



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 1900-1914 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

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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.](#)

LADBROOKE, Robert. of the city of Norwich, Artist and Drawing Master, (lately deceased.)
29th Oct 1842 - Norwich Mercury

LADBURY, Mr. Drawing Master, Newcastle under Lyme.
28th Nov 1807 - Staffordshire Advertiser.

LAING, J.J. A Companion to Manual of Illumination, containing borders, capitals, texts, and detail finishing.
Winsor and Newton. 1861.

small 8vo. 6pp., XXVIII (i.e. 32) plates (including frontispiece).

The Manual of Illumination on Paper and Vellum, was by J.W. Bradley and T.G. Goodwin, first published in 1860

1865. 6th edition.

1871. 9th edition.

1875. 11th edition.

1880. 12th edition.

1883. 13th edition.

1890. 15th thousand.

LAIRESSE, Gerard De. The Art of Painting, in all its branches, methodically demonstrated by discourses and plates, and exemplified by remarks on the paintings of the best masters; and their perfections and oversights laid open.

printed for the author, and sold by J. Brotherton; W. Hinchliffe; J. Oswald; A. Bettesworth and C. Hitch, and J. Wood; C. Rivington, and G. Foster [and 13 others in London] 1738.

4to. iv, [10], 654, [2]pp errata and directions to binder., frontispiece and 69 engraved plates (numbered 1-71). Title-page printed in red and black.

ESTC T142680

LAIRESSE, Gerard De. The Art of Painting [in all its branches, methodically demonstrated by discourses and plates, and exemplified by remarks on the paintings of the best masters; and their perfections and oversights laid open.] Translated by John Frederick Fritsch, Painter. printed for S. Vandenberg, No. near Air-Street, Piccadilly; Messrs. Payne, Mews-Gate; White in Fleet-Street; Robson and Co. Bond-Street; Walter, Charing-Cross; and Sewell in Cornhill. 1778.

4to. [20], 504pp., engraved title-page and 71 engraved plates by Carwitham (on 69 sheets). The second English edition with the same translation and plates as used in the 1738 edition, but with the text reset. The plates are by John Carwitham after Lairese. Carwitham (fl1728-40) principally employed by booksellers to engrave the

work of other authors, eg. Batty Langley and Robert Morris.

ESTC T129111.

Yale Center for British Art

LAIRESSE, Gerard de. A Treatise on the Art of Painting, in All its Branches; accompanied by seventy engraved plates, and exemplified by remarks on the paintings of the best masters, illustrating the subject by reference to their beauties and imperfections. Revised, corrected, and accompanied with an essay, by W.M. Craig. Published and sold by Edward Orme. 1817.

4to. Two volumes. *viii, 296pp., frontispiece, engraved title and 55 plates on 53 pages; [6], 294pp., frontispiece and 15 engraved plates.*

Lairesse's treatise was highly influential in determining the conventions governing the depiction of physical appearance in 18th century engraving and caricature. His assumption that "the appearance of the face and body not only revealed sentiments but also character, and that different sorts of posture and stance were associated with different social groups", was quickly assimilated into the visual language of the caricature. "Lairesse transposed these prescriptions into his rules for representation. An erect carriage, out-turned feet and elegantly placed hands were...the natural appurtenances of the genteel and therefore the logical means by which they were identified. Plebs on the other hand, were pigeon-toed, stooped and leant forward, never knew where to place their hands and assumed awkward and deformed postures. In the unlikely event that the aspiring painter or draftsman failed to comprehend his dicta, Lairesse provided diagrams and drawings distinguishing the classes by their respective body language". see John Brewer, *The Common People and Politics 1750-1790's*, pp.21-22.

LAIRESSE, Gerard. The Principles of Drawing: or, an easy and familiar method whereby youth are directed in the practice of that useful art. ... To which is prefix'd, an introduction to drawing; ... Translated from the French of Monsieur Gerard de Lairesse, and improved with abstracts from C. A. Du Fresnoy. The second edition. printed: and sold by Thomas Bowles; and John Bowles. 1733.

folio. *[2], 8, [2]pp., 50 plates.*

The Introduction forms part I; part II includes a title page without reference to the introduction, but with the same imprint and "Part II." following the title.

ESTC N480976

LAIRESSE, Gerard. The Principles of Drawing: or, an easy and familiar method whereby youth are directed in the practice of that useful art. ... To which is prefix'd, an introduction to drawing; ... Translated from the French of Monsieur Gerard de Lairesse, and improved with

abstracts from C. A. Du Fresnoy. The third edition.
printed: and sold by Thomas Bowles; and John Bowles. 1733.

folio. [2], 8pp., 50 plates.

ESTC T217791

LAIRESSE, Gerard De. The Principles of Drawing, containing a curious collection of examples... after the designs of Albert Durer, Le Clerc, Hollar, and other great masters. The fourth edition.
printed: and sold by Thomas Bowles; and John Bowles. 1748.

folio. [2], 8pp text with 4 text engravings., 21 engraved plates; Part II. 1f., 29 engraved plates.

ESTC N39617

LAIRESSE, Gerard De. The Principles of Drawing: or, an easy and familiar method whereby youth are directed in the practice of that useful art. Being a compleat drawing book: containing A curious Collection of Examples in all the Variety of Cases; As the several Parts of the Human Body, whole Figures, Landskips, Cattle, Building, &c. curiously Engraved on Copper-Plates, after the Designs of Albert Durer, Abrah. Bloemart, Carlo Morac, Le Clerc, Hollar, and other Great Masters. To which is prefix'd, an introduction to drawing; Containing an Account of the Instruments and Materials used in Drawing, and the Method of managing them; also Instructions to form the Judgment of a young Beginner, and direct his Hand in Practice, with easy and proper Lessons for him at the first Entrance. Also, Easy and Proper Lessons for a Young Beginner, with Instructions to form his Judgment and direct his Practice. Translated from the French of Monsieur Gerard de Lairesse, and improved with abstracts from C. A. Du Fresnoy.
printed, and sold by Thomas Bowles, in St. Paul's Church-Yard; and John Bowles and Son, at the Black Horse in Cornhill. 1752.

folio. [2], 8, [2]pp., title-page in red and black, 50 plates. In the middle of the sequence of plates is a letterpress divisional titlepage for part 2.

ESTC T212760

Yale Center for British Art

LAIRESSE, Gerard De. The Principles of Drawing: or, an easy and familiar method for the improvement of youth in the practice of that useful art. Being a compleat drawing book: containing a curious collection of examples in all the variety of cases; as the several parts of the human body, whole figures, landskips, cattle, &c. curiously engraved on copper-plates, after the designs of Albert Durer, Abrah. Bloemart, Carlo Morac, Le Clerc, Hollar, and other great masters. To which is prefix'd, An Introduction to drawing; containing an account of the instruments and materials used in drawing, and the method of managing them; with easy and

proper lessons for a young beginner, tending to form his judgement and direct his practice. Translated from the French of Monsieur Gerard de Lairesse, and improved with abstracts from C.A. du Fresnoy. The sixth edition.

Printed for John Bowles; and Carrington Bowles. 1764.

folio. [2], 8pp text, 52 plates with 72 figures. Title-page printed in red and black.

ESTC N25699

Also in advertisement in the first? edition of Bowles's Compleat Drawing-Book c1773. Price 10s.6d, sewed, bound 13s.

LAIRESSE, Gerard de. The Principles of Drawing: or, An easy and familiar method for the improvement of youth in the practice of that useful art. Forming a complete drawing book: illustrated with a curious collection of examples in all the variety of cases; as the several parts of the human body, whole figures, landskips, shipping, cattle, &c. after the design of Albert Durer, Abrah. Bloemart, Carlo Morac, Le Clerc, Hollar, and other Great Masters. And including the principal figures, horses, most beautiful actions and true passions contained in those celebrated pieces, called, The battles of Alexander, by the celebrated Le Brune [sic]. To which is prefixed, An introduction to drawing: containing rules and directions for the choice of instruments and materials used in drawing, and how to apply and manage them: with easy and proper lessons for a young beginner. Translated from the French of Monsieur Gerard de Lairesse, and improved with abstracts from C. A. du Fresnoy. printed for Carington Bowles, No. 69, in St. Paul's Church Yard. 1773.

folio. [2], 8pp., 71 plates. Below imprint: Price 10s. 6d. sewed. Bound 15s.

ESTC N62803

LAIRESSE, Gerard de. The Principles of Drawing: or, An easy and familiar method for the improvement of youth in the practice of that useful art. Forming a complete drawing book: illustrated with a curious collection of examples in all the variety of cases; as the several parts of the human body, whole figures, landskips, shipping, cattle, &c. after the design of Albert Durer, Abrah. Bloemart, Carlo Morac, Le Clerc, Hollar, and other Great Masters. To which is prefixed, An introduction to drawing: containing rules and directions for the choice of instruments and materials used in drawing, and how to apply and manage them: with easy and proper lessons for a young beginner. Translated from the French of Monsieur Gerard de Lairesse, and improved with abstracts from C. A. du Fresnoy. printed for Carington Bowles, at his map and print warehouse, number 69, in St. Paul's Church Yard. 1774.

folio. [2], 8pp., 60 leaves of plates. Title-page printed in red and black.

ESTC T504528

LAIRESSE, Gerard de. Bowles's Principles of Drawing: or, an easy and familiar method

for the improvement of youth in the practice of that useful art. Forming a complete drawing book, illustrated with a curious collection of examples in all the variety of cases, as, the several parts of the human body, whole figures, landscapes, shipping, cattle, &c. after the designs of Albert Durer, Abrah Bloemart, Carlo Morac, Le Clerc, Hollar; and other great Masters. To which is prefixed, an introduction to drawing, containing rules and directions for the choice of instruments and materials used in drawing, and how to apply and manage them; with easy and proper lessons for a young beginner, translated from the French of Monsieur Gerard de Lairese, and improved with abstracts from C.A. Du Fresnoy. printed for and sold by the proprietor Carington Bowles [1775].

folio. 10, [2]pp., 60 plates.

ESTC T212759: AWn only (Imperfect; wanting plate 29)

Advertised at back of *Art of Painting in Water-Colour* of 1783, price 12s.

LAIRESSE, Gerard de. *The Principles of Design for the curious young gentlemen and ladies, who study and practise the noble and commendable art of drawing, colouring and japanning: or a new and complete drawing-book... designed chiefly for young beginners, very necessary and useful for all drawing schools, boarding-schools, &c.* Printed for H. Serjeant, at the Black Swan, near Temple-Bar, 1777.

oblong 8vo. 58pp., 50 engraved illustrations on 25 sheets. With an engraved half-title. - The plates are irregularly numbered

ESTC 142617: Also copy sold Ken Spelman 1993 to private collector.

Yale Center for British Art

LAKIN, Thomas. *Potting, Enamelling and Glass Staining, the valuable receipts of the late Mr. Thomas Lakin, with proper and necessary directions for their preparation and use in the manufacture of porcelain earthenware, and iron stone china, together with the most recent and valuable improvements in the admired art of glass staining and painting.* Leeds : Printed for Mrs. Lakin, by Edward Baines, 1824.

4to. vii, [1], 86pp.

LAKIN, Thomas, Mrs. *A General System of Potting, enamelling, and glass staining: the valuable receipts of the late Mr. Thos. Lakin; with proper diretions for their preparation and use in the manufactory of porcelain, earthenware, and iron stone china together with the most recent improvements in the admired art of glass staining and painting.* manuscript. 1824.

c160 pages. Pages 123-160 blank. Title from verso of front free-end-paper. Pages 1-6

numbered, starting on the verso of the second leaf. Includes index, although page numbers may not be accurate. Manuscript copy of The valuable receipts of the late Mr. Thomas Lakin. Leeds: Printed for Mrs. Lakin by Edward Baines, 1824. Conjectural date based on internal evidence: "Mr. Hancock, Dec. 1837" written at head of page [43] and "W.B., December 1837" written at head of page [121]. Accompanied by a manuscript sheet, in a different hand: "Annfield Pottery Glasgow, 1861; 28 Feb. 1861," includes formulas for gold lustre, basalm, gold solution, and others.

Boston Athaneum.

Following Thomas Lakin's death, his widow published a book of trade secrets and recipes he had used in his work as a master potter. A rather small number of copies were printed, and they were initially sold for as much as £50 each. Cf. Solon, *Ceramic Literature*.

LALANNE, Maxime. A Treatise on Etching. Translated from the second French edition by S.R. Koehler. With an introductory chapter and notes by the translator. Sampson Low, Marston & Company. 1880.

8vo. Second edition. *xxx, 79, 1pp., 12 etched plates and occasional text illustrations.*

LALANNE, Maxime. A Treatise on Etching. Translated from the second French edition by S.R. Koehler. With an introductory chapter and notes by the translator. Sampson Low. 1884.

8vo. Third edition. *xxx, 79pp., 12 plates.*

LALANNE, Maxime. A Treatise on Etching. Authorized edition, translated from the second French edition by S.R. Koehler. With an introductory chapter and notes by the translator. Sampson Low. 1892.

8vo. Third edition. *xxx, 79pp., 12 plates.*

LAMB, Henry. Drawing-Master. Painter No. 5, Saint James's-Street, Cheltenham.

20th May 1819 - Cheltenham Chronicle.

LAMBERT, George. Bath drawing master.

LAMS, Francis (?). Drawing-Master. "Come to this City, proposes to teach Ladies, Gentlemen, and such Youth as are inclined, the Art of Drawing

11th May 1756 - Caledonian Mercury.

LAMY, Bernard. A Treatise of Perspective. Or, the art of representing all manner of objects' as they appear to the eye in all situations. Containing The Elements of Designing and Painting. Illustrated with above 50 figures in Copper. Written originally in French, by Bernard Lamy Priest of the Oratory, and faithfully translated into English, by an officer of His Majesties Ordnance.

Printed, and sold by Most Booksellers. 1702.

8vo. [18], 174pp., 31 engraved plates (one folding), and scattered woodcut text illustrations.

ESTC T120267. Translator's dedication signed: A. F., i.e. A. Forbes.

LAMY, Bernard. Perspective made Easie: or, the art of representing all manner of objects as they appear to the eye in all scituations [sic]. ... Illustrated with above fifty figures ... Written originally in French, by Bernard Lamy, ... and faithfully translated into English, by an officer of Her Majesties Ordnance.

printed, and are to be sold by W. Taylor. 1710.

8vo. [18], 174pp., 31 engraved plates (one folding) on 30 sheets.. The second edition, a reissue of the sheets of the 1702 edition with a new title page.

ESTC T116408.

LANDS, Heber.

Trade card: Heber Lands, in Halford Court in Fenchurch Street, over against Rood-Lane, near the Dial, London. Teacher of Mathematics.... Perspective. The use of the Globes, and other Mathematical Instruments. Algebra, Conick-Sections, Arithmetick of Infinites, and Converging Series's. 1694. ([Calv. 228](#)) ([C.C. 16](#))

THE LANDSCAPE MAGAZINE, containing perceptive principles of landscape: also, a series of interesting landscapes; and views of remarkable objects, and places; grottoes, caverns, rocks, mountains, buildings, and ruins; selected from original drawings, from the works of the best masters, and forming a complete system of that delightful art.

C. Taylor. 1791-1793.

oblong 4to. iv, 1-128, [2], 129-131, [132-143]pp., 50 engraved plates (some folding) each with caption.

ESTC T115714. Published in 12 numbers, and plates are dated between Jan., 1791 and July, 1793.

The work forms a series of separate suites of plates: Principles of Landscape to be drawn with a Pen; Rural Subjects; and a series of country house, topographical and architectural views.

THE LANDSCAPE MAGAZINE. Principles of drawing landscape: exemplified in a series of interesting landscapes and views: ... from original drawing and pictures by the best masters, ... including a great variety of effects, ordinary and extraordinary on fifty plates, with a discourse on the nature, ... of landscape, By Francis Fitzgerald, ... author of the lectures in the Artist's Repository.
printed for C[harles]. Taylor, no. 10, Holborn: near Castle-Street. 1793?

oblong 8vo. 12 parts. Continuous pagination. *Title repeated by a second letterpress title inside the wrapper of no. [1]; no. 2-12 do not have (or lack) a letterpress title page. First and last issues include 5 leaves of plates, no. 2-11 include 4 leaves of plates in each issue; all issues except the last include 12 pages of text.*

ESTC P6390.

PRINCIPLES OF LANDSCAPE.

A bound collection of 38 engraved plates, each with caption, issued by C. Taylor between 1791 and 1793. The first plate is intended as a title-page and is engraved Principles of Landscape, this wording also features within the plate mark at the upper right hand corner of eight of the plates.

The captions are

Rural Subjects: D,E,H,H,I, K,L,M,O,P,

Shooting: I,II,

The remainder are identified views in the North of England, Snowdon, Rome and Geneva.

The publisher and dating of the plates would suggest that this was issued by Taylor possibly from the remainder stock of plates inserted in his *Landscape Magazine* of 1791-93. The full title of that work does accurately describe the plates present here. The Landscape Magazine: containing perceptive principles of landscape: also, a series of interesting landscapes; and views of remarkable objects, and places; grottoes, caverns, rocks, mountains, buildings, and ruins; selected from original drawings, from the works of the best masters, and forming a complete system of that delightful art. The Magazine is scarce, ESTC recording only the BL copy in this country, and the Huntington and the Cooper Library in South Carolina (imperfect), in America.

Ken Spelman.

LANDSCAPE VIEWS. A Collection of Sixty-Two Landscapes and Views, by Vivares, Snyders, Backhuysen, Vandevelde, &c. &c.
Published by W.T. Gilling, Suffolk-Street, c1822.

folio. Title leaf, and 80 engraved views on 40 plates. The additional plates comprise a fine series of 6 engravings 'A New Book of Stags' engraved by Boydell after Ridinger; 6 views of ships printed for Thomas Kitchin; 6 fine oval pastoral engravings; 14 engravings on 7 plates. All the engravings (by Gilling) are early nineteenth century impressions of earlier views. WorldCat gives date as 1820, but we have seen a copy with the paper watermarked 1822.

LANDSCAPES, two on a Leaf, with Out-lines, and finished.

“New and Curious Drawing Books, Six Leaves in each, are sold at Sixpence each.”
Sayer & Bennett, 1775.

