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14288. [Richard Dadd, The Clique and other artists [J.M.W. Turner?].

The columnised signatures of the attendees at The Society of British Artists exhibition, Suffolk Street Gallery, London, 1842, most of them London art world figures

Suffolk Street Gallery, London, 1842.

The item appear* to derive from the papers of the landscape painter Joseph William Allen (1803-1852), President of the Society of British Artists and drawing master of the City of London School. The 173 signatures are written beneath one another over the eight sides of four 31 x 9 cm pieces of paper, placed in windowpane mounts side by side in two pairs on two folio leaves removed from an album. Aged and lightly-creased. One of the eight pages is headed 'Season 1842 | March 28.', and another is headed 'Monday'; with other days ('Monday' twice, 'Tuesday' twice, and 'Wednesday') present as sub-headings in the lists. Several individuals sign on more than one occasion. One signature ('S. Berridge') has been deleted. The Times of 28 March 1842 reported (under the heading 'The Suffolk-Street Gallery') the opening of the exhibition on the same day in negative terms.

The exhibition was the nineteenth since the foundation of the Society, and according to the reviewer, it did not 'afford that evidence of the talents of the contributors which so many years might be supposed to have matured', giving 'melancholy proof that the fine arts have in this country reached a very limited eminence, and that painting and sculpture are but as yet in their infancy, and that infancy a very rickety one'. (A second review followed two days later, in slightly more encouraging terms, in which the reviewer states that he was 'present at the private view on Saturday last'.) The Art-Union for May 1842 (pp.103-104) was also critical: 'As a whole, the collection is not a satisfactory one; and [...] is not to be regarded as affording proof of what can be achieved by British artists who do not occupy first places.'

Of the twenty-three exhibitors discussed in the Art-Union piece, the signatures of the following twelve feature in this item: John Frederick Herring, senior (1795-1865); George Stevens; Edward Hassell (1811-1852); Charles Josi; William Powell Frith (1819-1909); James Baker Pyne (1800-1870); Thomas Christopher Hofland (1777-1843); John W. King; Augustus Egg (1816-1863); Alfred Clint (1807-1883); Henry Nelson O'Neil (1817-1880); H. Lancaster. Of great interest are the presence of two signatures of Richard Dadd ("Richd Dadd" & "Richard. Dadd." 1817-1886) - written only a few months before setting off with Sir Thomas Phillips on a tour of the Mediterranean, where he would first exhibit signs of madness - and those of fellow members of the Clique (the informal sketching society set up in reaction to the Royal Academy Schools) Egg, Firth and O'Neil. Also present is what would seem to be the signature of J. M. W. Turner. (Turner had exhibited work with the Society eight years before in 1834, and his will included a charitable provision for 'artists who do not occupy first places'.) J. W. Allen's signature is also present, and other artists signing include John Ruskin's drawing master Charles Runciman (1798-1864), Edward Augustus Gifford (1819-1894), Alfred Rankley (1819-1872), Alfred Joseph Woolmer (1805-1892), Thomas

Clater (1789-1867), Edward Hassell (d.1852), John Duvall (1816-1892), Henry MacManus (1810-1878), Giles Firman Phillips (1780-1867), Robert Jacob Hamerton (c.1810-1904), George James Knox (1810-1897), H. J. Aveling, W. V. Patten, W. A. Brunning, Edward Grimstone, F. I. Delafosse, R. Huskinson, A. Montagu, Henry Bryan Ziegler, S. B. Godbold, Alfred Corbould, C. Doane, E. J. Cobbett, W. Allen, J. F. Herring (with 'Jane Herring' and 'B Herring'). Also present are the literary figures Benson E. Hill [Benson Earle Hill] (1795-1845) and Robert Rouière Pearce, the latter '(Atlas)' in parentheses. There is also what appears to be the entry 'Morning Advertizer'. Other signatories include 'W Crambrook & friend', and the ladies (who may also have been exhibitors) Emily Nicholson, 'Miss F S Day', 'Miss Williams', 'Mrs Penning'; 'Mrs Borough'.*A letter by Allen, laid down on a similar backing, accompanied this item (separately offered), and Allen's Presidency, referred to above, weighs in. **£9500.00**

14078. Leopold Lowenstam [Leopold Henry Lowenstam] (1842-1898), Dutch etcher working in England [Sir Lawrence Alma-Tadema; Rosa Bonheur; Jozef Israels; Robert Dowling]: [Leopold Lowenstam, English-based Dutch etcher.]

Business Letterbook, containing copies of several hundreds of his letters, over a twenty year period, to 72 individuals and institutions, including patrons and artists at home and abroad.

Most earlier letters from 9 Titchfield Terrace, Regents Park [London]; most later letters from Woodcroft, Three Bridges [Sussex]. Dating from between 1877 and 1897. 380pp., 4to. Carbon copies on rectos of numbered leaves. Preceded by an eleven-leaf thumb index (not complete). In original brown leather half-binding, marbled boards and endpapers. Internally sound and tight, in heavily-worn binding lacking spine.

