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# Art, and Art History

Catalogue 130

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York, UK. May 2025.





*To the most distinguished and illustrious  
Peter Rubens the Prince of Painters of this age*

1. BAUDIUS, Dominicus. *Poemata*. Nova editio et prioribus auctior. [11], 670pp., engraved title-page, and engraved portrait. A very good copy in full contemporary vellum, yapp edges, hand lettered and dated spine. Some slight marks and mellowing to the covers. Scarce.  
12mo. Amstelodami, apud Joannem Joanssionium. 1640. £295.00

~ Baudius was professor of law and history at Leyden and a friend of Rubens' brother Philip. He wrote several poems with an art history connection, including one to Rubens, in which he describes the intended response of the viewer to Rubens' painting *Prometheus Bound*. *Ad Clarissimum, et Ornatissimum Virum D. Petrum Rubenium Principem pictorum huius aevi*. [To the most distinguished and illustrious Peter Rubens the Prince of Painters of this age.] It was first published in 1612, and was the earliest reference to the painting.

*"When I look upon the stupendous examples of your magisterial art which your work this expresses, how Nature herself may rejoice to be conquered by such an opponent; my heart cannot be fulfilled, and I myself though present scarcely believe my eyes. Nor is it sufficient to have surveyed such things as these just once, it is pleasing to linger, and to see the more than once, and more than three times (its hard to limit the number). I contemplate with a sense of awe, and with a sacred instinct, monuments which no voices can sufficiently speak of. There the bodyguard of Jupiter and the minister of his thunderbolt seizes the youth with hooked claws, he seems to tremble lifeless with fear.*

*But the dogs weary the winds [? ears, aures] with their barking, and they look at their master with a wailing complaint. The pious Father is ignorant of all this. Here the mighty vulture digs out the liver of Prometheus with his hooked beak, nor is any respite given to these evils, thus the rabid bird ever and ever overhangs him, seeking his fecund innards for punishments. Nor is it content with the food of that unspeakable repast, but on top of this it wounds with its iron talon at one moment the face of the palpitating man, at another his thigh. He himself would fly to kill the spectators, were it not that his chains hinder him. He does the one thing that he can, twisting his flaming eyes hither and thither, and frightens them as they fear him. Blood bubbles out from his breast, and from every part where the feet leave a mark, and the sight of the eyes of the speedy bird vibrates savage flames. You would think the bird moves, you would think it was shaking its feathers. Horror grips the spectators. In another part is the mother of Adonis and the Cupids. But I won't discuss more paintings, let us halt our step, I do not have a voice worthy of measuring up to the glory of such praises, it would take a whole book to deal with each of them and to relate it in verse. The labour of Apelles and Zeuxis, whom antiquity praises to the skies, has never equalled these. But you give way to noone, you vie with yourself without dear of a rival, and here there is that end [i.e. death] which cannot be moved, and which mortality can scarce surpass.*

*Fame celebrates the former, but people see you in person, and spreads your name far and wide throughout the world. In general lying Greece and the early Fathers greatly exalted the virtues of men. But we can judge the things we are looking at without the jealousy which harms men of the present age. The mob is not always wrong, there are occasions when it has choice, and by its own judgment judges that heroes are famous. Noone is understood to have deceived everyone, nor everyone anyone, in the same sense. Nor does painting alone carry you along with its praises, the glory of antiquity is nothing less.*

*But you yield in praise for fairness to noone. You are ready and prepared and look with favour on the good. There is a virtue in your art which is rarely found in our morality. (I may say this without injuring the reputation of any of the good, for I judge poets in an equal fashion.) He works in this fashion, or more truly this disease, neither elegant nor witty nor good, but innocent, the way in which Horace the arbiter of the lyre says that Tigellius was touched. But your heart driven by good arts, and your uncommon learning, and the charm of your genius and your politeness sets you apart from the unpolished mob. If my labour will dare to promise anything that may conquer the years and bring you charm, then you as I sing will pluck then gifts of the Muses perhaps to be approved of by our later progeny, and your name, with auspicious glory and fame, will cultivate the steep seat of eternity."*

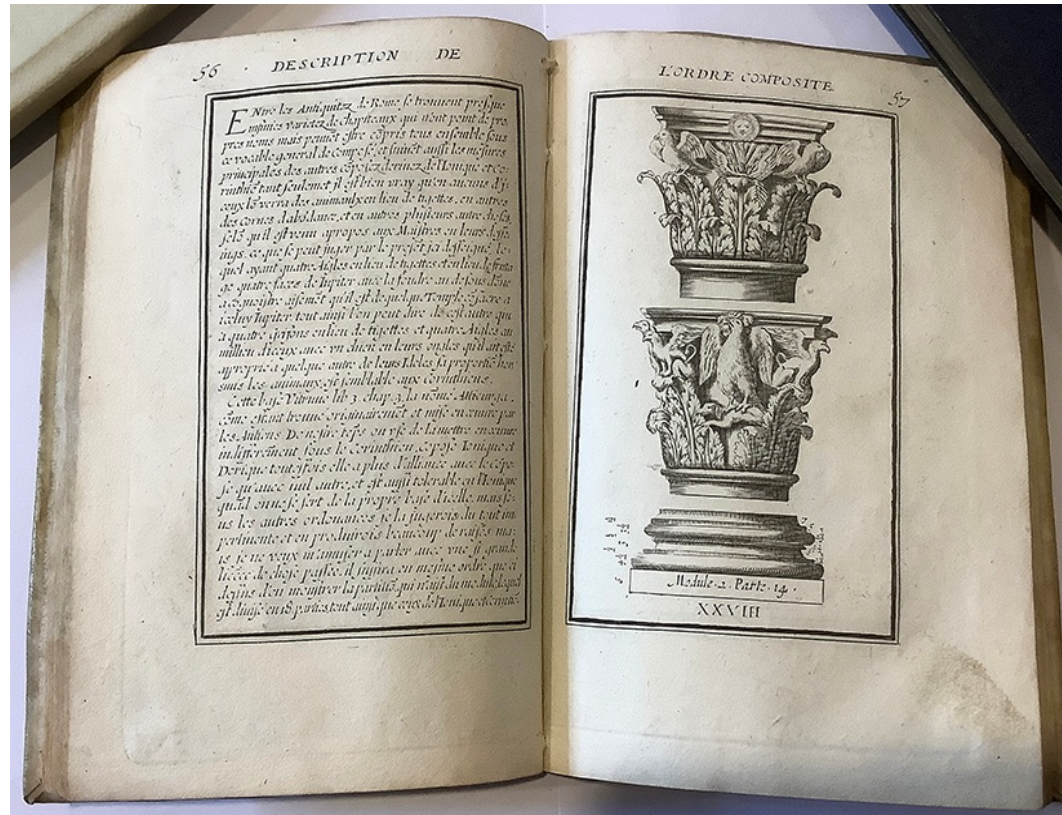




2. VIGNOLA, Giacomo Barozzi da), &. LE MUET, [Pierre]. Regles des Cinq Ordres d'Architecture de Vignolle. Reuuee [sic] Augmentees et Reduites de Grand en Petit par le Muet. [4], 101, [1]p., additional engraved title-page and 40 engraved plates within the pagination. A very good clean copy bound in full contemporary limp vellum. With the ownership initials H.J.D. 1690. Covers darkened.  
small 8vo. 173mm x 112mm. Paris, chez Nicolas Langlois. c1690.

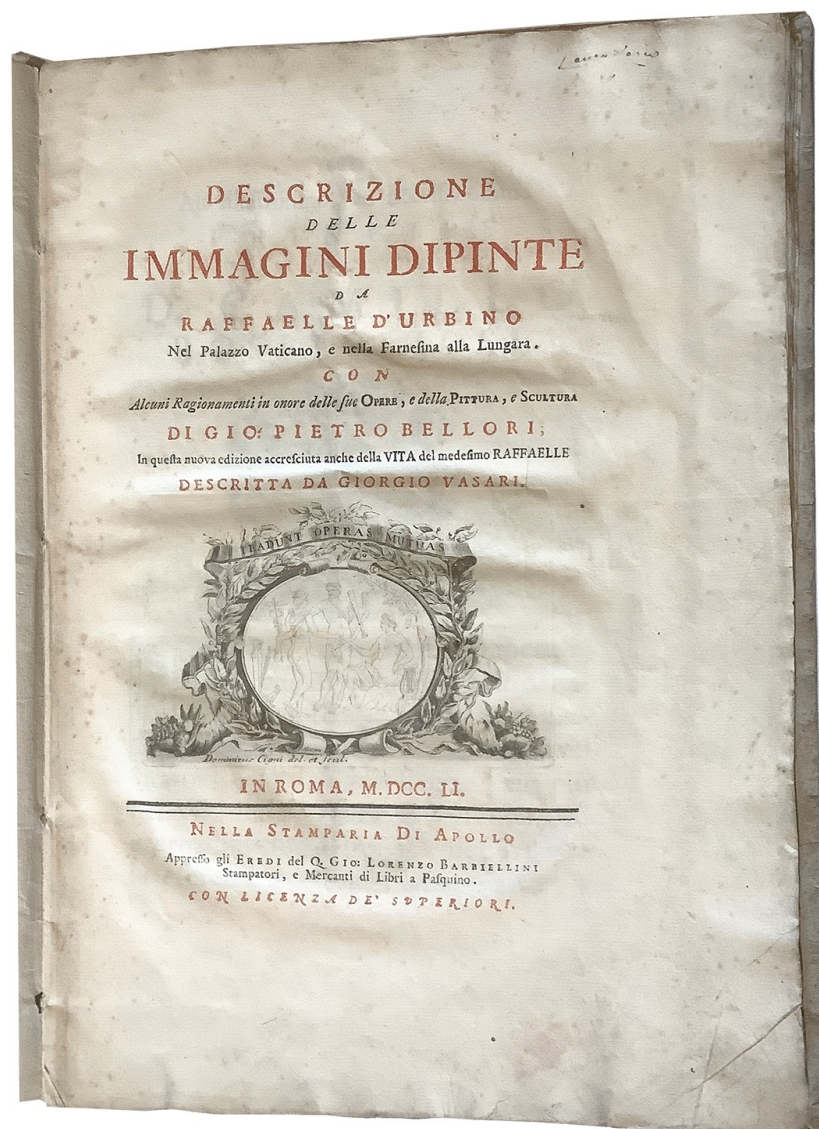
£295.00





~ Originally published in Rome in 1562, it was one of the most influential works in architecture of all time and disseminated the knowledge of the true classical language of architecture throughout Europe. Pierre Le Muet's translation was first published in 1632, although it was itself revised from the French text of the multi lingual edition published by Blaeu in Amsterdam in 1617. Pierre Le Muet I died in 1657, and Pierre II intended to produce a new edition of Vignola, revised and expanded by Le Muet, and obtained a privilege for such a work. He appears to have passed the original plates on to his son-in-law Nicolas Langlois. However, the plan to obtain revisions and new images from Le Muet failed, perhaps because of the latter's advanced years (he would have been around 66 in 1657).

FirstSearch records 2 possible copies at Columbia, Cambridge.



*Raphael's frescoes in the Vatican*

3. BELLORI, Giovanni Pietro. *Descrizione delle Immagini Dipinte da Raffaello d'Urbino*. Title-page printed in red and black, engraved arms on title of Innocent XII, frontispiece portrait of Raphael and head-and tailpieces and initials, with engraved vignette, woodcut tail pieces. Contemporary drab wrappers with later lettering in red crayon. Very small ink ownership inscription to head, faint spots to title. Provenance: Olga Raggio (1926-2009), art historian and curator with the Metropolitan Museum of Art, New York, later gifted to the last owner. Scarce. folio. Rome, heirs of Gio.[vanni] Lorenzo Barbiellini, 1751.

