



The Drawing Book Project

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The home-page for the Drawing Book Project [can be found here.](#)

A bibliography of United Kingdom published drawing books and related material for art instruction, from the 16th century to 1900.

Books published 1901-1914 will form a later supplement.
It includes instruction manuals on all forms of painting, drawing, engraving, colour theory, perspective, anatomy for artists, &c.

I would welcome details of any rarer or unusual items, especially suites of the 17th century 'drawing books' which mainly exist only in fragmentary parts, or single plates. Also ancillary material such as prospectuses, subscription announcements, trade-cards, adverts, hand-bills which relate to the books, drawing academies, and drawing masters. Manuscript material also helps build this picture.

As this is an on-line 'working' project, new material is being added constantly, so item numbers have not been added, as the bibliography is so to speak a moving feast.

Please reference this bibliography if re-using any of the entries or descriptive text, and no unauthorised copying of the Ken Spelman catalogue entries please

Found a mistake? Have some extra information?
Please contact Tony Fothergill at tony.fothergill@kenspelman.com

Note: as this project was first started over 30 years ago, pre-internet, it was then thought impossible to gain information on the huge range of anonymous and ephemeral material published to aid students in drawing and painting. Then along came four children which side-lined it for a long time, and there was just not the time to devote to it. Lock-down and the internet has rekindled the idea, and although still a work in progress, it will now start appearing one letter, or small step, at a time.

ESTC titles have been hyperlinked to their entry, so as to keep library locations up to date.

British Museum & other Museum items have also been linked, to bring up images of material.

Place of publication is 'London' unless otherwise specified.

As this is being compiled from working notes kept over 30 years, much refinement is taking place as the project moves forward, and references &c., are not at present in a standardized form, and will later form a separate index on the website.

The home-page for the Drawing Book Project [can be found here.](#)

DAGLEY, Richard. A Compendium of the Theory and Practice of Drawing and Painting, illustrated by the technical terms in art: with practical observations on the essential lines and the forms connected with them...to which is added, the practice of the pencil, chalk, tinted, and water-colour drawing.

Printed by Bensley and Son, Bolt Court, Fleet Street, for Pinnock and Maunder, 267, Strand, 1818.

4to. [8], xvi, 79pp., frontispiece and 6 plates.

Dagley, educated at Christ's Hospital, also working in Doncaster. Richard Dagley first came to public attention with the publication of a work entitled *Gems Selected from the Antique*, 1804, with plates designed and engraved by himself. However, although leading to further illustrative work, it was insufficient to earn him a living, and after a brief engagement as drawing-master in a lady's school in Doncaster, he returned to London in 1815. His *Compendium* written from his recent teaching experience, was almost certainly published to supplement the small income produced by reviewing books on art & illustration.

DAGLEY, Richard. A Compendium of the Theory and Practice of Drawing and Painting, illustrated by the technical terms in art: with practical observations on the essential lines and the forms connected with them, adapted to the earliest state of instruction, for the use of schools or private tuition. To which is added, the practice of the pencil, chalk, tinted, and water-colour, drawing.

Printed for Pinnock and Maunder, Mentoriam Press, 267, Strand, by W. Clowes, Northumberland-Court, Strand, 1819.

4to. [8], xvi, 96pp., half-title., 18 unnumbered plates. Also a note of an 1819 edition with xvi, 79pp., frontispiece and 6 plates.

DAGLEY, Richard. A Compendium of the Theory and Practice of Drawing and Painting, illustrated by the technical terms in art: with practical observations on the essential lines and the forms connected with them, adapted to the earliest state of instruction, for the use of schools or private tuition. To which is added, the practice of the pencil, chalk, tinted, and water-colour, drawing. Second edition, with additions.

Printed for G. and W.B. Whittaker, 1822.

4to. viii, xvi, 96pp., frontispiece 18 plates.

DAGUERRE, Louis Jacques Mandé. The Hand-Book of Heliography; or the art of writing or drawing by the effect of sun-light, with the art of dioramic painting, as practised by M. Daguerre.

R. Tyas. 1840.

16mo. 4ff., 100pp., 24 text illustrations.

DALE, Mr. Yesterday Mr. Dale, drawing master, residing in Hadlow-street, Button Crescent, suddenly dropped down dead Cromer-St, Brunswick Square.
24th Feb 1825 - Public Ledger [London].

DALES, T.T. Panoramacopia. Designed by T.T. Dales, drawing master.
[London?] 1824.

230mm. 18 colour plates. A myriorama. Title from label affixed to front cover of case.

Cambridge; NYPL, Yale Center

A myriorama consisting of eighteen cards, each 205 x 171 mm, housed in cardboard box disguised as a book, two compartments within, each compartment accommodating nine cards, and equipped with a ribbon-pull to facilitate their extraction. Spine title: Panoramacopia. Design of front-cover label consists of the title - Panoramacopia - the figure of an artist in classical attire, seated in the manner of Britannia, drawing the myriorama; and the name of the artist, all within, or on, an architectural frame. All the cards have margins at top and bottom, and all carry a number (1- 18) in the centre of the top margin. ref: Hyde, Ralph. *Myrioramas, Endless Landscapes The Story of a Craze.* 2004.

DALLAWAY, James. Anecdotes of the Arts in England; or, comparative remarks on architecture, sculpture, and painting, chiefly illustrated by specimens at Oxford. [T. Bensley] for T. Cadell and W.Davies. 1800.

8vo. [2], xxi, [3], 526, [2]pp adverts., engraved half-title.

[ESTC T67780](#); also a large-paper quarto issue [ESTC T141212](#).

D'ALMAINE, G. Studies of Cattle Drawn from Nature.
R. Ackermann. 1835.

250mm. 23pp. Is this a confusion with T.P.Cooper?

DALPAYRAT, L. Limoges Enamels, by the processes of the early Limoges enamellers. A series of practical lessons. Translated by G.A. Bouvier.
Lechertier, Barbe & Co., artists' colourmen, 60 Regent Street, W., 1881.

small 8vo. 30pp., including illustrated adverts on pp21-30.

DANIEL, W. A Familiar Treatise on Perspective, Designed for Ladies, and for those who are unacquainted with the principles of optics and geometry: whereby, in a few days, sufficient of this useful Science may be learned, to enable any person, accustomed to the use of the pencil, to draw landscapes, and the simpler objects of art, with perspective accuracy. Printed and sold by Darton and Harvey, No. 55, Gracechurch-Street, 1807.

small 8vo. First edition. *46pp., frontispiece and 16 numbered engraved plates.*

Although there were many drawing and colouring treatises written for women, this appears to be the only work on perspective specifically written for ladies. It forms a series of letters written between February and April 1807, addressed to Eliza who, although receiving excellent tuition on landscape painting from Mr West, is still not proficient in accurate perspective drawing. It is now believed that this may have been written by Priscilla Wakefield, or her son Daniel, as there is evidence within Darton's copyright ledgers, and the work is also noted in an advertisement for other books written by her. Ref: Darton, The Dartons G216 (2).

DANIEL, W. A Familiar Treatise on Perspective, Designed for Ladies, and for those who are unacquainted with the principles of optics and geometry: whereby, in a few days, sufficient of this useful Science may be learned, to enable any person, accustomed to the use of the pencil, to draw landscapes, and the simpler objects of art, with perspective accuracy. Printed for Darton, Harvey, and Darton. 1810.

small 8vo. Second edition, improved. *46pp + advert leaf., frontispiece and 16 plates. Copy seen with an original decorative paper label on the upper board, noting the price as five shillings.*

DANIEL, W. A Familiar Treatise on Perspective, Designed for Ladies, and for those who are unacquainted with the principles of optics and geometry. Harvey and Darton. 1821.

small 8vo. Third edition. *46pp + advert leaf., frontispiece and 16 plates. Frontispiece by Edward Edwards, being a reprint of a 1785 engraving.*

DARE, John. Trade card of John Dare, oil & colourman, at No.39, Leadenhall Street, London; text within oval border made with a flower garland. Etching and engraving. 62mm x 94mm.

[BM:Heal,89.43](#)

DARLING, THOMPSON and T. SIMPSON. Six Landscapes.

Lettered below image with publication line: "London, Published Jany 1. 1799 by Darling & Thompson, Gt. Newport Street, and T. Simpson, St. Pauls Church Yard."

184mm x 320mm (sheet). 6 sepia plates.

BM [1878,1012.528](#).

DARLY, [Mary]. A Book of Caricaturas, on 59 copper plates with ye principles of designing in that droll & pleasing manner. With sundry ancient & modern examples & several well known caricaturas. Price 2s/6d.
printed for John Bowles in Cornhill, 1762.

12mo. Engraved title-page, 1f text, 57 engraved plates (on 29 sheets).

“Mary Darly (flourished 1756-1779) managed a London print shop call The Acorn, first on Ryder’s Court, near Cranbourn Alley and later at 39 Strand, on the corner of Buckingham Street. Darly designed and sold a variety of uncomplicated caricatures of politicians and upper class women’s fashion. Mary also taught etching and printing, probably to the very ladies she was satirized in her prints. Her husband, Matthew Darly (flourished 1741-1778) was also a printmaker and their penchant for both signing prints “M. Darly” has led to some confusion over authorship. Mary Darly is credited with writing (and engraving) the first manual to drawing caricatures, A Book of Caricaturas on 59 Copper-Plates (1762), seen here. There is only one page of commentary, three pages of instruction, and a number of specimens.” [Princeton Library copy catalogue entry].

DARLY, [Mary]. A Book of Caricaturas, on sixty copper plates with ye principles of designing in that droll & pleasing manner. With sundry ancient & modern examples & several well known caricaturas taken from tabernacles, Newmarket playhouses, &c &c. to be had of Mary Darly in Ryders Court, near Cranbourn Alley, Leicester Fields. [1762].

12mo. Engraved title-page, 2ff text, 57 engraved plates.

Yale Center copy lacks plates 58-60.

DARLY, [Mary]. A Book of Caricaturas, on 59 copper plates with ye principles of designing in that droll & pleasing manner. With sundry ancient & modern examples & several well known caricaturas.
printed for R. Wilkinson No 58 in Cornhill. c1780.

12mo. Engraved title-page, 1f text, 57 engraved plates (on 29 sheets). An unrecorded re-issue.

DARLY, Matthias. *The Ornamental Architect, or Young Artists Instructor, consisting of the five Orders, drawn by Aliquot parts, with their embelishments &c. Elegantly engraved on (102) folio-plates, by various masters.... as few occupations but want more or less of Ornamental Drawing, and it must be confes'd that some knowledge of Architect, should allways accompany the usefull study of Ornament.* Printed for and sold by Robert Sayer. 1771.

folio. 102 engraved plates mostly dated 1769 and 1770, including title-leaf, dedication leaf and index leaf.

[ESTC T135950](#). BL; Columbia, Penn State (defective).

Ward Jackson p.38: "They comprise some of the earliest designs printed in England for ornament in the neo-classical style".

DARLY, Matthew and Edwards, J. *A New Book of Chinese Designs calculated to improve the present taste. Consisting of figures, buildings, & furniture, landskips, birds, beasts, flowrs. [sic] and ornaments; &c. By Messrs. Edwards, and Darly* Published according to act of Parliament, & sold by the authors, the first house on the right hand in Northumberland-Court, in the Strand, & by the print & booksellers in town & country. 1754.

4to. Title, contents leaf and 121 plates, numbered 1-120 + 56 bis. Engraved throughout.

[ESTC T14907](#), BL, National Trust; Columbia, Harvard. Worldcat adds Winterthur, Peabody, Redwood.

DARLY, M. (pub.). *A New Book of Flowers. 5 plates dated 1764, bound in with the Youth's Assistant in Drawing.*

DARLY, M. (pub). *A New Book of Ornaments on 6 leaves, 1s 6d. Webley Catalogue 1762, item 175*

DARLY, Matthew. A broadside advertisement for 'Darly Engraver and Printseller No 39 Strand'. Sells Sundry Comic subjects in volumes, or single Prints, Drawing Books for learners and others consisting of Ornaments, Figures, Heads, Flowers, Landskips, Beasts, Shipping &c &c. Stencils in various devices for Ladies painting on Silk, Linen or Paper. Foreign and English Colours dry or prepared in Pots, Creyons, or drops &c. Transparent Colours for staining Drawings, &c. Black Lead, Red Chalk, and other drawing Pencils. Italian, French, Black, Red and White Chalks. Silver, Steel and Brass Portcreyons. Pencil cases &c &c. Ivory, Ebony, Mahogany and Bone Pencil Sticks. Miniature Swan and Duck

Quils. Hair Pencils. Copper Plates prepared for Ladies and Gentlemans Etching, Engraving, Metzotinto, with all sorts of Materials for Do. Viz. Fine Etching Ground Needles, Gravers, Scrapers, Rules, Compasses, Tracers &c. all sorts of Knives for cutting and pointing, Black Lead Pencils &c. oval & round Ivory and Metal Tablets for Miniature Painting. Drawing Papers plain and prepared of various colours and sizes. Transparent and Tracing Papers. Blank Cards of any size for Drawing, Visiting & Complimenting Cards. Engraved and Printed Tradesmens Shop-Plates and Bills of Parcels Engraved and Printed. Stone, Steel & Silver Seals, Engraved with Arms, Crest, or any device. Tambour and other devices Drawn for Ladies. Ornaments &c for Gentlemans Book Plates. N.B. Dutch and English Sealing Wax &c. Variety of Borders and other Ornaments for Print Rooms, and stain'd borders for Embellishing Drawings for the Port-Folio &c.
253mm x 180mm. [London, c1776].

Yale: Folio A 2012 49e

Unrecorded in the BM Print Room on-line database.

Matthew Darly (c.1720-78?), also known as Matthias Darley, made many engravings of furnishings, ornament and architecture, including plates for Chippendale's *The Director*, 1754-62, and also produced numerous caricatures. In 1766 he moved to 39 Strand, the shop depicted in *The Macaroni Print Shop* (1772), where he and his wife Mary sold caricatures and other engravings, and also supplied materials for artists and amateurs, including 'transparent colours for staining drawings' in 1776 (Hardie 1967 p.17), and the following year all sorts of materials used in the polite arts of drawing and engraving, including 'prepared Papers, Chalks, Copper-plates, Black lead Pencils transparent Colours, &c' (Public Advertiser 9 January 1777). Darly may have died in 1778, the business being carried on by his wife for a few years.

DARLEY, Matthias. Trade card of Darly, engraver at the Corner of Ryder's Court, Cranbourne Alley, Leicester Fields, London, showing a man seated to left engraving a plate, a capital in front of him, the text inscribed in the background. Etching and engraving.
100mm x 120mm. c1765.