At the heart of the correspondence are eight letters to the artist with whom Lowenstam is most of all associated, Sir Lawrence Alma Tadema. These date from the 1890s, and are all addressed to 'My dear Tadema'. These are unusually cordial, but otherwise businesslike, being part of a correspondence which covers every aspect of Lowenstam's work, from preparation (including the requesting of pictures to copy), proposal of terms; various stages of its creation, from proofs to final state; dealing with printers; delivery of work; itemised receipts; soliciting of the opinion of the client (some of them private patrons from the nobility). Other aspects of Lowenstam's business also feature, down to the payment of house rent (to agents Martin, Farlow, Ederidge & Co.). The whole provides a marvellous snapshot of the career of a significant member of the British art community at the time of the 'Victorian Olympus'. Among the correspondents are artists and engravers (Sir Lawrence Alma Tadema; the French artist Rosa Bonheur; the Dutch artist Jozef Israels; the Tasmanian artist Robert Dowling; George W. H. Ritchie; Matthew Williams Webb; William Oliver Williams; W. Falconer Clark; William Dixon Galpin), publishers (Macmillan & Co; A. & C. Black; Cassell, Petter & Galpin, including some to Robert Turner; J. R. Seeley; Virtue & Co), authors (Herbert Minton Cundall; J. W. Comyns Carr; Frederick Alexis Eaton), members of the aristocracy (Countess of Mayo; Earl of Derby; Countess Russell; Marquess of Salisbury), art institutions (Art Union; Fine Art Society; Royal Academy), art dealers and publishers (M Knoedler & Co, Paris; Colnaghi & Co, including some addressed to Andrew Mackay; Pilgeram & Lefèvre; Louis Brall & Sons; W. Craibe Angus and Son, of Glasgow; Radtke, Lauckner & Co. of New York, addressed in German; T. P. Mendoza), printers (S. Hildersheimer & Co.) and the Dutch banker and philanthropist Abraham Carel Wertheim. A

large proportion of the correspondence is in German, including several letters to Carl Bertrand (one accompanied by a pencil portrait) and Rudolph Strauch, both of Leipzig; with a few letters written in French. Of interest is the disproportionate number of letters relating to Scotland. Also present are copies of a number of itemised receipts for engravings (to Cassells; Colnaghi; A. & C. Black; Pilgeram & Lefèvre; Virtue & Co; William Mackenzie; Macmillan & Co; S. Hildersheimer & Co), and letters by Edward Pick (an assistant?). Also letters to: the Edinburgh Solicitor H. W. Cornillon; Brooker of Cavendish Square; P. Watson; C. Eastlake; W. Mackenzie; F. A. Eaton; H. G. Lugard of Percy Street. The remaining correspondents include (some identified tentatively): Frederick Gardener (asking for the loan of 'your picture "Tenderest Spring" by H. Ryland'; Laudeker, Lee & Brown of Worship Street; N. Braunschweig Reiß; J. W. Kaiser; W. S. Ashton; Berkeley; Carr; Douglas; Deuhamp; Edwards; F. A. Farlow Esq.; Col. Ellis; F. F. Frith; G. Forbes; P. Gowa; Goulding; Kilburne; Kramer; Rudolf Kyser; Lew. Kale; T. McLean; Morgan; Meyer; Meyerstein; William Mackenzie of Glasgow; W. Oliver; Charles J. Paton; W. Paterson; McQueen; Marheim Rickoff; W. Steelink; Salmon; Spalding; Major Shlessinger; Schmeier; Schmid; Wurden; T. Wilson; C. Van Kesteren; Henry Ward. **£3000.00**

14163. Abraham John Mason, wood engraver [Samuel Carter Hall, editor of the Art Union Monthly]: [Abraham John Mason, wood engraver.] Autograph Letter Signed ('A. J. Mason') to 'J. Mayer Esqre', discussing a commission for an advertisement to be placed in the Art Union Monthly, mentioning individuals (Hall, Fairholt, Clements) and processes.

28 Liverpool Street, King's Cross. 27 January [no year]. 4pp., 12mo. 55 lines of text, written in a neat, clear hand. On bifolium, with second leaf neatly placed in paper windowpane mount. The letter begins: 'I herewith send the electrotype of the Trowel, [not present] which is I think a beautiful specimen of the peculiar but slow process. It has all the sharpness of the original block, & though about double the expense of a Stereotype in the first instance, it will last out a dozen such & look infinitely better all through; indeed it will probably wear longer than the wood itself.' He continues: 'The wood cut I have kept for the Art Union, & only await the article you promised, to put it into Mr. Halls [S. C. Hall, editor of the Art Union Monthly] hands; this shod. be done as soon as you conveniently can, to meet his arrangements'. There follows a reference to 'Mr. Fairholt', who has shown Mason 'the sketches he made for your label'. The letter continues: 'Although your mind has been unsettled as to the mode you will finally adopt for the engraving, I am satisfied, (selfishness & vexation apart) that wood would be the right way; printing it with a ground tint, as Mr. Clements suggested; this will give it not only a rich but very finished appearance & in the long run, where great numbers might be wanted, become by far the least expensive'. He suggests binding up the item 'with one of the Art Union Monthly Parts' ('this would give it a wide circulation, but how far it would be the kind of advertisement for you, would be for your consideration'), and after a few more comments concludes. At foot of last page: 'Acct. for Printing 2 .. 0 .. 0 | Electrotype of trowel 0 .. 12 .. 0 | [total] 2 .. 12 .. 0'. **£65.00**

14143. Althea Willoughby (1904-1982), English artist, designer of posters for London Transport, 1933-1936 [Ingpen and Grant, London publishers]: [Althea Willoughby, English artist.] Two Autograph Letters Signed and one Autograph Note Signed to the publishers Ingpen and Grant regarding her designs for woodcut engravings for Alexander Somerton's 'Glades of Glenbella'.

All three from 20A Alfred Place, SW7 [London]. 14 April, 10 July and 2 August [1929]. Each item is 1p., 12mo, the note being the last of the three. All written in green ink, the first on green paper, and the other two on pink paper. The three in very good condition, on lightly-aged paper. Written in an attractive, calligraphic hand. ONE: She writes that she is enclosing 'four rough designs [not present] for the woodcut frontispiece to the "Glade [sic] of Glenbella', and asks to be informed by return of the firm's choice, and she will 'get on with it at once'. She ends with a query about galley sheets. TWO: Docketed with brief pencil accounts. 'Thank you for sending me a copy of the Glades of Glenbella, I am very pleased to have it. What a difference it makes to the "cut" to see it printed well and on really nice paper!' She asks whether the author is satisfied, before apologises for asking for the block to be returned: 'had I had more time at first I should have naturally taken a small edition before handing it over'. THREE: Note. She is returning the block, and thanks the firm 'for enabling me to take a small edition of prints'. **£180.00**

14164. Benjamin Phelps Gibbon (1802-1851), Welsh engraver: [Benjamin Phelps Gibbon, engraver.]

89 Albany Street, Regents Park [London]. 17 November 1841. 1p., 12mo. Good, on lightly-aged paper. He reports that he shared the 'bounty' of the recipient's 'delicious present' with his brother, who has been 'confined to the house for a month'. He reports that 'Mr Watts and family are well', and hopes that 'Mr Stack is so'. **£45.00**

14165. Charles Turner (1774-1857), English mezzotint engraver: [Charles Turner, mezzotint engraver.] Autograph Letter Signed ('C Turner') to unnamed recipient, proposing that they arrange a time for viewing 'some of my remaining plates'.