£495.00

~ First published in 1687, this second edition adds the life by Vasari. The main part of the text consists of a description of the paintings made by Raphael and his assistants for Pope Julius II in four rooms of the Vatican Palace in 1509-14 - the first room showing the Eucharist, School of Athens, Jurisprudence and Parnassus; the second, Heliodorus, the Mass, Attila, and St. Peter's escape from prison; the third, the fire in the Borgo, the victory over the Saracens, the justification of Leo III and Charlemagne's coronation; the fourth, deeds of Constantine I. This is followed by an account of the frescoes on the myth of Cupid and Psyche made for Agostino Chigi at the Villa Farnesina in 1518. The book concludes with a speech by Bellori made in 1677 to the Accademia di San Luca.

“His 63-page description of the Raphael's frescoes in the Vatican Stanze is an impressive text in its own right, containing even certain innovations in comparison with the descriptions in the Vite. In some respects it is also a response to some of Felibien's criticisms of the fresco. The latter were directed at such details as the depiction of the apostles Peter and Paul, who only appeared in Attila's dream, and the contemporary dress of the cardinals. His lengthy justification of these "anachronisms" is marked by one of his familiar diatribes, counting his nameless opponent among those who "are ready to deliver... a bad judgment on things that are above their intelligence." Bellori's reaction could be interpreted as a sign of his increasing hypersensitivity to the neglect of the eternal values of Roman art and of Roman supremacy in the arts.”

“Bellori's major antiquarian works appeared in the last 20 years of his life. Writings on painting were limited to several texts devoted to Raphael. That burst of writing on Raphael in the 1690s has a frantic quality. He appears to have been exasperated by the way a younger generation failed to respect that artist, whom he not only regarded as the icon of Roman art but who was also a cornerstone of his thesis of Roman supremacy in the art.

ref: *Bellori's Art: the taste and distaste of a seventeenth-century art critic in Rome.*” Hans Raben. *Simiolus: Netherlands Quarterly for the History of Art* , 2006, Vol. 32





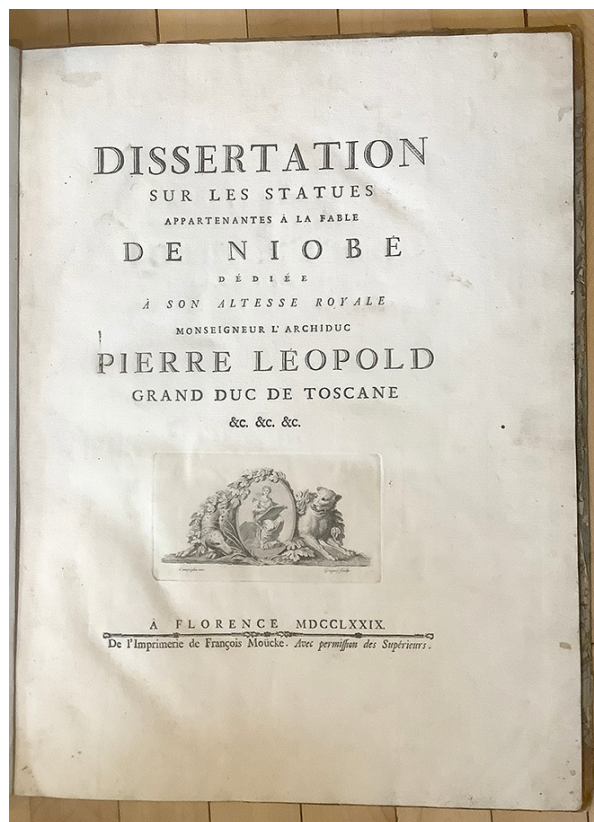
*Winckelmann's most influential work; a manifesto of neo-classical art,  
and sometimes referred to as the first modern history of art.*

4. WINCKELMANN, Johann Joachim. *Histoire de l'Art chez les Anciens*. Ouvrage traduit de l'Allemand. Two volumes. [4], lvi, 360pp; [4], xxviii, 343, [1]p., half-titles., 22 engravings (vignettes, headpieces and tailpieces) showing ancient gems and sculpture (some in the Stosch or Albani collections) representing ancient gods, heroes and ceremonies. A near fine copy in full contemporary sprinkled calf, ornate gilt spines in six compartments with red morocco title labels, and red morocco volume numbers set within gilt green morocco labels. Several near contemporary annotations to the text and early ownership names to the inner front board and end-paper.

8vo. a Paris chez Saillant, rue S. Jean de Beauvais. 1766.

£650.00

~ As early as 1755, before leaving Germany, he had issued his essay, *Gedanken über die Nachahmung der griechischen Werke in der Malerey und Bildhauerkunst* (Reflections on the imitation of Greek works in painting and sculpture), finding in ancient Greek art an 'edle Einfalt und stille Grosse' (noble simplicity and quiet grandeur). In the History he combines attention to the minutiae of art with an overview of Greek and Roman art as a process of rise and decline, in which he differentiates eras on stylistic grounds. Like Vasari, he sees European art as declining from the time of Constantine, indeed as declining from the fifth century B.C. through the Hellenistic and Roman periods. He is like Vasari, too, in taking as his criterion of good art the degree to which it is based on naturalistic representation and attains beauty - though like other theorists who allow a place for the 'sublime' he accords the 'serious' style of Greek art a higher place than that of the 'beautiful'. He also touches on the influence of climate and location on artistic creativity and the relation of creativity to political freedom. Above all by his infectious enthusiasm he turned European art-lovers from their adulation for the arts of Rome to an adulation for those of ancient Greece. In Goethe's estimation Winckelmann's works with all their learning were written 'as something living for the living, and not for those entombed in the dead letter'. Ref: Royal Academy.



5. FABRONI, Angelo. *Dissertation sur les Statues appartenantes a la Fable de Niobe dédiée a son altesse royale Monseigneur l'Archiduc Pierre Leopold grand duc de Toscane.* 24pp., 19 engraved plates (of which 1 double page by Ferdinand Gregori), and engraved vignettes, and head and tail pieces. Contemporary half calf, marbled paper boards. Head and tail of the spine and corners worn. Old stain to the lower rear board, affecting plate 19, and also in decreasing amounts the blank lower margin of the preceding six plates. However, otherwise a clean copy. Some loss to the marbled paper on the boards, and slight worm trail to the front end-paper, just affecting a blank area of the title-page. Scarce. large folio. Florence, De l'imprimerie de François Moücke, 1779. £420.00



A  
CATALOGUE  
OF THE SEVERAL  
PICTURES, STATUES,  
AND BUSTS,  
IN THE  
PICTURE GALLERY,  
BODLEIAN LIBRARY,  
AND  
ASHMOLEAN MUSEUM.  
AT  
OXFORD.

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Hic Genus antiquum  
Magnanimi Heroes, nati melioribus annis.

Vir. Æn. vi.

*Iustitiam cole & Pietatem: quæ quum sit magna in  
Parentibus & Propinquis, tum in Patriâ, maxima est: quia  
ea vita via est in Cælum, & in hunc cætum eorum qui jam  
vixerunt.*

Somn. Scio.

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A NEW EDITION

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OXFORD,

Printed for N. BULL, and Sold by him at the Picture  
Gallery: MDCCCLXXIX.

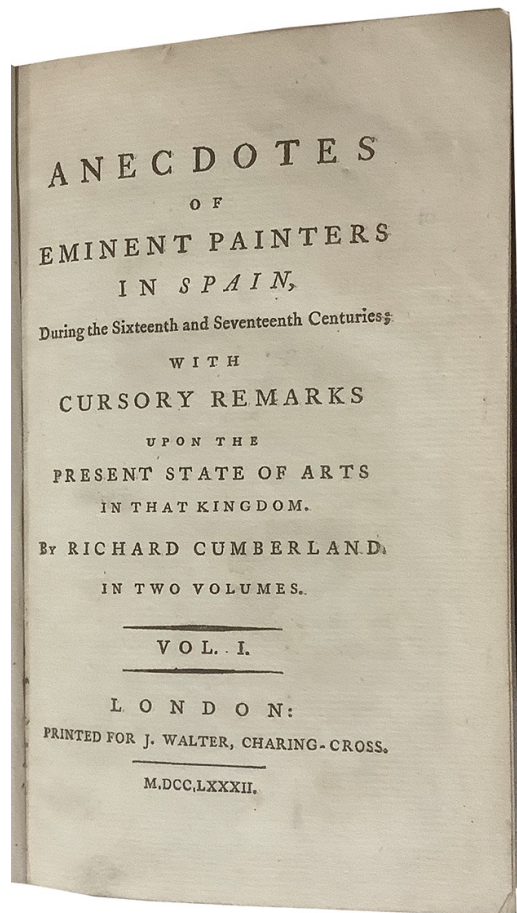
6. A CATALOGUE of the several pictures, statues, and busts, in the Picture Gallery, Bodleian Library, and Ashmolean Museum. At Oxford. A new edition. 16pp. A very good copy, disbound. ESTC N473788. (V & A, and New York Public Library).

8vo. Oxford, printed for N. Bull, and sold by him at the Picture Gallery. 1779.

£295.00

~ First published in 1762, with 'bustos' in the title, which continued until 1770 when it was amended to 'busts'. All editions are scarce, mainly recorded in just one to three copies.

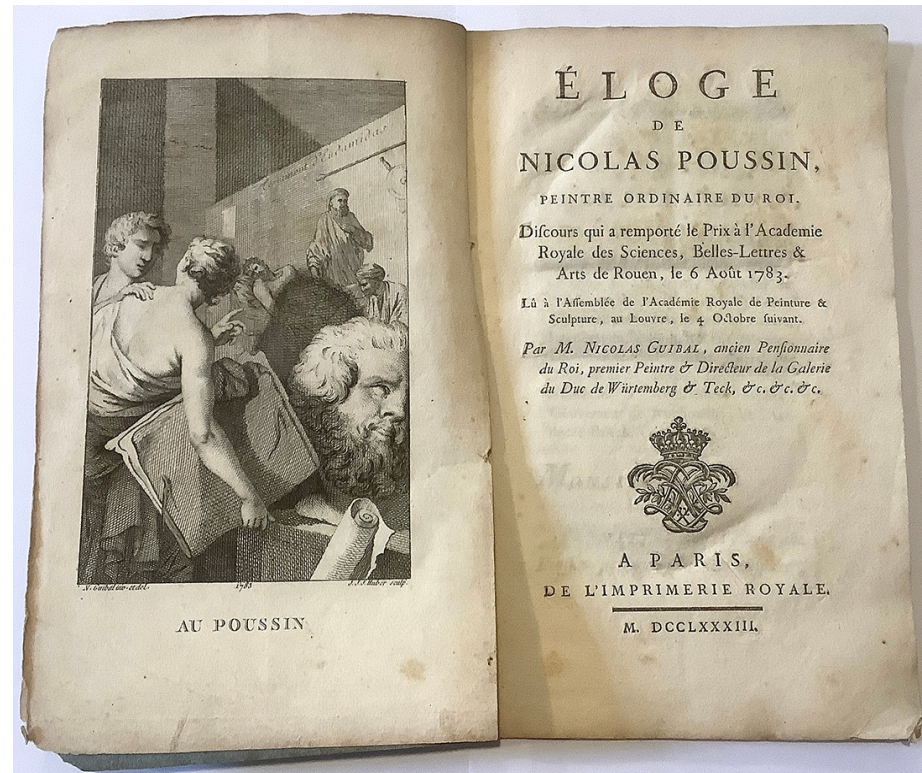




*One of the earliest descriptions of Spanish paintings*

7. CUMBERLAND, Richard. *Anecdotes of Eminent Painters in Spain, during the sixteenth and seventeenth centuries; with cursory remarks upon the present state of arts in that kingdom.* First edition. Two volumes. [2], 225, [1], [2]pp index; [2], 224, [2]pp index. A very good copy in full contemporary calf, double gilt ruled and blind tooled borders, gilt panelled spine with morocco label. Marbled edges and end-papers. Some slight dustiness to the final leaves, and joints have some cracking but are firm. small 8vo. for J. Walter. 1782. £320.00