LANDSEER, John. Lectures on the Art of Engraving, delivered at the Royal Institution of Great Britain.
Longman, Hurst, Rees, and Orme, Paternoster-Row, 1807.

8vo. xxxviii, 341, [1]p, advert leaf.

LANDSEER, John. A Letter to a Member of the Society for Encouraging the Art of Engraving in objection to the scheme of patronage now under consideration, and written with a view to its imp[r]ovement.
Edmund Lloyd, 1810.

77pp.

Contains three letters by Landseer on the scheme of patronage. Before p. 45 is a special t.p.: A second and third letter to a member of the Society for Encouraging the Art of Engraving / by John Landseer; with same imprint as on first t.p.
Library of Congress. Lessing J. Rosenwald collection, 4580.

LANDSEER, John. Twenty Engravings of Lions, Tigers, Panthers and Leopards by Thos. Landseer from Originals by Stubbs, Rubens, Spilisbury, Rembrandt, Reydinge & Edwin Landseer with an essay on the carnivore by J. Lai. 1823.
"E. Landseer delt.", "T. Landseer sc." "Pubd. June 1823 by I & H.I Hunt Bond Strt. & Landseer Foley Strt. London".

171mm x 221mm. *20 engravings.*

BM 1878,0713.1481 There are other prints from this set in the BM, 1897,0615.24 to 33, and a complete set in the National Art Library (101.B.29); information from David Alexander, August 2019.

LANGLEY, Batty & Thomas. A Set of Fruits and Flowers, drawn from nature, in the most exquisite manner, and distinctly expressed, as large as the life, with the botanical terms or appellations of the constituent parts of their roots, stalks, leaves, blossoms, fruit, seeds, &c also their seasons, culture, aspects, &c making the most beautiful furniture for drawing rooms, banqueting rooms, closets, &c. As also the most useful for Ladies delighting in embroidery, painting, japanning, &c. being the best of the kind yet published. By Batty and Thomas Langley. Neatly engraved on twelve copper plates, each sixteen inches by thirteen. Price 12s and coloured after nature, 1l. 10s. Sayer & Bennett, 1775. LVIII.

LANGLEY, Edward. Langley's New Drawing Book of Flowers. Printed & sold by Edwd. Langley, 173 Borough, 1808.

110mm x 210mm. *4 unnumbered leaves.*

A botanical pattern and coloring book for children, entirely engraved. Each leaf has three illustrations of a type of flower, in three versions: in outline; with details fully worked and shaded; with details worked and shaded, and expertly hand-coloured. Stab-sewn, without wrappers as issued. ref: UCLA. Engraver, mapmaker and publisher, Edward Langley (1799-1835).

LANGLEY, Edward, publisher. Langley's Drawing Book of Landscapes. 5. London: E. Langley, c. 1804-34.

oblong 8vo (130 × 242 mm), *4 engraved leaves (including title).*, In Sussex; At Thames Ditton; In Battersea Fields and In Wandsworth Fields.

ref: Justin Croft 2022

LANGLEY, Edward, publisher. Langley's Drawing Book of Landscapes. 5. London: E. Langley, c. 1804-34.

4 plates.

Peabody Essex Museum.

LANGLEY, Edward. Langley & Belch's New & Complete Drawing book of figures in 4 parts with instructions thereto.

Langley & Belch 173 High St. Borough [not after Dec 19th.] 1821.

220mm x 280mm. *4 engraved plates.*

Princeton

LANHAM, James. James Lanham 1869-1907, James Lanham Ltd from 1907 onwards, High St, St Ives, Cornwall, also Copper Works, Newlyn, Cornwall 1934. Artists' colourmen, picture framemakers etc.

ref: British artists' suppliers, 1650-1950

LAPORTE, John. Progressive Lessons Sketched from Nature.
T. Simpson and Darling and Thompson. 1798-1799.

oblong folio. *Parts I-IV, each containing 4 soft ground etched plates, dated respectively, May 1st 1798, October 1st 1798, Feb 1st 1799, May 25th 1799.* Original grey sugar paper wrappers with printed paper label on upper cover of each part.

Ken Spelman 1993 (now at the Huntington).

LAPORTE, John. Process of sketching a landscape.
John P. Thompson, 1805.

340mm x 480mm. *[4] leaves, all illus.* One plate dated 1800. Three plates are identical to plates in John Laporte's "Process of sketching a landscape". London : T. Simpson and J.P. Thompson, 1801. On front cover, in pen and ink, title reads: Laporte's Progressive Lessons, no. 5.

Yale Center for British Art and also another example.

LAPORTE, John. Prospectus for publishing by subscription, Laporte's progressive lessons in landscape, from nature, in imitation of pencil, from the original drawings: to be contained in six numbers, price to subscribers nine shillings each.

Thomas Griffiths, Fancy Repository, No. 230, Oxford Street, 1815.

One sheet (240mm). "The first number to be produced in the middle of March, and each succeeding number every alternate month. The whole to be newly arranged and engraved by Mr. J. Laporte, whose abilities in pourtraying landscape, and so universally known and esteemed, as to stand in need of no comment."

LAPORTE, John. Laporte's Progressive Lessons in Landscape Coloured.

Publish'd by T. Griffiths, 230, Oxford Street, near Portman Square, 1815-1816.

oblong folio. *4 parts., [16] leaves of plates, all hand-coloured soft ground etchings.*

V& A.

LAPORTE, John. A New Series of Laporte's Progressive Lessons in Landscape.
Griffiths. 1816.

oblong folio. *One leaf of text, engraved title-page and 24 plates dated 1815-16.*
Library of Congress NC800.L3

LAPORTE, John. A New Series of Laporte's Progressive Lessons in Landscape.
R. Ackermann. 1822.

oblong folio. *28 plates.*

National Library of South Africa.

LAPORTE, John. Progressive Lessons in Landscape, in imitation of pencil-drawing,
Sketched from Nature by J. Laporte".
R. Ackermann, 1822.

oblong folio. *Title-page framed by an ornamental border; an advertisement; 28
plates showing studies of trees, rocks, various buildings, bridges and more, and a
number of landscapes; another title-page and advertisement at the end.*

BM 1899,0713.209.1-28.

"To be completed in seven numbers" - Cover of no. 5. (State Library of Victoria).

LAPORTE, John. The Progress of a Water-Coloured Drawing, wherein is represented to the
readers the various gradations through which a drawing passes, from the out-line to its
finished state. The invention of this little work is to enable young people, where an eminent
Master cannot be had, to cultivate the delightful Art of Drawing in Colours with System and
Advantage.

Printed for the author by E. Spragg, and may be had of Messrs. Smith and Co. and of J.
Laporte, c1802.

oblong 4to. *[4], 4pp preface., 14 hand-coloured plates each with 2pp of descriptive
text. Errata slip. Gilpin to Ruskin, 30.*

LAPORTE, John. The Progress of a Water-Coloured Drawing, wherein is represented to the

learner the various gradations through which a drawing passes, from the out-line to its finished state. The intention of this little work is to enable young people, where an eminent Master cannot be had, to cultivate the delightful Art of Drawing in Colours with System and Advantage.

For the Proprietors, G. Testolini. 1807.

oblong 4to. [4], 4pp preface., 14 hand-coloured plates each with 2pp of descriptive text. *Errata slip*. Slightly larger format than the earlier issue. Abbey Life 149 measuring 9" x 12.75". Gilpin to Ruskin, 30b.

See also Yale Center for British Art copy:

Printed by James Whiting ... for ... G. Testolini ... and may be had of Mr. John Laporte ... [and 4 others], [ca. 1811]. vii, [22] p., [1], 14 leaves of plates.

LAPORTE, John. The Progress of a Water-Coloured Drawing, wherein is represented to the learner the various gradations through which a drawing passes, from the out-line to its finished state. This work, consisting of fourteen tinted lessons, imitative of the original drawings which were made for the purpose of it by Mr. John Laporte, is intendeds to enable young people, to cultivate the delightful Art of Drawing in Colours with System and Advantage.

For the Proprietor. [Watermarked 1808].

oblong 4to. vii, [1]p., engraved frontispiece and 14 hand-coloured plates each with 2pp of descriptive text.

First published in a smaller format c1802, this would appear to be an unrecorded printing of c1808. The most handsome frontispiece in the form of a large trade-card is not noted in any of the other editions, and is probably a new addition. An edition of [1807] noted by Abbey, Life 149, although closely resembling this edition, bears different wording on the title-page. The dimensions of this work get larger with subsequent printings. Starting out as a large oblong 8vo, the 1807 edition measured 9" x 12.75, whereas this printing is 9.25" x 13".

Yale Center for British Art

LAPORTE, John. The Progress of a Water-Coloured Drawing, wherein is represented to the reader the various gradations through which a drawing passes, from the out-line to its finished state. The invention of this little work is to enable young people, where an eminent Master cannot be had, to cultivate the delightful Art of Drawing in Colours with System and Advantage.

Smith and Co. [1807].

oblong 4to. [4], 4pp preface., 14 hand-coloured plates each with 2pp of descriptive text. *Errata slip*.

LAPORTE, John. Of the Characters of Trees, drawn and engraved.
Published by Thomas Macklin, Poet's Gallery, Fleet Street. 1795-98.

oblong folio. 390mm x 520mm. Parts I-VI. 24 plates (four in each part). *Part No 2 comprises of four large soft-ground etched plates dated January 1st 1796, each depicting two species of trees. Price 10s. 6d each part. One part (No 2) seen with original oval engraved label on the upper wrapper.*

LAPORTE, John. Characters of Trees drawn and engraved by J. Laporte.
Published by John P. Thompson, Gt. Newport Street, [1800]

oblong folio. 6 parts. Apparently a reissue of the 6-part work originally issued in parts (1795-1798) by Thomas Macklin, titled: Of the character of trees. The plates to parts 1 and 2 have been re-engraved with Thompson's imprint and are dated May 24, 1800. The plates to part 6 retain Macklin's original imprint, dated March 1, 1798.

See: White, J.J. and Bridson, G.D.R. *John Laporte's Characters of Trees, 1795-1801*. Hunt Institute, Huntia, Volume 9, Number 1, 1993. ; who note that "Laporte's Characters of Trees is so rare... and know of only four copies (two incomplete), and these indicate that the suite was thrice issued in about five years, a first issue without lettering... a second issue in 1795-17??, and a third issue in 1798-18??."

LAPORTE, John. Studies of Trees. 56 plates.
T. Simpson. 1798-1801.

oblong folio. *56 plates.*

Henry notes one copy only without title-page or text. It would appear to be an enlarged edition of "Characters of Trees". 9 series of plates [1-8 with 4 plates and no 9 with 24 plates]

Bridson C370 / Private Collection has parts I-V.

LAPORTE, John. Laporte's Book of Trees.
[1814]

4to. *8 double-page etched plates.*

Ref: Bloomsbury Auctions: 28.7.1988 part lot 251

LAPORTE, John. Studies of Trees, drawn from nature in the summer of 1813.
1814-1821.

Five parts recorded in the V & A. and noted in White, J.J. and Bridson, G.D.R. *John Laporte's Characters of Trees, 1795-1801*. Hunt Institute, Huntia, Volume 9, Number 1, 1993.

LAPORTE, John. Drawing Book of Trees.

Published by J. Laporte, 21 Winchester Row, Edgware Road & Mess. Smith, Warner & Co., 211 Piccadilly, 1821.

300mm. *Title-page, and 32 leaves of plates dated 1814-1821*. Some illustrations printed by Redman.

Yale Center for British Art copy lacks the title-page.

LAPORTE, John. [Four Views.]

Published by T. Simpson, St Paul's Church Yard; and Darling & Thompson. Great Newport Street. 1799.

oblong folio. *4 aquatints of rural views, dated March 1, 1799*.

Yale Center for British Art. Abbey, Life 148, watermarked 1794 J. Whatman.

LAPORTE, John. Process of Sketching a Landscape.

Published by T. Simpson, St. Pauls Church Yard, and J.P. Thompson, Gt. Newport Street, 1801.

oblong folio. *8 unnumbered leaves, all illustrations*.

Yale Center for British Art

LAPORTE, John. Process of Sketching a Landscape.

John P. Thompson. 1805.

oblong folio. *4 unnumbered leaves, all illustrations*.

Yale Center for British Art: One plate dated 1800./ Three plates are identical to plates in John Laporte's "Process of sketching a landscape". London : T. Simpson and J.P. Thompson, 1801.

LAPORTE, John. Laporte's Sketch Book.

T. Simpson ... and John P. Thompson, [1802].

250mm x 370mm. *[26] leaves, all illustrations*.

Yale Center for British Art

LAPORTE, John. Laporte's Sketch Book, or Various Subjects from Nature. Drawn and engraved by himself, in exact imitation of the originals.

J. Laporte, 99 Albany Street, Regent's Park. 1828.

oblong 4to. *2ff.*, 24 etched plates, (one in sepia, one on grey paper). Plates dated 1826-27. Published at the Winchester Row address; Laporte moved to Albany Street ca. 1829.

Yale Center for British Art

Abbey, Life 150 records the six parts in original wrappers, 'price Five Shillings Each'. Watermarked 1827.

LAPORTE, John. Lessons in Landscape, for Young Beginners.

J.P. Thompson. 1804 [1805].

oblong folio. *24 soft ground etched plates dated 1804 and 1805, without letterpress as issued.*

Huntington

LAPORTE, John. Laporte's Landscape Lessons, No. 5.

J.P. Thompson. 1805.

oblong folio. *4 large soft-ground etched plates, dated 1800 and 1805.* The plates are larger, and different from those in Laporte's "Lessons in Landscape, for Young Beginners" [1805].

LAPORTE, John. A New Drawing Book, in different coloured chalks, for young practitioners in Landscapes.

Sold by H. Setchel and Son, 23 King Street, Civent-Garden. [1809]

290mm x 440mm. *4 unnumbered leaves of plates, soft-ground etchings dated July 1, 1809.*

V & A.

It was announced as 'this day is published' on Wednesday 31 May 1809, in the Morning Post.

LATILLA, Eugenio. A Treatise on Fresco, Encaustic, and Tempera Painting; being the substance of lectures delivered at the Society of British Artists, and at the School of Design,

Leicester Square, in the Years 1838-39-40.
published by the Author, 78, Newman Street. 1842.

8vo. *xvi, 64pp., half-title., and addenda slip.*

A rare and privately published series of essays by the fresco painter Eugenio Latilla, written to promote the cause of English artists for the proposed fresco decorations to be commissioned for the New Houses of Parliament.

LAURENT de Lara, David. Elementary Instruction in the Art of Illuminating and Missal Painting on Vellum. With instructions for copying, for the student.
Ackermann. [1850].

small 8vo. *[8], iv, [1], 6-48pp., 4 chromolithograph and 4 outline plates., and a final advert leaf.*

The first edition, dedicated to Lady Augusta Cadogan who “has evinced so passionate an enthusiasm for the art of illuminating...” Laurent de Lara (c1806-1876) became ‘illuminating artist’ to Queen Victoria, and as such was responsible for much of the decoration on royal proclamations. His illuminated Hebrew calendar and almanac, and a portrait of Hananel De Castro, 1840-1 president of the Board of Deputies of British Jews, led to his being greatly admired among London's Jewish community. He exhibited a custom-designed illuminated chess table for the Queen and Prince Albert at The Great Exhibition of 1851. In 1857 he established the Illuminating Art Society, which was promoted as an acceptable form of employment for women, enabling highly educated ladies to occupy themselves in an appropriately non-menial way by creating illuminated material for sale. By 1860, the Art Journal, initially supportive, had changed its mind, and argued that it was not possible for a woman to support herself through illumination.

LAURENT, de Lara, David. Elementary instruction in the art of illuminating and missal painting on vellum, a guide to modern illuminators.
Ackermann. [1856].

1856. Second edition. *[9]-64, [4]pp adverts., 4 chromo and 4 outline plates.*

1856. Third (?) edition. *[9]-64, [4]pp adverts., 4 chromo and 4 outline plates.*

1857. Fifth edition. *(9)-64pp + (4)pp adverts., 4 chromo and 4 outline plates.*

1858. Fourth edition. Date based on publisher's advertisements./ Includes "Preface", dated March, 1856: p. [9]-10./ "Price Six Shillings."/ Includes wood-engraved decorative head-pieces, tail-pieces and initials./ Plate IV is with signature: "Augusta Haskey, lith."/ Includes "Appendix.": pages [61]-64./ Publisher's advertisements on p. [1-4] at end./ With the same setting of type and plates as used in the "Second Edition" and the "Fifth Edition" of this title published in [1857] and [1860] by Ackermann and Co. 2022 copy seen with adverts showing dates for 1858.

1860. Sixth edition. (9)-64pp + (4)pp adverts., 4 chromo and 4 outline plates. Longman
1861. Sixth edition. 15, [2], 22-92, [2]pp., 8 leaves of plates. Longman
1863. Seventh edition. 88, (89-98)pp., 4 chromo and 8 outline plates. Longman.

LAURENCE, Edward. *The Young Surveyor's Guide: or, a new introduction to the whole art of surveying land, both by the chain and all instruments now in use. Now first publish'd from an original M.S. To which is Added, All the useful Geometrical Definitions, Axioms, Problems and Theorems, which relate to this Art. As also the Method of Casting up the Dimensions of Artificers Work. Very useful for all Gentlemen and Others. There is also added, by way of appendix, a new way of Surveying large Tracts of Land, according to the Learned Mr Whiston's and Mr Ditton's New Method of Surveying England by Explosions. The manner of making up and preparing Transparent Colours for Beautifying Maps, Charts, Pictures, &c. The Tables of Artificial Numbers, Sines and Tangents, to every Degree and Minute of the Quadrant. All which is very much Improved and Corrected, by Edward Laurence, surveyor.*

Printed for James Knapton, at the Crown in St. Paul's Church-Yard. 1716.

12mo. [8], 230 [i.e.231], [1], 145, [1]p., plates .