Without place or date. 2pp., 12mo. In fair condition, with stub still adhering to one edge, and central spike hole and short closed tear. He reports that he will be 'most happy in arranging with you some of my remaining plates, & as the days are short, & your time valuable, any evening you are disengaged.' **£65.00**

14144. Charles Turner (1774-1857), engraver [John Britton (1771-1857), antiquary; Rowland Hill, 1st Viscount Hill (1772-1842), British army officer; Colnaghi & Co., London booksellers]: [Charles Turner, engraver.] Autograph Letter Signed ('C. Turner') to the antiquary John Britton, explaining that he has been asked to attend at the Horse Guards, after having presented a print of Lord Hill to King George IV.

Warren Street [Fitzroy Square, London.] 'Friday Eveng. [1824] 2pp., 4to. In good condition, on lightly-aged paper. He will have to forgo meeting Britton, as he the previous evening he received 'a Message from the Horse Guards to attend there on Saturday at 3 O Cl'. He has 'just finished a Whole Length of Ld Hill, & its on that acct. I am summoned, I was yesterday Introduced with it To His Majesty so you see my present situation'. He will send the prints the following Tuesday, 'as they are in my press'. Turner's engraving of Hill is captioned: 'Painted by Henry W. Pickersgill Esq. R.A. Engraved by C. Turner, A.R.A. To the Kings Most Excellent Majesty this Print of General the Right Honorable Lord Hill, G.C.B. Commanding Chief of all His Majesties Forces &c. &c. is with Gracious permission humbly dedicated by His Majestys most dutiful Subject and Servant C. Turner. London

Published May 14, 1824, by Mr. Turner, 50, Warren Street, Fitzroy Square, Messrs. Colnaghi & Co.' **£65.00**

14166. **Charles William Sherborn (1831-1912), English etcher and engraver, noted for his armorial bookplate designs: [Charles William Sherborn, English etcher and engraver.] Autograph Letter Signed ('C W Sherborn') to 'Mr Brown', giving news of his recuperation, bookplates and other matters.**

Manor House, Alresford, Hampshire. 10 July 1847. 3pp., 12mo. On bifolium. Good, on lightly-aged paper, with a small section trimmed from the top of both leaves. He begins in the hope that Brown is 'still progressing'. He is himself feeling 'much better. It is very quiet the park is charming and so many fine trees cover & Garden [...] I am going for a walk this afternoon. No shops no Book plates, and get to Winchester next week, and have a look round then get Home.' He assumes that Brown has 'snapped up all the good plates of Coll. Handock's that the Dealers purchased'. He assumes that 'Finchams Book will soon be out. I think it will be a good one.' After a little personal information he concludes. **£75.00**

14167. **Charles William Sherborn (1831-1912), English etcher and engraver, noted for his armorial bookplate designs: [Charles William Sherborn, English etcher and engraver.] Autograph Letter Signed ('C W. Sherborn') to W. Miller**

1 Finborough Road, South Kensington, London, SW. 3 November 1911. 1p., 12mo. In good condition, on aged paper. The letter reads: 'I am still engraving Book Plates, my price is from 20 Gs upward according to ammount [sic] of work. If your friend will communicate with me himself and say what he requires size &c I can give then a more approximate price'. **£56.00**

14145. **Edward Scriven (1775-1841), engraver [Joseph Harding, bookseller, chief assistant to James Lackington (1777-1844) of Finsbury Square]: [Edward Scriven, engraver.] Autograph Letter Signed ('Edwd Scriven') to the bookseller Joseph Harding regarding the retouching of his 'plate of Norfolk'.**

51 Clarendon Square, Somers Town [London]. 29 October 1819. 2pp., 12mo. In good condition, on lightly-aged paper. Scriven begins: 'I am afraid you will have thought I had forgotten to send the plate of Norfolk: the truth is, I decided on doing a few touches to that hand noticed by you & Mr Lackington; and although it was but a very little, I did not like to trust its going without first seeing a proof, as we can never be quite sure, on at all touching the copper, how it may come afterwards.' He ends by sending his 'best respects to Mr Lackington and the rest of your Gentlemen'. **£165.00**

14146. **Edwin Richard Windham Wyndham-Quin, 3rd Earl of Dunraven and Mount Earl (1812-1871), Irish peer, Conservative politician and archaeologist [William Finden (1787-1852), English engraver]: [Edwin Richard Windham Wyndham-Quin, 3rd Earl of Dunraven and Mount Earl, as Viscount Adare.] Autograph Letter Signed ('Adare'), to the publisher of an engraving of his wife by William Finden.**

Athenaeum Club [London]. 23 February 1841. 2pp., 12mo. In good condition, on lightly-aged paper. Docketed 'Viscount Adare | M. P.' Adare writes that his wife was able to obtain 'the remaining two of the work, & the requisite number of copies of her own portrait from Mr. Finden', and so he 'gave no instructions to the Rivingtons [London publishers] to receive them from you'. Adare is surprised at the recipient writing to him on the subject', as he knows that he has, 'subsequently to Lady Adare's letter to which you allude, agreed with Mr Finden that Lady Adare should get them from him.' **£56.00**