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



*the first independently published study of Poussin ever to appear*

8. GUIBAL, Nicolas. *Éloge de Nicolas Poussin, peintre ordinaire du Roi. Discours qui a remporté le Prix à l'Académie Royale des Sciences, Belles-Lettres & Arts de Rouen, le 6 Août 1783. Lû à l'Assemblée de l'Académie Royale de Peinture & Sculpture, au Louvre, le 4 Octobre suivant.* [5], 6-56pp., *engraved allegorical frontispiece by J.J.J. Huber after Guibal.* Stitched as issued in original grey-blue sugar paper wrappers, hand lettered on the upper cover. Some slight foxing, a little creasing to the tips of the lower corners, and a little wear to the backstrip. Very rare. 8vo. a Paris, de L'Imprimerie Royale. 1783. £650.00

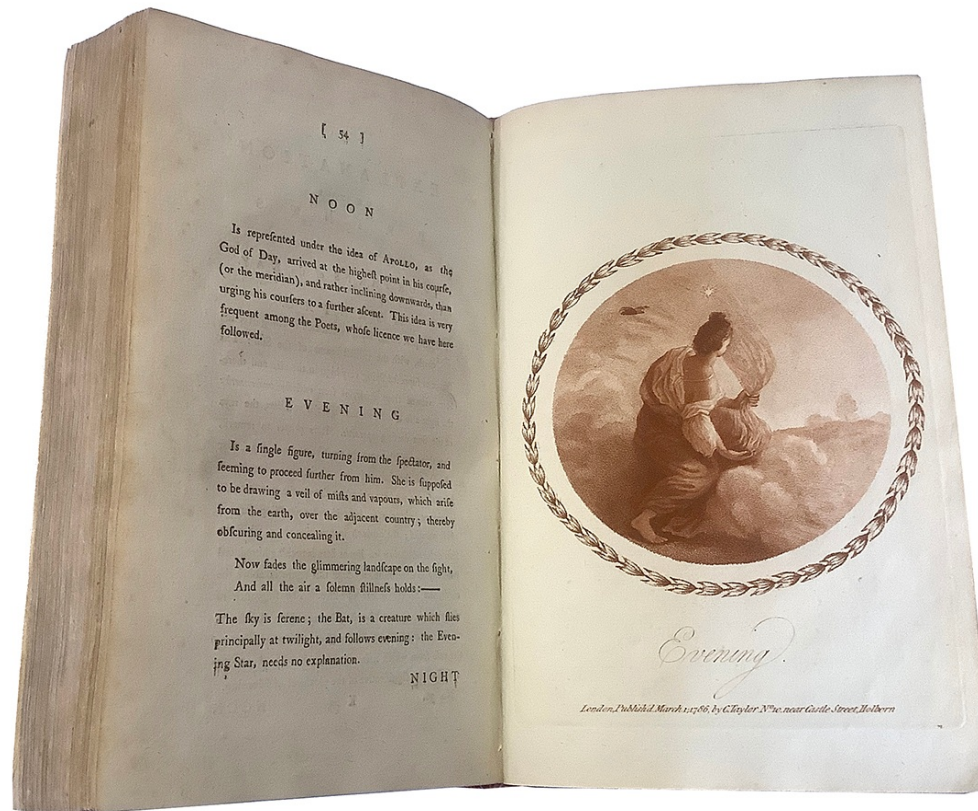
~ The first major 18th-century studies of Poussin in French were inspired by a ceremony held at the Pantheon in Rome in honour of Poussin in 1782. On 4th October 1783, the painter Guibal, Director of the Gallery of the Prince of Wuberg, read to the Academie Royale in Paris, his *Eloge de Poussin*; Verdi, a prize-winning entry in a contest sponsored by the Rouen Academie.

‘La Compagnie a été d'autant plus satisfaite de cet Eloge que M. Guibal y a joint à un style correct, fleuri et animé, une connaissance profonde de l'Art, et qu'aucune des qualités qui caractérisent le Poussin comme philosophe vertueux et comme grand peintre ne lui sont point échappées.’ Thus it was not only as a painter that he was appreciated, and Guibal emphasized the seriousness of purpose and intellectual content of Poussin's compositions.

“The notion that [Poussin’s] Eudamidas was not sufficiently explicit is... suggested in some of the ways which eighteenth-century artists chose to re-interpret the picture. But such criticism scarcely mars the consistent admiration for the work found in the literature; and this is further evident in the frequent tributes paid Poussin's picture at the time. Earliest of these is the frontispiece to the first independently published study of Poussin ever to appear, Nicolas Guibal's *Eloge de Nicolas Poussin* (1783).” In this, the author, who had been a student of Mengs, shows two aspiring artists, bearing portfolios and dressed à l'antique. They pause from their study of antique busts to discuss the Eudamidas...”

Ref: Verdi, R. *Poussin's Eudamidas: Eighteenth-Century Criticism and Copies*. The Burlington Magazine, Sep., 1971, Vol. 113, No. 822.

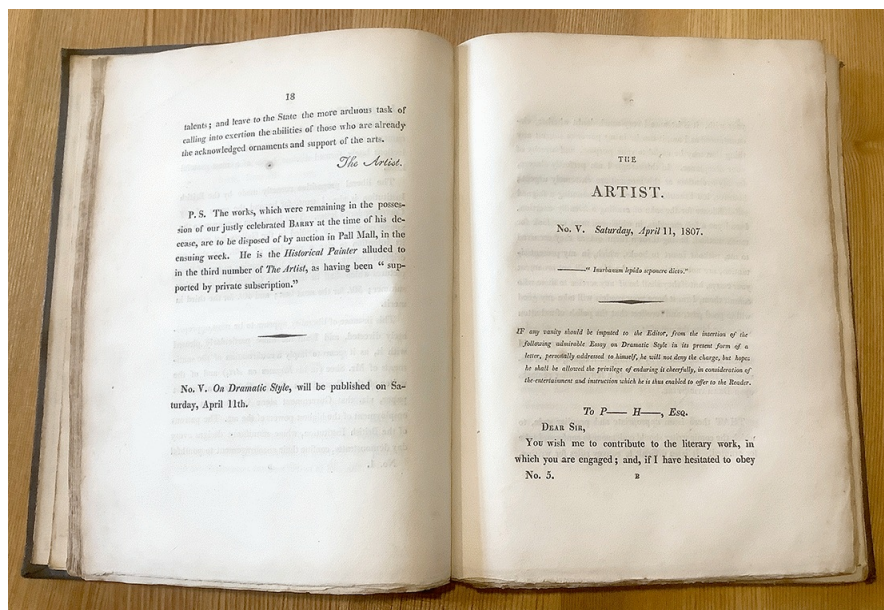




9. TAYLOR, Charles. *Miscellanies Relating to the Arts. Collected from the Artist's Repository and Drawing Magazine. Parts I and II* (in one volume). 188pp; 68pp., *general title, and 2 sectional title-pages printed in sepia., 34 & 30 sepia plates.* One text leaf torn with slight loss, and several leaves creased. Disbound, but in good clean condition, with worn backstrip keeping the pages secure. 8vo. Publish'd by C.Taylor No 10, near Castle Street, Holborn. [1784].

£95.00

~ This formed Volume III of the *Artist's Repository*. It has a ESTC record (T222346), noting a copy at the Royal Academy, but is probably only listed separately as the entry lacks reference to the general title-page which reveals its origins?



the “trembling Hare [who] sits on his weekly paper / on which he used to dance, & sport & caper.” [William Blake].

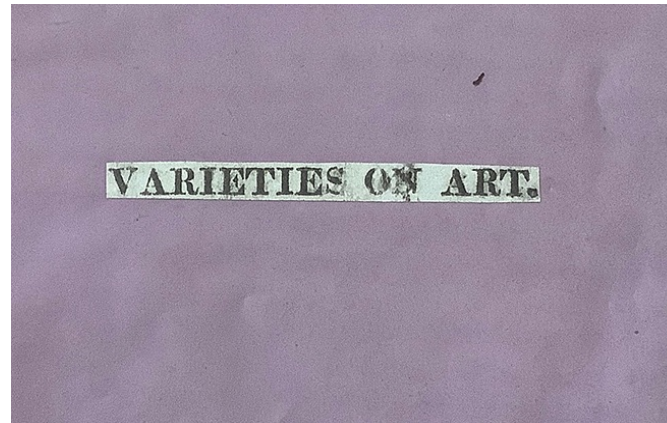
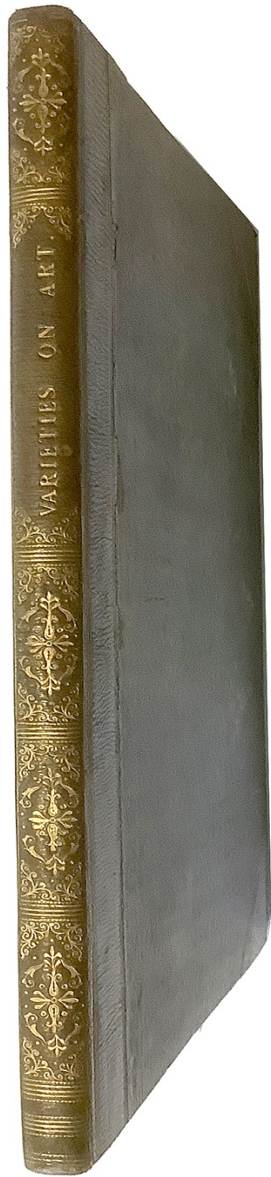
10. HOARE, Prince (editor). *The Artist*; a collection of essays, relative to painting, poetry, sculpture, architecture, the drama, discoveries of science, and various other subjects. Bound in later dark blue cloth, gilt titled spine, some rubbing. Foxing and browning to the text in places, but a sound copy. Very scarce.

4to. published by John Murray [and others]. 1807. £295.00

Twenty one parts in one volume. March 14<sup>th</sup> - August 2<sup>nd</sup> 1807. xvi, 15, [1], 16, 18, 18, 16, 18, 26, 16, 16, 16, 18, 18, 16, 20, 23, [1], 15, [1], 16, 20, 17, [1], 16, 20pp.

"The Artist: a series of essays on science and art, written by men of eminent professional abilities, on topics relative to their respective studies, and by other persons peculiarly conversant with those subjects. Edited by Prince Hoare . Only 21 weekly numbers of 'The Artist' were published in the first period of publication, the last one of that series (n°XXI), published on 1 August 1807, being a 'Retrospect and Conclusion'. Many of the articles were written by a small coterie of royal academicians including Soane, who contributed an article to n°XIV on the education required to distinguish proper, professional architects from surveyors, mechanics and building tradesmen. Evidently George Dance supplied Hoare with 'what he had written upon the subject of Architecture' (J. Farington, *Diary*, vol. 8, 1982). The other contributors were James Northcote, John Hoppner, Richard Cumberland, Thomas Hope, John Flaxman, Elizabeth Inchbald, Anthony Carlisle, Henry James Pye, Thomas Holcroft, Edward Jenner, Benjamin West and Sir Martin Archer Shee. After a lapse of more than a year 'The Artist' re-appeared in 1809. A collected edition of the 41 numbers in two volumes was published in 1810". Ref: Soane Museum.