[Heal,59.49](#)

DARTON, W. AND T. A New Drawing Book of Views.
Published by W. & T. Darton, Holborn Hill, 1804.

230mm. *Four different views in aquatint of the same landscape. Unnumbered leaves of plates.*

Yale

DARVALL, Mr. Drawing Master. 102, Western Road, near Waterloo Street, Brunswick Square.
28th Aug 1834 - Brighton Gazette.

DAVENPORT, Richard. *The Amateur's Perspective; being an attempt to present the theory in the simplest form; and so to methodize and arrange the subject, as to render the practice familiarly intelligible to the uninitiated in a few hours of study.*
Printed for the author, [London]: Sold by J. Hatchard and Son, Piccadilly: Egerton, Whitehall: and Colnaghi, Cockspur Street London : Printed by Richard Taylor, Red Lion Court, Fleet Street 1828.

4to. xi, [1] 1-28 + 1f unnumbered, 29-84pp., 15 large folding plates (numbered I-XIV, and "Continuation of Plate XIV").

DAVENPORT, Richard. *A Supplement to "the Amateur's Perspective".*
For the author. 1829.

4to. viii, 64pp., with 2 extra litho leaves (hand written directly onto the stone) inserted between pages 34 & 35 and 62 and 63., 6 large folding plates (numbered XVI-XXI).

Ken Spelman (Two parts, presentation copy from the author, with corrections.)

DAVEY, Robert. pre-1780. Drawing master at girl's school in Queen's Square; from 1780 dm at Woolwich Military Academy

DAVIDSON, Ellis A. *Drawing for Elementary Schools. Being a manual of method of teaching drawing. Specially adapted for the use of masters of national and parochial schools.* Chapman and Hall, 193 Piccadilly, 1857.

8vo. viii, 65, [4]pp. 4 leaves of plates, line drawings in the text.

DAVIDSON, Ellis A. *Right Lines in their Right Places, or, The first principles of drawing and design without instruments.* Cassell, Petter, & Galpin. 1868.

8vo. xvi, 128pp., illustrations.

1872. Revised and enlarged. *130pp., illustrations.*

In the summer of 1868 Davidson was hired by Cassell to write a series of technical manuals for artisans and their instructors.³³ As he wrote in his preface to *Linear Drawing* (1868), one of the first in this series: "This book is intended firstly as a text-book for teachers in Schools of Art and Science, Training Colleges, National and other schools, and secondly as a manual for self instruction for artisans and the public general." Ref: Cantor, G. *'From Nature to Nature's God': Ellis A. Davidson mid-Victorian educator, moralist, and consummate designer.* 2009

DAVIDSON, Ellis A. *Model Drawing: containing the elementary principles of drawing from solid forms, the method of shading, and patterns for making drawing objects in cardboard.* Cassell, Petter, & Galpin. 16mo.

1868. 9th edition. 72pp.

1871. 4to. x, 72pp., 20 single and 6 double page plates (some folding).

1880s. 3rd edition. 72, [8]pp., 26 plates (folded).

DAVIDSON, Ellis A. *Linear Drawing, showing the application of practical geometry to trade and manufactures.* Cassell, Petter, Galpin, & Co. 1868.

8vo. x, 118pp., illustrations.

1872. 5th edition. x, 118pp., illustrations.

1878. x, 118pp., illustrations.

DAVIDSON, Ellis A. *Drawing for Machinists and Engineers.* Cassell, Petter, & Galpin. 1868.

142pp., [46] folded leaves of plates.

1870. 3rd edition. 142pp., [46] folded leaves of plates.

1871. 2nd edition. 142pp., [46] folded leaves of plates. [Also 1872 second edition].

1876. viii, 142pp., illustrations.

DAVIDSON, Ellis A. *Drawing for Stonemasons. Containing a description of the construction of the subject of each study and the method of drawing it; with elementary lessons in freehand and object drawing, and a concise history of the art of masonry.* Cassell, Petter & Galpin. 1868.

vi, 95, 16pp., 31 folded leaves of plates.

1871. *95, 16pp, 31 leaves of folding diagrams (some folded).*
 1872.
 1885. *95pp., 31 folded plates.*
 1890.

DAVIDSON, Ellis A. Orthographic and Isometrical Projection: development of surfaces and penetration of solids. The curves formed where one solid penetrates another, and the shape metal must be cut so that on being rolled, bent, or folded, it may give the required form, together with one hundred questions for examination.

Cassell, Peter and Galpin, 1868.

xi, 128pp., illustrations.

1872. *xi, 128pp., illustrations.*
 1873. 12th thousand, revised and enlarged. *144pp., illustrations.*
 1890's. 18th Thousand. *144, [8]pp., illustrations.*
 1890's. 22nd thousand. *xi, [13]-144pp., illustrations.*

DAVIDSON, Ellis A. The Elements of Practical Perspective.

Cassell and Co.

12mo.

1870. 2nd edition. *viii, 89pp., folded diagrams.*
 1870. 3rd edition. *viii, 89pp., 23 folded diagrams.*
 1878. [4th edition?]
 1880. 5th edition. *viii, 89pp., 23 folded diagrams.*
 1883. [6th edition ?] *viii, 89pp., folded diagrams.*
 1884. 7th edition. *89pp., folded diagrams.*
 1886. 8th edition. *89pp., folded diagrams.*
 1889. 9th edition. *89pp., folded diagrams.*
 1891. 10th thousand. *89, 16pp., 36 fold-out plates.*
 1891. 13th thousand. *89, 16pp., 36 fold-out plates.*

DAVIDSON, Ellis A. The Elements of Building Construction and Architectural Drawing.

1869. *x, [11], 120pp., [6] folded leaves of plates.*

1871. 3rd edition, revised and enlarged. *x, (1) 12-125pp., diagrams (some folded).*
 1871. 4th edition, revised and enlarged. *125, [4]pp., [6] folded leaves of plates ([4] pages of advertisements at end.*
 1882. 6th edition, revised and enlarged. *125pp, [6] folded leaves of plates.*

DAVIDSON, Ellis A. Drawing for Carpenters and Joiners: containing a description of the construction of the subject of each study, and the method of drawing it; with elementary lessons in freehand and object drawing.
Cassell, Petter, and Galpin, 1870.

12mo. *viii, 104 pages, [36] folded leaves of plates.*

1880's. 14th Thousand. *vi, 9-104, [8]pp., [36] folded leaves of plates.*

1880's. 15th Thousand. *104, [8]pp., [36] folded leaves of plates.*

1880's. 16th Thousand. *104, [8]pp., [36] folded leaves of plates.*

1889. *104pp., folding plates.*

DAVIDSON, Ellis A. Drawing for Bricklayers. Containing the constructive principles of brickwork, and the method of drawing each subject; together with the elements of freehand, object, and plan drawing.
Cassell, Peter and Galpin, 1872.

12mo. *102pp., folding plates.*

c1874. 2nd edition. *102, [8]pp., folding plates.*

1889. 4th edition. *102pp., 34 folding plates.*

c1890. 5th edition. *viii, 10-102pp., 34 folding plates.*

DAVIDSON, Ellis A. Cassell's Manual of Drawing: to accompany Cassell's Penny Drawing Copy-Books.
Cassell, Petter, & Galpin. 1872.

4to. *30, [2]pp adverts.*

DAVIDSON, Ellis A. Drawing for Plate Metal Workers. Containing practical geometry and projection, specially adapted to this branch of industry ; the penetration of solids and development of surfaces ; elementary lessons in freehand and object drawing, etc. etc ...
1872.

85pp., illustrations.

1873 & 1874 editions.

DAVIDSON, Ellis A. Drawing for Cabinet-Makers: with twenty-four single and five double page plates of examples, adapted for drawing copies, drawn on wood by the author.
Cassell, Peter and Galpin, 1872.

8vo. *viii, 120, [12] pages, [17] folded leaves of plates.*

1870's. 2nd edition. *viii, 120, [12]pp., [17] folded leaves of plates.*

1874. *102, 16pp., [18] folded leaves of plates ([16] pages of advertisements*

at end.
1875. 3rd edition. *viii, 120pp., folding diagrams.*
1890's. 7th edition. *120pp., 17 plates.*

DAVIDSON, Ellis A. Cassell's Practical Drawing Book. From designs by Professor De La Motte and Ellis A. Davidson. With blank space for copying each example. Geometrical, ornamental, and mechanical.
Cassell, Petter, & Galpin, 1874.

oblong 4to. *[132]pp., illustrations.*

DAVIDSON, Ellis A. Pretty Arts for the employment of leisure hours. A book for ladies.
Chapman and Hall. 1879.

8vo. *x, 169pp., half-title., 36 illustrations. Chapters on wood carving, fret sawing, modelling in clay and plaster, modelling in wax, leather work, drawing on wood, wood engraving, lithographic drawing, etching on copper, drawing-models, methods of transferring designs, cottages modelled in cardboard, &c.*

DAVIDSON, Ellis A. How to Draw Machinery. 100 practical studies in geometrical drawing, etc.
Cassell, Petter, & Galpin. 1882.

oblong 8vo. *5, [15]pp., 42 leaves of plates.*

DAVIDSON, Ellis A. A Practical Manual of House-Painting, Graining, Marbling and Sign-Writing. Containing full information on the processes of house-painting in oil and distemper, the formation of letters and practice of sign-writing, the principles of decorative art... with nine coloured illustrations of woods and marbles, and numerous wood engravings.
Lockwood & Co. 1875.

8vo. *xxi, 394, [48]pp., 9 leaves of colour plates.*

1876. 2nd edition. *xxi, 394, [48]pp., 9 leaves of colour plates.*
1878. 4th edition. [Yale].
1880. 3rd edition, carefully revised.
xxi, 394 [4] 32, 16pp., 9 leaves of colour plates.
1884. 4th edition. *xxi, [1], 394, [4], 32, 16pp., 9 leaves of plates ([52] pages at end advertisements.*
1888. 5th edition.
xxi, 394pp., 9 leaves of colour plates.
1891. 6th edition.
1896. 7th edition.
1896. 10th edition.

DAVIES, Richard. Repository of Arts, 5 Colmore Row, Birmingham. trade-card.

DAVIES, Mr. Drawing Master, Bath.
28th July 1832 - Bristol Mirror.

DAVIS, John Scarlett. Studies from Nature. copy-book in Beinecke Rare Book Library, Yale. nothing in ESTC

DAVIS, P. Successor to T. Butler, carver, gilder, picture & looking glass manufacturer, printseller. High Street, Oxford. trade-card.

DAY, Charles William. The Art of Miniature Painting, comprising instructions for the acquirement of that art. Second edition.
Winsor and Newton. 1852.

small 8vo. *ix, [2], 12-57pp., frontispiece and 13 wood-engraved text illustrations.*

Second edition. 1852. *ix, [2], 12-57pp., frontispiece and 13 wood-engraved text illustrations.*

Third edition. 1853. *57, [1], 32pp.* Also 1854, third edition.

Fifth edition. 1856. *ix, [11]-57, [1]p., illustrations*

Sixth edition. 1860. *57pp., illustrations.*

Seventh edition. 1861. *57, ii, 48pp., frontispiece and 13 wood-engraved text illustrations.*

Eighth edition. 1870. *[2], [5]-58, [2], 64, [2]pp., 1 unnumbered leaf of plates.*

Tenth edition. 1878. *58pp.*

Fourteenth thousand. 1880. *58pp.*

Twelfth edition. [Sixteenth thousand]. 1887. Also 1890, twelfth edition.

Thirteenth edition. 1895. *58, 44pp., 1 unnumbered leaf of plates.*

DAY, J.B. AND SONS. How a Picture is Produced in Facsimile of the Original, by means of chromolithography. 27 plates.
London. c1870.

Wakeman and Bridson D102

DELLA BELLA, Stefano. A New Book of Vases and Urns in Six Leaves. Copy in reverse after Della Bella.

83mm x 185mm (trimmed size). ca.1771, after the original suite entitled 'Raccolta di Vasi Diversi di Stef. de la Bella Fiorentino', French, ca.1645.

[V & A entry](#)

Noted as: Vases and Urns. 'Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.' Sayer & Bennett, 1775.

DEACON, Augustus Oakley. Elements of Perspective Drawing; or the science of delineating real objects. Being a manual of directions for using a set of models composing a variety of picturesque forms, suitable for the practice of beginners. Illustrated with eight plates. Taylor and Watson. 1841.

8vo. *viii, 38pp., 8 plates.*

1853. New edition. 8vo. *viii, 38pp., 8 plates.*

DEACON, Augustus Oakley. Manual of Elementary Practice in Drawing Real Objects; shewing the practical application of the principles of perspective and light and shade to sketching from nature.

Dickinson and Son. 1845.

royal 8vo. *viii, 32pp., 9 lithograph plates.*

DEBARDE. Drawing Master, arrives at Bath, Bath Chronicle, 15 March.

DECORATOR'S ASSISTANT, The. A Modern Guide for decorative artists and amateurs, painters, writers, gilders, &c. Containing upwards of six hundred receipts, rules and instructions for mixing, preparing, and using dyes, stains, oil and water colours, varnishes, polishes, &c. for painting, gilding, and illuminating on vellum, card, canvas, leather, wood, metal, stone, glass, pottery, porcelain, &c., &c. With illustrations and directions for using the improved decorating - graining - and - graniting machines, tools, &c. With a variety of information for general work connected with every class of interior and exterior decorations, &c. With numerous illustrations.

printed and published for the author by A.J. Barnes and Co., 20 Jewin Crescent, London, E.C. 1882

8vo. *176pp including 16pp of illustrations and adverts.*

1883.

1884.

1887, second revised edition. *160pp.*
1890. *175pp.*
1892, fifth revised edition. *160pp.*
1894, sixth edition. *160pp.*

DEE, Edward. Three original early 19th century manuscript volumes compiled by a provincial painter and decorator, Edward Dee, of 62 Catherine Street, Doncaster. Each comprise 24pp with a detailed index written on the inside front wrapper.

The first volume is titled the Painter's Assistant, and details recipes for various colours, white, drab, salmon, peach blossom &c., followed by much longer descriptions for imitating specific woods and marbles. It concludes with three pencil drawings of imitation marble.

The second volume is titled Distemper Coloring, Imitation of Marbles, and starts with long and detailed descriptions for White Veined Marble, Italian Marble, & Verdantique. It progresses onto Varnishes, then to recipes for distemper paints and whitewash, and concludes with paste for paper-hanging, smoke on walls, to prepare smoky rooms for painting. On the inside rear wrapper are two measured pencil sketches, together with the painter's name and address.