14168. **Ernest Griset [Ernest Henry Griset] (1844-1907), French-born illustrator who settled in London, best-known for his whimsical and fantastic designs: [Ernest Griset, illustrator.] Autograph Letter Signed to 'J. Swain Esqre.'**

1 Victoria Gardens, Ladbroke Road, Notting Hill Gate, W [London]. 29 October 1879. 1p., 12mo. Good, on lightly-aged paper, with minor traces of mounting on the blank reverse. The letter reads: 'I shall be happy to execute your orders, and shall be obliged if you kindly forward me the blocks and Copy, with your directions upon what style you wish these drawings to be done: to my address as above.' **£120.00**

14169. **Frank Richards (1863-1935), English artist [Samuel Taylor Coleridge]: [Frank Richards, English artist.] Autograph Letter Signed (to 'Warrington?'), strikingly illustrated with designs, and accompanied by two pages filled with designs for illustrations to Coleridge's 'Ancient Mariner'.**

The letter on illustrated letterhead of 'The Mansion (en pension) | Central Gardens, Bournemouth', and dated 'Monday Evening' [no year]. The pages of designs undated. Two attractive items, suitable for display, both in good condition, on lightly-aged paper. LETTER: 1p., 12mo. Written in an expansive, artistic hand at times difficult to decipher. In the first paragraph he appears to thank the recipient for a payment. He continues: 'I shall take the earliest Chance of coming over to Christchurch to see you, [if] it still be agreeable. Warrington, how often times mentioned your name unto me | If I cannot fix any date as I have so many little odd things to see to, all of which take time'. At head and in left-hand margin are five striking and attractive illustrations of figures, including Hermes and a man with a stick. PAGES OF DESIGNS: The two pages are 12mo, on the recto of the first leaf and verso of the second, and fold out to make an attractive 4to leaf for display. Both pages in landscape and the whole executed in black ink. The first page carries nine sketches of figures, and the second eleven figures, three heads and two leaves on a twig. The second page also carries the following three texts in Richards' hand. First, 'The Ship was cheer'd | The harbour'; second, 'I prithee speak good Sir, and sure t'will serve to '; third, 'Bournemouth | Whe the Sum was low | men'. **£220.00**

14147. **Frederick Christian Lewis, senior (1779-1856), English engraver; his sons 'Spanish Lewis' (1804-1876) and 'Indian Lewis' (1813-1875) [John Rushout, 2nd Baron Northwick (1770-1859), art connoisseur]: [Frederick Christian Lewis the elder, engraver.] Autograph Letter Signed ('F. C. Lewis') to the art connoisseur Lord Northwick, discussing works he would like to present to him, and giving news of his sons 'Indian Lewis' and 'Spanish Lewis'.**

53 Charlotte Street, Portland Square. 9 January 1851. 1p., 8vo; and 1p., 12mo. Bifolium, with text written across the middle pages. In good condition, on lightly-aged paper, with traces of mount on blank reverse of second leaf and minor damage at head of gutter. In a clear attempt to placate a patron, Lewis begins: 'My Lord | I assure you that I intended these Engravings from the Studies by the Great Masters as leaving to Your Lordships pleasure as to any charge for them for to you I would wish to present yr [sic] with all my plates that I may do - it is my intention always to do so, when the works are of importance & worthy of presentation to you, such as my Queen from Winterhalter'. He feels sure that Northwick will like the painting when he sees it, and considers that 'The Sketches which are not large about 30 altogether will be amusing to you & to your friends, I think, leaving them to your Lordships consideration. | It will be a great pleasure for my Eldest & Youngest Son to visit your Lordship'. He will inform his eldest son John Frederick Lewis ('Spanish Lewis') when he arrives, and also his youngest, Frederick Christian Lewis the younger ('Indian Lewis'), 'who is yet too weak to make any visit but he is progressing & wishing to return to India in March to look after his affairs in that country'. **£125.00**

14148. **George Marshall Ward (1798-1879), artist and engraver, son of the artist James Ward (1769-1859) [The Crystal Palace; Art Treasures Exhibition, Manchester, 1857]: [George Marshall Ward, artist and engraver.] Autograph Letter Signed ('G R Ward') to H. Magford, offering to lend two works by his father James Ward to the Crystal Palace, and the exhibition of another one among Manchester 'merchant Princes'.**

31 Fitzroy Square W. [London] 27 April 1857. 2pp., 12mo. Bifolium. In very good condition, neatly placed by the second leaf in a windowpane mount. He has 'received an intimation' that his picture is in Bond Street ('from whence I must fetch it'), and is writing to say that he has 'two Pictures by my Father (one very small but a beautiful little bit) the other the Peak in Derbyshire; a Landscape by Smith of Chichester & a copy of mine after Liversedge all of which I would lend to the Crystal Palace if you would like to have them'. He can deliver these to Bond St on collecting the other. 'I have safely deposited the Bull at Manchester where it looks magnificent & as it is surrounded by merchant Princes I should be glad that it leave not the County'. The 'Catalogue of the Art treasures of the United Kingdom, collected at Manchester in 1857' lists as number 196, loaned by 'G. R. Ward, Esq.': 'JAMES WARD R.A. | BULL, COW. AND CALF. Painted 1822. Exhibited 1823'. **£65.00**

14170. **Hannah Simpson Sherborn [nee Davies, previously Wait] (d.1922), widow of Charles William Sherborn (1831-1912), English engraver and bookplate designer; mother of Charles Davies Sherborn (1861-1942): [Hannah Simpson Sherborn, widow of the engraver Charles William Sherborn.] Autograph Letter Signed ('Hannah S. Sherborne') to 'Mr. Vinnycombe', discussing her son Charles Davies Sherborn's biography of his father and her late husband.**