Prince Hoare was satirised by William Blake in his Notebook, as the “trembling Hare [who] sits on his weekly paper / on which he used to dance, & sport & caper.” ‘Hare’ is an allusion (cf: *Romeo and Juliet*, II.iv) to a whore. “Blake’s Hoare had printed in the *Artist* for 6 June 1807 a puff for Stothard’s painting of the *Canterbury Pilgrims*, the idea for which, Blake believed, was stolen from Blake’s design of the same subject; Blake’s point is that Hoare is a stale go-between, a pander for prostituted ideas.” ref: Bentley Jnr, G.E. *The Freaks of Learning*. 1982.



*the author's annotated presentation copy to one of his greatest patrons, Lady Whitshed.*

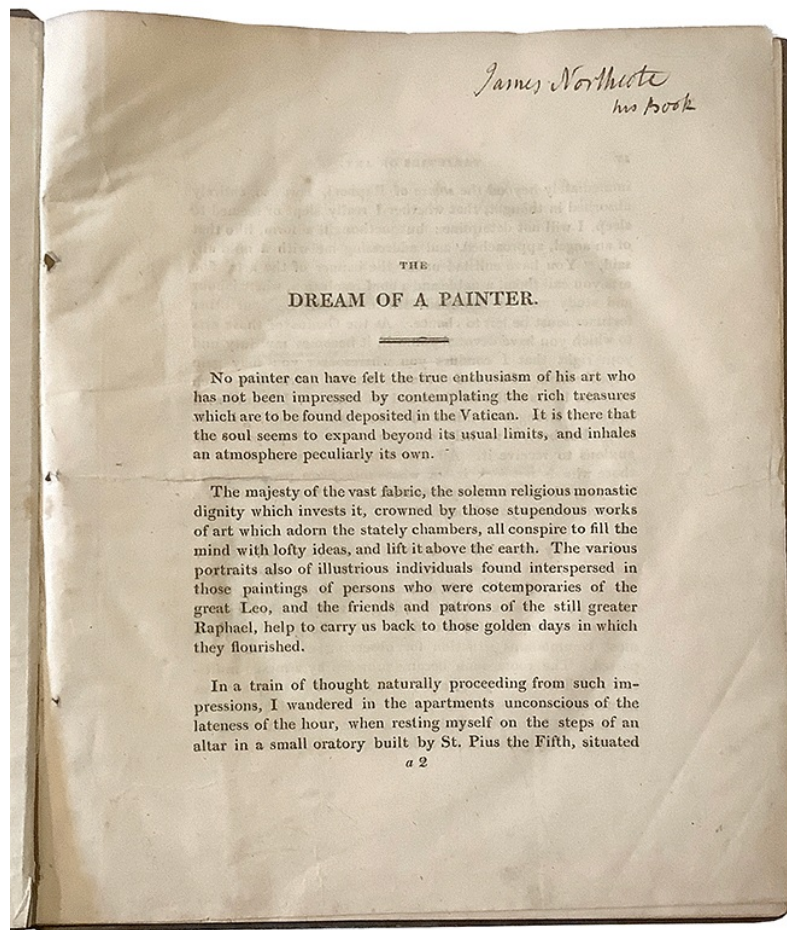
11. NORTHCOTE, James. *Varieties on Art*. pp [iii]-clxxvii., with a special half-title, comprising of a printed slip, 'Varieties on Art', pasted onto mauve paper. There are annotations in the author's hand to page x, in his essay *The Dream of a Painter*, also a correction to page xvii of this same essay; to pages xl, lii, lxxi, lxxviii, cxiv, in the essay *The Slighted Beauty*; and to pages clxvii, and clxxiv in the essay *Advice to a Young Artist*. There is also a correction to an engraver's name in the final List of Paintings by Sir Joshua Reynolds.

Bound in contemporary half green morocco, gilt decorated spine, marbled boards. Some light creasing and occasional foxing to the pages, joints and board edges rubbed, and several areas where the marbled paper is missing from the boards.

4to. [Henry Colburn, 1813].

£650.00



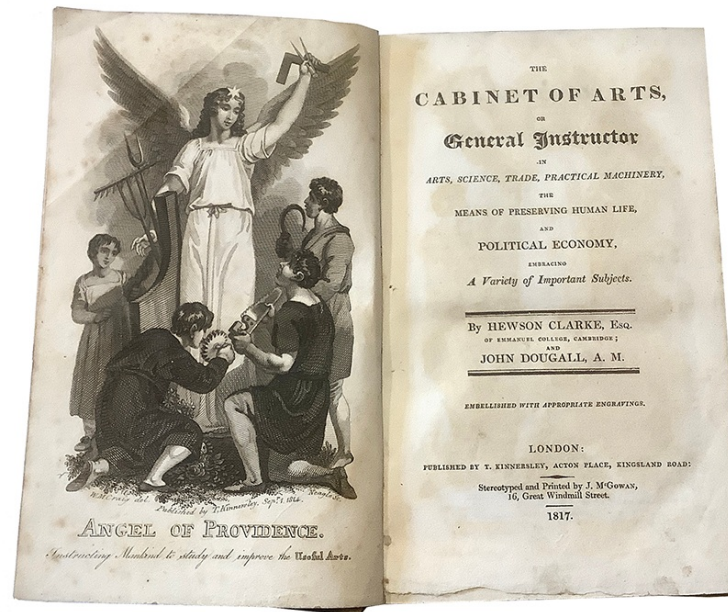
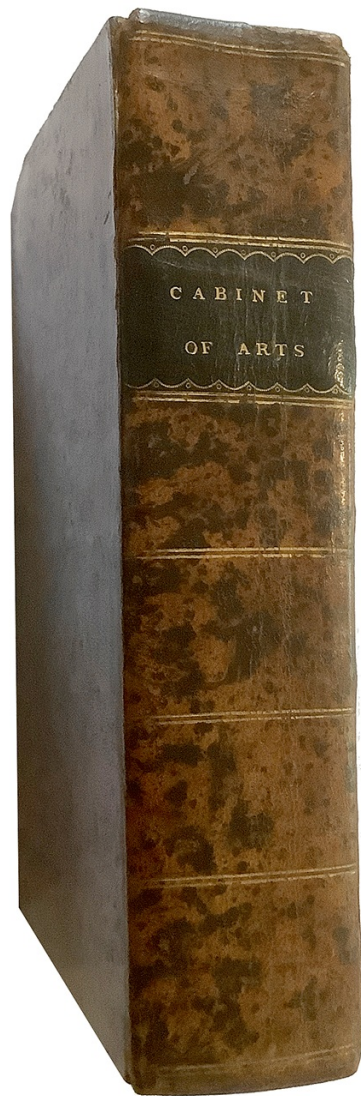


~ Northcote's *Varieties of Art* was published in 1813 to accompany his *Memoirs of Sir Joshua Reynolds*, and have here been extracted, specially bound, annotated and presented by him to one of his greatest and most faithful patrons. "To Lady Whitshed (with the highest respect and esteem) from the Author James Northcote", and in the author's hand to the top of the first page of text, 'James Northcote his Book'.

*Varieties on Art* presents Northcote's own essays on the fine arts including 'The Dream of a Painter', 'The Painter and the Philosopher', and a piece entitled 'The Slighted Beauty, or, The Adventures of an Unfortunate Lady; including a concise view of the progress of the fine arts in various parts of Europe'. Also, 'On Originality, Imitators, and Collectors', 'On the Independence of Painting on Poetry', his semi-autobiographical 'Second Letter from a Disappointed Genius', and his 'Advice to a Young Artist'.

Lady Whitshed was Countess Sophia Henrietta Bentinck, daughter of Count Johann Albrecht Bentinck and Reiniera van Tuyll van Serooskerken. She married in December 1791, Admiral Sir James Hawkins of Whitshed. They had three daughters, Sophie, Charlotte, and Renira, and two sons, James and St. Vincent, who succeeded his father as 2nd Baronet.

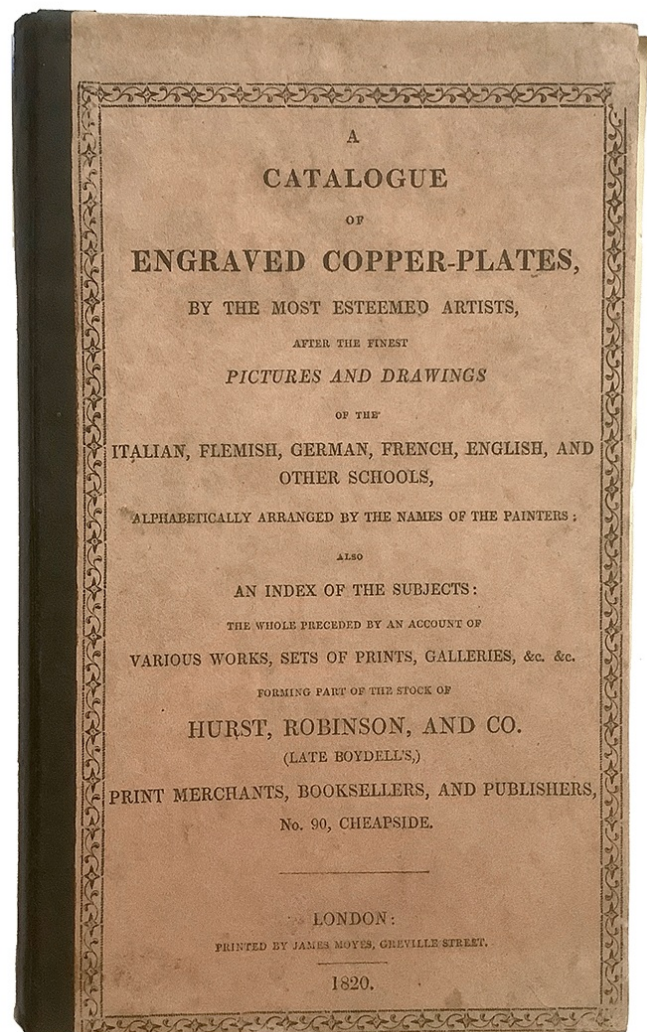
The Hawkins-Whitshed family appears to have favoured the use of James Northcote for their family portraits, with thirteen other portraits being recorded in Northcote's *Account Book*, under their patronage. ref: *The Account Book of James Northcote*. Jacob Simon. Walpole Society, Vol. 58 (1995/1996).



12. CLARKE, Hewson., and DOUGALL, John. The Cabinet of Arts, or General Instructor in Arts, Science, Trade, Practical Machinery, the Means of Preserving Human Life, and Political Economy. Embracing a variety of important subjects. Embellished with appropriate engravings. [4], 859, [1]p., with twelve plates in total (including one folding); those on the binder's list plus three extra architecture plates and one of a plough. Contemporary full mottled leather with black morocco title label to spine. Some slight cracking to the joints but very firm. Scattered foxing. 8vo. Published by T. Kinnersley, Acton Place, Kingsland Road. . [Stereotyped and printed by J. M'Gowan, 16, Great Windmill Street]. 1817. £295.00

The first edition thus, although the chapters on architecture, painting and engraving are for the most part the same as books 2-4 of *The Cabinet of the Arts, being a New and Universal Drawing Book*, edited by T. Hodson and J. Dougall, in 1805.





13. HURST ROBINSON, & Co. A Catalogue of Engraved Copper-Plates, by the most esteemed artists, after the finest pictures and drawings of the Italian, Flemish, German, French, English and other schools, alphabetically arranged by the names of the painters; also an index of the subjects: the whole preceded by an account of various works, sets of prints, galleries, &c &c, forming part of the stock of Hurst, Robinson, and Co (late Boydell's), print merchants, booksellers, and publishers, No. 90, Cheapside. [4], 116pp. A very good copy in original pink printed boards, laid onto card, expertly rebacked, new endpapers and paste-downs. Early name partially erased from title page, with slight hole not affecting text. Some light staining to the margins of a few leaves, and slight wear to the lower edge of the rear wrapper affecting some letters on the rear adverts. Very scarce, and a major early 19<sup>th</sup> century print catalogue.

8vo. printed by James Moyes, Greville Street. 1820.