The third volume contains details on Oak Graining, Grainer's Cream, Oak in Distemper, Japanner's Gold Size, Mixing & Grinding Colors, to Clean Wainscot on Furniture, Painting on Glass. It also includes a table setting out his 'Prices for Painting'. His name appears at the foot of the index.

Ken Spelman (2000).

DEELEY, J.C. *Studies of Trees.*
J & F. Harwood, 26 Fenchurch Street. c1832.

oblong folio. 6 soft ground etched plates of different types of trees. Ash -- Walnut -- Oak -- Chesnut -- Elm -- Beech.

Ken Spelman copy (2002). J. & F. Harwood was active at this address from 1830 to 1844. See: Brown. P.A.H. *London Publishers and Printers.*

We have also traced a broken set, framed for decorative purposes. (Colefax and Fowler, 2021).

A work 'Six Studies of Trees' by J.C. Deeley, is reviewed in 'new publications' in the *Literary Gazette*, vol, 24, 1840.

DEELEY, J.C. Studies of Trees, from Nature and on Stone.
Published by the artist No. 7. Whittlebury St. Euston Sqre., (Printed by W. Clerk 41 Dean St. Soho). 1832-1834? [date from address of printer].

oblong folio. *6 unnumbered lithograph plates. Price on cover: Pr. 3/8.*

V and A.

DE JANVRY. Trade card of De Janvry, portrait painter, at No.3, Cockspur Street, Haymarket, London; text in a large rock with vegetation around it and a tree to the left.

Etching. 81mm x 123mm.

[BM: Banks, 3.21](#)

DELACOUR, William. Six Prints of Posies, or branches of curious flowers, drawn after nature... most of them of their proper sizes, adapted either for ornament, or the amusement of ladies in drawing or needlework.

R. Sayer. c1780.

Bridson C257

6 plates.

Bowles & Carver. c1780. *6 plates.*

Bridson C348

William Delacour [Delacour, De La Court]. fl. 1740-1768. Trade card engraved by R. White after his own design... at the Golden Head in Katherine Street in the Strand; later in Coventry Court; 1753 sold shop because invited to Dublin to establish an academy; 1760 first drawing master to Board of Manufacture's School, Edinburgh. Trade card reproduced in Ayres p.103.

DELACOUR, William. Eight Beautiful Groups of Natural Plovers in outlines by De La Cour, proper to draw from; or amuse those who choose to colour from nature, for which purpose they are immediately adapted.

R. Sayer. c1760.

Bridson C283

folio. *8 plates.*

DELAMARDELLE, Madame La Baronne. Art of Fan-Painting.
Lechertier, Barbe & Co. 1880.

8vo. 84pp. *Pages 33-85 consist of publisher's advertisement entitled: "A price list of colours and sundries used in fan painting." Includes bibliographical references.*
Translated by Gustave A. Bouvier from the 1877 Paris edition.

DELAMARDELLE, Madame La Baronne., and Goupil, F. (figure-painter at the Sèvres Manufactory). Practical Lessons in Painting on China, Porcelain, Earthenware, Faience, and Enamel. Translated by Gustave A. Bouvier from the 1877 Paris edition, *Leçons pratiques de peinture vitrifiable sur porcelaine dure, pâte tendre, faience, émail*. Lechertier, Barbe and Co. 1877.

12mo. 84pp.

Third edition. 1879. [also an 1880 third edition].
12mo. [2], 88pp. Pages 65-88 consist of publisher's advertisements entitled: "*List of colours and materials for painting on china.*"

Fourth edition. 1880.
12mo. [2], 88pp. Pages 65-88 consist of publisher's advertisements entitled: "*List of colours and materials for painting on china.*"

Fifth edition. 1881.
12mo. [2], 88pp. Pages 65-88 consist of publisher's advertisements entitled: "*List of colours and materials for painting on china.*"

Sixth edition. 1883.
12mo. [4], 87pp. Pages 65-87 comprise an illustrated trade catalogue for Lechertier, Barbe and Co, together with a List of Colours and Materials for Painting on China. This section has a separate title-page.

DELAMOTTE, Freeman Gage. A Primer of the Art of Illumination for the use of beginners: with a rudimentary treatise on the art, practical directions for its exercise, and examples taken from illuminated mss. E. & F.N. Spon, 16, Bucklersbury, London : Printed by Bowles and Sons, George Street, Mansion House, E.C. 1860.

square 12mo. 43pp., 20 leaves of plates. The plates contain illuminated initials and borders in gold and colors, including 7th- and 8th-century Celtic knotwork monograms, Italian decorated initials, and initials and borders from early Bibles and French Books of hours.

1870. Crosby Lockwood and Co.
43, [1]p of text printed in red and black with ornamental borders and with elaborate decorative initials., 20 chromolithograph plates.

1872. Lockwood & Co: printed by C. Whitting,
43, [1]p of text printed in red and black with ornamental borders and with elaborate decorative initials., 20 chromolithograph plates.

1874. Lockwood & Co.

43, [1]p of text printed in red and black with ornamental borders and with elaborate decorative initials., 20 chromolithograph plates.

1886. Crosby Lockwood and Co.

43, [1]p of text printed in red and black with ornamental borders and with elaborate decorative initials., 20 chromolithograph plates.

1897. Second edition. Crosby Lockwood and Son.

43, [1]p of text printed in red and black with ornamental borders and with elaborate decorative initials., 20 chromolithograph plates.

DE LA MOTTE, Philip Henry. On the Various Applications of Anastatic Printing and Papyrography.

David Bogue. 1849.

8vo. Title-page, 24pp., 14 plates numbered 1-4, 6-8, 9 (frontis.), 10, 12-16. The missing plates were never published.

DELAMOTTE, Philip Henry. The Art of Sketching from Nature. With examples from English masters and well known water-colour artists.

Bell and Daldy. 1871.

folio. vi, [2], 74, [2]pp adverts., 25 color plates (24 mounted; including frontispiece).

Second edition. folio. George Bell & Sons. 1888.

viii, 69, [1]p., 20 mounted colour plates and 24 wood engravings.

Another edition of the work originally published by Bell and Daldy in 1871, with alterations to both the text and plates. Colour plates with imprint: Vincent Brooks, Day & Son, Lith; text printed by the Chiswick Press. The first 3 plates show progressive stages of colour printing; also includes one plate titled "Table of Tints", numbered 'A', with hand colouring. Includes bibliographical references.

DELARAM, Francis.

The [First] Booke of Flowers

A booke of flowers, fruitcs, birds and flies exactly drawne, with their true colours lively described.

F.D. London, G. Humble. c1620.

oblong folio. *Engraved title-page and 19 plates.*

Bridson B21 (noting Globe 522-4 state *1)

A booke of flowers, fruitcs, birds and flies exactly drawne, with their true colours lively described.

F.D. London, P. Stent. [1661].

oblong folio. *Engraved title-page and 19 plates.*

Bridson B33

[ESTC R213196](#), BL only three books bound together.

Rostenberg p.20 incorrectly under Dunstall

A booke of flowers, fruitcs, birds and flies exactly drawne, with their true colours lively described.

J. Overton. c1673.

oblong folio. *Engraved title-page and 19 plates.*

Bridson B42 (ref: Globe 522-4 state III)

this title offered for sale by H. Overton as late as 1734 (Globe 523.i, state *IV)

The Second Booke of Flowers [by William Simpson].

The second booke of flowers, fruitcs, birds and flies exactly drawne.

And are to bee sold by George Humble at ye white horse in Popes head Alley. c1635.

oblong folio. [oblong 4to in STC]. *Engraved title-page and 18 plates (lettered a-t). LACKS FINAL PLATE. W. Sempson fesisit.*

[ESTC S116290](#), BL, the only known copy lacks leaves g, l, and n.

Bridson B25 (Globe 523.i state 1)

see Hind II, 235-6. Published late in Humble's career, he died in 1640.

The second booke of flowers, fruicts, birds and flies exactly drawne. Newly printed with additions by J. Dunstall. W. Sempson fedit.
G. Humble. c1661.

oblong folio. *Engraved title-page and 19 plates (lettered a-u).*

Bridson B34 (Globe 523.i)
Wing S2497 catalogues under Sempson [Simpson], and entry cancelled.

The second booke of flowers, fruicts, birds and flies exactly drawne. Newly printed with additions by J. Dunstall. W. Sempson fecit.
J. Overton. c1673.

oblong folio. *Engraved title-page and 19 plates.*

Bridson B43 (Globe 523.i)
Wing S2496 catalogues under Sempson [Simpson], dating c1650, and entry cancelled.
Offered for sale by H. Overton as late as 1734 (Globe 523.i state *IV).

The Third Booke of Flowers [anon].

No copy of Humble c1635 first printing located

The therd booke of flowers, fruicts, birds and flies exactly drawne. With additions by J. Dunstall.
P. Stent. c1661.

oblong 4to. *Engraved title-page and 19 plates.*

Bridson B35 (Globe 524.i state II)
Wing T899, dates as 1661 and cancels entry

The therd booke of flowers, fruicts, birds and flies exactly drawne. With additions by J. Dunstall.
J. Overton. c1673.

oblong 4to. *Engraved title-page and 19 plates.*

Bridson B44 (Globe 524.i)
Still offered for sale by H. Overton as late as 1734 (Globe 524.i state *IV).

“The work of Crispyn de Passe I had a considerable influence on later florilegia. The English engraver Francis Delaram (ca.1590-ca.1627), who may have been of Flemish descent, matches [John] Payne with such kinds of borrowings in his publication... *A Book of Flowers, Fruicts... exactly drawne*, to which is publisher, the notable and prominent George Humble (active 1603-1640), added two more sets of flower plates, the second by a certain William Simpson, and the third anonymous, but all predominantly based on De Passes’s *Lilia* series.” ref: Segal & Alen. *Dutch and Flemish Flower Pieces*. Brill, 2020.

This series is also recorded by ESTC under John Dunstall:

DUNSTALL, John. *A Booke of Flowers Fruicts Beastes Birds and Flies exactly Drawne*. And are to be sold by P. Stent at the White hors in Guiltspur street without Newgate, 1661.

folio. 82ff, *engraved throughout*. With three additional title pages: "A booke of beastes livley lively drawne. London printed & sould by P. Stent without Newgate with additions."; "The second booke of flowers fruicts beastes birds and flies exactly drawne newly printed with additions by John Dunstall Anno 1661 sould by Peter: Stent:"; and "The therd booke of flowers fruits beastes birds and flies exactly drawne, With additions by Iohn Dunstall. Are to be sould by P. Stent at the whit horse in Guilt spur street betwixt Newgate and Pye-corner 1661."

[ESTC R213196](#), BL, National Trust.

DUNSTALL, John. *A Book of Flowers and Fruits drawn after the life by John Dunstall of London, and lately etch'd and graven by the same author. Composed for learners to draw by. And may serve also for others which have use of things in this nature.* printed and sold by P. Stent. 1663.

oblong 4to. *Engraved title-page and 19 plates (six bear the imprint of John Overton)*.

Bridson C105. See Marlborough Rare Books catalogue 50, item 45.

DUNSTALL, John. *A New Book of Flowers, Beastes, Birds, invented and drawn wholly by J. Dunstal.* J. Overton. c1673.

Plate count not ascertained.

Bridson B45 (Globe *531)

DELAVEL, Edward Hussey. A Letter to the Right Honourable the Earl of Morton, President of the Royal Society. Containing experiments and observations on the agreement between the specific gravities of the several metals, and their colours when united to glass, ... By Edward Delaval, ... Read at the Royal Society Jan.24, 1765.
London printed in the year 1765.

4to. [2], 29, [1]p.

[ESTC T136920](#): The 'Letter' was reprinted as part of 'An experimental inquiry into the cause of the changes of colours in opaque and coloured bodies'.

DELAVAL, Edward Hussey. An Experimental Inquiry into the cause of the changes of colours in opaque and coloured bodies.
London: printed in the Year, 1774.

4to. [2], 56pp.

[ESTC N65757](#), Yale School of Medicine.

DELAVAL, Edward Hussey. An Experimental Inquiry into the cause of the changes of colours in opaque and coloured bodies.
London: printed in the Year, 1775.

8vo. [2], 56pp.

[ESTC N65755](#), Chicago (noting verify format).

DELAVAL, Edward Hussey. An Experimental Inquiry into the cause of the changes of colours in opaque and coloured bodies. With an Historical Preface Relative to the Parts of Philosophy therein examined, and to the several Arts and Manufactures dependent on them. printed for J. Nourse, Bookseller to his Majesty; and P. Elmsly, in the Strand. Entered at Stationers' Hall. 1777.

4to. [2], lxxv, [3], 138pp.

[ESTC T135849](#). Includes: 'A letter to the Right Honourable the Earl of Morton', which had been separately published in 1765.

DELAVAL, Edward Hussey. An Experimental Inquiry into the cause of the changes of colours in opaque and coloured bodies.
Warrington printed by W. Eyres 1785.

8vo. 128pp

[ESTC T135851](#)

DELIGHT, E. Bill-head of E Delight, oil & colourman, at No.25, New Bridge Street, Blackfriars, London; hanging ham between two other pieces of meat, in oval design with text to the right; blank. Engraving and etching. 63mm x 188mm.

[BM: Heal,89.47](#)

DE MEUR, Edward. Trade card of Edward De Meur, drawing master, at No 2 Paternoster Row near Cheapside; text at the centre, flanked by columns with globe on top, various objects below including books, pen and telescopes; objects above the text include rulers, a hourglass and papers, tied with a bow. Etching and engraving. 107mm x 143mm.

[BM: Heal, 56.4](#)

DEMPSEY, Joseph. Drawing Master.
18th July 1848 - Liverpool Standard.

DENNIS, Henry James. Second Grade Perspective (theory and practice) specially prepared for the use of art students.
Pl. A-L. Bailliere, Tindall, & Cox: London, 1878.

oblong 8vo. *vi, 55pp.*

- 1879. Second edition.
- 1880. Second edition. *vi, 59pp, 12 leaves of plates*
- 1881. Third edition. *vi, 55pp.*
- 1882. Third edition.
- 1883. Fourth edition. *vi, 56pp, 20 unnumbered leaves of plates.*
- 1884. Fifth edition. *vi, 56pp, 20 unnumbered leaves of plates.*
- 1885. Sixth edition. *vi, 56pp, 20 unnumbered leaves of plates.*
- 1887. Eighth edition. *vi, 56pp, 20 unnumbered leaves of plates.*
- 1888. Ninth edition. *vi, 56 pages, 20 leaves of plates.*
- 1890. Eleventh edition. *vi, 56pp., 20 leaves of plates.*
- 1891. Twelfth edition. *vi, 56pp, 20 unnumbered leaves of plates.*
- 1893. Fifteenth edition. Bailliere, Tindall, and Cox. *vi, 56pp. 21 plates.*
- 1895. Sixteenth edition. *viii, 60pp, 21 unnumbered leaves of plates*
- 1896. Sixteenth edition. *viii, 60pp, 21 unnumbered leaves of plates*

DENNIS, Henry James. Second Grade Perspective Test Papers.
1878.