1 Finborough Road, South Kensington [London]. 1 January 1913. 2pp., 12mo. With mourning border. In good condition, on lightly-aged paper. After the usual courtesies she suggests a time for meeting, before continuing: 'Your opinion of the book is very gratifying & is I may say the universal one. It was a very difficult task for my son to do. Just to say enough & not too much & he certainly has succeeded most splendidly.' 'A sketch of the life and work of Charles William Sherborn, painter-etcher, by his son Charles Davies Sherborn,

with a catalogue of his bookplates, compiled by himself and George Heath Viner' was published by Ellis in 1912. **£56.00**

14171. **Herman Gustave Herkomer (1863-1935), American artist, first cousin of the German-born English artist Sir Hubert von Herkomer (1849-1914): [Herman Herkomer, American artist.] Autograph Letter Signed to 'Mrs. Fielden', informing her that he is sending a sketch, and discussing the difficulties involved in the purchase of a home.**

On letterhead of 6 William Street, Lowndes Square, SW [London]. 17 January 1902. 2pp., 12mo. Bifolium. Good, on lightly-aged paper, with traces of mount adhering to the blank reverse of the second leaf. He is enclosing 'the promised sketch' (not present) which he hopes she will like. 'I have been too busy of late and the negotiations for the home are still going on as the owner is in Cairo and it takes so long to get an answer. However 6 William St. will always find me as I intend to keep the studio on for some years.' Herman Herkomer had come from Cleveland in 1881 to live with his cousin and work at his studio in Bushey. **£120.00**

14149. **James Basire (bap. 1730, d. 1802), engraver to the Royal Society, son of Isaac Basire (1704-1768), printmaker and draughtsman [Richard Gough (1735-1809), antiquary]: [James Basire, engraver to the Royal Society.] Autograph Letter Signed to the antiquary Richard Gough, explaining the difficulties in getting to copy a picture belonging to 'Mr. Ham'.**

Place not stated. 6 November 1775. 1p., 4to. In fair condition, on aged and spotted paper. The margins have been trimmed, not affecting the text of the letter. The letter reads: 'The letter I wrote to you immediately after seeing Mr. Ham where mention is made that Mr. Ham would not permit any Drawing to be made from his Picture on account, that he had Intentions of getting a Drawing made for the purpose of Engraving for himself. Supposing Mr. Ham was to give permission to take a sketch it will take up a month at least to give any Idea of the Subject, when I have the pleasure of seeing you in Town we may think more on the subject and find out some means of getting a slight sketch to answer your Purpose if he will give Permission'. **£80.00**

14172. **James Fittler (1758-1835), marine engraver to King George III and AERA ('Associate Engraver, Royal Academy'): [James Fittler, marine engraver to King George III.] Autograph Letter Signed to an unnamed recipient, expressing willingness regarding 'Engraving any Plates from Your Pencil'.**

62 Upper Charlotte Street, Fitzroy Square [London]. 24 December 1817. 1p., 4to. Good, on lightly-aged paper, folded twice vertically, and with unobtrusive spike hole at centre. Fittler writes: 'Dear Sir | In answer to Yours of this Day I have to observe, that I should feel gratified in Engraving any Plates from Your Pencil. Provided - the Time and Price would suit the Undertaking. | I return You many thanks for Your Polite communications.' **£120.00**

14173. **Jean Bouret (1914-1979), French art historian [Henri de Toulouse-Lautrec (1864-1901), artist]: [Jean Bouret, French art historian.] Original Corrected Holograph**

Manuscript of his biography of Henri de Toulouse Lautrec, with Autograph Card Signed from the editor and publisher Aimery Somogy, presenting it to a German friend.

On title-page: 'Aimery Somogy Editeur | 1963.' At end of 'Avant propos': 'J. B. Megève 1963.' Presentation on business card of 'Aimery Somogy | Éditeur', Paris. 139pp., 8vo, each page on the recto of a separate leaf. In blue card folder. In good condition, lightly-aged. In a neat hand, lightly corrected with deletions and emendations throughout. Title-page with copy of Lautrec's signature in brown felt-tip pen. The text of the work is on 123 numbered pages, signed at end 'J. B.', and is preceded by 10pp. of prelims, including a three-page 'Avant propos | sur la biographie en général et celle de Lautrec en particulier', signed at end 'J. B. Megève 1963.' Following the text are 6pp. including a bibliography and table of contents. The note presenting the book is written in German on the business card of 'Aimery Somogy | Éditeur', and is signed 'Aimery'. An English edition of the book was published by Thames and Hudson in 1964. **£1200.00**

14174. John Romney (1786-1863), English engraver: [John Romney, engraver.] Autograph Note Signed ('J Romney') to 'Mr White', including a short itemised bill.

Without place or date. 1p., 12mo, addressed to 'Mr. White' on reverse of leaf, to which part of the stub still adheres. In fair condition, on aged and worn paper. Reads: 'I send you 2 India 1 French and 2 Prints. The remaining 5 Prints you shall have on Monday'. Accounts, which follow Romney's signature, and read. Prints 10/6 | Proofs 21 / | India 25/' **£85.00**

14150. Joseph Skelton [Joseph John Skelton] (1783-1871), engraver famed for his depictions of Oxford, brother of the engraver William Skelton (1763-1848): [Joseph Skelton, engraver.] Autograph Letter Signed to an unnamed firm of art suppliers, with a list of his requirements.

Magdalen Bridge, Oxford. 18 November 1823. 1p., 4to. In good condition, on lightly-aged paper, with traces of mount adhering to the blank reverse. Docketed: 'fo 369 | G F'. He asks to be sent 'the following goods of the very best quality by the next Oxford Van which leaves daily Old Change about one O Clock.' Four items are listed: various reams of 'drawing Atlas', 'drawing Elephant', 'Plate Elephant' and 'the best & largest letter press demy'. Also '2 quires of the best Plate French Grand Eagles' **£150.00**

14151. Josiah Wood Whymper (1813-1903), Victorian wood engraver [Sir John Gilbert (1817-1897), English painter; the Royal Academy of Arts]: [Josiah Wood Whymper, Victorian wood engraver.] Autograph Letter Signed ('J W Whymper'), congratulating the painter Sir John Gilbert on his election as an Associate Member of the Royal Academy.

