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CATALOGUE

THE ART TREASURES

FIRST SESSION

THURSDAY AFTERNOON, APRIL 8, 1915

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 1 to 149 inclusive

CHINESE SNUFF BOTTLES

1. DECORATED SNUFF BOTTLE (Yung Cheng)
Five-claw dragon pursuing the sacred pearl, painted in fine coral red on a brilliant white ground.
2. CYLINDRICAL SNUFF BOTTLE (K'ang-hsi)
Decoration of dragon amidst cloud forms in *rouge de cuivre* and verdigris green.
3. DECORATED SNUFF BOTTLE (Yung Cheng)
Flattened oviform. Stork and blooming lotus, painted in brilliant enamel colors.
4. BLUE AND WHITE SNUFF BOTTLE (Ch'ien-lung)
Cylindrical shape. Decoration of a tiger, five claw dragon and cloud forms in brilliant blue over a brown crackled surface.
5. BLUE AND WHITE SNUFF BOTTLE (Ch'ien-lung)
Cylindrical shape. Peonies and leaf scrolls in brilliant underglaze blue.
6. OVIFORM SNUFF BOTTLE (Ch'ien-lung)
Invested with a monochrome glaze of liver red, with pearskin surface.
7. OVIFORM SNUFF BOTTLE (Ch'ien-lung)
Coated with an iron rust glaze of fine even quality.

30. GREY AGATE SNUFF BOTTLE (Ch'ien-lung)
Flattened shape. Two crows carved in relief in the black matrix. Highly polished surface.
31. LARGE CAMPHOR GLASS SNUFF BOTTLE (Ch'ien-lung)
Mask and ring handles carved in low relief. Highly polished surface.
32. LARGE AGATE SNUFF BOTTLE (Ch'ien-lung)
Mottled blue, red and brown texture. Two mask and ring handles carved in high relief.

BLUE AND WHITE PORCELAINS

33. BLUE AND WHITE MINIATURE GLOBULAR COUPE (Ch'ien-lung)
Of thin hard paste, decorated with grape vine in bearing, squirrel and butterfly delicately pencilled in two shades of underglaze blue.
34. BLUE AND WHITE MINIATURE PLATE (Ch'ien-lung)
Thin hard paste. Floral designs painted in two shades of cobalt blue.
35. TWO SPECIMENS OF BLUE AND WHITE PORCELAIN (Yung Cheng)
In original Chinese case. Consists of a cylindrical snuff bottle of soft paste, decorated with a landscape in fine underglaze blue over a crackled surface, and a miniature dish of soft paste, with figures in a garden painted in brilliant blue.
36. BLUE AND WHITE MINIATURE VASE (Ch'ien-lung)
Clear white hard paste, landscape and river view in fine underglaze blue.
37. SMALL BLUE AND WHITE COUPE (K'ang-hsi)
Globular shape. Of semi-eggshell porcelain. Decoration of garden scene and figures of a dignitary and children in two shades of cobalt blue.

38. **SMALL BLUE AND WHITE VASE** (Ch'ien-lung)
Soft paste type. Finely pencilled decoration of large lotus flowers and scrolls in two shades of underglaze blue.
Height, 3¾ inches.
39. **BLUE AND WHITE OVIFORM JAR** (K'ang-hsi)
Clear white hard paste. Coated with a brilliant white glaze, and decorated in fine quality underglaze blue, with figures of two kyilins, rocks rising from a turbulent sea, cloud forms and the pearl of omnipotence. Has teakwood cover.
Height, 5½ inches.
40. **BLUE AND WHITE BOTTLE-SHAPED VASE** (Ch'ien-lung)
Graceful oviform with tall slender neck. Decoration of tree peonies and rockeries finely painted in two shades of brilliant underglaze blue.
Height, 7 inches.
41. **BLUE AND WHITE HAWTHORN JAR** (Ch'ien-lung)
Small oviform with cap shape cover. Opaque blue ground with hawthorn blossoms in reserve.
Height, 5 inches.
42. **BLUE AND WHITE PEAR-SHAPED VASE** (Ch'ien-lung)
Thin hard paste. "The Hundred Antiques" decoration painted in brilliant blue.
Height, 7¼ inches.
From the Startsaft Collection Sale, New York, 1904.
43. **BLUE AND WHITE BOTTLE-SHAPED VASE** (Ch'ien-lung)
Dense hard paste. Decoration of Persian motives in underglaze blue. Two rings of brown encircling the shoulder and one of the same color round the neck.
Height, 7½ inches.
44. **BOTTLE-SHAPED VASE** (Ch'ien-lung)
Globular body with tall tubular neck. Invested with a tea-color glaze of even quality. Engraved seal mark of the period.
Height, 7½ inches.

45. BLUE AND WHITE VASE (Ch'ien-lung)

Ovoid form, with trumpet-shaped neck. Thin white hard paste of exceedingly fine quality and profusely decorated under the glaze, with floral and leaf scrolls and borders of palmettes.

Height, 7½ inches.

From the Art House of Thomas B. Clarke.

46. BLUE AND WHITE OVIFORM VASE (Ch'ien-lung)

Thin white hard paste. On the body of vase painted in brilliant underglaze blue are clusters of pomegranates and Buddha's-hand fruit. Round the shoulder and neck are bands of sceptre head scrolls and palmettes and encircling the foot a border of gadroons.

Height, 8½ inches.

From the Art House of Thomas B. Clarke.

47. BLUE AND WHITE VASE (K'ang-hsi)

Graceful oviform, with trumpet-shaped neck of exceedingly fine hard paste and beautifully decorated in underglaze blue of brilliant quality. The embellishment consisting of various ornaments known as the "Hundred Antiques" and the Buddhistic symbols of happy augury.

Height, 10¼ inches.

From the Art House of Thomas B. Clarke.

48. BEAUTIFUL BLUE AND WHITE AMPHORA (K'ang-hsi)

Of graceful outline and finished technique. It is of fine quality hard paste and coated with a pure white glaze. The decoration, which is beautifully drawn and painted in underglaze blue of brilliant quality, consists of three large conventional lotus flowers amid a profusion of tendrils and leafy scrolls. The neck is encircled by a band of palmettes and round the foot is a wide border of gadroons.

Height, 10 inches.

From the Art House of Thomas B. Clarke.

49. UNIQUE BLUE AND WHITE PEAR-SHAPE VASE (Yung Cheng)

Hard paste of almost eggshell thinness. Beautifully decorated with floral wreaths surrounding undecorated reserves, and branches of peonies filling the intervening spaces, exquisitely executed in two shades of underglaze blue on a brilliant white ground.

Height, 10¾ inches.

50. PAIR BLUE AND WHITE GLOBULAR BOTTLES (K'ang-hsi)

Ornate decoration of conventional ornaments and foliations, carefully spaced on the white body, with successive borders encircling the tapering neck, all in brilliant pigment beneath a lustrous glaze. Have carved stands.

Height, 11¾ inches.

From the S. S. Carvalho Collection, New York, 1914.

51. BLUE AND WHITE CLUB-SHAPE VASE (K'ang-hsi)

Clear white hard paste. Profusely decorated in reserve and outline drawing with peonies, dragons and floral medallions on a ground of brilliant opaque mazarine blue. The shoulder is encircled by a border of sceptre head scrolls and the neck and mouth by bands of gadroon and fret pattern.

Height, 18 inches.

52. BLUE AND WHITE CLUB-SHAPE VASE (K'ang-hsi)

Of clear white hard paste. The body of the vase is decorated with papyrus leaves, and scrolls executed in two shades of cobalt blue applied under and over the glaze.

Height, 18 inches.

53. GRACEFUL BLUE AND WHITE TALL VASE (Early K'ang-hsi)

Of an inverted elongated-pear shape, tapering gently from the high shoulder to a low and narrow waist which recurves into a slightly spreading foot, the shoulder, which also is narrow, supporting a high cylindrical and very slightly spreading neck. Pure white dense, resonant porcelain, painted in pale cobalt and brilliant sapphire colors with the sense of an historical or legendary incident of days of conquest, in which twelve figures appear in bold and expressive execution. Beneath a blue brocaded canopy a coquettish beauty kneels before a personage who eyes her with such intensity of interest it is difficult to tell whether he had rather embrace her and raise her to honors or cut off her fair head. Around him are warriors with battle-axes, standards and gonfalons, while below, half screened among trees and rocks, are more battle-axes amid further panoply of war. Mark within the double ring in blue beneath the foot, *Ta-Ming Chia Ching nien-chih* (apocryphal).

Height, 20½ inches.

From the S. S. Carvalho Collection, New York, 1914.

54. **PAIR BLUE AND WHITE DEEP PLATES** (K'ang-hsi)
Sonorous hard paste. Luxuriantly decorated in lustrous cobalt of opaque quality on a brilliant white ground. The embellishment consists of large lotus flowers amid bold leafy scrolls, and arranged so as to display in each flower the cup-shaped fruit studded with the seeds in the midst of a whorl of petals. Underneath the foot is an unglazed groove characteristic of the best specimens of the K'ang-hsi period.
Diameter, 15 inches.
55. **PAIR BLUE AND WHITE PLATES** (Yung Cheng)
Brilliant mazarine blue ground, with flowers and leaf scrolls in white reserve. Underneath the foot six character mark of the period, painted in underglaze blue.
Diameter, 13 inches.
56. **BLUE AND WHITE PLATE** (K'ang-hsi)
Thin sonorous porcelain. Decoration of conventional peonies and leaf scrolls, painted in two shades of underglaze blue.
Diameter, 14 inches.
57. **LARGE BLUE AND WHITE DEEP PLATE** (Ch'ien-lung)
Dense sonorous porcelain. Finely painted decoration of floral and leaf scrolls, in brilliant cobalt blue. Underneath the foot a seal mark of the period.
Diameter, 16 inches.
58. **LARGE BLUE AND WHITE DEEP PLATE** (Yung Cheng)
Dense sonorous hard paste. Decorated in brilliant underglaze blue with melon vine in bearing. A wide band of floral and leaf scroll and an outer band of wave design. Bears a six-character mark of the period.
Diameter, 17 $\frac{3}{4}$ inches.
59. **LARGE BLUE AND WHITE DEEP PLATE** (Ch'ien-lung)
Dense hard paste. Decoration of five claw dragons, cloud form, five emblems and Shou, painted in brilliant blue applied under the glaze. Bears a seal mark of the period.
Diameter, 17 $\frac{1}{2}$ inches.

EXTRAORDINARY SPECIMENS OF DECORATED PORCELAINS

60. DECORATED SMALL BOWL (Yung Cheng)

Semi-eggshell porcelain. The outer surface decorated with figures of the Eight Immortals exquisitely painted in enamel colors of the *famille rose*. Has teakwood stand.

61. EGGSHELL PORCELAIN BOWL (Yung Cheng)

Decoration of lilies and other flowers and grasses finely painted in enamel colors over a brilliant white glaze.

Height, 2¼ inches; diameter, 3½ inches.

62. ROUGE BOX (K'ang-hsi)

Semi-globular shape. Of hard paste invested with an iridescent blue glaze, decorated with reserve bands of peony scrolls, and on the cover with a large peony worked in relief in the paste.

Diameter, 4 inches.

63. DECORATED JAR (K'ang-hsi)

Low cylindrical shape with broad mouth and four mask-head handles. Thick hard paste. Decorated with numerous twigs of persimmon fruit, finely painted in coral-red, green, yellow and black. Has wood cover.

Height, 6¾ inches; diameter, 9 inches.

64. SUPERB DECORATED SMALL GALIPOT (Ch'ien-lung)

Pure white hard paste, of exceedingly fine quality. Decoration of mountain landscape, with palaces and pagodas and river view in the foreground, beautifully executed in fine enamel colors and enhanced by touches of gilding. An inscription stating that the decoration is the artist's conception of the summer palaces as they appeared in the fifth century is pencilled in black. Underneath the foot a seal mark of the period.

Height, 5¼ inches.

From the Richard Bennett Collection of London.

Purchased from M. Dreicer & Co., New York agents for Gorcer of London.

65. EXQUISITELY DECORATED OVIFORM VASE (Ch'ien-lung)

Of exceedingly fine thin porcelain, exquisitely decorated with mountain scenery showing the famous nine step mountains and river view in winter artistically executed in delicately blended enamel colors, and a poem pencilled in black.

Height, 6¼ inches.

From the Richard Bennett Collection of London.

Purchased from Gorer of London.

66. SUPERB DECORATED GALIPOT (Yung Cheng)

Beautifully decorated with a figure of the Sacred Elephant in a recumbent position and his keeper, artistically painted in the enamel colors of the *famille rose* enhanced by gilding. Underneath the foot the six-character mark within a blue circle.

Height, 6¼ inches.

67. EGGHELL ROSE BACK PLATE (Yung Cheng)

Beautifully embellished with sprays of peonies and chrysanthemum flowers, painted in naturalistic colors, the under border invested with a *rose-du-Barry* glaze of very even quality.

Diameter, 8 inches.

68. SUPERB MANDARIN EGGHELL VASE (Yung Cheng)

Of graceful oviform, and exquisitely decorated, in the beautiful enamel colors of the *famille rose*, with scenes depicting a musical party of Chinese ladies, children and domestic scenes. The neck and shoulder embellished with sceptre head scrolls and floral patterns, delicately pencilled in gold. (Slight repair at lip.)

Height, 8½ inches.

69. PAIR IMPERIAL DECORATED BOWLS (K'ang-hsi)

Of thin sonorous porcelain and beautifully decorated in brilliant enamel colors of the *famille verte*. The embellishment consisting of branches of persimmons and a rich-plumaged bird perched thereon. Underneath the foot within a double circle is a six-character mark of the period.

Height, 3½ inches; diameter, 8 inches.

70. PAIR OVOID JARS WITH THEIR OWN ORIGINAL COVERS

(Chia-Ch'ing)

Decorated in over and underglaze painting with fruit trees, flowers and the sacred fungus, growing among rocks, and with butterflies in *aubergine*, pale yellow, green and dark orange-yellow with a coral trend. The covers, inset, have a similar decoration and a knob handle.

Height, 5¼ inches.

From the S. S. Carvalho Collection, New York, 1914.

71. DECORATED BOWL

(K'ang-hsi)

Thin sonorous porcelain. Decoration of branches of fruits and flowers, finely painted in brilliant enamel colors of the *famille verte*. Six-character mark.

Diameter, 7 inches.

From the S. S. Carvalho Collection, New York, 1914.

72. FAMILLE VERTE GALIPOT

(K'ang-hsi)

Of graceful shape and fine quality of porcelain. It is invested with a pale yellow glaze, of opaque iridescent quality, over which is a decoration of two four-claw dragons, amid fire emblems, in pursuit of the pearl of omnipotence, etched in the paste and enamelled in the colors of the *famille verte*. Underneath the foot pencilled in underglaze blue is a six-character mark of the period.

Height, 9¼ inches.

Purchased from M. Dreicer & Co., New York agents for Gorcer of London.

73. SUPERB DECORATED VASE

(Ch'ien-lung)

Graceful oviform, with tubular neck, slightly flaring at mouth. It is of thin white hard paste of exceedingly fine quality, and is decorated with a scene depicting a pilgrimage to a temple, and mountainous landscape, showing various temples and palaces, trees in luxuriant foliage, and a river view, all exquisitely executed in brilliant enamel colors. A poem dedicated to the occasion pencilled in black. Underneath the foot a seal mark of the period.

Height, 8¾ inches.

From the Richard Bennett Collection of London.

Purchased from Gorcer of London.

74. **FAMILLE-NOIRE AMPHORA** (K'ang-hsi).

Of graceful shape and finished technique. Invested with a brilliant black glaze over which is an artistically executed decoration of a bold horned dragon, and a phœnix, the emblems of the Emperor and Empress, amid fire emblems and in pursuit of the effulgent pearl, all beautifully painted in the brilliant enamel colors of the *famille verte*. Underneath the foot a hall mark in vermilion.

Height, 10 inches.

From the George R. Davis Collection, London.

Purchased from M. Dreicer & Co., New York agents for Gorcer of London.

75. **PAIR IMPERIAL BOWLS** (Yung Cheng)

Thin sonorous porcelain of the shape of the famous Yung-lo (1403-1424) bowls. The outer surface decorated with two bold five-clawed dragons, rising from the sea amid cloud forms and fire emblems, in pursuit of the sacred pearl, all of which is artistically executed in brilliant enamel colors and underglaze blue. Six-character mark underneath the foot.

Diameter, 7 $\frac{3}{8}$ inches.

From the S. S. Carvalho Collection, New York, 1914.

76. **IMPERIAL YELLOW PLATE** (K'ang-hsi)

Two five-clawed dragons, fire emblems and the sacred pearl, painted in brilliant underglaze blue. Four-character and ring mark underneath the foot.

Diameter, 8 $\frac{1}{4}$ inches

From the S. S. Carvalho Collection, New York, 1914.

77. **DECORATED OVIFORM VASE** (Yung Cheng)

With two gilt and mask-head and ring handles. Clear white hard paste. Decoration of equestrian figures painted in various enamel colors. Underneath the foot six-character mark of the period.

Height, 10 $\frac{1}{2}$ inches.

78. **PAIR OVIFORM DECORATED VASES** (Ch'ien-lung)

From the Richard Bennett Collection and described in the catalogue of that collection as follows:

“A pair of oviform vases with short straight necks, the whole covered with a design in brilliant enamels of pomegranate on branches, which are divided with superbly drawn figures of butter-

flies. The glaze is pure and very brilliant. Ch'ien-Lung period (XVIII Century)." Formerly in the Summer Palace, Peking. The palace labels are still on the bases of the vases.

Height, 10½ inches.

Purchased from Gorer of London.

79. DECORATED INCENSE BURNER (Ch'ien-lung)

Quadrilateral shape, with cover, on four tall feet. It is of dense hard paste and enamelled with an Imperial yellow glaze and is decorated in underglaze blue with conventional flowers and leafy scrolls. The cover is surmounted by a seated kylin.

Height, 11 inches.

80. DECORATED JAR (K'ang-hsi)

Oviform of hard paste porcelain. Decoration of conventional lotus and leaf scrolls in enamel colors of the *famille verte*. Has carved teakwood cover.

Height, 9¼ inches; diameter, 8¼ inches.

81. FAMILLE VERTE OVIFORM JAR AND COVER (K'ang-hsi)

From the Richard Bennett Collection and described in the catalogue of that collection as follows:

"A unique oviform jar and cover, decorated with Ho-Ho and other birds, and the spreading branches of the peony tree, on which are blossoms in various colours. At the back are lotus flowers. Surrounding the foot is a Grecian key design in black on a green background, and on the shoulder is a broad band containing formal flowers relieved with panels in which are small birds. This band is edged with a broad green margin. Surrounding the lip is a band of Joey heads in green and yellow. On the cover is a formal floral design in various colours, whilst surrounding the knob, which is of delicate green, is a band of Joey heads in green and yellow. The border consists of a diaper pattern band in aubergine and green with yellow chrysanthemums, intersected with four small reserves containing flowers. The quality of this jar is unsurpassable, and of its character it is acknowledged to be the finest known example. K'ang-hsi period."

Cover shows slight repair on the edge.

Height, 11¼ inches.

Purchased from Gorer of London.

82. UNIQUE FAMILLE VERTE BOTTLE-SHAPED VASE (K'ang-hsi)

From the Richard Bennett Collection and described in the catalogue of that collection as follows:

"A unique bottle-shaped vase, the body in four sections, each of which is divided by a narrow band of yellow enamel. The decoration in these panels consists of altar baskets of flowers most superbly drawn and enamelled. Between each of these panels, which are in relief, are pendeloques, on which are butterflies in various colours on a stippled background. At the bottom of the neck are large leaves in high relief in green, aubergine, and yellow, relieved with gold. The lip, which is fashioned to represent a tulip, is stippled with black on pale green, and ornamented with the flowering branches of the hawthorn tree in various colours. K'ang-hsi period."

Height, 11 inches.

Purchased from Gorer of London.

83. GOURD-SHAPED MILLE-FLEURS VASE (Ch'ien-lung)

From the Richard Bennett Collection and described in the catalogue of that collection as follows:

"A gourd shape vase, covered entirely with a floral design representing a huge bouquet, this style of decoration being generally known under the term of Mille Fleurs. Ch'ien-lung period (XVIII Century)." Slight repair at lip.

Height, 13 inches.

Purchased from Gorer of London.

84. FAMILLE VERTE DEEP PLATE (K'ang-hsi)

Of sonorous hard paste, and invested with a lustrous yellow glaze, over which is an artistically painted embellishment executed in the brilliant enamel colors characteristic of the K'ang-hsi period. The decoration consists of two pheasants, tree peonies, rockeries, branch of plum blossoms, and a poem. A wide border of coral-red is enhanced by a reserve decoration of lotus scrolls and several dragons.

Diameter, 15 inches.

Purchased from M. Dreier & Co., New York agents for Gorer of London.

85. TALL FAMILLE VERTE VASE (K'ang-hsi)

From the Sir William Bennett Collection and described in the catalogue of that collection as follows:

"A vase of pear shape body tapering towards the base and expanding at the foot, with a short neck, having a slightly expanded lip. This is of a rich quality *famille verte*, and is divided into numerous panels, containing fabulous animals, flowers, Ho Ho birds, and other designs. K'ang-hsi period (XVII Century). A notable feature in this vase is the predominance of the brilliant blue enamel."

Height, 17¾ inches.

Purchased from Gorer of London.

86. TALL SLENDER DECORATED VASE (Yung Cheng)

Purchased from Gorer of London and described by him as follows:

"A tall vase of graceful shape, decorated with large figures of Court Ladies and Children, above is a branch of Fungus, meaning 'longevity.' At the back is a Temple Flower Vase and Table. All most exquisitely executed in brilliant, colored enamels of *famille rose*. Yung-Chêng (Early XVIII Century)."

Height, 17½ inches.

87. PAIR DECORATED CLUB-SHAPED VASES (K'ang-hsi)

Hard paste porcelain, coated with a brilliant white glaze, over which is a decoration of Fu-Lu-Shou and the attendants, and draped panels and Sanscrit characters, executed in various tones and coral red.

Height, 17½ inches.

88. FAMILLE VERTE CLUB-SHAPED VASE (K'ang-hsi)

The body of the vase is decorated in the brilliant five-color enamels with a scene depicting an assemblage of mounted warriors and their attendants, pine trees, and rockeries. The neck of the vase decorated with trees, rocks and river view, and the shoulder with reserves of bamboo branches in black, and single blossoms in coral red imposed upon a green and black diapered ground.

Height, 18¼ inches.

89. UNIQUE TALL SLENDER DECORATED VASE

(K'ang-hsi)

From the Richard Bennett Collection and described in the catalogue of that collection as follows:

"A tall slender vase, of exceedingly graceful form, the body covered with a scale pattern design in aubergine. The decoration, heavily enameled, consists of altar utensils, the principal feature of which is the representation of a square bronze-shaped beaker containing peacock feathers. This, and also the other objects, is in various colours, the whole most exquisitely drawn. The slightly spreading foot has a band of Joey heads with a trellis design border above in green and black. Springing from this, and extending about an inch and a half up the vase, is a large trellis pattern design in green and black on a salmon colour background. Around the lip is a broad band enamelled in black to represent shark-skin, with dragons in *rouge de fer*. Under this band is another of Joey heads in black on green. On carved wood stand. A unique example. K'ang-hsi period."

Height, 18 inches.

Purchased from Gorer of London.

90. EXTRAORDINARY FAMILLE VERTE CLUB-SHAPED VASE

(K'ang-hsi)

Purchased from Gorer of London, and described by him as follows:

"A rouleau shape vase most superbly enamelled in all the colors of the *famille verte*. The background is of rich *aubergine* covered entirely with a small floral design in black. There is on either side a large panel, containing the figure of a lady playing with children, and these are divided by two small panels, one pomegranate and the other leaf shape, the former having altar utensils and the latter sprays of flowers. Coming over the shoulder is a deep lambrequin design representing brocade. The neck has two small panels on a diaper background, which also represents brocade; dividing these panels on either side is a large dragon with bifurcated tail. Early K'ang-hsi period (XVII Century). From the Sir William Bennett and Hamilton Palace collections. This vase is generally known as the 'Hamilton Palace' vase, and is without doubt the finest specimen of *famille verte* in existence. The scheme of decoration is unique."

Height, 19 inches.

91. PAIR TALL FAMILLE VERTE VASES WITH COVERS (K'ang-hsi)

Purchased from Gorer of Loudon, and described by him as follows:
"A pair of tall vases and covers, decorated with four large panels, containing figures of court ladies in official robes; these divided with bands of a bold trellis design, ornamented with flowers and altar utensils. Above is a broad band containing formal flowers on a stippled green background, this divided by four reserves, each containing a fabulous animal. Above this, and going up the neck, are acanthus leaves. At the base is a broad deep band containing four larger reserves in which are flowers of the four seasons, and these are divided by a black pencilled design on a green background. The covers, which are surmounted by small yellow kylins, are treated in keeping with the vases, the whole enamelled in rich *famille verte* colors. K'ang-hsi period (XVII Century)."

The vases show fire cracks on necks, and the covers have both been repaired.

Height, 21 inches.

92. NOBLE PEAR-SHAPED VASE (Yung-Cheng)

Dense hard paste and invested with a brilliant white glaze, over which is a decoration beautifully executed in enamel colors of the *famille rose*, depicting the abode of the Immortals and their attendant disciples, Si-Wang-Mu, and other legendary subjects.

Height, 25½ inches; diameter, 14 inches.

From the Trapnell Collection, London, and formerly the property of the great Chinese statesman, Li Hung-Chang.

Purchased from Gorer of London.

93. GRAND FAMILLE VERTE CLUB-SHAPED VASE (K'ang-hsi)

Purchased from Gorer of London, and described by him as follows:
"A large size rouleau shape vase, profusely decorated with figures of court nobles and ladies waiting an audience of the Emperor K'ang-hsi, who is seen in the upper portion in the interior of the palace, and at his rear are two boy attendants. Immediately on the left of this is a terrace with the Empress seated, attended by three court ladies. On the other side of the vase is a landscape. Around the shoulder is a broad band containing figures of dragons in various colors on a stippled background, which is again ornamented with red hawthorn. On the neck are three of the great Buddhistic disciples, with boys who bring tribute. K'ang-hsi

period. A remarkable feature of this vase is the numerous head-dresses, which are all shown in black enamel, and it would be impossible to find more superb quality enamels."

Height, 29 inches.

From the Sir William Bennett Collection, London.

SINGLE COLOR PORCELAINS

94. **SOFT PASTE COÛPE** (Yung Cheng)
Pure white crackled glaze. A dragon and iris in relief round the shoulder.
95. **TRIPOD MINIATURE PERFUME BURNER** (Ch'ien-lung)
Invested with a turquoise-blue glaze.
Height, 3 inches.
96. **MELON-SHAPED VASE** (Ch'ien-lung)
Invested with an orange yellow glaze. Vine in bearing incised in the paste.
Height, 3¾ inches.
97. **SMALL OVIFORM VASE** (Ch'ien-lung)
Invested with an iron rust glaze of even quality.
Height, 4¼ inches.
98. **SMALL BOTTLE-SHAPED VASE** (Ch'ien-lung)
Coated with a mustard yellow glaze, which is minutely crackled throughout.
Height, 4¼ inches.
99. **CELADON TEA JAR** (Ch'ien-lung)
Oviform with cap shape cover. Coated with a sea green glaze under which is a decoration of flowers and leaf scrolls incised in the paste.
Height, 4 inches.
100. **PURE WHITE VASE** (Ch'ien-lung)
Miniature bottle shape, with tall tubular neck. Round the body etched in the paste under the glaze is a horned dragon. Underneath the foot four-character mark of Chêng-hua. (Apocryphal.)
Height, 4½ inches.

101. LIVER-RED MINIATURE BOTTLE (Ch'ien-lung)
Globular body with slender tubular neck. Invested with a brilliant monochrome glaze of liver-red color.
Height, 4½ inches.
102. COMPRESSED BOTTLE-FORM WHITE VASE (Ch'ien-lung)
Squat ovoidal body and tubular neck, on short circular foot. Coated with a white, unctuous glaze, crackedled throughout. Has teakwood stand.
Height, 4 inches.
From the S. S. Carvalho Collection, New York, 1914.
103. ROSE-COLOR BOWL WITH COVER (Yung Cheng)
Of semi-eggshell porcelain. The outer surface invested with a rose-color *soufflé* glaze of fine and even quality. Six-character mark of the period painted in blue underneath the foot.
Height, 3½ inches; diameter, 3¾ inches.
104. BRILLIANT GREEN BOWL (Ch'ien-lung)
Hexagonal shape. The outer surface invested with a brilliant green glaze applied over a crackle surface and the inner surface coated with a gray crackle glaze. Bears a Hall mark, pencilled in underglaze blue.
Height, 3½ inches; diameter, 7 inches.
105. TURQUOISE-BLUE BOTTLE-SHAPED VASE (Ch'ien-lung)
Globular body, with tall tubular neck. Coated with a turquoise-blue glaze of brilliant quality applied over a minutely crackled surface.
Height, 5½ inches.
106. SMALL MIRROR-BLACK VASE (Ch'ien-lung)
Graceful oviform, with short trumpet-shaped neck. Of thin hard paste and invested with a mirror-black glaze of brilliant quality.
Height, 5¼ inches.
107. SMALL LAPIS-BLUE VASE (Ch'ien-lung)
Graceful pear-shape and spreading mouth. Covered with a monochrome glaze of lapis-blue of lustrous quality and evenly applied.
Height, 6 inches.

108. WRITER'S PEACHBLOOM WATER DISH (K'ang-hsi)

Low circular shape, with broad mouth. Invested with the typical peachbloom glaze, and exhibiting markings of a lighter tone, and fleckings of verdigris green. Underneath the foot is a six-character mark of the period in underglaze blue. Has teakwood stand and cover.

Height, 4½ inches.

109. WRITER'S CLAIR-DE-LUNE WATER DISH (K'ang-hsi)

Low circular shape with broad mouth. The inner and outer surface is invested with a monochrome glaze of *clair-de-lune*. Underneath the foot six-character mark of the period.

Diameter, 4½ inches.

110. WRITER'S WATER BOTTLE (K'ang-hsi)

Semi-globular shape. In pure white hard paste, ornamented with three disks of archaic dragons, worked in relief in the paste. A form seldom found except in peachbloom specimens. Underneath the foot a six-character mark of the period painted in blue.

Height, 3½ inches; diameter, 5 inches.

111. RARE TURQUOISE BOTTLE (K'ang-hsi)

In bulbous pear or graceful gourd shape, drawn into a tall, slender neck; luxuriant floral scrolls and foliations etched and modelled in the paste; flooded with a lustrous glaze of delicate, mottled turquoise, which, deepening in the incisions, emphasizes the outlines and details of the decoration. Has stand.

Height, 6½ inches.

From the S. S. Carvalho Collection, New York, 1914.

112. OVIFORM VASE WITH TRUMPET NECK (Yung Cheng)

Clear white hard paste, invested with a monochrome glaze of coral red of fine quality and varying tone.

Height, 5¾ inches.

113. OVIFORM CRACKLE VASE (Ch'ien-lung)

Invested with a pale celadon glaze over a boldly crackled surface and decorated with floral sprays in blue and brown.

Height, 7¾ inches.

114. MIRROR-BLACK VASE

(K'ang-hsi)

Somewhat of amphora-shape without handles. Tall ovoidal body on flat foot recessed underneath, with flattened shoulder, short neck and wide trumpet-lip. Brilliant mirror-black glaze of *peau d'orange* surface, flowing evenly from the white-glazed lip to the perfect foot which underneath has a white glaze.

Height, 7¾ inches.

From the Edward Runge Collection, New York, 1914.

115. LAPIS-BLUE BOTTLE

(Yung Cheng)

Globular-ovoidal body of graceful and dignified proportions, the tubular neck with just a suggestion of upward expansion. Clear, musical porcelain, with a wonderfully even, clear and brilliant lapis-lazuli glaze of great depth of color and smooth, mirror-surface. Interior of neck glazed in a fine white.

Height, 7½ inches.

From the Edward Runge Collection, New York, 1915.

116. TEA-COLOR VASE

(Ch'ien-lung)

Inverted pear-shape, with short flaring neck and spreading base. Of dense hard paste and coated with a *soufflé* tea-color glaze of even quality.

Height, 8¾ inches.

117. ROSE-COLOR VASE

(Yung Cheng)

Inverted pear-shape, with short neck and broad mouth. Invested with a monochrome glaze of deep rose-color and orange-peel surface, evenly applied and leaving a defined white rim round the mouth.

Height, 8 inches.

118. MAZARINE BLUE VASE

(Ch'ien-lung)

Graceful bottle-shape, of clear white hard paste and invested with a monochrome glaze of mazarine blue of brilliant quality.

Height, 8¾ inches.

119. OVIFORM EMERALD-GREEN JAR

Purchased from M. Dreicer & Co., New York agents for Gorer of London, and described by them as follows:

"A very important oviform vase covered with an emerald green glaze over a coarse crackle. Ming period."

Height, 8 inches; diameter, 6¾ inches.

From the collection of George R. Davis, London.

120. LAPIS-BLUE BOTTLE

(Ch'ien-lung)

Globular-ovoidal body and tubular neck. Clear hard paste of sonorous quality, coated with a lustrous glaze in bright lapis-lazuli hue, with the grey trend in strong evidence and a *peau-d'orange* surface.

Height, 8¼ inches.

From the Edward Runge Collection, New York, 1914.

121. MIRROR-BLACK OVIFORM VASE

(Yung Cheng)

Coated with a monochrome glaze of brilliant quality and decorated with a figure of a Chinese lady, stork and symbolical bats worked in relief in the paste, and pencilled in *bleu-de-Nankin* and *rouge-de-euivre*. Bears seal mark of the period.

Height, 8½ inches.

122. BOTTLE-SHAPED VASE

(Sung Type)

Globular body, with tall slender neck. Coated with a thick glaze of ivory-white tone under which is a decoration of peonies etched in the paste.

Height, 9 inches.

123. QUADRILATERAL POTTERY VASE

(Ming Type)

With two mask and ring handles, and on a permanent shaped stand. Invested with a brown metallic glaze.

Height, 10¾ inches.

124. ROSE-COLOR VASE

(Yung Cheng)

Graceful pear-shape, with spreading mouth and receding base. Invested with a monochrome glaze of rose color. Underneath the foot a six-character mark of the period. (Repaired at lip.)

Height, 12 inches.

125. DEEP VIOLET-COLOR VASE (Ch'ien-lung)

Of graceful pear-shape and sonorous hard paste. Invested with a monochrome glaze of deep violet color evenly applied and running over into the mouth of the vase. Underneath the foot an incised seal mark of the period.

Height, 11½ inches.

126. IMPERIAL YELLOW JAR (Ch'ien-lung)

Graceful oviform, with short neck and broad mouth. Of clear white hard paste and coated with an imperial yellow glaze of opaque quality. Has carved teakwood cover.

Height, 9 inches; diameter, 7½ inches.

127. MIRROR-BLACK VASE (K'ang-hsi)

Double-lobed gourd shaped. Of clear white hard paste and invested with a mirror-black glaze of brilliant and even quality.

Height, 8½ inches.

128. GOURD-SHAPED RED VASE (Ch'ien-lung)

Of dense hard paste and coated with a monochrome glaze of brilliant red of the *sang-de-bauf* type.

Height, 9 inches.

129. A SUPERB APPLE-GREEN BOTTLE (K'ang-hsi)

It is of globular shape with a tall tubular neck. The exterior surface is marked with a network of dark lines over which has been skilfully applied a monochrome glaze of pale apple-green of beautiful translucent quality. Round the mouth is a defined rim of white and the inside of the neck is coated with a white crackle glaze. Has carved teakwood stand.

Height, 6¾ inches.

From the S. S. Carvalho Collection, New York, 1914.

130. A SUPERB CORAL-RED GALIPOT (K'ang-hsi)

Of exceedingly graceful shape and perfection of finish. The glaze, which is of the rarest coral-red color, has been evenly applied and so as to leave a defined rim around the short neck, and exhibits a surface of exceeding smoothness throughout. Has carved stand.

Height, 7 inches.

From the S. S. Carvalho Collection, New York, 1914.

131. PAIR POWDER-BLUE VASES (K'ang-hsi)

Graceful bottle-shape, with tall slender necks. Invested with a powder-blue glaze of mazarine tone and decorated with fabulous animals executed in peachbloom tint, within three reserve leaf-shaped panels.

Height, 8¼ inches.

From the George R. Davis Collection, London.

Purchased from M. Dreicer & Co., New York agents for Gorser of London.

132. SANG-DE-BŒUF AMPHORA (K'ang-hsi)

Purchased from M. Dreicer & Co., New York agents for Gorser of London, and described by them as follows:

"A rare bottle-shaped vase, covered with a translucent glaze of sang de bœuf. K'ang-hsi period. Condition perfect."

Height, 8 inches.

From the George R. Davis Collection, London.

133. EGGHELL ROSE-COLOR VASE (Yung Cheng)

Pear shape, with tubular neck, which has been ground down. It is invested with a monochrome glaze of beautiful rose-color, of even quality.

Height, 7¼ inches.

134. DEEP VIOLET-COLOR BOTTLE (Ch'ien-lung)

Of thin hard paste, and graceful form. It is invested with a monochrome glaze of deep violet color, of even and lustrous quality.

Height, 12½ inches.

135. ORANGE-YELLOW GOURD-SHAPED VASE (Ch'ien-lung)

Of thin hard paste, and graceful outline. Invested with a monochrome glaze of orange yellow, varying in tone, and of opaque lustrous quality.

Height, 12½ inches.

136. STARCH-BLUE BOTTLE-SHAPED VASE (Ch'ien-lung)

Decorated with a band of Sanscrit characters. Borders of sceptre head scrolls, diaper pattern and palmettes in underglaze blue.

Height, 13 inches.

137. GRAND PEACOCK-BLUE PLATE (K'ang-hsi)
Dense sonorous hard paste. Invested with a monochrome glaze of peacock blue of mottled quality.
Diameter, 2¼ inches.
From the Art House of Thomas B. Clarke.

SPECIMENS OF CARVED JADE AND AGATE

138. GREY AGATE SMALL TABLET (Ch'ien-lung)
Figures, pine, plum in blossom, house and rocks carved in relief in the matrix. Incised inscription.
139. CARVED WHITE JADE ORNAMENT (Ch'ien-lung)
Two citron stem, leaves and a butterfly carved in relief.
140. WHITE JADE GIRDLE CLASP (Ch'ien-lung)
Carved in shape of a sceptre, with a dragon in relief and undercut.
141. AGATE SPHERE (Ch'ien-lung)
Brown clouded texture with white veins. Has carved stand.
Diameter, 2¼ inches.
142. WHITE JADE PANEL (Ch'ien-lung)
Circular shape. Hawk, fabulous animal and foliage intricately carved in openwork.
Diameter, 3 inches.
143. WHITE JADE FLOWER VASE (Ch'ien-lung)
Carved in design of a lily, stem and buds forming the base.
Height, 4 inches.
144. WHITE JADE VASE (Ch'ien-lung)
Carved in design of Buddha's-hand fruit with stem and leaves in high relief carving.
Height, 5 inches.
145. YELLOWISH-WHITE JADE DOUBLE VASE (Ch'ien-lung)
Carved in design of a flattened oviform vase with cover and small pitcher-shape flower holder, the two joined by branches of peach fruit and the sacred fungus, carved in bold relief and undercut.
Height, 5¼ inches; length, 6¼ inches.

146. WHITE JADE INCENSE JAR (Ch'ien-lung)

Fashioned in design of a recumbent ox. A figure of a Chinese boy holding branches of the sacred fungi which is carved in relief and undercut. The cover is ornamented with three recumbent oxen and is surmounted by a floral rosette.

Height, 6 inches; length, 9 inches.

147. GREEN-WHITE JADE VASE (Ch'ien-lung)

Cylindrical shape with cover, the latter being surmounted by a recumbent chimera. The base composed of spears of millet, rocks and fungi, are carved in relief and undercut.

Height, 11 inches.

148. CARVED WHITE JADE VASE WITH COVER (Ch'ien-lung)

Flattened oviform, with two dragon head and loose ring handles, fashioned after an ancient bronze. Ornamented with bands of ogre heads, archaic scrolls and palmettes, which are finely carved in low relief.

Height, 11¼ inches.

149. CARVED GREEN JADE PILGRIM BOTTLE (Ch'ien-lung)

Of dark green texture, and of "full moon" or pilgrim bottle shape, with two scroll handles at neck and a cover which is surmounted by a dragon in undercut carving. The obverse and reverse sides are elaborately ornamented with floral rosettes, leaf scrolls and the eight Buddhistic symbols of happy augury, all of which is skilfully carved in high relief.