£160.00

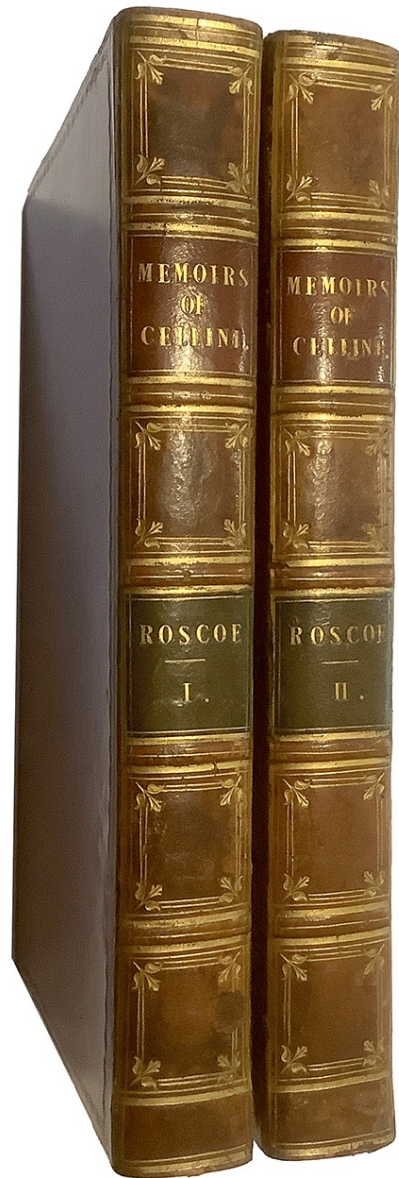
Antony Griffiths, (*A Checklist of Catalogues of British Print Publishers c. 1650-1830*), records copies at the V & A; Met Mus, Yale, NYPL.

The preface is addressed "To the Admirers of the Fine Arts", and announces that they "have succeeded the late Messrs. Boydell and entered into possession of their immense and valuable stock..." It details Catalogues of Plates, including *Liber Vertatis*, for 7l 17s.6d, the Houghton Gallery, the Shakespeare Gallery, Joseph Farington's *Seventy-Six Views on the River Thames*, and works by Fuseli &c.

Hurst, Robinson & Co., successors to Boydell, were a partnership of Hurst, a former partner in Longman's, and Joseph Ogle Robinson, brother of a bookseller in Leeds. They bought heavily at the Boydell sale in 1818 enabling them to carry on the business as 'Successors to John & Josiah Boydell'. They also bought the old Boydell premises in Cheapside, and this

led to a row with Harrison, who had been the shop manager for the Boydells. This was settled by buying him out for £5,000 (Farington Diary, 30 December 1818). Active from 1818 until their bankruptcy in the financial crash of January 1826 to the tune of £300,000 when they also brought down Constable & Co in Edinburgh. The business was later acquired by Moon, Boys & Graves. Tiffin took on the old master prints.



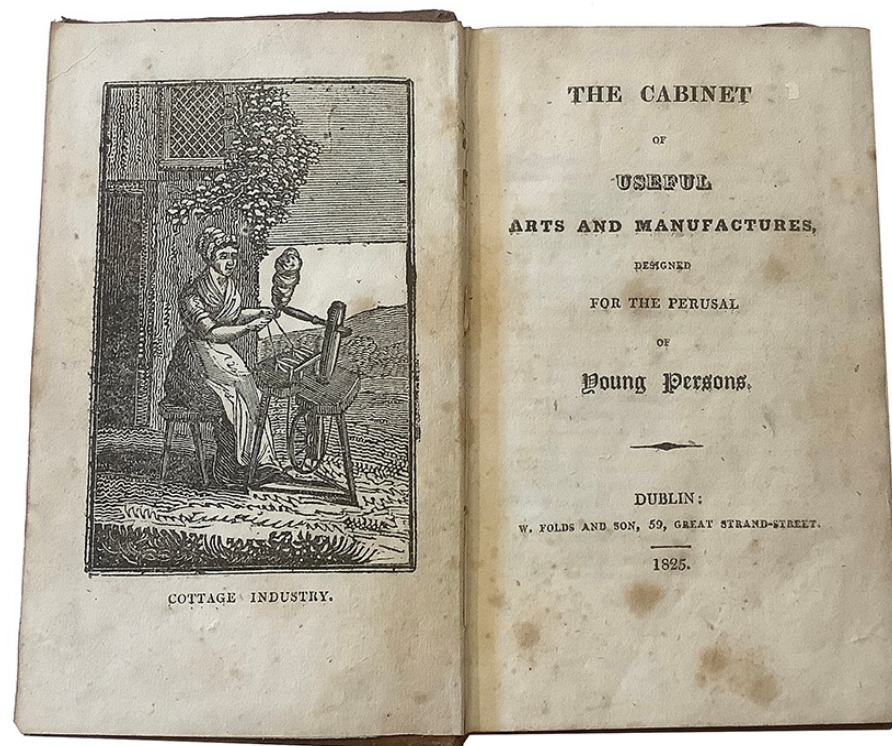


14. CELLINI, Benvenuto. *Memoirs of Benvenuto Cellini, a Florentine Artist; written by himself. Containing a variety of information respecting the arts, and the hiistory of the sixteenth century.* Third edition. Corrected and enlarged from the last Milan edition, with notes and observations of G.P. Carpani, now first translated by Thomas Roscoe. Two volumes. *xvi, 428pp; xi, [1], 428pp., portrait frontispiece after Vasari.* A very good copy bound in contemporary calf, gilt ruled borders, gilt panelled spines with red and green morocco labels. Some foxing to the end-papers and paste-downs. Armorial book-plate of Francis Smith.

8vo. Henry Colburn and Co. 1823.

£140.00

~ "In this revised and corrected edition, the editor has introduced the valuable notes of Signor Gio. Palamede Carpani, from the edition printed at Milan in 1806, which cannot fail to give increased interest to the text, and to assist in perpetuating that delight which the perusal of this work has so uniformly afforded."



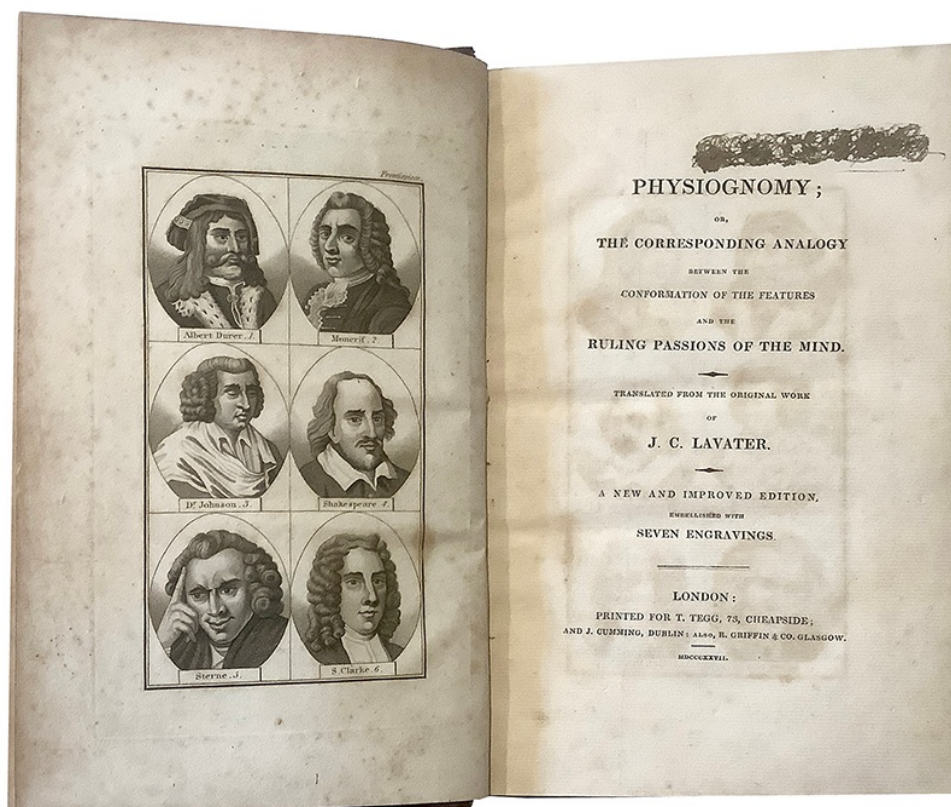
15. THE CABINET of useful Arts & Manufactures: designed for the perusal of young persons. vii, [9]-180pp., *frontispiece, text illustrations, tail-pieces*. [Eight full page illustrations representing cottage trades: Cottage industry, weaver, rope maker, calico printer, currier, paper making, letter press, salt mine, plus two plates illustrating important resources, the beaver and the seal.] Original sheep binding, gilt banded and gilt lettered spine. The front hinge is split but as the spine is sown the front cover is held on by the string and holding fast. Some rubbing and wear to the head and tail of the spine.

12mo. Dublin: Printed by W. Folds & Sons, 59 Great Strand-Street. 1825.

£120.00

~ First published in Dublin in 1820, with editions in 1821, 1825, and 1836. All are scarce, and we cannot trace this edition in an Irish library on Worldcat.

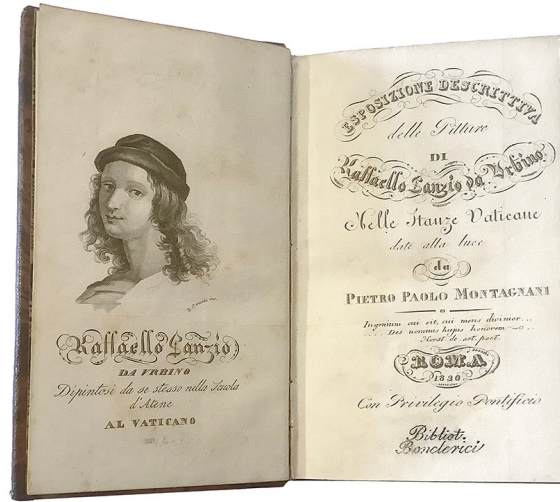
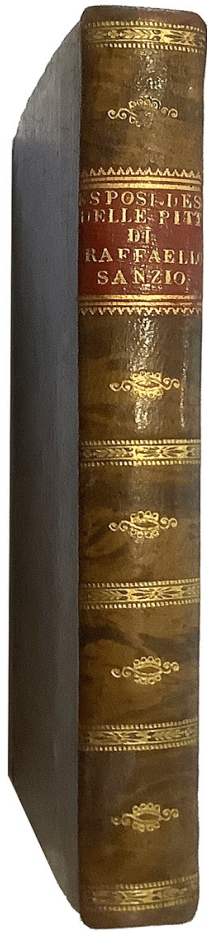




16. LAVATER, John Caspar. *Physiognomy; or the corresponding analogy between the conformation of the features, and the ruling passions of the mind: translated from the original work. A new and improved edition, embellished with seven engravings.* xii, 346pp., 7 plates. Some scattered foxing, name inked over at the head of the title-page, and lacks the rear blank end-paper. A good copy bound in contemporary half calf, marbled boards. Raised and gilt banded spine, gilt morocco label. 8vo. printed for T. Tegg, 73, Cheapside. 1827.