Haslemere [Surrey]. 1 February 1872. 3pp., 12mo. Bifolium. Good, on lightly-aged paper, with minor traces of mount to the corners of the blank reverse of the second leaf. The letter begins: 'Dear Gilbert | Thomas told me yesterday - at your gallery - that he had heard you had an attack of rheumatic fever'. He hopes that this is not true, as it is 'a most painful complaint', adding: 'I beg that you will give me a line as soon as you feel well, which we al must [hope] will be very soon'. He adds: 'The weather has been bad enough to give us any, or all the

maladies.' Changing the subject, he writes: 'I heard later in the day that you had been elected an A.R.A. As soon as I know you are well, I will congratulate you, upon receiving that you which [sic] you ought to have had long ago.' Gilbert was elected ARA in 1872, and RA four years later. **£65.00**

14175. **Lumb Stocks (1812-1892), English steel line engraver [Charles Augustus Howell (1840?-1890), described by the Oxford DNB as an 'artists' agent and rogue']:** **[Lumb Stocks, English steel line engraver] Autograph Letter Signed ('L Stocks.') to the 'artists' agent and rogue' Charles Augustus Howell**

9 Richmond Villas, Seven Sisters Road [London]. 6 April 1878. 1p., 12mo. In very good condition, on lightly-aged paper. Addressed to 'Chas. A. Howell Esq.' Stocks writes: 'The plate of "Olivia & Viola" was completed in 1875. if your enquiry is directed to the "work" in which it is destined to appear. I am not aware whether it is yet published. | The engraving was done for Mr. W. Mackenzie of Glasgow.' **£56.00**

14176. **Lumb Stocks (1812-1892), English steel line engraver [Robert Vernon (1774-1849), art collector and patron]:** **[Lumb Stocks, steel line engraver.] Autograph Letter Signed ('L Stocks.') to J. Hogarth,**

Holloway [London]. 26 November 1846. 2pp., 12mo. In good condition, on lightly-aged paper. Stocks begins the letter: 'I beg to renew my agitation on the subject of Webster's picture of the "Dame School", as I am now ready to proceed with those parts in which it is desirable to refer to the original'. He will be grateful if Hogarth will 'put this matter in the proper train for its accomplishment'. He hopes that 'Mr. Vernon [the art collector Robert Vernon] may be induced to part with the picture if but for a short time'. Even a loan for 'a month or six weeks' would assist Stocks in his work. **£75.00**

14152. **Richenda Cunningham [née Gurney] (1782-1855), engraver, wife of Rev. Francis Cunningham, Rector of Pakefield, and sister of the prison reformer Mrs Elizabeth Fry (1780-1845) [George Borrow]:** **[Richenda Cunningham [née Gurney], engraver and sister of Elizabeth Fry.] Autograph Letter Signed ('R. Cunningham') to 'Mrs. Thompson', regarding 'my lithographs'.**

Pakefield [Suffolk]. 21 September [no year]. 2pp., 12mo. In good condition, on lightly-aged paper. She begins: 'I felt much gratified by yr. kind attention to my request, with regard to my lithographs; I should have sent you 2 or 3 more copies immediately, had I had them by me, in the hope that you might be able to part with them, before the season at Southwold was quite over, - I now take the liberty of charging you with 2 more copies'. She invites Mrs Thompson to visit, and states that her husband will return in three weeks from 'a miss[ionar]y. excursion to the islands of Guernsey &c'. An undated publication by Hullmandel bears the title: 'Nine Views taken on the Continent drawn on stone by Mrs. F. Cunningham'. In his biography of Borrow, Clement Shorter writes that 'Cunningham was a great supporter of the British and Foreign Bible Society, and was the founder of the Paris branch. It was speedily revealed to him that Borrow's linguistic abilities could be utilised by the Society, and he secured the co-operation of his brother-in-law, Joseph John Gurney, in an effort to find Borrow work in connection with the Society'. **£200.00**

14177. **Samuel Cousins (1801-1887), engraver [Lieutenant Colonel Thurburn]: [Samuel Cousins, engraver.] Autograph Letter Signed ('Saml. Cousins') to Lieutenant Colonel Thurburn, accepting an invitation.**

24 Camden Square, NW [London]. 22 October 1883. 1p., 12mo. With mourning border. In good condition, with traces of mount adhering to the blank reverse. He writes that he and his sister are accepting Thurburn's invitation. 'We shall, as you advise, go by the high level Rail to the C. Palace Station in time to reach you by one O'Clock'. **£45.00**

14153. **Sir Charles Holroyd (1861-1917), English engraver, first Keeper of the Tate Gallery, and Director of the National Gallery: [Sir Charles Holroyd, English engraver, first Keeper of the Tate Gallery.] Autograph Letter Signed to 'Thomson'**

On letterhead of the National Gallery, British Art, Millbank, London, S.W. 28 February 1906. 1p., 12mo. In good condition, on lightly-aged paper. He writes to apologise that he 'cannot get away to see the Holbein' at the previously arranged time, because he has a meeting with 'my accounting officer'. He suggests an alternative time, and apologises 'heartily for my mistake'. **£120.00**

14154. **Sir Charles Holroyd (1861-1917), English engraver, first Keeper of the Tate Gallery, and Director of the National Gallery [Frederic Geoge Kitton (1856-1904), author; Hertfordshire Arts Society]: [Sir Charles Holroyd, English engraver, first Keeper of the Tate Gallery.] Autograph Letter Signed to 'Mr Kitton' [the author Frederic George Kitton], accepting the congratulations of the Hertfordshire Arts Society on his knighthood.**

On letterhead of the National Gallery, London. 11 November 1913. 1p., 12mo. Good, on lightly-aged paper. 'Allow me to thank you and through you the members of the Hertfordshire Arts Society for your kind congratulations upon the honour the King confers upon me and upon the Gallery in the work of which I am privileged to assist'. **£120.00**