13 unnumbered leaves. Unbound, loose leaf sheets held together at top left hand corner.

DENNIS, Henry James. Third Grade Perspective, comprising angular and oblique perspective, shadows and reflections, specially prepared for the use of art students. With an introduction by J. Sparkes.
Baillière, Tindall, & Cox. 1876.

oblong 8vo. Twelve Parts.

1877. [156]pp., 69 leaves of plates (some folded).

1879. Second edition. [10]pp., 69 full-page plates (9 folding), each with letterpress, (26)pp examination questions.

1881. Third edition. 173pp., 70 unnumbered leaves of plates (some folded).

1883. Fourth edition. 173pp., 70 unnumbered leaves of plates (some folded).

1884-1885. Fifth edition. 2 parts. 173pp., 70 unnumbered leaves of plates (some folded).

1889. Sixth edition. 72pp.

DENNIS, Henry James. Advanced (third grade) Perspective: comprising angular and oblique perspective, shadows and reflections, specially prepared for the use of art students.
Baillière, Tindall, & Cox. 1896.

oblong 4to.

Seventh edition. Two volumes. 186 pages, 10 folded leaves of plates. V.1. Angular and oblique perspective, -- v. 2. Shadows and reflections.

DERECOUR. Drawing master, taught drawing with Mr Ziegler in Bristol.

DEVIS, Anthony Thomas. Drawing master to Wiliam Ashton of Cuerdale Hall.

DEVOTO, John. Catholic drawing master in Birmingham.

DIBDIN, Thomas Colman. Progressive Lessons in Water-Colour Painting.
Hogarth. 1848.

folio. Title and 4pp., 16 lithograph plates (3 in 4 states and 2 in 2 states).

Part I. 1847.

DIBDIN, Thomas Colman. Progressive Drawing Book for 1852. Complete in six parts.
T.C. Dibdin. 1852.

small oblong 4to. 23 unnumbered lithograph plates

DIBDIN, Thomas Colman. *Pleasing Self Instructor in the Art of Drawing*: comprised in a series of progressive lessons carefully engraved and simplified with printed letterpress directions: by which a child 9 years old may teach itself the art without the pressure of a master.

Tallis & Co. 1850's.

oblong 4to. [2], 8, [2], 40pp; 8, 32 leaves of plates.

From title-page.: Sold by H. Rowe, 2 Clemmitts Inn, Old Bailey & by all booksellers, in 7 monthly parts, at 2/- each .../ Lithographed t.p./ Added lithographed t.p. has been altered to read: T.C. Dibdin's *Pleasing self instructor* .../ Running title for first part (p. [1]-8) reads: *Dibdin's Self-instructor in the art of drawing*./ Running title for second part (p. [1]-40) reads: *Dibdin's Pleasing self-instructor* [sic] in the art of drawing.

DIBDIN, Thomas Colman. *Sketches in the Fields*: a continuation of the series of drawing copies in 'Pleasant pages'.

Houlston and Stoneman; Ackermann and Co., 1852.

oblong 4to. 17 unnumbered leaves.

DIBDIN, Thomas Colman. *A Guide to Water Colour Painting*. Being a series of progressive lessons ... Printed in chromo-lithography by M. & N. Hanhart.

Reeves and Son. 1859.

folio. *Four parts*.

DICEY, William and Cluer Dicey. *A Catalogue of maps, prints, copy-books, drawing-books, &c. histories, ...* printed and sold by William and Cluer Dicey, at their warehouse, opposite the south door of Bow-Church in Bow-Church-Yard, London.

Printed in the year 1754.

4to. 62pp.

[ESTC T188172](#), Oxford only, imperfect wanting all after page 56. Likely a conflation of two separate catalogues, as some material can be dated to 1761 or after.

See an [annotated transcription](#) of the catalogue. Also, p. 25-56 are gathered in 4s (8vo?) rather than 4+2 or 12, as appears to be the case in the first section.

[BM Banks,99.12.+](#). Trade-Card of William & Cluer Dicey, and another example: [Heal,59.56](#)

[Biographical article](#) on the Diceys.

DICEY, Cluer & Richard Marshall. A Catalogue of maps, prints, copy-books, drawing-books, histories, ... printed and sold by Cluer Dicey, and Richard Marshall, at the Printing-Office, in Aldermary Church-Yard, London.
[London] Printed in the year 1764.

12mo. 104pp.

[ESTC T162594](#), Glasgow only. Griffiths recording this copy as 112pp mispaginated.

DICKINSON, J. Dickinson's Advanced Drawing Book.
J. Dickinson, 114 New Bond Street, 1828.

oblong folio. 4 unnumbered lithograph landscape views printed by Hullmandel after drawings by S. Lines. Issued without letterpress.

DICKINSON, William Robert. Rustic Figures.
Published by J. Dickinson, 114 New Bond Street. [1842].

folio. Lithographic pictorial title-page, leaf of letterpress introduction dated 1842, and 23 lithographic plates (depicting 28 subjects), of the local costume of British tradesmen, rural characters &c. Two of the images on one sheet have tinted backgrounds.

Goldsmiths Library 32948, not in Abbey. Copac locates 4 copies (Oxford, Manchester, Warwick, National Library of Wales.) The Yale Center for British Art has only a digital version of the Goldsmiths' Library copy.

The sole printing of this collection of large plates by William Robert Dickinson (1815-1887), that were published by his father from his shop premises in New Bond Street, and intended as a pattern book for artists. The images depict men, women, young women and boys in local dress, and some plates include background architecture or local scenery. The trade of the individuals is apparent in some instances (fruit pickers, fishermen, shepherds). Occasionally the name of the location is included. In his short preface Dickinson writes, that "the improvements in lithography have been of material use in enabling me in several instances, to make drawings on the stone with the brush directly from the models. I cannot therefore but hope, that these studies will prove of use equally to the Artist and Amateur."

DICKSEE, J.R. The School Perspective: being a progressive course of instruction in linear perspective both theoretical and practical. Specially designed for the use of schools.
Simpkin, Marshall and Co. [1859].

8vo. xiv, [2], 79, [1]p., frontispiece, engraved title-page, 40 plates and 24 diagrams in the text.

DICKSEE, J.R. The School Perspective.
James S. Virtue. [1863].

8vo. Second edition. *xiv, 79pp., frontispiece, 40 plates and 25 text figures. Advert at the end dated June 1863.*

DICKSEE, J.R. Perspective: Theoretical and Practical. Specifically designed for the use of Schools.
Strahan and Co. 1871.

8vo. Third edition. *viii, 72pp., frontispiece, 40 plates and 25 text figures.*

DIGHTON, Dennis. Progressive Studies of Cattle.
Printed and Published at Rowney & Forsters Lithographic Press, 51 Rathbone Place May 1820.

4to. Publisher's lithographed wrappers and 4 lithograph plates engraved by J. Netherelift. Described as No 1 of Rowney & Forsters Lithographic Drawing Books. Six numbers, 2s 6d each. [1821 advert in Harley].

Numbered No 1, dated April 1820; Plate 1, May 1820; Plate 2 May 1820, Unnumbered May 1820.

DIGHTON, Dennis. Dighton's Characteristic Figures in Nos. Price 3s each.

1821 advert in Harley.

DIGHTON, Dennis. Sketches. Fifteen numbered coloured lithograph plates, with dates from January to August 1821. Abbey Life 121.
oblong 4to. [1821].

DINMORE, Harwood. HARWOOD DINMORE, formerly of Lynn, in the county of Norfolk, Drawing Master, and late of Ipswich, in the county of Suffolk, Drawing Master.
1st March 1834 - Norfolk Chronicle. / 27th Sept 1826 - wife died - Bury & Norwich Post.

DIRECTIONS for preparing and using the colours for stamping of linnen. 1 sheet, folio.
[Edinburgh? 1730?].

[ESTC N65613](#). Senate House; Columbia. It includes directions for making "gum water", "red colour", and "black colour".

DITTON, Humphry. A Treatise of Perspective Demonstrative and Practical. Illustrated with Copper Cutts.
printed for B. Tooke, at the Middle-Temple-Gate, Fleetstreet; and D. Midwinter, at the Three Crowns in St. Paul's Church-Yard. 1712.

8vo. [4], xvi, 48, 51-173, [1]p., 6 folding engraved plates. The work is dedicated to Francis Nicholson, General of Her Majesty's Forces in North America, and was "design'd for the use of the New Mathematical School in Christ's Hospital" Titlepage and the conjugate dedication leaf are cancels. - Text and register are continuous despite pagination.

DOCHER, Charles. Drawing Master.
8th Aug 1846 - John Bull [London].

DOLBY, Edwin Thomas. Dolby's Marine and River Studies.
G. Rowney & Co. c1850.

oblong 4to. In six numbers, price one shilling each. No. 6. Four lithograph plates by Dolby. Original buff printed wrappers with advertisements on the inner, and rear outer cover.

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

DOLCE, Lodovico. Aretin: A Dialogue on Painting. From the Italian of Lodovico Dolce.
printed for P. Elmsley, successor to Mr. Vaillant; in the Strand; and sold by I. Dodsley, in Pall Mall; G. Pearch, in Cheapside; M. Hingeston, near Temple Bar; D. Prince, at Oxford; and Mr. Braim, painter, and printseller, in Catherine Street, in the Strand. 1770.

8vo. [6], xviii, [2], 262pp., half-title and all preliminary and final blanks. Translated by W. Brown.

[ESTC N029694.](#)

DOLCE, Lodovico. Aretin: or, a Dialogue on Painting.
Glasgow: Robert Urie. MDCCCLXX [i.e. 1770].

12mo. xxii, [3], 26-218, [2]pp adverts.

[ESTC N29695.](#)

DOSSIE, Robert. *The Handmaid to the Arts, teaching, I. A perfect knowledge of the materia pictoria: or the nature, use, preparation, and composition, of all the various substances employed in painting; as well vehicles, dryers, &c. as colours: including those peculiar to enamel and painting on glass. II. The several devices employed for the more easily and accurately making designs from nature, or depicted representations; either by off-tracing, calking, reduction, or other means: with the methods of taking casts, or impressions, from figures, busts, medals, leaves, &c. III. The various manners of gilding, silvering, and bronzing, with the preparation of the genuine gold and silver powders, and imitations of them, as also of the fat oil, gold sizes, and other necessary compositions:-the art of japanning as applicable not only to the former purposes, but to coaches, snuffboxes, &c. in the manner lately introduced:-and the method of staining different kinds of substances with all the several colours. The whole being calculated, as well for conveying a more accurate and extensive knowledge of the matters treated of to artists; as to initiate those, who are desirous to attempt these arts, into the method of preparing and using all the colours, and other substances employed in painting in oil, miniature, enamel, varnish, and fresco; as also in gilding, &c* printed for J. Nourse, at the Lamb, opposite Katherine-Street, in the Strand. 1758.

8vo. Two volumes. *xxiv, [8], 448, [14]pp; xv, [13], 448, [10]pp + advert leaf.*

[ESTC T116409.](#)

DOSSIE, R. *The Handmaid to the Arts, Teaching, I. A perfect knowledge of the materia pictoria, or, the nature, use, preparation, and composition of all the various substances employed in Painting, as well vehicles, dryers, &c. as colours; including those peculiar to enamel and painting on glass. II. The means of delineation, or the several Devices employed for the more easily and accurately making Designs From Nature, or Depicted Representations; either by offtracing, calking, reduction, or other means; with the methods of taking casts, or impressions, from figures, busis, medals, leaves, &c. III. The various manners of gilding, silvering, Bronzing, with the preparation of the genuine Gold and Silver powders, and imitations of them, as also of the fat oil, gold fixes, and other necessary compositions;- the art of Japanning, as applicable not only to the former purposes, but to coaches, snuffboxes, &c. in the manner lately introduced;-and the method of Staining Different Kinds Of AtSubstances, with all the several colours. The whole being calculated, as well for conveying a more accurate and extensive knowledge of the matters treated of to professed artists, as to initiate those who are defirous to attempt these arts, into the method of preparing and using all the colours, and other substances employed in painting in oil, miniature, crayons, encaustic, enamel, varnish, distemper, and fresco, as also in gilding, &c. The second edition, with considerable additions and improvements.*

Printed for J. Nourse, bookseller in Ordinary to His Majesty. 1764.

8vo. Two volumes. *xxvii, [9], 522, [10]pp; xiv, [14], 462, [10]pp.*

[ESTC T125950.](#) In this second edition in vol. 1 the eighth line of the title reads: "teria pictoria, or, the nature,", the second line of imprint reads: "printed for J. Nourse, bookseller in ordinary to his" and on p.[1] sig. B is under the "e" of "tenacity".

[ESTC T125947.](#) In this second edition in vol. 1 the eighth line of the title reads: "materia pictoria: or the", the second line of imprint reads: "printed for J. Nourse,

bookseller in ordinary" and on p. [1] sig. B is under "c" of "tenacity".

[ESTC N32886](#). In this second edition the vol.1 titlepage, eighth line, reads: "materia pictoria; or, the"; the second line of the imprint reads: "printed for J. Nourse, bookseller in ordinary to his".

[ESTC N32883](#). In this second edition the vol.1 titlepage, eighth line, reads: "teria pictoria; or, the nature,"; the second line of the imprint reads: "printed for J. Nourse, bookseller in ordinary to his".

DOSSIE, Robert [attrib]. The Golden Cabinet: being the laboratory, or handmaid to the arts. ... The third edition, with considerable additions and improvements. Dublin printed by Peter Hoey 1790.

12mo. 88, 251, [1], xv, [5]pp., *illus.*

[ESTC T118367](#): Sometimes attributed to Robert Dossie.

DOSSIE, Robert. The Handmaid to the Arts...teaching a perfect knowledge of the Materia Pictoria; or the nature, use, preparation, and composition of all the various substances employed in painting...the means of delineation...the various manners of gilding, silvering, bronzing, japanning. A new edition, with considerable additions and improvements. Two volumes. printed for A. Millar, W. Law, and R. Cater, and for Wilson, Spence, and Mawman, York. 1796.