ESTC T52899

LAURENCE, Edward. *The Young Surveyor's Guide: Or, A new introduction to the whole art of surveying land, both by the chain, and all instruments now in use. Now first publish'd from an original M.S. [blank]. To which is added, all the useful geometrical definitions, axio[m]s, problems and theorems, which relate to this art. As also the method of casting up the dimensions of artificers work. Very useful for all gentlemen and others. There is also added, by way a appendix, a new way a surveying large tracts of land, according to the learned Mr Whiston's and Mr Ditton's new method of surveying England by explosions. The manner of making up and preparing transparent colours for beautifying maps, charts, pictures, &c. The tables of artificial numbers, sines and tangents to every degree and minute of the quadrant. All which is very much improved and corrected,* The second edition, with the tables carefully corrected.

Printed for James Knapton, at the Crown in St. Paul's Church-Yard, 1717.

12mo. [8], 230, [i.e.231], [1], 145, [1]p., plates.

ESTC T141343. A reissue of the 1716 edition, with the tables and title-page reset.

LAURENCE, Edward. *The Surveyor's Guide: or, a new introduction to the whole art of surveying land, both by the chain and all instruments now in use. Now first Publish'd from an Original M. S. To which is Added, All the useful Geometrical Definitions, Axioms, Problems and Theorems, which relate to this Art. As also the Method of Casting up the Dimensions of Artificers Work. Very useful for all Gentlemen and Others. There is also added, by way of*

Appendix, a new Way of Surveying large Tracts of Land, according to the Learned Mr. Whiston's and Mr. Ditton's New Method of Surveying England by Explosions. The manner of making up and preparing Transparent Colours for Beautifying Maps, Charts, Pictures, &c. The Tables of Artificial Numbers, Sines and Tangents, to every Degree and Minute of the Quadrant. All which is very much Improved and Corrected. By Edward Laurence, Surveyor. The third edition.

printed for James, John, and Paul Knapton, at the Crown in Ludgate-Street, 1736.

12mo. [8], 231, [1], 145, [1]p., plates.

ESTC T119371

LAURIE, Arthur Pillans. Facts about Processes, Pigments and Vehicles. A manual for art students.

Macmillan and Co. 1895.

8vo. x, 131, [1]p advert., frontispiece and 15 illustrations (one in colour).

LAURIE'S standard copy books.

J. Marshall & Frank Laurie, 2, Whitefriars St., E. G., [1877]

160mm. [20] parts., chiefly illustrations.

Yale Center for British Art

LAVATER's Physiognomy.

“The five English editions are: (1) Henry Hunter, D.D. (first volume 1789; first fascicle January 1788), translated from Essai; (2) the Rev. C. Moore, LL.D., F.R.S. (first volume 1793, reprinted 1797; first number in serial publication 1791), supposedly translated from Essai but actually dependent to the point of piracy on Hunter's translation; (3) George Grenville, Esq. (1797), largely a reprint of Moore; (4) Thomas Holcroft (1789), translated from Armbruster's German abridgment; and (5) Samuel Shaw ([1792]), a one-volume condensed piracy of. In the mid-nineteenth century the remainder publisher William Tegg reprinted both the Holcroft translation and Shaw's abridgment (the latter under the oxymoronic tertiary subtitle Complete Epitome). In addition, the bookseller Joseph Johnson engaged Mary Wollstonecraft to prepare an abridged translation from the French in 1787—a project abandoned not because it was preempted by Holcroft's 1789 translation from the German (as commonly thought) but because... Johnson joined forces with publishers of the Hunter translation.” Blake's Engravings for Lavater's Physiognomy, Mary Lynn Johnson, Blake Quarterly, 2004. Diagram of editions.

see also: Bibliographie der Werke Lavaters, Niklaus Landolt, 2001.

LAVATER, Johann Kaspar. Proposals for publishing by subscription, a translation of ...

Essays on Physiognomy, by John Caspar Lavater.
[London 1787].

folio. [4]pp., *portrait*.

ESTC T42946: BL only. The title opens with "(Price to non-subscribers two shillings and six pence) London, June, 1787".

LAVATER, Johann Kaspar. Essays on Physiognomy.
printed for John Murray, No. 32, Fleet-Street; H. Hunter, D. D. Charles's-Square; and T. Holloway, No. 11, Bache's-Row, Hoxton. 1789 - 1792 -1798.

folio. *Volume I*. [ii, half-title, verso blank], [ii, vignette title-page, verso blank], [ii, translator's preface], [vi, advertisement], [iv, contents], [x, list of subscribers], [ii, dedication], [vi, author's preface], [ii, French translators' preface], [3]-280; [iii]-xii; [1-3], 4--238; [1, half title vol II. part II, verso blank], [239]-444; [iii-iv, title-page, verso blank], [v]-xii, contents, [1]-252; [2, half title vol III. part III], 253-437, [1, blank], [1]-xi index, [1, blank] pp. *Illustrated by more than 800 engravings, of which 174 are full-page plates, and the remainder fine half-page and vignette engravings. Executed by, or under the inspection of, Thomas Holloway. Translated from the French by Henry Hunter.*

ESTC T139902. Blake Books 481a.

Volumes 2 and 3, dated 1792 and 1798 respectively, are each in two parts. Copies are found in mixed state also, sometimes with the first English edition of Volumes I and II, with the sheets of the third volume reissued by Stockdale (1810).

LAVATER, Johann Kaspar. Essays on Physiognomy; for the promotion of the knowledge and the love of mankind. Written in the German language by J. C. Lavater, and translated into English by Thomas Holcroft. Illustrated by three hundred and sixty engravings.
printed for G. G. J. and J. Robinson 1789.

large 8vo (220 x 135 mm), [2], vi, 241pp; [6], 324pp; [8], 314, [10]pp., *with three half-titles, 360 engravings by James Heath and others.*

ESTC N9351.

LAVATER, Johann Kaspar. Essays on Physiognomy, Designed to Promote the Knowledge and the Love of Mankind. Illustrated by more than Eight Hundred Engravings Accurately Copied; And Some Duplicates Added from Originals. Executed by, or Under the Direction of, Thomas Holloway. Translated from the French by Henry Hunter.
printed for John Murray; H. Hunter; and T. Holloway 1792.

folio. Three volumes (often bound in five). [20], 281pp; ix, 238pp; [6], 239-444; ix, 252; vi, 253-437, [12]pp., *3 engraved title-vignettes, 174 engraved plates and 361 text-engravings.*

ESTC N9984.

Issued in 41 parts at 12s each to subscribers between 1788 & 1799. Bentley notes that the 1792 title-page was for late subscribers.

LAVATER, Johann Kaspar. *Essays on Physiognomy: calculated to extend the knowledge and the love of mankind* written by the Rev. John Caspar Lavater, citizen of Zurich; translated from the last Paris edition by the Rev. C. Moore, LL.D., F.R.S.; illustrated by several hundred engravings, accurately copied from the originals.
printed for W. Locke. [1793-1797].

8vo. Three volumes, plates.

ESTC N475017

“Moore’s three-volume *Essays on Physiognomy: Calculated to Extend the Knowledge and Love of Mankind . . . Translated from the last Paris edition* effaces the French edition’s true place of publication, The Hague, and masks its almost wholesale dependence on Hunter by strategic rephrasings throughout, especially at the beginnings of chapters. Most of this 1793-94-94 edition, including title pages, appeared serially, with directions for binding, in W[illiam] Locke’s *The Conjuror’s Magazine* (August 1791-June 1793), continued as *The Astrologer’s Magazine* (July 1793-January 1794); in 1797, H[enry] D[elahoy] Symonds (also publisher of the 1792 Shaw and the 1804 2nd ed. of Holcroft) reissued the Moore translation in four volumes, formed by splitting the second volume into two physical volumes.”

Blake’s Engravings for Lavater’s *Physiognomy*, Mary Lynn Johnson, *Blake Quarterly*, 2004.

LAVATER, Johann Kaspar. *Essays on Physiognomy; calculated to extend the knowledge and the love of mankind*. Written by the Rev. John Caspar Lavater, ... Translated from the last Paris edition, by the Rev. C. Moore, ... illustrated by several hundred engravings.
sold by H. D. Symonds 1797.

8vo. 4 volumes. *Vol. 1: 243pp, Vol. 2 & 3: 186, 187-288pp and Vol. 4: xi-[15], 16-334pp., illustrated with several hundred engravings (356 full page engravings including the three frontispieces and one folding facsimile letter.*

ESTC N66478. In 1797, H[enry] D[elahoy] Symonds reissued the Moore translation in four volumes, formed by splitting the second volume into two physical volumes.

LAVATER, Johann Kaspar. *Essays on Physiognomy: calculated to extend the knowledge and the love of mankind* written by the Rev. John Caspar Lavater, citizen of Zurich; translated from the last Paris edition by the Rev. C. Moore, LL.D., F.R.S.; illustrated by several hundred engravings, accurately copied from the originals.
printed for W. Locke. [1793-1797].

8vo. Four volumes, plates. Titlepages engraved; with letterpress titlepages for vols.1-3: 'Lavater's Essays on physiognomy.' - Engraved titlepage to vols.1-2 dated 1793; to v.3 dated 1794; to v.4 dated 1797. A "second edition" made up of the re-issue of the first three volume Locke edition, with volume 4 added.

ESTC N53841. Evidently a made-up set; each copy may differ (IEN)

LAVATER, Johann Kaspar. Essays on Physiognomy; for the promotion of the knowledge and the love of mankind; written in the German language by J. C. Lavater, abridged from Mr. Holcrofts translation.
printed for G. G. J. & J. Robinson [1800?].

8vo. [8], 288, 269-275, [1]p., 7 plates, including the engraved title-page.

ESTC T146421. Noting paper watermarked 1797.

LAVATER, Johann Kaspar. The whole works of Lavater on physiognomy; written by the Rev. John Caspar Lavater, ... Translated from the last Paris edition by George Grenville Esqr. illustrated by several hundred engravings.
printed for W. Butters, & sold by W. Simmonds [1800?].

8vo. 4 volumes.

ESTC N25860

"A reprint of Essays on physiognomy translated by C. Moore" (DNLM). - The titlepages are engraved. - Vols. 2-3 have continuous pagination.

LAVATER, Johann Kaspar. Essays on Physiognomy; for the promotion and the knowledge and the love of mankind.translated into English by Thomas Holcroft.To which are added one hundred physiognomonical rules, a posthumous work by Mr. Lavater, and memoirs of the life of the author compiled principally from the Life of Lavater.
printed by C. Whittingham for H. D. Symons and J. Walker. 1804.

large 8vo Four volumes. vi, [2], cxlix, p[1], 242pp; [4], 324pp; [6], 272pp; [2], 273-399, [10]pp *index.*, *copper-engraved frontispiece portrait after Corbould*, 424 *engraved plates*.

LAVATER, Johann Kaspar. Essays on Physiognomy, designed to promote the knowledge and love of mankind. illustrated by more than eight hundred engravings. executed by, or under the inspection of, Thomas Holloway. Translated from the French by Henry Hunter. Published by T.Bensley for John Murray, H.Hunter and T.Holloway, London, [watermarked 1804].

folio. 3 engraved title vignettes, 173 plates by William Blake (1), Thomas Holloway and others, after Henry Fuseli and others, about 361 engraved text illustrations (one on India paper mounted) by Blake (3), Thomas Holloway and others after Fuseli and others. There are four Blake engravings: a portrait of Democritus (after Rubens), and there are three signed illustrations in vol.I on pp.127, 206 and 225.

Copies also with watermark 1810.

LAVATER, Johann Kaspar. *Essays on Physiognomy; for the promotion of the knowledge and the love of mankind; written in the German language by J. C. Lavater, abridged from Mr. Holcroft's translation.*
Vernor & Hood, 1806.

8vo. 288pp., 7 leaves of plates.

LAVATER, Johann Kaspar. *Essays on Physiognomy; designed to promote the knowledge and the love of mankind. Illustrated by engravings, accurately copied, and some duplicates added from originals, executed by or under the inspection of, Thomas Hollloway ; translated from the French by Henry Hunter.*
Printed by T. Bensley for J. Stockdale, 1810.

folio. Three volumes.

LAVATER, Johann Kaspar. *Essays on Physiognomy: for the promotion of the Knowledge and the Love of Mankind.*
Robinson. 1825.

8vo. iv, 288pp., illustrations.

LAVATER, Johann Kaspar. *Essays on Physiognomy: Written in the German language by John Caspar Lavater, and translated into English by Thomas Holcroft. To which are added, one hundred physiognomical rules, a posthumous work by Mr. Lavater; and memoirs of the life of the author, compiled principally from the life of Lavater, by G. Gessner. Fifth edition.*
William Tegg and Co. 1848.

8vo. cxxviii, 507pp., engraved portrait frontispiece and 80 plates.

LAVATER, Johann Kaspar. *Essays on Physiognomy: Written in the German language by John Caspar Lavater, and translated into English by Thomas Holcroft. To which are added, one hundred physiognomical rules, a posthumous work by Mr. Lavater; and memoirs of the life of the author, compiled principally from the life of Lavater, by G. Gessner. Seventh edition.*
William Tegg and Co. 1850.

8vo. cxxviii, 507pp., engraved portrait frontispiece and 80 plates.

LAVATER, Johann Kaspar. *Essays on Physiognomy: Written in the German language by John Caspar Lavater, and translated into English by Thomas Holcroft. To which are added, one hundred physiognomical rules, a posthumous work by Mr. Lavater; and memoirs of the life of the author, compiled principally from the life of Lavater, by G. Gessner. Seventh edition.*

William Tegg and Co. 1850.

8vo. cxxviii, 507pp., engraved portrait frontispiece and 80 plates.

LAVATER, Johann Kaspar. *Essays on Physiognomy: Written in the German language by John Caspar Lavater, and translated into English by Thomas Holcroft. To which are added, one hundred physiognomical rules, a posthumous work by Mr. Lavater; and memoirs of the life of the author, compiled principally from the life of Lavater, by G. Gessner. Eighth edition.*

William Tegg and Co. 1853.

LAVATER, Johann Kaspar. *Essays on Physiognomy: Written in the German language by John Caspar Lavater, and translated into English by Thomas Holcroft. To which are added, one hundred physiognomical rules, a posthumous work by Mr. Lavater; and memoirs of the life of the author, compiled principally from the life of Lavater, by G. Gessner. Ninth edition.*

William Tegg and Co. 1855.

8vo. cxxviii, 507pp., engraved portrait frontispiece and 80 plates.

LAVATER, Johann Kaspar. *Essays on Physiognomy: designed to promote the knowledge and the love of mankind: Written in the German language by John Caspar Lavater, and translated into English by Thomas Holcroft. To which are added one hundred physiognomical rules, a posthumous work by Mr. Lavater ; and memoirs of the life of the author, compiled principally from the life of Lavater, by G. Gessner.*

William Tegg and Co. 1858.

8vo. Engraved portrait frontispiece and 80 plates.

LAVATER, Johann Kaspar. *Essays on Physiognomy: Designed to Promote the Knowledge and the Love of Mankind... to which are added One Hundred Physiognomical Rules... and Memoirs of the Life of the Author. Twelfth edition.*

William Tegg and Co. 1862.

8vo. cxxviii, 507pp., engraved portrait frontispiece and 80 plates.

LAVATER, Johann Kaspar. *Essays on Physiognomy: Designed to Promote the Knowledge and the Love of Mankind... to which are added One Hundred Physiognomical Rules... and*

Memoirs of the Life of the Author. Thirteenth edition.
William Tegg and Co. 1867.

8vo. cxxviii, 507pp., engraved portrait frontispiece and 80 plates.

LAVATER, Johann Kaspar. Essays on Physiognomy: Designed to Promote the Knowledge and the Love of Mankind... to which are added One Hundred Physiognomical Rules... and Memoirs of the Life of the Author. Fourteenth edition.
William Tegg and Co. 1869.

8vo. cxxviii, 507pp., engraved portrait frontispiece and 80 plates.

LAVATER, Johann Kaspar. Essays on Physiognomy: Designed to Promote the Knowledge and the Love of Mankind... to which are added One Hundred Physiognomical Rules... and Memoirs of the Life of the Author. Fifteenth edition. With upwards of four hundred profiles and other engravings.
William Tegg and Co. 1878.

8vo. cxxviii, 507pp., engraved portrait frontispiece and 80 plates.

LAVATER, Johann Kaspar. Essays on Physiognomy: Designed to Promote the Knowledge and the Love of Mankind... to which are added One Hundred Physiognomical Rules... and Memoirs of the Life of the Author. Sixteenth edition.
William Tegg and Co. 1879.

8vo. cxxviii, 507pp., engraved portrait frontispiece and 80 plates.

LAVATER, Johann Kaspar. Essays on Physiognomy. Translated... by Thomas Holcroft. Also One Hundred Physiognomical Rules... and a Memoir of the Author. Eighteenth edition. Illustrated with upwards of four hundred profiles.
Ward, Lock and Co. c1885.

large 8vo. cxxviii, 507, [1], [4]pp adverts., frontispiece portrait and 80 plates, and some text figures.

LAVATER, Johann Kaspar. Essays on Physiognomy. Translated... by Thomas Holcroft. Also One Hundred Physiognomical Rules... and a Memoir of the Author. Nineteenth edition.
Ward, Lock and Co. 1885. [various other dates suggested up to 1900].

large 8vo. cxxviii, 507, [1]p., frontispiece portrait and 80 plates, and some text figures.

LAVATER, Johann Kaspar. *The Whole Works of Lavater on Physiognomy*; written by the Rev. John Caspar Lavater, Citizen of Zurich. Translated from the last Paris edition by George Grenville Esqr. illustrated by several hundred engravings.
printed for W. Butters, & sold by W. Simmonds, Paternoster Row. [1800?]

8vo. Four volumes.

ESTC N25860

LAVATER, Johann Kaspar. *Physiognomy: or the corresponding analogy between the conformation of the features, and the ruling passions of the mind*: translated... by Samuel Shaw.
H.D. Symonds. [1800? but see note below]

8vo. [10], 280pp., engraved title-page and 5 plates including the frontispiece.

ESTC T137194. Three editions have been identified, distinguishable by their different signatures; the other editions are at ESTC N505564 and N505296.

“At times, when Hunter’s fascicles fell behind Moore’s publishing schedule, Moore made his own translation directly from Essai. Grenville’s *The Whole Works of Lavater on Physiognomy* (published by W. Butters and sold by W. Simmonds, 1797), also proclaiming the nonexistent “last Paris edition” as its source, is actually a new printing of Moore, under yet another non-Lavaterian title. Shaw’s *Physiognomy: Or the Corresponding Analogy between the Conformation of the Features and the Ruling Passions of the Mind* (London: H. D. Symonds, [1792]), is a one-volume collection of extracts pirated from Holcroft (“with a pair of scissors” [sic], according to Holcroft’s corrected abridgment of the same year, published by Robinson).”