14155. **Sir Charles Holroyd (1861-1917), English engraver, first Keeper of the Tate Gallery, and Director of the National Gallery [William Westley Manning, English artist; Ernst Arnold, Dresden art dealer]: [Sir Charles Holroyd, English engraver, first Keeper of the Tate Gallery.] Autograph Letter Signed to the artist William Westley Manning, recommending a German gallery for the sale of his etchings.**

5 Via Nicolini [sic], Florence, on cancelled letterhead of the National Gallery, London. 15 October 1907. 2pp., 12mo. Bifolium. Good on lightly-aged paper, with rust stains from paperclip to the second leaf. Addressed to Manning at 12 Edith Villas, West Kensington, and headed 'Private'. Holroyd begins his letter: 'The authorities of the Arnold Gallery of Dresden have sold several of my etchings and have always treated me to my complete satisfaction. They still have a number of proofs of mine and I am still sending them to their care. I know nothing more of them.' **£135.00**

14156. **Sir Francis Seymour Haden** [pseud. **H. Dean**] (1818-1910), etcher and surgeon: **[Sir Francis Seymour Haden, etcher and surgeon.] Autograph Letter Signed ('F. Seymour Haden') to 'B. Gibbs', explaining his reasons for declining an invitation, and a 'lantern man' at 'Gipsy [sic] Hall'.**

On letterhead of Woodcote Manor, Alresford, Hampshire. 4pp., 12mo. Bifolium. On aged paper, with a patch of damp staining across both leaves. He should be happy to accept the 'kind invitation', 'if it were not that I believe I am to be the Guest of your Honorary Secretary Dr. Rice Oxley on this occasion'. He hopes that 'Gipsy Hall will be the proper to come to in either case'. He requires 'certain particulars', and will be writing to Oxley regarding 'the ability of the lantern man to obtain fine definition - linear definition I mean'. **£65.00**

14157. **Sir Frank Brangwyn** [**Sir Frank William Brangwyn**] (1867-1956), artist: **[Sir Frank Brangwyn, artist.] Autograph Letter Signed ('Frank Brangwyn.') to an unnamed lady, regarding his efforts to get her 'a print of my etching "The Storm"'**.

On letterhead of Temple Lodge, Queen Street, Hammersmith, W. [London] 21 February 1905. 1p., 4to. On blue-grey paper. In good condition, lightly-aged. He has been trying to get her a copy of the print, but will not be able to until the following Tuesday. He hopes that this is not too late, and it will give him 'much pleasure in sending it up'. **£90.00**

14158. **Thomas Goff Lupton** (1791-1873), English engraver: **[Thomas Goff Lupton, engraver.] Autograph Letter Signed ('Thomas Lupton') to 'Mrs. Osborne', the mother of his godson, denouncing his trade of engraver as 'a painful health destroying profession [...] and little short of wilful murder'.**

4 Keppel Street, Russell Square [London]. 2 February 1866. 3pp., 12mo. Bifolium. Good, on lightly-aged paper. An excellent and surprising letter. Lupton begins by saying that he is happy to comply with Mrs Osbornes request for 'two of my Cartes, one for yourself, the other for your Boy! My God Son: who I am glad to know is so well placed in the world. O! how I envy the young One's, who have such a healthful locomotive life before them.' An extraordinary denunciation of his lifelong profession follows: 'Pray never make engravers of human's (Painter make themselves) | Now, that I have passed thro the ordeal, I think Engraving a painful health destroying profession, and (I think it) little short of wilful murder to attempt to make an Engraver.' Mrs Osborne's son is on the SS Kurrachee, and Lupton asks her to send a message to him via the chief officer: 'I hope that I may live to see him Commander'. He sends regards to 'Emma' and 'Maria'. His wife Mary Anne will send 'a Carte as soon as she recievs them from the Photog[raphe]r. as the first lot are all dispersed'. He concludes: 'Having little or nothing to do now, I often & often ththink of early gone by days, & wonder how all you once little dear things have become Mothers & Fathers and Grand do. & Grand do. and I have become so old [last two words underlined twice]'. **£220.00**

14178. **Thomas Jones Barker** (1813-1882), war and portrait painter [**William Behnes** (1791-1864), sculptor]: **[Thomas Jones Barker, war and portrait painter.] Autograph Letter Signed ('T J Barker') to the sculptor William Behnes, thanking him for the offer of lending a bust of Sir Henry Havelock, and requesting the loan of one of Disraeli.**

30 Gloucester Road, Regents Park [London]. 8 April [no year]. 1p., 12mo. In fair condition, on lightly-aged paper. Addressed to 'W. Behnes Esq' and docketed by Behnes on reverse: 'Mr Barker | painter'. The letter reads: 'Mr Bacon has written me to say that you have kindly consented to lend me a bust of the late Sir Henry Havelock. I need not say how much obliged I feel. Will you allow the bearer to bring it with him: - have you also a bust of Mr Disraeli? If so would you lend it me also. I will take great care of them and return them to you soon.'