8vo. xxv, [3], 344pp; xx, 324pp.

[ESTC T129094](#): false imprint, probably printed at York.

DOUBLEDAY, Ralph. Bill-head of Ralph Doubleday, colourman, at the Blue Anchor & Gate, against the Monument, Fish Street Hill, London; anchor and gate in ornamental frame, text to the right; handwritten bill addressed to Innes & Hope and dated 1763. Engraving and etching. 66mm x 194mm.

BM: Heal,89.50

DOUGLASS, George. The Art of Drawing in Perspective from Mathematical Principles; shewing how to give every object its true place in the figure, and every part of a landscape that proportion in size, and distance from one another, which the parts they are intended to represent hold in nature. Edinburgh, Printed by and for Mundell and Son; John Anderson, Edinburgh; Longman, Hurst, Rees, & Orme, and T. Ostell, London. 1805.

8vo and 4to. Two volumes. *xiv*, [2], 87, [1]p; *letterpress title-page and 10 large plates numbered (i) 1-ix, engraved by D. Lizars.*

An Edinburgh mathematician. The “Plates for illustrating The Art of Drawing in Perspective” were issued separately, incorporate several local street scenes or doorways.

DRAKE, Nathan. Trade card of Nathan Drake, oil & colourman, at the White Hart in Long Acre, London; text within ornamental rococo frame; chained deer with a crown around its neck within ornamental frame above.
Engraving and etching 184mm x 143mm.

[Banks 89.8](#)

DRAKE, Nathan. Trade card of Nathan Drake, oil & colourman, at at the White Hart in Long Acre, London; lion turned to the left, with mouth open and tongue out, in ornamental frame; text below in connecting ornamental frame, vases with flowers at the top sides.
Engraving and etching. 165mm x 114mm.

[BM: Heal,89.52](#)

Two trade cards in the name of Nathan Drake are known, the earlier perhaps dating to the 1750s, advertising from the White Lion, James St, near Long Acre, ‘Sells all sorts of Colours, Wholesale/ & Retail, As Indico’s, Smalts, Water/ Colours in Shells, & Liquids, Crayons/ ... fine Prim’d Cloths...’ (Heal coll. 89.52; Lewis Walpole Library, 66 726 T675); the later perhaps dating to the 1760s or 1770s, advertising his business as ‘Successor to/ Mr Robert Keating/ At the WHITE HART in LONG-ACRE;/ London./ Sells all sorts of fine colours & oils for painting/ Prym’d Cloths, Pencils fine Tools and Palletts;/ Water Colours prepared in the neatest manner/ Also Makes all sorts of Crayons in the best/ approved methods.../ NB: Keatings fine Varnish formerly Calld/ Coopers Picture Varnish...’ ref: British artists' suppliers, 1650-1950 - D.

THE DRAUGHT-MAN’S ACADEMY; being a collection of twenty four prints of choice figures, collected out of the works of some of the most eminent antient and modern masters, for the benefit of lovers and practitioners of the noble art of drawing.
Feb 10th 1676.

Ogden List, not seen. In the Term Catalogues.

DRAWING BOOK. Every Youth’s Drawing Book: containing the Whole Art of Drawing, the Principles of Perspective; with clear and ample instructions for portrait, flower, miniature, and landscape painting, in oil and water colours; engraving on wood, casting, medalling, bronzing, mezzotint scraping, modelling, etc. Illustrated with above 60 engravings on wood and copper.

Published by W. Wilton, 245, High Holborn, 1828.

square 12mo. 64pp., *frontispiece*, *vignette on title-page*, 52 plates, and 7 illustrations or diagrams in the text.

Yale, British Art Center has two copies of variant issue. Copy 1 is bound in original printed boards with 31 leaves of plates after the text. Stamped in black on front cover: G.C. 1831. Copy 2 (ex Ken Spelman) has an engraved frontispiece that does not appear in copy 1. It is also bound in original printed boards with 52 leaves of plates after the text.

DRAWING BOOK. Sixty single-page lithograph sketches of villagers at work, in conversation and at play. The anonymous artist depicts rural labourers, stone masons, bill posters, tinkers... Dated Sept. 22nd 1821 on the inner cover and Oct. 11th at rear, with several of the plates dated intermediately.
oblong 8vo. c1821.

A DRAWING BOOK OF BIRDS, Monday, May 12, 1794.
Laurie & Whittle. 1794.

6 numbered engraved plates, measuring 180 x 120mm.

Marlborough Rare Books 1969 (cat.64).

A DRAWING BOOK: or, The Pencil Improved, with the groundwork of the art of drawing, limning, painting, graving, and etching. The real art of mixtures of all sorts of colours, both for painting and limning; and the plainest method for colouring maps and prints are faithfully discovered; With some geometrical rules for ovals, escutchions, circles, &c. In the drawing part, Abraham Bloemaert and Jean Cozyne are followed; answering to Fiolets Discourse of the measures of whole bodies and parts. In the limning part, you have from a manuscript which came happily to hand out of the collection of Mr. Garrat, limner to Queen Elizabeth, the perfect discourse how to prepare, mix, and work all those colours, with directions what lights to use in drawing by the life, with the height and distance the party ought to stand you intend to draw. printed by Tho. Johnson for John Ruddiard, and are to be sold at the Unicorn in Cornhil, near the Royal Exchange. 1664.

4to. 41, [1]p., *frontispiece* (*A booke of drawing, by Abrã: Bloemaert & others.*)

[ESTC R475735](#), Oxford; Avery.

A later (1672, second edition) published as: The Complete Academy: or a Drawing Book, containing the pencil's improvement.

The Complete Academy: or a drawing book, containing the pencil's improvement, with the ground-work of the art of drawing, limning, painting, graving, and how to whet the graver: and also etching. The real art of mixtures of all sorts of colours both

for painting and limning; also how to cleanse any old painting, and preserve the collours; and the plainest method for colouring maps and prints, are faithfully discovered. With some geometrical rules for ovals, escutcheons, circles, &c. With an addition of that necessary parts the trunks of bodies. In the drawing part Abraham Bloemaert and Jean Cozyne are followed, answering to Fiolets discourse of the measures of whole bodies and parts. In the limning part you have from a manuscript (which came happily to hand out of the collection of Mr. Garrat, limner to Queen Elizabeth) the perfect discourse how to prepare, mix, and work all those colours; with directions what lights to use in drawing by the life, with the height and distance the party ought to stand you intend to draw. The second edition, with many experienc'd additions, by the author.

printed by R[obert]. Battersby, for John Ruddiard, and are to be sold at the Unicorn in the Piazza, under the Royal Exchange in Cornhill, 1672.

folio. 45, [1]p., frontispiece., title-page printed in red and black. With a colophon on p. 45: London, printed by R.B. for John Ruddiard, and are to be sold at his shop, at the Unicorn in the Piazza, under the Royal Exchange in Cornhill; where you may have all sorts of maps, both large and small, likewise all sorts of Cockers Copy-Books, and others; with all manner of bonds whatever, bills of lading, indentures for apprentices, likewise texted indentures ready ruled, and divers other sculptures of several sorts.

[ESTC R174203](#), UCLA, Yale copy bound with: Albert Durer revived, or, A book of drawing, limning, washing, or colouring of maps and prints. London : Printed by F. Collins, for John Garrett, [1698]

DRAX, William. "The Use of Penn & Pennsell; or, Variety of Excellent Rules for Drawing, Limning, Washing, collering of Maps & prints. With Seaverall other things of the like kind. Collected out of the choicest Italian & German Authors."

A late seventeenth- or early eighteenth-century redaction of material printed in A book of drawing, limning, washing, or colouring of maps and prints; and the art of painting . . . (1652) and The excellency of the pen and pencil . . . (1668). It contains nothing which was not printed before 1670.

BM Ms Sloane 3907.

DRESSER, Christopher. Unity in Variety, as deduced from the vegetable kingdom. being an attempt at developing that oneness which is discoverable in the habits, mode of growth, and principle of construction of all plants. James S. Virtue. 1859.

8vo. xv, 162pp + advert leaf., half-title., 300 illustrations in the text.

DRESSER, Christopher. Unity in Variety, as deduced from the vegetable kingdom. being an attempt at developing that oneness which is discoverable in the habits, mode of growth, and

principle of construction of all plants.
James S. Virtue. 1860.

Second edition. 8vo. xv, 162pp + advert leaf., half-title., 300 illustrations in the text.

DRESSER, Christopher. The Art of Decorative Design. with an appendix, giving the hours of the day at which flowers open (the floral clock); the characteristic flowers of the months (both indigenous and cultivated), of all countries, and of the diversified soils.
Day and Son, lithographers to the Queen, Gate Street, Lincoln's Inn Fields, 1862.

8vo. xi, [1], 241, [3]pp., 28 plates.

DRESSER, Christopher. Development of Ornamental Art in the International Exhibition : being a concise statement of the laws which govern the production and application of ornament, with references to the best examples.
Day and Son, Lithographers to the Queen, 6, Gate Street, Lincoln's Inn Fields, & Processes Court, International Exhibition, London, 1862.

16mo. 192pp.

DRESSER, Christopher. Dr. Dresser's popular nature printing process.
Crystal Palace [i.e. London, England] : F.A. Searle, Stationery Court, c1862.

8vo. 8pp. Signed at end: C. Dresser. Hammersmith, W. Guidebooks to the Crystal Palace contain listings for F.A. Searle from 1860 to 1862.

DRESSER, Christopher. Modern Ornamentation: being a series of original designs for the patterns of textile fabrics, for the ornamentation of manufactures in wood, metal, pottery, &c.; also for the decoration of walls & ceilings and other flat surfaces.
B.T. Batsford. 1886.

4to. 4 unnumbered pages, 50 plates (some colour).

DRESSER, Christopher. Studies in Design.
Cassell, Petter and Galpin, 1876.

folio. 60 lithographic plates (57 in colour and 3 in black and white), accompanied by Dresser's brief descriptions on the facing guardsheets. Plates signed "A. Goater, litho. Nottm."

Originally issued in 20 parts between 1874 and 1876. "I have prepared this Work with the hope of assisting to bring about a better style of decorations for our houses. My book is intended to help the decorator and to enable those who live in decorated houses to judge, to an extent, the merit of the ornament around them. It will also, it is

hoped, aid the designer and the manufacturer of decorated objects by suggesting to them useful ideas" - Preface.

DRESSER, Christopher. Principles of Decorative Design.

Second edition. 4to. vi, [2], 167, [5] p., 2 chromolithograph plates and 184 text illustrations.

Cassell Petter, & Galpin, c1873.

Third edition. 4to. vi, 2, 167, [1]p., 2 chromolithograph plates and 184 text illustrations.

Cassell, Petter and Galpin. 1878.

Fourth edition. 4to. vi, 2, 167, [1]p., 2 chromolithograph plates and 184 text illustrations.

Cassell, Petter and Galpin. c1880.

DRESSER, Christopher. Principles of Art ... adopted by the Art Furnishers' Alliance ... With prefatory remarks by E. Lee.

London: 1881.

16mo. 28pp.

DUBREUIL. Jean. Perspective Practical. Or, a plain and easie method of true and lively representing all things to the eye at a distance, by the exact rules of art as landskips, towns, streets, ... houses, gardens and walks, with their parts as walls, doors, windows, ... and shops, with their ornaments and furniture, as beds, tables, chests ... stools, and other moveables, regular or irregular, in several postures. Likewise rules for placing all sorts of figures, with their several postures, scituation and horizon; also, a treatise of shadows natural by the sun, torch, candle, an lamp, very useful and necessary for all painters engravers, architects, embroiderers carvers goldsmiths, tapestry workers. And all others that work by design, by a religious person of the Society of Jesus a Parisien. Faithfully translated out of French, and illustrated with 150 copper cuts. Set forth in English by Robert Pricke for the lovers of art printed by H. Lloyd for Robert Pricke. 1672.

4to. [15], 18, [1], 19-41, [1], 42-121, [1], 122-128, [1], 129-150, 18, [1], 19-41, [1], 42-121, [1], 122-128, [1], 129-150, [7] p. Including 7ff preliminaries, 4ff part titles, 3ff index and publisher's catalogue, and engraved headpiece and 150 engraved plates [in Marlborough copy illus 70 & 72 are pasteovers].

[ESTC R1804](#). The plates are accurately copied in reverse from those of the 1642 Paris edition. Imprimatur on leaf b2v: Licensed May 2 1672. Roger L'Estrange.

DUBREUIL, Jean. *Perspective Practical. Or, A plain and easie method of true and lively representing all things to the eye at a distance, by the exact rules of art as. landskips, towns, streets, palaces, churches, castles fortifications, houses, gardens and walks , with their parts as walls, doors, windows, stairs, chimneys, chambers and shops, with their ornaments and furniture, as beds, tables, chests cupboards, couches, chairs, stools, and other moveables, regular or irregular, in several postures. Likewise rules for placing all sorts of figures, with their several postures, scituation and horizon; also, a treatise of shadows natural by the sun, torch, candle, and lamp, very useful and necessary for all painters engravers, architects, embroiderers carvers goldsmiths, tapestry workers. And all others that work by design, by a religious person of the Society of Jesus a Parisien. Faithfully translated out of French, and illustrated with 150 copper cuts. Set forth in English by Robert Pricke for the lovers of art. printed for Robert Pricke at the Ball in St. Pauls Church-yard, next Cheap-side- Where you may have choice of other books of architecture; and also maps, copy books, books of beasts, birds, flowers, fruits; likewise Italian, French and Dutch prints. 167[5]?*

4to. [11], 41, [1], 42-128, [1], 129-150, 41, [1], 42-128, [1], 129-150, [7]pp., plates.
Duplicate pagination.