£120.00

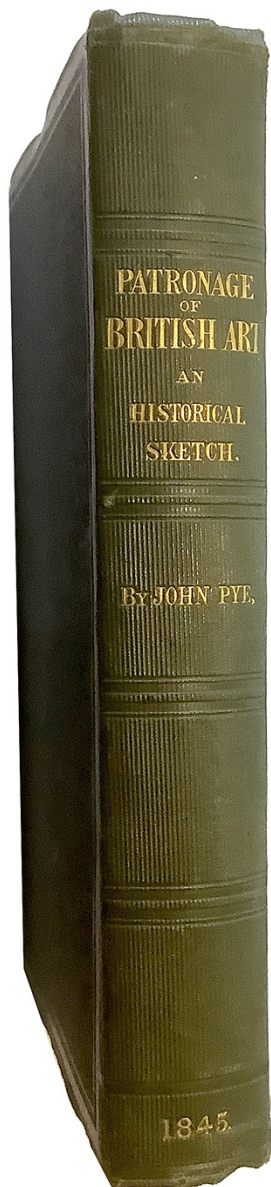




17. MONTAGNANI-MIRABILI, Pietro Paolo. *Esposizione Descrittiva delle Pitture di Raffaello Sanzio da Urbino nelle Stanze Vaticane*. vii, 226, [2]pp., *engraved portrait frontispiece after R. Ceracchi., folding floor-plan*. A near fine copy in full contemporary marbled calf, decorative gilt bands, gilt devices and red morocco label, carmine yellow edges, marbled end-papers, multi coloured silk marker. Some very slight occasional foxing. Dated Nella Stamperia della Rev. Cam. Apost. 1828 on the colophon. Small stamp of Bibliot. Bonclerici at the foot of the title-page; this is Monsignor Antonio Bonclerici di Cagli, Italian antiquary of the late 18th century. Scarce. 8vo. Roma. 1830. £250.00

~ This appears to be the second printing, of which Worldcat records Bayerische Staatsbibliothek; Bib Stacji Naukowej Polskiej Rome; and Nukat Union Cat of Polish Reslibrs.

Print and bookseller in Rome. Importer of English prints from Boydell and Strange, of which he issued two catalogues in the 1780s. In his later career a writer on antiquities. fl: 1785-1834. See: A Griffiths & G Marini, 'Some Italian importers of English prints', PQ XXXIX 2022, pp.412-22. In 1834 he published a description of the paintings in the Great Hall known as Constantine's room in the Raffaello Sanzio from Urbino Rooms in the Vatican, brought to light by Pietro Paolo Montagnani.



18. PYE, John. *Patronage of British Art, an historical sketch: comprising an account of the rise and progress of art and artists in London... together with a history of the Society for the Management and Distribution of the Artist's Fund.* First edition. viii, 422, [32]pp adverts., folding table. A very good copy in original cloth, with just very slight wear to the head and tail of the spine.

8vo. Longman. 1845.

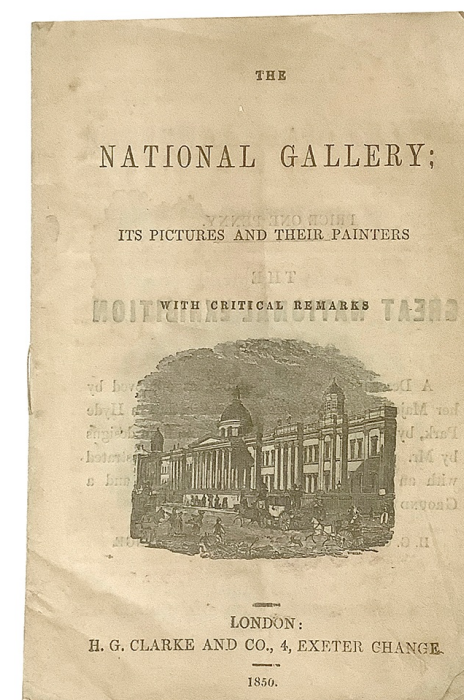
£120.00

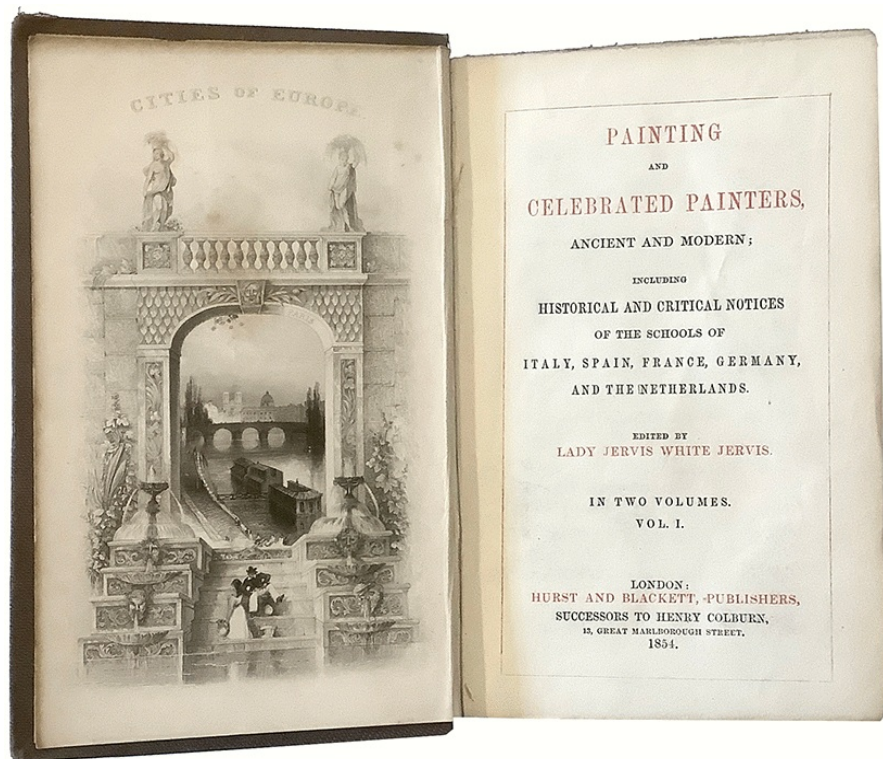
~ "Full of fascinating detail on collecting at the beginning of the nineteenth century. Clearly the emphasis is on patronage. Probably the first art-historical work in English in which the footnotes in toto are a good deal longer than the principal text". Hermann, *The English as Collectors*, p.423.

19. [FOGGO, George]. *The National Gallery; its Pictures and their Painters. With critical remarks.* 16pp., title-page woodcut., adverts on the inner wrappers. A very good copy in original tinted wrappers, the front cover repeating the title-page design, and adverts on the rear cover. Old paper repair to lower corner of one leaf without any loss of text. Scarce. 8vo. H.G. Clarke and Co., 4 Exeter Change. 1850.

£60.00

~ George Foggo ran a drawing academy in Leicester Square, and first published his catalogue of the pictures of the National Gallery, with critical remarks, in 1844, It was the first attempt to make the collection intelligible to the public. Of this 1850 edition Worldcat records just 4 copies; Stanford, and 3 copies in France.





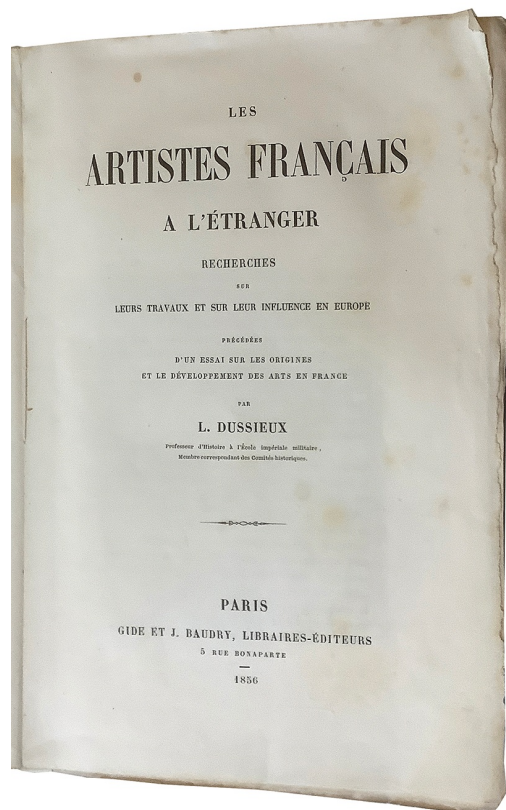
20. JERVIS, Lady Jervis White. *Painting and Celebrated Painters, Ancient and Modern, including historical and critical notices of the Schools of Italy, Spain, France, Germany, and the Netherlands*. Two volumes in one. xi, [1], 335, [1]p; iv, 423, [1]p., *engraved frontispiece*. Original blind stamped and gilt lettered cloth. Scarce. Some wear to the joints and corners. Contemporary ownership name on the end-paper.

8vo. Hurst and Blackett. 1854.

£60.00

~ An interesting and informative work which sets out to record the “almost innumerable examples of the Continental Schools of Painting that enrich the mansions of our nobility and gentry.” She finds both Passavant and Waagen inadequate, and notes that although “Mrs Jameson, has made an effort in this direction... her account of the “Public Picture Galleries,” published in 1842, comprises only six in or near the metropolis, while her account of the “Private Galleries”, published two years later, is limited to seven.”



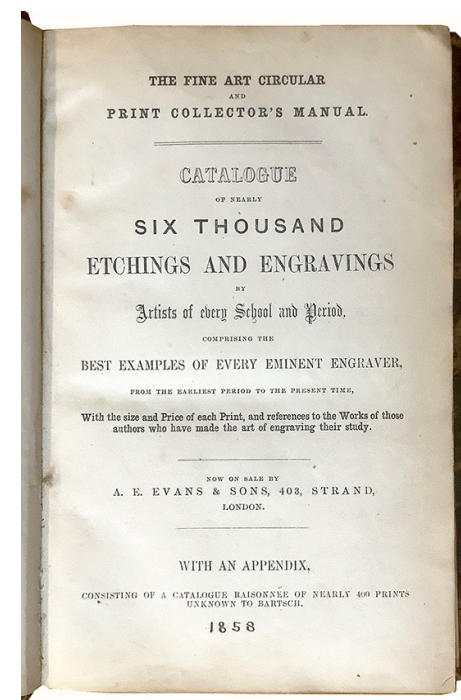


21. DUSSIEUX, Louis-Étienne. *Les Artistes Français a l'Étranger recherches sur leurs travaux et sur leur influence en Europe*. First edition. cxlvi, [2], 496pp., *half-title*. Uncut and partially unopened in original plain paper wrappers, with some wear to corners and spine. large 8vo. Paris. Gide et J. Baudry. 1856. £30.00

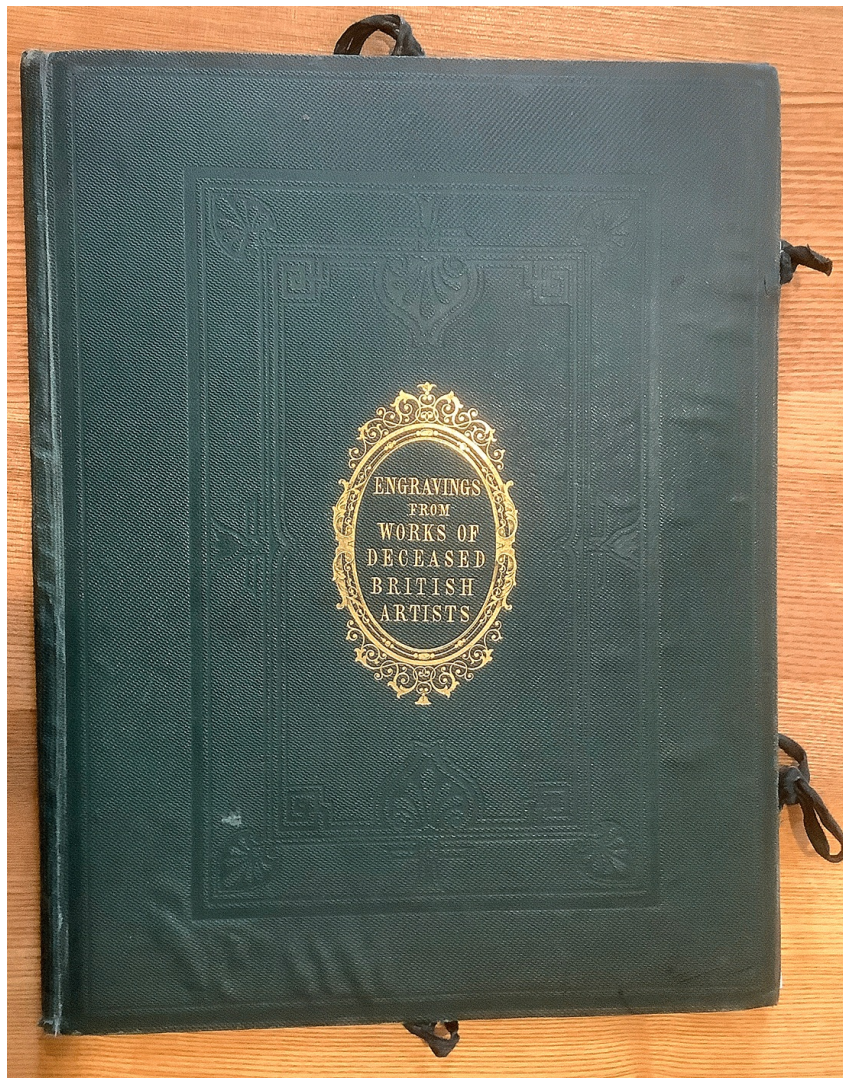
~ Louis-Etienne Dussieux (1815-1894).