£56.00

14179. **Thomas Oldham Barlow (1824-1889), RA, mezzotint engraver [Edward William Cooke (1811-1880), RA, marine artist]: [Thomas Oldham Barlow, mezzotint engraver.] Autograph Letter Signed ('Thos. Oldham Barlow') to fellow Royal Academician Edward William Cooke, proposing a time to call on him regarding the 'Venetian Vases'.**

Auburn Lodge [Victoria Road, Kensington]. 6 March [no year]. 1p., 12mo. Good, on lightly-aged paper. On monogrammed letterhead. Addressed to 'E W Cooke Esq. R.A.' He writes: 'My dear Cooke, | I will call upon you this afternoon about 5 o'clock & then no doubt, we can make some arrangement about the Venetian Vases. I should like you to have them.' **£45.00**

14180. **Valentine Green (1739-1813), engraver and Keeper of the British Institution for Promoting the Fine Arts in the United Kingdom [Benjamin West (1738-1820), artist and President of the Royal Academy]: [Valentine Green, Keeper, British Institution for Promoting the Fine Arts in the United Kingdom.] Printed and stamped counterfoil receipt for an impression of a plate from a painting by Benjamin West, made out to the Countess Dowager Spencer.**

British Institution for Promoting the Fine Arts in the United Kingdom, London. 24 May 1811. 1p., 12mo. An attractive, crisply printed item. In good condition, on lightly-aged paper. With blind stamp of 'TWO PENCE | FOR RECEIPT'. Docketed on the reverse: 'Subsn. in part for the Print of Wests Picture | 2 12 6 | May 24 1811'. The receipt reads, with manuscript additions in square brackets: 'BRITISH INSTITUTION FOR PROMOTING THE FINE ARTS | IN THE UNITED KINGDOM. | No. [403] London, [May 24th.] 1811. | Received of [The Countess Dowager Spencer, Two Guineas and a half] being the deposit money for [One] Impression of the Plate Engraved from the Original Picture painted by BENJAMIN WEST, ESQ. President of the Royal Academy, and Historical Painter to His Majesty, of "OUR SAVIOUR HEALING THE SICK IN THE TEMPLE." The remaining sum of [Two Guineas and a half] to be paid on delivery of the Print. | [£2 : 12 : 6.] | [Valentine Green. | Keeper.]' **£80.00**

14159. **William Bromley (1769-1842), English engraver, from 1819 an Associate Engraver of the Royal Academy: [William Bromley, engraver.] Signed ('W Bromley A.E. | Member of the Roman Academy of St Luke') Autograph note to Henry Howard, Secretary of the Royal Academy, giving the titles of two works for the 1833 Ancient Academy exhibition.**

21 Shaftesbury Terrace, Pimlico [London]. No date [1833]. 1p., small 4to. In fair condition, on aged and lightly-stained paper. Addressed on reverse to 'Henry Howard Esq R.A. Secy | Royal Academy | Somerset House'. There is no message to Howard, the text only consisting

of Bromley's titles: 'No 1 | Head of Juno, Antique, in possession of G Bankes Esqr. Engraved for the Dilettante Society - | No 2 | A Caryatides, being one of the Elgin Marbles | Engraved for the Trustees of the British Museum -'. The two engravings were nos. 945 and 946 in the Royal Academy's 'Ancient Academy' of 1833 (see Literary Gazette, 15 June 1833). **£80.00**

14160. **William Pengree Sherlock (b.1775), watercolour artist and engraver, son of the artist and engraver William Sherlock (1738-1806): [William Pengree Sherlock, watercolour artist.] Autograph Letter Signed ('W P Sherlock') to an unnamed recipient, sending his 'last little Effort' in engraving, as proof of his abilities.**

Cumberland Place, Shepherd's Bush. 21 July 1817. 1p., 4to. Good, on aged paper. The letter begins: 'Sir | I shew to you my last little effort which is a Copy from Vertues large Print after the Picture by Holbein now hanging in the Council Chamber of Bridewell Hospital'. (A note at the foot of the page reads: 'The above was engraved for the Purpose of Illustrating Pennant Walpole &c'. He notes that the print (not present) was 'engraved as the companion to the last Print I sent you. I am not much inclined to flatter myself that it deserves mens praise but it is a gratification to me to present Proof which I hope to be indulged in when ever I produce any thing new'. The Oxford DNB notes that in 1808 Sherlock unsuccessfully applied for the post of drawing master at the Royal Military Academy, and the present letter would appear to form part of a similar application. **£120.00**

14181. **William Say (1768-1834), English engraver: [William Say, engraver.] Autograph Letter Signed ('W. Say.') to Richard Lambe**

Without place or date. 1p., landscape 12mo. On bifolium, addressed on reverse of second leaf to 'Mr. Richd. Lambe'. In fair condition, on aged and lightly-worn paper, with unobtrusive spike hole through the centre of both leaves. The letter reads: 'Mr. Say's compliments to Mr. Lamb [sic] has no knowledge of Ld. Jersey himself but have no doubt of getting an introduction and will see about it to morrow Mornng. could you inform me who painted it that would be the best method of proceeding - | Yours truly W. Say.' **£60.00**

14161. **William Skelton (1763-1848), English engraver [William Aynton; the Athenaeum, London club]: [William Skelton, engraver.] Autograph Letter Signed ('W. Skelton') to William Aynton, requesting that he be allowed to send him 'a few of my engraved Portraits', for distribution to 'the Noblemen & Gentlemen, Members of the Athenaeum Club'.**

1 Stafford Place, Pimlico. 3 September 1831. 1p., 12mo. In fair condition, on aged paper, with traces of mount adhering to the blank reverse. In an apparent attempt to drum up business, Skelton writes: 'In consequence of your suggestion I presume to request the favor of you to receive a few of my engraved Portraits, to present to the Noblemen & Gentlemen, Members of the Athenaeum Club, and shall be gratified if the enclosed may prove acceptable.' **£80.00**

14162. **William Thomas Roden (1817-1892), Victorian portrait painter and engraver [William Powell Frith (1819-1909), English artist]: [William Thomas Roden, Victorian**

portrait painter.] Autograph Letter Signed ('W. T. Roden'), to an unnamed recipient, regarding the engraving of a painting by William Powell Frith.

1 Victoria Terrace, Bridge Road, Hammersmith. No date. 1p., 12mo. In fair condition, on aged and worn paper. Casting an interesting light on the practicalities of Victorian engraving. Roden begins: 'I have had an answer from Mr. Frith who is willing that I should engrave his picture[,] he cannot however get it me for 3 years, the time I mentioned.' Frith has mentioned a copy to Roden, which will cost him sixty guineas, 'and the purchaser consents to me having the original "now and then"'. He ends with an appeal for the recipient's advice. **£80.00**

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