[ESTC R228851](#), Huntington. A reissue, with slip cancel imprint, of the 1672 edition. Imprint original had by "printed by H. Lloyd, and sold by Robert Pricke"

DUBREUIL, Jean. *Perspective Practical. Or, a plain and easie method of true and lively representing all things to the eye at a distance, by the exact rules of art; as, landskips, towns, streets, palaces, churches, castles, fortifications, houses, gardens and walks, with their parts, as walls, doors, windows, stairs, chimneys, chambers, and shops, with their ornaments and furniture, as beds, tables, chests, cupboards, couches, chairs, stools, and other moveables, regular or irregular, in several postures. Likewise rules for placing all sorts of figures, with their several postures, situation, and horizon; also, a treatise of shadows natural by the sun, torch, candle, and lamp. Very useful and necessary for all painters, engravers, architects, embroiderers, carvers, goldsmiths, tapestry-workers, and all others that work by design. By a religious person of the Society of Jesus, a Parisian. Faithfully translated out of French, and illustrated with 150 copper cuts. Set forth in English by Robert Pricke for the lovers of art. For Robert Pricke. 1698.*

Second issue of the first English edition of 1672. [15], 18, [1], 19-41, [1], 42-121, [1], 122-128, [1], 129-150, 18, [1], 19-41, [1], 42-121, [1], 122-128, [1], 129-150, [7]pp. [Title-page + (7)Preface + (1)blank + (3)table + (1)Licence + (1)sectional title + 150ff including 150 full-page engraved illustrations + (4) table + (2)pp Catalogue of books. (signatures: unsigned2, a4, b2, A4-Z4, Aa4-Qq4, Rr2).] Engraved frontispiece is new to this edition, and engraved head-piece to the preface depicting artists at work.

Reissue of the sheets of the 1672 edition. Recorded by Wing (Wing D2412) only from a copy in his own personal library (no New Wing records 5 American copies). Fowler 109.

[ESTC T17799](#). In some copies, the "K" of sig. "Kij" is printed backwards and others

are in a slightly different position in relation to the text above.

The BAL copy (922) retains the title-leaf dated 1672, and has an additional engraved title leaf dated 1696 with Pricke's address now "over-against Aldermary Church".

The 1698 cancel title leaf incorporates the name and business address of the London bookseller Samuel Sprint, who at this date is selling the stock of this book.

DUBREUIL, Jean. *The Practice of Perspective: or, an easy method of representing natural objects according to the rules of art. Applied and exemplified in all the Variety of Cases; as Landskips, Gardens, Buildings of divers Kinds, their Appendages, Parts, Furniture, &c. With Rules for the Proportions, Positions, &c. of Figures, both in Draught and Relievo. Also the Manner of conducting the Shadows by divers Luminaries: and Practical Methods of Designing truly, without understanding any Rules at all. A Work highly necessary for Painters, Engravers, Architects, Embroiderers, Statuaries, Jewellers, Tapestry-Workers, And others concerned in Designing. The whole illustrated with one hundred and fifty copper-plates. Written in French by a Jesuit of Paris; since translated into German by Ch. Rembold; and into English, by Rob. Pricke: and now, a second time, into the same language, by E. Chambers printed for Tho. Bowles, Print and Map-Seller in St. Paul's Church-Yard; and John Bowles, Print and Map-Seller over-against Stocks-Market, and at Mercers-Chapel in Cheapside, 1726.*

Second English edition. 4to xiii, [5]pp + 155ff (150 numbered), including 150 full-page engravings.

The first edition of the new Chambers translation.

[ESTC T118311](#).

DUBREUIL, Jean. *The Practice of Perspective: or, an easy method of representing natural objects according to the rules of art. Applied and Exemplified in all the Variety of Cases; as Landskips, Gardens, Buildings of divers Kinds, their Appendages, Parts, Furniture, &c. With Rules for the Proportions, Positions, &c. Figures, both in Draught and Relievo. Also the Manner of conducting the Shadows by divers Luminaries; and Practical Methods of Designing truly, without understanding any Rules at all. A Work highly necessary for Painters, Engravers, Architects, Embroiderers, Statuaries, Jewellers, Tapestry-Workers, And others concerned in Designing. The Whole illustrated with one hundred and fifty copper-plates. Written in French by a Jesuit of Paris ; since translated into German, by Ch. Rembold and into English, by Rob. Pricke. And now, a second time, into the same language, by E. Chambers, F.R.S. The third edition. To which is prefixed The theory of perspective, in which the Reasons and Grounds of the several Methods made use of in the Practice are shewn and demonstrated, by James Hodgson, Fellow of the Royal Society, and Master of the Royal Mathematical School in Christ Hospital. printed for Tho. Bowles, Print and Map-Seller in St. Paul's Church-Yard; and John Bowles, Print and Map-Seller at the Black-Horse in Cornhill, and at Mercers-Chapel in Cheapside, 1739.*

4to. *xiii, [5], 16, [1], 150, 150, [1]p., 150 engraved plates included in pagination.*

[ESTC T122779.](#)

DUBREUIL. Jean. *The Practice of Perspective: or, an easy method of representing natural objects according to the rules of art. Applied and exemplified in all the Variety of Cases; as landskips, gardens, buildings, of divers kinds, their appendages, parts, furniture, &c. With rules for the proportions, positions &c. With rules for the Proportions, Positions, &c. figures, both in Draught and Relievo. Also the Manner of conducting the Shadows by divers Luminaries; and Practical Methods of Designing truly, without understanding any Rules at all. A work highly necessary for painters, Engravers, Architects, Embroiderers, Statuaries, Jewellers, Tapestry-Workers, Tapestry-Workers, And others concerned in Designing. The whole illustrated with one hundred and fifty copper-plates. Written in French by a Jesuit of Paris; since translated into German, by Ch. Rembold and into English, by Rob. Pricke, And now, a second time, into the same Language, by E. Chambers, F.R.S. To which is prefixed The theory of perspective, in which the Reasons and Grounds of the several Methods made use of in the Practice are shewed and demonstrated, by James Hodgson, Fellow of the Royal Society, and Master of the Royal Mathematical School in Christ Hospital printed for Tho. Bowles, Print and Map-Seller in St. Paul's Church-Yard; and John Bowles, Print and Map-Seller at the Black-Horse in Cornhill. 1743.*

4to. *xiii,[5],16,[1],18,[2],19-41,[2],42-121,[2],122-128,[2],129-150,[-1]. (i.e. = 334)p., 5 part titles (the first not opposite a blank, which explains the anomaly in the collation)., 2 folding and 150 full-page engraved plates.*

[ESTC T44151.](#)

Each page number of the second arabic sequence is duplicated: 150 single-page plates, integral to the gatherings and signed 2, repeat the pagination of the facing text. - Text page and plate 91 are misnumbered 93, text page 93 is misnumbered 91. This is the edition owned by Paul Sandby (see Marlborough 44 item 291, 46 item 294, and 49, item 299).

DUBREUIL, Jean. *The Practice of Perspective: or, an easy method of representing natural objects according to the rules of art. Applied and exemplified in all the variety of cases; as Landskips, Gardens, Buildings of divers Kinds, their Appendages, Parts, Furniture, &c. With Rules for the Proportions, Positions, &c. Figures, both in Draught and Relievo. Also the Manner of conducting the Shadows by divers Luminaries; and Practical Methods of Designing truly, without understanding any Rules at all, A Work highly necessary for Painters, Engravers, Architects, Embroiderers, Statuaries, Jewellers, Tapestry-Workers. And others concerned in Designing. The whole illustrated with one hundred and fifty copper-plates. Written in French by a Jesuit of Paris; since translated into German, by Ch. Rembold; and into English, by Rob. Pricke: and now, a second time, into the same language, by E. Chambers printed for Tho. Bowles, Print and Map-Seller in St. Paul's Church-Yard; and John Bowles, Print and Map-Seller in Cornhill, 1749.*

Third English edition. 4to. *xiii*, [5], 6, [1]p., 2 folding plates to accompany the prefatory essay and 150 engraved plates. Number 33 pasted over a duplicate of number 31. Illustration 113 is misprinted as illustration 112.

[ESTC T113737.](#)

DUBREUIL, Jean. *The Practice of Perspective: or, an easy method of representing natural objects according to the rules of art. Applied and exemplified in all the Variety of Cases; as landshapes, gardens, buildings of divers kinds, their appendages, parts, and furniture. With rules for the proportion and positio of figures, both in Draught and Relievo. Also the Manner of conducting the Shadows, produced either by natural or artificial Luminaries; and Practical Methods of Drawing after Nature, when the Process of Rules are not understood. A work highly necessary for painters, Engravers, Architects, Embroiderers, Statuaries, Jewellers, Tapestry-Workers, And others concerned in Designing. The whole illustrated with one hundred and fifty copper-plates. Written in French by a Jesuit of Paris. Translated by E. Chambers, Author of Cyclopaedia, or, An Universal Dictionary of Arts and Sciences. printed for John Bowles, at the Black Horse, in Cornhill, and Carington Bowles, in St. Paul's Church-Yard, 1765.*

Fourth English edition. 4to. *xvi*, *xvi*, [1], 18, [2], 19-41, [2], 42-121, [2], 122-128, [2], 129-150, [1]pp. [*i.e.* 342]p., 2 folding plates and 150 full-page engravings.

[ESTC T44152.](#)

DUBREUIL, Jean. *The Practice of Perspective; or, an easy method of representing natural objects according to the rules of art. Applied and exemplified in all the variety of cases; as landshapes, gardens, buildings of divers kinds, their appendages, parts, and furniture. With rules for the proportion of figures, both in draught and relievo. Also the manner of conducting the shadows, produced either by natural or artificial luminaries; and practical methods of drawing after nature, when the process of rules are not understood. A work highly necessary for painters, engravers, architects, embroiderers, statuaries, jewellers, tapestry-workers, and others concerned in designing. The whole illustrated with one hundred and fifty copper-plates. Written in French by a Jesuit of Paris; translated by E. Chambers. printed for Robert Wilkinson, at No. 58, in Cornhill. 1781.*

The fourth edition, re-issued. 4to. *xvi*, 150pp., plates.

[ESTC N478224](#), Royal Academy, Royal Society.

DUBREUIL, Jean. *Bowles's Practice of Perspective: or, an easy method of representing natural objects according to the rules of art. Applied and exemplified in all the Variety of Cases; as Landscapes, Gardens, Buildings of divers Kinds, their Appendages, Parts, and Furniture. With Rules for the Proportion and Position of Figures, both in Draught and Relievo.*

Also the Manner of conducting the Shadows, produced either by Natural or Artificial Luminaries; and Practical Methods of Drawing after Nature, when the Process of Rules are not understood. A work highly necessary for painters, Engravers, Architects, Embroiderers, Statuaries, Jewellers, Tapestry-Workers, and others concerned in designing. The whole illustrated with one hundred and fifty copper-plates. Written in French by a Jesuit of Paris. Translated by E. Chambers, Author of Cyclopaedia; or, An Universal Dictionary of Arts and Sciences.

Printed for and sold by the proprietor Carington Bowles, at his map and Print Warehouse, No. 69, St. Paul's Church Yard, 1782.

The sixth edition. 4to. *xvi, xvi, [1], 150, [1]p., 150 engraved plates.*

[ESTC T80834.](#)

DUBREUIL, Jean. Practical Perspective; or, an easy method of representing natural objects, according to the rules of art. Applied and exemplified in all the variety of cases; as landscapes, gardens, and buildings, their appendages, parts, and furniture; with rules for the proportion and position of figures, in draught and relieve: and the manner of conducting the shadows, produced either by natural or artificial luminaries: and practical methods of drawing after nature, when the process of rules are not understood. A work highly necessary for painters, engravers, architects, embroiderers, statuaries, jewellers, tapestry-workers, and others concerned in designing. The whole illustrated with one hundred and fifty copper-plates. Written in French by a Jesuit of Paris. Translated by E. Chambers, F.R.S. author of Cyclopædia, or an Universal dictionary of arts and sciences. Seventh edition. To which is prefixed, the theory of perspective, by James Hodgson, F.R.S printed by assignment of Messrs. Bowles & Carver, for Sherwood, Gilbert, and Piper, Paternoster Row. c1785-1795.

The seventh edition. 4to. *xxx, [2], 1-18, [2], 19-41, [3], 42-121, [3], 122-128, [2], 129-150, [2] p., 150 plates.*

[ESTC N21002.](#) Bowles and Carver in business together 1793-1832 (Maxted); Fowler dates this ca. 1780. With half-titles for each of the five parts. - The pagination (Arabic sequence) of each part is duplicated by the numbering of each part's plates; the 150 plates are printed on 76 leaves.

DUFFIELD, Mrs William. The Art of Flower Painting. Winsor and Newton, 38, Rathbone Place, Artists' Colour Makers, by special appointment, to Her Majesty, and to H.R.H. Prince Albert, 1856.

8vo. *65, [1]p., 2 plates, twelve illustrations on wood, engraved by Dalziel.* Some editions have a publishers' catalogue at the end.

DUFFIELD, Mrs William. The Art of Flower Painting. With twelve illustrations drawn on

wood by the author.
Winsor and Newton,

1861. Fifth edition.
1865. Sixth edition.
1867/9. Seventh edition.
1870. Thirteenth edition.
1871. Eighth edition.
1873. Ninth edition.
1874. Tenth edition.
1876. Eleventh edition.
1879. 14th thousand.
1880. Fifteenth edition.
1880. Sixteenth edition
1881. Eighteenth edition
1882. Twentieth edition.
1883. Twenty-first edition.
1885c. Twenty-third edition.
1886. Twenty-sixth edition.
1890. Twenty-eighth edition.
1891. Twenty-ninth edition
1892. Thirtieth edition.

DUFFIN, Felix. Perspective, a Treatise intended with or without models as a complete guide for self instruction.
Ackermann and Co. 1852.

large 8vo. x, 55, [1]pp advert for the author's lessons and lectures., lithograph title-page and 10 lithograph plates (9 large folding) for use in lieu of "the models, [or] other apparatus., and 92 text diagrams (some printed in blue and black).

DUFFIN, Felix. The First Principles of Perspective, explained theoretically and practically, in a course of easy studies, designed for self tuition and the use of teachers.
E. & F.N. Spon, 1853.

8vo. v, [4], 32, 8 pages of plates. Errata slip after p.v.

DUFFIN, Felix. The First Principles of Perspective explained.
London. 1864.

DU FRESNOY, Charles Alphonse. *De Arte Graphica. The Art of Painting, with remarks. Translated into English, together with an original preface containing an parallel betwixt painting and poetry by Mr Dryden, also a short account of the most eminent painters, both ancient and modern, continu'd down to the present times, according to th eorder of their succession. By another hand.* Printed by J. Heptinstall for W. Rogers, at the Sun against St. Dunstan's Church in Fleetstreet. 1695.

4to. [2], lxiv, 355, [1]p., *engraved title-page (H. Cooke, inv., S. Gribelin, sculp).*

[ESTC R18532](#). "A short account of the most eminent painters both ancient and modern" has a separate date title page with imprint "... printed for W. Rogers ..." on p. 227; register is continuous.