Blake’s Engravings for Lavater’s *Physiognomy*, Mary Lynn Johnson, *Blake Quarterly*, 2004.

LAVATER, Johann Kaspar. *Physiognomy: or the corresponding analogy between the conformation of the features, and the ruling passions of the mind*. A new and improved edition.
Published by Cowie, Low and Co., 1826.

8vo. xii, 346pp, 7 leaves of plates.

LAVATER, Johann Kaspar. *Physiognomy: or the corresponding analogy between the conformation of the features, and the ruling passions of the mind*. A new and improved edition, embellished with seven engravings.
Printed for T. Tegg ... and J. Cumming ... also, R. Griffin & Co., 1827.

8vo. xii, 346pp, 7 leaves of plates.

LAVATER, Johann Kaspar. Physiognomy: or the corresponding analogy between the conformation of the features, and the ruling passions of the mind. Twentieth edition. T. Tegg; Dublin : T. Le Messurier, 1844.

8vo. *xii, 336pp, 7 unnumbered leaves of plates.*

LAVATER, Johann Kaspar. Physiognomy: or, The Corresponding Analogy between the Conformation of the Features and the Ruling Passions of the Mind, being a complete Epitome of the Original Work. William Tegg. 1866.

8vo. *viii, 287pp., 7 leaves of plates.*

LAVATER, Johann Kaspar. Physiognomy: or, The Corresponding Analogy between the Conformation of the Features and the Ruling Passions of the Mind, being a complete Epitome of the Original Work, New Edition Illustrated. William Tegg. 1867.

8vo. *286pp.*

LAVATER, Johann Kaspar. Physiognomy: or, The Corresponding Analogy between the Conformation of the Features and the Ruling Passions of the Mind, being a complete Epitome of the Original Work. Fourteenth edition. William Tegg. 1869.

8vo. *286pp.*

LAVATER, Johann Kaspar. Physiognomy: or, The Corresponding Analogy between the Conformation of the Features and the Ruling Passions of the Mind, being a complete Epitome of the Original Work. William Tegg. 1878.

8vo. *280pp.*

LAVATER, Johann Kaspar. Lavater's Looking-Glass; or, essays on the face of animated nature, from man to plants. Dedicated to Her Grace the Duchess of Devonshire. By Lavater, Sue, & Co.[pseud.] printed by Millar Ritchie, and sold by Messrs. Richardsons; Symonds; Lackington, Allen, and Co.; and Geisweiler. 1800.

8vo. *xii, 216pp., half-title.*

ESTC T137215: 8 copies (2 with frontispiece added).

LAVATER, Johann Kaspar. Physiognomical Sketches by Lavater, engraved from the original drawings by John Luffmann.
Sold by R.H. Westley, No. 159, Strand, J. Luffman, No. 28, Little Bell Alley, Coleman Street, and Murray & Highley, No. 32, Fleet Street, [1802].

folio. *Engraved title-page, 4pp., 50 engraved plates.*

Engraved throughout. Plates have the imprint: "Publish'd ... by R.H. Westley, no. 159, Strand & J. Luffman, No. 28, Little Bell Alley, Coleman Street, London" and are dated variously from April 1, 1801 to May 11, 1802. Each plate consists of a facsimile of a sketch by Lavater and of his handwritten note with an English translation; sketches are dated 1797. Watermark: Russell Co. 1799.

John Luffman (fl. circa 1776-1820) was an accomplished engraver, map-maker and publisher, working in London. He started his career as an engraver, with his earliest work being for two road books, *An Actual Survey Of The Great Post-Roads Between London And Edinburgh*, and *Taylor & Skinner's Survey & Maps Of The Roads Of North Britain, Or Scotland.*, both published in 1776.

LAVATER, Johann Kaspar. Introduction to the Study of the Anatomy of the Human Body; particularly designed for the use of painters, sculptors, and artists in general: translated from the German.
R. Ackermann. 1824.

8vo. *vi, [2], 20pp., 27 lithograph plates.*

LAVATER, Johann Kaspar. The Juvenile Lavater, or, A familiar explanation of the Passions of Le Brun: calculated for the instruction and entertainment of young persons: interspersed with moral and amusing tales, illustrating the benefit and happiness attendant on the good passions, and the misfortunes which ensue the bad, in the circumstances of life.
Printed at the Minerva Press for A.K. Newman and Co., Leadenhall Street, 1812.

8vo. *[6], 171, [1]p, 19 unnumbered leaves of plates.* Date of publication suggested by the Osborne Collection.

LAVATER, Johann Kaspar. Lavater's Gallery.
T. McLean, 26, Haymarket, 1837.

Folded panorama (*[20] leaves*)

Black and white representations of pen-and-ink drawings pasted together and folded accordion style. First leaf is t.p. Based on Lavater's *Physiognomische Fragmente zur Beforderung der Menschenkenntnis und Menschenliebe* or *Essays on Physiognomy*. Cover title with imprint "published by Thos. McLean, April 1st., 1837." At head of cover title: "No. 6 of McLean's Comic Library."

LAWRANCE, Mary. [also known as Mary Kearse]. A Collection of Roses from Nature.
published by Miss Lawrance. 1796-1799.

folio (c399 x 310mm). *Hand coloured engraved frontispiece, engraved title and dedication, 90 hand coloured engraved plates (drawn between July 1796 and February 1799), by and after Mary Lawrance. 2ff letterpress text at end.*

ESTC T127480. A large-paper copy was sold in 1996. A copy offered for sale in 2022 had four plates partly or entirely captioned in the author's hand.

Dunthorne 176; Great Flower Books, page 64; Henrey 3:948; Nissen BBI 1151; An Oak Spring Flora 78;

Mary Lawrance (fl.1794-1799), described as a "teacher of botanical drawings &c." on the title, exhibited at the Royal Academy from 1795 to 1830. Originally published in 30 parts from July 1796 to January 1799, the work was dedicated to Queen Charlotte, and "created much sensation, as nothing like it had been published before and roses were beginning to take a prominent place in gardens... [Lawrance] always attached great importance to the quality of her colours, which were all prepared at her own house and under own supervision" (Willmot, *The Genus Rosa*, 1910). In 1813 she married Thomas Kears, continuing to work under her married name Mrs Kears.

Auckland Library copy, also with video presentation.

LAWRANCE, Mary. [also known as Mary Kears]. [A Collection of Passion Flowers.] London: Miss Lawrance, May 1799 - January 1802.

6 parts only (all published) in one volume, broadsheet (475 x 353mm). *Without title or text, as issued. 18 hand-coloured etched and engraved plates by Mary Lawrance, some with foliage heightened with gum arabic, extra-illustrated with original smaller format prospectus mounted on front pastedown.* First plate in part one reads: "Published Jany. 1802, by Mary Lawrance, Teacher of Botanical Drawing &c. No. 86 Queen Ann Street East London.

"The suite of illustrations of the passion flower family is only known in 4 other complete copies. From the prospectus, dated May 1, 1799, (copy in the Beinecke Library, Yale), it is clear that Miss Lawrance's intention was that the work should contain 30 plates. 'The Work to be etched and coloured to imitate Drawings, by Miss Lawrance, from the originals now in her possession. To contain every species of Passion-flowers, now in cultivation in the English Gardens. To be published in Numbers, each containing Three Species, and to be comprized in Ten Numbers... The Name and Botanical Description (according to the best Authorities) to be elegantly engraved on each Plate. The Price to Subscribers will be Ten Shillings and Sixpence each Number...' It is not known if it was lack of subjects or lack of interest that brought the work up short, but the 18 plates from 6 parts is all that was ever published. The plates are dated May 1, 1799; September 1799; December 1799; February 1800; April 1800; June 1800; October 1, 1800 and January 1802.

The four other complete copies are in the British Library, the Royal Horticultural Society, Mrs. Mellon's library at Oak Spring. The Plesch/de Belder copy is the only other complete copy recorded as having sold at auction in the last 25 years. The present copy may be the one referred to by Henrey 'In 1958... Sotheby sold for £190

[to Quaritch] the eighteen etched plates composing A Collection of passion flowers, bound in boards with a cloth backstrip.,' (vol.II, p.580)." Ref: Christie's auction catalogue entry, 2000. There is a copy at Harvard, and other copies subsequently sold in 2002, and 2011 (Sotheby's). Dunthorne, 177.

In 2022 several watercolours appeared on the market, from a collection inscribed as "Botanic Plants Drawn by a Lady for Mrs. Bliss". The paper watermarked 1797-1801, and with pencil caption. Lightly sketched in pencil, completed with watercolour, and finished with gum arabic. The watercolours were most likely completed by the botanical artist Mary Lawrance (later Mary Kearse). The possible attribution to Mary Lawrance is based principally on the presence of two images of the passion flower. Although undated, the watermarks confirm that these drawings were accomplished circa 1800, just at the time that Lawrance was working on her "A Collection of Passion Flowers" (1799-1800)." [Trillium Antique Prints, USA]. Sold by William H. Schab Gallery in 1962, their catalogue description identified Mrs. Bliss as Elizabeth Clement Breed (1778-1829) and suggests that the drawings were presented to her by Enos Bliss (1765-1852) on their marriage on 11 March 1801.

LAWRANCE, Mary. Groups of Flowers.
published by Mary Lawrance, Teacher of Botanical Drawing, No 86 Queen Ann Street, East London, Nov 1 1800.

6 unnumbered plates (incomplete). Drawn and etched by Mary Lawrence.

Dunthorne, 178.

LAWRANCE, Mary. Sketches of Flowers from Nature.
to be had of M. Lawrance, Queen Ann-Street East; and all principal booksellers [1800] - 1801.

4to. Printed title, and leaf of introduction and index, 11 etched and stipple-engraved plates, 10 in two states (plain and hand-coloured), plate 3 with additional state with unfinished colouring. Some leaves watermarked 1794 and 1800. Hesketh copy (sold Sotheby's 2010) had 10 plates in two states, and Plate One in a further third state with variant colouring. Copy sold Christie's 1994, also had 1 plate in three states: uncoloured, with 1st layer of wash colouring & fully coloured.

LAWS, T. A New Book of Ornaments design'd by T. Laws carver.
publish'd as the Act directs April 18 1772 by W. Darling engraver Great Newport Street.

small folio. 6 engraved plates including ornate title-leaf, each measuring 60mm x 110mm.

Copies traced sold in 1993, and 2021 (stitched as issued). It is recorded as "sewed 2s" in J. Taylor's Architectural catalogue, bound in Pugin 1816.

LEAR, Edward.

In 1980, Marina Warner published an article on Queen Victoria's art, which included a short examination of what Edward Lear taught her. Here is the relevant section:

Under Albert's bracing influence, Victoria wanted to improve, and as soon as the brand new Osborne House could accommodate guests, artists were invited down to stay to coach the Queen. Edward Lear (1812-1888) was known to Victoria and Albert through the handsome topographical accounts he had published of his travels through the little known rural campagna of the Abruzzi in Italy. Victoria invited him to Osborne in July 1846, a few months after the appearance of the two-volume illustrated *Excursions in Italy*. On 17th July, Victoria reported, 'Gave Vicky her religious lesson, as most days, and wrote and drew. Had another lesson with Mr. Lear, who much praised my 2nd copy. Later in the afternoon I went out and saw a beautiful sketch he had done of the new house.' Lear only taught the Queen for three weeks; sadly, we do not know how the Nonsense Songs writer found his Queen, nor why their encounter never repeated. About three years after Lear's visit, another skilful water-colourist was summoned to attend her. William Leighton Leitch (1804-1883) became Victoria's teacher, and the teacher of her children for over twenty years, until the excruciating migraines which tormented him forced him to retire.

15 July 1846. Osborne. Had a drawing lesson with Mr Lear, who sketched before me and teaches remarkably well, in landscape painting in water colours...

16 July 1846. Osborne. Copied one of Mr Lear's drawings and had my lesson downstairs, with him. He was very pleased with my drawing and very encouraging about it...

17 July 1846. Osborne. I had another lesson with Mr Lear, who much praised my 2nd copy. Later in the afternoon I went out and saw a beautiful sketch he has done of the new house...

18 July 1846. Osborne. After luncheon had a drawing lesson, and am, I hope, improving...

LE BAS, J.P. Landscapes from the Designs of J.P. Le Bas, by P. Angier.

"New and Curious Drawing Books, Six Leaves in each, are sold at Sixpence each."
Sayer & Bennett, 1775.

LE BLANC & ARMENGAUD, Jacques-Eugène. The Engineer and Machinist's Drawing Book, a complete course of instruction for the practical engineer on the basis of the works of M. Le Blanc & M.M. Armengaud. Illustrated by numerous engravings on steel and wood. Glasgow. Blackie and Son. 1855.

folio. viii, 116pp., 246 text figures, engraved title-page, frontispiece and 70 plates (3 tinted). Plates numbered erratically.

LE BLON, Jacob Christian. *Coloritto or the Harmony of Colouring in Painting, reduced to mechanical practice, under easy precepts & infallible rules; together with some colour'd figures, in order to render the said precepts and rules intelligible, not only to painters but even to all lovers of painting.*
[London, printed by Samuel Palmer. 1725].

4to. [4], vii, [2], 6-27, [1], 7, [1]p., 9 plates (including a series of colour separations and progressive proofs of a three colour mezzotint). The 7,[1]p. section is the 'Appendix' with separate pagination and register but with plates continuing the numbering of the main text plates and with text referring to points made in the main text. Parallel English and French text.

See Lilien for a full census of copies. [Lilien, O.M. *Jacob Christoph Le Blon 1667-1741*, Stuttgart, 1985.]

ESTC T115966.

LE BRUN, Charles. *Conference de Monsieur Le Brun, premier peintre du roy de France, chancelier et directeur de l'Academie de peinture et sculpture, sur l'expression generale & particuliere. Enrichie de 43 figures.*
chez David Mortier. 1701.

12mo. [6], 17, [1], 47, [1]p., plates. The imprint is false; probably printed in the Netherlands.

ESTC N3003.

LE BRUN, Charles. *The Conference of Monsieur Le Brun, cheif [sic] painter to the French King, chancellor and director of the Academy of Painting and Sculpture; upon expression, general and particular. Translated from the French, and adorned with 43 copper-plates.*
printed for John Smith at the Lion and Crown in Russel-street in Covent-Garden, Edward Cooper at the Three Pidgeons in Bedford-street, and David Mortier, bookseller in the Strand, at the Sign of Erasmus's Head. 1701.

12mo. [16], 17, [1], 47, [1] p., 43 leaves of plates. The first leaf is blank. A variant lacks the article 'The' at the beginning of the title. This variant also contains a second set of XIX numbered plates entitled "The characters of the passions done after the originalls of Monsr LeBrun".

ESTC T116477.

LE BRUN, Charles. A Method to Learn to Design the Passions, proposed in a conference on their general and particular expression. Written in French, and illustrated with a great many figures excellently designed, by Mr. Le Brun, ... Translated into English, and all the designs engraved on copper, by John Williams, Esq; printed for the author; and sold by J. Huggonson; Mr. Croyton in Ipswich; and at the printsellers and pamphlet-shops of London and Westminster 1734.

12mo. xii, 11-58 [*i.e.*59]., *advert leaf.*, 6 *folding plates with 54 small figures.* Page 46 repeated in the numbering. *Head and tail pieces, and initials.*

“The pages are (inaccurately) numbered 1-58; there are 43 figures, and frontispiece designed by J. Goeree, as in B4 [Amsterdam, 1702], and re-engraved by J. Williams.” Montagu B12.

ESTC N34885.

LE BRUN, Charles. Expressions of the Passions of the Soul. Printed & Sold by I. Tinney at the Golden Lion in Fleet Street. c1750.

folio. *Engraved title, 1f letterpress, 19 engraved plates (numbered 3-21).*, 2 *plates in bistre by Le Clerc inserted.* Engraved by John Tinney.

ESTC N493022

“The text consists of the account of the foundation of the Academy, and Le Brn’s theory; the rest of the usual text, i.e. the descriptions of the individual expressions, is engraved below each of the heads, in words which differ only very slightly from the translation given in C3. All the plates reverse those of C1, except for ‘Rapture’, which thus follows the injunction in the text that the head should be inclined to the left; this exception shows the care with which the plates were prepared. They are numbered 3 to 21.” Montagu C4.

LE BRUN, Charles. Expressions of the Passions of the Soul. Wilkinson & Bowles. c1760.

folio. *Engraved title, 19 engraved plates (numbered 2-20).*

LE BRUN, Charles. The Passions of the Human Mind, exhibited in a Representation of its various Virtues and Vices. By Charles Le Brun, First Painter to Lewis the XIVth, and Director of the Academy Royal at Paris. London: Printed for Charles Picot, Thomas Boydell, and Charles Sayer. [1760?]

4to. *Letterpress title and 19 plates.* The booksellers’ names are fictitious. Below imprint in square brackets: price Seven Shillings in Boards.

ESTC T202047

“These are reversed and the order has been slightly changed. There are a number of minor differences in the engraving, which is of poor quality. The elaborate title-page was engraved by Bartolozzi, and is vertical in format, and, in the only example I know (Oxford Bodleian), the whole has accordingly been bound along the upper edge of the plates.” Montagu A10.

LE BRUN, Charles. Bowles's Passions of the Soul, represented in Several Heads; engraved in the manner of Drawings in Chalk, from the Designs of the late Celebrated Monsieur Le Brun.

London: Printed for & Sold by the Proprietor, Carington Bowles, No 69 in St Pauls Church Yard. [1780?]

4to. [2], 4pp., 20 plates.

ESTC T220787

The engravings are titled in both French and English; the text is in English. The engravings are in the same direction as C1 [Paris 1727] except for nos. 6 and 15. The title page is signed 'Fceler[?] Fecit'. The title-page and the plates are printed in imitation of sanguine.” Montagu C3.

Yale Center for British Art copy (c1800?): Printed for & sold by the proprietors, Bowles and Carver, No. 69 in St. Paul's Church yard.