22. EVANS, A.E. & SONS. *The Fine Art Circular and Print Collector's Manual. Catalogue of Nearly Six Thousand Etchings and Engravings by Artists of every School and Period, comprising the Best Examples of Every Eminent Engraver... to the present time.* [2], 260, [4], 50, [4]pp *notes on sales of prints*. Contemporary half red morocco, marbled boards, rather rubbed with wear to the corners, and some occasional foxing. Old clear tape to the corners. The first title bears the date in ink '1858', the title to the appendix carries a printed date Copac records Oxford, V & A, and the B.L. only. 8vo. A.E.Evans & Sons 403 Strand. [1858].

£75.00



~ An extensive print dealer's catalogue giving the 'size and price of each print, and references to the works of those authors who have made the art of engraving their study'. With an appendix 'Consisting of a Catalogue Raisonnee of Nearly 400 prints unknown to Bartsch'. Full of irresistible bargains, e.g. Durer's 'Adam and Eve, a brilliant impression, and in perfect state of preservation, very rare, £10 10s' & John Martin's 'The Fall of Babylon, most brilliant proof before any letters, £3 3s' etc.



23. LINTON, W.J. Thirty Pictures of Deceased British Artists engraved expressly for The Art-Union of London by W.J. Linton. *Letter-press title-page, and 30 engraved plates (numbered I-XXX), with guard sheets.* Bright original dark green gilt lettered cloth portfolio with all four linen ties intact, minor wear to head and tail. Slight marginal wear to several plates, and to a few of the guard sheets, but generally in very good clean condition.

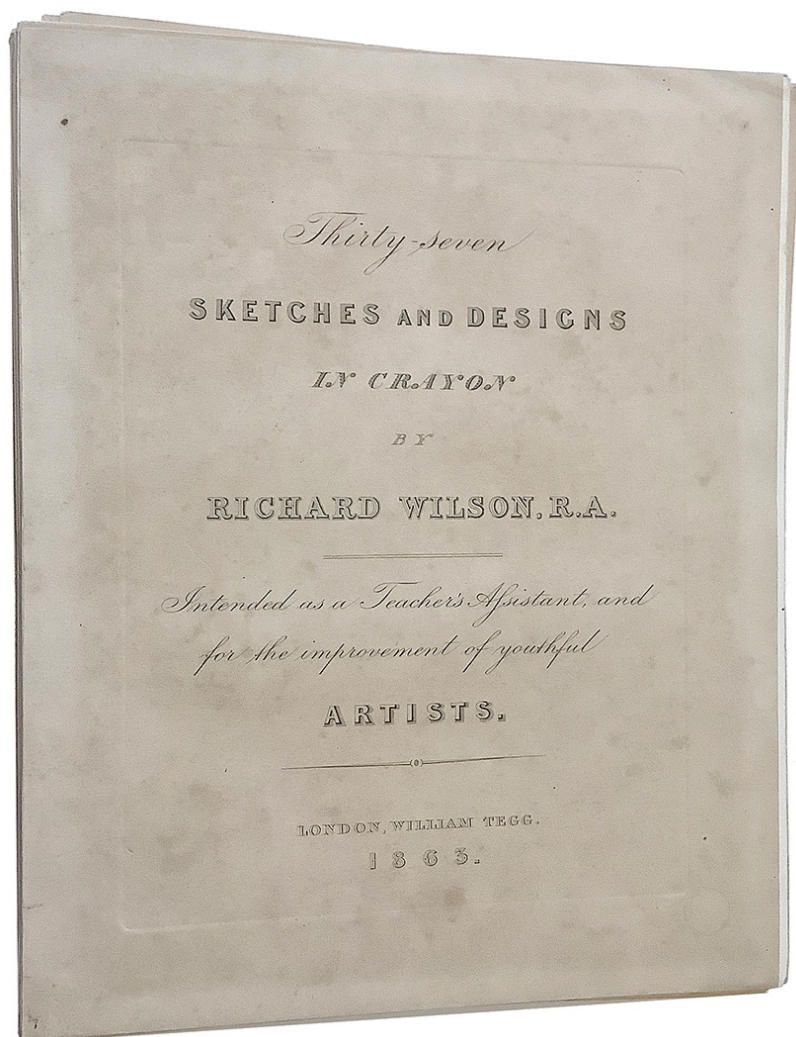
4to (320mm x 250mm). 1860.

£75.00

~ “These exhibit the engraver at his prime, and nothing could possibly be finer than the exquisite rendering of this series, which includes characteristic examples of Sir T. Lawrence, Constable, Gainsborough, Sir J. Reynolds, Wilkie, Blake, Bonington, Hogarth, Morland, Turner, and other masters of the English School of Painters. Three of them are drawn, as well as engraved, by Mr. Linton, namely, Death’s Door, after Blake (afterwards printed as the frontispiece to Jackson and Chatto’s History of Wood-Engraving), Nature, after Lawrence, and Niobe, after Richard Wilson.”

Ref: Kitton, Fred G. “William James Linton, Engraver, Poet, and Political Writer.” *The English Illustrated Magazine*. 8 (April 1891).



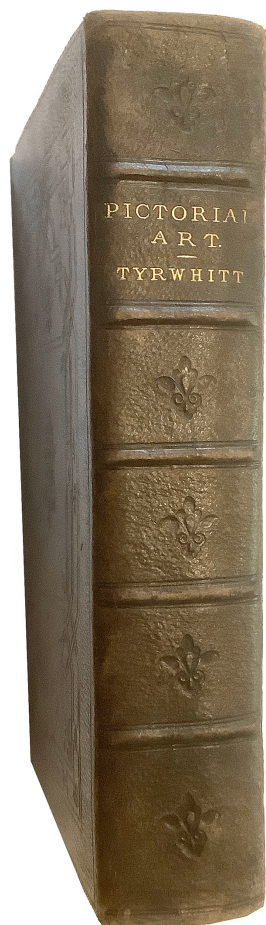


24. WILSON, Richard. *Thirty-Seven Sketches and Designs in Crayon...* intended as a Teacher's Assistant and for the Improvement of Youthful Artists. *Engraved title-page, and 35 plates on cream paper.* Unbound sheets. This is possibly the variant with 35 plates (see below) with the original title-page? 4to. William Tegg. 1863. £95.00

Very scarce, BL, Cambridge, NLS, Oxford, V & A; Buffalo, Chicago. This was originally issued in a linen backed portfolio with decorative title lettering on the printed boards. It was advertised as just published in May 1863.

~ A variant was also published by William Tegg in 1863: *Thirty-five Sketches and Designs in Crayon* by Richard Wilson, R.A, (Frick, Nat Gallery of Art, Winterthur, Philadelphia.)





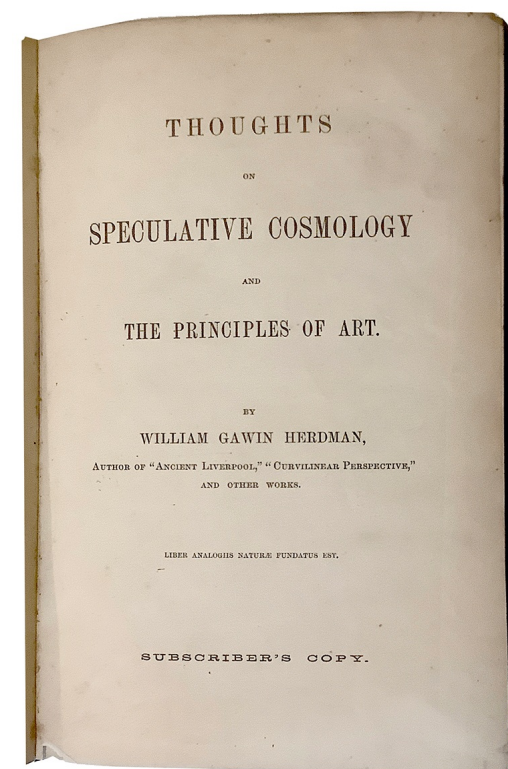
25. TYRWHITT, R. St. John. *A Handbook of Pictorial Art... with a Chapter on Perspective by A. Macdonald.* xi + (5) + 480pp., 37 *illustrations*. A good copy in contemporary full morocco prize binding. Pages a little dusted, and some minor abrasions to the boards.  
8vo. Oxford. Clarendon Press. 1868.

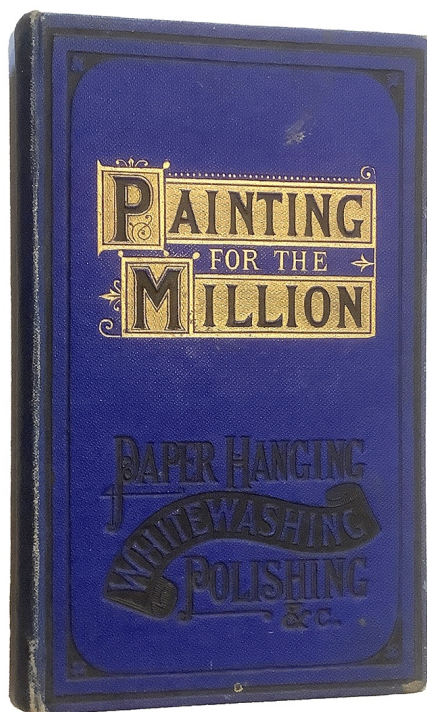
£65.00

26. HERDMAN, William Gawin. *Thoughts on Speculative Cosmology and the Principles of Art.* viii, 240pp. A very good copy in original blind stamped and gilt lettered cloth. Some wear to the head and tail of the spine, and small tear to the lower gutter margin at foot of the title-page. Very scarce.  
8vo. [Liverpool, A. & D. Russell]. Subscriber's Copy. [1869].

£140.00

~ Philosophical and quasi-scientific considerations of astronomy, geology, natural history, evolution, theology, time and space by the noted Liverpool artist; Part II is a more practical essay on painting - technique, taste, and collecting - while Part III reverts to ever more mystical cosmological speculations. FirstSearch records five copies in America, but none in the UK or Europe. A regularly published edition was produced by Longmans the following year.