DU FRESNOY, Charles Alphonse. *The Art of Painting...with Remarks. Translated into English, with an original preface, containing a parallel between painting and poetry by Mr Dryden. The second edition, corrected, and enlarg'd.* Printed for B.L. and sold by William Taylor. 1716.

8vo. [16], lxxviii, [4], 397, [7]pp., *engraved frontispiece and decorative head and tail pieces.*

[ESTC N14579](#). Also N14578 issued with imprint: "Printed for Bernard Lintott, between the Temple Gates, in Fleetstreet." Printed by William Bowyer (1500 ordinary and 50 fine-paper copies "with margin alter'd"); his records show "1000 titles for Mr Taylor & some half titles".

An important edition, prefaced for the first time by Pope's Epistle to Jervas. ("Read these instructive Leaves, in which conspire/ Fresnoy's close Art, and Dryden's native Fire..."). Charles Jervas (c1695-1739) gave Pope "daily instructions and examples" and the poem reflects the admiration of an enthusiastic student of painting for a gifted teacher and friend. Both Pope and Jervas also helped in editing this second edition of the standard work on painting of the French Academy. For a detailed discussion of Pope's interest in the visual arts, and for the influence of Du Fresnoy and Jervas on his own poetry, see Brownell, M.R. *Alexander Pope and the Arts of Georgian England*. 1978.

DU FRESNOY, Charles Alphonse. *The Compleat Art of Painting. A poem translated from the French of M. du Fresnoy. By D. F. gent* Printed for T. Warner. 1720.

4to. [2], 53, [1]p.

[ESTC N44356](#). "Traditionally accepted as Defoe's translation, but apparently on no other grounds than the initials, which are not in the form normally used by Defoe" (Foxon).

DU FRESNOY, Charles Alphonse. The Art of Painting... with Remarks. Translated into English, with an original preface, containing a parallel between painting and poetry: by Mr Dryden. As also a short account of the most eminent painters, both ancient and modern: by Richard Graham, Esq. for Henry Lintot. 1750.

8vo. [18], lxvi, [4], 397, [7]pp., engraved frontispiece.

[ESTC T122964.](#)

DU FRESNOY, Charles Alphonse. De Arte Graphica; or, the art of painting. Translated from the original Latin of C.A. du Fresnoy. By Mr. Wills. With notes miscellaneous and explanatory printed for R. Francklin in Covent Garden, [1754].

4to. [4], viii, 59, [1]p., errata slip.

[ESTC T971.](#)

DU FRESNOY, Charles Alphonse. De Arte Graphica; or, the art of painting. Translated from the original Latin of C. A. Du Fresnoy. With his life, by the Rev. Dr. Thomas Birch, with notes miscellaneous and explanatory. printed for D. Hookham, in Great Queen-Street, and D. Steel, at the Bible and Crown, King-Street, Little Tower-Hill, 1765.

4to. [4], viii, 59, [1]p., errata slip.

[ESTC N28427.](#)

DU FRESNOY, Charles Alphonse. The Art of Painting... with Remarks and Observations. Translated into English, with an original preface, containing a parallel between poetry and painting, by Mr Dryden. With a short account of the most eminent painters, both ancient and modern, by Richard Graham, Esq. A new edition: to which are added, the lives of Sir Peter Lely, Sir Godfrey Kneller, Sir James Thornill, Mr Hogarth, and above twenty other moderns, neverprinted for George Pearch, No. 12, in Cheapside, 1769.

12mo. lxiv, [4], 326, [10]pp.

[ESTC T125786.](#)

DU FRESNOY, Charles Alphonse The Art of Painting...with remarks and observations. Translated into English, with an original preface, containing a parallel between poetry and painting, by Mr Dryden. With a short account of the most eminent painters, both ancient and modern. By Richard Graham. A new edition: to which are added, the lives of Sir Peter lely, Sir Godfrey Kneller, Sir James Thornill, Mr Hogarth, and above twenty other moderns, never before inserted.

Printed for Thomas Caslon. 1773.

8vo. lxiv, [4], 326, [10]pp., engraved frontispiece.

[ESTC N66768.](#)

DU FRESNOY, Charles Alphonse. The Art of Painting of Charles Alphonse du Fresnoy. Translated into English verse by William Mason, M.A. with annotations by Sir Joshua Reynolds, Knt. President of the Royal Academy. Dublin: printed for Messrs. Whitestone, Wilson, Moncrieffe, Walker, Jenkin, White, Byrne, and Cash. 1783.

8vo. xxi, [3], 221, [1]p.

[ESTC T64461.](#)

DU FRESNOY, Charles Alphonse. The Art of Painting of Charles Alphonse du Fresnoy. Translated into English verse by William Mason, M.A. with annotations by Sir Joshua Reynolds, Knt. President of the Royal Academy. York: printed by A. Ward, and sold by J. Dodsley, Pall-Mall ; T. Cadell, in the Strand ; R. Faulder, New Bond-Street, London; and J. Todd, York. 1783.

4to. xix, [3], 213, [3]pp., with half-title and final advertisement leaf.

[ESTC T22461.](#)

DUNCAN, William S. Mutaspecture: or the science of change in the aspects of visible objects. Intended as a general substitute for perspective. Inverness: D. Mackay. [1870].

12mo. [8], 56, vii pp., mounted albumen print as frontispiece and 6 lithograph plates.

DUNN, Samuel. An Introduction to the Theory and Use of the Pantographer; as made and improved by Thomas Newman, (Successor to Mess. Heath and Wing,) Mathematical Instrument Maker in Exeter Change. Shewing the nature of its construction, and the manner of using it in copying drawings of figures, ornaments, plans, maps, charts, etc. London. s.n. 1774.

8vo. 16pp., engraved frontispiece and 7 folding plates, 2 with multiple overslips and lifting flaps.

[ESTC T126700](#), BL; Harvard.

Ken Spelman also sold a copy. [bound with... A Catalogue of Mathematical, Philosophical, and Optical Instruments, as made and sold by Thomas Heath and Tycho Wing..., 16pp. London: 1771.]

DUNSTALL, John. Vegetabilium liber, animaliumque diversorum; delineatus et in aes incisus; per Johannem Dunstallum Londini. Or, a Booke of Flowers Fruits, Birds, Beastes, Flys, and Wormes. Drawn and composed into a new method with the addition of many things lately invented, etch'd and graven, by John Dunstall. P. Stent. 1663.

oblong 8vo. Engraved title-page and 20 plates (numbered 100-103, and 105-120, title-page numbered 104 in Hunt copy).

Bridson B37 (Hunt, and Globe *531)

DUNSTALL, John. Geometria, or some geometrical figures by way of introduction to the art of pourtraicture, delineation, or drawing. Compoeth for learners to draw... the author hereof Teacheth the Art of Delineation... in Black Friars.

A set of four plates, with title-page representing a pair of compasses, followed by three plates of geometrical figures designed to help art students. 136mm x 162mm average). Each plate numbered; title-page lettered with title, and production detail: 'By John Dunstall School-master inBlackfriars London. Since removed into Ludgate-Streete'. Plates 2-4 lettered with production detail: 'Johannes Dunstall fecit'. The space in between the pair of compasses has been covered in doodles, drawn in brown ink.

[BM: 2AA+,a.45.31](#). Ogden List, noting this title mentioned in DNB and probably the same as mentioned in Thieme-Becker. Cf BM Additional MS 5244.

DUNSTALL, John.

A Book of Four-Footed Beasts. An arrangement of animals, with a large lion at bottom centre, a unicorn at top centre, a greyhound at bottom right, a tigress feeding her young at bottom left, a beaver, boar, hedghog, etc.

Lettered "John Dunstall fecit."; lettered with the address: "Sold by I: Overton at the white horse without Newgate at the [P. Stent excudit.] corner of little Old Baly"; lettered throughout with identifications "A Hare./A Leopard./Rattes./A Unicorne./A Foxe./A Beaver./A Hedghog./A Boare./A Tiger and her Whewlpes./A Lion./A Gray-hound."; numbered "273".

According to Globe, this is a fragment of a book of beasts issued by Stent in two parts. [BM: 2AA+,a.67.46](#)

Animalium, Ferarum, & Bestiarum. A lion facing left, at the centre of an arrangement of flowers and insects, with a large tulip at right; after Hollar. Lettered "W. Hollar inven./John Dunstall fecit./P.Stent excu."; lettered throughout with identifications: "A White Rose. Rosa alba/Hearts ease./A Tulip. Tulipa/The Blossome of Apples pomorum flores/A Lion. Leo".

[BM: 1934,0709.2.7](#)

A Book of Slips of Fruit. Two plates divided into grids (left, four by four; right four by two), each box containing a cluster or branch of fruit.

Lettered "John Dunstall fe./Sold by Iohn Overton at the White Horso[sic] at ye Corner of Littl Oulbaley without newgate neere the Fountane Tauerne"; numbered "89"

[BM: 2AA+,a.67.101](#)

A Book of Slips of Fruit. An arrangement of small branches of fruits and nuts in three rows of seven, including medlars, grapes, oranges, plums, apples, gooseberries, strawberries, figs, and hazelnuts. Lettered "John Dunstall fe/Printed Colored and sould by Iohn Ouerton at ye White horse Without Newgate/P.Stent excud."; lettered with identifications:

"Medlers./Grapes./Oranges./Bullis./ Peares./Currans./Limon./Pomegranates./Quinces./ Aprecookes./ Barberries./Peches./Figges./ Cheries./Damsons./Strawberries./Nuts./Apples./ Filbirds./Raspis./Gooseberries."; numbered "183"

[BM: 2AA+,a.67.107](#)

A Book of Slips of Fruit. Two branches from plum trees; Bullice plums at left, and Damsons at right; some of the fruits are detached from the branches. Lettered "Bullice, and Damsons./John Dunstall inv. et fe:/P. Stent excud.; numbered "169". the style of drawing here resembles that of Robert Hooke's plates for *Micrographia* (1665); compare, for example, the plates depicting thyme seeds and poppy seeds; the resemblance between Dunstall's depiction of fruit and Hooke's fine plates is probably not a coincidence; accordingly, we might date the plums to c.1666.

[BM: 2AA+,a.67.105](#)

[Two prints by John Dunstall, one the same as BM 2AA*,a.67.105, the other similar to the walnut drawing acquired by the Yale Center for British Art at Sothebys in 1989.

These link to British Library Sloane MS 5244, as discussed by Kim Sloan in *A Noble Art* (2000), pp. 58-60.] Michael Hunter, 2020

A View of the Creation. Part 1, plate 7 from a series of pattern or copybook sheets: an arrangement of birds, animals, fruit, flowers, and insects, with a pomegranate in the centre, birds at lower left and right, a dormouse on the pomegranate, another mouse below centre,

and a poppy at upper right.

Lettered throughout the image with identifications: "Lychins Multiplex/A Dubble Champion/Papauer/Poppy/Glis A Dormouk/Hyacinthus/Anas/Passer/Ranunculus/Crowfoot"; number "7" at lower right. The first part of Walton's View of Creation appears to be a reissue of John Payne's Flora (more precisely, another edition of Payne's Flora printed for Roger Daniel), entitled *Animalium, quadrupedum, Avium, florum, fructuum, Muscarum et Vermium Omnis generis Verae delineationis in aes incisae...*, 1630s?); in Payne's work, the flowers are copied from Crispijn de Passe I's *Altera Pars* (c.1603/5) and the animals and insects from Joris Hoefnagel's *Archetypa studiaeque* (1592).

[BM: 1983,1001.8.1](#)

A View of the Creation. Part 5, plate 5 from a series of pattern or copybook sheets: an arrangement of flowers, with a large carnation in the centre, surrounded by slightly smaller tulips, marigolds, roses, and carnations.

Lettered "Ro: Walton Exc."; number "5" at lower right Inscribed "74" in brown ink at top centre.

[BM: 1983,1001.8.65](#)

A View of the Creation. Part 5, plate 6 from a series of pattern or copybook sheets: an arrangement of twelve carnations in three rows of four, within a line border. Lettered "John Dunstall inv. et fe./Robert Walton excu."; number "6" at lower right Inscribed "75" in brown ink at top centre.

[BM: 1983,1001.8.66](#)

A View of the Creation. Part 5, plate 21 from a series of pattern or copybook sheets: an arrangement of twenty-one flowers in three rows of seven, including a tulip in the centre, a marigold at top centre, and irises in the bottom corners. Lettered "John Dunstall fecit./R. Walton excudit."; lettered throughout the image with identifications: "A Pinke./A Burrage./A Stock-gilliflower./A Marigold./A Pinke./An Anemone./A Prime Rose./A Daffodill./A Rose./A Columbine./A Tulip./A Heartes./Crocus./A Narcissus./A Flower de Luce./A Mountaine lillie./A Pionie./A Cornation.[sic]/A Cinquefoile./A Lillie./A Flower de Luce." Inscribed "90" in brown ink at top centre.

[BM: 1983,1001.8.81](#)

A View of Creation. Part 5, plate 31 from a series of pattern or copybook sheets: an arrangement of eight vases with flower bouquets, including roses, lillies, daffodils, and carnations; each vase is decorated with the bust of an apostle, including the four gospel writers, two holding books, two holding staffs, and one holding a chalice; between each vase is a proportionately smaller mammal or bird (in most cases, these creatures are emblematically associated with the apostles they accompany); they include a lion, ox, eagle,

cock, and stork. Lettered "John Dunstall fecit./R. Walton excudit."; the vessels are lettered with identifications: "Mathew/Mark/Luke/John/Peter/Andrew/James major/Phillip" Inscribed "99" in brown ink at top centre.

[BM: 1983,1001.8.90](#)

A View of Creation. Part 5, plate 22 from a series of pattern or copybook sheets: an arrangement of twenty-one flowers in three rows of seven, with a rose in the centre, a poppy in the upper right corner, a sunflower to the right of bottom centre, and tulips in both bottom corners. Lettered "John Dunstall fecit./R. Walton excudit."; lettered throughout the image with identifications: "A Poppie./A Crowfoot./A Sweete-brier./Cowslips./A Blew bottle./Dasies./Africane Marigold./A Honey suekle.[sic]/Anemone./A Gilded Rose./A Rose./Violetts./A Daffodill./Hyacinth./A Tulip./Hyacinth./A Gilliflower./Naple Helmet./A Flower of the Sun./A Columbine/A Tulip." Inscribed "91" in brown ink at top centre.