LE BRUN, Charles. References are to: The Expression of the Passions: The Origin and Influence of Charles Le Brun's "Conférence sur l'expression générale et particulière" by Jennifer Montagu

LE BRUN, Charles. The Characters of the Passions after the Originals of Monsr. Le Brun. Sold by J. Bowles at the Black Horse in Cornhill,, London. n.d. c1740?

8vo. 7 leaves of engraved plates, consisting of 19 figures, each of three heads, with engraved title vignette to first page. Yale Center for British Art copy notes 7 plates.

An English translation, reversed from A1. The plates are numbered in Roman numerals, in the same order as A1. [Caracteres des Passions..]
Montagu p.177. Montagu A8.

LE BRUN, Charles. A Drawing Book of the Passions from ye Designs of Monsr. Le Brun. Sold by F. Vivares. Montagu A9.
The engravings are in the same directions as A1.

LE BRUN, Charles. The Different Passions of the Soul, by the celebrated Le Bun and Le Clerc, on twenty copper plates.

‘Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.’ Sayer & Bennett, 1775.

LE BRUN, Charles. Monsieur Le Bru’s Expressions of the Passions of the Soul, very highly finished, on ten copper plates.

‘Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.’ Sayer & Bennett, 1775.

LE BRUN, Charles. Fifty-seven Heads of different Characters of the Passions of the Soul, from the Desings (sic) of Monsieur Le Brun, and engraved on twenty Copper-Plates.

“These are known to me only from thirteen included as plates 53 to 66 in The Compleat Drawing-Book... Robert Sayer, 1755.” Montagu A11.

LE BRUN, Charles. 12 Heads selected from Monsr. Le Brun's Passions of the Soul. This forms part of The School of Art; or most comleat Drawing-Book extant: Consisting of an extensive series of well chosen examples, selected from the designs of those eminent masters Watteau, Boucher, Bouchardon, Le Brun, Eisen, &c &c. Engraved on sixty folio copper plates, and performed in a method which expresses the manner of handling the chalk, and the management and harmony of its tincts in real drawings.

London. Printed for John Bowles, at the Black Horse, in Cornhill; Robert Sayer, at the Golden Buck, near Serjeants-Inn, Fleet Street, and Carrington Bowles, near the Chapter-house, in St Paul’s Church-Yard. 1765.

The twelve heads selected are nos. 8, 5, 3, 7, 6, 9, 14, 11, 13, 18, 17, and 20. Slight differences in the printing, and the fact that these are the only plates in the book that do not bear the signature of the engraver, Gabriel Smith, suggest that they were originally designed to be sold separately. The book has a three-page preface, the first two pages being concerned with expression and, while quite different from the usual text, they include an account of the Academy, and the basic facts of Le Brun’s theory of the soul and the divisions of the passions. The first two pages differ in printing and in other respects from the third, and presumably formed the preface to an independent book on the passions.” Montagu C6.

LE BRUN, Charles. The Passions of the Soul, represented in several heads ; engraved in the manner of drawings in chalk from the designs of the late celebrated Monsieur Le Brun. London, sold by Francis Vivares at the Golden Head in Newport street, Leicester Fields, 1767.

folio. engraved title, 19 engraved plates (" in the manner of drawing in chalk") all printed in sanguine , numbered 2-20 + 3 pp (explanation). IS THIS Montagu A9?

LE BRUN, Charles. The Passions of the Soul as expressed in the Human Countenance, in twenty Folio Plates, from the famous Mons. Le Brun; with Extracts of his Discourses on the Expression of the various Passions. Printed in red, and exactly imitating the appearance of Chalk in red-drawings. Price 5s.

Advert in the first? edition of Bowles's Compleat Drawing-Book c1773.

LE BRUN, Charles. Twelve of the most Capital Heads selected from Le Brun's Passions, engraved in imitation of red chalk, wherein the manner of handling and colouring of the chalk is so exactly imitated as scarcely to admit the least distinction between the engraving and a drawing performed with chalk. Folio, price 3s. Sayer & Bennett, 1775, p.115.

LE BRUN, Charles. Heads, Representing the Various Passions of the Soul, as they are expressed in the human countenance, drawn by that great master Monsr. Le Brun and finally engraved in twenty folio copper plates, nearly the size of life. published 12th May 1794 by Laurie & Whittle.

folio. 20 folio copper plates.

ESTC N51355.

Yale Center for British Art

LE BRUN, Charles. Heads, Representing the various Passions of the Soul; as they are Expressed in the Human Countenance: drawn by that Great Master Monsr. Le Brun, and finely Engraved on Twenty Folio Copper Plates: nearly the Size of Life. London: printed by Robt. Sayer Map and Printseller at the Golden Buck in Fleet Street.

“Apart from the title-page, this is a reprint of C4, re-using the plates, with the same numbering.” Montagu C5.

LE BRUN, Charles. Nineteen soft-ground etchings, ‘Pub. Aug 1 1800 by S.W. Fores, No 50, Piccadilly.’

“I know this edition only from an example in the National Art Library in te Victoria and Albert Museum (94.E.4, incorrectly catalogued as an edition of Bowles's Passions of the Soul), where it lacks the title-page. The text is printed below the illustrations as in C4, and the engravings are in the right direction. Below the frame around each head, at the right is the name of the publisher (as above), and, at the left, ‘Prints and Drawings lent to Copy.’ The plates are not numbered. Montagu C8.

LE BRUN, Charles. Heads, Representing the various Passions of the Soul; as they are Expressed in the Human Countenance: drawn by that Great Master Monsr. Le Brun, and finely Engraved on Twenty Folio Copper Plates: nearly the Size of Life.

London: Published & sold by Edw. Orme, Bond Street corner of Brook Str, 1813.

folio. *20 plates including engraved title-page.*

C5, engraved in reverse, except for No. 6. "In the only example known to me (formerly in the collection of Sir Anthony Blunt) there is no introductory text. Montagu C9.

LE BRUN, Charles. *Lebrun's Passions.*
R. Edwards, Crane Court, 1816.

"Two plates, with ten heads on the first, and nine on the second: all reversed from C1. The heads are small and crudely engraved, and in the only example I have seen they have been coloured." Montagu C13.

LE BRUN, Charles, Charles. *Heads Representing the Various Passions of the Soul, as they are Expressed in the Human Countenance.* Drawn by that great master Monsr. Le Brun, and finely engraved on twenty quarto copper plates.
[Edinburgh]. D. Lizars. c1820.

4to. *Engraved title-page and 19 engraved plates numbered 2-20.* First published under this title in folio form by Laurie and Whittle in 1794.

LE BRUN, Charles. *Heads, Representing the various Passions of the Soul; as they are Expressed in the Human Countenance: drawn by that Great Master Monsr. Le Brun, and finely Engraved on Twenty Folio Copper Plates: nearly the Size of Life.*
Published March 1st 1821, by Richd. Holmes Laurie, No. 53 Fleet Street, London.

A reprint of C5. "The title-page has been altered by engraving the date, publisher and place of publication on the bottom of the frame of the cartouche, and cutting off the few centimetres of the plate at the bottom which contained the name and address of Sayer. In the only example known to me (Warburg Institute) there is no text, only descriptions under each engraving." Montagu C10.

LE BRUN, Charles. *A Series of Lithographic Drawings illustrative of the relation between the human physiognomy and that of the brute creation.* From designs by Charles Le Brun: with remarks on the system. [Edited by J.P. Blanquet].
Printed for the proprietor, Mr. I.P. Blanquet ... and published by James Carpenter and Son ..., and Engelmann, Graf, Coindet and Co., 1827.

folio. [4], 7pp., *frontispiece and 37 plates.*

One plate lithographed by George Childs. Others after Francois Theodore Rochard, Mimpress, John Harris, Thomas Fairland, T. Stewart, John Christian Zeitter, Langlois,

Giles, and W. Aldous. Plates printed by Englemann, Graf, Coindet & Co. Text printed by S. and R. Bentley, Dorset Street.

LE BRUN, Charles. Lebrun's Passions delineated in a series of nineteen studies admirably adapted for students, and all who wish to read the various expressions of the human face. Attention. Admiration. Admiration with Astonishment. Joy with Tranquility. Desire. Rapture or veneration. Compassion. Simply Bodily Pain. Acute Pain. Laughter. Sadness. Weeping. Scorn. Anger. Despair. Horror. Hatred or Jealousy. Terror or Fright.
London: William Tegg, 1863.

"The heads are all reversed as compared to C1 and the order is changed. There is no text, but the description of each passion is engraved below the head. The plates are not numbered, and , in the copy in the Bodleian Library, they are not bound in the order described in the title." Montagu C11.

See also:

WOODWARD, George Murgatroyd. Le Brun Travested, or Caricatures of the Passions. Designs by G.M. Woodward, and etch'd by T. Rowlandson.
Published 21 January 1800, at Ackermann's Repository of Arts, 101 Strand.

4to. (310mm). 20ff., comprising aquatint title-page, and 19 etchings, printed in brown ink, some hand-coloured. Plates have varying imprint dates, ranging from 1 January-21-February 1800.

Grego II.1-3, 407; British Museum Satires 9628-9632 / [MMA](#) / [Yale Center for British Art](#)

LE CAPELAIN, John. (drawing master). A detailed five page autograph letter, signed, from John Le Capelain, to J. Gabousel of St. Helier. It is written from 15 New King Street, and dated May 2nd 1841. The letter begins by Capelain discussing the progress of Miss Harriet, Miss Ann, and Miss Amelia, most probably the daughters of Mr Gabousel. He notes how one in particular should study from nature, using pencil and sketch book, etc. For another he details at length how to proceed for painting miniatures beginning with the preparation of the ivory and how to fix it to a piece of Bristol board. He gives further instructions on this and there is a drawing of the brush he recommends for miniature painting. 'The background to be painted as boldly as like in manner as the method I use for painting the water colour landscapes...' He goes on to draw a scraper that might be required to remove any clogged paint 'but a common lancet may do.' He advises that colours should not be taken from tin boxes etc. He gives further instructions on the use of gum etc., all of which is 'essential for the producing a good miniature.' Some light creases, and the rear docket address panel is dusty, and has traces of the original wax seal.
230mm x 186mm. 1841.

John Le Capelain or Jean Le Capelain (1812–1848) was a painter born in Saint Helier, Jersey, the son of Samuel Le Capelain, a printer and lithographer, and Elizabeth Anne Pinckney, his English wife. He followed his father's trade in lithography but

abandoned it later in life. He also learned the art of painting, without any formal training. About 1832 he came to London and practiced as water-colour painter, and drawing master. His technique gave his paintings a particularly misty and foggy effect. After Queen Victoria's visit to Jersey in 1846, a volume of drawings by Le Capelain of scenery of the island was presented to her as an official souvenir, and this led to his receiving a commission from the Queen to paint pictures of the Isle of Wight. While engaged on these he developed tuberculosis, of which he died in Jersey in 1848. [ref: Ken Spelman].

LE CLERC, Sébastien. Practical Geometry: or, a New and Easy Method of Treating that Art... wherein, besides the several geometrical figures, are contain'd many examples of landskips, pieces of architecture, perspective, draughts of figures, ruins, &c. The third edition.
T. Bowles. 1727.

8vo. [2], 195, [1], [6]pp *index.*, 82 *copper engraved plates depicting geometrical diagrams within landscape backgrounds.*

Le Clerc's treatise was influential in emphasising the suitability of perspective as a skill for the nobility. The empowering nature of perspective turned seemingly chaotic landscapes "into an illusion controlled and understood from a privileged point of view". See Katie Scott, *The Rococo Interior*, Yale 1995, for a discussion of this in relation to the works of Watteau and Lejou.

[LE CLERC, Sébastien]. *Magnum in Parvo, or, the Practice of Geometry.* printed for Robert Prick in White-Cross-street, over against the Cross-Keys: and the Golden Lyon, at the corner of New-Cheapside next Bethlem: where you may have choice of other books of architect: also copy-books, Italian and Dutch-prints. 1671.

12mo. [6], [1], 178 [*i.e.* 179], [6]pp., *plates.*

ESTC R179391

In this issue, the plates are in an early state, without borders; the frontis is in an early state, without imprint, border or Pricke's signature as engraver. The Yale copy notes "the plate which should follow p. 178 has been bound in after the 4th preliminary leaf; the illustrations on p. 127 and 131 have been cancelled."

[LE CLERC, Sébastien]. *Magnum in Parvo, or, the practice of geometry with a new order and particular method thereof.* Wherein is contained examples of landskips, peices of perspective, and the like: represented by eighty two plates; each plate having a full description. Publish'd in English by R.P. for the lovers of art. Licensed, Aug. 30. 1670. Roger

L'Estrange.

printed for Robert Prick in White-Cross-street, over against the Cross Keys: and the Golden Lyon, at the corner of New-Cheapside next Bethlem: where you may have choice of other books of architect: also copy-books, Italian and Dutch-prints. 1671.

8vo. [9], 5, p.9, 6-7, 7-8, 10-99, 102-103, 102-103, 106-107, 106-178, [10]pp, *illustrations.*

ESTC R21616

[LE CLERC, Sébastien]. *Magnum in Parvo*, or, the Practice of Geometry. With a new order and particular method thereof; wherein is contained examples of landships, pieces of perspective, and the like, represented by eighty two plates. Each plate having a full description. Publish'd in English by R.P for the Lovers of Art.

printed for Robert Prick in White-Cross-street, over against the Cross Keys: and the Golden Lyon, at the corner of New-Cheapside next Bethlem: where you may have choice of other books of architect: also copy-books, Italian and Dutch-prints. 1672.

8vo. [9], 5, p.9, 6-7, 7-8, 10-178, [10]pp., *engraved frontispiece, 82 engraved plates.*

ESTC R2212912

Marlborough copy (catalogue 51) has a later imprint of Pricke's dated 1679 pasted over the original.

Sold bound (with fillets) for four shillings. Rostenberg p.60.

Also advert at end of 1698 edition of Dubreuil.

LE CLERC, Sébastien. *Practical Geometry: or, a new and easy method of treating that art. ...* Translated from the French of Monsieur S. Le Clerc. The third edition. Illustrated with eighty copper-plates.

printed for T. Bowles; and J. Bowles. 1727.

8vo. [2], 195, [7]pp., *80 full page engraved illustrations.*

ESTC T79459.

LE CLERC, Sébastien. *Practical Geometry: or, a new and easy method of treating that art.* Whereby the practice of it is render'd plain and familiar, and the student is directed in the most easy manner thro' the several parts and progressions of it. Translated from the French of Monsieur S. Le Clerc. The fourth edition. Illustrated with eighty copper-plates. Wherein, besides the several geometrical figures, are contain'd many examples of landships, pieces of architecture, perspective, draughts of figures, ruins, &c.

printed for T. Bowles, print and map-seller, in St. Paul's Church-yard; and J. Bowles, print and map-seller, at the Black-Horse, Cornhill. 1742.

8vo. [2],185,[7]pp., *illustrations, title-page in red and black.*

ESTC T174068 / ESTC N65122 collates [2],195,[7]pp.

LE CLERC, Sébastien. Practical Geometry. Or, A new and easy method of treating that art. Whereby the practice of it is render'd plain and familiar, and the student is directed in the most easy manner thro' the several parts and progressions of it. Translated from the French of Monsieur S. Le Clerc. The fourth edition. Illustrated with eighty copper-plates. Wherein, besides the several geometrical figures, are contain'd many examples of landskips, pieces of architecture, perspective, draughts of figures, ruins, &c.
printed for John Bowles, at the Black Horse, in Cornhill, and Carington Bowles, in St. Paul's Church-Yard. 1764.

8vo. [2], 160, 171-195, [7]pp., *illustrations.* The text contains 83 engraved diagrams illustrating geometrical figures, adorned with decorative borders, landscapes and staffage.

ESTC N72320, RIBA.

LE CLERC, Sébastien. Practical Geometry: or, a new and easy method of training that art. The fifth edition. Illustrated with eighty copper-plates. Wherein, besides the several geometrical figures, are contained many examples of landskips, pieces of architecture, perspective, draughts of figures, ruins, &c.
Printed for John Bowles, at No. 13, in Cornhill; and Carington Bowles, at No. 69, in St. Paul's Church-Yard. 1768.

8vo. 195, [5]pp *index.*, 80 copper plates within the pagination, with geometric diagrams set within engraved landscape backgrounds or elaborate borders.

ESTC T174069

LE CLERC, Sébastien. Practical Geometry: or, a new and easy method of treating that art. Whereby the practice of it is rendered plain and familiar, and the student is directed in the most easy manner through the several parts and progressions of it. Translated from the French of Monsieur S. Le Clerc. The fifth edition. Illustrated with eighty copper-plates. Wherein, besides the several Geometrical Figures, are contained many Examples of Landskips, Pieces of Architecture, Perspective, Draughts of Figures, Ruins, &c.
printed for Robert Wilkinson, at No. 58, in Cornhill. 1781.

8vo. [2],195,[5]pp., *illustrations.*

ESTC T222952

[LE CLERC, Sébastien]. Bowles's Practical Geometry: or, a new and easy method of treating that art. Whereby the Practice of it is rendered plain and familiar, and the Student is directed in the most easy Manner through the several Parts and Progressions of it. A work highly necessary for painters, engravers, architects, embroiderers, Statuaries, Jewellers, Tapestry-Workers, And others concerned in Designing. The Whole illustrated with Eighty-Two Copper-Plates. Wherein, Besides the several Geometrical Figures, Are contained many Examples of Landscapes, Pieces of Architecture, Perspective, Draughts of Figures, Ruins, &c. Translated from the French of Monsieur Seb. Le Clerc. The sixth edition. printed for the proprietor Carington Bowles, at his map and print warehouse, No. 69, St. Paul's Church Yard, [1783].

8vo. [2], 159, [2], 172-195, [5]pp., *illustrations*.

ESTC T79458

LE CLERC, Sébastien. [missattributed]. Dix huit petites pieces de paysages inventés et gravés par Sebastien le Clerc Chev. Romm. pour apprendre a dessiner A Londres chez Major a la Tete d'or dans West Street. 1749-1752.

BM: 1872,1012.3795-3813

Stitched booklet in blue paper covers containing a titlepage plus 18 small numbered plates of landscapes and buildings, forming a drawing book. Etchings. Despite the claim of the title, these prints are not copied from Leclerc They were probably taken by Major from some other set of French plates from a drawing book, and the name of Leclerc was used to help promote them in view of the great reputation that he had at the time as a drawing master.