Height, 13 inches; diameter, 8½ inches.

SECOND SESSION

FRIDAY AFTERNOON, APRIL 9, 1915

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 150 to 338 inclusive

BEAUTIFUL OLD SNUFF BOXES AND BONBONNIERES

150. OLD SAXE SNUFF BOX

Square shape with hinged lid. The inner and outer surface decorated with floral bouquets in enamel colors, silver mounts.

151. OLD SAXE ENAMEL SNUFF BOX

Oval shape with hinged lid. Enamelled decoration in gold and colors of allegorical figures, coats of arms, and floral festoons; on the inside of lid a hunting scene. Mounted in silver gilt.

152. OLD SAXE ENAMEL SNUFF BOX

(Louis Quinze)

Oblong shape with hinged lid. Embellished with translucent enamel and gilding, with figure and floral subjects. Silver mountings.

153. SAXE PORCELAIN SNUFF BOX

(Louis Quinze)

The lid and sides embellished with an applied ornamentation exquisitely wrought in gold, of figure subjects in *chinoiserie* style. The inner side of lid decorated in enamel colors with landscape, river view and Chinese figures. Chased gold mountings.

154. SAXE PORCELAIN SNUFF BOX

(Louis Quinze)

Oval shape with hinged lid. The outer surface and inner side of lid decorated with finely painted pastoral subjects in the Watteau style, *repoussé* and chased gold mountings.

155. **PATE TENDRE SNUFF BOX** (Louis Quinze)
 Gilt and enamel decoration of birds and floral scrolls. Silver mounting.
156. **LOUIS QUINZE PORCELAIN SNUFF BOX**
 In the style of Capo di Monti. On the lid a relief decoration of mythological subject, on the sides rocaille and shell patterns, which are also in relief painted and gilded, and on the inside of lid a pastoral subject painted in red. Silver mountings.
157. **ANTIQUÉ ITALIAN FAIENCE SNUFF BOX**
 Irregular shape with hinged lid. The lid is decorated with figure of Neptune, leaf scrolls and other designs painted in yellow, green, brown and blue. The sides ornamented with relief and painted floral and scroll designs. Silver mounts.
158. **ROCK CRYSTAL BONBONNIERE** (Louis Quinze)
 Circular shape with hinged lid. The box carved in fluted pattern, the lid ornamented with an enamelled panel, "The Holy Family," and the inner side of lid decorated with a landscape. Chased gold mountings.
159. **GOLD SNUFF BOX** (Regency)
 Oblong shape with hinged lid. The entire outer surface richly embellished with chiseled work representing musical parties, flowers and rocailles.
160. **GOLD SNUFF BOX** (Louis Quinze)
 Square shape with hinged lid. Panels of cupids and trophies, wrought in relief. Borders of leaf scrolls and arabesques in *re-poussé* and chased workmanship.
161. **GOLD SNUFF BOX** (Louis Seize)
 Oblong shape with hinged lid. Panels of chased diaper pattern and the border designs wrought in relief in gold of two tints.
162. **ENAMELLED SNUFF BOX** (Louis Quatorze)
 Oval shape with hinged lid. The lid and bottom embellished with enamelled paintings of mythological subjects. The box surrounded by eight framed panels of finely executed enamel painting depicting scenes from mythology.

163. **GOLD SNUFF BOX** (Louis Seize)
 Oblong shape with rounded ends and hinged lid. Chased borders of floral designs in gold of two tints. The sides are divided into four panels by chased pilasters. The lid, sides and bottom decorated with a neat diaper pattern.
164. **GOLD AND ENAMEL SNUFF BOX** (Louis Quinze)
 Square shape with hinged lid. The lid, sides and bottom richly embellished with enamelled miniature paintings of pastoral subjects in the style of Watteau and framed with *repoussé* and chased borders of rocaille design.
165. **GOLD SNUFF BOX** (Louis Quinze)
 Flat, oblong shape with hinged lid. Chased surface with applied ornamentation of mother-of-pearl and tinted ivory, of figure subjects representing the vintage, trophies, dolphins and other designs.
166. **ROCK CRYSTAL SNUFF BOX** (Louis Quinze)
 Intaglio ornamentation of a medallion head, scrolls, floral festoons and other designs. Gold and enamel mountings, and the thumb piece set with brilliants.
167. **CARVED TORTOISE-SHELL SNUFF BOX** (Louis Quatorze)
 Oblong shape with hinged lid, the cover embellished with a miniature portrait in enamel of the brother of Louis XIV. Mountings in *repoussé* gold.
168. **GOLD AND ENAMEL BOX**
 In the style of Louis Seize. Round shape with two compartments. One fitted as a *bonbonnière*, the other arranged for rouge-powder and brush. The lids beautifully enamelled with figure and other subjects in the style of Boueher, the sides with reserve panels of trophies in enamels intercepted by chased gold ornaments.
169. **ROCK CRYSTAL SNUFF BOX** (Louis Quatorze)
 Irregular shape with hinged lid. The lid ornamented with an enamelled miniature portrait of the "Princesse Louise Henriette de Bourbon-Conti, Regent of France," and framed in *repoussé* gold, in design of eupids and leaf scrolls. Mountings and thumb piece of chased gold.

170. GOLD AND ENAMEL LARGE SNUFF BOX (George Third)

Oblong shape of serpentine outline. The lid ornamented with a finely painted miniature attributed to Angelica Kaufmann and framed with half pearls and gold scrolls. The entire surface of the box is covered with an opaque red enamel, applied over an engine turned surface and bordered with incised scroll designs filled in with white enamel.

171. DRESDEN PORCELAIN BONBONNIERE (Augustus Rex)

German. Semi-hexagonal pouched shape. Hinged lid. Wrought and chased gold mounting. The body and lid are of Dresden porcelain painted in panels of Venetian views on a white and yellow ground with a gold filigree border around panel on top of lid. The rim of the lid is of wrought gold with a chased gold thumb-piece of double scroll design. Inside the lid is a porcelain painted miniature of a young girl reading a love-letter with Cupid looking over her shoulder.

From the James A. Garland Collection, New York, 1910.

172. GOLD BONBONNIERE (Louis Seize)

Oval shape; hinged lip. Chased gold mounting. The outside border of lid is a narrow edging of chased gold surrounding a band of leaf pattern in *champ-levé* green translucent enamel. Within this border is a field of translucent green enamel over an engine-turned gold ground. In the centre is an oval miniature painting, *en camaïeu* under crystal, surrounded by an acanthus leaf border of chased gold and *champ-levé* emerald-green translucent enamel. The subject of the miniature is "Venus Reclining, with Cupid and Nymphs Attendant." After Sauvage. The sides are divided by chased gold pilasters into four panels occupied by nymphs and cupids painted *en camaïeu* under crystal. The bottom repeats exactly the treatment of the lid, the subject of the miniature painting being "Diana at Her Bath."

From the James A. Garland Collection, New York, 1910.

173. GOLD SNUFF BOX (Louis Seize)

Oval shape with hinged lid. The lid ornamented with a miniature portrait of a lady, by Courtois, and framed in brilliants. This miniature is imposed upon a ground of translucent red enamel,

which is surrounded by a border of laurel wrought in two tints of gold. The sides and bottom are embellished with panels of red opaque enamel, and bordered and intercepted with laurel leaves and festoons exquisitely wrought in two tints of gold.

174. AGATE SNUFF BOX

(Louis Seize)

Oblong shape, hinged lid. The embellishment is in applied gold exquisitely wrought in repoussé and openwork. On the lid is a scene representing figures of reclining Venus and a cupid. On the sides rocailles, masks and figures of cupids. The mountings are of chased gold and the thumb piece is set with brilliants.

175. GOLD BONBONNIERE

Early style of Louis Quinze. Oval shape; hinged lid. Chased gold mountings. The lid is edged by a floral and *guilloche* border, with scrolls and acanthus leaves in colored gold of three tints, which encloses an enamel miniature painting *en camaïeu* rose of cupids, treated in the manner of Boucher. The rim of lid is decorated with a *guilloche* border in chased gold. The sides are divided by four pilasters and wreaths of chased and colored gold into shaped panels of Cupids at Play, of enamel painted *en camaïeu*. The bottom repeats the treatment of lid.

From the James A. Garland Collection, New York, 1910.

176. GOLD BONBONNIERE

(Louis Quinze)

Oval shape; hinged lid. Chased gold mounting. The lid is surrounded by a border of a chased gold ribbon and laurel spray pattern on a ground of olive-green *champ-levé* enamel. Within this a sunken and chased line of gold surrounds a field of pinkish enamel with a conventionalized basket of flowers in chased gold and *champ-levé* dark blue enamel. The rim of lid repeats the border of a chased gold ribbon and spray on an olive-green enamel ground. The sides are divided by a scroll work design of chased gold on an olive-green ground into panels of pinkish enamel, with festoons and baskets of chased gold with flowers of dark blue opaque enamel. The bottom repeats exactly the treatment of the lid. Vieux Paris, by Hubert Lowolt Sons, Fermier.

From the James A. Garland Collection, New York, 1910.

177. GOLD AND ENAMEL SNUFF BOX (Louis Seize)

Oval shape with hinged lid. The lid is embellished with a miniature painting of Venus, Mars and Cupid, and surrounded by trophies, flowers and scrolls, exquisitely wrought in two tints of gold and partially filled in with black enamel. The sides have enamel panels of allegorical subjects intercepted by *repoussé* and a chased gold embellishment of flowers, scrolls and bow knots. The bottom of the box is similarly treated in gold of different tints and bears an enamel panel of cupids, an altar, and flaming hearts.

178. GOLD AND ENAMEL SNUFF BOX (Louis Quinze)

Oval shape with hinged lid. Borders of rope designs wrought in high relief. The lid ornamented with an enamel miniature, "Allegorical of Love." The sides and bottom panelled with a yellow opaque enamel, framed with white.

Poinçons d'Alaterre adjudicataire des droits de Marque Aimee 1773-1774.

179. GOLD SNUFF BOX (Louis Seize)

Rectangular shape; hinged lid. Chased gold mounting. The lid is edged with a narrow border of chased gold, which frames a French *laque* of raised gold on a black ground of aquatic birds in a landscape. The rim of the lid is of gold chased in a floral pattern, and the four sides and bottom of the box are formed of panels of French lacquer framed in chased gold and of varied designs of gold on a black ground, the sides having subjects of landscapes and flying birds, and the bottom a swan in the water. Maker's mark, "P. E. B." Pierre Etienne Buron, 1745.

From the James A. Garland Collection, New York, 1910.

180. BLOODSTONE SNUFF BOX

Octagon shape with hinged lid. The lid ornamented with a finely painted miniature of Napoleon I. The mounting, of Louis Seize style, is exquisitely wrought in gold. Signed, VACHÈTE, PARIS.

181. GOLD BONBONNIERE (Louis Seize)

Circular shape; detachable lid. Mounted in chased gold. The lid is bordered with a band of chased gold, colored in three tints in a laurel leaf and husk pattern; within this is a field of dark-blue enamel with gold, red and blue enamel arabesque pattern and border of silvered pearlettes. In the centre is a shuttle-shaped panel surrounded by silvered pearlettes containing a "Dancing

Nymph" painted in white enamel *en camaïeu*. The rim of lid repeats the chased gold border of top, and the sides are divided into four panels by spaces filled with a husk pattern chased in colored gold. The panels are filled with a groundwork of black enamel, with a design in red, green, silver and gold enamels. The bottom of the box repeats exactly the treatment of the lid, except that the subject of the centre panel is a tripod with vase of burning incense. Maker's mark, "J. D." Vieux Paris, Jean Ducrollay, 1754.

From the James A. Garland Collection, New York, 1910.

182. LARGE VERNIS MARTIN SNUFF BOX

In the Louis Quinze style. Cupids, cloud forms and trophies, painted in various colors, on a background of gold. Mountings and thumb piece of red gold. Lined with tortoise shell.

183. GOLD AND ENAMEL OBLONG SNUFF BOX

Louis Seize style. Oblong shape with hinged lid. The lid, sides and bottom, panelled in *grisaille* and rose-color enamel, with pastoral subjects delicately executed and framed in chased gold leaf scrolls, on a ground of green opaque enamel. The border designs and corner ornaments are of entwined laurel leaves and festoons and exquisitely wrought in two tints of gold.

184. GOLD SNUFF BOX

(Louis Quinze)

Rectangular shape; hinged lid. Chased gold mounting. The entire box is of elaborately chased gold. The lid is *repoussé* and chased in a design of scroll work and wreaths, enclosing an oval panel of gold *repoussé*, chased and colored, of a fanciful rural subject with cupids. The sides are of wrought and chased gold in a design of scrolls and floral wreaths enclosing oval panels in *repoussé*, chased and colored gold, of sporting subjects, after Boucher and Oudry. The bottom repeats the treatment of the cover. The thumb-piece is formed of a large brilliant mounted in gold. Marked "V." Vieux Paris, Jacques Varin, 1761.

From the James A. Garland Collection, New York, 1910.

185. LARGE VERNIS MARTIN BOX

Oblong shape with hinged lid. The lid ornamented with a medalion of a portrait of Marie Antoinette framed in chased gold. The sides and bottom painted with scenes at "Versailles" and "Petit Trianon." Mountings and thumb piece of *repoussé* gold. Lined with red gold.

186. TORTOISE-SHELL BONBONNIERE (Regency)

Régence or early period of Louis Quinze. Circular shape; hinged lid. Dark tortoise-shell with chased gold hinges. The body of the box, which is an oblate spheroid in shape, is of dark shell only slightly mottled. The lid is covered with a chased inlaid "Grotesque" pattern on a ground of *piqué* in very fine gold dots. The arabesque forms four cartouche-shaped panels, which are occupied with a diaper design of diamond pattern. The side and bottom are treated with a chased and inlaid gold arabesque design on an elaborate ground of fine *piqué*, diaper and imbricated pattern in the style of Berain.

From the James A. Garland Collection, New York, 1910.

187. GOLD AND ENAMEL SNUFF BOX (Louis Seize)

Oval shape with hinged lid. Ornamented with a miniature painting of Venus, Apollo and Cupid and panels of opaque blue enamel, which are dotted with gold stars. The borders are exquisitely wrought in red gold and embellished with laurel patterns in *champ-levé*.

188. GOLD BONBONNIERE (Louis Quinze)

Rectangular shape; hinged lid. Chased gold mounting. The lid is edged with a border of wrought and chased gold and green translucent enamel in a leaf and scroll design on a gold ground. Along the front edge is a fillet of opaque enamel. The border encloses a field of bloodstone inlaid in pierced and chased gold with a pictorial subject of an Oriental landscape and figures. The stem of the lid repeats the border of the cover, and the white enamel fillet. This border also surrounds the sides and ends of the box, enclosing panels of bloodstones with an Oriental mosque landscape and figure subjects in pierced and chased gold. The bottom repeats the treatment of the cover. Maker's mark, "D.," with crown and "N. N." Vieux Paris, Nolin, 1759.

From the James A. Garland Collection, New York, 1910.

189. GOLD BONBONNIERE

Style of Louis Seize. Shuttle-shaped; hinged double lid. Chased and engraved gold mounting. The double lid is edged with a chased gold-beaded border, inside of which is a *guilloche* pattern of *champ-levé* enamel with white dots. This border is separated by a sunken

gold line from the field of translucent ruby enamel over an engraved field, portions of which, showing the engraved pattern, are left uncovered by the enamel. In the centre of either lid is a round medallion, bordered with a pattern of white and brown translucent enamels, in brown *en camaïeu* with miniatures of "Cupid Disarmed and Captive" and "Orpheus with His Lyre." The bottom is a replica of the top of lid, except that the round medallion paintings *en camaïeu* are portraits of a young man and of a woman with veiled head. Though bearing an English hall-mark, the box is very evidently of French inspiration in design, and, possibly, of French execution in workmanship. English date letter of 1738. Maker's mark, "I. I." Vieux, Paris, Nicolas Besnier, 1732.

From the James A. Garland Collection, New York, 1910.

190. GOLD AND ENAMEL SNUFF BOX (Louis Seize)

Oblong shape with hinged lid. The lid and sides enamelled with subjects after Van Ostade, within borders of rocailles and floral festoons in *repoussé* and chased gold. The elaborate thumb piece is inlaid with brilliants.

191. GOLD SNUFF BOX (Louis Quatorze)

Octagonal shape; hinged lid. Wrought and molded gold mounting. The body of the box is of heavy wrought gold, the edge of the lid being of shaped gold with fine moldings, the top is panelled with mother-o'-pearl, over which is applied an elaborate "Grotesque" design, in the style of Berain, in pierced, *repoussé* and chased gold, heightened in places with blue, red and green translucent *champlevé* enamels. The centre of the design is an armorial bird under a canopy, and flanked by grotesque caryatids in colored enamels. Arabesques, conventional storks, pedestals and shells complete the rococo design. The rim of lid and thumb-piece are of wrought gold, the sides are plain-shaped gold, and in the bottom is inlaid a plaque of unornamented mother-o'-pearl.

From the James A. Garland Collection, New York, 1910.

192. AMETHYST BONBONNIERE (Regency)

Period of Louis Quinze *Régence*. Shaped as a head; hinged lid. Purple and white amethyst, gold mounted. The box is carved from one piece of parti-colored amethyst into the semblance of a turbaned Moor's head, ingenious advantage being taken of the natural lamination of the stone to give the effect of the white turban. The

lid is of purple amethyst with a wrought gold rim. The floriated ribbon ornament in front of the turban is of turquoise, rubies and brilliants mounted in gold. On the left side of the turban is another ornament simulating a plume of small turquoises clasped with a large brilliant and including a double floral spray of rubies. In the carved ears are drops, each of a rose diamond and a small opal. The eyes are of moonstone with pupils of convex silvered glass.

From the James A. Garland Collection, New York, 1910.

193. GOLD AND ENAMEL SNUFF BOX (Louis Quinze)

Oblong shape with hinged lid. The lid, bottom and sides embellished with figures of cupids in *grisaille* on a clouded rose pink ground, and framed within cartouches of rocaille pattern. The corner ornaments executed in opaque green enamel.

194. GOLD SNUFF BOX (Louis Seize)

Oval shape; hinged lid. Chased gold mounting. The lid is bordered with a band of chased gold on which, in relief, is a laurel border of *champ-levé* translucent green enamel and seed pearls. This encloses a field of translucent blue enamel over an engine-turned gold ground, nearly covered with an arabesque decoration of fine gold tracery. In the centre, surrounded by a border of half pearls, is a miniature painting in enamel of a classical subject, in the style of Angelica Kaufmann, of "Nymphs Decorating a Statue of Cupid with Garlands of Flowers." The rim of lid has the same pattern, of gold, translucent green enamel and seed pearls, as the cover. The sides are divided, by pilasters of chased gold, decorated with dark-red enamel, into four bands of opaque dark-blue enamel, decorated with fine gold tracery. The bottom repeats the treatment of the lid, with the omission of the oval miniature. Maker's mark, "L." Vieux Paris, Pierre Jean Lenfant, 1772.

From the James A. Garland Collection, New York, 1910.

195. GOLD AND ENAMEL SNUFF BOX (Louis Quinze)

Oval shape with hinged lid. Over a surface of chased diaper pattern is an embellishment finely executed in brilliant and opaque enamels of pastoral subjects and floral motives within borders of scroll design.

196. AGATE BONBONNIERE

(Regency)

Semi-hexagonal pouch-shaped; hinged lid. Wrought and chased gold mounting. The body of the box is earved out of one piece of agate, as is also the lid. Both are completely covered with pierced, *repoussé* and chased gold in rococo design of scrolls, flowers, dogs, birds and rabbits. The rim of the lid is of plain wrought gold with a chased gold thumb-piece.

From the James A. Garland Collection, New York, 1910.

197. GOLD AND ENAMEL SNUFF BOX

(Louis Seize)

Circular shape with loose lid. The lid beautifully embellished with an enamel painting of "Venus and Mars" framed by half pearls. The rim of lid exquisitely chased with diaper and scroll designs, intercepted by dark-blue enamel, and the rim on bottom of box enamelled in opaque sapphire-blue.

198. GOLD SNUFF BOX

(Louis Quinze)

Rectangular shape; hinged lid. Chased and engraved gold mounting. The lid is edged with a band of chased and colored gold and white *champ-levé* enamel in a pattern of scrolls, shells, and rosettes. This encloses a field of gold engraved in parallel lines, on which is a relief, of chased gold and *champ-levé* translucent green and opaque white enamel, of a sporting subject, "Greyhounds and Hare," after designs by Oudry. The rim of lid repeats the border of lid, which also encloses both sides and the ends of the box. The sides and bottom have subjects of birds, dogs and bushes, in *champ-levé* enamel of translucent green and white on an engraved ground (*au fond réservé*), and the ends have bouquets of flowers similarly treated.

From the James A. Garland Collection, New York, 1910.

199. LARGE GOLD SNUFF BOX

(Louis Seize)

Oval shape with hinged lid. The panels of lid, sides and bottom contain rustic and domestic scenes wrought in two colors of gold and silver. The borders of laurel, bow knots and scroll pattern exquisitely wrought in gold of two tints.

200. GOLD BONBONNIERE

(Louis Quinze)

Oval shape; hinged lid. Save for a narrow rim of chased gold in two colors, the entire surface of this box is covered with enamels, *champ-levé*, translucent, and painted *en camaïeu*. The top of lid is edged by a border of blue translucent enamel broken by wreaths of flowers in *champ-levé*, and these surround a panel painted *en camaïeu* with cupids playing musical instruments in the style of Boucher. The same decorative scheme is repeated round the sides, which are divided by the ground of blue translucent enamel and the floral wreaths into four panels of similar subjects. The bottom is an exact replica of the lid, save that the subject of the centre panel is a group of lute, lyre and other musical instruments. Maker's mark, (?) "C."

From the J. A. Garland Collection, New York, 1910.

201. MOTHER OF PEARL SNUFF BOX

(Louis Quinze)

Oblong shape with hinged lid. Richly embellished in applied gold of *repoussé* chased workmanship, with figures, roailles, fountains and emblematic designs. Mounted and lined with gold. Thumb-piece set with three brilliants.

202. GOLD BONBONNIERE

Early style of Louis Seize. Oval-shape; hinged lid. Chased gold mounting. The lid is edged with a *gilloche* border in colored gold of two tints which frames a miniature painting in *gouache* of a "Marine View with Figures," after Joseph Vernet, under crystal. The rim of the lid is of chased and colored gold of three tints in an acanthus leaf design. The sides are in four divisions framed in chased gold of two tints and occupied by miniatures in *gouache*, of pastoral subjects, under crystal. The bottom resembles the top of lid, except that the subject of the miniature is a "Landscape with Figure."

From the James A. Garland Collection, New York, 1910.

203. GOLD-MOUNTED SNUFF BOX

(Seventeenth Century)

Oblong shape with hinged lid. The lid, sides and bottom embellished with miniature paintings by Van Blarenburghe of marine and coast scenes mounted under crystal and framed in borders of floral designs wrought in two colors of gold.

204. GOLD AND ENAMEL SNUFF BOX (Louis Seize)
Oval shape with hinged lid. The panels of lid and bottom of opaque blue enamel and decorated *en camaïeu* with cupids and chariot, framed in a finely wrought gold border.
205. GOLD AND ENAMEL SNUFF BOX (Louis Seize)
Oval shape with hinged lid. The lid embellished with an enamelled miniature of classical figures, framed in chased gold, panelled with opaque red enamel applied over an engine-turned ground, and within borders of floral and scroll designs wrought in two colors of gold.
206. GOLD AND ENAMEL SNUFF BOX (Louis Seize)
Oblong shape with hinged lid. Ornamented with alternate strips of blue enamel and gold and the lid embellished with a *grisaille* panel of figures of cupids.
-
207. LADY'S WATCH
Movement by Duchène et fils. Gold and enamel case of shell design.
208. CORNELIAN AND GOLD PERFUME BOX (Louis Quinze)
The top and bottom of carnelian with carved shell pattern and the mountings of *repoussé* and chased gold.
209. GOLD AND ENAMEL VINAIGRETTE (Louis Seize)
Panels of cupids in *grisaille*. Borders of floral and scroll designs in translucent enamels. Fitted with three miniature bottles.
210. GOLD AND ENAMEL TOILET CASE (Louis Quinze)
Oval shape with hinged lid. Exquisitely wrought in gold of two tints and embellished with panels of pastoral subjects exquisitely executed in enamel. Fitted with miniature mirror and other requisites.
211. MOTHER OF PEARL AND GOLD NECESSAIRE (Louis Quinze)
Embellished with pastoral subjects, trophies, rocaille and diaper patterns in applied gold. Thumb-piece incrustated with a brilliant.

212. FRENCH GOLD AND ENAMEL WATCH AND CHATELAINE

(Louis Quinze)

Embellished with finely executed enamelled medallions and incrustated with brilliants and *champ-levé*.

213. GOLD AND ENAMEL CHATELAINE NECESSAIRE (Louis Quinze)

Elaborately wrought in rococo design and embellished with inserted panels of enamel to resemble moss agate. The button to the spring catch is a large brilliant. Attached to the chatelaine is an agate thimble-holder and an agate emery case.

214. GILT AND ENAMEL PENDANT

In the style of the sixteenth century. Equestrian figure of warrior in colored enamels. Incrustations of semi-precious stones and pearls. The reverse embellished with translucent enamels. In old leather case.

ANTIQUÉ FANS

215. ANTIQUÉ CHINESE IVORY FAN

(Louis Quinze)

The blades and guards exquisitely carved in relief of Chinese figures and landscape on a pierced lace pattern ground. In the centre within a shield, the initials A. E.

216. FRENCH FAN

(Louis Seize)

Finely painted decoration. The central panel allegorical of the fine arts. Exquisitely carved and pierced blades and guard.

217. FRENCH FAN

(Louis Quinze)

Embellished with a finely painted mythological subject. The blades and guard of ivory exquisitely carved and pierced, and outlined with gold.

218. FRENCH FAN

(Louis Quinze)

Finely decorated with a pastoral subject, landscape and flowers. Ivory blades and guard exquisitely carved and pierced and tinted with enamel colors and gilding. Jewelled fastener.

219. FRENCH FAN (Louis Quinze)

Finely painted decoration in monotone of a skating scene, and on the obverse a landscape. Exquisitely carved and pierced ivory blades and guards.

220. FRENCH FAN (Louis Quatorze)

Finely painted pastoral scene. Mother-of-pearl blades and guards, exquisitely carved, pierced and inlaid with gold.

221. VERNIS MARTIN FAN (Louis Quatorze)

Large panel depicting a dancing party and smaller panels in *chinoiserie*. The blades and guard delicately carved in low relief in floral design.

222. FRENCH MARRIAGE FAN (Louis Seize)

The silk mount is painted in the centre with a very charming pair of lovers, seated by the pillars of a temple, the lady in an elaborate court costume, playing a mandolin and the gentleman holding the music. The rest of the fan is painted with shepherds' pipes, birds and flowers. Delicate ivory frame, beautifully ornamented with gold, the guard sticks underlaid with pretty vari-colored tinsels.

223. FRENCH FAN (Louis Quinze)

The obverse painted with a scene, "A Village Dance," after Teniers, and reverse with pastoral subjects and *chinoiserie*. The ivory blades and guards exquisitely carved and pierced.

224. FRENCH FAN (Louis Seize)

The obverse and reverse finely and elaborately embellished with paintings of Diana and nymphs by Lavrenee. The ivory blades and guards exquisitely carved with a scene representing the "Parting of Mars and Venus."

225. FRENCH FAN (Louis Seize)

Finely painted decoration on vellum. The central medallion showing classical figures in a studio. Ivory blades and guards exquisitely carved and pierced. Jewelled fastener.

226. FRENCH CORONATION FAN (Louis Seize)

The painting, which is on silk, beautifully embroidered with gold, silver and colored spangles, represents the King receiving the crown and sceptre from a kneeling figure before an altar around which are grouped the Queen, Marie Antoinette, the Princesse de Lamballe and other court attendants. At the base of the painting are the arms of Marie Antoinette twice repeated, and surmounted by a Cupid holding the Queen's crown. On the back is a view of the Trianon with the King and Queen in foreground, and the arms of the Queen twice repeated. Mother-of-pearl frame, carved in open work and covered with gold figures. Two of the sticks contain oval medallions, one bearing a miniature portrait of MARIE ANTOINETTE, the other that of the PRINCESSE DE LAMBALLE. The centre stick contains an allegorical portrait of the King, in light gold.

227. FRENCH FAN (Louis Quatorze)

Finely painted embellishment with a Biblical subject, depicting "Rebecca at the Well." Mother-of-pearl blades and guard exquisitely carved and pierced. Silver fastener with inserted brilliants.

228. FRENCH FAN (Louis Quinze)

Finely painted embellishment. Lovers surrounded by Cupids. Mother-of-pearl blades and guards pierced and inlaid with gold.

229. FRENCH FAN (Louis Quinze)

Embellished with a pencil and wash drawing of a pastoral subject in the manner of Boucher. Blades and guard of ivory and inlaid with mother-of-pearl and tortoise-shell.

230. FRENCH MARRIAGE FAN (Regency)

The sticks pierced with a minute design of the highest beauty. The painting on the mount represents two pairs of lovers, reclining by a fountain and listening to a rustic musician, with groups of children in the background. On the back, a temple with group of ladies and a page. Mother-of-pearl frame of exquisite workmanship, with centre cartouche of Venus, Mars and Cupids, inlaid in light colored gold.

231. **EARLY ENGLISH FAN** (Eighteenth Century)
 Finely painted decoration by Angelica Kaufmann representing the Goddess Minerva bestowing a laurel wreath. Signed by the artist. Pierced ivory blades and guards.
232. **FRENCH FAN** (Louis Seize)
 Pen and ink decoration, "Lot and his daughters." Carved and gilded openwork tortoise-shell blades and guard.
233. **VERNIS MARTIN IVORY FAN** (Louis Quinze)
 The obverse decorated with a finely executed embellishment depicting an elaborate mythological subject and the reverse with pastoral subjects in the manner of Lancret, panels of mythological subjects and *chinoiserie*.
234. **FRENCH FAN** (Louis Quinze)
 The obverse elaborately decorated with a painting representing the "Seizure of Europa" and the reverse with a "Chinese garden scene." The blades and guard of ivory, beautifully carved and pierced, and tinted with gold and enamels. Jewelled fastener.
235. **FRENCH FAN** (Louis Quinze)
 Painted on swan-skin. Contains six Rustic Farmyard and Fair scenes. Lake view on the back. Ivory frame, the sticks inlaid with mother-of-pearl, painted with flowers and birds. Centre compartment of mother-of-pearl, inlaid with gold figures of boys and sheep.
236. **FRENCH FAN** (Louis Quatorze)
 Finely painted decoration, "The Judgment of Paris." On the reverse a pastoral subject. Mother-of-pearl blades and guard carved and pierced and embellished with applied gold and silver. Has jewelled fastener.
237. **VERNIS MARTIN FAN** (Louis Quinze)
 Finely painted decoration of mythological and historical subjects. Vernis Martin blades and mother-of-pearl guards.
238. **ELABORATE MARRIAGE FAN** (Regency)
 The painting is a superb representation of Venus and Mars being crowned with wreaths by Cupid; Vulcan in the background and other mythological personages in foreground. The borders and

end corners are filled with beautifully gilt and painted peacocks, swans, dogs, butterflies and flowers. On the back, a charming painting of shepherdesses with a shepherd, within a rich border of flowers. Mother-of-pearl blades and guards, most elaborately carved in open work, inlaid with gilt figures of lovers and cupids, and charmingly painted with flower and fruit subjects, and mounted with small diamonds, rubies and emeralds.

ANCIENT GLASS AND POTTERY

239. **ANCIENT GREEK GLASS BOTTLE**

Very rich tone of purple and gold iridescence.

Height, 4¼ inches.

Purchased from Messrs. Kouchakji Frères, New York.

240. **MURRON GLASS BOTTLE**

(Third Century, B. C.)

Blue and white. Greek period, third to fourth century B.C.

Height, 3½ inches.

Purchased from Messrs. Kouchakji Frères, New York.

241. **ANCIENT ROMAN MOSAIC GLASS BOWL**

(Third Century, B. C.)

Mosaic glass bowl of the Roman period; rose color and roses of yellow and white; third to fourth century B.C.

Diameter, 3¾ inches.

Purchased from Messrs. Kouchakji Frères, New York.

242. **ANCIENT ROMAN MOSAIC GLASS BOWL**

(Third Century, B. C.)

Large mosaic glass bowl of the Roman period; green and roses of red and yellow. Very rare specimen. Third to fourth century B.C.

Height, 2 inches; diameter, 5½ inches.

Purchased from Messrs. Kouchakji Frères, New York.

243. **ANCIENT GREEK BLUE GLASS PITCHER VASE**

(Third Century, B. C.)

Very fine blue color "head of Venus." Greek period, third to fourth century B.C.

Height, 7¾ inches.

Purchased from Messrs. Kouchakji Frères, New York.

244. ANCIENT GREEK BLUE GLASS VASE (Third Century, B. C.)

With two handles. Very fine blue color and silvery iridescence. Greek period, third to fourth century B.C.

Height, 3¾ inches.

Purchased from Messrs. Kouchakji Frères, New York.

245. RHAGES WARE PITCHER (Thirteenth Century)

Persian "Rhages ware," decorated with enamel and gold on the finest Persian blue ground.

Height, 8¾ inches.

Purchased from Messrs. Kouchakji Frères, New York.

246. RAKKA EWER WITH HANDLE (Twelfth Century)

Mesopotamian. Rakka faïence of the twelfth century. Pear-shaped, cylindrical neck, spout-shaped lip and flat handle. Decorated with a coating of thick peacock-blue glaze and with an overglaze ornamentation of a pattern in black. Almost entirely covered with a silvery iridescence.

Height 7½ inches.

From the Tabbagh Frères Collection, New York, 1911.

247. RAKKA VASE (Twelfth Century)

Mesopotamian. Rakka faïence of the twelfth century. Pear-shaped, with flaring rim. Decorated with a coating of turquoise-blue glaze. Nearly entirely coated with a fine silvery iridescence.

Height, 7 inches.

Purchased from Messrs. Kouchakji Frères, New York.

248. RHAGES BOWL (Twelfth Century)

Persian. Ray or Rhages faïence of the twelfth century. Curved side and high foot. Covered with a very beautiful turquoise-blue glaze; decorated in enamels having a fine crackle on the exterior and stopping short of the foot. The centre of the interior is occupied with a cross-legged seated figure of a woman in a red costume, decorated with a pattern of white lines. One hand is upraised, the other rests on her hip. The inner rim is decorated with four figures of women seated cross-legged, two with folded arms and two playing instruments. Between these figures are four ornaments of conventional foliage interlacements in red and gray.

There is an outer border of black with panels of Cufic inscription in light grey. Around the exterior runs a Persian inscription in cursive characters of black. Has been slightly restored.

Height, 2¾ inches; diameter, 6½ inches.

From the Tabbagh Frères Collection, New York, 1911.

249. **SULTANABAD BOWL** (Twelfth Century)

Persian. Sultanabad faïence of the twelfth century. Straight sides and incurved rim. Covered with an ivory-white glaze stopping short of the base and decorated as to the interior with a pattern formed by double-crossed bars of blue and green, the spaces between being filled with arabesque patterns in blue and black overglaze. The reverse is decorated with a zig-zag border and double vertical lines of blue and black.

Height, 3½ inches; diameter, 7½ inches.

From the Tabbagh Frères Collection, New York, 1911.

250. **KOUBATCHA PLATE** (Sixteenth Century)

Caucasian. Koubatcha faïence of the sixteenth century. Covered with a fine white vitreous glaze, with a polychromatic overglaze decoration in enamels. The centre is occupied with a pattern of four conventionalized flowers with blue centres and yellow leaves, four cinquefoiled flowers and four groups of green leaves. The rim is decorated with a ground of green imbrications on blue, a quatrefoiled pattern of white reserve on dark blue and six panels of white reserve.

Diameter, 13 inches.

From the Tabbagh Frères Collection, New York, 1911.

251. **RAKKA BOWL**

Mesopotamian. Rakka lustred faïence of the ninth century. Decorated in brown, blue and green on a ground of light green vitreous glaze. Around the interior runs a pattern of wave forms in green with green disks, an inscription of cursive characters in blue "By Patience you will Succeed," and a border of volute in brown. The exterior is decorated in a pattern of lines and spirals in brown.

Height, 5½ inches; diameter, 7⅞ inches.

From the Tabbagh Frères Collection, New York, 1911.

OLD ITALIAN MAJOLICA LUSTRED WARE

252. GUBBIO MAJOLICA SMALL PLATE (Sixteenth Century)

Purchased from Charles of London and described by him as follows: "Small Plate in Gubbio majolica, dated 1528, by Maestro Giorgio Andreoli. In the centre a cupid executed in grisaille on a blue ground; the rim, likewise blue, is decorated with foliage and tracery enriched with copper and ruby metallic lustre, on the reverse the date 1528, and the mark of Maestro Giorgio. (Perfect.)"

Diameter, 9½ inches.

253. SMALL FAENZA PLATE, WITH SUNKEN CENTRE

(Sixteenth Century)

Purchased from Charles of London and described by him as follows: "Small Plate in Faenza ware with sunk centre, casa Bettini, beginning of the 16th Century. Polychrome decoration composed, in the centre, of a Cupid blowing into a shell, and on the rim of grotesques disposed symmetrically on a blue ground."

Diameter, 10¼ inches.

254. CAFFAGGIOLO TAZZA (Sixteenth Century)

Purchased from Charles of London and described by him as follows: "Tazza, ongaresca, in Caffaggiolo pottery, dated 1532. It is decorated with a bundle of torches surrounded by cornucopiæ, dragons, draperies, and pieces of armour on a blue ground which sets off a cartouche bearing the inscription: 'Anno Domini 1532.' On the reverse the mark of the fabrique in blue. (Repaired.)"

Diameter, 8½ inches.

255. GUBBIO DISH (Sixteenth Century)

Purchased from Charles of London and described by him as follows: "Dish, ongaresca, in Gubbio ware, first half of the 16th century. Blue decoration with copper and ruby lustre. In the centre a standing cupid holding a cornucopia and a dolphin. On the sides a radiating motive composed of flames and fruit. (Repaired.)"

Diameter, 8 inches.

256. FAENZA SMALL PLATE (Sixteenth Century)

Purchased from Charles of London and described by him as follows: "Small Dish in Faenza majolica, casa Pirota, first half of the 16th Century. So-called berettino decoration. In the centre a symbolic composition made up of a bird approaching the nest in which its young await it, inscribed: "Alcedonia." On the rim various pieces of armour. The reverse bears the casa Pirota mark. (Repaired.)"

Diameter, 9½ inches.

257. URBINO FAIENCE SMALL DISH, WITH SUNKEN CENTRE (Sixteenth Century)

Purchased from Charles of London and described by him as follows: "Small Dish with sunk centre; tondino, in Urbino faïence, dated 1540, by Francesco Xanto Avelli da Rovigo. The decoration covering it in full is illustrative of the death of Cleopatra. On the reverse the date 1540 and the Italian inscription as well as the artist's initial: "X."

Diameter, 10½ inches.

258. ITALIAN MAJOLICA VASE (Eighteenth Century)

Graceful oviform with two serpent handles terminating in masks. Similar to and used as a pendant to the foregoing.

Height, 12½ inches; diameter, 12 inches.

259. ITALIAN MAJOLICA VASE (Eighteenth Century)

Graceful oviform, with two serpent handles terminating in masks. Coated with a creamy white glaze, over which is a decoration of green figures, cherubs and leafy scrolls, finely painted in tones of yellow, brown, green and blue. Inscribed in two oblong panels: M. ROSATO'S.

Height, 12½ inches; diameter, 12 inches.

JAPANESE OBJECTS

260. TWO IVORY NETSUKES (Nineteenth Century)

Deer and doe, and a Japanese child with goldfish.

261. CARVED IVORY NETSUKE (Nineteenth Century)

Hotei and children. Signed RYMON.

262. TWO CARVED WOOD NETSUKES (Nineteenth Century)

Group of turtles by KOMIN, and a life-like mouse.

