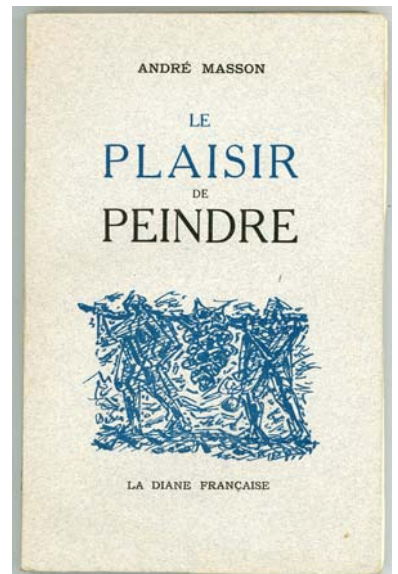
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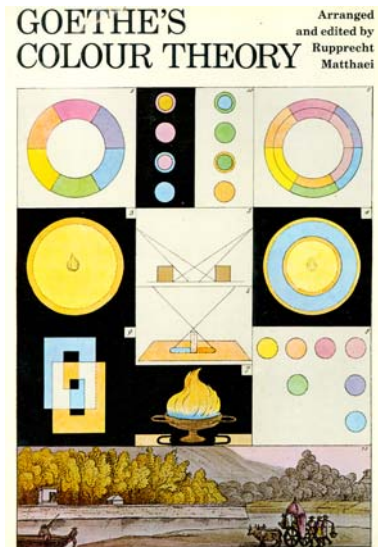
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