LE CLERC, Sébastien. Principles of Drawing and Design: a drawing book teaching the grounds of that art, by Seb. le Clerc. Printed and sold by I. Tinney, [ca. 1760].

52ff, all illustrations.

Yale Center for British Art.

LE CLERC, Sébastien. Divers different designs of figures proper for carvers, painters, &c. : but particularly adapted for youth to draw after. Printed and sold by Thomas Bowles, next to ye Chapter House in St. Pauls Churchyard, [17--?]

280mm. 3ff., all illustrations., title-page engraved by John Carwitham; after Sebastien Le Clerc.

Yale Center for British Art. Thomas Bowles was at this address ca. 1712-1767.- cf. Plomer, H.R. *Dictionary of the printers and booksellers ... 1726-1775*.

LE CLERC, Sébastien. *Principes de Dessein*.
n.d. c1780.

small oblong 4to. *26 engraved plates [including the engraved title plate]*.

LE CLERC, Sébastien. *A New Drawing Book very necessary for ye practice of all young beginners in the arts of painting, drawing, engraving &c, invented and drawn by that eminent French artist.*

1721

oblong 8vo. *18 engravings on 6 leaves.*

J. Clark sculp 1721 Price 1 shilling

Eighteen etchings over six sheets in original wrappers, bound with incomplete set of etchings in same format, 'Figures from Callot and others', in ink on wrapper "Book of Figures etc (signed) Serrell"; 285 x 200mm (11¼ x 8") very large margins.

Set of figure studies, designed for amateurs to study, after Sébastien le Clerc, the Elder (1637-1714). Le Clerc was a prolific engraver and draughtsman who succeeded Claude Mellan as engraver to the king of France, working in a style derived from Jacques Callot. Bound with another, incomplete set of figure studies after Callot and others, including two circus subjects. One of these bears the legend 'June 1727 the Italian Flyer, Flew so from ye top pf ye steeple of St Martins Church into the Meuse, ye Torches he used when he Flew from ye upper Gallery to ye emd of ye Stage'!

Ex collection of the Hon. C. Lennox-Boyd. Ref: Grosvenor Prints 2020

LE CLERC, Sébastien. *The Youth's Assistant in Drawing: or, a compleat drawing book. Containing an extensive collection of examples, in all variety of subjects, for the improvement of youth in the pleasant and useful art of drawing.*
for Tho. Bowles... and John Bowles and Son. 1759

8vo. *Printed title-page and 120 copper engraved plates.*

Printed title-page,

- | | |
|---------|--|
| [1] | engraved title-page "Le Clerc Examples for Drawing". |
| 2-52 | Le Clerc's examples |
| 53-54 | line and shaded full-page plates of Cherubs with tray of glasses, after Bononiensis. |
| 55-56 | unidentified engraving |
| 57-68 | 2 to a plate, engraved by F. Vivares after De La Cour, 1748 |
| 69-74 | in pairs, plain and engraved after Rimsdyck |
| 75-80 | P. Van Somer jnr. |
| 81-98 | 2 per plate, animals and horses |
| 99-100 | De la Cour. Donkey & Goat |
| 101-103 | unidentified |
| 104-106 | naval scenes |

107-114 Chatelin
115-120 small flower ornaments after De La Cour.

ESTC N60680, Illinois only (lacking plates 68 and 74)

Exeter Catalogue for 1787. Consisting of ... books in English and foreign languages ... which will be sold ... by S. Woolmer, Bookseller, in Exeter. Item 1917, "50 plates, new, 4s)

LE CLERC, Sébastien. The Youth's Assistant in Drawing; containing many curious specimens ... adapted to lead the pupil ... to the drawing of the whole academy figures, in fifty plates, enlarged and improved, by Sebastian Le Clerc. To which are prefixed, proper instructions to youth... printed for Carington Bowles, 1772.

4to. [2], 4pp., 50 plates.

The Le Clerc drawings are taken from his 'Divers desseins de figures', published in Paris in 1679.

ESTC N60679

An edition on 50 copper plates was advertised at back of *Art of Painting in Water-Colour* of 1783. Quarto, price 3s.

LE CLERC, Sébastien. The Youth's Assistant in Drawing; containing many curious specimens ... adapted to lead the pupil ... to the drawing of the whole academy figures, in fifty plates, enlarged and improved, by Sebastian Le Clerc. To which are prefixed, proper instructions to youth, ...The tenth edition, corrected and improved, with additions. printed for the proprietors, Bowles and Carver [1795?].

4to. [2], 4pp., 50 plates.

ESTC T208535: The Le Clerc drawings are taken from his 'Divers desseins de figures', published in Paris in 1679.

LE CLERC, Sébastien. A Drawing Book of Horses & Figures from ye designs of that celebrated artist Seb. le Clerc.
Printed for Robt. Sayer Map & Printseller, at the Golden Buck opposite Fetter Lane Fleet Street, where may be had variety of drawing books, black lead pencils, Indian ink & water colours. c1760.

BM: 1990,0728.45.1-12

Stitched set of twelve numbered prints of horses and human figures, scattered over blank white spaces, the first lettered with the title, forming a drawing book. c.1760.

Etchings with engraving. In pen and brown ink a contemporary annotation of the price '1s.'

LE CLERC.

Eyes, Heads, &c.

Heads with Out-Lines

Heads and Hands

Hands and Arms, &c

Feet, Legs, and Trunks of Bodies, &c

Views and Landscapes

A Collection of Views, Landscapes and Buildings.

A new Book of Horses and Figures.

A new Book of ditto, from ditto.

Drawing-book, from the antique, consisting of out-lines of figures in the most respectable actions, attitudes, and dress of the Greek and Roman people, in nine leaves.

A new Book of finished Figures, Genteel and Plebeian.

“New and Curious Drawing Books, Six Leaves in each, are sold at Sixpence each.”
Sayer & Bennett, 1775.

LE CLERC, Sébastien. The Drawing Book, and Artist's Assistant, including Elements of Designing the Human Figure, by S. L. Clerc, J. Smith. 1825.

small 8vo. *Engraved sub-title, and 52 figures of the human figure by Clerc.*

Gilpin to Ruskin, 5. Presumably a very late adaptation of Sebastian Le Clerc.

LEGG, John & William. John and William Legg, Reading 1785-1801, painters and glaziers. William Legg, 163 High Holborn, London 1801/2-1805/6, artists' colourman; 254 Oxford St 1806, artists' colourman; subsequently 254 Oxford St in various partnerships to 1822 (see below), coachmaker.

ref: British artists' suppliers, 1650-1950

LEIGH, Mrs C.M.

LEIGH, James M. [Drawing Book of] Flowers. plates?
R. Ackermann. c1840.

Bridson C590 / Ford p.226

[LEIGHTON. John]. Limner, Luke. Suggestions in Design: including original compositions in all styles, with descriptive notes, for the use of artists and art-work-men; containing nearly six hundred hints for workers in metal, wood, ivory, glass, and leather ; the potter, weaver, printer in colours, engraver, decorator.
D.Bogue. 1853.

4to. iv, 25pp., title-page printed in red and black., frontispiece and 47 plates.

LEIGHTON, John. Suggestions in Design being a comprehensive series of original sketches in various styles of ornament. Arranged for application in the decorative and constructive arts... with descriptive and historical letterpress by James K. Colling.
Blackie and Son, 49 & 50 Old Bailey. 1880.

4to. [2], xii, 176pp text in double columns., tinted lithograph title-page, frontispiece and 101 lithograph plates, numerous text illustrations.

Originally issued in 20 parts each in dark green printed wrappers. With the half-title, preface and index bound at the end of the final part, and the original subscribers' advertisement inserted at the very beginning.

LEITCH, Richard Pettigrew. Landscape and other studies in Sepia: a new drawing book, intended as an introduction to water colour painting. The drawings by Leitch, M'Kewan, and other artists of eminence ... printed in the first style of art, in chromo-lithography, etc.
Westminster: W. Dufour, 1860.

oblong 4to.

Cambridge: Title and imprint from wrapper.

LEITCH, Richard Pettigrew. Landscape and other studies in Sepia: a new drawing book, intended as an introduction to water colour painting .
Westminster: W. Dufour, 1884.

oblong folio. Three volumes.

Cambridge.

Dating: 1860 appears too early; BL record a Part I which they date 1870.

LEITCH, Richard Pettigrew. A Course of Painting in Neutral Tint.
Cassell, Petter and Galpin. [1875].

oblong 4to. 32pp., 24 chromolithograph plates.

LEITCH, Richard Pettigrew. A Course of Painting in Neutral Tint.
Cassell, Petter and Galpin. [1875].

oblong 4to. Second edition. 32pp., 24 chromolithograph plates.

LEITCH, Richard Pettigrew. A Course of Sepia Painting.
Cassell, Petter and Galpin. [1875]

oblong 4to. 32, [4]pp adverts, 24 chromolithograph plates.

LEITCH, Richard Pettigrew. A Course of Sepia Painting.
Cassell, Petter and Galpin. [1882] also noted as [1877, 1880].

oblong 4to. Second edition. [2], 32, [4]pp adverts, 24 chromolithograph plates.

LEITCH, Richard Pettigrew. A Course of Sepia Painting.
Cassell & Co. Ltd., [adverts dated August 1886].

Volume I First Series 54 pp with 12 sepia plates and monochrome illustrations and header designs between the plates, iv; Volume II Second Series: 55 pp with monochrome illustrations (some full-page) and header designs between the plates. Code date to rear catalogue of each volume August 1886.

LEITCH, Richard Pettigrew A Course of Water Colour Painting.
Cassell, Petter & Galpin. [1873].

oblong 4to Second edition. [4], 31, [5]pp., 24 mounted chromolithograph plates.

LEITCH, Richard Pettigrew. A Course of Water Colour Painting.
Cassell, Petter & Galpin. [1873].

oblong 4to Sixth edition. 36pp., 24 mounted chromolithograph plates.

Yale Center for British Art

LEITCH, Richard Pettigrew. A Course of Water Colour Painting.
Cassell and Co. [1883].

oblong 4to. Eighth edition revised. 36, [4]pp adverts., 24 chromolithograph plates.

LEITCH, Richard Pettigrew. A Course of Water Colour Painting.
Cassell and Company, Limited. [1887].

oblong 4to. Tenth edition revised. 36, [4]pp adverts., 24 mounted chromolithograph plates.

Date code on verso of title-page reads 20.9.87.

LEITCH, Richard Pettigrew. A Course of Water Colour Painting. Cassell and Co. [c1887].

oblong 4to. Eleventh edition revised. 36, [4]pp adverts., 24 mounted chromolithograph plates.

LEITCH, William. "Miss Daisy Lowes List of Colours". folded folio sheet. n.d.

Two manuscript leaves mounted on contemporary card written by William Leitch giving instructions on colours to a pupil. With 18 water-colour strokes for her reference. The artist (1804-83) was teacher of watercolour painting to Queen Victoria. Extracted from an album identifying Leitch as the artist of this work.

Yale Center for British Art.

LEITCH, William Leighton.

William Leighton Leitch (1804-1883) became Victoria's teacher, and the teacher of her children for over twenty years, until the excruciating migraines which tormented him forced him to retire.

LELAND, Charles G. Drawing and Designing in a series of lessons. Whittaker and Co. 1888.

4to. viii, 79pp., illustrations mainly of ornamental patterns.

LELAND, Charles G. Drawing and Designing in a series of lessons. Second edition. Whittaker and Co. 1893.

4to. viii, 79pp., illustrations mainly of ornamental patterns.

LELAND, Charles G. Drawing and Designing in a series of lessons. Third edition with additional designs. Whittaker and Co. 1897.

4to. viii, 79pp., 26 plates mainly of ornamental patterns.

LEMERY, Nicolas. *New Curiosities in Art and Nature: or, a collection of the most valuable secrets in all arts and sciences; as appears by the contents. Composed and experimented by the Sieur Lemery, Apothecary to the French King. Translated into English from the seventh edition. Printed this last Year in French, in which is near one half more than any former Edition. Illustrated with Cuts. To which is added a supplement by the translator.* printed for John King, at the Bible and Crown in Little Britain; and sold by J. Morphew, near Stationers-Hall. 1711.

8vo. [16], 354, [14]pp., engraved frontispiece, 8 engraved plates, title within double-ruled border, text in double columns.

ESTC T106315

LEMERY, Nicolas. *New Curiosities in Art and Nature: or, a collection of the most valuable secrets in all arts and sciences, as appears by the contents. Being very useful for all persons who are desirous to consult their Health, Pleasure, or Beauty; enrich'd with an Infinite Variety of Curious Rarities in Perfuming, Colouring, Painting, making of Cordial Waters, Pomatums, Washes, Scenting of Snuffs, and all Sort of Varieties of that Nature, which have been Try'd and Approv'd by People of the Best Quality. Composed and experimented by the Sieur Lemery, Apothecary to the French King. Translated into English from the Seventh edition. Printed this last Year in French, in which is near one half more than in any former Edition. Illustrated with Cuts. To which is added a supplement by the translator.* printed for John King, at the Bible and Crown in Little Britain, and sold by John Morphew, near Stationers-Hall. 1711.

8vo. [16], 354, [14]pp., engraved frontispiece, 8 engraved plates, title within double-ruled border, text in double columns.

ESTC T106314

LEMON, Alfred David (1815-1899). Drawing Master.

Myrone, Martin. *A Biographical Dictionary of Royal Academy Students 1769-1830.* Walpole Society, 2022.

LENS, Bernard. *A Sett of Indian Figures for the Use of Japanning etc.* sold by Hen. Overton at the White Horse without Newgate. n.d.

10 unnumbered engraved plates, stitched as issued. 7.5 x 5.5".
Marlborough Rare Books (Catalogue 88) 1980

LENS, Bernard. At the Drawing-School near the Hand and Pen in St. Paul's church-yard, is taught the art of drawing: on Tuesdays, Thursdays and Saturdays in the morning from eight to eleven; for five shillings entrance and five shillings a month. Also on Mondays, Wednesdays and Fridays in the evening from six to nine: at the said place on the same terms. Those that

please may be taught at their respective habitations. By B. Lens, and J. Sturt.
At the drawing-school near the Hand and Pen in St. Paul's church-yard. [1697].

One sheet. At end of text: This paper may be had at the school. 1697.

ESTC R226300, BL.

LENS, B[ernard] and J[ohn] Sturt. A New Drawing-Book, teaching the grounds of that art: engraven in 52 plates for the use of a drawing school near the Hand and Pen in St Paul's Churchyard... By B. Lens, Painter; and J. Sturt, Engraver.

Ogden List. Advertised in the London Gazette, December 2-5, 1700, not seen.

Pepys Collection 230-4. A New Drawing Book, teaching the grounds of that art. In 52 copper plates, for the use of a drawing school in St Pauls Church Yard. Price 2s 6d.

Engraven by I. Sturt. Title-page and 51 outline engravings by John Sturt of heads, figures &c, numbered 1-52. Each about 103mm x 79mm.

[LENS, B[ernard] and J[ohn] Sturt. [A New Drawing-Book, teaching the grounds of that art: engraven in 52 plates for the use of a drawing school near the Hand and Pen in St Paul's Churchyard.]

London? c1740?

124mm x 200mm. This appears to be a later 18th century re-issue of this work, lacking the title-page, and with plates numbered 2-52. Stab stitched as issued, outer pages a little dusted but otherwise in good clean condition. Antique laid paper with watermark, Gerrevink, L.V. The 51 outline engravings of heads, figures &c, conform to the size of the original publication, each measuring c103mm x 79mm (plate mark). [Ken Spelman copy]

LENS, Bernard. For the Curious Young Gentlemen and Ladies that study and practise the noble and commendable art of drawing, Colouring and Japanning, a new and compleat drawing-book; Consisting of Variety of Classes, viz. Whole Figures in divers Positions, and all the several Parts of the Human Body from Head to Foot; light, airy, loose Landskips; Perspective Views of Sea-Ports, Forts, Ruins, &c. Being the close study, for a Series of Years, of the late Mr. Lens, Miniature-Painter, and Drawing-Master to Christ's-Hospital. In Sixty-Two Copper-Plates, engraved by himself. in sixty-two copper-plates, engraved by himself. Design'd chiefly for young Beginners, and now first published from the Author's Originals, very necessary and useful for all Drawing-Schools, Boarding-Schools, &c. &c. To which is prefixed, an introduction to drawing; Containing a Description of the Instruments and their respective Uses, and the Materials proper for Drawing; Rules for managing the Pencil, and the best Method for attaining Perfection in the Art; with Instructions by which a young Practitioner shall be enabled to from a Judgment as well of his own Performances as those of others; with easy, proper, and necessary Lessons for him at his first Entrance. Also, the Names of the Colours used, with Instructions to temper and mix them, and fit them for

Painting. Likewise, Colours for washing Landskips, or Prints of any Kind; with plain and easy Rules for the Ladies Japanning. Translated from the French of Monsieur Gerrard de Lairesse, and improved with extracts from C. A. Du Fresnoy printed for B. Dickinson, at the Corner of Bal-Savage-Inn, on Ludgate Hall. 1751.

oblong 4to. [4], 42pp (p.29 bis)., engraved portrait by Boitard after the author and 62 plates, (19 figure studies after de Lairesse and 43 land and sea scapes)

ESTC T137504 / NGA copy imperfect (lacking title-page)

Yale Center for British Art

This book, which has traditionally been attributed to Bernard Lens III was published by B. Dickinson the year after the death of Edward Lens, who taught at Christ's Hospital from 1725 to his death in 1749. He was the son of BL II (d. 1725) and brother of BL III (d. 1740). Their work often overlapped, although Bernard Lens III was the only miniature painter. It is often not clear which member of the family was responsible for any given piece of work.

This drawing manual has traditionally been wholly attributed to the younger Bernard Lens III, and yet the frontispiece describes 'Mr Lens' as 'Drawing Master to Christ's Hospital', a position in fact held by his father and brother Edward. The text and figural plates are adapted from other drawing manuals by, for example, Gérard de Lairesse and Charles-Alfonse Dufresnoy, and many of the engraved coastal and fortress scenes are after drawings by other members of the Lens family; two of them bear the initials EL. Peter Paul Lens (d. after 1754) and Andrew Benjamin Lens (d. c. 1779) were the sons of BL III and also miniature painters and drawing masters, although not at Christ's Hospital.