[BM: 1983,1001.8.82](#)

A View of Creation. Part 5, plate 32 from a series of pattern or copybook sheets: an arrangement of eight vases with flower bouquets, including roses, lillies, daffodils, and carnations; each vase is decorated with the bust of an apostle, many of them holding weapons/tools such as spears, axes, and a carpenter's rule; between each vase is a proportionately smaller... Lettered with the address: "Made and sould by Ro: Walton on the North side of St Pauls Church" (text partially cropped off); the vessels are lettered with identifications: "Bartholomew/Thomas/Matthew/James Minor/Thaddeus/Simon/Matthias/Paul" Inscribed "100" in brown ink at top centre.

[BM: 1983,1001.8.91](#)

Two festoons of musical instruments, on white ground. 'Iohn dunstall fecit' and publication line: 'Solde by Iohn Overton att.e.y white horse without newgate'. From a series (?) of six plates of festoons etched by John Dunstall and published by Overton. Some of the plates are copies of prints reproducing the decoration designed by Artus Quellinus for the Amstardam Town Hall; see 1937,0915.449.128 to 139 for another set of copies.

[BM: 1937,0915.449.140](#)

A lion, surrounded by various insects and plants, including a rose, apple blossom, a tulip and hearts-ease; after Hollar. Lettered with captions identifying some of the flowers, and with production details: 'W. Hollar inven.', 'John Dunstall fecit.', and 'P. Stent excu.'

[BM: 1858,0417.1051](#)

A Book of Insects. Two plates on one sheet; both grids (four by four at left; four by two at

right), each box containing a cluster of flies, moths, and beetles. Lettered "John Dunstall fecit./Sold by John Overton at the White Horse at ye Corner of Littl Ouldbaley without newgate neere the Fountane Tanerne[sic]"; numbered "127" Probably a sheet from a 'Book of Insects' issued by Stent and/or Overton, but not listed as a part of this series in Globe.

[BM: 2AA+,a.67.77](#)

A Book of Insects. An arrangement of insects, mostly butterflies and moths, with two grasshoppers at lower right. Lettered "J. Dunstall fe./Printed Colored and sould by Iohn Ouerton at ye white horse without Newgate London."; numbered "378". According to Globe, this is a sheet from a Book of insects originally issued by Stent, but there is nothing to prove that Overton didn't issue it anew. As pointed out by Michael Fleming (email 26/12/2011) this plate is based on etchings in Hollar's 'Muscarum scarabeorum Vermiumquae'. The top right quarter is based on Pennington 2169; The bottom left quarter is based on Pennington 2172; The bottom right quarter is based on Pennington 2165. The top left of the first is based on Pennington 2175.

[BM: 2AA+,a.67.80](#)

A Book of Insects. An arrangement of insects, mostly butterflies and moths, with a dragonfly at lower left. Lettered "J. Dunstall fe./Printed Colored and sould by Iohn Ouerton at ye White horse Without Newgat"; numbered "381". According to Globe, this is a sheet from a Book of insects originally issued by Stent, but there is nothing to prove that Overton didn't issue it anew (see previous record). As pointed out by Michael Fleming (email 26/12/2011) this plate is based on etchings in Hollar's 'Muscarum scarabeorum Vermiumquae'. The top left quarter is based on Pennington 2174; the top right quarter is based on Pennington 2168; the bottom right quarter is based on Pennington 2171; the bottom left of the second is based on Pennington 2184.

[BM: 2AA+,a.67.81](#)

A Book of Birds Sitting on Sprigs. An arrangement of birds, some on perches, but most on the ground, with an owl at bottom centre.

Lettered "John Dunstall fe./Sould by Iohn Ouerton at y[e] White horse at the Conre[sic] of Littl Ouldbaley Without Newgate neere the Fountaine Tauerne"; lettered with identifications "Passer troglodites./Parix./Aurivittis./Avicula./Picus cinereus/Alcedo./Passerisc[sic?] species alia./Vlula./Picae glandaria genus."; numbered "230"

[BM: 2AA+,a.67.54](#)

A Book of Birds Sitting on Sprigs. An arrangement of birds sitting on the ground, with a peacock at lower right, and a cock at lower left. "John/John Dunstall fecit./Sold by I. Overton at the white horse without Newgate at the corner of little old Baly (P Stent excu.)"; lettered

with identifications "Drak./A Parret./A Magpy./A Pigeon./A Hearne./A Hawke./A Swan./A Cock./A Peacock."; numbered "236".

[BM: 2AA+,a.67.55](#)

A Book of Birds Sitting on Sprigs. An arrangement of birds sitting on branches, some branches with fruit, including a pigeon at lower right, and hedge sparrows at top left. Lettered "John Dunstall fecit./Sold by Iohn Ouerton at ye Wite[sic] Horse at the Corner of Littl Ouldbaley Without newgate neare the Fountaine Tauerne"; lettered with identifications "Hedge Sparrows./A Chafinch./A Linnet./A Sparrow./A Goldfinch./A Lapwing./A Swallow./A Turtle./A Stare./A Magpie./A Pigeon."; numbered "247".

[BM: 2AA+,a.67.56](#)

A Book of Birds Sitting on Sprigs. An arrangement of birds, many on sprigs (some with fruit), including a hawk at lower left, a turkey at top left, and a representation of a penguin near top left. Lettered J. Dunstall fe./Printed Coulered and sould by Iohn Ouerton at ye White horse Without Newgat[sic?]; lettered with identifications "a Turky cock/a Pen gwm[sic?]/a Peacock/a Titmous/a Bird of Paradise/an Indian Rauen/a Hawke/a Sycophant/a Parrot"; numbered "380".

[BM: 2AA+,a.67.60](#)

A Book of Birds Sitting on Sprigs. An arrangement of birds, with a heron near centre, a cock at lower left, a peacock at lower centre, and a swan at lower right. Lettered "John Dunstall fecit./P. Stent excud./Sould by Iohn Ouerton at ye Wite[sic] Horse Without Newgate neare the Fountaine Tyaerne[sic?]; lettered with identifications "A Duck./A Heron./A Duck./A Pigeon./A Heron./A Parrat./A Cock./A Peacock./A Swan."; numbered "250".

According to Globe, this plate may have originally been part of a different series because it repeats many of the same birds in the same orientation as 2AA*,a.67.55; note that this is an etching, as opposed to engraving (most plates in Dunstall's series are engraved). For comment on Dunstall's Book of Birds Sitting on Sprigs, see 2AA*,a.67.51.

[BM: 2AA+,a.67.58](#)

A Book of Birds Sitting on Sprigs. An arrangement of birds standing on the ground, with an eagle at bottom centre, a peacock at lower right, and a heron at lower left. Lettered "john Dunstall fecit./Sold by I. Overton at the white horse without Newgate at the corner of little old Baly/P. Stent excud."; lettered with identifications "A Dove./A Woodcock./An Owle./An Eagle./A Peacock./A Heron."; numbered "249". Many of the birds on this plate are copied from Francis Barlow's *Diversae avium species* (1654-58), among them, the cormorant, the falcon on a perch (with head decoration), the owl, and the heron. For comment on Dunstall's Book of Birds Sitting on Sprigs, see 2AA*,a.67.51.

[BM: 2AA+,a.67.57](#)

A Book of Birds Sitting on Sprigs. An arrangement of birds, some on sprigs, others on the ground, with a woodpecker at top left, a phoenix in flames at top right, a woodcock at lower left, and a goldfinch at lower right. Lettered "John Dunstall fecit./Printed Colored and sould by Iohn Ouerton at the White horse Without Newgat[sic]"; lettered with identifications "A Wood Pecke/a Thrush/a Green Finch/a Phoenix/a Swallow/a Iack Baker/a Larke/a Yellow Hammer/a Wood Cook/a Ruf footed Pigeon/a Pelican/a Gold Finch"; numbered "379".

[BM: 2AA+,a.67.59](#)

A Book of Birds Sitting on Sprigs. An arrangement birds, with a hawk on a perch at centre, its wings outstretched; the hawk is surrounded by different types of birds, including a goose at lower left, a pheasant at bottom centre, a parrot at lower right. Lettered "John Dunstall fe./Sold by I. Overton at the white horse without Newgate at the corner of little Old Baly/P. Stent excud"; lettered throughout with identifications: "A Woodcocke./A Hawke./A Storke./A Swallow./A Partridge./A Goose./A Phesant./A King-fisher./A Parrat."; numbered "219". This is supposedly the first sheet in the Dunstall's Book of Birds Sitting on Sprigs, which first appeared in Stent's catalogue in 1653, and the number of plates increased for subsequent editions through 1667; the appearance of editions of Dunstall's book of birds coincided with Francis Barlow's *Multae et diversae avium species* (1650-55) and the several editions of Barlow's designs etched by Hollar and Gaywood in *Diversae avium species* (1654-58). Indeed, some of Dunstall's birds share some characteristics with Barlow's.

[BM: 2AA+,a.67.51](#)

A Book of Birds Sitting on Sprigs. An arrangement of birds, with a heron at lower left, a turkey at lower right, an owl and cuckoo at lower centre. Lettered with the address: "P Stent ex /Sold by I : Overton at the while[sic] horse without Newgate at the corner of little old Baly"; lettered with identifications "A Woodpecker/A Cock/A Blackbird/A Hauke/A Bustard/Ash Colour Pie/A Nightingale/A Goose/A Hauke/A Bulfinck/A Pied Linnet/An Indian Duck/A Falcon/An Affrican Hen/A Crane/A Parrat/A Heron/A Cuckoo/An Owle/A Turkey Coc[sic]"; numbered "228".

[BM: 2AA+,a.67.53](#)

[A Book of Birds Sitting on Sprigs.] An arrangement of birds of all sorts in two sections, the page divided vertically by a line; on the left, a phoenix in flames at bottom centre, and a cockatrice at left centre; on the right, among the birds is a boy holding a bird's nest; below the boy, a Guinea fowl. "J: Ouerton Excudit at ye white Horse at the corner of little Old Baly"; lettered with identifications: "A White Peacock/A Parrot/A Peacock/A Monstrous Cock/A Goshawke/A Wonderfull Indian Cock/A wren/A Parrot/A Cuckow/Pengwin/A Cock/A Phenix/A Raven/an Ostradge/an Eagle/A Paduan Cock/Ibian/A Paduan Hen/a Boy with a Birds nest in His hands/A Vultre/A Peahen/A Monstrouse Chicken/A Golden Vultur/A Brazile Goose/an African Hen/A Capon"; numbered "226". Possibly a sort of 'filler' sheet not

engraved by Dunstall, for inclusion with Book of Birds Sitting on Sprigs. For comment, see 2AA*,a.67.51.

[BM: 2AA+,a.67.52](#)

JOHN DUNSTALL:

John Dunstall advertised himself as a drawing master. In his manuscript treatise 'The Art of Delineation' (British Library, Sloane MS 5244), like Gerbier and Norgate, Dunstall recommended drawing to persons of quality as an innocent employment for their vacant hours, and to young gentlewomen as an aid in making patterns for their stitch-work, as well as recommending its usefulness to various trades. He included geometry in his treatise, and listed the necessary instruments and materials for the art of drawing, heading that list with 'Prints for Examples to Draw by. There ought to be great care taken in the choice of Good Prints'(f.106) His MS treatise included six sets of etchings after his own drawings, each with Greek [& Latin?] and English titles. One of these survives in the Department: 'Geometria. Or Some Geometrical Figures by Way of Introduction to the Art of Pourtraiture, Delineation, or Drawing. Composed for Learners to Draw by. The Author hereof Teacheth the Art of Delineation, or Drawing'. (169 b.12 from Sir Hans Sloane's collection). The others were devoted to faces, trees, flowers, and fruits. The treatise was never published in the form it takes in the manuscript, but the six copy-books were published in various forms.

The Hunt Botanical Library in Pittsburgh has the only copy of 'Vegetabilium Liber,... A Book of Flowers, Fruits, Birds, Beasts, Flyes and Wormes: Drawn and composed into a new method with the addition of many things lately Invented, Etch'd, and Graven, by John Dunstall', published by Peter Stent, 1663, with the second and third books of the same title printed in 1661.

Until 1989, only two drawings by Dunstall were known, the Pollard Oak and facade of Bethlem Hospital (see cat. 6) both in the British Museum. A third appeared at Sotheby's (9 March 1989, lot 22) 'Studies of Walnuts and Hazelnuts', which is remarkably close to the opening shown here in part 7: like the other two it is very close to the engravings included in his manuscript treatise and was probably drawn as an example for it.

Ref: BM

DUPIN, Charles. Mathematics practically applied to the useful and fine arts... adapted to the state of arts in England by George Birkbeck.
Printed for Charles Tait, 63, Fleet Street and William Tait, 78, Princes Street, Edinburgh, 1827.

8vo. xv, 301pp., 15 double-page engraved plates.

A translation of the first course of lectures given by Dupin at the Conservatoire des Arts et Metiers. He was one of the most distinguished of the group of French writers on applied mathematics, who followed [Gaspard] Monge.

DUPIN, Charles. Mathematics practically applied to the useful and fine arts... adapted to the state of arts in England by George Birkbeck.

Halifax: Printed and published by William Milner, 1844.

8vo. [2], xvi, 301pp., 15 folded leaves of plates

DUPIN, Charles. Mathematics practically applied to the useful and fine arts... adapted to the state of arts in England by George Birkbeck.

C. Tait. 1900.

8vo. xx, 301pp., 15 folded leaves of plates.

DUPLESSIS, Georges Victor Antoine Gratet. The Wonders of Engraving, with ten reproduction in autotype; and thirty-four wood engravings.

S. Low, Son, and Marston, [1871].

8vo. viii, 338p., 34 engravings in the text.

DYER, Thomas Henry. On Imitative Art. Its Principles and Progress. With preliminary remarks on beauty, sublimity, and taste.

George Bell and Sons. 1882.

8vo. xi, [1], 392, 24pp adverts., half-title.

[Ken Spelman]. The author's own copy, with numerous annotations to his text, inserted reviews of the book, and a mounted portrait photograph on the half-title, signed by him underneath it.

The annotations have been made in response to remarks in the published reviews which appeared in the St James's Gazette, the British Quarterly, and by Mr Middleton in The Academy.

Thomas Henry Dyer (1804–1888) was an English historian, antiquarian and early photographer. He made several trips to Pompeii in the mid-19th century. His albumen-silver prints were made in approximately 1865 just after Giuseppe Fiorelli had taken charge of the excavations. Dyer also published literary works on classical themes, including *Roma Regalis* (1872) and *A Plea for Livy* (1873). However, his best

known and most important works relate to his photo-documentation of early Roman sites, including Pompeii, its History, Buildings and Antiquities (1867), Ancient Athens, its History, Topography and Remains (1873) and On Imitative Art (1882).