263. **CARVED IVORY NETSUKE** (Nineteenth Century)
Two fishermen struggling with an immense lotus leaf.
264. **TWO NETSUKES** (Nineteenth Century)
One of carved ivory, a locust on a worm-eaten gourd; the other wood, two frogs. Signed KATSUNAGA.
265. **IVORY NETSUKE** (Nineteenth Century)
Button shape, with metal work panel, showing a figure of a warrior. Signed HIRONARI.
266. **IVORY NETSUKE**
Qwannon amid cloud forms carved in relief and openwork.
267. **CARVED WOOD NETSUKE** (Nineteenth Century)
Peasant with sack. Signed GYOKKA.
268. **CARVED WOOD NETSUKE** (Nineteenth Century)
Figures, dragon and the sacred pearl. Japanese legendary subject. Signed TOYOMASA.
269. **TWO CARVED WOOD NETSUKES**
Figure of priest and dragon, and children and large water jar, illustrating a Japanese fable.
270. **THREE WOOD NETSUKES** (Nineteenth Century)
A recumbent ox, by MINKO; seated child, by MIWA; and monkey within a mammoth chestnut.
271. **CARVED IVORY NETSUKE** (Nineteenth Century)
A recumbent ox and heifer. Signed by TONO TADA.
272. **JAPANESE WOOD CARVING** (Nineteenth Century)
Figure of a pilgrim, artistically carved and partially lacquered.
Height, 3¼ inches.
273. **IVORY MINIATURE GOURD** (Ch'ien-lung)
Specimen of Chinese intricate carving, the gourd and a chain within carved out of one piece. Bats and "Shou" and dragon in vermilion.

274. **MINIATURE IVORY GOURD** (Ch'ien-lung)
Intricately carved in open work, gourd vine blossoms and symbolical bats in relief and tinted.
275. **CARVED WOOD NETSUKE** (Nineteenth Century)
A coiled serpent.
276. **SMALL IVORY CARVING** (Nineteenth Century)
The long-legged and the long-arm man. Signed TOMONAGA.
277. **JAPANESE IVORY CARVING** (Nineteenth Century)
Seated boy with a trained monkey and a frog.
Height, 2¾ inches.
278. **JAPANESE IVORY CARVING** (Nineteenth Century)
Mother monkey and young one. Signed NOBUMASA.
Height, 2¾ inches.
279. **JAPANESE IVORY CARVING** (Nineteenth Century)
Shoki and two imps. Signed TOMATOSHI.
Height, 4¼ inches.
280. **JAPANESE IVORY CARVING** (Nineteenth Century)
An imperial falconer. Signed NOBUYOSHI.
Height, 6½ inches.
281. **CARVED WOOD TRAY** (Nineteenth Century)
Openwork design of entwined pine and cherry tree in blossom.
Length, 6 inches.
282. **PAIR IVORY TUSK VASES** (Nineteenth Century)
On tripod stands. Ornamented with birds and wistaria in gold and other lacquers.
Height, 7¼ inches.
283. **OLD BAMBOO VASE** (Nineteenth Century)
Finely carved ornamentation of serpent, and diaper patterns. Signed.
Height, 5¾ inches.
284. **SOCHOW LACQUER INRO** (Eighteenth Century)
Three compartments. Figures, pine, stork and diaper pattern carved in relief.

285. **GOLD LACQUER INRO** (Nineteenth Century)
 Four compartments. Dogs, bows and arrows and floral designs executed in raised gold and other lacquers. Signed. Has carved ivory netsuke and metal work ojima.
286. **LARGE GOLD LACQUER INRO** (Nineteenth Century)
 Four compartments. Polished gold surface. Figures of daimios and priests skilfully executed in relief in various lacquers. Signed. Has shakudo and gold netsuke, a demon's head, and agate ojima.
287. **AVENTURINE LACQUER INRO** (Nineteenth Century)
 Four compartments. Decoration of chrysanthemum flowers delicately pencilled in gold. Has carved ivory netsuke, persimmons, and agate ojima.
288. **GOLD LACQUER OBLONG BOX** (Nineteenth Century)
 Finished in polished gold, the lid ornamented with tree peonies in raised gold and other lacquers. The interior finished in fine nashiji.
289. **RED LACQUER GOURD-SHAPED BOX** (Nineteenth Century)
 Decoration of conventional design painted in gold and black.
290. **AVENTURINE LACQUER HEART-SHAPED BOX**
 (Nineteenth Century)
 With small tray inside. Decoration of rocks, trees, turbulent water and bamboo, in raised gold.
291. **VERMILION LACQUER BOX** (Nineteenth Century)
 In shape of a persimmon, the stem and leaves in raised gold.
292. **GOLD LACQUER SAKE SAUCER** (Nineteenth Century)
 Seated female figure in raised lacquers, on the under rim a demon.
293. **VERMILION LACQUER SAKE SAUCER** (Nineteenth Century)
 Peacock feathers in raised gold and mother-of-pearl incrustation.
294. **VERMILION LACQUER SAKE SAUCER** (Nineteenth Century)
 On high foot. Decoration of figure of God of Wisdom, and partner playing the game of "Go." On the under rim a cherry tree in blossom in raised gold.

295. **TWO LARGE VERMILION LACQUER SAUCERS** (Nineteenth Century)
 One decorated with a crest and bamboo leaves in gold, the other with pine branches and a crest in gold and other lacquers.
296. **JAPANESE LACQUER TRAY** (Nineteenth Century)
 Pine needles in gold on a black ground. Interior finished in fine nashiji. *Length, 9 inches; width, 6¼ inches.*
297. **OLD BLACK LACQUER BOX** (Eighteenth Century)
 Morning-glories and checker pattern in raised gold. Interior finished in fine nashiji. *Height, 5½ inches; length, 8½ inches.*

SWORD GUARDS AND OTHER METAL WORK

298. **SOLID GOLD SWORD GUARD** (Early Nineteenth Century)
 The obverse ornamented with a figure of "Nio," the temple guardian, artistically wrought in bold relief in chiseled gold and red bronze. On the reverse a cherry tree in blossom in relief in exquisite workmanship. A masterpiece by Mune-Oki. In gold and black lacquer box.
299. **GOROSA BRONZE SWORD GUARD** (Nineteenth Century)
 Openwork design of cherry tree and blossoms in skilful workmanship. Signed.
300. **ANCIENT IRON SWORD GUARD** (Eighteenth Century)
 Landscape and mountain scenery cast in relief and inlaid with gold and silver.
301. **TWO SWORD GUARDS** (Seventeenth Century)
 One shakudo with figure of a farmer in relief in various metals, the other iron with figure of a Japanese fisherman and crows in relief in copper, silver, shakudo and gold. Signed JUSHO.
302. **SWORD GUARD** (T'suba) (Eighteenth Century)
 The obverse of shibuichi, with a relief ornamentation in gold, silver and shakudo, depicting a pilgrimage to the sacred mountain. The reverse of Gorosa bronze with chased and relief ornamentation. Signed, YEISNU OMORI.

303. **TWO IRON SWORD GUARDS** (Eighteenth Century)
One with relief ornamentation of a farmer, recumbent ox, and pine tree. Signed, YASUCHIKA. The other with kylins incised. Signed, JAKUSHI.
304. **SHIBUICHI SWORD GUARD** (Nineteenth Century)
Obverse and reverse exquisitely ornamented with floral motives in gold and silver.
305. **SWORD GUARD** (Eighteenth Century)
Shakudo and red bronze. Beautifully executed ornamentation in gold and silver of cherry blossoms and maple leaves floating on a stream. Signed, IKKIN FUNADA.
306. **TWO IRON SWORD GUARDS** (Eighteenth Century)
One with engraved and inlaid ornamentation of cherry blossoms and ferns, signed, JAKUSHI; the other with landscape and boating scene in relief and overlaid with gold, signed, ITTO.
307. **IRON SWORD GUARD** (Nineteenth Century)
Relief ornamentation of a figure in gold, silver and other metals and chased. Signed, HIROYOSHI.
308. **SHAKUDO SWORD GUARD** (Nineteenth Century)
Carved ornamentation of chrysanthemum flowers skilfully executed. Signed, KIYONARI GOTO.
309. **IRON SWORD GUARD** (Late Nineteenth Century)
On the obverse a carp in stream modelled in relief; on the reverse a lotus plant in gold and silver. Signed, NATSUO.
310. **IRON SWORD GUARD** (Eighteenth Century)
Figure of a scholar seated at a table, in relief casting and inlaid with gold. Signed, KORYO YOSHIYAMI.
311. **IRON SWORD GUARD** (Early Nineteenth Century)
With red bronze rims. Artistically executed ornamentation of figures of two fishermen towing their boat. Worked in various metals.

312. SHIBUICHI SWORD GUARD (Eighteenth Century)

Ornamented in relief with gold, silver and shakudo with a scene depicting a nobleman and attendant viewing and admiring a waterfall. Signed, NAMPO KIKUGAMA.

313. SET OF THREE KNIFE HANDLES

(Eighteenth and Nineteenth Centuries)

In a fine black lacquer case, decorated in gold with the Mikado's crest. In compartment I: a gold knife handle ornamented with a seated figure of a poet, and above him a stork in flight, exquisitely wrought in relief in various metals. Signed, HARUNAI HARATI.

In compartment II: a shibuichi knife handle with relief ornamentation of a warrior writing on a cherry tree, illustrating a Japanese legend. Signed, JAKUSHI.

In the third compartment, a red bronze handle, with figure of a street sweeper wrought in relief in gold, shakudo and other metals. Signed, ARITSUNE.

314. FOUR KNIFE HANDLES (Seventeenth and Eighteenth Centuries)

A. Shibuichi, crow and moon in shakudo and silver. Signed, BIJO.

B. Shibuichi, the long-lived couple in gold inlay, the reverse of gold with engraved inscription. Signed, ICHIJ YOGORO.

C. Shakudo, peonies in relief in gold, silver and shibuichi, reverse of gold. Signed, MANSHI NOMORI.

D. Shibuichi, mounted warrior, engraved and inlaid with gold and silver.

315. CABINET OF SWORD FURNITURE

Consisting of twelve knife handles, and twenty-four mounts, wrought in various metals and signed by the artists. The cabinet of silver and gold lacquer made in five compartments.

316. COLLECTION OF SWORD GUARDS AND MOUNTS

Fifty specimens in various metals and mostly signed by the artists. Arranged in five compartments.

317. INDIAN JADE POWDER HORN

Leaf pattern carved in low relief, the end in design of a fish's head with ruby eyes. In original fabric case with carnelian ojimi.

318. **JAPANESE DAGGER**
Ivory hilt and scabbard. Artistically carved with figures of priests, dragons and cloud forms.
319. **JAPANESE DAGGER**
Carved bone hilt and scabbard.
320. **JAPANESE SHORT SWORD**
Double-edge blade, corrugated wood hilt and scabbard, with lacquered mounts.
321. **JAPANESE DAGGER**
Shibuichi mounted hilt and scabbard.
322. **JAPANESE SHORT SWORD**
Double-edge blade. Bamboo hilt and scabbard. Red bronze serpent and snails in relief.
323. **JAPANESE SPEAR**
Lacquered bamboo shaft and scabbard.
324. **BOCCARA CUP**
Cherry-blossom shape, stem forming handle. Impressed seal mark.
325. **OLD IMARI BEAKER**
Decoration of flowers, Hōwō birds and fabulous monsters decorated in brilliant enamel colors and gilding.

Height, 23½ inches.

MISCELLANEOUS OBJECTS

326. **PAIR BATTERSEA ENAMEL SALT CELLARS**
Circular shape on tripod. Rose pink ground with reserve panels of flowers.
327. **ENAMEL COUPE**
Paintings of pastoral and Watteau subjects on the inner and outer surface. Metal and enamel mounts.

328. LAPIS LAZULI TANKARD

Ornamented with bands of mythological subjects in enamel and mounted in gilded metal.

Height, 6¼ inches.

329. FRENCH ENAMEL PLAQUE

Marie de Medicis. Mounted in ebonized frame with plush mat.

Diameter, 6 inches.

330. FRENCH ENAMEL PLAQUE

Franciscus Francorum Rex. Mounted in ebonized frame with plush mat.

Diameter, 7 inches.

331. BLOODSTONE COVERED TAZZA

Beautifully mounted in silver gilt and enamel. A reproduction of a sixteenth century specimen.

Height, 8½ inches.

332. ROCK CRYSTAL AND ENAMELLED DOUBLE TAZZA

Engraved and mounted in gilt metal. Reproduction of a sixteenth century specimen.

Height, 10 inches.

333. FLEMISH IVORY TANKARD

Elaborately mounted in silver. The tankard carved in high relief with a spirited battle scene between mounted and unmounted Gallic warriors. The base, hinged cover and handle of *repoussé* and chased silver, ornamented with trophies and other subjects in harmony with the predominating ornamentation.

Height, 13 inches; diameter, 6¾ inches

334. IMPORTANT IVORY CARVING (Eighteenth Century)

Height, including pedestal, 20¼ inches; diameter, 6 inches

French production of masterly artistic workmanship. Subject, "The Return from Market," depicting the figure of a tall monk with a basket of vegetables on his right arm, which is uplifted, and holding in his hand several fowl. Mounted on an ebonized pedestal.

335. PAIR IMPORTANT FRENCH IVORY GROUPS (Eighteenth Century)

Each: Height, including pedestals, 16½ inches; diameter, 5½ inches

Of masterly workmanship, and illustrating the story of "Friar Phillips and his Geese." One carving represents a youth in charge of a monk, the former gazing in surprise and delight at two young girls in the companion group, his first sight of the female sex, and whom the monk had informed him were geese. The companion group shows two young girls, who look with pleasure at the youth.

"FRIAR PHILLIP'S GEESSE"

The story of "Friar Phillip" is as follows:

A man lost his wife and was left alone with a twelve-month-old baby. He became a friar and brought up his son far away from the haunts of men. When the boy was about 16 years old, his father's crop, by which the friar supported himself and son, failed. He was obliged to go to town for help. He took his son with him and of course the boy was amazed at all he saw and asked "What is this?" "What is that?" At last he saw a young girl, and eagerly asked what sort of thing it was. "That thing, my son," says the friar, "is a bird men call a goose." "Catch it for me, father," cried the boy, "catch it! I'll take it home and be good to it. It sings, father, it sings, doesn't it?" And thus began the friar's troubles.

FRIAR PHILLIP

Transported, ravished at the Sight
He feels strange, but sweet delight.
"What's this? What's this? Oh Heavens!" he cries
"That looks so sweetly with its eyes.
Oh shall I catch it? Is it tame?
What is it, father, what's its name?"
Poor Phillip knew not what to say,
But tried to turn his eyes away.
He crossed himself, and made a vow.
"Tis as I feared, all's over now."
Then: "Prithce have thy wits let loose?
It is a bird men call a goose."
"A goose, O pretty, pretty thing.
And will it sing, too, will it sing?
Oh come, come quickly, let us run.
That's a good father, catch me one.
We'll take it with us to our cell.
Indeed, indeed, I'll treat it well."

Taken from the anonymous poem, printed in *One Hundred Choice Selections*.
No. 96. Page 173.

336. PAIR ROYAL VIENNA VASES WITH COVERS

Embellished with scrolls and leaf designs in gold mat, and bands of classical figures and mythological subjects. *Height, 8¼ inches.*

337. OLD CROWN DERBY GARNITURE

Consisting of one large and two small vases of oviform shape with two scroll handles each. Richly decorated with floral and scroll designs in brilliant enamel colors and gilding.

Respective heights, 9 inches and 11½ inches.

338. OLD DELFT PLATE

Decorated in cobalt blue, with Chinese designs of dragons and floral scrolls.

Diameter, 14 inches.

THIRD SESSION

SATURDAY AFTERNOON, APRIL 10, 1915

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 339 to 474 inclusive

ANTIQUÉ CHINESE RUGS

339. ANTIQUÉ CHINESE SMALL MAT (Ch'ien-lung)

Length, 2 feet; width, 1 foot 7 inches

Of Joo-c head shape. Salmon pink ground with fruit and flowers woven in blue, white and brown.

From the Tiffany Studios Collection, New York, 1908.

340. ANTIQUÉ CHINESE SADDLE CLOTH (Ch'ien-lung)

Length, 4 feet 1 inch; width, 2 feet 1 inch

Orange yellow ground, with conventionalized peony scrolls woven in brilliant tones.

341. ANTIQUÉ CHINESE "RICE GRAINS" SQUARE RUG (Ch'ien-lung)

2 feet 2 inches square

Yellow ground with a "rice grains" pattern in brown. A central medallion of floral design woven in shades of blue, white and salmon pink.

342. ANTIQUÉ CHINESE BLUE AND WHITE SQUARE RUG (Ch'ien-lung)

Length, 2 feet 5 inches; width, 2 feet 3 inches

Sapphire blue ground, covered with a central medallion of floral pattern, and corner ornaments of peony sprays, woven in ivory white and turquoise blue.

From the Tiffany Studios Collection, New York, 1908.

343. ANTIQUE CHINESE SQUARE RUG (Ch'ien-lung)

Length, 2 feet 4 inches; width, 2 feet 4 inches

Silky texture. The field of fawn color, and covered with peony and fret patterns in two shades of blue, delicate pink and ivory white. Border of peony scrolls in low tones of blue, white and browns.

From the Tiffany Studios Collection, New York, 1908.

344. ANTIQUE CHINESE SQUARE MAT (Ch'ien-lung)

2 feet 5 inches square

Silky pile. Sapphire blue ground, with a floral medallion and corner pieces and butterflies woven in harmonious tones, of golden brown, turquoise blue and ivory white.

345. ANTIQUE CHINESE SQUARE MAT (Ch'ien-lung)

2 feet 3 inches square

Silky pile. Shaded imperial yellow field with a peony central wreath, and corner pieces woven in subdued tones of pink, white and blue. Border to correspond in color and design.

From the Tiffany Studios Collection, New York, 1908.

346. ANTIQUE CHINESE SQUARE RUG (Ch'ien-lung)

2 feet 3 inches square

Thick silky pile. Dark blue field with a floral medallion and corner ornaments in golden yellow and tones of pink. The border of salmon pink with floral scrolls in two shades of blue and ivory white.

From the Tiffany Studios Collection, New York, 1908.

347. ANTIQUE CHINESE SADDLE CLOTH (Ch'ien-lung)

Length, 4 feet 7 inches; width, 2 feet 3 inches

Closely woven pile of silky texture, golden brown ground, with a medallion at either end depicting a kylin and cubs woven in tones of blue, white and yellow, and floral sprays, butterflies and the sacred fungus in subdued colors. Framed by an ivory white border, which is covered with peony scrolls, in harmonious tones.

348. ANTIQUE CHINESE SMALL BLUE AND WHITE RUG

(Ch'ien-lung)

Length, 2 feet 9 inches; width, 1 foot 11 inches

Grey white field with deer and floral medallions and floral twigs in two tones of *bleu-de-Nankin*. Border of swastika fret pattern.

349. ANTIQUE CHINESE "SYMBOLICAL" RUG

(Ch'ien-lung)

2 feet 9 inches square

Very silky closely woven pile. The field of delicately toned salmon pink, with a central medallion formed by the "Shou" in blue, and surrounded by a circle of five symbolical bats woven in golden yellow and outlined with blue. Four corner ornaments are of archaic dragons and swastika fret pattern in blue and white, and the border is of ivory white with peony scrolls in pink and blues, and interceptions of "Shou" symbols in blue and yellow.

350. ANTIQUE CHINESE SMALL RUG

(Ch'ien-lung)

Length, 4 feet 1 inch; width, 2 feet 4 inches

Fawn color ground with tile and floral patterns woven in two shades of *bleu-de-Nankin*. The border, of floral scrolls, is woven in harmonious colors.

351. PAIR ANTIQUE CHINESE "RICE GRAINS" SQUARE MATS

(Ch'ien-lung)

Each, 2 feet 4 inches square

Thick silky pile. Yellow ground covered with a "rice grains" pattern in brown. A central medallion of flower and scrolls and a neat border design woven in pink and ivory white.

From the Tiffany Studios Collection, New York, 1908.

352. PAIR ANTIQUE CHINESE "BLUE AND WHITE" SQUARE MATS

(Ch'ien-lung)

Each, 2 feet 7 inches square

Closely woven thick silky pile. Fawn color ground, with a central medallion formed of archaic dragons, and cloud scrolls, woven in two shades of blue, the corner ornaments of conventionalized butterflies in blues and red, and a border of wave pattern in dark and pale blue.

353. ANTIQUE CHINESE SILK AND SILVER SQUARE RUG (Ming)

3 feet square

The field covered with geometrical and conventional floral designs woven in various colors of silk, red predominating, and metal threads. Framed with a border of swastika fret woven in claret red silk on a silver thread ground. Guard band of red, yellow and blue.

354. ANTIQUE CHINESE "HAPPY AUGURY" RUG (Ch'ien-lung)

Length, 4 feet; width, 2 feet 1 inch

Closely woven silky pile. The field of pale yellow is covered with the Buddhistic emblems of happy augury, a central medallion showing a saddled horse, jardinière of flowering plants and archaic dragon fret, all of which are woven in harmoniously combined tones of blue, pink and white. An ivory white border is covered with peony scrolls, intercepted by bats, the symbol of longevity.

From the Tiffany Studios Collection, New York, 1908.

355. ANTIQUE CHINESE BLUE AND WHITE RUG (Ch'ien-lung)

Length, 4 feet 7 inches; width, 2 feet 4 inches

Silky pile closely woven. Ivory-white or fawn-color ground, covered with floral and fret patterns in two shades of blue. The border of swastika fret is woven in very dark blue.

From the Tiffany Studios Collection, New York, 1908.

356. ANTIQUE CHINESE "LONGEVITY" RUG (Ch'ien-lung)

Length, 4 feet 6 inches; width, 2 feet 4 inches

Closely woven silky pile. Fawn color ground. A central panel consists of a deer, bats and stork, symbols of longevity, and rocks, woven in salmon pink, and two shades of blue. This central panel is surrounded by twigs of tree peonies in blue, and the corner ornaments and the border are of swastika fret pattern woven in dark and pale blue.

From the Tiffany Studios Collection, New York, 1908.

357. ANTIQUE CHINESE BLUE AND WHITE "FLORAL" RUG (Ch'ien-lung)

Length, 4 feet; width, 2 feet 1 inch

Closely woven silky pile. Ivory-white ground, with peony medallion and branches in various shades of blue. Four corner ornaments and the border of swastika fret pattern in dark and pale blue.

358. ANTIQUE CHINESE RUG (Ch'ien-lung)

Length, 4 feet 4 inches; width, 2 feet 2 inches

Silky texture. The field of salmon pink, and covered with floral twigs and a central medallion of flowers and fruit, woven in ivory-white, yellow and two shades of blue. Framed with a border of sapphire blue, with floral scrolls, Shou and bat symbols in golden-brown, pink, white and turquoise blue.

359. ANTIQUE CHINESE "KYLIN" RUG (K'ang-hsi)

Length, 4 feet 11 inches; width, 2 feet 6 inches

Closely woven thick silky pile. On a field of salmon pink woven in tones of mustard yellow, sapphire and turquoise blue and ivory white, are a central medallion composed of a kylin within a floral wreath, and in the four corners figures of kyilins amidst cloud forms. Framed with a blue border with key pattern in pink, yellow, and white and a guard band of sapphire blue.

From the Tiffany Studios Collection, New York, 1908.

360. ANTIQUE CHINESE "HUNDRED ANTIQUES" RUG (Ch'ien-lung)

Length, 5 feet 2 inches; width, 2 feet 6 inches

Thick silky pile. Fawn-color ground, covered with numerous ornaments known as the "Hundred Antiques" which are woven in tones of pink, blue, yellow and brown. Completed by a border harmonious in design and coloring.

From the Tiffany Studios Collection, New York, 1908.

361. ANTIQUE CHINESE RUG

(Ch'ien-lung)

Length, 5 feet 9 inches; width, 2 feet 8 inches

Silky pile closely woven. Dark sapphire blue field covered with palmettes in golden brown, and a central medallion and corner ornaments of fret and floral designs woven in golden brown and salmon pink tones. Wide and several narrow borders of dark blue and shaded brown covered with flowers and Van Dyck points, the guard band in two shades of blue.

From the Tiffany Studios Collection, New York, 1908.

362. ANTIQUE CHINESE RUG

(K'ang-hsi)

Length, 6 feet 10 inches; width, 3 feet 9 inches

Closely woven silky pile. The field of dark blue is almost completely covered with large flowers of the sacred lotus woven in tones of golden brown, pale blue, salmon pink and ivory white and a profusion of leafy scrolls woven in shades of golden brown and yellow. Framed with a wide border of pale yellow with a fret pattern in a darker tone.

ANTIQUÉ ORIENTAL RUGS

363. ANTIQUE ANATOLIAN SMALL RUG

(Eighteenth Century)

Length, 2 feet 10 inches; width, 1 foot 6 inches

Closely woven thick pile. Red field with floral and scroll pattern in yellow, pale blue, ivory white and black.

From the Tiffany Studios Collection, New York, 1908.

364. ANTIQUE PERSIAN SADDLE CLOTH

(Seventeenth Century)

Length, 3 feet 3 inches; width, 3 feet 4 inches

Closely woven velvet pile. The field, which is of sage green with a small pattern in red and yellow, is surrounded by yellow border with flower and scrolls in subdued tones, and two narrow bands of detached blossoms.

365. ANTIQUE ANATOLIAN RUG (Seventeenth Century)

Length, 4 feet 6 inches; width, 2 feet 10 inches

Closely woven silky pile. A field of buff color is covered with large conventional flowers and scrolls in red, dark blue, brown and white, and is framed with a series of harmonious borders.

From the Tiffany Studios Collection, New York, 1908.

366. CABISTAN PRAYER RUG

Length, 4 feet 6 inches; width, 4 feet 1 inch

Closely woven thick pile. White field, with floral and scroll pattern in various colors, bordered to correspond.

From the Tiffany Studios Collection, New York, 1908.

367. CABISTAN PRAYER RUG (Nineteenth Century)

Length, 4 feet 11 inches; width, 3 feet 8 inches

Closely woven silky pile. White field with lattice and floral pattern in brilliant red, blue and other colors. Borders of red and dark blue ground, with conventionalized patterns in subdued tones.

368. ANTIQUE CABISTAN PRAYER RUG (Eighteenth Century)

Length, 5 feet 4 inches; width, 2 feet 11 inches

Closely woven velvety pile. A floral tile pattern woven in brilliant tones of red, blue and yellow on a field of ivory white. Framed with a series of red and blue borders, covered with zigzag and scroll patterns.

369. ANTIQUE LADIK PRAYER RUG (Eighteenth Century)

Length, 5 feet 7 inches; width, 3 feet 9 inches

Closely woven silky pile. The prayer-niche of golden brown, and bordered at the top and bottom with conventionalized floral tree of life and other patterns in brilliant tones on a red and a turquoise-blue ground. Surrounded by a wide border of blue and two narrow bands of brown and ivory white all of which are covered with flowers, scrolls and leaf patterns woven in yellow, red, brown and white.

370. ANTIQUE MELES RUG (Seventeenth Century)

Length, 5 feet 9 inches; width, 5 feet 7 inches

Closely woven pile. Golden yellow field with bold cloud scrolls, and small conventional patterns woven in brilliant tones of dark and light blue, red, white and brown. Framed with a wide border of scroll and floral patterns and several narrow bands to harmonize.

371. ANTIQUE GHIORDES PRAYER RUG (Seventeenth Century)

Length, 5 feet 9 inches; width, 4 feet 5 inches

Closely woven pile. The field or prayer-niche of mosque window design in tones of old ivory, with temple columns and hanging candelabra in brilliant colors of red and blues. Above this field of ivory white is a ground of pale brown covered with conventionalized floral ornament and scrolls in red, yellow, blue and white, and framing the whole is a series of narrow and wide borders of red, blue, and white ground, completely covered with lotus and other flowers, scrolls and other patterns in brilliant tones harmoniously combined.

372. ANTIQUE GHIORDES PRAYER RUG (Seventeenth Century)

Length, 6 feet 2 inches; width, 4 feet 3 inches

Closely woven velvety pile. The field or prayer-niche in the design of a mosque window is of sage green color, with columns and a hanging lamp, woven in red, pale blue, and ivory white. The upper corner ornaments are composed of conventionalized flowers in red and yellow on a turquoise-blue ground. Completing the design is a wide border of red and a series of six narrow borders of red and turquoise blue covered with floral and scroll patterns in harmonious tones.

373. ANTIQUE GHIORDES PRAYER RUG (Seventeenth Century)

Length, 6 feet 4 inches; width, 4 feet 3 inches

Closely woven silky pile. The field or prayer-niche of claret red with two temple columns and a hanging candelabra woven in tones of ivory white, yellow, turquoise blue and purple. Above the field, which is outlined in the shape of a mosque window, are conventional flowers and leaf scrolls in brown and buff on a ground of turquoise blue. Surrounding the prayer panel or field is a

series of seven narrow and one wide border of red, green, sapphire and turquoise blue, which are covered with lotus flowers, conventional scrolls and other patterns woven in beautifully combined colors.

374. ANTIQUE GHIORDES PRAYER RUG (Seventeenth Century)

Length, 6 feet; width, 4 feet 3 inches

Closely woven pile. The field or prayer-niche of dark red, over which is a lambrequin design and a hanging temple lamp in turquoise blue with conventional floral patterns in red, yellow and ivory white and brown. Framed with a series of seven narrow and one wide border which are covered with flowers, cloud scrolls and other designs in subdued tones of yellow, red, pink and blue on grounds of green, dark blue and ivory white.

375. ANTIQUE SEHNA RUG (Seventeenth Century)

Length, 6 feet 3 inches; width, 4 feet 2 inches

Very closely woven velvet pile. The field of shaded red is intercepted by a broad lozenge-shaped band of turquoise blue, both of which are almost completely covered with floral patterns, cloud scrolls, and conventional designs in dark and light blue, ivory white and yellow. Bordered to harmonize.

376. ANTIQUE KULAH PRAYER RUG (Eighteenth Century)

Length, 6 feet; width, 4 feet 1 inch

Closely woven pile. The field or prayer-niche of sapphire blue, with floral pendant in tones of red, pale blue, buff and ivory white. Surrounded by a wide border of ivory white, and several narrow bands of yellow, blue and red, all of which are covered with floral and scroll pattern woven in various colors.

377. ANTIQUE KULAH RUG (Eighteenth Century)

Length, 6 feet 10 inches; width, 4 feet 1 inch

Closely woven pile. The field of salmon pink, with conventionalized floral bands woven in fine tones of blue, green, white and brown. Framed with a series of borders woven in harmonious designs.

378. SHIRAZ RUG

Length, 7 feet 5 inches; width, 3 feet 5 inches

Thick pile. Red field, with palm leaf pattern in blue and yellow, wide blue border with archaic animals in red, brown and white.

IMPERIAL POLISH AND ISPAHAN RUGS

379. IMPERIAL POLISH RUG

(Early Seventeenth Century)

Exhibited at the Loan Exhibition of Rugs at the Metropolitan Museum of Art, 1910, and described in the catalogue by Dr. Wilhelm R. Valentiner as follows:

“SILK RUG WITH SILVER AND GOLD GROUND (SO-CALLED POLISH CARPET).

“*Persia (Imperial Manufactory), First Half of XVII Century.*

“Size: 6 feet 7 inches by 4 feet 9½ inches

“Field: Arabesques in red, light green and other delicate colors connected by yellow stems define areas with gold and silver ground. Large floral and conventionalized fruit motives in salmon pink, blue gray and other colors, are balanced in the centre and connected by stems bearing blue-green leaves and flowers, largely in yellow and gray.

“Border: On a green ground, flowers containing fruit motives in light colors accentuated by red between gold and silver leaves, and separated by round open flowers in salmon pink.

“Guard Bands: On salmon-pink grounds undulate flower designs. Silk.”

From the sale of the Charles T. Yerkes Collection, New York, 1910, and described in the catalogue of that sale, by Mr. John Kimberly Mumford, as follows:

“Texture, Two hundred and eight Persian hand-tied knots to the square inch.

“It is in the smallest degree likely that the doubt which exists regarding the origin of these so-called ‘Polish carpets’ will ever be wholly set at rest. Many well-informed students of textiles have been loath to accept the explanation which holds these rugs to have been made at Warsaw, by Oriental weavers, under the direction of one Mersherki, who had studied textile methods in Persia and India. While accepting the name ‘Polish,’ applied chiefly because of the traditions existing in certain noble families of Poland, these scholars have inclined to treat the fabrics as eccentric products of some part of Persia, not, however, definitely fixed, or of some country intermediate between Persia and old Russia. Evidences upon both sides of the question are sufficiently nebulous. The most cogent argument, perhaps, is that the East itself has, so far as is known, sent forth no fabrics of like character.

“The carpet here presented tends to uphold the Polish, or at least a European, hypothesis. In it, as in all of its class (and the survivals are comparatively few in number), there is a manifest development of color-theory, of composition, a manner of treating the well-recognized Oriental decorative elements, which is wholly at variance with the Eastern method, and which, save for the essential forms used, does not forcibly suggest Asiatic derivation. Even the texture, although the knot follows the Persian method, has a feeling different from that of any sixteenth century product of Iran.

“In this, as in all pieces of this school, there is a studious and consistent use of soft tints—browns, fawns, and the like—which are distinctly European. Upon such quiet background, and upon the flat surfaces furnished by the superabundant metal employed, the more positive colors of the designs are displayed; and in the selection of these, even, there is testimony to the nearness of the

complementary idea, quite at odds with Persian color tendencies. Take, by way of illustration, the way in which the 'salmon-red,' so liberally used in many of the Polish pieces, is employed to offset the strong green of the border. This particular reddish shade is one that it will be difficult to match in genuine Oriental fabrics; the nearest approach to it is probably the harsh and rather unpleasant brown so common in parts of Mesopotamia and the western borders of Kurdistan. The combination of the 'salmon-red' with the shade of green appearing here is sufficiently frequent in the Polish carpets to indicate one inspiration for them all.

"The feature most distinctive of the carpets of this class, however, is the extraordinary use that has been made of metal-covered threads to produce large areas of gold and silver in the design. In the contemporary art of Persia, certainly, the metals are not employed to any such extent, nor, as can be seen by contrasting this with the recognized Persian weavings, in a like manner. It is easy to believe, therefore, that the suggestion for this addition to the Polish carpets was gained in India, among whose rich textiles were many sumptuous cloths of gold and silver. Be that as it may, the metal surfaces, softened now by age and by the wear which it is plain they have undergone, make effective addition to the symphonies so admirable in all these carpets.

"Chief, no doubt, among the stumbling-blocks in the way of those who have striven with the problem of the Polish carpets has been the fact that every component, in every design, is of Eastern origin. In most of the pieces—and all are readily recognizable from their likeness to one another—the diamond-shaped arrangement of stalks found in the familiar Herati design (the *tereh baluk*, or 'fish pattern') is utilized in the establishment of a centre, and often, as here, the entire motive and framework of the central design is found to be this pattern, together, usually, with the palmette and escutcheon features common in the Herati border. The medallion spaces, instead of being positively outlined, are generally produced by other curving stalks, very broadly drawn, and in varied coloring, which, while in close harmony with the key established for the whole, is most unusual when considered from an Oriental standpoint."

380. IMPERIAL POLISH RUG

(Early Seventeenth Century)

Exhibited at the Loan Exhibition of Rugs at the Metropolitan Museum of Art, 1910, and described in the catalogue by Dr. Wilhelm R. Valentiner as follows:

"SILK RUG WITH SILVER AND GOLD GROUND (SO-CALLED POLISH CARPET).

Persia (Imperial Manufactory), First Half of XVII Century.

Size: 6 feet 9½ inches by 4 feet 9½ inches

"Field: On a two-shaded green ground, patterned with floral and foliage motives in scarlet, yellow, fawn color, silver, and gold is a large oblong medallion outlined by arabesques in gray, brown, and light orange. On the silver ground of this central field, balancing on the centre, are two large flowers in white, yellow, and brown, and two in orange, gray, and yellow with large lancet-shaped leaves. Other flowers in light blue, yellow, and red with a subpattern in light blue and rose.

"Border: On a gold ground, floral motives with lancet leaves, chiefly in yellow, red, and light neutrals separated by arabesque scrolls in blue and light orange. The design on the two short sides, it should be noted, differ somewhat.

"Guard Bands: Undulate floral design on gray and blue. Silk."

381. IMPERIAL POLISH RUG (Early Seventeenth Century)

Length, 4 feet 11 inches; width, 3 feet 8 inches

Of silk velvety closely woven pile. The field, which is of a pale pinkish tone, is covered with conventional floral motives, tendrils and leaf scrolls, woven in delicate tones of sapphire blue, emerald green and yellow of the topaz. A wide border framing the field is of beautiful soft green, with flowers of the Indian lotus and leaf scrolls woven in soft tones of blues, golden brown and ivory white. The guard band is of pale yellow with an interlaced pattern in sapphire blue.

382. IMPERIAL POLISH RUG (Early Seventeenth Century)

Length, 7 feet; width, 4 feet 7 inches

A most important specimen of distinctive artistic character. It is of silk and silver thread weave. The field, which is of soft fawn-color, is covered with large conventionalized Indian lotus flowers, tendrils and cloud scrolls, artistically composed, and woven in silver thread and silks of golden brown, sapphire blue and turquoise blue, emerald green and topaz yellow. A wide border framing the field is composed of a conventionalized floral pattern woven alternately in yellow silk and silver threads and outlined with dark brown.

383. IMPERIAL POLISH RUG (Early Seventeenth Century)

Length, 6 feet 6 inches; width, 4 feet 10 inches

The pile, which is closely woven, is entirely in silks. The field is a beautiful green in semblance of the precious emerald, and varying in tone. Completely covering the field are numerous flowers of the sacred Indian lotus, tendrils, cloud scrolls, and conventional motives, skilfully treated and woven in tones of sapphire blue and turquoise blue, yellow, white and red. Surrounding the field is a narrow band of yellow, and a wide border of topaz tone, the latter covered with large lotus flowers and leaf scrolls in colors to harmonize with the predominating design. A guard band is of shaded green and covered with detached blossoms and cloud forms in subdued colors.

384. ANTIQUE ISPAHAN RUG (Sixteenth to Seventeenth Century)

Length, 6 feet 11 inches; width, 4 feet 8 inches

Of closely woven silky pile and in exceedingly fine condition. The field is of claret red shading into tones of *rose du Barry*, and is almost completely covered with a beautifully executed design of

large flowers of the Indian sacred lotus, tendrils, cloud scrolls, and smaller floral patterns, all of which are woven in brilliant tones of sapphire blue and turquoise blue, green, topaz yellow, pink and ivory white. Framing the field is a narrow band of turquoise blue covered with detached blossoms and a wide border of dark blue with large lotus flowers and other patterns to harmonize with the embellishment of the field. The narrow guard band is of orange yellow.

ANTIQUÉ JARDINIÈRE VELVETS

385. PAIR ANTIQUÉ JARDINIÈRE VELVET PANELS (Louis Seize)

Cream-white silk ground, with a central medallion and corner ornaments of floral design woven in beautiful tones of green and delicate pink. The border of floral scrolls and rosettes is executed in similar colors.

Each: Length, 3 feet 8 inches; width, 2 feet.

386. ANTIQUÉ JARDINIÈRE VELVET PANEL (Louis Quinze)

Cream-white satin ground. Beautifully composed embellishment of peonies, palm leaves, and scale patterns woven in exquisite tones of green, delicate pink, and ivory white.

Length, 3 feet 8 inches; width, 1 foot 11 inches.

387. ANTIQUÉ JARDINIÈRE VELVET PANEL (Louis Seize)

Golden yellow silk ground. Beautifully embellished with a central medallion of floral and trellis pattern woven in tones of rose red, delicate purple and green. The corner ornaments of carnations and roses, and the border of floral and leaf festoons, woven in colors to harmonize with the predominating embellishment.

Length, 3 feet 11 inches; width, 2 feet 1 inch.

388. ANTIQUÉ JARDINIÈRE VELVET PANEL (Louis Quinze)

Gros-grain ground of old ivory tone, covered with a beautifully executed embellishment of flowers, leaf scrolls, and butterflies in tones of ruby red, topaz yellow, emerald green and purple of the amethyst.

Length, 3 feet 1 inch; width, 4 feet 7 inches.

389. ANTIQUE JARDINIÈRE VELVET BORDER (Louis Quinze)

Cloth-of-gold ground, with an urn, flowering plants and leaf scrolls woven in delicate tones of green, yellow and ruby red.

Length, 4 feet 1 inch; width, 2 feet 7 inches.

390. ANTIQUE JARDINIÈRE VELVET PANEL (Louis Seize)

Cloth-of-gold ground. A central medallion of star and blossom design, within a border of leaf scrolls and conventionalized flowers are woven in beautifully combined tones of wine red, delicate green, purple and white. The corner ornaments of cornucopias of flowers, and the border of floral scrolls, are all woven in colors to conform with the predominating embellishment.