27. SWINGLER, W.H. *Painting for the Million*, and property owner's companion of useful information. Being a "multum in parvo" of all that is desirable to know upon painting, paper-hanging, white-washing, polishing, the choice of materials, preservation of property ; with a variety of useful receipts. Remarks upon buying, building, etc., of property. Information for landlord and tenant, etc. 79, [17]pp adverts., half-title., decorative initial letters and headpieces. Original dark blue gilt decorated cloth which is a little rubbed, but a very good copy. With additional stamp of W.Foulsham & Co., publisher at the foot of the title-page. Scarce.

small 8vo. Wakefield, William Nicholson and Sons. [1878]

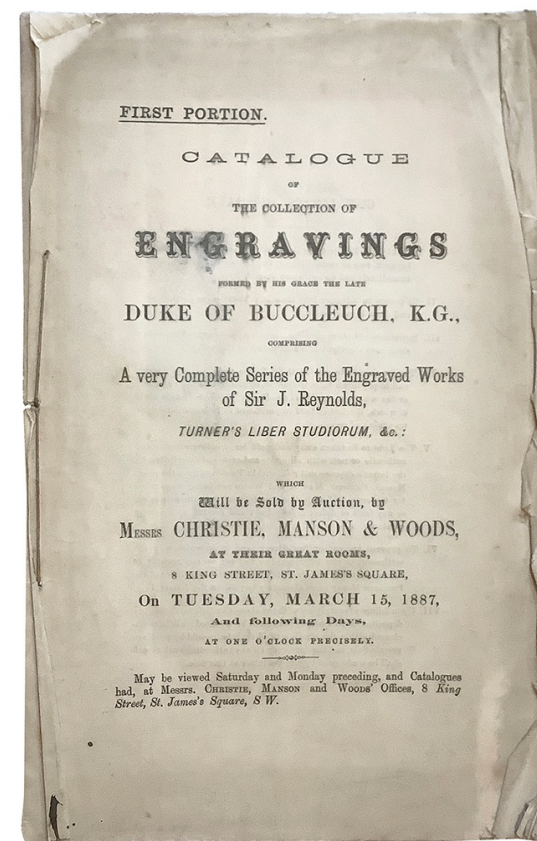
£65.00

~ The book deals with: The object of painting -- The various pigments, etc., used in house painting -- Tools used in house painting -- The way to work -- To mix colours for house painting -- Graining, marbling, etc. -- Distempering or white-washing -- Paper-hanging -- French polishing -- Various receipts -- A few useful hints. The preface is signed from Sheffield, and this appears to be the author's only book.

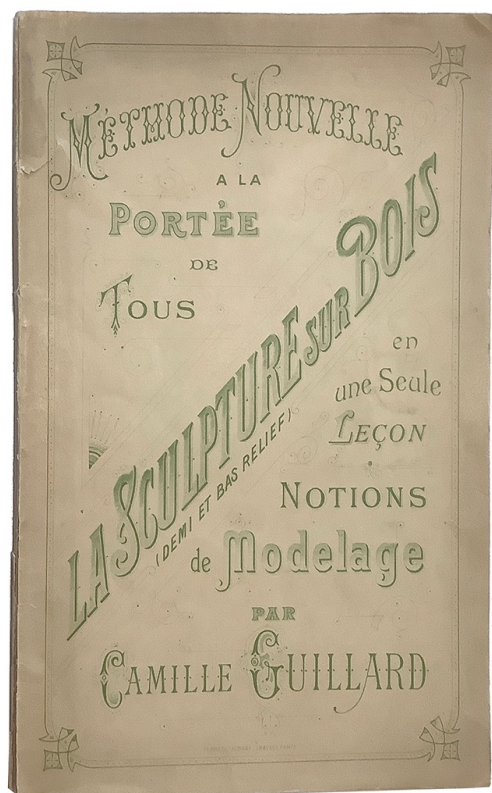
28. BUCCLEUCH, Duke of. *Catalogue of the Collection of Engravings formed by His Grace the late Duke of Buccleuch, K.G.*, comprising a very complete series if the engraved works of Sir J. Reynolds. First Portion. Which will be sold by auction, by Messrs Christe, Manson & Woods... on Tuesday, March 15, 1887, and following days. Fourth Day's Sale. [2], 36-104pp. A good copy stitched in original wrappers, some minor edge creasing and some prices noted in pencil in the margins.

8vo. Messrs. Christie, Manson and Wood. 1887.

£25.00







29. GUILLARD, Camille. 63 + (1)pp. Illustrated throughout. A good copy in original decorative wrappers. Some wear to backstrip.

Large 8vo. Fernand Schmidt, c. 1890.

£12.00

30. FLAXMAN, John. Lectures on Sculpture. As delivered before President and Members of The Royal Academy. xv, [1], 312pp., *engraved portrait frontispiece, and fifty three plates*. A fine copy in a prize-binding by Riviere and Son in full tan calf, extra gilt, all edges gilt; school name and recipient gilt-tooled to front board (this copy awarded by The Royal Academy of Arts, 1906, to Helen Frazer Rock for a model of a bust from the life.)

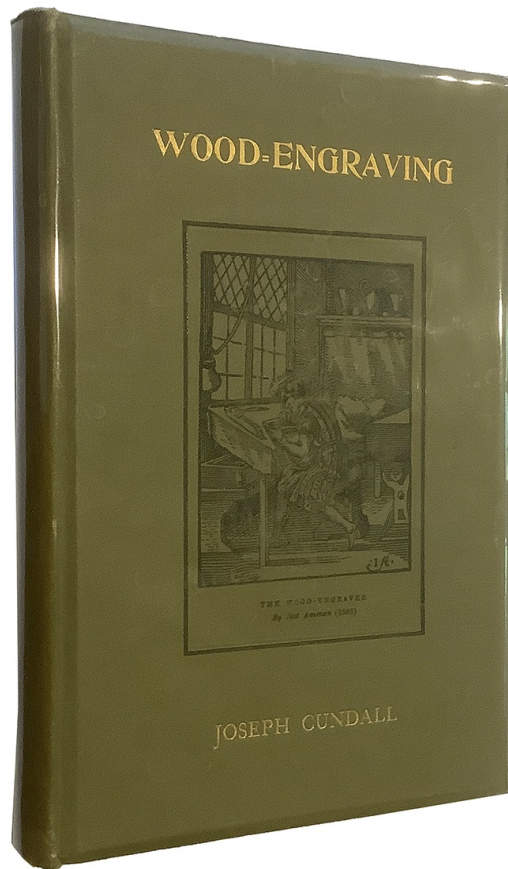
8vo. George Bell and Sons. 1892.

£95.00

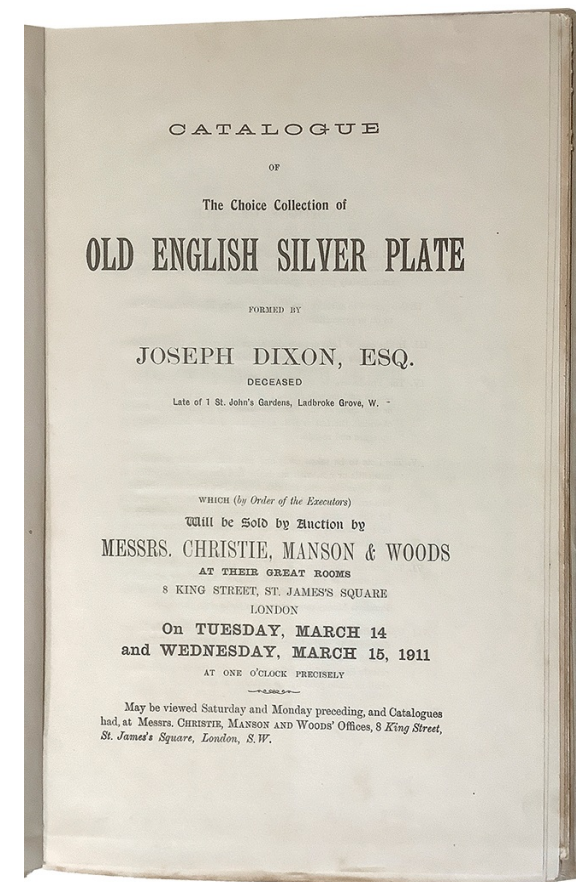


~ Helen Frazer Rock (1878-1932) was born in Wimbledon, the daughter of Joseph Rock, an East India Agent and a director of a mining company. Helen and her sisters attended Wimbledon High School. From 1904-7 she studied at the Royal Academy Schools, and in 1906, she won a first prize silver medal for a model of a bust from the life. The following year, she won a second prize of £15 for a set of four models of a figure from the life, but was disqualified owing to having received the same prize before. She later exhibited at the RA, Arts & Crafts exhibitions, and lived in Wimbledon as a ceramic artist. Her friends commissioned a memorial stained glass window to her in St Mary the Virgin, Edlesborough, Buckinghamshire.

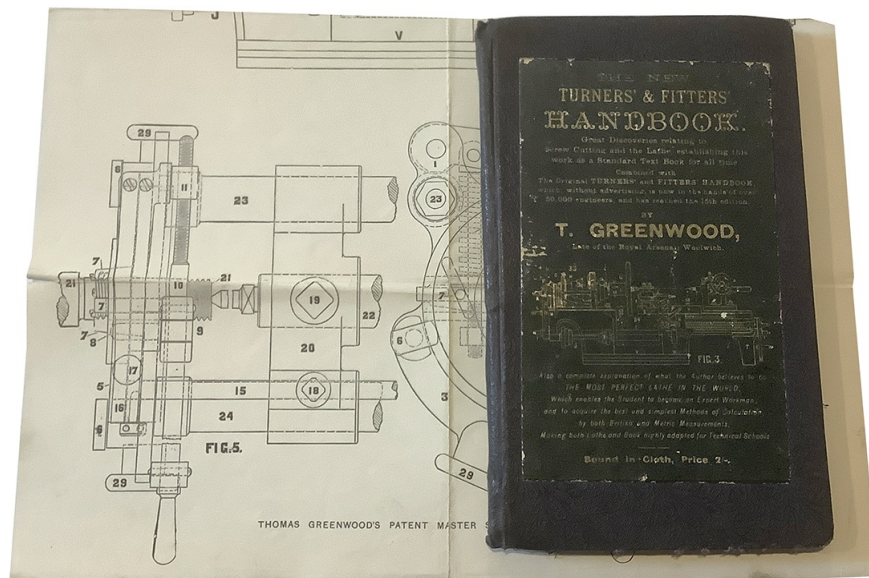




31. CUNDALL, Joseph. *A Brief History of Wood-Engraving from its Invention*. First edition. ix, [1], 132pp., frontispiece and 56 text illustrations (many full-page). A very good copy in original decorative green cloth, gilt lettered. Spine a little faded. 8vo. Sampson Low. 1895. £50.00



32. SILVER. *The Collection of the Old English Silver of the late Joseph Dixon, Esq.* 35, [1]p., plates. A good copy in original boards. Some prices noted in the margins, and contemporary newspaper cuttings related to the sale pasted on the inner front board. 8vo. Messrs. Christie, Manson and Wood. 1911. £20.00



33. GREENWOOD, Thomas. The New Turners' and Fitters' handbook. Great discoveries relating to screw cutting and the lathe, establishing this work as a standard text book for all time. Combined with the original Turners' and Fitters' handbook ... The 15<sup>th</sup> edition. By T. Greenwood, late of the Royal Arsenal. 160pp., *large folding plate at the end, now separated into two sections, but complete, and with small diagrams in the text.* A four page leaflet announcing 'a great discover in the mathematical art of screw-cutting', is tipped in at the front. Original dark blue floral cloth, with large glazed label on the upper cover. Some slight rubbing, but a good copy.

8vo. Halifax. [1918].

£45.00

34. PEACHAM. Henry. The Complete Gentleman, the Truth of our Times, and the Art of Living in London. Edited by Virgil B. Heltzel. xx, 250pp. A very good hardback copy in slightly marked dust-wrapper.

8vo. Published for the Folger Shakespeare Library. 1962.

£30.00