It is possible that this drawing manual was organized by either of them or by Edward Lens before his death. The manual is discussed by K. Coombs in her entry on the Lens family in the new Oxford DNB and by K. Sloan in her unpublished Ph.D. thesis (University of London, 1986).

LENS, Bernard. For the Curious Young Gentlemen and Ladies, that study and practise the ... art of drawing, ... a new and compleat drawing-book; ... Being the close study, ... of the late Mr.Lens, ... in sixty-two copper-plates, engraved by himself. ... To which is prefixed, an introduction to drawing; ... Translated from the French of Monsieur Gerrard de Lairesse, and improved with extracts from C. A. Du Fresnoy. printed for B. Dickinson 1752.

oblong 4to. [4], 42pp., plates.

ESTC T212761: AWn only (title mutilated with loss).

LENS, Bernard. For the Curious Young Gentlemen and Ladies, that study and practise the noble and commendable art of drawing, colouring and japanning, a new and compleat

drawing-book; Consisting of Variety of Classes, viz. Whole Figures in divers Positions, and all the several Parts of the Human Body from Head to Foot; light, airy, loose Landskips; Perspective Views of Sea-Ports, Forts, Ruins, &c. Being the close study, for a Series of Years, of the late Mr. Lens, Miniature-Painter, and Drawing-Master to Christ's-Hospital. In sixty-two copper-plates, engraved by himself. Designed chiefly for young Beginners, and now published from the Author's Originals, very necessary and useful for all Drawing-Schools, Boarding-Schools, &c. &c. To which is prefixed an introduction to drawing; Containing a Description of the Instruments and their respective Uses, and the Materials proper for Drawing; Rules for managing the Pencil, and the best Method for attaining Perfection in the Art; with Instructions by which a young Practitioner shall be enabled to form a Judgment as well of his own Performances as those of others; with easy, proper, and necessary Lessons for him at his first Entrance. Also, the Names of the Colours used, with Instructions to temper and mix them, and fit them for Painting. Likewise, Colours for washing Landskips, or Prints of any Kind; with plain and easy Rules for the Ladies Japanning. Translated from the French of Monsieur Gerrard de Lairesse, and improved with extracts from C. A. Du Fresnoy, Salmon, &c.

printed for Carington Bowles, next the Chapter-House, in St. Paul's Church-Yard. 1766.

oblong 4to. [2], 21, [1]p., plates.

ESTC N31851

LENS, Bernard III. A New Drawing Book for the use of His Royal Highness the Duke of Cumberland, their Royal Highness the Princess Mary and Princess Louisa.
64mm x 174mm. [1736]

Set of 18 unnumbered plates (including the title-plate), showing landscapes and buildings with occasional staffage. Title-plate lettered with "Design'd and etch'd by Bernard Lens 1735". One other plate with monogram and date 1736. The original composition and order of this set is not clear. They are mounted at present three to a mount in an order that does not follow the register numbers.

For one of the original drawings for this drawing book, see 2001,0929.15.

BM: 1872,1012.3659-3676

See also:

BOWLES, Carington. Bowles's New Preceptor in Drawing; consisting of Variety of Classes, viz. Whole figures in divers Positions, and all the several parts of the human body from head to foot; light, airy, loose landscapes; perspective views of sea-ports, forts, ruins, &c. being the close study, for a series of years, of the late Mr Lens, miniature-painter, and drawing master, to Christ's-Hospital.

LENS, Edward. Trade card of Edward Lens, miniature painter to Christ Hospital; portrait in oval at the centre, half-length turned to the right, looking towards the viewer, wearing wig, coat and frill; a man making a drawing on each side of the portrait, the man on the left

showing the viewer a landscape while the man on the right shows a map of Britain; with hand-written text about Edward Lens on the mount below the card. Etching and engraving. 151mm x 200mm.

BM: Heal,3.11

This engraving was used as the frontispiece to Lens's 'New and Compleat Drawing Book' published in 1750 for the use of 'Curious young Gentlemen and Ladies' (first edition rare, copies in YCBA, NYPL and Christ's Hospital; second edition 1751, 3rd 1752; Bowles 'New Preceptor in Drawing' was the 1766 edition).

LENS, John. Twelve New and Easy Landscapes, designed by John Lens, and neatly engraved by William Austin.

‘Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.’ Sayer & Bennett, 1775.

LENS, John. Four Elegant Landscapes, designed by ditto [John Lens], and finely engraved by Bowles.

‘Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.’ Sayer & Bennett, 1775.

LEONARDO DA VINCI. A Treatise of Painting. Translated from the original Italian, and adorn'd with a great number of cuts. To which is prefix'd, the Author's Life; done from the last edition of the French.
printed for J. Senex; and W. Taylor. 1721.

8vo. [16], 189, [16] index, [3]pp adverts., frontispiece and 35 engraved plates (5 folding).

ESTC T174885. The translation is attributed to John Senex.

LEONARDO DA VINCI. A Treatise on Painting... translated from the original Italian. Illustrated with a great number of cuts. To which is added the life of the author, and a portrait from a picture in the Duke of Tuscany's Gallery at Florence. A new edition. Printed for I. and J. Taylor, at the Architectural Library, High Holborn. 1796.

8vo. [2], xii, 189, [21]pp., frontispiece and 29 plates (2 folding).

ESTC T118768: Belt 17; Verga 14.

LEONARDO DA VINCI. A Treatise on Painting... faithfully translated from the original

Italian, and now first digested under proper heads, by John Francis Rigaud ... ; illustrated with twenty-three copper-plates, and other figures; to which is prefixed a new life of the author, drawn up from authentic materials till now inaccessible, by John Sidney Hawkins.
Printed for J. Taylor, at the Architectural Library. 1802.

8vo. [2], xcv, [1], 236pp + advert leaf., frontispiece, 22 plates (1 folded) and 20 woodcut figures in the text., half-title.

Yale Centre for British Art

LEONARDO DA VINCI. A Treatise on Painting...faithfully translated from the original Italian, and digested under proper heads, by John Francis Rigaud. To which is prefixed a life of the author, with a critical account of his works, by John William Brown.
J.B. Nichols and Son. 1835.

8vo. civ, 244pp., 23 copper plates and several illustrations in the text.

This edition is a reprint of Rigaud's first edition of 1802, except that in place of Hawkins' "Life of Leonardo" the "Life" by J.W. Brown is substituted. There is also a brief biography of Rigaud and a catalogue of the works of Leonardo. Steinitz, Belt 29; Verga 26.

LEONARDO DA VINCI. A Treatise on Painting ... Faithfully translated from the original Italian, and digested under proper heads, by John Francis Rigaud ... To which is prefixed a life of the author, with a critical account of his works, by John William Brown.
George Bell & Sons: London, 1877.

8vo. lxvii, 238pp.

LEONARDO DA VINCI. A Treatise on Painting, translated from the Italian by John Francis Rigaud; with a life of Leonardo and an account of his works by John William Brown.
G. Bell & Sons, 1887.

8vo. lxxviii, 238pp., frontispiece (portrait), illustrations, 22 plates (1 folded) diagrams.

LEONARDO DA VINCI. A Treatise on Painting, translated from the Italian by John Francis Rigaud; with a life of Leonardo and an account of his works by John William Brown.
G. Bell & Sons, 1892.

8vo. lxxviii, 238pp., frontispiece (portrait), illustrations, 22 plates (1 folded) diagrams.

LEONARDO DA VINCI. A Treatise on Painting, translated from the Italian by John Francis Rigaud ; with a life of Leonardo and an account of his works by John William Brown.
G. Bell & Sons, 1897.

8vo. *lxviii, 238pp., frontispiece (portrait), illustrations, 22 plates (1 folded) diagrams.*

LEONARDO DA VINCI. *Characturas* from Drawings by Wenceslaus Hollar out of the Portland Museum.

Nov. 1. 1786. John Clarke, N.291 Strand.

4to. *Portrait frontispiece, engraved title-page and 16 plates each with four caricaturas.*

LESLIE, Charles Robert. *A Hand-Book for Young Painters.*
John Murray. 1855.

8vo. *xiii, [1], 313, [1], 32pp adverts., frontispiece and 23 plates (including one photograph).*

LESLIE, Charles Robert. *Hand-Book for Young Painters.* Second edition.
John Murray. 1870.

8vo. *xiv, [32], 315pp., 24 plates.*

LESLIE, Charles Robert. *Hand-Book for Young Painters.* Third edition.
John Murray. 1887.

8vo. *xiv, [32], 315pp., 24 plates.*

LEWIS, Henry. *The Principles of Perspective Explained and Applied, in a series of graduated exercises.*

George Rowney & Co. c1870

8vo. 3, 60pp., lithograph frontispiece diagram and 11 plates., 20pp catalogue at end.
Numerous editions, mainly undated, early printings appear to have 42pp.

LEWIS, Henry. *The School of Art Series of Drawing Copy Books. Perspective, by Rev. Henry Lewis.*

John Walker & Co. c1880.

4to. 6 parts in the original decorative stiff paper covers. Each part with 16pp and numerous diagrams, each facing page contains space for the student to make their perspective drawing, and has instructions for them to follow at the foot of the page. The inner rear covers contain adverts for John Walker and Co's Superior Mathematical Instruments.

LEWIS, Florence. *China Painting*. With sixteen original coloured plates.
Cassell and Company Ltd. 1883.

oblong 8vo. 52, [4]pp., 16 mounted chromolithograph plates, and numerous wood engraved text illustrations.

LEWIS, Florence. *China Painting*. With sixteen original coloured plates.
Cassell and Company Ltd. 1884.

oblong 8vo. Second edition. 52pp., 16 mounted chromolithograph plates, and numerous wood engraved text illustrations.

LEWIS, Frederick Christian. *Scenery of the River Dart*, being a series of thirty-five views representing the most interesting features in its course, from its source in the wildest and most uncultivated parts of Dartmoor, to its mouth in the English Channel. Executed to form as nearly as possible fac-similes of the drawings, and therefore calculated not only to interest the admirers of nature, and those unacquainted with the country, but also to form a set of studies for the learner of landscape drawing.

Published June 1, 1821, by F.C. Lewis, 9 Southampton Row, Paddington, J. & A. Arch, Cornhill, and R. Triphook, Old Bond Street, London, [1821].

Folio. Engraved half-title with vignette., engraved title-page with large vignette, engraved dedication with vignette, preface and list of subscribers, and 36 sepia engraved plates.

LEWIS, H. H. LEWIS, Drawing Master, Respectfully returns thanks to his Friends and the Inhabitants of Colchester and its Vicinity, for the liberal encouragement he has received during the past five years of his residence in Colchester.

21st July 1832, Essex Standard.

LEWIS, Thomas Hayter. *The Fine Arts and their Connection with Education*.
Walton and Maberly. 1865.

8vo. 16pp.

The inaugural lecture delivered at University College, London, on 9th October, 1865, by the first Professor of Fine Arts in this country.

LEWIS, William. *Proposals for printing, by subscription, Commercium philosophico-technicum: or the philosophical commerce of arts*. Designed as an Attempt to

advance Useful Knowledge. Fiat Experimentum. Verulam.
Robert Willock, bookseller, in Cornhill. 1748.

4to. [2], 18pp. Dated at head of titlepage: London, January 15, 1748.

ESTC T126160

LEWIS, William. *Commercium Philosophico Technicum*, or, the philosophical commerce of arts: Designed as an attempt to improve arts, trades, and manufactures.
printed by H. Baldwin, for the author; and sold by R. Willock, at Sir Isaac Newton's Head in Cornhill. [1763]-[65].

4to. [4], xviii, x, 646, [14]pp., *frontispiece, & 5 other engraved plates.*

ESTC T146870

Contents: Description of a Portable Furnace for Making Experiments, History of Gold, Experiments of the Conversion of Glass Vessels into Porcelain, Of the Blowing of Air into Furnaces by a Fall of Water, History of Colours, History of Platina, + Appendix.

LEWIS, William. *Commercium Philosophico Technicum*, or, the philosophical commerce of arts: Designed as an attempt to improve arts, trades, and manufactures.
Printed for the author; and sold by R. Willock, at Sir Isaac Newton's Head in Cornhill. 1765.

4to. [4], xviii, x, 646, [14]pp., *plates.*

ESTC T149722

LEWIS, William. *The Philosophical Commerce of Arts*: designed as an attempt to improve arts, trades, and manufactures.
printed for the author; and sold by R. Willock. 1765.

4to. [2], xviii, x, 646, [14]pp., *plates.*

ESTC N39180

LEYBOURN, William. *The Compleat Surveyor*, containing the whole art of surveying of land. By the plaine table, theodolite, circumferentor, peractor and other instruments, after a more easie, exact and compendious manner, then hath been hitherto published by any: the Plain Table being so contrived, that it alone will conveniently perform whatsoever may be done by any of the fore-mentioned instruments, or any other yet invented, with the same ease and exactness; and in many cases much better. Together with the taking of all manner of heights and distances, either accessible or in-accessible, the plotting and protracting of all manner of grounds, either small inclosures, champion plains, wood-lands, or any other mountainous and un-even grounds. Also, how to take the plot of a whole manor, to cast up to

the conteut, and to make a perfect chart or map thereof. All which particulars are performed three several ways, and and [sic] by three several instruments. Hereunto is added a new way of surveying of land, by which a man may be satisfied whether his plot will close before he begins to protract the same, with the manner how to order such water colours as are necessary for the beautifying of maps and plots; also how to know whether water may be conveyed from a spring-head to any appointed place or not, and how to effect the same: with whatsoever else is necessary to the art of surveying. The second edition, with many additions. By William Leybourn.

printed by R. and W. Leybourn, for G. Sawbridge, at the signe of the Bible upon Ludg-gate-hill, M.DC.LVII. 1657.

folio. [12], 1-92, 177-244, 247-308pp. Pagination erratic but complete with text in four books., frontispiece, and illustrations.

ESTC R18519. First published in 1653, the second edition adds the section on how to colour maps &c.

THE LIFE of Achilles, a book containing fifteen plates, representing the principal passages of the life and death of that hero.

‘Drawing-Books from capital Drawings, well engraved in quarto, price one shilling each.’ Sayer & Bennett, 1775.

LINES, Samuel. Birmingham drawing master.

LINTON, William. Ancient and Modern Colours, from the earliest periods to the present time: with their chemical and artistical properties.

Longman, Brown, Green, and Longman. 1852.

8vo. [12], 80, [2]pp.

“A virtual dictionary, half on ‘ancient colours’, with copious citations from early literature, and half on modern colours, especially those sanctioned by the 1851 Crystal Palace Exhibition.” R.L. Herbert, *A Color Bibliography*, *Yale Library Gazette*, July, 1974.

LINTON, W.J. Wood-Engraving: a Manual of Instruction.

George Bell & Sons. 1884.

8vo. x, 127pp., 6 plates. "Five hundred copies only printed." (Title-page verso).

LISTER, Martin. Letters, and divers other mixt discourses in natural philosophy. Many of which, were formerly published in the Philosophicall transactions of Mr. Oldenburg, and part in the Philosophicall collections of Mr. Hooke, and else where. All which are now revised, augmented, and t them are added very many other matters of the same nature, not before published. Also, an intire treatis of the nature and use of colours, in oyl painting. Written by M. Lister, F. of the R.S.

York : printed by J. White for the author, 1683.

4to. [2], 137, [1] p., [47] leaves of plates.

ESTC R31701. A reissue of R231302, with reset title page, the addition of 47 plates, and lacks the dedication to Robert Boyle.

LISTER, Martin. Letters, and divers other mixt discourses in natural philosophy some of which were not published before.

York : printed by J. White for the author, 1683.

4to. [4], 137, [1] p., tables.

ESTC R231302

LITHOGRAPHIC PENCIL DRAWING, or Instructions for imitating aquatinta on stone. By a pupil of Mr Senefelder the inventor of lithography.

S. & J. Fuller. 1824.

4to. *Title-page printed on pink paper, 4 pages of text, list of 'articles necessary for drawing in aquatinta on stone' and 13 plates, plates 1 to 8 numbered, the last 5 plates by Gaillot after various artists, with examples of images made using lithograph.* BM: 1864,0813.352-363

LITHOGRAPHY. Philosophical Magazine, vol. 1, July-December 1817, pp. 464-5.

THE LITTLE Progressive Drawing Book: of easy subjects.

Webb, Millington, & Co., 93, Briggate, 1845.

oblong 8vo. *No title or text., 52 lithograph plates. Publisher's adverts on end leaves.* Winterthur. see Whittock for similar title with 72 plates, dated 1845?

THE LITTLE Progressive Drawing Book for Young Beginners. First Step. (Second Step.) 2 parts.

Leeds ; Otley; London: Webb, Millington and Co., [1853]

12mo. *36 leaves, all illustrations, to each part.*

LITTLE WIDE-AWAKE Painting Book.
George Routledge and Sons. [1879].

small 4to. (205mm x 155mm). *15 pairs of plates, each with two images, the left hand page coloured, and the right uncoloured for the student to complete.* The rear wrapper contains adverts for publications for the holidays 1879-1880.

LIVESAY, John. Portsmouth drawing master. Richard's nephew?

LIVESAY, Richard. (1750-1826). Drawing master at the Royal Naval College at Portsea from 1796.

Myrone, Martin. *A Biographical Dictionary of Royal Academy Students 1769-1830.* Walpole Society, 2022.

LLOYDS, F. Practical Guide to Scene Painting and Painting in Distemper.
George Rowney and Co. [1875].

8vo. vi, 97pp., engraved title vignette, 18 illustrations on 13 lithograph plates (5 hand coloured), 41 wood engraved diagrams, and 37 mounted colour samples (32 arranged in pairs and 5 single squares).

LOCK, Matthias. Six Sconces.
1744.

6 plates.