Length, 4 feet 2 inches; width, 2 feet.

391. ANTIQUE JARDINIÈRE VELVET PANEL (Louis Seize)

Cloth-of-gold ground, with dainty floral bouquets, fern scrolls and a conventional border design beautifully executed in delicate tones of rose pink, red, green and white.

Length, 4 feet 3 inches; width, 2 feet 1 inch.

392. ANTIQUE JARDINIÈRE VELVET PANEL (Louis Seize)

Golden yellow ground, with a central embellishment of a vase, containing a flowering plant, and a border of entwining roses and tendrils, woven in fine tones of red, green and white.

Length, 4 feet; width, 2 feet 1 inch.

393. ANTIQUE JARDINIÈRE VELVET PANEL (Louis Quinze)

Cream-white gros-grain silk ground, with boldly drawn floral and leaf pattern executed in beautifully toned greens, yellow and wine red.

Length, 5 feet 8 inches; width, 2 feet.

394. ANTIQUE JARDINIÈRE VELVET BORDER (Louis Quinze)

Ecrú satin ground, with floral bouquets, leaf scrolls and a conventional border woven in delicate tones of green and pink.

Length, 7 feet 3 inches; width, 1 foot.

RENAISSANCE AND OTHER EMBROIDERIES, TAPESTRIES AND OTHER TEXTILES

395. ANTIQUE NEEDLEWORK PICTURE

Mythological subject skilfully executed in low tones of silk.

Height, 11 inches; length, 12 $\frac{3}{4}$ inches.

396. ANTIQUE FABRIC PICTURE

Medieval figures, landscape and animals painted on canvas in low tones. Appliqué border of floral scrolls.

Height, 10 $\frac{1}{2}$ inches; length, 15 $\frac{1}{2}$ inches.

397. ANTIQUE SAMPLER

Quaint figures of "Faith," "Hope" and "Charity," various animals, insects and birds worked in low tones of silk and worsted.

Height, 9 $\frac{1}{2}$ inches; length, 12 $\frac{3}{4}$ inches.

398. ITALIAN RENAISSANCE ORPHREY

Elaborately embroidered in silks and gold thread, several figures of saints in niches and in a medallion executed in needle painting.

Length, 3 feet 11 inches; width, 9 inches.

399. ITALIAN RENAISSANCE ORPHREY

Elaborately embroidered in gold thread and silks, figures of Madonna and Child and Saints in needle painting.

Length, 4 feet 2 inches; width, 9 inches.

400. SILK AND GOLD THREAD TAPESTRY PANEL (Renaissance)

Floral and scrolls woven in delicate tones of pink, brown, yellow, blue and white.

Length, 1 foot 9 inches; width, 1 foot 7 inches.

401. ECCLESIASTICAL BANNER (Italian Renaissance)

Red Genoese velvet, with figures of angels and monstres, the Holy Lamb, and scroll designs, executed in gold and silver thread needlework and appliqué.

Length, 6 feet 4 inches; width, 1 foot 9 inches.

402. GREEN GOTHIC VELVET CHASUBLE (Sixteenth Century)

Embellished with a broad stripe of embroidery and appliqué in gold threads and yellow satin in the design of fleur-de-lis scrolls and a coat-of-arms.

403. GREEN GOTHIC VELVET DALMATIC (Sixteenth Century)

Richly embellished in gold thread embroidery and appliqué to match the preceding chasuble.

404. SUMPTUOUS RENAISSANCE PANEL (Sixteenth Century)

Green silk, elaborately embroidered in beautifully combined silks and gold thread. The embellishment consisting of floral designs, birds and bold leafy scrolls. Framed under glass.

Length, 3 feet 2 inches; width, 1 foot 10 inches.

405. SUMPTUOUS RENAISSANCE EMBROIDERED PANEL (Sixteenth Century)

To match the preceding. Framed under glass.

Length, 3 feet 2 inches; width, 1 foot 10 inches.

406. THREE SUMPTUOUS RENAISSANCE LAMBREQUINS (Sixteenth Century)

Green silk sumptuously embroidered in beautifully combined silks and gold thread. The embellishment consists of an elaborate floral design, and various birds, executed in silk needlework and bold leaf scrolls in gold thread embroidery. Scalloped edge finished with bullion fringe, and the upper edge bordered with gold thread lace. Lined with green silk.

Each: Length, 6 feet 5 inches; width, 1 foot 10 inches.

407. EMBROIDERED RENAISSANCE LAMBREQUIN (Sixteenth Century)

To match the preceding (No. 406).

Length, 6 feet 1 inch; width, 1 foot 10 inches.

408. FOUR SUMPTUOUSLY EMBROIDERED RENAISSANCE LAMBREQUINS (Sixteenth Century)

To match the preceding, but with straight edge.

Each: Length, 7 feet 1 inch; width, 1 foot 10 inches.

409. FOUR SUMPTUOUSLY EMBROIDERED RENAISSANCE PANELS (Sixteenth Century)

Green silk, and embellished to match the preceding lambrequins.

Each: Length, 3 feet 1 inch; width, 1 foot 10 inches.

410. RENAISSANCE VELOURS (Sixteenth Century)

Golden yellow ground with coats-of-arms, leaf scrolls and grotesques executed in beautiful emerald green.

42 yards in various lengths.

411. PAIR ITALIAN RENAISSANCE DOOR CURTAINS WITH LAMBREQUIN (Seventeenth Century)

Composed of silk and metal thread brocade, chasubles and copes of brilliant floriated pattern on ivory white gros-grain silk. Trimmed with metal thread galloon. Lined with pink silk and interlined.

Each curtain: Height, 7 feet 10 inches; width, 4 feet 6 inches

Lambrequin: Height, 1 foot; length, 7 feet 6 inches.

412. PAIR OF ITALIAN RENAISSANCE DOOR CURTAINS AND LAMBREQUIN (Seventeenth Century)

Composed of seventeenth century chasubles and copes, of ivory white silks, sumptuously embellished with passion flowers, tendrils and leaf scrolls executed in silk and gold thread needlework. Lined with green silk and interlined.

Curtain: Height, 7 feet 10 inches; width, 4 feet 6 inches.

Lambrequin: Height, 1 foot; length, 7 feet 6 inches.

413. ROYAL BEAUVAIS TAPESTRY PANEL (Eighteenth Century)

Early eighteenth century. One of the "Les jeux d'enfants" series. Style of Michel Corneille and possibly from the cartoon of Damoiselet, of Bruxelles. The composition with landscape and subdued coloring includes a group of four children under a tree and in the foreground who are occupied in trapping birds; one of their number has just caught a bird and is about to place it in a cage which is close by on the ground. Still another cage that is empty appears further to the right and in front of a tent-like trapping net. The distance reveals arched stone bridges, and a tower together with a light cloudy sky. The framing border is woven in a small trellis diaper design, relieved by corner cartouches.

Height, 8 feet; width, 6 feet 3 inches.

FINE CARVED AND GILT FURNITURE STEINWAY PARLOR GRAND PIANO

414. CARVED AND GILDED FOOTSTOOL

In the style of Louis Seize. Upholstered in silk and gold thread floriated brocade.

415. PAIR OF CARVED AND GILDED RECEPTION CHAIRS

In the style of Louis Seize. The frames carved in relief with acanthus scrolls and floral patterns. Seats and backs caned and gilded.

416. PAIR OF CARVED AND GILDED RECEPTION CHAIRS

In the style of Louis Quinze. The frames and open backs elaborately carved in relief with leaf scrolls and floral festoons. The seats upholstered in floriated silk brocade.

417. MAHOGANY SMALL TABLE

In the style of Louis Seize. With inlaid top panel and base shelf. Mounts, ornaments and gallery rail of gilded metal.

418. PARQUETRY SMALL TABLE

In the style of Louis Quinze. Mounted in gilded ormolu and with a decorated Japanese porcelain plaque fitted in the top.

419. LADY'S PARQUETRY WRITING TABLE

In the style of Louis Quinze. Elaborately mounted and ornamented in chiselled ormolu, by F. Linke of Paris. Fitted with one large and two small drawers and surmounted by a figure of a cupid. Has ormolu candle branch arranged for electric lighting.

420. MAHOGANY ROUND CENTRE TABLE

In the style of Louis Seize. Mounted in gilded metal.

421. PAIR VASE CABINETS

Of plate glass. Mounted on carved mahogany pedestals.

Height of case, 23 inches; width, 11½ inches square.

422. LARGE PARQUETRY AND MARQUETRY VITRINE

In the style of Louis Quinze. Elaborately mounted and ornamented in chiseled ormolu, with leaf scrolls, female busts and shell patterns. Lined with cream white satin brocade.

423. CARVED AND GILDED BERGERE

In the style of Louis Quinze. The frame carved in relief with rocailles and floral designs. The back, wings, and loose cushion upholstered in silver grey silk brocade with floral bouquets and lace patterns brocaded in various colors.

424. CARVED AND GILDED WOOD CORNER SEAT

In the style of Louis Quinze. The frame carved in bold relief with floral festoons and leaf scrolls. Upholstered in old silk brocade of floral patterns.

425. LARGE CARVED AND GILDED MARQUISE

In the style of Louis Quinze. The frame elaborately carved in relief with rocailles and floral scrolls. The back, wings, and loose cushion upholstered in cream white silk brocade with floral patterns brocaded in brilliant colors.

426. ELABORATELY CARVED AND GILDED SOFA

In the style of Louis Quinze. The frame almost entirely covered with relief carving of leaf scrolls, openwork central back panel. Seat and back upholstered in floriated mauve color silk brocade.

427. CARVED AND GILDED SOFA

In the style of Louis Quinze. The frame elaborately carved in relief in rocailles and floral scrolls. The seat, back and arms double caned and gilded. Fitted with a loose cushion which is upholstered in éru grosgrain silk with bold floral and leaf scroll patterns brocaded in various colors of silk and gold metal thread.

428. CARVED AND GILDED LONG BANQUETTE

In the style of Louis Quinze. The frame and X-shaped underbrace carved in relief with rocaille and floral designs. The seat upholstered in silk and gold thread, floriated brocade.

430. RENAISSANCE TAPESTRY BANQUETTE

Frame of carved and gilt walnut, showing massive scrolled underbracing and curved legs. The seat is covered with a Flemish tapestry in panel form representing a mythological subject with numerous small figures that compose a council of the Olympian gods, with Zeus arriving on the scene borne by an eagle. Birds of the sky are included on the sides, together with a peacock and hen.

Length, 6 feet 2 inches; width, 1 foot 8 inches.

445. PAIR MAHOGANY CANDLE STANDS

In style of Chippendale. With fretted top rail, shaft fluted, tripod base carved in low relief with acanthus, and cabriole legs.

Height, 44 inches.

Purchased from the A. J. Crawford Company, New York, as pieces of the period.

446. COMB-BACK LIGHT MAHOGANY WINDSOR ARMCHAIR

In Colonial American style. With spindle props at back, stretchers and spade feet.

Height, 44½ inches.

447. SINGLE MAHOGANY SHIELD-BACKED ARMCHAIR

American. Showing Hepplewhite influence in splat. Straight legs.

Height, 38¼ inches.

448. SINGLE MAHOGANY CHAIR

In Chippendale style (1760-1770). With straight legs and slat, curved top rail to back, and pieced Gothic splat of intricate design.

Height, 36 inches.

449. SINGLE MAHOGANY ARMCHAIR

In style of Chippendale (1760-1770). Curved top-rail and arms, cabriole legs, ball and claw feet. Acanthus in relief at knees. Splat pierced, composed of wave curves.

Height, 39 inches.

From the Thomas B. Clarke Collection, Tiffany Studios Sale, New York, 1910.

450. SINGLE MAHOGANY ARMCHAIR

Of Hepplewhite style (1785-1795). Full oval back splat, evincing influence of Both Chippendale and the Adam Brothers. Acanthus leaf at supports of arms. Tapering straight legs, grooved.

Height, 39 inches.

From the Thomas B. Clarke Collection, Tiffany Studios Sale, New York, 1910.

451. SINGLE MAHOGANY ARMCHAIR

In late Chippendale or Transition style (1770-1780). Curved top-rail and arms and straight grooved legs with stretcher. Floral design at top of rail, and acanthus motifs depend from slats of pierced splat.

Height, 38 inches.

From the Thomas B. Clarke Collection, Tiffany Studios Sale, New York, 1910.

452. SINGLE MAHOGANY ARMCHAIR

In Hepplewhite style (1785-1795). Probably originally a writing chair (note holes in arms for extension). Graceful shield back. Splat carved with a drapery festooned urn, acanthus leaves at top-rail and rosettes at stiles. Straight tapering legs and curved under-brace.

Height, 39½ inches.

453. SINGLE MAHOGANY SIDE CHAIR

In Chippendale style (1760-1770). With unusual splat fretwork in Chinese style. Ends of top-rail carved in acanthus designs, and rosette at centre. The legs are somewhat heavy cabriole, terminating in the ball and claw, and further decorated with acanthus at knees.

Height, 37½ inches.

From the Thomas B. Clarke Collection, Tiffany Studios Sale, New York, 1910.

454. SINGLE MAHOGANY ARMCHAIR

In Chippendale style (1760-1770). Of interlaced ladder-back form, hooped top-rail, and slats echoing same pattern. Shaped arms, square seat, straight legs and stretcher.

Height, 37 inches.

From the Thomas B. Clarke Collection, Tiffany Studios Sale, New York, 1910.

455. SINGLE MAHOGANY ARMCHAIR

Of the early Georgian epoch (1714-1760), showing a style improved upon by Chippendale. Splat divided into four slats, each beaded, and, at the centre, carved in a simple leaf design. Acanthus motif on edge of top-rail and arms. Legs cabriole, Dutch feet, and foliage carved at knees.

Height, 36½ inches.

456. SINGLE MAHOGANY ARMCHAIR

In early Georgian style (1714-1760). With conventionalized "interlacing-circle" splat, acanthus leaves and shell with streamers carved on top-rail. Legs cabriole, terminating in birds'-claw and ball feet. Knees carved in acanthus and floral pendants.

Height, 37¾ inches.

457. PAIR SOLID MAHOGANY ARMCHAIRS

In style of Chippendale. Have interlaced acanthus-leaf slat, acanthus designs along shoulder or arms and long apron. Rayed centre of apron pierced. Cabriole legs and paw feet. Seats of seventeenth century Persian silver brocade.

Height, 41½ inches.

Purchased from the A. J. Crawford Company, New York, 1904 with a written statement that the chairs "were purchased at the sale of Richard Poer de la Poer, Greystones Priory, Dublin, and were mentioned in an inventory as far back as 1785."

458. PAIR SATINWOOD INLAID WALNUT CHAIRS

Of the Queen Anne—Early Georgian epoch (1702-1727). With hoop and spooned backs, fiddle splats, cabriole legs, and curved stretchers. The break in the topmost curve of the backs exemplifies one of the many variants of the conventional Queen Anne style.

Height, 37½ inches.

459. FOUR RIBAND-BACKED SOLID MAHOGANY ARMCHAIRS

In style of Chippendale. Have richly carved seat-rails, elaborately interlaced and knotted ribbons at splats, cabriole legs, carved knees and conventionalized dolphin feet.

Height, 37½ inches.

Purchased from the A. J. Crawford Company, New York, with the written statement that these chairs and the following described settee "came from the collection of Madame de Falbe, wife of the Danish Ambassador to England, and who was formerly Mrs. Gerard Leigh, in whose family the chairs and settee had been since the beginning of the nineteenth century."

460. SOLID MAHOGANY RIBAND-BACKED SETTEE

To match the above described chairs.

Height, 37½ inches; length, 5 feet 4 inches.

461. MAHOGANY SETTEE

In Dutch style (first quarter of the eighteenth century). With out-flaring arms, cabriole legs terminating in dolphins' heads, and graceful splats carved in low relief with acanthus and pendant flower designs and pierced with a single oval at centre of the swell. About one-quarter of an inch added to shoes of the front feet.

Height, 41 inches; length, 61 inches.

From the Thomas B. Clarke Collection, Tiffany Studios Sale, New York, 1910.

462. INLAID MAHOGANY CARD TABLE

Of late Sheraton (American) style. Top inlaid with floral design in satinwood, greenwood and rosewood. Legs round, tapered and reeded in characteristic Sheraton style.

Height, 29 inches; diameter, 35½ inches

463. INLAID MAHOGANY TIP TABLE

In style of Sheraton. Oval top inlaid with a satinwood and greenwood shell. Thin double band of satinwood along edge. Swell shaft, grooved curved legs, brass feet. Perhaps American.

Height, 29¾ inches.

464. SOLID MAHOGANY TIP TABLE

In style of Chippendale. With outcurving pierced rail of floral designs broken by leaves of the acanthus (double at corner), and having openwork designs at centres. Fitted to tripod base.

Height, 32 inches; width, 29½ inches.

Purchased from the A. J. Crawford Company, New York, 1904, with a written statement that the table "was bought at a sale at 'The Paddocks,' Guildford, Surrey, and it had been purchased from the Earl of Braybrooke at Braybrooke Castle, where it stood in the room used by Queen Anne."

465. SOLID MAHOGANY TIP TABLE

In style of Chippendale. With sunken compartment for eight plates and large central panel. Carved shell at each division, floral rosettes inside about central compartment. Tripod base, acanthus carved shaft and knees. Clawed feet.

Diameter, 47 inches; height, 29 inches.

Purchased from the A. J. Crawford Company, New York, 1914, with written statement that it had come from an old house in Tunbridge Wells.

466. MAHOGANY CORNER CABINET

In style of Chippendale (1760-1780). Single glass door embellished with simple diamond-shaped tracery, moulded pilasters at sides; fretted and beaded bands mark break between shelved top and lower half of piece, which is enclosed with a panelled door. Elaborately carved pediment with circular brass rosettes. Chinese bracket feet.

Height, 6 feet 6½ inches; depth, 22 inches.

467. GRAND SATINWOOD BEDROOM SUITE

In style of the Brothers Adam, consisting of

“A.” Four-post double bedstead.

“B.” High chest of drawers.

“C.” Dressing table with oval mirror.

“D.” Cane-bottomed seat to match.

“E.” Two feather and drapery-designed shield-back armchairs.

“F.” Four shield-shaped side chairs.

“G.” An urn-shaped cheval glass with Battersea enamel handles.

These extremely beautiful examples of golden satin-wood are tastefully painted with rose-festoons and ovals or squares painted in white and black and filled in with draped female figures after the antique.

Height of bed, 8 feet; length, 6 feet 9 inches; width, 5 feet 5½ inches.

Purchased from the A. J. Crawford Company, New York, with the written statement that the above suite was “purchased at the sale of Richard Poer de la Poer of Greystones Priory, in the county of Dublin, Ireland, in April, 1903, having been in the possession of the family almost one hundred years.”

468. SATINWOOD DESK

In style of the Brothers Adam. Has six drawers and five compartments in top and three small drawers below. This beautiful example of satinwood furniture is enriched with floral festoons of roses and oval medallions filled in with classic figures in white on green.

Height, 39 inches; length, 48 inches; width, 24½ inches.

Purchased from the A. J. Crawford Company, New York, 1904, as a specimen of the period.

469. SATINWOOD CURIO CABINET

In style of the Brothers Adam. Decorated with painted designs of floral festoons and an oval panel (top) ornamented with two amorini. Two shelves, spade feet, curved apron.

Height, 39 inches.

Purchased from the A. J. Crawford Company, New York, 1904, with their written statement that the above piece was made by the Brothers Adam toward the end of the eighteenth century.

470. SATINWOOD ROUND TABLE

In style of the Brothers Adam, decorated in rich but subdued colors with rose festoons and draped female figures after the antique. Depending from the beaded central panel on top hang black and white oval plaques filled in with the figures of the Muses or Arts. Has been reinforced below with two braces.

Height, 29 inches; diameter, 35 $\frac{3}{4}$ inches.

Purchased from the A. J. Crawford Company, New York, 1904, with their written statement that the above table was purchased at the Richard Poer de la Poer sale, Greystones Priory, Dublin, Ireland.

471. PAIR OF GILT WOOD CANDLESTICKS

Griffin form, in style of the Brothers Adam.

Height, 13 $\frac{1}{4}$ inches.

Purchased from the A. J. Crawford Company, with the written statement that the above candlesticks were made toward the end of the eighteenth century.

472. TRIPOD POLE SCREEN

In style of the Brothers Adam. With satinwood urn-shaped octagonal panel, filled in with painting on satin of rose and insects. The border is ornamented with painted floral festoons. Glass framing painting, painted in green and gold.

Height, 61 $\frac{1}{2}$ inches.

473. OVER-MANTEL MIRROR

In style of the Brothers Adam. Of vertical oblong shape. Light frame decorated with acanthus, beaded and rosette designs wrought in gilt compo. Modern Wedgwood plaque "Sacrifice to Flora" inserted in frame immediately below the gilt urn which crowns the piece.

Height, 45 inches; length, 60 inches.

Purchased from the A. J. Crawford Company, 1905, as a period piece.

474. SUITE OF PAINTED FURNITURE

In style of Hepplewhite. Consisting of
"A." Glass-front cabinet.
"B." Shield-back settee.
"C." Two corner-stands.
"D." Two armchairs.
"E." Desk.
"F." Circular table.

Finished with a black painted ground, the entire set is decorated with drapery and floral festoon designs and oval plaques filled in with female figures after the antique, the "Muses," "Arts" and the like. The latter are painted in white or green, after the manner of Wedgwood.

Height of cabinet, 66 inches.

Purchased from the A. J. Crawford Company, New York, 1905, with a written guarantee and a statement that they had bought the set at Dormau's Park, in Surrey, two miles from East Grinstead; it belonged to the Nicol family, and was well known in that part of Surrey; it had belonged to the Nicols for over sixty years, and they had bought it at "Crowborough Hall, Sussex." They further stated "that in the opinion of several experts," including Mr. Arthur Taylor of London, "it is without doubt the most unique set they had ever seen of a very rare period, viz., early Hepplewhite."

THE LITERARY TREASURES

FIRST SESSION

TUESDAY EVENING, APRIL 6TH, 1915

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 8.15 O'CLOCK

Catalogue Nos. 1 to 224 inclusive

A'BECKETT, GILBERT ABBOTT

1. THE COMIC HISTORY OF ENGLAND. *Colored etchings and woodcuts by John Leech.* FIRST EDITION in the original 20 parts (in 19), 8vo, wrappers, uncut. London, 1846-1848; THE COMIC HISTORY OF ROME. *Colored etchings and woodcuts by John Leech.* FIRST EDITION in the original 10 parts (in 9), 8vo, wrappers, uncut. London, n. d. (*circa* 1850). Together, 3 vols., with all the advertisements, etc. In red morocco cases (3).

EXTRA-ILLUSTRATED SET OF MEMOIRS OF THE FAMOUS COMEDIAN, JOHN BANNISTER

ADOLPHUS, JOHN

2. MEMOIRS OF JOHN BANNISTER, COMEDIAN. 2 vols. 8vo, EXTENDED to 8 vols. 8vo, half crimson morocco, gilt backs and tops, by Pawson and Nicholson. Extra-illustrated by Charles N. Mann, of New York, with his specially printed title in each volume. London, (1838)

EXTRA-ILLUSTRATIONS comprise,—787 engraved portraits, including portraits of Mr. Bannister as Dick; Japhna; Whiskerandos; Capt. Macheath; Shady; Gradus (2); Merlin; Col. Feignwell (2), Capt. Bobadil; Echo; Ben; and Major Sturgeon; together with 7 in plain dress.

Among the others are—Mrs. Siddons (24 *different portraits*); Garrick (14); Samuel Foote (12); Mrs. Jordan (10); John Quick (10); Charles Mathews (12); J. P. Kemble (10); John Fawcett (9); Quin (2); Lady Ham-

ilton (2); R. B. Sheridan (5); Mrs. Abington (8), including a rare one as *Lady Betty Modish*; Macklin (5); Colley Cibber; Woffington (3); Liston (6); Perdita Robinson (4); Tate Wilkinson; Thomas Killigrew; George Selwyn; Charles Kemble (5); Mrs. Billington (6); Thomas Rowlandson (*rare*); Mrs. Clive; Mrs. Siddons (*by Sanson, rare*); Charles Lee Lewes (3); Miss Harpur (*mezzo*); Henry Carey; Mrs. Jordan as Hippolyta (*scarce*); Michael Kelly (4); Master Payne (*by Leney*); Edmund Kean as Zanga (*by Alais after Geo. Cruikshank, rare*); Mdme. Vestris (3); Gen. Monckton; Liston as Moll Flaggon (*colored*); George Colman (5); Mrs. Bannister (*by Conde*); Henry Johnston (4); Mdme. Catalani (4); Harley as Leporello (*rare colored etching*), and in other characters; Miss O'Neill; Thomas Coutts; Charles Lamb; Conway; Miss Mellon; Miss Farren (3); Mrs. Inchbald (4); John Edwin (5); Horace Walpole; Joe Miller (*New York, 1838*); Gen. Burgoyne; Napoleon (3); Admiral Howe; Elliston as Mercurio (*rare, colored*); Edmund Kean; Mr. and Mrs. Mattocks (*mezzotints*); Ned Shtyer (5); Munden (3); Edmund Burke; C. J. Fox (2); Braham (4); Milton; Pope and the Duke of Bedford (*all by W. Haines*); John Adolphus; Charles Dibdin (4); Garrick (*by Edwin*); G. F. Cooke; Master Betty (3); Spranger Barry (2); Stephen Kemble (2); Mrs. Sheridan; Dr. Johnson; John Johnstone (4); Rousseau; Voltaire (3); Philip Astley; Gen. Wolfe; West Digges; Mrs. Cibber; Benjamin West; John Bernard; Mr. Woodward; Miss Pope (*mezzo*); C. Heath, *engraver*; Nollekens, *the sculptor*; Mrs. Bland (4); Holman (4); Mrs. Coutts (3); Mrs. Centlivre; and many others.

ÆSOP'S FABLES

3. ÆSOP. Æsop's Fables. With his Life; in English, French, and Latin. Newly Translated. *Illustrated with 112 sculptures. To this edition are likewise added thirty-one new figures representing his life.* Small folio, full Cambridge calf, gold tooled back and sides, gilt edges, by
 LLOYD AND WALLIS. London, 1687

ÆSOP'S AND GAY'S FABLES. STOCKDALE'S
FINE EDITION ON LARGE PAPER, BOUND BY
BEDFORD

ÆSOP'S AND GAY'S FABLES

4. THE FABLES OF ÆSOP. With a Life of the Author. *Embellished with 112 plates (by William Blake, and others)*. 2 vols. London; John Stockdale, June 4th, 1793; GAY (JOHN). Fables. With a Life of the Author. *Embellished with 70 plates*. 2 vols. London; John Stockdale, 1793. Together, 4 vols. royal 8vo, full dark-blue straight-grained morocco, gilt backs and sides, gilt tops, other edges uncut, by BEDFORD. London, 1793

LARGE PAPER SET, containing brilliant impressions of the illustrations.

The Edward George Hibbert copy, with bookplate.

WORKS OF W. H. AINSWORTH, ALL FIRST EDI-
TIONS, ORIGINAL CLOTH AND PARTS, IN-
CLUDING COPIES BELONGING TO WILLIAM
BECKFORD AND GEORGE CRUIKSHANK,
WITH THEIR AUTOGRAPH INSCRIPTIONS

AINSWORTH, WILLIAM HARRISON

5. THE TOWER OF LONDON. A Historical Romance. *With 40 full-page plates and 58 woodcuts by George Cruikshank*. Royal 8vo, original cloth, gilt, uncut. In straight-grained morocco case.

London, 1840

FIRST EDITION, and WILLIAM BECKFORD'S COPY, with author's autograph inscription on title,—"*William Beckford, Esquire, From the Author.*"

AINSWORTH, WILLIAM HARRISON

6. THE TOWER OF LONDON. A Historical Romance. *With 40 full-page plates and 58 woodcuts by George Cruikshank*. FIRST EDITION. Royal 8vo, full calf, gilt back and inside borders, gilt top, lower edges uncut, with portion of pictorial wrappers bound in, by Toot. London, 1840

AINSWORTH, WILLIAM HARRISON

7. OLD ST. PAUL'S. A Tale of the Plague and the Fire. *With 20 etched plates designed and engraved by John Franklin.* 3 vols. 8vo, original cloth, uncut, stamp on titles.

London, 1841

FIRST EDITION. Author's presentation copy, with his autograph inscription on title of Vol. I.;—"Robert Souler, Esquire, with Mr. Ainsworth's best regards."

AINSWORTH, WILLIAM HARRISON

8. THE MISER'S DAUGHTER. A Tale. *With 20 illustrations by George Cruikshank.* 3 vols. 12mo, original cloth, uncut. In levant morocco cases. London, 1842

FIRST EDITION and GEORGE CRUIKSHANK'S OWN COPY, with his autograph signature on each title, and author's presentation inscription on the title of Vol. I.;—"Mrs. George Cruikshank, with the Author's very kind regards and the illustrator's dearest love. October 18th, 1882."

AINSWORTH, WILLIAM HARRISON

9. WINDSOR CASTLE: AN HISTORICAL ROMANCE. *Portrait of the author by Maelise, and illustrations by George Cruikshank and Tony Johannot.* FIRST EDITION. 8vo, in the original 11 parts, uncut. In morocco case. London, 1844

AINSWORTH, WILLIAM HARRISON

10. THE LIFE AND ADVENTURES OF MERVYN CLITHEROE. *Illustrations by "Phiz."* FIRST EDITION. 8vo, in the original 12 parts in 11, uncut. In morocco case.

London, 1857-1858

ALCIATI, ANDREA

11. EMBLEMATVM LIBELLVS. *With 113 emblematic woodcuts.* Small 8vo, full red levant morocco, gilt back, interlaced gilt borders on sides, doublures of dark-blue levant, gilt bordered, watered silk end-papers, gilt edges, by LORTIC, with his ticket. (Green No. 25.)

Lugduni: Jacobus Modernus, 1544

The Robert Hoe copy, with bookplate.

FIRST EDITIONS OF SEVERAL OF THE WORKS OF THOMAS BAILEY ALDRICH

ALDRICH, THOMAS BAILEY

12. THE BELLS: A COLLECTION OF CHIMES. 12mo, full straight-grained morocco, gilt back and inside borders, gilt top, by STIKEMAN, tear across p. 17 repaired. New York, 1855
FIRST EDITION of the author's first book.

ALDRICH, THOMAS BAILEY

13. THE BELLS: A COLLECTION OF CHIMES. FIRST EDITION. 12mo, original cloth, title somewhat damaged, Fly-leaf contains autograph signature of Aldrich with date. New York, 1855; The Ballad of Babie Bell, and Other Poems. FIRST EDITION. 12mo, original cloth. New York, 1859. Together, 2 volumes.

ALDRICH, THOMAS BAILEY

14. THE BALLAD OF BABIE BELL, AND OTHER POEMS. *With pencilled autograph signature of Mr. Ives*; New York, 1859; Poems. New York, 1865; Marjorie Daw, and Other People. Boston, 1873; Poems. *Illustrated by the Paint and Clay Club*. Boston, 1882. Together, 4 vols., various sizes, original cloth and wrappers.
ALL FIRST EDITIONS, except the last-named.

ANDREWS, WILLIAM LORING

15. AMONG MY BOOKS. *Numerous reproductions, several colored*. 8vo, full dark-green levant morocco, corner cover-ornaments, doublures of brocade silk with filleted borders, brocade-silk end-papers, gilt edges, by THE DOVES BINDERY. New York: Printed for the Author, 1894
FIRST EDITION, and one of 10 copies on Japanese paper.

ANDREWS, WILLIAM LORING

16. FRAGMENTS OF AMERICAN HISTORY, Illustrated solely by the Works of those of our own Engravers who flourished in the XVIIIth Century. *Numerous reproductions, several colored*. 12mo, half calf, gilt top, uncut. New York: Printed for the Author, 1898.
FIRST EDITION, and one of 80 copies on American hand-made paper.

ANDREWS, WILLIAM LORING

17. A TRIO OF EIGHTEENTH CENTURY FRENCH ENGRAVERS OF PORTRAITS IN MINIATURE. *With 28 illustrations.* 8vo, vellum-covered boards, uncut.

New York: Printed for the Author, 1898

FIRST EDITION, and one of 161 copies on Japanese paper.

ANGLO-SAXON REVIEW, THE

18. A QUARTERLY MISCELLANY. Edited by Lady Randolph Churchill. *With a large number of fine plates, mainly portraits of celebrities.* 10 vols. small folio, full decorated roan, each volume bound in facsimile of a famous specimen of the binder's art, including Dérome, Clovis Eve, Canevari and others. London, 1899-1901

Complete Set. Contains original contributions by most of the eminent authors of the period, including,—Maurice Hewlett, A. C. Swinburne, Edmund Gosse, and others.

COLORED PLATES BY HENRY ALKEN

[APPERLY, C. J.]

19. THE LIFE OF A SPORTSMAN. By Nimrod. *With 36 COLORED PLATES by Henry Alken.* Royal 8vo, full red levant morocco, gilt back and inside gilt borders, gilt edges, by LLOYD. London: R. Ackermann, 1842

FIRST EDITION, with the Alken plates in unusually brilliant impressions.

[APPERLY, C. J.]

20. MEMOIRS OF THE LIFE OF THE LATE JOHN MYTTON, Esq., of Halston, Shropshire . . . with Notices of his Hunting, Shooting, Driving, &c. By Nimrod. *Engraved title, and 18 highly-colored plates by Henry Alken and T. J. Rawlins.* Royal 8vo, full red levant morocco, gilt symbolical back and panelled sides, doublures of blue levant, gilt borders, gilt edges, original cloth covers bound in, by DAVID. London: R. Ackermann, 1851

Third and best edition, with a brief Memoir of "Nimrod" by the author of "Handley Cross" (R. S. Surtees).

APULEIUS

21. **THE WORKS OF APULEIUS**, comprising the *Metamorphoses*, or *Golden Ass*, the *God of Socrates*, the *Florida*, and his *Defence*, or a *Discourse on Magic*. A New Translation. *Portrait*. 12mo, full calf. London, 1853

This edition contains passages that were altered in later issues.

ARABIAN NIGHTS

22. **THE BOOK OF THE THOUSAND NIGHTS AND ONE NIGHT**; now first completely done into English Prose and Verse, from the original Arabic, by John Payne. 9 vols. London; Printed for the Villon Society by private subscription, and for private circulation only, 1882-1884; Also *Aladdin and the Enchanted Lamp*. Two stories done into English from the recently discovered Arabic text, by John Payne. London; Printed for subscribers only, 1889. Together, 10 vols. 8vo, vellum, gilt, gilt tops, uncut. London, 1882-1889

Although bearing the imprint of London, the copy of *Aladdin* is thought to be the New York edition.

FIRST EDITIONS OF MATTHEW ARNOLD IN THE ORIGINAL CLOTH AND WRAPPERS

ARNOLD, MATTHEW

23. **THE STRAYED REVELLER, AND OTHER POEMS**. By A. 12mo, full dark-blue levant morocco, gilt back and inside borders, gilt edges, by Root. London, 1849

FIRST EDITION. One of 100 copies circulated, balance of issue withdrawn.

ARNOLD, MATTHEW

24. **EMPEDOCLES ON ETNA AND OTHER POEMS**. By A. 12mo, original cloth, uncut. London, 1852

FIRST EDITION. Only 50 copies printed before it was withdrawn from circulation.

ARNOLD, MATTHEW

25. **MEROPE**. A Tragedy. 12mo, full calf, gilt back and inside borders, gilt top, lower edges uncut. London, 1858

FIRST EDITION.

ARNOLD, MATTHEW

26. *GEIST'S GRAVE*. Square 12mo, original printed wrappers, uncut, and mainly unopened.

London: Printed only for a few friends, 1861

FIRST EDITION. A fine copy of the privately printed Elegy on the poet's dog.

ARNOLD, MATTHEW

27. *SAINTE BRANDAN*. 8vo, original printed wrappers, uncut, pp. 11.

London: E. W. & A. Skipwith, 1867

FIRST EDITION. Only a small number were printed.

ARNOLD, MATTHEW

28. *SAINTE BRANDAN*. Another copy of the FIRST EDITION. 12mo, original wrappers, uncut.

London, 1867

ARNOLD, MATTHEW

29. *ESSAYS IN CRITICISM*. London, 1865; *On the Study of Celtic Literature*. London, 1867; *Irish Essays and Others*. London, 1882. ALL FIRST EDITIONS. Together, 3 vols. 8vo, and 12mo, original cloth.

ARNOLD, MATTHEW

30. *EMPEDOCLES ON ETNA*. A Dramatic Poem. *Title within a woodcut border*. 12mo, full red levant morocco, gilt back, sides tooled in a large lozenge with gilt ornaments, inside gilt borders, gilt top, uncut, by ZAEHNSDORF.

London: Vale Press, 1896

One of 200 copies printed.

AUDSLEY, GEORGE ASHDOWN, and BOWES, JAMES LORD

31. *KERAMIC ART OF JAPAN*. *With a large number of plates, several specimens on most of them, many of which are beautifully illuminated in gold and colors*. 2 vols. folio, morocco backs, heavy bevelled cloth sides, emblematically decorated, gilt edges.

Liverpool, 1875

Many of the facsimiles are from the author's collection, and formed part of the exhibition for many years in Liverpool, the author's home. Each plate is mounted on a linen guard, thus preventing them breaking away from the backs.

BAILY, J. T. HERBERT

32. EMMA, LADY HAMILTON. A Biographical Essay, with a Catalogue of her published portraits. *Illustrated*. 4to, boards, uncut. London, 1905

BEAUTIFUL EDITIONS OF A NUMBER OF WORKS
OF HONORE DE BALZAC IN HANDSOME
BINDINGS FROM THE ROBERT HOE LIBRARY

BALZAC, HONORE DE

33. EUGÉNIE GRANDET. *Orné de huit sujets dessinés par Dagnan-Bouveret et gravés à l'eau-forte par Le Rat*. Royal 8vo, full dark-green levant morocco, back and sides tooled in quadruple and septuple fillets, interlaced, doublures of crimson levant, gilt bordered, green silk end-papers, gilt over rough edges, original wrappers bound in, by MARIUS MICHEL. In slip cover and case.

Paris: Imprimé pour les Amis des Livres, 1883

One of 120 copies printed, with the plates in two states, one being on India paper.

The Robert Hoe copy, with bookplate.

BALZAC, HONORE DE

34. LES CHOUANS. Préface par Jules Simon. *Compositions de Julien le Blant, gravées à l'eau-forte par Émile Boilvin*. Imperial 8vo, full russet levant morocco, festoon ornamental borders within quadruple borders of dots, lines, etc., doublures of crimson levant morocco, ornamented with wide borders of fleurs-de-lys, dotted lines, scrolls, etc., gilt over uncut edges, original wrappers bound in, by CHAMBOLLE-DURU. In case. Paris, 1889

DE GRAND LUXE EDITION. One of 35 copies printed throughout on Chinese paper, with the etchings in three states, on Japanese paper, the woodcuts in two states on Chinese paper.

Inserted is a characteristic ORIGINAL PEN-AND-INK DRAWING BY LE BLANT, the illustrator of the work.

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BALZAC, HONORE DE

35. LE PÉCHÉ VÉNIEL. *Compositions de Paul Avril gravées à l'eau-forte par Edouard Léon et Raoul Serres.* Royal 8vo, full maroon levant morocco, gilt and blind tooled on back and sides in panels of broad and narrow fillets and ornaments, doublures of maroon levant, with mosaic panels of blue and light-brown morocco, maroon silk end-papers, gilt over rough edges, original wrappers bound in, by CARAYON.
Paris: Charles Bosse, 1901

UNIQUE COPY, ON JAPANESE PAPER, WITH THE ETCHINGS IN FIVE STATES, including engraver's etching, three states of *remarque* proofs, and the finished plate.

The Albert Bélinac-Robert Hoe copy, with bookplates of both.

BALZAC, HONORE DE

36. LA FEMME DE TRENTE ANS. *Avec 35 compositions par A. Robaudi, gravées au burin, et l'eau-forte par Henri Manesse.* Royal 8vo, full dark-blue levant morocco, gilt back, and wide ornamental borders, doublures of figured blue silk, gilt bordered, silk end-papers, gilt over rough edges, original wrappers bound in, by THE CLUB BINDERY. In slip cover and case.
Paris, 1902

One of 70 copies on Japanese paper, with the plates in two states.

The Robert Hoe copy, with bookplate.

BALZAC, HONORE DE

37. LES PROSCRITS. *Dix-neuf compositions dessinées et gravées à l'eau-forte par Gaston Bussière.* Royal 8vo, full dark-green levant morocco, covered with an interlaced design of fillets on back and sides, doublures of green levant, gilt bordered, figured silk end-papers, gilt over rough edges, original wrappers bound in, by THE CLUB BINDERY. In slip cover and case.
Paris: Librairie des Amateurs, 1905

One of 40 copies on Japanese paper, with the plates in two states, one being *remarque* proof.

The Robert Hoe copy, with bookplate.

BALZAC, HONORE DE

38. **LES JOYEZTÉS DU ROY LOYS LE UNZIESME.** Conte dramatique. *Each page of text within a wide COLORED BORDER, several full-page plates, also COLORED, by Edmond Malassis.* Royal 8vo, original pictorial wrappers, uncut.

Paris: Louis Conard, 1907

One of 150 copies on *papier vélin*.
The Robert Hoe copy, with bookplate.

BARHAM, RICHARD HARRIS

39. **THE INGOLDSBY LEGENDS; or, Mirth and Marvels.** By Thomas Ingoldsby, Esquire. *Illustrated with finely etched plates by George Cruikshank and John Leech, and with a portrait of the author.* 4 vols. 12mo, full brown levant morocco, richly tooled backs, triple lines round sides, inside dentelle borders, gilt tops, uncut, by THE CLUB BINDERY.

London, 1840-1842-1847-1843

FIRST EDITION, FIRST ISSUE. Page 236 in series one (1840) is blank; the second issue (see below) contains this leaf printed, commencing,—“Gengulphus,” or, as he is usually styled in this country,—“Jingo,” etc. The copy also contains the slip,—“To the Critical Reader,” on which is printed an original 4-line poem about the blank page (236), and with the other features which distinguish the first issue. In addition, the set includes a copy of the second edition of the first series, with page 236 printed, (as above).

BARTLETT, JOHN

40. **A NEW AND COMPLETE CONCORDANCE, or verbal Index to Words, Phrases & Passages in the Dramatic Works of Shakespeare, with a supplementary Concordance to the Poems.** Thick 4to, leather back, and cloth.

London, 1894

BARTSCH, ADAM

41. **LE PEINTRE GRAVEUR.** Nouvelle Edition. 21 vols. Leipzig, 1876-1870; also *Supplements au Peintre-Graveur de Adam Bartsch, recueillis et publiés par Rudolph Weigel.* Leipzig, 1843; also *Atlas*, Leipzig, 1866-1876. Together, 23 vols., 22 of which are 12mo, and the *Atlas* 4to, uniformly bound in half red morocco, gilt tops. Leipzig, v.d.

BASTIDE, J. F.

42. *LA PETITE MAISON*. Préface d'Abel Patoux. *Avec seize aquarelles dessinées et gravées en couleurs par Ad. Lalauze*. Royal 8vo, full dark-blue levant morocco, thickly covered with a design of interlacing fillets, leaf sprays, scrolls, &c. on back and sides, doublures of dark-blue levant, figured silk end-papers, gilt over rough edges, original wrappers bound in, by THE CLUB BINDERY. In slip cover and case.

Paris: Henri Leclerc, 1905

One of 150 copies printed.

The Robert Hoe copy, with bookplate and gilt monogram.

BAY PSALM BOOK, THE

43. Being a Reprint of the First Edition. Printed by Stephen Daye, at Cambridge, in New England, in 1640. (With an Introduction by Wilberforce Eames). 12mo, cloth back and boards, uncut. New York, [1903]

BECKFORD, WILLIAM

44. (*VATHEK*). An Arabian Tale, from an Unpublished Manuscript. With Notes, Critical and Explanatory. **FIRST EDITION**. 8vo, full brown levant morocco, ornate sides and back, gilt top, **UNCUT**, by ZAEHNSDORF. London, 1786

FIRST EDITION of Beckford's famous tale of "Vathek," the name appearing with "The History of the Caliph Vathek, with Notes" on the half-title (a3) placed before the text. The copy also contains the leaf of Errata, p. [vii].

BERALDI, HENRI

45. *LA RELIURE DU XIXE SIÈCLE*. *With a large number of facsimiles, many in colors*. 4 vols. 4to, full crimson levant morocco, sides and backs gold tooled, gilt tops, uncut, by THE CLUB BINDERY. Paris, 1895-1897

One of 295 copies printed on *papier vélin du Marais*.

THE CHANSONS OF P. J. DE BERANGER, FIRST EDITIONS, BEAUTIFULLY BOUND, FROM THE ROBERT HOE LIBRARY

BERANGER, PIERRE JEAN DE

46. CHANSONS MORALES ET AUTRES, Convive du Caveau Moderne, avec Gravures et Musique. *Frontispiece and title vignette.* 12mo, full crimson levant morocco, filleted back and sides, inside borders, uncut, by ALLÔ. Paris, 1816

FIRST EDITION, with 83 Chansons, the famous prose Preface, and 5 poems not in the second edition. Height, 145mm. The Robert Hoe copy, with bookplate.

BERANGER, PIERRE JEAN DE

47. CHANSON NOUVELLES. Vignettes. Small 8vo, full green levant morocco, inside gilt borders, gilt over rough edges, by REY-MANN. Paris, 1825

FIRST EDITION, containing Preface in verse and 52 new Chansons including,—“Impromptu sur le Mariage de Napoléon et de Marie Louise.”

The Robert Hoe copy, with bookplate.

BERANGER, PIERRE JEAN DE

48. CHANSONS, NOUVELLES ET DERNIÈRES. *With 17 scenes engraved by Lefèvre, Lemaitre, Joubert, &c. after Grenier, Johannot, Raffet, and others.* 12mo, full dark-green levant morocco, gilt back, gilt leaf sprays on sides, inside gilt borders, gilt top, uncut. Paris: Perrotin, 1833

EXTRA-ILLUSTRATED by the insertion of,—2 portraits of Béranger each in two states, one black and bistre; and two proofs on vellum and paper; also, 7 portraits by St. Aubin, Lignon, Tavernier, and others.

The Robert Hoe copy, with bookplate.

BERANGER, PIERRE JEAN DE

49. LES GAIÉTÉS DE BÉRANGER: quarante quatre chansons érotiques, suivies de chansons politiques et satiriques non recueillies dans ses œuvres prétendues complètes. 16mo, full dark green morocco gilt, gilt edges. Amsterdam, 1864

BERNARD, PIERRE JOSEPH

50. ŒUVRES. *With 4 fine plates, all brilliant impressions, engraved by Beisson and Copia, after Prudhon.* 4to, full red levant morocco, gilt back, gilt edges, by ROUSSELLE.

Paris: P. Didot l'aîné, 1797

This copy contains the rare plate,—“Phrosine,” designed and engraved by Prudhon.

BERQUIN, ARNAUD

51. IDYLLES. IIIe Edition. *Frontispiece designed and engraved by Marillier, and 24 plates, proofs before the numbers, by Gaucher, De Ghendt, Le Gouaz, Delaunay, &c. after Marillier.* 2 vols. 16mo, full red levant morocco, doublures of blue levant, gilt edges, by CANAPÉ. Paris: Ruault, 1775

Copy on Holland paper, with fine impressions of the plates.

BERQUIN, ARNAUD

52. PYGMALION, scène lyrique de M. J. J. Rousseau, mise en vers par M. Berquin. *Text engraved throughout by Drouet, title after Marillier, and 6 vignettes by Delaunay and Ponce, after Moreau.* 8vo, full red levant morocco, gilt, gilt edges, by LORTIC. Paris, 1775

Holland paper copy, with beautiful impressions of the vignettes. At the end is the “Idylle,” with vignette and tail-piece engraved by Gaucher after Marillier.

BERQUIN ET ROUSSEAU

53. PYGMALION. *Scene lyrique de J. J. Rousseau. Illustrations de Moreau le jeune. Suivi d'une idylle par Berquin. Vignettes de Marillier.* 4to, full citron levant morocco, gilt and mosaic back and side corners, gilt over rough edges, original wrappers bound in, by CHAMBOLLE-DURU.

Paris, 1883

One of 100 copies printed on Imperial Japanese paper, with two duplicate sets of the plates, in bistre and in red, proofs before letters.

The Robert Hoe copy, with bookplate.

BILLINGTON, MRS.

54. MEMOIRS OF MRS. BILLINGTON, FROM HER BIRTH; containing a variety of matter, Ludicrous, Theatrical, Musieal and—, with eopies of several Original Letters, written by Mrs. Billington to her mother, the late Mrs. Weiehsel. *Portrait of Mrs. Billington, by Van Assan, 1792, insertcd.* 8vo, full dark blue levant moroeco, gilt baek and sides, gilt top, uncut, by RIVIÈRE. London, 1792

Bound up with the above work is; “An Answer to the Memoirs of Mrs. Billington. With the Life and Adventures of Richard Daly, Esq.”; and an “Aceount of the present State of the Irish Theatre. Written by A Gentleman, well acquainted with several curious anecdotes of all Parties.” London; printed for the Author, 1792. Portrait of Mrs. Billington, as *Mandane* is inserted. Like the Memoirs, it is an uncut copy, and both works have their half-titles.

BIOGRAPHY, JOURNALS AND CORRESPONDENCE

55. A collection of standard works of Biography, Journals, Correspondence, etc., as below described. MANY FIRST EDITIONS. Together, 49 vols. royal 8vo, 8vo, and 12mo, uniformly bound in half brown levant moroeco, floral gold tooled panelled baeks, gilt tops, edges seraped or uncut.

Various plaees and dates

The colleetion comprises the following:—

ALICE, Grand Duchess of Hesse, Prineess of Great Britain and Ireland. Biographical Sketeh and Letters. *Portrait.* New York, 1884

AUCKLAND (WILLIAM, LORD). The Journal and Correspondence of William, Lord Auekland. With a Prefaee and Introductions, by the Bishop of Bath and Wells. *Portraits.* 2 vols., duplicate stamps on each title. London, 1861

BIGELOW (POULTNEY). History of the German Struggle for Liberty. *Illustrated with drawings by R. Caton Woodville, and with portraits and maps.* 2 vols.

New York, 1896

BULWER-LYTTON (SIR EDWARD). The Life of Henry John Temple, Viscount Palmerston; with seleetions from his Diaries and Correspondence. *Portrait.* 2 vols.

London, 1870

[No. 55—Continued]

BULWER-LYTTON (SIR EDWARD). The Life, Letters and Literary Remains of Edward Bulwer, Lord Lytton. By his Son. *With portraits and illustrations.* 2 vols.
London, 1883

CHADWICK (WILLIAM). The Life and Times of Daniel De Foë; with remarks digressive and discursive. *Portrait.*
London, 1859

FORSTER (JOHN). The Life of Charles Dickens. *Portraits.* 3 vols.
Philadelphia, 1872

HAMILTON (ANTHONY, COUNT). Memoirs of the Count de Grammont; containing the amorous history of the English Court under the reign of Charles II. Edited by Henry Vizetelly. *With over 50 portraits, some etched.* 2 vols.
London, 1889

HILL (SIR ROWLAND). The Life of Sir Rowland Hill, and the History of the Penny Postage. By Sir Rowland Hill and George Birkbeck Hill. *Portrait.* 2 vols.
London, 1880

HUGO (VICTOR). The Memoirs of Victor Hugo. With a Preface by Paul Meurice. Translated by John W. Harding. *Portrait.*
New York, 1899

JACKSON (CATHERINE CHARLOTTE, LADY). The First of the Bourbons, 1589-1595. *Portraits.* FIRST EDITION. 2 vols.
London, 1890

JAMISON (D. F.). The Life and Times of Bertrand du Guesclin; a History of the Fourteenth Century. *Portrait.* 2 vols.
London, 1864

JESSE (JOHN HENEAGE). Memoirs of King Richard the Third, and come of his contemporaries. *Portrait and frontispiece.* 2 vols.
New York, 1894

LANG (ANDREW). The Life and Letters of John Gibson Lockhart. *With 15 illustrations.* 2 vols. London, 1897

LAVALETTE (COUNT). Memoirs of Count Lavalette, Adjudant and Private Secretary to Napoleon. *Portraits.* Large Paper Copy, one of 125 copies printed.
London, 1894

LOWE (CHARLES). Alexander III. of Russia. *Portrait.*
New York, 1895

[No. 55—*Continued*]

- MACLEOD (DONALD). Memoir of Norman Macleod. *Portraits*. 2 vols. London, 1876
- MORLEY (JOHN). The Life of William Ewart Gladstone. *Portraits*. 3 vols. New York, 1903
- NORTHCOTE (JAMES). The Life of Sir Joshua Reynolds. Second Edition, revised and augmented. *Portraits and facsimile letter*. 2 vols. London, 1818
- ROBERTS (EMMA). Memoirs of the Rival Houses of York and Lancaster. Historical and Biographical. *Portraits*. 2 vols. London, 1827
- RUSSELL (JOHN, EARL). Recollections and Suggestions, 1813-1873. London, 1875
- SMITH (R. BOSWORTH). Life of Lord Lawrence. *Portraits*. 2 vols., embossed stamp on titles. New York, 1883
- WALROND (THEODORE—Editor). Letters and Journals of James, Eighth Earl of Elgin. With a Preface by Arthur Penrhyn Stanley, several margins slightly wormed. London, 1872
- [WARBURTON (MAJOR GEORGE)]. A Memoir of Charles Mordaunt, Earl of Peterborough and Monmouth, with selections from his Correspondence. 2 vols. London, 1853
- WILLIAMS (D. E.). The Life and Correspondence of Sir Thomas Lawrence. *Portraits*. 2 vols. London, 1831
- WRAXALL (SIR N. WILLIAM). Historical Memoirs of My Own Time, 1772-1784. Third Edition, revised and corrected. *Portrait*. 3 vols. London, 1818

BITAUBE, PAUL-JEROME

56. JOSEPH. *Engraved frontispiece, containing a portrait of the author, by St. Aubin, after Cochin, and 9 plates by Née after Marillier*. 8vo, full green straight-grained morocco, the sides covered with a gilt diaper pattern, enclosed within borders of leaf design, richly gold tooled back and inside borders, purple moiré silk linings, with outer gold tooled borders, gilt edges, by BOZERIAN. Paris: Didot, 1786
- The Robert Hoe copy, with bookplate, and his autograph.

BLACKMORE, R. D.

57. LORNA DOONE: A Romance of Exmoor. FIRST EDITION. 3 vols. 12mo, original cloth. London, 1869

BOADEN, JAMES

58. THE LIFE OF MRS. JORDAN; including Original Private Correspondence, and numerous Anecdotes of her Contemporaries. *Portrait and facsimile autograph letter.* 2 vols. 8vo, full citron levant morocco, richly tooled panelled backs, ornaments on sides, gilt tops, uncut. London, 1831

FIRST EDITION AND EXTRA-ILLUSTRATED by the insertion of 102 portraits and plates, mainly of actors and actresses of note, many in character. Includes,—Mr. Shuter, as *Lovegold*, Mr. Moody, as *Jobson*, Mr. Foote, as *Fondlewife*, and many others.

BOADEN, JAMES

59. THE LIFE OF MRS. JORDAN; including Original Private Correspondence, and numerous Anecdotes of her Contemporaries. *Portrait and facsimile autograph letter.* 2 vols. 8vo, full polished calf, gilt backs and sides, gilt edges. London, 1831

EXTRA-ILLUSTRATED by the insertion of 36 portraits of actors and actresses, mainly in character, and from contemporary sources. Includes,—Mrs. Hopkins, as *Arethusa*, Mrs. Hartley, as *Mary, Queen of Scots*, Mrs. Mountain as *Fidelia*, and others.

BOCCACCIO, GIOVANNI

60. THE DECAMERON. First completely done into English prose and verse, by John Payne. 3 vols. square 8vo, vellum, gilt, gilt tops, uncut.

London: Printed for the Villon Society, 1886

Limited and numbered issue.

BOCCACCIO'S DECAMERON, PAYNE'S TRANSLATION, BOUND BY ROUSSELLE AND EXTRA-ILLUSTRATED

BOCCACCIO, GIOVANNI

61. THE DECAMERON. Translated by John Payne. *Illustrated by Louis Chalon.* 4 vols. imperial 8vo, full crimson levant morocco, elaborately gold tooled backs, gilt sides, doublures of green levant morocco, with broad and richly tooled borders, crimson watered silk linings, gilt tops, uncut, by ROUSSELLE. London: Lawrence and Bullen, 1893

Limited and numbered issue. Two volumes extended to four, and EXTRA-ILLUSTRATED by the insertion of the following series of plates, 185 in all.

- (1) A set of the Marillier designs, engraved by Delvaux and Courbe.
- (2) The series of 100 illustrations by Gravelot, Eisen, and Boucher, designed for the edition of 1777.
- (3) A set of the woodcut vignettes, on India paper, by Baron, Langlois, and Tony Johannot.
- (4) A set of the etchings by Teyssonniere, after Wagrez, on Holland paper.
- (5) The Flameng etchings, on India paper.
- (6) Four portraits of Boccaccio, engraved by Flameng, Auber, Hopwood and Raphael Morghen.

BOCCACCIO, GIOVANNI

62. THE DECAMERON. Translated by John Payne. *Illustrated by Louis Chalon.* 2 vols. imperial 8vo, cloth, uncut. London, 1893
No. 8 of 174 copies on Japanese paper.

BOCCACCIO, GIOVANNI

63. A TRANSLATION OF GIOVANNI BOCCACCIO'S LIFE OF DANTE. With an Introduction and a Note on the portraits of Dante, by G. R. Carpenter. *Portrait and view.* 8vo, embossed leather, uncut. In a case.

New York: The Grolier Club, 1900

One of 300 copies on Italian handmade paper.

BOSWELL'S LIFE OF DR. JOHNSON, TEN VOLUMES EXTRA-ILLUSTRATED WITH UNUSUAL PORTRAITS

BOSWELL, JAMES

64. THE LIFE OF SAMUEL JOHNSON, including a Journal of his Tour to the Hebrides. New Edition, with numerous Additions and Notes, by John Wilson Croker. *With upwards of fifty illustrations.* 10 vols. 12mo, half green levant morocco, backs richly decorated with gold tooling, gilt tops, edges seraped, by MORRELL. London, 1851-1852
EXTRA-ILLUSTRATED by the insertion of 102 portraits and views, some of which are unusual.

BOUILHET, LOUIS

65. MELEMIS. Préface de A. Join-Lambert. *With engravings in colors after Paul Gervais.* Royal 8vo, full citron levant morocco, back and side panels of red morocco tooled in a gilt floral design, inside gilt borders, gilt top, uncut, original wrappers bound in, by THE CLUB BINDERY.
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67. COSMOPOLIS. Roman. *Illustré d'aquarelles par Duez, Jean-
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IN COLORS)*. 8vo, half red morocco, gilt top, uncut, by
R. W. SMITH. Paris, 1893

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BOURGET, PAUL

68. PASTELS; Dix Portraits de Femmes. Nouvelle Edition, revue
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bluish-grey levant morocco, gilt and mosaic back and sides
with fillets curved at corners, doublures of figured-silk bor-
dered with levant, end-papers similar, gilt edges, by MARIUS
MICHEL. Paris: Librairie Conquet, 1895

One of 200 copies on Japanese paper.
The Robert Hoe copy, with bookplate.

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69. LE FANTÔME. FIRST EDITION. Royal 8vo, full brown levant
morocco, gilt back and top, original wrappers bound in, by
THE CLUB BINDERY. Paris, [1901]

One of 20 copies, each autographed by the author, and
numbered, printed *sur papier vélin des usines d'arches*.
The Robert Hoe copy, with bookplate.

BOWES, JAMES L.

70. A VINDICATION OF THE DECORATED POTTERY OF JAPAN. *Fac-
similes, some in color*. Small 4to, boards.

London: Printed for private circulation, 1891

BRADLEY, JOHN W.

71. A DICTIONARY OF MINIATURISTS, ILLUMINATORS, CALLIG-
RAPHERS, AND COPYISTS, with references to their works, and
Notices of their Patrons, from the Establishment of Chris-
tianity to the Eighteenth Century. 3 vols. 8vo, half mo-
rocco, uncut, inscription on title. London, 1887

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72. JUXTA RITUM ROMANÆ CURIÆ. *Gothic character in red and black double columns, 48 lines; 404 unnumbered leaves (808 pp.), with signatures. Ruled throughout in red, the first page surrounded by a beautiful border composed of leaves, flowers, with figures of the prophets, and a cardinal's coat of arms in the lower part, several other pages being ornamented with similar semi-borders also numerous initials, including an historiated one representing King David in prayer, ALL FINELY ILLUMINATED IN GOLD AND COLORS BY A CONTEMPORARY FRENCH ARTIST. Folio, old French red straight-grained morocco, gilt tooled outside and inside borders, silk linings, gilt edges. Calendar and signatures a-d (44 leaves) misbound between Parts I and II, the leaf of register missing.*

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PRINTED ON VELLUM. ONE OF ONLY A DOZEN COPIES KNOWN IN THIS STATE, AND ONE OF THE MOST BEAUTIFUL PRODUCTIONS FROM JENSON'S PRESS. From the Hamilton Palace Library, (Beckford Collection), with the book-label to that effect printed by Bernard Quaritch, who purchased it at the sale.

Hain, 3896; Pellechet, 2922; Bohatta, 398.

BRONTE, CHARLOTTE

73. JANE EYRE. An Autobiography. Edited by Currer Bell. FIRST EDITION. 3 vols. 12mo, original cloth, some leaves uncut. London, 1847

Mary Howitt's copy, with autograph signature on title of Vol. I.

BROUGH, ROBERT B.

74. THE LIFE OF SIR JOHN FALSTAFF, with a Biography of the Knight from authentic sources. *Illustrated by George Cruikshank.* FIRST EDITION, royal 8vo, full polished calf, gilt back and sides, gilt edges, by LLOYD. London, 1858

Contains the full-page woodcut between the title and dedication, sometimes missing.

WORKS OF ELIZABETH BARRETT BROWNING,
INCLUDING FIRST EDITIONS OF ESSAY ON
MIND, SONNETS, AND AURORA LEIGH, IN
LATTER OF WHICH IS LAID ONE OF THE
FINEST LETTERS OF THE AUTHORESS
KNOWN

[BROWNING, ELIZABETH BARRETT]

75. AN ESSAY ON MIND, with other Poems. FIRST EDITION. 12mo,
full light-green levant morocco, large floral ornaments in
corners of each side, gilt back and inside borders, gilt top,
edges scraped, by Wood. London, 1826

Written when Mrs. Browning was but 17 years of age, and
published anonymously.

BROWNING, ELIZABETH BARRETT

76. THE SERAPHIM AND OTHER POEMS. FIRST EDITION. 12mo,
original cloth, uncut. London, 1838

BROWNING, ELIZABETH BARRETT

77. POEMS. FIRST COLLECTED EDITION. 2 vols. 12mo, original
cloth, uncut, with the advertisements. London, 1844

[BROWNING, ELIZABETH BARRETT]

78. SONNETS. By E. B. B. FIRST EDITION. 12mo, sheets, sewn,
uncut, within wrappers of a later period. In a blue levant
morocco solander case, with inner protecting cover, by
BRADSTREET. Reading [Not for publication], 1847

ONLY A FEW COPIES WERE PRIVATELY PRINTED, THROUGH
THE GENEROSITY OF MISS MITFORD, IT IS SAID.

BROWNING, ELIZABETH BARRETT

79. THE RUNAWAY SLAVE AT PILGRIM'S POINT. FIRST SEPARATE
EDITION. 8vo, original printed wrappers, in a levant mo-
rocco solander case, with inner protecting cover.

London, 1849

The first book issued by Mrs. Browning with her married
name. Only a small number of copies were printed.

BROWNING, ELIZABETH BARRETT

80. POEMS. New Edition. 2 vols. 12mo, full crimson levant morocco, gilt backs and sides, gilt tops, edges scraped, by TOUT. London, 1850

The Charles B. Foote copy, with bookplate engraved by E. D. French in each volume.

BROWNING, ELIZABETH BARRETT

81. CASA GUIDI WINDOWS, A Poem. 12mo, original cloth, uncut. London, 1851

BROWNING, ELIZABETH BARRETT

82. AURORA LEIGH. FIRST EDITION. 12mo, original cloth, lower edges uncut. London: Chapman & Hall, 1857

Laid in is an A. L. S. "*E. Barrett*," 4pp. 12mo, "*No. 50 Temple Street, July 17, 1844*," to Cornelius Mathews, 14 Pine St., New York, in which she interestingly discusses her hopes and fears regarding the welcome the American Public would give her works; her own frank estimate of some of her early efforts; &c. On this latter point she writes;—

" . . . And this draws me back to a subject you touch upon in one of your letters,—the discovery of the black-letter offence of my early youth, called an "Essay on Mind" [published in 1826 when the author was about seventeen years of age]. Nothing but the youth . . . could excuse such a perpetration, and I shake my head over the injudicious tenderness of my friends, who because I was once that monster, a precocious child, took everything as fruit, growing on that branch, for the market . . . this is to pray, that you will either destroy the volume aforesaid or put it in the darkest place on the shelf, behind your oldest newspapers.

I, for my own part, desire to acknowledge nothing before my volume of Seraphim poems [1838] which however unworthy, have my life and heart in them, in some audible degree. My Prometheus you know what I think of [published first in 1833 and suppressed by Mrs. Browning] and moreover I am under oath to my own soul, to translate the whole of that great tragedy over again, in order to wipe out with my hand, the stain upon my conscience

[No. 82—*Continued*]

and poetic honour . . . this is said in all honesty and truth, heart to heart, as it might be face to face. I trust the truth to you as a friend and I beseech you not to suffer the sins of my youth to be used against me in America." (Typewritten transcript of letter, also, laid in.)

The Seward Brice-William Harris Arnold copy, with bookplates of both.

BROWNING, ELIZABETH BARRETT

83. *AURORA LEIGH*. FIRST EDITION. 12mo, full blue levant morocco, back covered with floral and small dot tooling, corner ornaments on sides, and on inside borders, gilt top, uncut, by RIVIÈRE. London, 1857

The Charles B. Foote copy, with bookplate.

BROWNING, ELIZABETH BARRETT

84. *POEMS BEFORE CONGRESS*, London, 1860; *Last Poems*, London, 1862. BOTH FIRST EDITIONS. Together, 2 vols. 12mo, original cloth, uncut. London, 1860-1862

The first-mentioned is from the William Habershon collection, with his bookplate. It contains the advertisements, and is the last work by Mrs. Browning published during her lifetime, she dying the following year.

[BROWNING, ELIZABETH BARRETT, and ROBERT]

85. *TWO POEMS*. FIRST EDITION. 8vo, original printed wrappers, enclosed in a morocco solander case, with inner protecting cover. London, 1854

The history of the printing, circulation and sale of this little brochure has been set forth by Mr. Thomas J. Wise, the author of the bibliography of the writings of Robert Browning and others. It seems that it was printed for a bazaar, the funds of which were to benefit the "Refuge for young destitute girls." But few copies were sold, however, and the remainder were laid aside. In 1887, thirty-three years after they had been printed, a parcel of them was offered for sale in a London auction room, and the bookseller who purchased them, retailed them at two shillings, at which price they rapidly disappeared.

ROBERT BROWNING'S PAULINE, FIRST EDITION
IN THE ORIGINAL BOARDS, ONE OF BUT FEW
COPIES IN EXISTENCE; AUTOGRAPH PRES-
ENTATION COPY OF PARACELSUS; FIRST
COLLECTED EDITION OF HIS POEMS, WITH
A. L. S. INSERTED, ETC.

BROWNING, ROBERT

86. PAULINE; A FRAGMENT OF A CONFESSION. Svo, original boards, paper label, uncut, small hole in text of p. 21. In cloth wrapper and maroon morocco case.

London: Saunders and Otley, 1833

FIRST EDITION AND OF EXCEEDING SCARCITY. The author's first book. Mr. Thomas J. Wise in his Browning Bibliography remarks,—"*Pauline* is one of the scarcest volumes in the list of modern poetical rarities," and, in addition, states to the effect that the poem was recast entirely as to its punctuation when inserted in Browning's collected works. No other complete edition of *Pauline* was published until 1886.

In 1908, Mr. Quaritch advertised a copy of this volume of which he stated that there then were ONLY THREE OR FOUR COPIES KNOWN. In a letter accompanying that copy Browning says,—"*Pauline*—Written in pursuance of a foolish plan I forget, or have no wish to remember, involving the assumption of several distinct characters: the world was never to guess that such an opera, such a comedy, such a speech proceeded from the same notable person. Mr. V. A. (see page second) was Poet of the party and predestined to cut no inconsiderable figure. 'Only this crab' (I find set down in my copy) 'remains of the shapely Tree of Life in my fool's Paradise.' (I cannot muster resolution to deal with the printer's blunders after the American fashion, and bid people for 'jocularity' read 'synthesis' to the end of the chapter.)"

The William Harris Arnold copy, with bookplate.

BROWNING, ROBERT

87. PARACELSUS. FIRST EDITION. 12mo, full brown levant morocco, the sides covered with interlaced floral sprays, back tooled to a slightly different design, doublures of same col-

[No. 87—*Continued*]

ored levant, with broad ornate borders, brown morocco fly-leaves, gilt top, uncut, by ZAEHNSDORF. London, 1835

AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR, with inscription,—“*Eliot Warburton Esq. with R. B.’s best respects & regards, April 1844, New Cross, Hatcham, Surrey*”, on fly-leaf, and with an autograph annotation regarding printer’s errors on the half-title.

BROWNING, ROBERT

88. PARACELTUS. FIRST EDITION. 12mo, full crimson levant morocco, broad dentelle inside borders, edges entirely uncut, by BRADSTREET. London, 1835

With the advertisements and the original label bound in.

BROWNING, ROBERT

89. STRAFFORD: AN HISTORICAL TRAGEDY. 8vo, original wrappers, paper label on front cover, uncut.

London: Printed for Longman, Rees, Orme, Brown, &c. 1837

FIRST EDITION, and one of the earliest copies thereof as the advertisements included are dated,—*April 15, 1837*. This tragedy was performed in public in the May following, and is one of Browning’s three plays to be so produced.

BROWNING, ROBERT

90. SORDELLO. London, 1840; Christmas-Eve and Easter-Day, London, 1850. BOTH FIRST EDITIONS. Together, 2 vols. 12mo, original cloth. London, 1840-50

BROWNING, ROBERT

91. BELLS AND POMEGRANATES. No. I. Pippa Passes, 1841; No. II. King Victor and King Charles, 1842; No. III. Dramatic Lyrics, 1842; No. IV. The Return of the Druses, a Tragedy in Five Acts, 1843; No. V. A Blot on the ’Scutchcon, a Tragedy in Three Acts, 1843; No. VI. Colombe’s Birthday, a Play in Five Acts, 1844; No. VII. Dramatic Romances and Lyrics, 1845; No. VIII. Luria; and, A Soul’s Tragedy, 1846. FIRST EDITION OF EACH

[No. 91—*Continued*]

PART, with the exception of part Five, which as usual is the Second Edition. Together, 8 parts, 8vo, original printed wrappers, uncut. London, 1841-6

Five of the parts are presentation copies,—“*To T. G. Clarke from George Cupples,*” some with initials, some with full signatures.

BROWNING, ROBERT

92. POEMS. 2 vols. 12mo, original cloth, uncut.

London: Chapman and Hall, 1849

FIRST COLLECTED EDITION. Inserted is an A. L. S. 2pp. 12mo, from the author, July 28, 1863:—

“Many thanks for the note which I found at home yesterday, and as many regrets that you should have taken a journey fruitlessly. I find this morning that the case is very little altered—the swelling being still so considerable as to affect Robert’s articulation—although in the main, he is better and probably will be well in a day or two. I shall therefore again solicit your indulgence, and beg that the lesson may be postponed till to-morrow:—if my hopes should be disappointed once more, I will write by the early post. I am sure you understand and sympathize with my regret that we should lose even a single visit from you.

I am, dear Sir,

Yours ever faithfully,

Robert Browning.”

BROWNING, ROBERT

93. CHRISTMAS-EVE AND EASTER-DAY. A Poem. London, 1850;

Dramatis Personæ, London, 1864. BOTH FIRST EDITIONS.

Together, 2 vols. 12mo, original cloth. London, 1850-64

The first-named is the William Harris Arnold copy with book label.

BROWNING, ROBERT

94. CLEON. FIRST EDITION. 12mo, full dark-blue levant morocco, gilt back and sides, inside dentelle borders, gilt top, uncut, by RIVIÈRE. London, 1855

Only a few copies were printed separately for Browning’s own use, before it was included in his collected poems, issued during the same year, 1855.

The William Harris Arnold copy, with autograph book-plate.

BROWNING, ROBERT

95. *THE STATUE AND THE BUST.* FIRST EDITION. 12mo, sheets,
uncut. London, 1855

Only a small number were printed for the author's personal use. It appeared later in the same year, (1855), when it was incorporated in his collected poems.

BROWNING, ROBERT

96. *MEN AND WOMEN.* FIRST EDITION. 2 vols. 12mo, original
cloth, uncut. London, 1855

[**BROWNING, ROBERT**]

97. *GOLD HAIR, A Legend of Pornic.* FIRST EDITION. 12mo, full
russet levant morocco, gilt back and sides, inside dentelle
borders, gilt top, uncut, by THE CLUB BINDERY.

London, 1864

Only a small number of copies were issued privately, for the author's personal use. It was later the same year, 1864, incorporated in "Dramatis Personæ."

BROWNING, ROBERT

98. *THE RING AND THE BOOK.* FIRST EDITION. 4 vols. 12mo,
original cloth, uncut. London, 1868-9

BROWNING, ROBERT

99. *PRINCE HOHENSTIEL-SCHWANGAU.* Saviour of Society. London, 1871; Fifine at the Fair. London, 1872; Red Cotton Night-Cap Country. London, 1873; Aristophanes' Apology, including a Transcript from Euripides, being the last Adventures of Balaustion. London, 1875; Pacchiarotto, and how he worked in distemper. London, 1876; The Inn Album. London, 1875; The Agamemnon of Æschylus. London, 1877; La Saisiaz; The Two Poets of Croisic. London, 1878; Balaustion's Adventure; including a transcript from Euripides. Third Edition. London, 1881; Dramatic Idyls, First Series. Second Edition. London, 1882; Dramatic Idyls. Second Series. London, 1880; Jocoseria. Second Edition. London, 1883; Ferishtah's Fancies. Third Edition. London, 1885; Parley-

[No. 99—*Continued*]

ings with certain People. London, 1887; Asolando; Facts and Fancies. London, 1890. ALL FIRST EDITIONS, with the exception of the four mentioned as either second or third editions. Together, 15 vols. 12mo, original cloth, of various colors, mainly uncut, some unopened.

London, 1871-1887

BROWNING, ROBERT

100. POETICAL WORKS OF BROWNING. 6 vols. 12mo, cloth.

London, 1885

BRYANT, WILLIAM CULLEN

101. THE EMBARGO: or, Sketches of the Times. A Satire. Second Edition, corrected and Enlarged. Together with the Spanish Revolution, and Other Poems. Narrow 12mo, full red straight-grained morocco, uncut, original wrappers bound in, by THE CLUB BINDERY.

Boston: Printed for the Author, 1809

This Second Edition contains a Preface dated "*Cumington, October 25, 1808*," relative to the "terrapi policy" of the Administration.

The William Harris Arnold-D. F. Appleton copy, with bookplates of both.

BRYANT, WILLIAM CULLEN

102. POEMS. 12mo, original printed boards, uncut. In red levant morocco case. Cambridge: Hilliard and Metcalf, 1821

FIRST EDITION of the author's first volume of Verse, including "*Thanatopsis*," "*Green River*," "*To a Waterfowl*," &c. Inserted is slip in the poet's autograph,—"*William Cullen Bryant, February 20th, 1864*."

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New York & London: Wiley and Putnam, 1842

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BRYCE, JAMES

104. **THE AMERICAN COMMONWEALTH.** 3 vols. 8vo, three quarter brown levant morocco, gilt backs, gilt tops.

London, 1888

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London, 1857-1880

BUCKLE, HENRY THOMAS

106. **HISTORY OF CIVILIZATION IN ENGLAND.** Volume one, fourth edition; Volume two, second edition. London, 1864; Miscellaneous and Posthumous Works. Edited, with a Biographical Notice, by Helen Taylor. FIRST EDITION. 3 vols. London, 1872. Together, 5 vols. 8vo, uniformly bound in full calf, gilt backs, marbled edges, by TUCKETT.

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[No. 130—*Continued*]

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[No. 142—Continued]

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FICIAL CUT. THE ROBERT HOE COPY

COLONNA, FRANCESCO

168. HYPNEROTOMACHIA POLIPHILI, vbi humana omnia non nisi somnium esse docet, atque obiter plurima scitv sane quam digna commemorat. *Roman characters, 334 unnumbered leaves with signatures; 39 lines to the page; 172 woodcut illustrations, beautifully designed and executed, including that representing the sacrifice to Priapus, unutilated.* Folio, full brown levant morocco, doublures of red levant, gilt bordered, gilt edges, by CUZIN.

Venetiis: In ædibus Aldi Manutii, 1499

FIRST EDITION ON THICK PAPER. A MASTERPIECE OF VENETIAN WOOD-ENGRAVING WITH THE CUTS ATTRIBUTED TO GIOVANNI BELLINO. Fine and large copy, measuring 12⁹/₁₆ x 8¹/₈ inches. Hain-Copinger, 5501; Proctor, 5574; Renouard No. 5.

The Robert Hoe copy, with bookplate.

ROWLANDSON COLORED PLATES IN THE FIRST
EDITIONS OF COMBE'S ENGLISH DANCE OF
DEATH AND TOUR OF DR. SYNTAX THROUGH
LONDON

COMBE, WILLIAM

169. THE ENGLISH DANCE OF DEATH. With Metrical Illustrations, 2 vols.; The Dance of Life. A Poem. Both by the Author of "Doctor Syntax." COLORED PLATES *by Thomas Rowlandson.* FIRST EDITIONS. Together, 3 vols. 8vo, full tree calf, gilt backs and inside borders, gilt edges.

London: R. Ackermann, 1815-1817

COMBE, WILLIAM

170. THE TOUR OF DOCTOR SYNTAX THROUGH LONDON, or the Pleasures and Miseries of the Metropolis. A Poem. *Frontispiece, title and 20 plates in colors by Thomas Rowlandson.* FIRST EDITION. 8vo, full tan calf, gilt back and inside borders, by LARKINS, a few small repairs to plates as usual. London: Published by J. Johnston, 1820

COMBE, WILLIAM

171. Another copy, with the plates touched up by hand at a later date, a few inner margins supplied, in full tan calf, by Wood.

COMMINES, PHILIPPE DE

172. CRONIQUE ET HISTOIRE . . . CONTENANT LES CHOSES ADVENUE DURANT LE REGNE DU ROY LOYS UNZIESME; Croniques du Roy Charles huytiesme de ce nom que Dieu absouille contenant la verité des faitz et gestes dignes de memoires dudict seigneur qu'il feist en son voyage de Naples et de la conqueste dudict royaume. *Lettres bâtards; titles in red-and-black.* 2 vols. in 1, small 8vo, full red levant morocco, doublures of dark-blue levant, dentelle borders, gilt edges, by TRAUTZ-BAUZONNET.

Paris: Par Pierre Sergent, 1539

Ruled throughout in red ink. The Robert Hoe copy, with bookplate.

CONSTANT, BENJAMIN

173. ADOLPHE. Préface par Paul Bourget. *Portrait gravé par Courbin d'après Desmarais.* 12mo, full dark-blue levant morocco, gilt back and side panels, inside gilt borders, gilt over rough edges, original wrappers bound in, by MARIUS MICHEL. Paris, 1889

No. 7 of 100 copies on Japanese paper, with the portrait in three states.

The Robert Hoe copy, with bookplate.

CONTREBLASON, LE

174. DE FAULCES AMOURS INTITULÉ LE GRANT BLASON DAMOURS ESPITITUELLES ET DIVINES ENSEMBLE PAREILLEMENT. Premièrement aussi certain epigramme et servantois d'honneur. Fait et compose a la louenge du treschristien Roy de France Loys de Vallois septiesme de ce nom. *Printed in Gothic characters; with full-page woodcut on verso of title and printers' marks at end.* Small 8vo, full red levant morocco, sides ornamented with a Grolieresque design of interlacing

[No. 174—*Continued*]

fillets and arabesques inlaid in various colors, outlined in gold, doublures of blue levant, covered with a "semis" of gilt flowers and fleurs-de-lys, silk end-papers, gilt edges, by LORTIC. In morocco slip case.