LOCK, Matthias. Six Tables.
Nottingham Court, Castle Street, near Long Acre. 1746.

oblong folio. *Engraved title and 6 plates.*

LOCK, Matthias. The Principles of Ornament, or the youth's guide to drawing of foliage.
printed for Robt. Sayer, near Serjeants Inn Fleet Street. c1765.

oblong 8vo. *Engraved title-page and 11 plates (numbered)*

The student is instructed in order to gain a detailed knowledge of foliage; first concentrating on a single leaf, then reversing it probably to understand “ the movement of foliage in various directions, and to practise increasing complexity until he or she arrived at an intricately hatched and mobile image like those presented in the final plates. “

ref: PUETZ, Anne. *Design Instruction for Artisans in Eighteenth-Century Britain*. Journal of Design History, 1999, Vol. 12, No. 3, Eighteenth-Century Markets and Manufactures in England and France (1999), pp. 217-239

Heal LFM p.104 notes that *A New Drawing Book of Ornament* was first issued in 1740. Then At Nottingham Court, Castle Street, near Long Acre 1746; and in conjunction with Copland, near Ye Swan in Tottenham Court Road, 1752.

Recorded in Sayer & Bennett p112, price 1s. Metropolitan Museum.

LOCK, Matthias. *A New Book of Foliage: for the instruction of young artists*. Printed for Webley in Holborn near Chancery Lane, 1769.

oblong 8vo. 8 leaves of plates.

Yale Center for British Art

LOCK, Matthias. *A New Drawing Book of Ornaments, shields, compartments, masks &c*. R. Sayer. c1768.

4to. 6 engraved plates including title within cartouche. (Second issue).

Marlborough Rare Books, Catalogue 49.

Engraved throughout, leaf 1 by J. Taylor after a design by Glazier; leaves 2-4, 6 by June; leaf 5 by Walker; on wove paper. Leaves 1-6 published earlier under title *A New Book of Ornaments for looking glass frames, chimney pieces &c. &c. : in the Chinese taste*, with imprint: London : Printed for Robt. Sayer, map & printseller, at no. 53 in Fleet Street, [between 1755 and 1774?]. The illustration on the t.p. was used on the t.p. of *A Drawing Book of Ornament*, [London] : Publish'd ... by, act, of Parliment, Febyry 1743.

A Sayer re-issue of plates first published c.1746. See Morrison Heckscher in 'Furniture History' XV 1979, pp.14-15. This edition is c.1768, and no intact set of the first edition is recorded. BM 1873,0809.500-505.

[LOCK, Matthias]. *Chippendale's Ornaments and Interior Decorations*, in the old French style, consisting of hall, glass and picture frames, chimney pieces, stands for china, clock and watch cases, girandoles, brackets, grates, lanterns, ornamental furniture and various ornaments, for carvers, modellers, etc.
John Weale. 1831-1835.

folio. *Engraved title and 24 Lock plates plus a final 9 plates (restrikes of 18th century chimney pieces)*.

[LOCK, Matthias]. A Collection of Ornamental Designs applicable to furniture, frames and the decoration of rooms, in the style of Louis XIV... on 24 plates after Thos. Chippendale. John Weale. c1840.

4to. *Title and 23 plates (num. 1-24), engraved throughout.* A reproduction of Lock's Six Tables and plates from "A New Drawing Book of Ornaments..."

LOCKINGTON, John. Bowles's New and Complete Book of Cyphers: designed and engraved on twenty-four copper-plates, by John Lockington: including a curious print of the Emperor Charlemagne's Crown, &c.

Printed for and sold by Carington Bowles, at his map and print warehouse, No. 69 in St. Paul's Church Yard. Published as the Act directs 13th Feb. 1777.

oblong 4to. *Title page., 24 + (1) engraved plates.*

ESTC N472555

An elegant production presenting combinations of interlaced initials, each in full-page format and surrounded by an ornamental border reproducing them in smaller roundels. These were probably intended for the use of silversmiths and engravers; the circular cyphers most often appearing on watch backs but also adapted for use on snuff boxes, plates &c.

LOCKINGTON, John. Bowles's New and Complete Book of Cyphers: designed and engraved on twenty-four copper-plates, by John Lockington: including a curious print of the Emperor Charlemagne's Crown, &c.

printed for the proprietor Carington Bowles, at his map and print warehouse. Published as the Act directs, 13. Feb.y 1791.

oblong 4to. *Title page and 24 + (1) engraved plates.*

ESTC T118597, BL only; also a copy at Yale Center for British Art.

LOCKINGTON, John. Bowles's New and Complete Book of Cyphers: designed and engraved on twenty-four copper-plates, by John Lockington: including a curious print of the Emperor Charlemagne's Crown, &c.

For the Proprietors Bowles and Carver. [1795].

oblong 4to. *Title page and 24 + (1) engraved plates.*

see also:

RUSSELL, John. A Complete and Useful Book of Cyphers; wherein the various combinations of the alphabet are ornamentally disposed in the present taste; beautifully engraved on twenty-four copper plates by John Russell: also a print of the Emperor

Charlemagne's crown.

printed for R. Sayer and J. Bennett, map and printsellers, no. 53 Fleet Street [1780?]

oblong 4to. [1], 24 leaves. *Engraved throughout, on rectos only.*

The plates are copied from: John Lockington, *Bowles's New and Complete Book of Cyphers* (1777).

LOCKINGTON, John. *Book of Ornamented Crests*, engraved as a cabinet for the gentlemen and curious fancy worker; or pattern book for the coach painter, engraver, jeweller, sadler, plater, embroiderer, modeller &c.
London. 1791.

oblong 4to. *12 engraved plates including title.*
Marlborough (49)

LOCKINGTON, John. *Book of Ornamented Crests*, engraved on twelve copper plates, as a cabinet for the gentlemen and curious fancy worker; or pattern book for the coach painter, engraver, jeweller, sadler, plater, embroiderer, modeller, &c.
Laurie & Whittle. 1st Jan. 1812.

200mm x 253mm. 12 numbered engraved plates.

Yale Center for British Art

LOFTIE, W.J. *Lessons in the Art of Illuminating. A Series of Examples selected from Works in the British Museum, Lambeth Palace Library, and the South Kensington Museum. With Practical Instructions.*
Blackie and Son. [1885].

small 4to. xviii, 34, [2]pp., 9 tipped-in chromolithograph plates and other full-page and vignette black and white illustrations. Issued originally in four parts in printed wrappers.

LOFTIE, W.J. *Reynold's and Children's Portraiture in England. Practical hints for figure painting in water colours by E.J. Floris. [Edited by John Ward].*
Blackie and Son. [1891].

4to. 84, [4]pp adverts., half-title., 8 tipped in chromolithograph plates of young children by Reynolds (6), Gainsborough (1), and Lawrence (1). Numerous full page sepia illustrations by the above three artists, plus Romney, James Sant and Millais. Sepia engravings of the artists in the text, some decorated initials. The chromolithograph illustrations are followed by outlines for the student to paint. Issued in green, and also brick red/brown boards.

See also:

HANBURY, Ada and W.J. Loftie. *Advanced Studies in Flower Painting with Lessons in the Art of Illuminating.*

LOFTUS, W. *Drawing Master, Oxford?*

30th Jan 1841 - *Oxford Chronicle.*

LOMAZZO, Giovanni Paolo. *A Tracte containing the arte of curious paintinge carvinge & building written first in Italian by Go: Paul Lomatius painter of Milan and Englished by R.H. Printed at Oxford, by Ioseph Barnes for R[ichard] H[aydock]. 1598.*

folio (in sixes). [22], 119, [1], 218, [2]pp., engraved title with bust of Lomazzo and portrait of Haydocke and 13 full-page engraved plates marked A-I, K-N and numerous woodcut ornaments. The names of the printer and publisher are given in the colophon: 'Printed At Oxford By Ioseph Barnes For R.H. Anno Domini, M.D.XC.VIII.' - which is printed below the armorial device of Oxford University, and above that of New College.

ESTC S111822

Haydocke's English translation of Lomazzo's *Trattato* is of the first five books only - although 'A Table Of The Chapters of the whole volume' lists the chapters of the lengthy sixth and seventh books, and also mentions 'A table of the names of all the most famous painters ... whose workes and precepts are used throughout the whole Worke', which is also not present.

In his *Trattato* (1584) and *Idea del tempio della pittura* (1590) Lomazzo attempted to create a philosophy of art within a cosmology that owes something to Plato, Thomas Aquinas, Ficino and H.C. Agrippa. The seven books of the *Trattato* address 1. proportion; 2. gesture and expression, and planetary influence on temperament; 3. colour; 4. light and optics; 5. perspective; 6.7. perspective, and the application of these theories to composition and specific subject-matter.

Most illustrations of this English translation are in the first book, on proportion. There is also an illustration in the fifth book, on perspective. The title plate incorporates an elaborate engraved border. ref: Royal Academy copy.

Soane Museum 26.8cm / Royal Academy 27.8cm / V & A 29cm / Folger not noted.

LONE, John, [i.e. James John Garth Wilkinson.] *Painting with Both Hands; or the adaption of the principle of the stereoscope in art, as a means to binocular pictures.* Chapman and Hall. 1856.

8vo. 32pp.

[LOVEGROVE, Henry]. Advice to Proprietors on the Care of Valuable Pictures Painted in Oil, with instructions for preserving, cleaning, and restoring them, when damaged or decayed. By an Artist.

E. King, High Wycombe, for Sherwood, Gilbert, and Piper. 1835.

foolscap 8vo. [3], 4-82pp. advert leaf, with tipped in errata leaf.

The Advertisement leaf at the end offers the artist's services in cleaning, restoring and preserving pictures for Noblemen and Gentlemen ("his charges will be extremely moderate, for having other resources, employment in a pursuit congenial with his taste, is more object than emolument; and in all cases the strictest honour may be depended on"). The advert leaf locates the anonymous author to Brook Lodge, High Wycombe, and also to the fact that he is an amateur picture restorer. The earliest work in English solely devoted to the restoration of pictures.

"Henry Lovegrove (c.1776-1860)... published in 1835, Advice to Proprietors, on the care of valuable pictures painted in oil, authored anonymously as 'By an Artist'. It is one of the earliest in English devoted primarily to picture restoration. In several leading library catalogues the author is incorrectly identified as John Bengo. However, on page 71 of the book, the author describes 'Lovegrove of Marlow', glass painter, as his father. This was probably John Lovegrove, linen draper, who with his brother, James, plumber and glazier, assisted their father, Henry senior, in 1773 as glass painters on the windows at All Souls College Chapel, Oxford, as mentioned in the book.

Lovegrove's book was advertised at 3s.6d a copy bound in cloth. It was aptly described in a review: 'A long title to a short book; or, to be more explicit, the short book is a long advertisement from an amateur artist who has had the wit or the wisdom to mix up with his advice and instructions anecdotes and gossip enough in reference to paintings and painters to make his book as amusing to the reader as it seems to be calculated to be useful to the collector (Morning Post 30 June 1835).

Lovegrove concluded his book with an advertisement addressed from Brook Lodge, High Wycombe, claiming that he had made the cultivation of the fine arts his peculiar study, particularly directed to the cleaning, restoring and preserving of works of art by old and modern masters. He offered his services, claiming that his charges would be 'extremely moderate, for having other resources, employment in a pursuit congenial with his taste, is more his object than emolument'. He claimed to supervised the care of the collection at Tythrop House, near Thame, the seat of Herbert Wykeham (p.50). In Charles Eastlake's copy of the book this advertisement is annotated in pen next to the address: '19 Brighton Terrace/ West Brixton/ & at Charles Hancocks Esqr Animal Painter/ Messrs. Tattersall's Grosvenor Place' (National Gallery library, 75 TRA)."

Ref: British Picture Restorers, 1600-1950

LUCAS, [John] Seymour. The Painting of an Historical Picture. A lecture delivered by

Seymour Lucas, A.R.A. to the Norwood and Streatham Literature, Science and Art Society, February 27th, 1894.
[privately published]. 1894.

4to. [2], 32pp printed on one side only. Presentation copy from the author to Harry Plowman with 30 original sketches illustrating the text, and positioned in gaps left at the appropriate point in the lecture.

Using his own picture "Peter the Great in Deptford Dockyard" as a model, Lucas demonstrates the progress of an "Academy piece" in order to "lay before you, quite simply, some of the fruits of that experience".

Ref: Ken Spelman copy (now at the BL).

LUCIEN, Henry Montanell. Hints on Illuminating with an Essay on the Art of ornamenting in gold or metals. Describing a new and easy method of brilliantly and durably imitating the illuminated gilding of the middle ages. Second edition.
J. Barnard and Son. [1860].

8vo. vi, [1], 8-62, 8pp publishers' illustrated catalogue., 9 plates.

Third edition, revised and enlarged. 1861. vi, [1], 8-62, 8pp publishers' illustrated catalogue., 9 plates.

Fourth edition revised. 1862. 58pp., 7 plates.

Sixth edition revised, to which is added a series of plates by F.C. Wood. 1864. 55, [1], 16pp., 10 plates.

Seventh edition revised. 1865. 55, 23, [5]pp adverts., 10 plates.

Seventh edition revised. c1870. 54pp., 10 plates.

LUMSDEN & SON'S Superior Drawing Books, for the Instruction of Youth.
Sold by Champante and Whitrow London, & Stoddart & Craggs Hull. Book 20th. The Passions. [Le Brun].

"One of a series of sixpenny booklet, each containing four plates. Each of the plates in this book has two heads, small and crudely engraved, and printed in brown ink; they represent nos. 15, 16, 19, 18, 20, 14, 17 and 13 and are inscribed with their titles in English. They are in the opposite direction to C1.! Montagu C15.

[LUPTON, Thomas]. A Thousand Notable Things. Containing modern curiosities. viz.

Divers rare and experienced physical receipts. Monthly observations in gardening, planting, and grafting. To catch birds, fish, &c. To kill bugs, rats, mice, and all sorts of vermin. To make white-wine, claret, mead, cyder, punch, &c. The virtues and use of Dulwich waters. To take spots out of linen, wollen, paper, or parchment. Rules for the preservation of health. To make all sorts of ink, wax, and wasers. To educate children to learn languages speedily. Riddles, jests and stories. To dye bone. To order, encrease, and preserve bees. To make corn produce a tripple crop. How to make Covent-Garden purl, and Dr Butler's ale. How to make old people look young. To make leather last long. To make fine pictures. How to order all manner of pickles. To make window-sashes. The art of dying, colouring, perfuming, and gilding. With above nine hundred other curiosities, on various subjects. Also a new help to discourse, and directions to read, write, indite, and speak languages readily and speedily. Together with an alphabetical table to the whole, for the finding all the matters herein with ease.

Printed for J. Ward, at the King's Arms in Little Britain. 1748.

12mo. 228, [12], 1-46pp., *illustrations*.

ESTC T221389. First published in 1579 as 'A thousand notable things, of sundry sortes'. Numerous editions.

LUTTRELL, Edward. The True Way of Laying a Ground on a Copper Plate for working in mezzo tinto.

Ms. at Yale Center for British Art, see *Print Quarterly* June 1990, p.145.

fl. 1680-1724. wrote MS 'An epitome of painting, containing briefe directions for drawing, painting, limning and crayons... now in use amongst all persons of quality.'

LUTTRELL, Edward. An Epitome of Painting: containing breife directions for drawing, painting, limning, and cryoons : wth. the choicest receipts for preparing the colours for limning and cryoons : likewise directions for painting on glass, as tis now in use amongst all persons of quality : and lastly, how to lay the ground, and work in mezzo tinto / all by Edward Luttrell, 1683.

Yale Center for British Art:

Manuscript treatise on painting, mezzotint engraving, and other art techniques, by Edward Luttrell, written in 1683. The unpublished text appears to be in Luttrell's hand throughout (except for a later addendum), in pen and brown ink. Luttrell gives precise instructions, with occasional diagrams, for the various branches of art mentioned in the title. He emphasizes in his preface that he does not "designe to make a rhetorical preamble concerning painting for that is out of my sphear, butt to discover to you in the plainest terms first the difficulty of itt and then the ready way to attaine itt" (p. [v]). His notes on the art of the "mezzo tinto" are perhaps the first detailed account in English of the technique of mezzotint engraving. The manuscript is effusively dedicated by Edward Luttrell "to his much honored and most ingenuous kinswoman Maddam Dorothy Lutrell."

In the important section on "Mezzo Tinto" (pages 45-47), Luttrell describes the steel roller that the artist must use to ground a copper plate and details the process that he says was "first invented by Prince Rupert and improved by W Vailant to whome the Prince taught itt." To obtain the necessary equipment for mezzotint engraving, Luttrell notes, "You may have severall of them 'a roule of good steel' made some finer and some courser by one Haines, a file cutter att the two Crowns in ye Little Minories." In other sections of the treatise, Luttrell describes the steps that an aspiring artist must take in order to learn drawing and painting, describing and illustrating the proportions of a human face, for example, in his section on portraiture. Luttrell covers such vital information as the flattery of one's subject, describing how to disguise flaws in a sitter's countenance. In addition to portraiture, Luttrell instructs his reader on limning, the painting of miniatures, the accurate depiction of fabrics, glass transfer painting, and "the manner of washing [i.e. coloring] of prints."

The final section (pages 55-68) appears to be in a later, unidentified hand. It offers detailed instruction on varnishing and japanning. The entry on the japanning of boxes instructs: "strew ye speckles on by taking a few between yr finger & thumb letting ym fall gently & as they fall distribute ym with yr breath gently & that will lay ym gradually alike ... " (p. 57).

LYDON, F.A. *The Coloured Drawing Book for Young Painters.*

Webb, Millington and Co., 6, Wine-Office Court, Fleet Street. c1860-1870?

oblong 4to. *Three parts, each with a leaf of text and 3 colour-printed plates, in ascending stages from sepia to fine full colour.* Original decorative wrappers. Plate VIII signed "FL" [i.e. Alexander Francis Lydon. Cf. Engen, 168.]. Colour plates probably printed by Benjamin Fawcett.

LYFORD, William (1755-1830)

He was insured as a drawing-master at 463 Strand in 1791.

Myrone, Martin. *A Biographical Dictionary of Royal Academy Students 1769-1830.* Walpole Society, 2022.

LYON, William. *Brush-Maker, at the Sign of the Black Boy in St Michael's Crooked-Lane, maketh and selleth all sorts of brushes, wholesale and retale, at reasonable rates. Money for Hogs-Bristles and Horse-Hair.*

Trade card in Museum of London. Reproduced in Ayres p.123.