Nouvellement imprimé à Paris: pour Symon Vostre, *circa* 1512.

Fine example and a very rare edition, unknown to Brunet. The Robert Hoe copy, with bookplate.

CONWAY, MONCURE DANIEL

175. BARONS OF THE POTOMACK AND THE RAPPAHANNOCK. *Portraits, views and facsimiles.* 8vo, boards, uncut.

New York: The Grolier Club, 1892

One of 360 copies on Italian handmade paper.

COOPER, J. FENIMORE

176. THE LAST OF THE MOHIGANS; A Narrative of 1757. By the Author of "The Pioneers." 2 vols. 12mo, half red levant morocco, gilt floral design on backs, uncut, by STIKEMAN.

Philadelphia: Carey and Lea, 1826

FIRST EDITION. The D. F. Appleton copy, with bookplate.

COPPEE, FRANCOIS

177. LE PASSANT. Comedie en un acte en vers. Reproduction en facsimile du manuscrit de l'auteur et d'une page de musique de J. Massenet. Armand Magnier, Editeur. *Portrait and 47 illustrations by Louis Edouard Fournier, engraved by Léon Boisson.* Small folio, full dark-blue levant morocco, with gilt and mosaic back and cover-borders, doublures of blue levant, with chiselled borders of leaves and flowers in several colors of morocco, grey watered-silk end-papers, gilt over rough edges, by MARIUS MICHEL.

Paris, 1897

Printed on satin, tipped on vellum paper, and one of but very few copies issued in such shape.

The Robert Hoe copy, with bookplate.

A FAMOUS BINDING BY TRAUTZ-BAUZONNET

COQUILLART, GUILLAUME

178. LES ŒUVRES MAISTRE GUILLAUME COQUILLART EN SON UIVANT OFFICIAL DE REIMS NOUUELLEMENT RENEUES & IMPRIMÉES A PARIS. *Ruled throughout in red ink.* Small 8vo, dark-blue levant morocco, with gilt floral figures in compartments, and a mosaic design of citron levant morocco with red circular inlays, doublures of dark-blue levant bordered with gilt leaf-branches, gilt edges, by TRAUTZ-BAUZONNET, small portion of upper margin of title restored, a few underscorings in ink.

Paris: pour Galliot du Pré, 1532

This binding was executed in 1874 and is No. 17 on the list of mosaic bookbindings in the Behague Catalogue. The Charles Nodier-La Monnaye-Heber-Robert Hoe copy, with bookplates, stamp, and autograph authentications. In a blue straight-grained morocco chamois-lined case with silver clasp.

CORNEILLE, PIERRE

179. LA PLACE ROYALLE, OU L'AMOUREUX EXTRAUAGANT. Comédie. *Woodcut ornaments on title and through the text.* Small 4to, full crimson levant morocco, inside gilt borders, gilt edges, by CHAMBOLLE-DURU.

Paris: Augustin Corbé, 1637

FIRST EDITION. The Robert Hoe copy, with bookplate.

COUSIN, JULES—Editor

180. LE COMTE DE CLERMONT, SA COUR ET SES MAITRES, ses Lettres Familières, recherches et documents inédits. *Portrait.* 2 vols. 12mo, half maroon levant morocco, gilt backs and tops, uncut.

Paris, 1867

Limited edition on Holland paper. EXTRA-ILLUSTRATED by the insertion of 28 portraits, a view and a facsimile letter. Among the portraits are,—several of J. J. Rousseau, one a stipple proof before all letters, one by St. Aubin, Madame Du Barry by Cazenave after Lebrun, and others. The Robert Hoe copy, with bookplate.

COUSIN, VICTOR

181. JACQUELINE PASCAL. *Premières Études sur les Femmes Illustres et la Société du XVIIe Siècle. Facsimile.* Paris, 1856; *Madame de Hautefort et Madame de Chevreuse. Nouvelles Études sur les Femmes Illustres et la Société du XVIIe Siècle. With portrait by Gaitte.* Paris, 1858; *La Société Française au XVIIe Siècle d'après le Grand Cyrus de Mlle. de Scudéry.* 2 vols. Paris, 1858. Together, 4 vols. 8vo, half red levant morocco, gilt backs and tops, uncut, by DAVID. Paris, 1856-1858

The Robert Hoe copies, with bookplates.

COWPER, WILLIAM

182. POEMS BY WILLIAM COWPER OF THE INNER TEMPLE, ESQ.; *The Task; a Poem in Six Books . . . to which are added by the same author, An Epistle to Joseph Hill, Esq., Tirocinium . . . and the History of John Gilpin.* 2 vols. 12mo, full chocolate-brown levant morocco, gilt backs and inside borders, gilt edges, by RIVIÈRE.

London: Printed for J. Johnson, 1782-1785

FIRST EDITION, second issue, of the first-named, lacking the suppressed preface by John Newton, of which very few copies are known, and the FIRST EDITION of "The Task," and first appearance of "John Gilpin" in a collected edition of Cowper's writings.

CRANFORD SERIES

183. A collection of this series, comprising;—AUSTEN (JANE). *Pride and Prejudice.* With a Preface by George Saintsbury. *Illustrations by Hugh Thomson.* New York: Macmillan, 1894; CORYDON'S SONG, and other Verses, from various sources. With an Introduction by Austin Dobson. *Illustrations by Hugh Thomson.* London, 1894; DOBSON (AUSTIN). *The Ballad of Beau Brocade, and other Poems of the XVIIIth Century.* *Illustrations by Hugh Thomson.* London, 1892; GASKELL (MRS.). *Cranford.* With a Preface by Anne Thackeray Ritchie. *Illustrations by Hugh Thomson.* London, 1891; GOLDSMITH (OLIVER). *The Vicar of Wakefield.* With a Preface by Austin Dobson. *Illustrations by Hugh Thomson.* London, 1890; HOOD

[No. 183—Continued]

(THOMAS). Humorous Poems. With a Preface by Alfred Ainger. *Illustrations by Charles E. Brock*. London, 1893; IRVING (WASHINGTON). Rip Van Winkle, and The Legend of Sleepy Hollow. *Illustrations by George H. Broughton*. London, 1893; MITFORD (MARY RUSSELL). Our Village. With an Introduction by Anne Thackeray Ritchie. *Illustrations by Hugh Thomson*. ALL FIRST EDITIONS, or first editions with these illustrations. Together, 8 vols. 12mo, full brown levant morocco, both sides and backs inlaid with green or lilac morocco, gilt edges, inside dentelle borders, gilt over uncut edges, by CHAMBOLLE-DURU.

London and New York, v. d.

An exceedingly attractive collection, uniformly bound.

CREBILLON, PROSPER JOLYOT DE

184. LE SYLPHÉ, ou Songe de Madame de R*** écrit par elle-même à Madame de S***. 16mo, old French morocco, gilt side-borders, gilt edges. Paris: Delatour, 1730

The author's first book, not included in his collected works. From the library of Lady Rich, with her name written on fly-leaf. This lady is thus mentioned by Alexander Pope in "The Challenge; a Court Ballad,"—

"But should you catch the prudish itch,
And each become a coward,
Bring sometimes with you Lady Rich,
And sometimes Mistress Howard."

The Robert Hoe copy, with bookplate and gilt monogram.

CREBILLON, PROSPER JOLYOT DE

185. COLLECTION COMPLETE DES ŒUVRES DE M. DE CRÉBILLON LE FILS. 7 vols. 12mo, full citron levant morocco, floral gold tooled panelled backs, inside dentelle borders, gilt edges, by CHAMBOLLE-DURU. Londres, 1779

The Robert Hoe copy, with bookplate in each volume.

CREBILLON, PROSPER JOLYOT DE

186. ŒUVRES DE CRÉBILLON. Avec les Notes de tous les Commentateurs. Edition publiée par M. Parelle. *Portrait of the author of St. Aubin, in two states*. 2 vols. royal 8vo,

[No. 186—Continued]

full red levant morocco, gilt backs and inside borders, gilt edges, by CAPÉ. Paris, 1828

Inserted are,—portrait of Goulu after Deveria, two states, on India paper; portrait by Fiequet after Aved; and another portrait; also, 9 plates from other editions, ALL IN THREE STATES, engraved by Simonet and others after Moreau,—proof before all letters, proof with names of artists, and the finished plate.

The Genard copy, with bookplate.

BOOKS ILLUSTRATED BY GEORGE CRUIKSHANK INCLUDING A COMPLETE SET OF THE COMIC ALMANACK, ORIGINAL ISSUE

CRUIKSHANK, GEORGE

187. LESSONS OF THRIFT. Published for General Benefit, by A Member of the Save-All Club. *With 12 finely colored plates, by George Cruikshank.* FIRST EDITION. 8vo, three quarter brown levant morocco, gilt back, gilt edges.

London, 1820

CRUIKSHANK, GEORGE

188. TALES OF IRISH LIFE, illustrative of the Manners, Customs, and Condition of the People. By J. Whitty. *With 6 designs by George Cruikshank.* FIRST EDITION. 2 vols. 12mo, full polished calf, gilt backs and inside borders, gilt tops, uncut, by ZAEHNSDORF. London: Robbins & Co., 1824

CRUIKSHANK, GEORGE

189. THE DIVERTING HISTORY OF JOHN GILPIN. *With 6 full-page plates by George Cruikshank engraved by Thompson, Branston, &c.* Square 16mo, full red levant morocco, gilt back, ornamental corners on sides, by RIVIÈRE.

London: Charles Tilt, 1828

First issue of this edition with a duplicate set of proofs before letters on India paper.

CRUIKSHANK, GEORGE

190. THE COMIC ALMANACK; An Ephemeris in Jest and Earnest. By Rigdum Funnidos, Gent. Adorned with right merrie cuts pertaining to the months, sketched and etched by

[No. 190—Continued]

from their commencement in 1836 to their finish in 1853. *Containing about 200 clever etchings, as well as hundreds of woodcuts, also four finely colored folding-plates, all by Cruikshank.* 19 vols. 12mo and 16mo, full crimson levant morocco, gilt backs, gilt tops, some volumes with original cloth or board covers bound in, also a number of advertisements, some volumes uncut, by STIKEMAN.

London, 1835-1853

An unusual feature about this fine set is that the full-page etchings in the volume for 1849 are *colored*.

Many of the noted humorists of the period contributed to its pages, including,—W. M. Thackeray, his “Stubb’s Calendar, or The Fatal Boots,” and “The Story of Barber Cox, and the Cutting of his Comb” here first appearing.

CRUIKSHANK, GEORGE

191. THE COMIC ALPHABET. *With 24 colored plates by George Cruikshank.* 16mo, full red levant morocco, with inlaid figures on sides with various colored inlays, gilt top, by the GUILD OF WOMEN BINDERS. (London, circa 1837)

On fly-leaf is pencilled,—*George Cruikshank’s own copy, from the Royal Aquarium.*”

CRUIKSHANK, GEORGE

192. THE LOVING BALLAD OF LORD BATEMAN. *With 12 full-page plates by George Cruikshank including the plate of music.* Square 16mo, original cloth covers, gilt.

London: Charles Tilt, 1839

ORIGINAL ISSUE OF THE FIRST EDITION. Both Dickens and Thackeray have been made sponsors for the text.

TWO EXTRA-ILLUSTRATED COPIES OF THE STORY OF NELL GWYN BY PETER CUNNINGHAM

CUNNINGHAM, PETER

193. THE STORY OF NELL GWYN: and the Sayings of Charles the Second. Related and Collected by Peter Cunningham. *Frontispiece and illustrations.* 12mo, full blue levant mo-

[No. 193—*Continued*]

rocco, back and sides tooled in a design of gilt rustic borders in which are intertwined roses of pink inlays, doublures of pink levant, gilt borders, with an inlaid knot at top of panel, brocade silk end-papers, gilt over rough edges, by DAVID. London, 1852

FIRST EDITION and EXTRA-ILLUSTRATED by the insertion of over 50 portraits, including,—several of Nell Gwyn, several of Sir Thomas More, one each of William Penn, Prince Rupert, the Earl of Southampton, John Dryden, Charles II., Oliver Cromwell, Robert Peale, Catherine of Braganza, and others, engraved by eminent artists.

CUNNINGHAM, PETER

194. THE STORY OF NELL GWYN; and the Sayings of Charles the Second. Related and collected by Peter Cunningham. Thick small folio, full blue levant morocco, panelled back with floral and other ornamentation, the English crown in top panel, broad floral inside borders, gilt top, uncut, by BRADSTREET. New York, 1883

Large Paper Copy, of which but 100 copies were issued. Three extra copies, however, were printed for presentation, of which this is one.

EXTRA-ILLUSTRATED by the insertion of 128 portraits and plates (mainly portraits), mostly brilliant impressions, some proofs on India paper, including examples in mezzotint, stipple, line, and copper. The majority of the extra plates have been skillfully inlaid. Includes, among the portraits,—Ben Jonson, mezzotint; Joseph Harris, by Dawe, 1820, mezzotint; Thomas Betterton, by Williams, mezzotint; Mrs. Oldfield, by Simon, mezzotint; a number (probably a complete set) of the portraits of the Court Beauties, from the 4th edition of Hamilton's *Memoirs of Count Grammont*, 1810 etc. mainly proofs on India paper; John Evelyn, by Bartolozzi, proof before inscription; Charles Beauclaire and James, Lord Beauclaire (children of Charles II. by Nell Gwyn), by White, and others of importance.

CUPID, THE

195. A COLLECTION OF LOVE SONGS REPRINTED FROM THE FIRST EDITION. 8vo, full dark-blue levant morocco, doublures of brown levant ornamented with a gilt and chiseled panel of

[No. 195—*Continued*]

a floral and peacock design, inlaid in rich mosaic, blue silk end-papers, gilt top, uncut, original wrappers bound in, by POMEY.

Derby: Privately Printed for Subscribers at the Moray Press, 1891.

Limited Edition. EXTRA-ILLUSTRATED by the insertion of 15 plates by Avril, Milius, and others, a number in proof state.

The Robert Hoe copy, with bookplate.

CURTIS, GEORGE WILLIAM

196. THE POTIPHAR PAPERS. *Illustrated by A. Hoppin.* FIRST EDITION. 12mo, full red levant morocco, the sides covered with gold tooling of sprays of leaves and flowers, back tooled to match, floral inside borders, silk linings, gilt top, by ZAEHNSDORF. New York, 1853

DADONVILLE'S RARE L'HONNEUR DES NOBLE
BLASON, ETC., IN BINDING BY LORTIC, OF
WHICH ONLY ONE OTHER COPY IS KNOWN

DADONVILLE, JACQUES

197. L'HONNEUR DES NOBLE BLASON & PROPRIETE DE LEURS ARMES EN GENERAL BLASONNEES ET COMPRISES SOUB3 VNG SEUL ESCU DARMES CY DE SOUB3 POURTRAICT INUENTION TRES SINGULIERE AVECQUES VNG PETIT LIURE DE BONNE GRACE TRES EXQUIS LE TOUT NOUELLEMENT COMPOSE PAR DADONVILLE. *Lettres bâtarde, a coat of arms on title and a small woodcut.* Small 8vo, red levant morocco, the sides ornamented with a Grolieresque pattern of interlacings and arabesques, inlaid in dark brown, green, blue and citron levant outlined in gold, doublure of blue levant, covered with a "semis" of flowers and fleurs-de-lys, silk linings, gilt edges, by LORTIC, writing on title. In a levant morocco slip case.

N. d. [early 16th Century]

The only other copy known is that in the Bibliothèque Nationale in Paris, which wants the last leaf.

The Laeroix-Laval-Robert Hoe copy, with bookplates of both.

DALENCE, JOACHIM

198. TRAITÉ DE L'AIMAN. Divisé en deux parties. La Première contient les Expériences; & la Seconde les raisons que l'on en peut rendre. *Engraved title and 33 plates by Schooncheck.* 16mo, full dark-green levant morocco, gilt edges, by MOUILLIE, with his ticket. Amsterdam, 1687
The Robert Hoe copy, with bookplate.

DAMHOUDRE, JOSEPH DE

199. LA PRACTIQUE ET ENCHIRIDION DES CAUSES CRIMINELLES. *Title vignette and 56 woodcuts in the text representing crimes and punishments.* 4to, full brown levant morocco gilt, gilt edges, by THE CLUB BINDERY.
Louvain, 1554

First French translation. The Earl of Sussex's, (since rebound)—Robert Hoe copy, with bookplates of both.

DANIEL, GEORGE

200. MERRIE ENGLAND IN THE OLDEN TIME. *With 5 plates by John Leech, and numerous woodcuts.* FIRST EDITION. 2 vols. 12mo, original cloth, uncut.
London: Richard Bentley, 1842

DAUDET'S FROMONT JEUNE, JACK, ROMAN DU
CHAPERON ROUGE AND MORT DE DAUPHIN,
IN UNUSUAL BINDINGS FROM THE ROBERT
HOE LIBRARY

DAUDET, ALPHONSE

201. FROMONT JEUNE ET RISLER AINE; MEURS PARISIENNES. Edition précédée de l'histoire de ce livre, *et ornée de deux dessins par Dagnan-Bouveret.* Royal 8vo, three quarter crimson levant morocco, gilt top, uncut, original wrappers bound in, by CARAYON. Paris, 1881
One of 16 copies on India paper, this being No. 2. The plates are in two states.
The Robert Hoe copy, with bookplate.

DAUDET, ALPHONSE

202. JACK; mœurs contemporaines. Edition précédée de l'histoire de ce livre, *et ornée de deux dessins par Charles Delort*. 2 vols. royal 8vo, three quarter crimson levant morocco, gilt tops, uncut, original wrappers bound in, by CARAYON.

Paris, 1882

One of 15 copies on India paper, this being No. 2, with the plates in two states.

The Robert Hoe copy, with bookplate.

DAUDET, ALPHONSE

203. LE ROMAN DU CHAPERON-ROUGE. *With 9 original lithographs by Louis Morin*. Royal 8vo, full red levant morocco, gilt back and sides, the latter with wide gilt borders, narrow gilt borders inside, gilt top, uncut, by THE CLUB BINDERY.

Paris, 1903

One of 100 copies on *papier vélin*, with a duplicate set of the plates IN COLORS. Publisher's presentation copy.

The Robert Hoe copy, with bookplate.

DAUDET, ALPHONSE

204. LA MORT DU DAUPHIN. *Illustrations de O. D. V. Guillonnet, gravée à l'eau-forte par Xavier Lequeur*. 4to, original wrappers, uncut.

Paris, 1907

One of 25 copies printed on antique Japanese paper, with the plates in three states. Laid in is a finely executed original unpublished water-color portrait of the "Dauphin au Faucon," by O. D. V. Guillonnet, signed in full.

The Robert Hoe copy, with bookplate.

DAVENPORT, CYRIL

205. ENGLISH EMBROIDERED BOOKBINDINGS. *Numerous illustrations, some in color*. Square 8vo, green corded silk, the sides and back embroidered with an interlaced floral and scroll design of yellow, pink, lavender and green silk. In cloth case, lined with figured silk.

London, 1899

One of 50 copies on Japanese paper. A beautiful example of modern embroidered bookbinding.

The Robert Hoe copy, with bookplate.

DAVID, JOANNES

206. DUODECIM SPECULA DEUM ALIQUANDO VIDERE DESIDERANTI CONCINNATA. *Engraved title-page, and 12 copperplates, all brilliant impressions, by Théodore Galle.* Small 8vo, original limp vellum, gilt back, gilt centrepieces depicting the Crucifixion with the initials "IHS."

Antuerpiæ: Ex officina Plantiniana, 1610

The scarcest of David's works.
The Robert Hoe copy, with bookplate.

DAVID, JOANNES

207. DELINEATA PŒNITENTIA EUANGELICI DAVID; Delineata Communio Immaculata; Cantus; Insignium Virginum; Hymnus; Pange lingua gloriosa corporis Mysterium. *With 26 emblematic copperplates by Ian Van Mechelen, brilliant impressions.* Small 8vo, pea-green levant morocco, gilt and blind tooled in a Grolieresque design, inside gilt borders, gilt edges, by GRUEL.

Antuerpiæ: Gerardus Wolsschatius, 1629

The Robert Hoe copy, with bookplate.

DAVIES, C. M.

208. HISTORY OF HOLLAND, from the beginning of the Tenth to the end of the Eighteenth Century. 3 vols. 8vo, full red levant morocco, richly gold tooled backs, gilt edges, by HOLLOWAY. London: Parker, 1841

FIRST AND BEST ENGLISH EDITION. EXTRA-ILLUSTRATED by the insertion of 158 portraits, etc., MAINLY BRILLIANT COPPER-PLATE ENGRAVINGS, by Crispin de Pass, Wierix, Houbraken (some unlettered proofs), Sadeler, Ficquet, Savart, Peter de Jode, Marcenay de Ghuy (unlettered proofs), Delaram, Raphael Morghen, Moncornet, etc.

The Charles Ruggie Price-Robert Hoe copy, with bookplates of both.

DAVIES, THOMAS

209. MEMOIRS OF THE LIFE OF DAVID GARRICK, Esq., interspersed with Characters and Anecdotes of his Theatrical Contemporaries, the whole forming a History of the Stage. A

[No. 209—*Continued*]

New Edition, with ample Additions and Illustrations, in the form of Notes. 2 vols. 8vo, full green morocco, gilt backs and sides, gilt edges. London, 1808

EXTRA-ILLUSTRATED by the insertion of 131 portraits of Garrick, his contemporaries and others, many of actors and actresses of note, mainly in character, and the extra plates from contemporary sources, chiefly.

THE SCARCE FIRST GROLIER CLUB PUBLICATION,—DECREE OF STAR CHAMBER

DECREE OF STAR CHAMBER, A

210. CONCERNING PRINTING. Made July 11, 1637. *Illuminated arms of the The Grolier Club, on title.* 8vo, original illuminated wrappers, uncut.

New York: The Grolier Club, 1884

No. 2 of 150 copies printed. The first publication of the Grolier Club.

DEFOE'S ROBINSON CRUSOE, FIRST EDITION, AND ALSO AN EDITION EXTRA-ILLUSTRATED

[DEFOE, DANIEL]

211. (1) THE LIFE AND STRANGE SURPRIZING ADVENTURES OF ROBINSON CRUSOE, OF YORK, MARINER; who lived eight and twenty years all alone in an un-inhabited Island on the Coast of America, near the mouth of the great River of Oroonoque; having been cast on shore by shipwreck, wherein all the Men perished but Himself, with an Account how he was at last strangely deliver'd by Pyrates. Written by Himself. *With a frontispiece by Clark and Pine.*

London, 1719

(2) THE FARTHER ADVENTURES OF ROBINSON CRUSOE; being the second and last part of his Life, and of the Strange Surprising Accounts of his Travels, round three parts of the Globe. Written by Himself. *To which is added a map of the world, in which is delineated the voyages of Robinson Crusoe.*

London, 1719

[No. 211—*Continued*]

(3) SERIOUS REFLECTIONS DURING THE LIFE AND SURPRISING ADVENTURES OF ROBINSON CRUSOE, with his Vision of the Angelick World. *With folding plate by Clark and Pine.*
London, 1720

Together, 3 vols. 8vo, full green levant morocco, gilt backs and sides, inside dentelle borders, by RIVIÈRE.

London, 1719-1720

FIRST EDITION, FIRST ISSUE. The word "apply" is spelled "apyly" in the Preface of Volume One. The advertisements (2 pp.) are in their proper place, at the end of the volume. The verso of the final page of the Preface in Volume two is blank; in the second issue appears an advertisement of Robinson Crusoe. The advertisements (2 pp.) are in their proper place, at the end of the volume.

The advertisements (2 pp.) in Volume three, are in their proper place, at the end of the volume.

DEFOE, DANIEL

212. THE LIFE AND SURPRISING ADVENTURES OF ROBINSON CRUSOE, OF YORK, MARINER. With Introductory Verses, by Bernard Barton. *With numerous engravings, from drawings by George Cruikshank.* 4 vols. small 8vo, full green levant morocco, gilt backs and sides, broad inside borders, doublures of figured silk and linings of the same, by RUBAN.
London: Printed at the Shakespeare Press, for John Major,
1831

Two volumes extended to four, and EXTRA-ILLUSTRATED by the insertion of 47 plates (by French and English artists), a number of which are uncommon, some in proof state.

DEFOE, DANIEL

213. THE NOVELS AND MISCELLANEOUS WORKS OF DANIEL DEFOE. With a Biographical Memoir of the Author, Literary Prefaces to the various Pieces, Illustrative Notes, etc., including all contained in the edition attributed to the late Sir Walter Scott, with considerable additions. *Portrait.* 20 vols.

[No. 213—*Continued*]

12mo, full green polished calf, gilt backs and inside borders, gilt edges. Oxford: D. A. Talboys, 1840-1841

Comprises Robinson Crusoe; Captain Singleton; Moll Flanders; Colonel Jack; A New Voyage round the World; History of the Plague; Roxana; Life of Duncan Campbell; and others.

DEGEORGE, LEON

214. LA MAISON PLANTIN À ANVERS. Monographie Complète de cette Imprimerie Célèbre aux XVIe et XVIIe Siècles. Deuxième Édition. *Portrait of Plantin after Wierix, and other illustrations.* 8vo, full green levant morocco, gilt back and inside borders, gilt top, uncut. Bruxelles, 1878

One of 500 copies printed. Contains a complete chronological list of the publications of this press.

D'HEYLLI, GEORGES

215. RACHEL, d'après sa Correspondance. *Avec quatre portraits à l'eau-forte, gravés par Massard.* Royal 8vo, full blue levant morocco, sides exquisitely tooled in an eighteenth century pattern, back to match, doublures of crimson levant, highly ornamented, linings of figured-silk, gilt top, uncut, original wrappers bound in. Paris, 1882

One of 25 copies on Whatman paper, with the plates in three states—Holland, Chinese and India paper.

EXTRA-ILLUSTRATED by the insertion of 30 portraits.

DELAUNAY, ABBE

216. HEURES DE MAISTRE ESTIENNE CHEVALIER. *With numerous reproductions in gold and colors of the miniatures, and illuminated borders, by Jehan Foucquet.* 2 vols. 4to, full crimson levant morocco, mosaic designs on sides, formed by interlacing bands of green morocco, outlined in gold, and with gold arabesque tooling, in the manner of Grolier, mosaic backs, broad inside dentelle borders, green watered-silk linings, gilt edges. In a case, lined with padded silk.

Paris: L. Curmer, 1866

DELILLE, JACQUES

217. ŒUVRES. L'Enéide traduite par Jacques Delille (with the Latin text). *With 4 plates, proofs before letters, engraved by Baquoy after Moreau.* 4 vols. Paris, 1804

EXTRA-ILLUSTRATED by the insertion of a miniature portrait of the author on vellum; a number of plates, several proofs before letters, engraved by Baquoy, Fittler, Delignon, Bartolozzi, etc. after Zocchi and others; besides a large number of other fine and appropriate engravings.

PARADIS PERDU, traduit par Jacques Delille (with the English text). *With 3 plates, proofs before letters, engraved by Couché, Delvaux and Delignon after Monsiau.* 3 vols. Paris, 1805

Portrait of Milton inserted.

L'IMAGINATION, poëme. *With 6 plates, proofs before letters, engraved by Delvaux, Trière, Baquoy and Courbe after Myris, Lebarbier and Monsiau.* 2 vols. Paris, 1806

LES TROIS RÈGNES DE LA NATURE, avec des notes par M. Cuvier. *With 6 plates, proofs before letters, engraved by Saint Aubin, Ponce and Baquoy after Myris and Moreau.* 2 vols. Paris, 1808

Together, 11 vols. 8vo, uniformly bound in contemporary full red straight-grained morocco, elaborate gilt borders of grape vines on the sides, gilt backs and edges, by LE-FEBVRE. Paris: Giquet et Michand, 1804-8

DE LINCY, A. J. V. LE ROUX

218. RESEARCHES CONCERNING JEAN GROLIER, HIS LIFE AND HIS LIBRARY. Edited by Baron Roger Portalis. Translated and revised by Carolyn Shipman. *Numerous fine facsimiles on Japanese paper.* Thick small folio, half blue morocco and boards, uncut. New York: The Grolier Club, 1907

One of 300 copies on Arnold unbleached handmade paper.

FIRST EDITIONS OF SEVERAL OF ALFRED
DELVAU'S WORKS, INCLUDING LES CY-
THERES PARISIENNES, WITH ORIGINAL
DRAWINGS BY FELICIEN ROPS. THE ROB-
ERT HOE LIBRARY COPIES

DELVAU, ALFRED

219. HISTOIRE ANECDOTIQUE DES CAFÉS & CABARETS DE PARIS. *Avec dessins et eaux-fortes de Gustave Courbet, Leopold Flameng, et Félicien Rops.* 12mo, half citron levant morocco, gilt back, gilt top, uncut, by BEHRENS. Paris, 1862
FIRST EDITION. The Robert Hoe copy, with bookplate.

DELVAU, ALFRED

220. LES CYTHÈRES PARISIENNES, histoire anecdotique des Bals de Paris. *Avec 24 eaux-fortes et un frontispice de Félicien Rops et Émile Thérond.* 12mo, full red levant morocco, inside gilt borders, gilt over rough edges, by CUZIN.
Paris, 1864

FIRST EDITION, AND UNIQUE COPY, WITH AN ORIGINAL DRAWING BY ROPS, INSERTED; also, 2 trial plates, and duplicates of 9 of the etchings, proofs on India paper.
The Robert Hoe copy, with bookplate.

DELVAU, ALFRED

221. HISTOIRE ANECDOTE DES BARRIÈRES DE PARIS. *Avec 10 eaux-fortes par Émile Thérond.* 12mo, half green levant morocco, gilt back and top, uncut, by ALLÔ. Paris, 1865

FIRST EDITION, with portrait and 10 vignettes on India paper. EXTRA-ILLUSTRATED by the insertion of 6 double-page etchings by Trimolet.
The Robert Hoe copy, with bookplate.

DELVAU, ALFRED

222. LES HEURES PARISIENNES. *Avec 25 eaux-fortes d'Émile Benassit.* 8vo, half red levant morocco, gilt back and top, uncut. Paris, 1866

FIRST EDITION on Holland paper and with the plates proofs before letters on India paper.
The Robert Hoe copy, with bookplate.

DEMOUSTIER, CHARLES ALBERT

223. LETTRES À ÉMILE, sur la Mythologie. *Portrait engraved by Gaucher after Ducreux, and 36 plates by Delvaux, De Ghent, Roger, Simonet, &c., after Moreau.* Six parts in 3 vols. 8vo, full green levant morocco, inside gilt borders, gilt edges, by QUINET, backs slightly faded.

A Paris: Chez Ant. Aug. Renouard, 1809

DENON, VIVANT

224. POINT DE LENDEMAIN. Conte. *Illustré de treize compositions de Paul Avril.* Royal 8vo, dark-blue levant morocco, gilt back and sides, inside gilt borders, gilt over rough edges, original wrappers bound in, by CUZIN. Paris, 1889

One of 85 copies on Holland paper with the plates in three states,—two in tints, before all letters, and the plate in the text. The portrait of the author is in three states.

The Robert Hoe copy, with bookplate.

SECOND SESSION

WEDNESDAY AFTERNOON, APRIL 7TH, 1915

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

Catalogue Nos. 225 to 455 inclusive

TWO COPIES OF DE QUINCEY'S CONFESSIONS OF AN ENGLISH OPIUM EATER, FIRST EDI- TIONS IN SPECIAL BINDINGS

DE QUINCEY, THOMAS

225. CONFESSIONS OF AN ENGLISH OPIUM-EATER. 12mo, full dark-green levant morocco, gilt and mosaic back, sides with gilt and mosaic floral ornaments in corners, inside gilt borders, gilt top, some edges uncut, by WOOD.

London: Taylor and Hessey, 1822

FIRST EDITION with the half-title.

DE QUINCEY, THOMAS

226. CONFESSIONS OF AN ENGLISH OPIUM EATER. 12mo, full green levant morocco, gilt and mosaic back, front side in an elaborate gilt floral design, with centre and corner inlays of light-brown and maroon morocco, inside gilt borders, UN-CUT, by SULLIVAN. London: Taylor and Hessey, 1822

FIRST EDITION, lacking half-title, but tall copy.

DESCAVES, LUCIEN

227. SOUS-OFFS, Roman Militaire. 12mo, half crimson levant morocco, gilt top, uncut, original wrappers bound in, by BRÉTAULT. Paris, 1889

One of 10 copies on Japanese paper. Autograph presentation copy from the Author, with Inscription. CONTAINS 8 ORIGINAL WATER-COLOR DRAWINGS, BY H. DE STA, EACH SIGNED.

DES PERIERS, BONAVENTURE

228. LES NOUVELLES RECREATIONS ET JOYEUX DEUIS DE FEU BONAVENTURE DES PERIERS, valet de chambre de la Royne de Nauarre. *Printed in "caractères de civilité."* Small 8vo, full red levant morocco, gilt back and side panels, inside gilt borders, gilt edges, by TRAUTZ-BAUZONNET.

Lyon: De l'Imprimerie de Robert Granjon, 1558

FIRST EDITION. The Yemeniz-Robert Hoe copy, with book-plates of both.

GROLIER CLUB EDITIONS OF WORKS BY THE
LATE THEODORE L. DE VINNE ON THE
PLANTIN PRESS, INVENTION OF PRINTING,
AND OTHERS

DE VINNE, THEODORE L.

229. THE INVENTION OF PRINTING. A Collection of Facts and Opinions descriptive of Early Prints and Playing Cards, the Block-Books of the Fifteenth Century, etc. *With fac-similes of early types and woodcuts.* Second Edition. 8vo, cloth, uncut. New York, 1878

DE VINNE, THEODORE L.

230. HISTORIC PRINTING TYPES. A Lecture. *Numerous Illustrations.* 4to, half cloth and boards, uncut, binding somewhat soiled. New York: The Grolier Club, 1886
One of 200 copies on Holland paper.

DE VINNE, THEODORE L.

231. CHRISTOPHER PLANTIN AND THE PLANTIN-MORETUS MUSEUM AT ANTWERP. *Illustrated.* Royal 8vo, original wrappers, uncut. New York: The Grolier Club, 1888
One of 300 copies printed.

DE VINNE, THEODORE L.

232. CHRISTOPHER PLANTIN AND THE PLANTIN-MORETUS MUSEUM AT ANTWERP. Another copy of the preceding, also in original wrappers. New York: The Grolier Club, 1888

DE VINNE, THEODORE L.

233. CHRISTOPHER PLANTIN AND THE PLANTIN-MORETUS MUSEUM AT ANTWERP. *With tinted illustrations by Joseph Pennell, and others.* Royal 8vo, full brown levant morocco, with a Jean Grolier design on the sides inlaid in light-green and red levant, beautifully gilt-tooled in compartments and panels, gilt and mosaic back, doublures of very light-brown levant, with centres and borders of dark-brown levant, gilt-tooled, red silk end-papers, gilt top, uncut, original wrappers bound in, by THE CLUB BINDERY. In dark-brown levant morocco silk-lined case.

New York: The Grolier Club, 1888

One of 300 copies printed.

The Henry W. Poor copy, with bookplate.

DE VINNE, THEODORE L.

234. THE PRACTICE OF TYPOGRAPHY. (1) A Treatise on Title-Pages; (2) Modern Methods of Book Composition. *Numerous facsimiles.* 2 vols. 12mo, cloth, gilt tops.

New York, 1902-1904

Presentation copies from the author.

DE VINNE, THEODORE L.

235. NOTABLE PRINTERS OF ITALY DURING THE FIFTEENTH CENTURY. *Illustrated with facsimiles from early editions.* 4to, cloth back and boards, uncut.

New York: The Grolier Club, 1910

One of 400 copies printed.

THE MARSHAL C. LEFFERTS COPIES OF THOMAS FROGNALL DIBDIN'S BIBLIO- GRAPHICAL DECAMERON, AND OTHERS

DIBDIN, THOMAS FROGNALL

236. THE BIBLIOGRAPHICAL DECAMERON: or, Ten Days Pleasant Discourse upon Illuminated Manuscripts, and subjects connected with Early Engraving, Typography and Bibliography. *With numerous fine portraits, plates, vignettes, etc.,*

[No. 236—Continued]

many on India paper, also wood engravings. 3 vols. royal 8vo, half brown levant morocco, gilt tops, uncut, by ALFRED MATTHEWS. London, 1817

Contains the beautiful specimen of printing in gold, at page 417, Volume 2.
The Marshall C. Lefferts copy, with bookplate.

DIBDIN, THOMAS FROGNALL

237. A BIBLIOGRAPHICAL, ANTIQUARIAN, AND PICTURESQUE TOUR IN FRANCE AND GERMANY. *Numerous beautiful plates, the vignettes on India paper.* 3 vols. royal 8vo, half brown levant morocco, gilt tops, uncut, by ALFRED MATTHEWS. London, 1821

The Marshall C. Lefferts copy, with bookplate.

DIBDIN, THOMAS FROGNALL

238. A BIBLIOGRAPHICAL, ANTIQUARIAN AND PICTURESQUE TOUR IN THE NORTHERN COUNTIES OF ENGLAND AND IN SCOTLAND. *Numerous full-page plates and vignettes, mainly on India paper.* 2 vols. royal 8vo, half brown levant morocco, gilt top, uncut, by ALFRED MATTHEWS. London, 1838

Only a small number of copies were issued with the plates on India paper.
The Marshall C. Lefferts copy, with bookplate.

DIBDIN, THOMAS FROGNALL

239. BIBLIOMANIA, or, Book-Madness. A Bibliographical Romance. New and improved Edition. *Illustrated.* Royal 8vo, half brown levant morocco, gilt top, uncut, by ALFRED MATTHEWS. London, 1842

Contains the finely engraved portrait of Mary, Queen of Scots, at page 254, a photograph of it generally being found in copies, and not the engraved plate, also the "Cave of Despair" at page 617, which is generally missing.
The Marshall C. Lefferts copy, with bookplate.

A NOTEWORTHY COLLECTION OF BOOKS BY
CHARLES DICKENS, WITH MUCH NEW BIB-
LIOGRAPHICAL DATA RELATING TO THE
ITEMS IN ORIGINAL PARTS WHICH INCLUDE
PICKWICK, NICHOLAS NICKLEBY, MASTER
HUMPHREY'S CLOCK, MARTIN CHUZZLEWIT,
AND 8 OTHERS BESIDES THOSE WORKS AND
OTHERS IN ORIGINAL CLOTH AND FANCY
BINDINGS

[DICKENS, CHARLES]

240. SUNDAY UNDER THREE HEADS. As it is; As Sabbath Bills would make it; As it might be made; By Timothy Sparks. *Illustrated*. FIRST EDITION. 16mo, half levant morocco, gilt back, original front cover bound in. London, 1836
The D. F. Appleton copy, with bookplate.

DICKENS, CHARLES

241. THE VILLAGE COQUETTES; A Comic Opera. In Two Acts. By Charles Dickens. The Music by John Hullah. FIRST EDITION. 8vo, original sheets, unstitched, uncut, and mainly unopened. In a blue morocco case. London, 1836

DICKENS, CHARLES

242. THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB, containing a Faithful Record of the Perambulations, Perils, . . . of the Corresponding Members. Edited by "Boz." *With 43 plates by Seymour, Buss, and "Phiz."* FIRST EDITION in the original 20 monthly parts (in 19), 8vo, pictorial wrappers, uncut, with many of the advertisements as issued. In 2 morocco cases. London, 1836-1837

Contains a number of "points" desired by collectors, including,—the two suppressed plates by Buss in Part III.; two plates by Browne in Part IV. signed "Nemo" afterwards altered to "Phiz;" covers of all the Parts bearing date of 1836 in Roman numerals; Parts X. and XV. containing the addresses of the author dated 1836 and 1837, respectively; Weller's name on title-vignette spelled with a "V"; a number of the plates in first state before alterations, &c.

DICKENS, CHARLES

243. THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB. *With 43 illustrations by R. Seymour, and "Phiz."* FIRST EDITION. 8vo, full crimson levant morocco, gilt back, ornaments within lines on sides, gilt edges, specimen original green wrapper bound in, by Root, lacks the half-title. London, 1837

In addition to the 43 illustrations by R. Seymour and "Phiz" (H. K. Browne), there have been added a series of 32 other plates, including the "Tony Veller" series of Pickwick Illustrations, 1837, the "Sam Weller" series of the same, the R. W. Buss plates—"The Cricket Match" and "The Arbor Scene," and probably other extras. Both the "Tony Veller" and "Sam Weller" series are thought to be complete.

DICKENS, CHARLES

244. "SKETCHES BY 'BOZ,'" Every-Day Life and Every-Day People, in Two volumes, Vol. 1 (Vol. 2). Illustrations by George Cruikshank.

London: John Macrone, St. James's Square,

MDCCCXXXVI

"SKETCHES BY 'BOZ,'" illustrative of Every-Day Life and Every-Day People. The Second "Series," complete in one volume.

London: John Macrone, St. James's Square,

MDCCCXXXVII

Both series complete. *Illustrated with 26 etchings by George Cruikshank.* FIRST EDITION. 3 vols. 12mo, full polished calf, gilt backs and sides, inside dentelle borders, gilt tops, edges scraped, original cloth covers bound in, by Root.

London, 1836-1837

[DICKENS, CHARLES]

245. OLIVER TWIST; or, The Parish Boy's Progress. By "Boz." *Illustrations by George Cruikshank.* 3 vols. 12mo, original cloth, uncut. In morocco case. London, 1838

EARLIEST ISSUE OF THE FIRST EDITION before the pseudonym "Boz" was altered to the author's full name. Contains

[No. 245—Continued]

the "Fireside Plate" in Vol. III. and Cruikshank's substitute for this, laid in.

According to the latest bibliographical data, there are really Three Issues of this First Edition,—the earliest as here catalogued; the second with same title-page but with the substitute plate; the third, with substitute plate and a shortened title-page.

[DICKENS, CHARLES]

246. MEMOIRS OF JOSEPH GRIMALDI. Edited by "Boz." *With a portrait of Grimaldi by Raven, and 12 full page etchings drawn and engraved by George Cruikshank.* FIRST EDITION. 2 vols. 12mo, half green morocco, gilt backs, gilt tops, uncut, original pink covers bound in. London, 1838

EARLIEST ISSUE OF THE FIRST EDITION, the plate "The Last Song" being without the border.

[DICKENS, CHARLES]

247. SKETCHES OF YOUNG GENTLEMEN. Dedicated to the Young Ladies. *With six illustrations by "Phiz."* FIRST EDITION. 12mo, full light-green levant morocco, the sides richly decorated with garlands of flowers and leaves, portions of centre ornament inlaid with maroon levant, inside dentelle borders, gilt top, original wrappers bound in. London, 1838

DICKENS, CHARLES

248. LIFE AND ADVENTURES OF NICHOLAS NICKLEBY. Edited by "Boz." *Illustrations by H. K. Browne.* FIRST EDITION in the original 20 monthly parts (in 19), 8vo, pictorial wrappers, uncut, with the advertisements as issued. In 2 morocco cases. London, 1838-1839

EARLY ISSUE of this edition with the four plates in Parts I. and II. containing the imprint of the publishers, omitted on later impressions.

[DICKENS, CHARLES]

249. SKETCHES OF YOUNG COUPLES. *With six illustrations by "Phiz."* FIRST EDITION. 12mo, full light green levant morocco, the sides richly decorated with garlands of flowers and leaves, portions of a centre ornament inlaid with maroon levant, inside dentelle borders, gilt top, original wrappers bound in. London, 1840

DICKENS, CHARLES

250. MASTER HUMPHREYS CLOCK. By "Boz." *Illustrations by G. Cattermole and H. K. Browne.* FIRST EDITION in the original 88 weekly parts, royal 8vo, pictorial wrappers, uncut, with all the advertisements as issued. In 3 morocco cases. London, 1840-1841

Contains the author's addresses in Nos. 9, 80, 81, 82, 83, 87 which were all in the nature of farewells anticipatory of his visit to America.

[DICKENS, CHARLES]

251. THE PIC-NIC PAPERS. By Various Hands. Edited by Charles Dickens. *With 14 etchings by George Cruikshank, "Phiz" and others.* FIRST EDITION. 3 vols. 12mo, half green morocco, gilt backs, gilt tops, edges scraped. London, 1841

Dickens wrote the Preface and "The Lamplighter's Story," and edited the rest of the work.

The D. F. Appleton copy, with book-plate.

DICKENS, CHARLES

252. AMERICAN NOTES FOR GENERAL CIRCULATION. 2 vols. 12mo, full crimson levant morocco, gilt backs and panelled sides, inside gilt borders, gilt tops, uncut, by THE CLUB BINDERY. London, 1842

EARLIEST ISSUE OF THE FIRST EDITION, with the last page of Contents numbered XVI. and the 6pp. of Chapman and Hall advertisements in back of Vol. II. Dickens left room in this early issue for a Preface which, had it been printed, might have modified the severity of American criticism which assailed him. Before, however, it was decided to omit Preface, the sheets were partly printed, and this pagination remained unaltered in the earliest issues.

Author's presentation copy with autograph inscription on half-title, "*The Hon. Josiah Quincy from Charles Dickens, Nineteenth October, 1842.*" The name of the recipient is considerably faded.

The D. F. Appleton copy, with bookplate.

DICKENS, CHARLES

253. A CHRISTMAS CAROL, IN PROSE. Being a Ghost Story of Christmas. *With four full-page colored plates and wood-*

[No. 253—Continued]

cuts in the text by Leech. 12mo, original brown cloth, gilt edges. In red morocco case. London, 1843

FIRST EDITION, FIRST ISSUE, in brown cloth, title printed in red and blue, heading on page one reads "Stave I," green end papers, etc.

DICKENS, CHARLES

254. LIFE AND ADVENTURES OF MARTIN CHUZZLEWIT. Edited by "Boz." *Illustrations by H. K. Browne.* FIRST EDITION in the original 20 monthly parts (in 19), 8vo, pictorial wrappers, uncut, with all the advertisements, as issued. In 2 morocco cases. London, 1843-1844

The position of the "£" sign in title vignette is *before* the figures.

DICKENS, CHARLES

255. A COMPLETE SET OF THE CHRISTMAS BOOKS. 5 vols. 12mo, full crimson levant morocco, richly gilt backs, gilt edges, all original front covers and backs bound in, by RIVIÈRE. London, 1843-1848

Comprises: A CHRISTMAS CAROL, in Prose. Being a Ghost Story of Christmas. *With illustrations (including four in color), by John Leech.*

First Issue of the First Edition, with the title in red and blue, "Stave I," etc.

THE CHIMES; A Goblin Story of some Bells that rang an Old Year out and a New Year in. *With illustrations after D. Maclise, John Leech, and others.*

One of the subsequent issues of the first edition, with the names "Chapman and Hall" as an imprint below the engraved title.

THE CRICKET ON THE HEARTH. A Fairy Tale of Home. *With illustrations after D. Maclise, John Leech and others.* First Edition.

THE BATTLE OF LIFE. A Love Story. *With illustrations after D. Maclise, John Leech and others.*

First Edition. Fourth Issue, without the publisher's name on engraved title.

THE HAUNTED MAN, AND THE GHOST'S BARGAIN. A Fancy for Christmas-Time. *With illustrations after J. Tenniel, John Leech and others.*

First Edition.

DICKENS, CHARLES

256. *OVERS* (JOHN). Evenings of a Working Man. With a preface relative to the author, by Charles Dickens. *Title printed in blue and red.* 12mo, original cloth, gilt edges.

London, 1844

FIRST EDITION. The D. F. Appleton copy, with bookplate.

DICKENS, CHARLES

257. *THE CHIMES*; A Goblin Story of some Bells that rang an Old Year out and a New Year in. *With illustrations after D. Maclise, John Leech and others.* 12mo, original red cloth, gilt, gilt edges.

London, 1845

FIRST EDITION, FIRST ISSUE.

DICKENS, CHARLES

258. *PICTURES FROM ITALY.* *Illustrations on wood by Samuel Palmer.* FIRST EDITION. 12mo, half blue levant morocco, gilt edges, by THE CLUB BINDERY.

London, 1846

The D. F. Appleton copy, with bookplate.

DICKENS, CHARLES

259. *PICTURES FROM ITALY.* *Illustrations on wood by Samuel Palmer.* FIRST EDITION. 12mo, original blue cloth, uncut.

London, 1846

DICKENS, CHARLES

260. *THE BATTLE OF LIFE.* A Love Story. *With illustrations after D. Maclise, John Leech and others.* 12mo, original red cloth, gilt, gilt edges.

London, 1846

FIRST EDITION, and heretofore known as the first issue, with "A Love Story" unsupported, and with the publisher's name, address and date on engraved title. A prior issue has recently been discovered, therefore, the above now ranks as second issue.

DICKENS, CHARLES

261. *THE CRICKET ON THE HEARTH.* A Fairy Tale of Home. *With illustrations after D. Maclise, John Leech and others.* London, 1846, writing on half-title; *The Haunted Man, and the Ghost's Bargain.* A Fancy for Christmas-Time. *With illustrations after J. Tenniel, John Leech and others.*

[No. 261—*Continued*]

London, 1848. Together, 2 vols. 12mo. original red cloth,
gilt, gilt edges. London, 1846-1848

BOTH FIRST EDITIONS.

DICKENS, CHARLES

262. DEALINGS WITH THE FIRM OF DOMBEY AND SON, Wholesale, Retail, and for Exportation. *Illustrations by H. K. Browne.* FIRST EDITION in the original 20 monthly parts (in 19), 8vo, pictorial wrappers, uncut, with all the advertisements, as issued. In 2 morocco cases. London, 1847-1848

Early copy of this edition with the "dark" plate on p. 547,—
"On the Dark Road."

DICKENS, CHARLES

263. THE PERSONAL HISTORY, ADVENTURES, EXPERIENCE, & OBSERVATION OF DAVID COPPERFIELD, THE YOUNGER. *Illustrations by H. K. Browne.* FIRST EDITION in the original 20 monthly parts (in 19), 8vo, pictorial wrappers, uncut, with all the advertisements, as issued. London, 1849-1850

FIRST ISSUE OF THE FIRST EDITION, with the date 1850 on engraved title, which in later editions was omitted.

DICKENS, CHARLES

264. A CHILD'S HISTORY OF ENGLAND. *With frontispieces by F. W. Topham.* FIRST EDITION. 3 vols. 12mo, original cloth, marbled edges. London, 1852

DICKENS, CHARLES

265. A CURIOUS DANCE ROUND A CURIOUS TREE. FIRST EDITION. 12mo, half green levant morocco, gilt back, gilt top, original pink wrappers bound in. London, 1852

The D. F. Appleton copy, with bookplate.

DICKENS, CHARLES

266. BLEAK HOUSE. *Illustrations by H. K. Browne.* FIRST EDITION in the original 20 monthly parts (in 19), 8vo, pic-

[No. 266—*Continued*]

torial wrappers, uncut, with all the advertisements, as issued.
In 2 morocco cases. London, 1852-1853

Part IX. contains one plate only with the printed slip announcing accident to the usual second plate; Part X., accordingly, has three plates, instead of two.

This is probably the First Issue of the First Edition as it includes what are known as the "dark" plates, viz.,—the frontispiece, "Ghost's Walk," "Tom All Alones," "Night," "Morning," "Sunset in the Long Drawing Room," "New Meaning to the Roman," "Shadow," "The Mausoleum" and "The Lonely Figure." In subsequent editions these impressions were made from duplicates of the above-named ten plates.

DICKENS, CHARLES

267. *HARD TIMES*. For these Times. FIRST EDITION. 12mo, half blue levant morocco, gilt back, gilt edges, by THE CLUB BINDERY. London, 1854
The D. F. Appleton copy, with bookplate.

DICKENS, CHARLES

268. *LITTLE DORRIT*. *Illustrations by H. K. Browne*. FIRST EDITION in the original 20 monthly parts (in 19), 8vo, pictorial wrappers, uncut, all the advertisements, as issued. In 2 morocco cases. London, 1855-1857

EARLIEST ISSUE of this edition, with the slip concerning the "oversight of the Author's" relative to the name Rigaud inserted at p. 481, and containing impressions from the original plates including the five "dark ones" (re-etched for later editions),—"Floating Away," "The Ferry," "Birds in the Cage," "Visitors at the Works," and "Room with the Portrait."

DICKENS, CHARLES

269. *THE STORY OF LITTLE DOMBEY*. FIRST EDITION. 12mo, original green wrappers, uncut. London, 1858

DICKENS, CHARLES

270. *THE POOR TRAVELLER*; Boots at the Holly-Tree Inn; and Mrs. Gamp. FIRST EDITION. 12mo, original wrappers, uncut, back slightly worn. In a morocco case. London, 1858
The D. F. Appleton copy, with bookplate.

DICKENS, CHARLES

271. A TALE OF TWO CITIES. *Illustrations by H. K. Browne.*
FIRST EDITION in the original 8 monthly parts (in 7), 8vo, pictorial wrappers, uncut, with all the advertisements, as issued. In morocco case. London, 1859

EARLIEST ISSUE OF this First Edition with the advertisement of Smith, Elder and Co., in Parts VI. and VII.-VIII., concerning the new magazine to be edited by W. M. Thackeray, printed on white paper, and which, in later editions is on colored paper.

DICKENS, CHARLES

272. GREAT EXPECTATIONS. FIRST EDITION. 3 vols. 12mo, original blue cloth, binding stained, re-sewn. Not returnable. London, 1861

Volume 3 contains advertisements dated May, 1861, and it is thought that they have been extracted from another copy and inserted in the above, as the fore-edges are slightly smaller.

DICKENS, CHARLES

273. OUR MUTUAL FRIEND. *Illustrations by Marcus Stone.* FIRST EDITION in the original 20 monthly parts (in 19), 8vo, pictorial wrappers, uncut, with all the advertisements, as issued. In 2 morocco cases. London, 1864-1865

Contains slip in Part I. relative to the use of the title,—“Our Mutual Friend,” not always found with work.

DICKENS, CHARLES

274. THE MYSTERY OF EDWIN DROOD. *Illustrations by S. L. Fildes.* FIRST EDITION in the original 6 parts, 8vo, pictorial wrappers, uncut, with all the advertisements as issued. In morocco case. London, 1870

DICKENS, CHARLES

275. HUNTED DOWN: A Story. With some account of Thomas Griffiths Wainewright, the poisoner. *Vignette on title.* FIRST EDITION. 12mo, original wrappers, somewhat worn. In morocco case. London [1870]

The D. F. Appleton copy, with bookplate.

DICKENS, CHARLES

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FEUILLET, OCTAVE

338. JULIA DE TRÉCŒUR. *With frontispiece and 15 vignettes designed by Henriot, engraved by Clapés.* 8vo, full citron levant morocco, gilt floral back and side panels, doublures of black levant, covered with a symmetrical design of interlacing fillets and leaf-sprays, silk end-papers, gilt over rough edges, original wrappers bound in, by CUZIN.

Paris: Calmann Lévy, 1885

No. 6 of 225 copies on "papier vélin de la cuve," with the plates in three states, and made UNIQUE BY THE INSERTION OF HENRIOT'S ORIGINAL DRAWINGS, together with 10 other illustrations.

The Robert Hoe copy, with bookplate.

FEVAL, PAUL H. C.

339. LE PREMIER AMOUR DE CHARLES NODIER. *Avant-Propos de Maurice Tourneux. Illustrations de H. Vogel gravés sur bois par E. Florian.* 12mo, full dark-blue levant morocco, gilt panelled back and sides, inside gilt borders, gilt over rough edges, original wrappers bound in, by THE CLUB BINDERY.

Paris, 1900

One of 150 copies with a duplicate set of the plates on India paper.

The Robert Hoe copy, with bookplate.

FICQUET, ETIENNE

340. A COLLECTION OF THIRTY-SEVEN PORTRAITS ENGRAVED BY FICQUET, all brilliant impressions, SOME IN TWO, SOME IN THREE STATES, artist's proofs before the letters, or proofs before letters, executed between 1738 and 1794. All 8vo, and neatly hinged on drawing paper, the whole bound in one volume, 4to, full red levant morocco, gilt back and sides, gilt edges, silk doublures and linings.

This most attractive series comprises: Louis Quinze: Jean de La Fontaine; Poquelin de Moliere; Françoise d'Aubigne, Marquise de Maintenon; Fénélon; Ariosto; Rousseau; Charles Eisen; Corneille; Montaigne, and others of equal note.

FIELD, EUGENE

341. WITH TRUMPET AND DRUM. *Vignette on title.* FIRST EDITION. 12mo, full crimson levant morocco, gilt back, gilt top, uncut, by STIKEMAN. New York, 1892
One of 250 copies printed.

FIELD, EUGENE

342. THE LOVE AFFAIRS OF A BIBLIOMANIAC. 8vo, original half parchment and boards, gilt top, uncut. New York, 1896

FIRST EDITION. One of 150 copies on Holland paper. Illuminated with upwards of 40 initial letters, borders and vignettes, appropriately distributed throughout the text, the title-page illuminated in an ornate floral design of several different colors, bright yellow predominating, all the work of an unknown artist, who signs himself "W. C. B.," and with date "1901."

FIELDING, HENRY

343. THE HISTORY OF TOM JONES, A FOUNDLING. 6 vols. 12mo, full polished calf, gilt backs, gilt edges, by RIVIÈRE. Name "F. Goodman" on each title. London, 1749
FIRST EDITION, with the "Errata."

FIRST FRENCH EDITION OF FIELDING'S TOM JONES IN BINDING BY CHAMBOLLE-DURU

FIELDING, HENRY

344. HISTOIRE DE TOM JONES, OU L'ENFANT TROUVE. Traduction de l'Anglois de M. Fielding, par M. D. I. P. *Enrichie d'estampes dessinées par M. Gravelot.* 4 vols. 12mo, full blue levant morocco, backs richly gold tooled, inside dentelle borders, gilt over uncut edges, by CHAMBOLLE-DURU.
A Londres (Paris): Chez Jean Nourse, 1750

FIRST FRENCH VERSION. The plates were engraved by Gravelot at a time when this artist was executing his finest work.

FIELDING, HENRY

345. AMELIA. FIRST EDITION. 4 vols. 12mo, half brown morocco, gilt backs, gilt tops, lower margins of two vols. uneven, by BLACKWELL. London, 1752

FIEVEE, JOSEPH

346. *LA DOT DE SUZETTE* (ou Histoire de Mme. de Senneterre, racontée par elle-même), avec notice biographique inédite. *Illustrations par V. Foulquier.* 8vo, full blue levant morocco, gilt back, side panels of interlacing fillets, floral corner ornaments, doublures of blue levant, gilt bordered, silk endpapers, gilt over rough edges, original wrappers bound in, by THE CLUB BINDERY.

Paris: Imprimé pour les Amis des Livres, 1892

One of 25 copies printed for the Corresponding Members of the society, with the plates in three states,—artist's proofs, and proofs before and after letters.

The Robert Hoe copy, with bookplate.

FISKE, JOHN

347. *THE AMERICAN REVOLUTION*, 2 vols.: *The Critical Period of American History; The Beginnings of New England.* *All illustrated.* Together, 4 vols. 8vo, cloth, gilt tops.

Boston, 1898

THE FIRST BOOK PRINTED IN HARTFORD, CONNECTICUT

[FITCH, THOMAS—Governor of Connecticut(?)]

348. *AN EXPLANATION OF SAY-BROOK PLATFORM; or, The Principles of the Consociated Churches in the Colony of Connecticut collected from their Plan of Union.* By One that heartily desires the Order, Peace, and Purity of these Churches. Small 4to, unbound, laid within old, probably contemporary, wrappers, top edges mainly uncut.

Hartford: Printed for Thomas Green, at the Heart and
Crown, 1765

Apparently the only copy sold at auction, as this is the George Brinley copy, which brought five dollars, in his sale in 1879, search failing to reveal the sale of another copy at auction, and of but one offered at private treaty, since that time. Evans in his *American Bibliography* records 4 copies as known, all of which are in public institutions—The Connecticut Historical Society Library, Harvard College Library, Massachusetts Historical Society Library, and the Yale College Library, the present copy making the fifth, and the other the sixth.

Accompanying the item is the original envelope used in the Brinley sale, on which is written, "2149. (Fitch's) Explann. of Saybr. Platform, 1765," in the handwriting of James H. Trumbull, the cataloguer of that portion of the collection, his catalogue description reading: "THIS IS BELIEVED TO BE THE FIRST BOOK PRINTED IN HARTFORD. Thomas Green set up the first press there, near the end of 1764." This, seemingly, was the first time that its anonymous author was made public, as in Sabin's *Dictionary of Americana*, (1873), the work is entered under "Explanation," without any clue as to authorship.

In two places is the autograph of Alexander Gillet, 1770. This is the Connecticut theologian, of the school of Edwards, third son of Captain Zaccheus and Ruth (Phelps) Gillet, of Turkey Hills, now East Granby. He entered Yale College in June 1767, and was licensed to preach on June 2, 1773, by the Hartford Association of Ministers. He was proficient in music, 15 tunes by him being included in Andrew Law's *Rudiments of Music*, 1792. The copy was apparently presented to him by Timothy Dwight, President of Yale College, as "*From Tim. Dwight*" is written in Mr. Gillet's hand on the title.

FITZGERALD, EDWARD

349. SALÁMÁN AND ABSÁL. An Allegory. Translated from the Persian of Jámi. *Frontispiece*, "Welcome, Prince of Horsemen, welcome" etc. FIRST EDITION. 8vo, full brown levant morocco, sides covered with sprays of branches and blossoms, back to match, doublures of brown silk, with similar linings, gilt top, original cloth covers bound in, uncut, by ZAEHNSDORF. In a morocco case. London, 1856

OMAR KHAYYAM, FIRST EDITION OF THE RUBAIYAT IN WRAPPERS AND IN A BINDING BY DOVES BINDERY

[FITZGERALD, EDWARD]

350. RUBÁIYÁT OF OMAR KHAYYÁM, the Astronomer-Poet of Persia. Translated into English Verse, (by Edward Fitzgerald). Small 4to, original printed wrappers, 21pp. In a green levant morocco solander case, with inner protecting cover. London: Bernard Quaritch, 1859

FIRST EDITION. Apparently the Louis M. Dillman copy.

FITZGERALD, EDWARD

351. RUBÁIYÁT OF OMAR KHAYYÁM, the Astronomer-Poet of Persia. Rendered into English Verse by Edward Fitzgerald. 8vo, illuminated wrappers, uncut.

New York: The Grolier Club, 1885

No. 8 of 150 copies on Japanese paper.

[FITZGERALD, EDWARD]

352. RUBÁIYÁT OF OMAR KHAYYÁM, the Astronomer-Poet of Persia. Rendered into English Verse, (by Edward Fitzgerald). 8vo, full crimson levant morocco, a broad gold tooled border on each side, composed of designs of rose leaves and blossoms, back to match, ornate inside borders, after a design by Cobden-Sanderson, gilt edges, by THE DOVES BINDERY, 1894.

London, 1894

SIX WORKS OF GUSTAVE FLAUBERT IN BEAUTIFUL BINDINGS FROM THE HOE LIBRARY

FLAUBERT, GUSTAVE

353. MADAME BOVARY; Mœurs de Province. *Portrait and illustrations.* 2 vols. in 1, 12mo, full red levant morocco, back and sides tooled in single and double rows of quadruple fillets, inside gilt borders, gilt over rough edges, by CUZIN. Paris, 1857

UNIQUE COPY OF THE FIRST EDITION WITH THE FOLLOWING INSERTED,—Etched portrait of the author, proof; a drawing by Edelfelt; 7 etchings by Boilvin, all proofs before letters; and THREE ORIGINAL WATER-COLOR DRAWINGS BY EDMOND MORIN.

The Baron Roger Portalis-Robert Hoe copy, with bookplates of both.

FLAUBERT, GUSTAVE

354. BOUVARD ET PÉCUCIET: Œuvre Posthume. *With 22 ORIGINAL WATER-COLOR SKETCHES, including a full-page frontispiece, 2 on half-title, balance as head-and-tail pieces, on margins, &c.* Medium 8vo, dark-blue levant morocco, gilt and mosaic back and sides in an elaborate design of flowers

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and leaves intertwined, the inlays being of light-blue, red, and several shades of brown, doublures of dark-blue levant with an arabesque design of gilt inlaid with red and olive, red silk end-papers, gilt over rough edges, original wrappers bound in, by GRUEL. Within a half levant morocco plush-lined cover and slip case.

Paris: Alphonse Lemerre, 1881

FIRST EDITION. The Robert Hoe copy, with bookplate.

FLAUBERT, GUSTAVE

355. HÉRODIAS. Préface par Anatole France. *Compositions de Georges Rochegrosse, gravées à l'eau-forte par Champollion.* 8vo, full dark-brown levant morocco, doublures of light-brown levant, tooled in a design of foliage with inlays of dark-brown morocco, silk end-papers, gilt over rough edges, original wrappers bound in, by MARIUS MICHEL.

Paris, 1892

One of 100 copies on Japanese paper, with the plates in three states.

The Robert Hoe copy, with bookplate.

FLAUBERT, GUSTAVE

356. UN CŒUR SIMPLE. Préface par A. de Claye. *Illustré de vingt-trois compositions par Émile Adan, gravées à l'eau-forte par Champollion.* 8vo, full blue levant morocco, back and sides richly tooled in scrolls, dots, &c., with inlays of dark-blue levant, doublures of same color, gilt-bordered, gilt over rough edges, original wrappers bound in, by THE CLUB BINDERY. In slip cover and case. Paris, 1894

One of 80 copies on Japanese paper, with the plates in three states,—before and after letters and the finished plate.

The Robert Hoe copy, with bookplate.

FLAUBERT, GUSTAVE

357. LA LÉGENDE DE SAINT JULIEN L'HOSPITALIER. Préface par Marcel Schwob. *Illustrée de vingt-six compositions par Lac-Olivier Merson, gravées à l'eau-forte par Gery-Bichard.* Royal 8vo, full russia, chiselled design of a landscape with a stag, tree, towers, &c. by Cottin on front cover, doublures

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of blue silk, gilt-bordered, silk end-papers, gilt over rough edges, original wrappers bound in, by GRUEL. In cloth slip cover and case. Paris, 1895

One of 80 copies on Japanese paper, with the plates in three states.

The Robert Hoe copy, with bookplate.

FLAUBERT, GUSTAVE

358. A BORD DE LA CANGE. *Neuf compositions de A. Robaudi, gravées à l'eau-forte par C. Chessa.* 8vo, full olive-green levant morocco, with floreated border of red, white, green, &c. inlays, gilt and mosaic back, doublures of pink levant with quintuple border of fillets, figured-silk end-papers, gilt edges, original wrappers bound in, by GRUEL. In slip cover and case. Paris: Librairie des Amateurs, 1904

UNIQUE COPY. CONTAINS 7 ORIGINAL WATER-COLOR DRAWINGS BY A. ROBAUDI, AND THE ETCHINGS IN TWO STATES, ONE SET COLORED BY THE ARTIST.

The Robert Hoe copy, with bookplate.

FOLENGUS, THEOPHILUS

359. OPUS MERLINI COCAII, Macaronicum. *Engraved frontispiece with the author's portrait and 26 copperplate vignettes.* Small 8vo, full brown straight-grained morocco, sides richly tooled in geometrical designs and scrolls, gilt back, gilt top, uncut, by FAIRBAIRN. Amstelodami, 1692

The E. V. Utterson-Robert Hoe copy, with bookplates of both.

FORD, JOHN

360. THE WORKS OF JOHN FORD, with Notes, Critical and Explanatory, by William Gifford. With Additions to the Text and to the Notes, by Alexander Dyce. 3 vols. 12mo, half brown morocco, gilt backs, gilt tops. London, 1869

FORSTER, JOHN

361. THE LIFE AND ADVENTURES OF OLIVER GOLDSMITH. *Illustrated.* FIRST EDITION. 8vo, half brown morocco, gilt back, gilt top, uncut. London, 1848

FORSTER, JOHN

362. WALTER SAVAGE LANDOR. A Biography. *Portraits and engraved titles*. FIRST EDITION. 2 vols. 12mo, full crimson morocco, gilt backs and sides, gilt tops, uncut.

London, 1869

FORSTER, JOHN

363. THE LIFE OF CHARLES DICKENS. *Portraits*. Volume III, First Edition. 3 vols. 8vo, half morocco, gilt backs, gilt tops.

London, 1872-1874

ANOTOLE FRANCE'S WORKS BOUND BY RENE KIEFFER, CLUB BINDERY, AND OTHERS

FRANCE, ANATOLE

364. BALTHASAR ET LA REINE BALKIS. *Aquarelles originales d'après Henri Caruchet*. 8vo, dark-brown corded silk, back and cover-borders embroidered in a floral design of various brilliant hues, doublures and end-papers in brown and white brocaded silk, gilt over rough edges, original wrappers bound in, by THE CLUB BINDERY. In cloth case.

Paris: Librairie Conquet, 1900

Publisher's presentation copy to Robert Hoe, Esq.; none offered for public sale. One of 300 copies on *papier vélin*. The Robert Hoe copy, with bookplate.

FRANCE, ANATOLE

365. THAIS. *Compositions de Paul-Albert Laurens; gravures à l'eau-forte de Léon Boisson*. Royal 8vo, full red levant morocco, back and sides gilt-filleted, inside gilt borders, gilt over rough edges, original wrappers bound in, by CHAMBOLLE-DURU.

Paris: Librairie de la Collection des Dix, 1900

One of 45 copies on *papier vélin de cure d'Arches*, the full-page plates being in three states.

The Robert Hoe copy, with bookplate.

FRANCE, ANATOLE

366. L'AFFAIRE CRAINQUEBILLE. *62 compositions de Steinlen, gravées par Deloche, etc.* 4to, full crimson levant morocco, centre gold tooled panel on each side, with fillets, dots and

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scroll ornaments, gilt back, dentelle borders, gilt top, original wrappers bound in, by THE CLUB BINDERY.

Paris, 1901

One of 13 copies on antique Japanese paper, with a duplicate set of the illustrations, proofs before letters, on India paper. A large and characteristic original water color drawing by Steinlen, signed, serves as the frontispiece. The Robert Hoe copy, with bookplate.

FRANCE, ANATOLE

367. HISTOIRE DE DOÑA MARIA D'AVALOS ET DE DON FABRICIO, DUC D'ANDRIA. *Manuscrite et enluminée par Léon Lebègue*. 4to, full dark-blue levant morocco, sides in an interlaced design of light-blue inlays, rimmed with gilt, centre medallions of ivory on which are drawings by Lebègue, doublures of light-blue silk, bordered with blue levant and gilt septuple fillets, silk end-papers, gilt edges, by RENÉ KIEFFER.

Paris: Librairie des Bibliophiles, 1902

THE ONLY COPY PRINTED ON SATIN WITH EVERY PAGE IN GOLD AND COLORS.

The Robert Hoe copy, with bookplate.

FRANCE, ANATOLE

368. LES NOCES CORINTHIENNES. Edition définitive. *Décorée de vingt compositions d'Auguste Leroux, gravées par Ernest Florian*. 8vo, full citron levant morocco, gilt side panels in a scroll and pointillé design, mosaic bands of brown morocco, light yellow figured silk linings, gilt top, uncut, original wrappers bound in, by THE CLUB BINDERY. Paris, 1902

One of 225 copies on India paper.

The Robert Hoe copy, with bookplate.

FRANCE, ANATOLE

369. LE LYS ROUGE. *Compositions de A. F. Gorguet, gravées sur bois par Desmoulins, Dutheil, Romagnol, et en couleurs par Ch. Thévenin*. Royal 8vo, full brown levant morocco, gilt and mosaic back, sides tooled in an interlaced design of light and dark-green and white inlays, gilt rimmed, with many

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gilt individual figures, doublures of brown levant, gilt bordered, silk end-papers, gilt over rough edges, original wrappers bound in, by THE CLUB BINDERY. In slip cover and case. Paris: Librairie de la Collection des Dix, 1903

One of 90 copies on Japanese paper, with the frontispiece in 5 states, the full-page plates in 2 states, and remarque proof in colors and proof before letters.
The Robert Hoe copy, with bookplate.

FRANCE, ANATOLE

370. LE JONGLEUR DE NOTRE-DAME. *Texte calligraphie enluminé et historié par Malatesta.* 4to, full brown levant morocco, sides tooled in a geometrical design, two shades of brown, numerous gilt ornaments interspersed, doublures of brown levant, bordered with gilt, moiré-silk end-papers, gilt over rough edges, original wrappers bound in, by THE CLUB BINDERY. In slip cover and case. Paris, 1906

One of 45 copies on Imperial Japanese paper with the FULL SERIES OF PLATES ILLUMINATED IN GOLD AND COLORS, and a duplicate set of them in black.
The Robert Hoe copy, with bookplate.

FRANCE, HECTOR

371. SOUS LE BURNOUS. *Illustré de 22 compositions par Paul Avril.* Royal 8vo, full crimson levant morocco, gilt back, wide outside cover borders, inside borders, gilt top, uncut, original wrappers bound in, by THE CLUB BINDERY. Paris 1898

One of 25 copies on Japanese paper, with the plates in several states in black and bistre.
The Robert Hoe copy, with bookplate.

[FRERON ET COLBERT (DUC D'ESTOUTEVILLE)]

372. ADONIS, poème en prose. *With brilliant impressions of the beautiful frontispiece, plate, vignette and tail-piece engraved by Ponce after Eisen.* 8vo, full blue levant morocco, gilt edges, by ALLÔ.

Londres et Paris: Chez Musier fils, 1775

FRITH, WILLIAM POWELL

373. JOHN LEECH; His Life and Work. *With portrait and numerous illustrations.* 2 vols. 8vo, full green levant morocco, sides and backs elaborately tooled in floral designs, gilt tops, by Wood. London, 1891

FIRST EDITION, EXTRA-ILLUSTRATED by the insertion of 95 plates, mainly by Leech, 34 of which are in colors.

GAMBADO, GEOFFREY

374. AN ACADEMY FOR GROWN HORSEMEN; containing the completest Instructions for Walking, Trotting, Cantering, Galloping, Stumbling and Tumbling. Third Edition. London, 1808; Also, Annals of Horsemanship; containing Accounts of Accidental Experiments and Experimental Accidents, both successful and unsuccessful. London, 1808. *Numerous stipple plates, by Henry Bunbury.* 2 vols. in 1, royal 4to, half green morocco, gilt top, lower edges uncut.

London, 1808

GARNETT, RICHARD, and GOSSE, EDMUND

375. ENGLISH LITERATURE; An Illustrated Record. *Numerous illustrations, some in color.* 4 vols. royal 8vo, half red leather, gilt backs, gilt tops. New York, 1903-1904

OVER FIFTEEN WORKS OF THEOPHILE GAUTIER, FIRST EDITIONS AND LATER IN ELEGANT MODERN FRENCH BINDINGS, CHIEFLY FROM THE HOE LIBRARY.

GAUTIER, THEOPHILE

376. LES JEUNES FRANCE. Romans Goguenards. *Etched frontispiece by Nanteuil.* 8vo, full brown levant morocco, filleted back and sides, inside borders, gilt edges, by ALLÔ.

Paris, 1833

FIRST EDITION of Gautier's fourth work.
The Robert Hoe copy, with bookplate.

GAUTIER, THEOPHILE

377. MADEMOISELLE DE MAUPIN. Double Amour. 2 vols. 8vo, full dark-blue levant morocco, gilt backs, side borders tooled in fillets, leaf spray ornaments in the corners, doublures

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of citron morocco, floral borders, gilt over uncut edges, original covers bound in, by CUZIN. Paris, 1835-6

FIRST EDITION. The Robert Hoe copy, with bookplate.

GAUTIER, THEOPHILE

378. LA COMEDIE DE LA MORT. *Woodcut frontispiece by Lacoste.*
8vo, full dark-green levant morocco, quadruple and septuple fillets on back and sides, inside filleted borders, gilt edges, by CHAMBOLLE-DURU. Paris: Desessart, 1838

FIRST EDITION, printed on thick paper.
The Robert Hoe copy, with bookplate.

GAUTIER, THEOPHILE

379. LES ROUÉS INNOCENTS. 8vo, full olive-green levant morocco, inside filleted borders, gilt over rough edges, by MARIUS MICHEL. Paris: Desessart, 1847

FIRST EDITION. The C. J. Bavoillot-Robert Hoe copy, with bookplates of both.

GAUTIER, THEOPHILE

380. ÉMAUX ET CAMÉES. 16mo, full dark-blue levant morocco, emblematic gilt back and side covers, with leaf sprays and centre medallions of stamped white morocco, doublures of crimson morocco, wide floral borders and gilt centre ornaments, gilt over rough edges, original wrappers bound in, by CHAMBOLLE-DURU. Paris, 1852

FIRST EDITION. ILLUSTRATED WITH 40 ORIGINAL DRAWINGS IN SEPIA AND COLORS.

The Peter Marie-Robert Hoe copy, with signature and three lines in the autograph of the first-named and the bookplate of the last-mentioned.

GAUTIER, THEOPHILE

381. HONORÉ DE BALZAC. Edition revuée et augmentée. *With an etched portrait by E. Hedouin on India paper, and facsimile letters.* 12mo, half cloth, gilt top, uncut, original wrappers bound in. Paris, 1859

The Robert Hoe copy, with bookplate.

GAUTIER, THEOPHILE

382. LE CAPITAINE FRACASSÉ. *Illustré de 60 dessins de Gustave Doré.* Imperial 8vo, full crimson levant morocco, gilt back and gilt side panels on covers, inside gilt borders, gilt over rough edges, by MARIUS MICHEL. Paris, 1866

Inserted is a portrait of Gautier engraved by L. Wolff after a photograph by Nadar.
The Robert Hoe copy, with bookplate.

GAUTIER, THEOPHILE

383. MÉNAGERIE INTIME. Small 8vo, full crimson levant morocco, inside filleted borders, gilt over rough edges, original wrappers bound in, by MARIUS MICHEL. Paris, 1869

FIRST EDITION. The Robert Hoe copy, with bookplate.

GAUTIER, THEOPHILE

384. THÉÂTRE MYSTÈRE, COMÉDIES ET BALLETS. Square 12mo, full crimson levant morocco, inside gilt borders, gilt top, uncut, original wrappers bound in, by MARIUS MICHEL. Paris, 1872

FIRST EDITION. Limited issue on Holland paper, with portrait of the author, inserted.
The "J. N."-Robert Hoe copy, with bookplates of both.

GAUTIER, THEOPHILE

385. POÉSIES DE GAUTIER, qui ne figureront pas dans ses œuvres. Précédées d'une Autobiographie. *Ornée d'un portrait singulier.* 8vo, half green levant morocco, gilt top, uncut, by PAGNANT. France: Imprimerie Particulière, 1873

One of 150 copies on Holland paper.
The Robert Hoe copy, with bookplate.

GAUTIER, THEOPHILE

386. L'ELDORADO OU FORTUNIO. Publié sur l'Édition Originale. *Full-page etched plates by Milius; vignettes by Paul Avril.* Royal 8vo, full reddish-brown levant morocco, gilt back, sunken-panel sides with an arabesque design in gilt and blind tooling, doublures of silk-damask with levant borders,

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silk-damask end-papers, gilt over rough edges, original wrappers bound in, by MARIUS MICHEL.

Paris: Imprimé pour les Amis des Livres, 1880

No. 13 of 115 copies printed, with the full-page plates in three states, the vignettes in two, including a set of engraver's proofs signed by Milius in dry-point, showing his alterations in pencil and India ink, eight of them either unfinished or with noticeable differences.

The Valentine Blacque and Henry W. Poor copy, with bookplates of both.

GAUTIER, THEOPHILE

387. SOUVENIRS DE THÉÂTRE, D'ART ET DE CRITIQUE. 12mo, three quarter green levant morocco, uncut, original wrappers bound in, by ALLÔ. Paris, 1883

One of 50 copies on Holland paper.

The Robert Hoe copy, with bookplate.

GAUTIER, THEOPHILE

388. ÉMAUX ET CAMÉES. Préface par Maxim du Camp. *Cent douze dessins de Gustave Fraipont*. 12mo, full red levant morocco, emblematic gilt back and sides, with a cameo of ivory morocco in centres of both covers, doublures of red levant, gilt borders with floral ornaments, gilt over rough edges, original wrappers bound in, by CHAMBOLLE-DURU.

Paris, 1887

One of 100 copies on Japanese paper, with a duplicate set of the plates inserted and the additional seven pages at the end.

The Robert Hoe copy, with bookplate.

GAUTIER, THEOPHILE

389. LE PETIT CHIEN DE LA MARQUISE. Préface par Maurice Tourneux. *Avec vingt et un dessins de Louis Morin*. Small 8vo, full green levant morocco, gilt back and sides, inside gilt borders, gilt over rough edges, original wrappers bound in, by MARIUS MICHEL. Paris, 1893

One of 150 copies on *papier vélin blanc*, with the plates in two states, on India paper and colored by hand.

The Robert Hoe copy, with bookplate.

GAUTIER, THEOPHILE

390. LE ROI CANDAULE. *Illustré de vingt et une compositions par Paul Avril.* Royal 8vo, full copper levant morocco, doublures of green levant, straight line-borders, with inlaid floral ornaments in corners, silk end-papers, gilt over rough edges, original wrappers bound in, by MARIUS MICHEL.

Paris, 1893

One of 80 copies on *grand papier vélin*, with the etchings in three states,—outline, and proofs before and after letters. The Robert Hoe copy, with bookplate.

GAUTIER, THEOPHILE

391. UNE NUIT DE CLEOPATRE. Préface par Anatole France. *Illustrée de vingt et une compositions par Paul Avril.* 8vo, full dark-green levant morocco, with centre mosaic medallion portrait of Cleopatra and Meïamoun on a gold ground, Egyptian device and lotus flowers in mosaic on front cover, a mosaic design depicting player and harp on back cover, wide inside gilt borders on doublures of white levant upon which has been painted a view in blue of the Nile, watered silk end-papers, gilt edges, original wrappers bound in, by J. KAUFFMAN.

Paris, 1894

One of 200 copies on *grand papier vélin d'Arches*, with the plates in two states.

The Valentine-Blacque-Henry W. Poor copy, with bookplates of both.

GAUTIER, THEOPHILE

392. LA CHAÎNE D'OR. *Illustrations de Georges Rochegrosse.* Royal 8vo, full olive-green levant morocco, doublures of light-brown levant, a gilt chain intertwined with chiselled leaf-sprays on front doublure and a chiselled centre ornament on back doublure, figured-silk end-papers, gilt over rough edges, original wrappers bound in, by CANAPÉ. In slip cover and case.

Paris, 1896

One of 200 copies printed, with the illustrator's signature on verso of half-title. The plates are in two states,—COLOURED and plain black, and are proofs before letters.

The Robert Hoe copy, with bookplate.

GAUTIER, THEOPHILE

393. *LE ROMAN DE LA MOMIE. Quarante-deux compositions originales de Alex. Lunois, gravées au burin et à l'eau-forte par Leon Boisson.* Royal 8vo, full citron levant morocco, back and side cover-borders of mosaic interlacings in olive morocco, with ornaments in terra-cotta and white mosaic, with assorted ornamental designs of gilt, doublures of citron levant, silk end-papers containing Egyptian heads, uncut, original wrappers bound in, by THE CLUB BINDERY. In slip cover and case. Paris: Librairie Conquet, 1901

One of 150 copies on Japanese paper, with a duplicate set of the vignettes.

The Robert Hoe copy, with gilt monogram.

FIRST EDITION OF JOHN GAY'S FABLES,
LARGE COPIES

GAY, JOHN

394. (I.) *FABLES.* By Mr. Gay. London; Printed for J. Tonson and J. Watts. 1727; (II.) *FABLES.* By the late Mr. Gay. Volume the Second. London; Printed for J. and P. Knapton, 1738. *With mask vignette on title of volume one, and vignettes to each fable (50) by Fourdriner, Van der Gucht and others, after the designs of Kent and Wootton in the same volume, and in volume two frontispiece by Scotin, the monument of Gay, and 16 full-page illustrations, by Scotin after designs by Grovelot.* 2 vols. 4to, full green levant morocco, gilt backs, broad inside dentelle borders, gilt edges, by RIVIÈRE. London, 1727-1738

FIRST EDITION OF BOTH VOLUMES. Exceedingly large and fine copies, measuring $9\frac{7}{8} \times 7\frac{3}{4}$ inches.

GEFFROY, GUSTAVE

395. *LA SERVANTE. Illustrations de Geo-Dupuis, gravées sur bois.* 4to, full green levant morocco, delicately tooled borders and back, inside dentelle borders, gilt over uncut edges, original wrappers bound in, by THE CLUB BINDERY.

Paris, [1905]

One of 10 copies on Japanese paper, with the illustrations in three states,—on Japanese *pelure* paper, by hand; and proofs before and after letters on Japanese paper.

The Robert Hoe copy, with bookplate.

GESSNER, SALOMON

396. ŒUVRES. *2 titles, 20 plates, 6 vignettes and 33 tail-pieces designed and etched by Gessner, all brilliant impressions.* 2 vols. 4to, vellum gilt, gilt edges, by C. KALTHOEBER, with ticket. Zurich: Chez l'auteur, 1777

GIBBON, EDWARD

397. THE HISTORY OF THE DECLINE AND FALL OF THE ROMAN EMPIRE. With Notes by Dean Milman and M. Guizot. A New Edition, with additional Notes, by William Smith. *Portrait and maps.* 8 vols. 8vo, tree calf, gilt backs, by MANSELL. London, 1872

GILCHRIST, ALEXANDER

398. LIFE OF WILLIAM BLAKE, with Selections from his Poems and other Writings. *Illustrated from Blake's own works, in facsimile by W. J. Linton, and in photolithography, with a few of Blake's original plates.* 2 vols. 8vo, full polished calf, gilt backs, gilt tops, uncut, original front cover bound in, binding repaired. London, 1863

FIRST EDITION. The Nathaniel W. Conkling copy, with bookplate.

EXTRA-ILLUSTRATED by the insertion of 45 plates by William Blake, mainly unsigned, but known to be by him.

GOETHE, JOHANN W. VON

399. REYNARD THE FOX, after the German version of Gæthe, by Thomas James Arnold. *With illustrations from the designs of Wilhelm von Kaulbach, by J. Wolf.* Royal 8vo, tree calf, gilt, gilt edges. London, 1860

GOETHE, JOHANN W. VON

400. REYNARD THE FOX, after the German Version of Gæthe, by Thomas James Arnold. *With illustrations by Wilhelm von Kaulbach.* 4to, cloth, morocco back, gilt edges. New York, 1870

OLIVER GOLDSMITH'S VICAR OF WAKEFIELD,
&c., THE EARLIEST EDITION, AND OTHERS

GOLDSMITH, OLIVER

401. THE TRAVELLER; or, a Prospect of Society, a Poem. In-
scribed to the Rev. Mr. Henry Goldsmith. FIRST EDITION.
4to, full brown levant morocco, broad inside dentelle borders,
gilt edges, by RIVIÈRE, no leaf of Advertisement (G2).

London: J. Newbery, 1765

[GOLDSMITH, OLIVER]

402. THE VICAR OF WAKEFIELD: A TALE. Supposed to be writ-
ten by Himself. 2 vols. 12mo, full olive levant morocco,
lozenge shaped ornaments of floral and other ornamentation,
with outer festoon borders on sides, delicately panelled backs,
fully gold tooled, gilt edges, by RIVIÈRE.

Salisbury: B. Collins for F. Newbery, 1766

FIRST EDITION AND EARLIEST ISSUE, with the misprint "aeke-
field" for "Wakefield" in the headline of page 95, volume II.
The Henry W. Poor copy, with bookplate.

GOLDSMITH, OLIVER

403. THE GOOD NATUR'D MAN; a Comedy. As Performed at the
Theatre Royal in Covent-Garden. 8vo, full dark green le-
vant morocco, broad inside dentelle borders, gilt edges, by
RIVIÈRE.

London, 1768

FIRST EDITION. This was Goldsmith's first comedy, for
which, after many discouragements, he finally secured a
hearing. The Prologue was written by Dr. Samuel John-
son. This copy contains the half-title.

GOLDSMITH, OLIVER

404. SHE STOOPS TO CONQUER; or, The Mistakes of a Night. A
Comedy. As it is Acted at the Theatre-Royal in Covent
Garden. Written by Doctor Goldsmith. 8vo, full green
levant morocco, elaborately tooled back, broad inside dentelle
borders, gilt edges, by RIVIÈRE.

London: F. Newbery, 1775

FIRST EDITION AND FIRST ISSUE, which varies considerably,
both in the preliminary matter and in the book itself, from
other editions published the same year. The pagination
and signatures are very incorrectly marked, some of the va-

[No. 404—Continued]

riations, and errors having been corrected in the later issues, Page 9, Ci, the catchword "Scene" is here printed in smaller type than at the top of the following page; page 65, Ki is misprinted 56, and with other errors which mark copies of the first issue.

GOLDSMITH, OLIVER

405. **THE VICAR OF WAKEFIELD.** *With thirty-two illustrations by William Mulready.* FIRST EDITION with these illustrations. 8vo, full light blue levant morocco, festoon borders on sides, panelled back richly tooled, old rose silk linings, gilt edges, by DAVID. In case. London, 1843

GOLDSMITH, OLIVER

406. **THE WORKS OF OLIVER GOLDSMITH.** Edited, with Notes, by Peter Cunningham. *Portrait and engraved titles.* 4 vols. 8vo, full polished calf, gilt backs, gilt tops, uncut. London, 1854

GORE, MRS.

407. **THE INUNDATION: OR, PARDON AND PEACE.** A Christmas Story. *With (4) illustrations by George Cruikshank, and EXTRA-ILLUSTRATED by a duplicate set, in colors.* FIRST EDITION. 12mo, full maroon levant morocco, gilt extra, gilt edges, original front cover, back and advertisements bound in, by RIVIÈRE. London, (1847)

[GRAMMONT, MARIE LOUISE VICTOIRE DE]

408. **SALUTS QUI SE CHANTENT PENDANT L'ANNEE, EN L'ÉGLISE PAROISSIALE DE ST. ROCH.** 12mo, old French red morocco, gilt floral borders on the sides, THE ARMS OF MARIE LOUISE VICTOIRE DE GRAMMONT, FIRST WIFE OF ANTOINE, DUC DE GRAMMONT, on the centre of both covers, gilt back, gilt edges, probably by PADELoup. Paris, 1754

This volume was exhibited at the Grolier Club, and formed No. 148 of the celebrated exhibition of bindings held there, at which time the arms were erroneously ascribed to Pierre II. Duc de Grammont.

Laid in is a 2pp. A. N. S. 1756, by B. B. Pichon, regarding the arms on the covers, and giving a short account of the Duchess.

The Robert Hoe copy, with bookplate.

GRAND-CARTERET, JOHN

409. RAPHAËL ET GAMBRINUS; ou l'Art dans la Brasserie. *Frontispiece by Marcellin Desboutin and illustrations by Pille, G. Jeannot, Felix Régamey, and others.* 8vo, half green levant morocco, gilt back, gilt over rough edges, original pictorial wrappers bound in, by ASPER. Paris, 1886

One of 30 copies on Imperial Japanese paper, with the frontispiece in two states, one on Holland paper.
The F. Raisin-Robert Hoe copy, with bookplates of both.

A RARE SERIES OF THE J. B. GRATELOUP
PORTRAITS

GRATELOUP, J. B.

410. A COMPLETE COLLECTION OF THE PORTRAITS ENGRAVED BY J. B. GRATELOUP, all neatly hinged, placed within mats, and bound in one volume royal 4to, full maroon levant morocco, gilt top, broad inside dentelle borders, gilt top, by DAVID. Paris, 1771-1810

A BEAUTIFUL AND VERY RARE SERIES. The process by which Grateloup produced his work has remained entirely unknown. The prints were never offered for sale by himself, and in every case only a very small number of impressions were struck off, all of which are now consequently of extreme rarity.

The collection consists of;—

- (1) The full-length portrait of Bossuet. A superb proof on Chinese paper, before the addition of the date, 1771, engraved after Rigaud.
- (2) Bossuet's bust. Chinese proof before the inscription of Bossuet's name, engraved after Rigaud.
- (3) Descartes. Chinese proof before the insertion of Descartes' name in its tablet, engraved after F. Hals.
- (4) Dryden. Brilliant proof before all letters.
- (5) Fénelon. Brilliant proof before all letters.
- (6) Adrienne Lecouvreur, as *Cornelia*. Brilliant proof before all letters.
- (7) Montesquieu. Second state.
- (8) Cardinal Melchior de Polignac. The rare fourth state.
- (9) Rousseau. Proof before the insertion of the artist's and engraver's names.

GREARD, VALLERY C. O.

411. **MEISSONIER; His Life and his Art.** Translated from the French by Lady Mary Loyd and Miss Florence Simmonds. *With 34 plates and 236 text illustrations.* Small folio, full crimson morocco, gilt sides and back, gilt top, uncut.
New York (printed in London), 1897

GREEN, JOHN RICHARD

412. **A SHORT HISTORY OF THE ENGLISH PEOPLE.** Edited by Mrs. J. R. Green and Miss Kate Norgate. *Numerous illustrations, many in color.* 4 vols. royal 8vo, cloth, gilt, gilt tops, uncut.
New York, 1894

KATE GREENAWAY FIRST EDITIONS

GREENAWAY, KATE

413. **A COMPLETE SET OF KATE GREENAWAY'S ALMANACKS, 1883-1897,** lacking that of 1886, which was not issued. *With about 200 colored illustrations, engraved and printed by Edmund Evans, with the exception of the plates for the 1897 Almanack.* Together, 14 vols. 16mo, and 24mo, original boards, or cloth, the issues in boards (7), all with original printed wrappers, the whole enclosed in specially made cloth case.
London, 1883-1897

GREENAWAY, KATE

414. **UNDER THE WINDOW.** Pictures and Rhymes for Children. *Engraved and printed (in colors), by Edmund Evans.* London, (1878); **A Day in a Child's Life.** Music by Miles B. Foster. *Illustrated by Kate Greenaway, engraved and printed (in colors), by Edmund Evans.* London, (1881); **Marigold Garden.** Pictures and Rhymes by Kate Greenaway. *Printed in colors by Edmund Evans.* London, (1885); **A Apple Pie.** *Engraved and printed (in colors) by Edmund Evans.* London, (1886). **ALL FIRST EDITIONS.** Together, 4 vols. Small 4to, and 8vo, original pictorial boards, 2 slightly worn.
London, 1878-1886

GREENAWAY, KATE

415. **BROWNING (ROBERT).** The Pied Piper of Hamelin. *With 35 illustrations by Kate Greenaway, engraved and printed in colors, by Edmund Evans.* **FIRST EDITION.** Small 4to, original boards, cloth back.
London, (1888)

GREENAWAY, KATE

416. MOTHER GOOSE, or, The Old Nursery Rhymes. *Engraved and printed (in colors) by Edmund Evans.* London, (1881); Taylor (Jane and Ann). Little Ann and other Poems. *Illustrated by Kate Greenaway, printed in colors, by Edmund Evans.* London, (1882); Language of Flowers. *Illustrated by Kate Greenaway, printed in colors, by Edmund Evans.* London, (1884); Mavor (William). The English Spelling-Book. *Illustrated by Kate Greenaway, engraved and printed (in brown), by Edmund Evans.* London, 1885; Birthday Book for Children. *With 382 illustrations, by Kate Greenaway, printed (in colors), by Edmund Evans.* London, (1880); Cresswell (Beatrice F.). The Royal Progress of King Pepito. *Illustrated by Kate Greenaway, engraved and printed (in colors), by Edmund Evans.* London, (1889); [Von Arnim (Bettina)]. The April Baby's Book of Tunes. *Colored illustrations by Kate Greenaway.* London, 1900. ALL FIRST EDITIONS. Together, 7 vols. 8vo, 12mo, and 16mo, original boards or cloth, several slightly worn. London, v. d.

GRESSET, JEAN B. L.

417. ŒUVRES DE GRESSET. *Portrait by St. Aubin, proof before the artist's name.* 2 vols. 8vo, full red straight-grained morocco, gilt backs and side borders, gilt over rough edges. Paris, 1811

Large Holland paper copy, with "Le Parrain Magnifique," 1810, bound at end of Vol. II.

EXTRA-ILLUSTRATED by the insertion of a portrait of Gresset engraved by Roger after Nattier, one of Sir William Temple, proof before letters on India paper, six of the small series of plates by Moreau, and 11 other rare illustrations, all proofs before letters on India paper.

The Robert Hoe copy, with bookplate.

GRESSET, JEAN B. L.

418. ŒUVRES. *Portrait (unsigned) and 8 plates engraved by Simonet (7) and De Ghendt (1) after Moreau, proofs be-*

[No. 418—Continued]

fore letters. 2 vols. 8vo, full blue levant morocco, interlaced gilt backs, gilt edges, by PETIT.

Paris: A. A. Renouard, 1811

EXTRA-ILLUSTRATED by the insertion of 5 (or 6) plates of the set engraved by Duhamel, Dupréel and Simonet after Moreau, and of other unsigned plates, besides numerous portraits of Gresset and other persons mentioned in his works, all brilliant impressions.

GRIMM, THE BROTHERS

419. GERMAN POPULAR STORIES. Translated from the *Kinder und Haus Märchen*, collected by M. M. Grimm, from oral tradition. *With 22 exquisitely etched plates, many printed in brown, by George Cruikshank.* 2 vols. small 8vo, full sage-green levant morocco, delicately gold tooled panelled backs, triple gold lined sides, inside dentelle borders, gilt edges, some partially uncut, by RIVIÈRE. In a morocco solander case. London, 1823-1826

FIRST EDITION. A copy comprising some features of the first issue, and some of the second issue, as herein set forth:— Volume I. The title in *the earliest state*, the word “*Märchen*” being printed so, and not “*Märchen*” as in the second issue. The title of the second story (page 9) reads “*The Travelling Musicians, or The Waits of Bremen*” (second issue); page 118, contains “*The Adventures of Chanticleer and Partlet*” in capitals, and “*I. How they went to the Mountain to eat Nuts*” in italics, (second issue); the “*Directions to the Binder*” (which contains the List of Plates), (page 218), are printed, (first issue); Note to p. vii is printed, (page 219), (second issue); the verse commencing “Bless you, Bless you, Burnie-bee” continues with “Tell me when your wedding be,” (second issue).

Volume II. does not contain the advertisements at the front, which however occur in few copies, nor does it contain the single sheet of advertisements at the end,—“Books printed for Longman, Hurst, Rees, Orme, Brown and Green.”

GROLIER CLUB PUBLICATIONS

See Nos. 63, 118, 119, 139, 146, 147, 175, 210, 218, 230, 231, 232, 233, 234, 235, 351, 428, 455, 461, 470, 504, 511, 541, 542, 709, 710, 711, 749, 795, 809, 915, 1019, 1110.

A GROLIER BINDING WITH HIS NAME AND MOTTO

GROLIER BINDING

420. ACTA SCITU DIGNISSIMA DOCTEQUE CONCINNATA CONSTANTIENSIS CONCILII CELEBRATISSIMI. *Title within an ornamental woodcut border, full-page woodcut on verso thereof, and repeated on last leaf, with the first page of text within woodcut border.* Mediolani, per Gotardum Ponticum, 1511;—Decreta et Acta concilii Basiliensis nuper impressa. *With 2 ornamental woodcut borders, and a full-page woodcut, repeated, has small portion of top corner missing on this repetition.* Mediolani, per Gotardum Ponticum, 1511;—Promotiones & progressus sacrosancti pisani concilii moderni. [Mediolani, Gotardus de Ponte, 1512];—Apologia Sacri Pisani Concilii Modernii. *Woodcut on title.* [Mediolani: Gotardus de Ponte, 1512.] Small folio, contemporary brown calf richly decorated with a design of fillets and scrolls, interlaced, with fleurons and arabesques, the title of the work stamped in gilt capital letters on upper portion of back, gilt edges. In brown levant morocco pull-off case.

FINE SPECIMEN OF BINDING EXECUTED FOR GROLIER WITH HIS NAME,—“IO. GROLIERII ET AMICORUM” IN THE LOWER PART OF FRONT COVER, AND HIS MOTTO,—“PORTIO MEA DOMINE SIT IN TERRA VIVENTIVM” IN THE CENTRE OF BACK COVER.

The Léon Techener-Benedetto Maglione-Robert Hoe copy, with bookplate of the last-named. On the title-page is the autograph of,—“*Stephanus Balutius.*”

HALEVY, LUDOVIC

421. LES PETITES CARDINAL . . . *Douze vignettes par Henry Maigrot.* 12mo, three quarter green levant morocco, uncut, original wrappers bound in, by CHAMPS. Paris, 1880

FIRST EDITION. One of 50 copies on Holland paper. The Robert Hoe copy, with bookplate.

HALEVY, LUDOVIC

422. LA FAMILLE CARDINAL. *Etchings by Émile Mas.* Square small 8vo, full old-rose levant morocco, gilt inside borders,

[No. 422—Continued]

blue silk linings, uncut, original wrappers bound in, by
CARAYON. Paris, 1883

No. 31 of 50 copies on Japanese paper. Contains 40 ORIGINAL DRAWINGS in various colors on the margins, by Émile Mas, the illustrator of the work, some of which are signed in full.

The Valentine Blacque-Henry W. Poor copy, with bookplates of both.

HALEVY, LUDOVIC

423. TROIS COUPS DE Foudre. *Avec dix dessins de Kauffmann, gravés par T. de Mare.* 12mo, full dark-blue levant morocco, gilt back and inside borders, gilt over rough edges, original wrappers bound in, by JOLY. Paris, 1886

FIRST EDITION, and one of 150 copies on Japanese paper, with the plates in two states. On the half-title is an ORIGINAL WATER-COLOR DRAWING BY P. KAUFFMANN.

The Robert Hoe copy, with bookplate.

HALEVY, LUDOVIC

424. KARIKARI. *Aquarelles d'après Henriot.* 16mo, half green straight-grained morocco, original wrappers bound in, by CHAMPS. Paris, 1888

Publisher's presentation copy of a Japanese paper edition not placed on public sale. The illustrations are in duplicate, plain and colored, and with 4 ORIGINAL WATER-COLOR DRAWINGS ADDED.

The Robert Hoe copy, with bookplate.

HALLAM, HENRY

425. INTRODUCTION TO THE LITERATURE OF EUROPE. 4 vols. 1869; The Constitutional History of England, 3 vols. 1866; View of the State of Europe during the Middle Ages, 3 vols. 1860. *Portrait.* Together, 10 vols. 12mo, tree calf, gilt backs, by RIVIÈRE. London, 1860-1869

HALLECK, FITZ-GREENE

426. FANNY. 8vo, full blue levant morocco, gilt back and sides, inside dentelle borders, doublures of old-rose silk, and linings of the same, gilt top, by THE CLUB BINDERY.

New York, 1819

FIRST EDITION. The D. F. Appleton copy, with bookplate.

[HALLECK, FITZ-GREEN]

427. ALNWICK CASTLE, with other Poems. 8vo, full crimson levant morocco, gilt back, gilt top, inside dentelle borders, doublures of red watered silk, and end-papers of the same, gilt top, uncut, by THE CLUB BINDERY. New York, 1827
FIRST EDITION. The D. F. Appleton copy, with bookplate.

HALSEY, R. T. H.

428. THE BOSTON PORT BILL, as Pictured by a Contemporary London Cartoonist. *Numerous portraits and caricatures, finely reproduced from the rare originals.* Royal 8vo, full calf, gilt, uncut. New York: The Grolier Club, 1904

One of 325 copies printed on American hand-made paper. "Every effort has been made to keep all the features of the volume contemporaneous. Contemporary portraits, views, and emblems appear in the headbands and tailpieces, the decorative motives of which are based entirely upon those used by our Colonial engravers. . . . The binding, full calf, is stamped in gold with motives used by our Colonial book-binders."—From the Introduction.

HAMERTON, PHILIP GILBERT

429. ETCHING AND ETCHERS. *With fine impressions of the 35 ORIGINAL ETCHINGS by Seymour Haden, Paul Potter, Samuel Palmer, Daubigny, Jacquemart, and others.* Royal 8vo, original half blue morocco, gilt back and edges, as issued.
London, 1868

FIRST EDITION, with each plate a GENUINE ETCHING, not a process-plate.

HAMILTON, ANTHONY

430. MÉMOIRES DU COMTE DE GRAMMONT. Par Monsieur le Comte Antoine Hamilton. Nouvelle Édition, augmentée de Notes & d'Éclaircissemens nécessaires, par M. Horace Walpole. 4to, old French red straight-grained morocco, sides and back richly gilt and blind tooled, the sides containing an elaborate centre panel in blind and gold, gilt edges, by THOUVENIN.
Imprimé a Strawberry-Hill, 1772

Only 100 copies were printed of this famous edition. Laid in is a note, thought to have been written by Horace Wal-

[No. 430—*Continued*]

pole, but which is by another hand, with a statement to that effect.

EXTRA-ILLUSTRATED by the insertion of 32 portraits, including,—Charles I, by Picart; Miss Stewart, by Roger; James I, by Picart; Comtesse de Grammont, after Lely, by Powle, and others.

The Thomas Gainsford copy, with bookplate.

HAMILTON, ANTHONY

431. MEMOIRS OF COUNT GRAMMONT. A New Edition, to which are prefixed, a Biographical Sketch of Count Hamilton, and a translation of the Epistle to Count Grammont. *Illustrated with 64 portraits engraved by Edward Scriven, &c.* 2 vols. 8vo, full crimson levant morocco, gilt backs and inside borders, gilt over rough edges, by RIVIÈRE.

London, 1811

ANTHONY HAMILTON'S MEMOIRS OF COUNT GRAMMONT, LARGE PAPER AND EXTRA- ILLUSTRATED

HAMILTON, ANTHONY

432. MEMOIRS OF COUNT GRAMMONT. Edited, with Notes, by Sir Walter Scott. *With a portrait of the author, and 33 etchings by L. Boisson on India paper, from original compositions by C. Delort.* 2 vols. royal 8vo, full blue levant morocco, backs covered with festoon ornaments, corner ornaments within triple lines on sides, doublures of crimson levant, with elaborate dentelle borders, in the eighteenth century manner, mauve figured silk end-papers, gilt over rough edges, by LORTIC. In two cases. London, 1889

Large Paper Copy, only a small number printed. One volume extended to two, and EXTRA-ILLUSTRATED by the insertion of 162 portraits and plates, including many in color, mainly proofs, and all brilliant impressions, also a 2pp. A. L. S. of Philibert, Comte de Grammont. The extra material is comprised in the following:—

(1.) Philibert, Comte de Grammont. A. L. S. 2pp. 4to, undated. The letter refers to a sub-delegate of a M. Pellet, the writer having “offered him needed support in making researches,” etc.

[No. 432—Continued]

- (2.) Original water-color drawing of a full-length female figure (Bygrivaz) on the half-title of volume one.
- (3.) Two pen-and-ink portraits of Grammont and Hamilton, drawn and tinted by Laharre.
- (4.) Oval stipple portrait of Eleanor Gwyn, by Bartolozzi, after Lely, in colors, not printed in colors, but hand-colored at a later date.
- (5.) Stipple portrait of Jane Shore, by Bartolozzi, after Harding, in colors, hand-colored at a later date.
- (6.) A set of the Boisson full-page etchings on India paper, all colored by hand, with a duplicate set of the same designs issued for Conquet's Paris edition, on *papier marais*.
- (7.) A proof set on large paper of the Scriven portraits, published for the London edition of 1810.
- (8.) A proof set on India paper of Mrs. Jameson's "*Beauties of the Court of Charles the Second*."
- (9.) The Chauvet set for the Jouaust edition on India paper, with duplicate set colored by hand.
- (10.) Portraits by and after Hollar, Richardson, St. Aubin, Lalauze, Harding, Engleheart and others.

HAMILTON, LADY

433. MEMOIRS OF LADY HAMILTON; with Illustrative Anecdotes of many of her most particular Friends and distinguished Contemporaries. *Portrait after Romney*. FIRST EDITION. 12mo, full polished calf, gilt back, gilt edges, by RIVIÈRE. London, 1815

HARRIS, JOEL CHANDLER

434. UNCLE REMUS, his Songs and his Sayings, the Folk-Lore of the Old Plantation. *With illustrations by Frederick S. Church and James H. Moser*. FIRST EDITION. 12mo, original cloth. New York, 1881

[HARRISSE, HENRY]

435. BIBLIOTHECA AMERICANA VETUSTISSIMA. A Description of Works relating to America published between the years 1492 and 1551. *Reproductions and facsimiles*. ADDITIONS ONLY. Royal 8vo, full crimson levant morocco, gilt back and inside borders, gilt edges, by PETIT. Paris, 1872

Only the volume containing the ADDITIONS.
The S. L. M. Barlow copy, with bookplate.

HARRISSE, HENRY

436. CHRISTOPHER COLUMBUS AND THE BANK OF SAINT GEORGE (UFFICIO DI SAN GIORGIO IN GENOA). Two Letters addressed to Samuel L. M. Barlow, Esquire, by Henry Har-
risse. *Frontispiece—The House of Saint George at Genoa, in the fifteenth century.* 4to, morocco back and boards, gilt top, uncut. New York: Privately printed, 1888

One of 150 copies printed. Autograph presentation copy from Mr. Barlow to Mr. Ives.

HARTE, FRANCIS BRET

437. THE LUCK OF ROARING CAMP, and other Sketches. FIRST EDITION. 12mo, full dark blue straight-grained morocco, gilt back and sides, gilt tops, by THE CLUB BINDERY.

Boston, 1870

HARTE, FRANCIS BRET

438. THE HEATHEN CHINEE. A folio sheet, containing 10 humorous conceptions of the card game, drawn on stone by "Palmo," folded to 12mo, with illustrated covers, detached. Philadelphia, Porter & Coates. New York, American News Co. (1871); "The Heathen Chinee." *With illustrations by S. Eytinge, Jr.* FIRST EDITION with these illustrations. 12mo, unbound, not original wrappers. Boston, 1871. Together, 2 pieces. Philadelphia-New York-Boston, 1871

HARTE, FRANCIS BRET

439. EAST AND WEST POEMS, 1871: Poems, 1871; Condensed Novels. *With illustrations by S. Eytinge, Jr.*, 1871; Two Men of Sandy Bar, 1876; The Argonauts of North Liberty, 1888; Colonel Starbottle's Client, 1892; Susy, 1893; Three Partners, 1897. ALL FIRST EDITIONS. Together, 8 vols. 12mo, and 16mo, original cloth. Boston, 1871-1893

HAVARD, HENRY

440. DICTIONNAIRE DE L'AMEUBLEMENT ET DE LA DÉCORATION, depuis le XIII^e siècle jusqu'à nos jours. *With several thousand illustrations, some in colors.* 4 vols. imperial 8vo, original boards, uncut. Paris, 1890

NATHANIEL HAWTHORNE'S FIRST AND OTHER EDITIONS, SOME FINELY BOUND

[HAWTHORNE, NATHANIEL]

441. FANSHAW. A Tale. 12mo, original half cloth and boards, with label, uncut. Boston: Marsh & Capen, 1828
FIRST EDITION OF HAWTHORNE'S FIRST BOOK. It was written while a student at Bowdoin College and published anonymously at his own expense, but was never acknowledged by him.

HAWTHORNE, NATHANIEL

442. TWICE-TOLD TALES. 12mo, full green levant morocco, gilt back, sides with gilt panel of a floral design, doublures of orange silk, gilt bordered, silk end-papers, gilt top, edges scraped, original cloth covers bound in, by THE CLUB BINDERY. Boston: American Stationers Co., 1837
FIRST EDITION with all the advertisements. Hawthorne's first acknowledged book.
The D. F. Appleton copy, with bookplate.

HAWTHORNE, NATHANIEL

443. THE GENTLE BOY: A Thrice Told Tale. *With an original illustration.* FIRST EDITION. Oblong 4to, three quarter dark-blue levant morocco, gilt back and top, original printed wrappers bound in, small repairs to plate and outer margin of each page. Boston: Weeks, Jordan & Co., 1839

HAWTHORNE, NATHANIEL

444. GRANDFATHER'S CHAIR: A History for Youth. FIRST EDITION. 24mo, original cloth, black and gilt paper label on side. Boston: E. P. Peabody, 1841
The D. F. Appleton copy, with bookplate.

HAWTHORNE, NATHANIEL

445. LIBERTY TREE: with the Last Words of Grandfather's Chair. FIRST EDITION. 24mo, original cloth, black and gilt paper-label on side, slightly shaken. Boston: E. P. Peabody, 1841

HAWTHORNE, NATHANIEL

446. *MOSES FROM AN OLD MANSE.* FIRST ISSUE OF THE FIRST EDITION. 2 vols. in 1. 12mo, full dark brown levant morocco, sides and back richly gold tooled, broad inside dentelle borders, silk linings, with advertisements and original covers bound in, by THE CLUB BINDERY.

New York, 1846

This first issue contains the names of both printer and stereotyper on the verso of title, underneath the copyright notice.

HAWTHORNE, NATHANIEL

447. *THE SCARLET LETTER*, a Romance. FIRST ISSUE OF THE FIRST EDITION. 12mo, full purple levant morocco, gilt back and sides, and with the letter "A" inlaid in red levant in centre of front cover, watered silk linings, gilt top, advertisements bound in, by THE CLUB BINDERY. Boston, 1850

This, the first issue, contains the word "reduplicate" on page 21, which was in the later issues corrected to "repudiate." The D. F. Appleton copy, with bookplate.

HAWTHORNE, NATHANIEL

448. *TRUE STORIES FROM HISTORY AND BIOGRAPHY.* *Illustrated.* FIRST EDITION. 12mo, full citron levant morocco, gilt top, original cloth covers bound in. Boston, 1851

HAWTHORNE, NATHANIEL

449. *THE HOUSE OF THE SEVEN GABLES*, A Romance. FIRST EDITION. 12mo, full brown levant morocco, gilt back and sides, gilt top, with advertisements bound in, by THE CLUB BINDERY. Boston, 1851

HAWTHORNE, NATHANIEL

450. *TANGLEWOOD TALES*, for Girls and Boys; being a Second Wonder-Book. *Illustrated.* FIRST EDITION. 12mo, full dark brown levant morocco, gilt back and sides, gilt top, original cloth covers bound in, by THE CLUB BINDERY.

Boston, 1853

HAWTHORNE, NATHANIEL

451. *WORKS OF HAWTHORNE.* 21 vols., various editions, 12mo,

[No. 451—*Continued*]

uniformly bound in half green polished calf, gilt backs,
leather labels. Boston, 1872-1875

Comprises,—Blithedale Romance; Twice-Told Tales, 2 vols.; True Stories; Septimus Felton; French and Italian Note-Books, 2 vols.; Marble Faun, 2 vols.; House of the Seven Gables; Snow Image; Mosses from an Old Manse, 2 vols.; American Note-Books, 2 vols.; English Note-Books, 2 vols.; Scarlet Letter; Wonder Book; Tanglewood Tales; Our Old Home.

HAWTHORNE, NATHANIEL

452. DOCTOR GRIMSHAW'S SECRET: A Romance. Edited, with Preface and Notes, by Julian Hawthorne. 12mo, rebound in cloth, entirely uncut. Boston, 1883

FIRST EDITION. Most of the copies were issued with cut edges; the above is entirely uncut.

Laid in are two pages of an A. L. S. by Nathaniel Hawthorne, (probably four pages completed the letter), with signature, and which is of unusual interest, being mainly about "Sophia," undoubtedly his wife:—" . . . It is Sophia's natural tendency, when she sees any good quality, to see it simply and without alloy, and therefore she called you "divinely benevolent" . . . Sophia shaped that golden crown, and put it upon your head" etc.

HAWTHORNE, NATHANIEL

453. THE SCARLET LETTER. A Romance. Literally Reprinted from the First Edition. *With 15 ORIGINAL COLORED ILLUSTRATIONS by A. Robaudi and C. Graham.* Royal 8vo, original wrappers, uncut, within cloth wrapper and case.

New York: Privately Printed, 1904

One of 125 copies on Imperial Japanese paper, with the plates in two states, black and colored.

HAWTHORNE, NATHANIEL

454. Another copy, similar, but without cloth wrapper and in a cardboard box.

HAWTHORNE, NATHANIEL

455. THE SCARLET LETTER. *Illustrated by George H. Boughton.* Imperial 8vo, half cloth and boards, uncut.

New York: The Grolier Club, 1908

One of 300 copies on French handmade paper.

THIRD SESSION

WEDNESDAY EVENING, APRIL 7TH, 1915

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 8.15 O'CLOCK

Catalogue Nos. 456 to 684 inclusive

HAY, JOHN

456. JIM BLUDSO OF THE PRAIRIE BELLE AND LITTLE BREECHES. *With illustrations by S. Eytinge, Jr.* FIRST EDITION. 12mo, original wrappers, light stamp on title. Boston, 1871: Pike County Ballads, and other Pieces. FIRST EDITION. 12mo, original cloth, Boston, 1871: Castilian Days. FIRST EDITION. 12mo, original cloth, Boston, 1872. Together, 3 vols.

The last-named contains a Ip. A. N. S. from the author, written at Paris, July 15th, no year.

HAY, JOHN

457. LETTERS OF JOHN HAY, and Extracts from Diary. 3 vols. 8vo, cloth, paper labels, uncut.
Washington; Printed but not published, 1908
Presentation copy from Mrs. Hay, with card laid in.

[HAZLITT, WILLIAM]

458. LIBER AMORIS; or, The New Pygmalion. *Engraved title, on India paper, containing medallion portrait (of Miss Walker, the servant girl for whom Hazlitt conceived a passion almost amounting to idolatry).* FIRST EDITION. 12mo, original boards, uncut, with label, new back skilfully supplied.

London, 1823

[HEAD, RICHARD]

459. **THE FRENCH ROGUE**; Being a Pleasant History of his Life and Fortune, adorned with variety of other Adventures of no less Rarity; With Epigrams suitable to each Stratagem. Small 8vo, full tan polished calf, gilt back, inside gilt borders, gilt edges, by BEDFORD.

London: Printed by T. N. for Samuel Lowndes, 1672

Although by some bibliographers this work is attributed to Head, the author of the "English Rogue," of which this is an imitation, the actual author is really unknown.

HEATH, WILLIAM

460. **THE LIFE OF A SOLDIER**; a Narrative and Descriptive Poem. *With 18 engravings by William Heath.* Royal 8vo, half red levant morocco (old), gilt back, gilt top, other edges uncut, doublures of the front and back original board covers.

London, 1823

FIRST EDITION and EXTRA-ILLUSTRATED by the insertion of a duplicate set of the plates, all finely colored, and original impressions.

The slip of "Errata" following the Advertisement, is included.

HELYAS, KNIGHT OF THE SWAN

461. Translated by Robert Copland from the French Version published in Paris in 1504. A Literal Reprint in the types of Wynkin de Worde after the Copy on Parchment, London, 1512. *Woodcuts.* Small 4to, full pigskin, stamped with Wynkin de Worde's device, brass clasps, uncut, in case.

New York: The Grolier Club, 1901

One of 325 copies on Whatman paper.

HENLEY, WILLIAM ERNEST

462. **A BOOK OF VERSES.** *Vignette on title.* London, 1888; Views and Reviews. Essays in Appreciation, London, 1890; Hawthorne and Lavender, with other Verses, London, 1901. ALL FIRST EDITIONS. Together, 3 vols. the first-named in original boards, the last two in original cloth, uncut.

London, 1888-1901

HENNIQUE, LEON

463. MINNIE BRANDON. *Compositions de François Thévenot, gravées en couleurs par Thévenin et Mortier.* Royal 8vo, original wrappers, uncut.

Paris: Librairie de la Collection des Dix, 1907

One of 90 copies on Japanese paper, with the plates in two states, and the first plate in four states.

The Robert Hoe copy, with bookplate.

HENRY, PRINCE OF WALES

464. THE ORDER AND SOLEMNITIE OF THE CREATION OF THE HIGH AND MIGHTIE PRINCE HENRIE, Eldest Sonne to our Sacred Soueraigne, Prince of Wales, Duke of Cornwall, &c. . . Together with the Ceremonies of the Knights of the Bath, and other matters of speciall regard. . . Whereunto is annexed the Royal Maske, presented by the Queene and her Ladies, on the night following. Small 4to, boards.

Printed at Britaine's Burffe for John Budge, 1610

The Maske was devised by Sanuel Daniel, and entitled, "Tethys Festival; or The Queenes Wake, celebrated at Whitehall, the fifth day of June, 1610."

HEPPELWHITE'S CABINET MAKER, FIRST EDITION, IN RIVIERE'S BINDING AND ALL THE PLATES

HEPPELWHITE, A.

465. THE CABINET-MAKER AND UPHOLSTERER'S GUIDE; OR, Repository of Designs for every Article of Household Furniture in the newest and most approved taste, displaying a great variety of patterns for Chairs, Sofas, Tea Caddies, Card Tables, Beds, Lamps, Fire Screens, etc. etc. in the plainest and most enriched styles: with a Scale to each, and an Explanation in Letter Press, also the Plan of a Room. *The whole exhibiting near three hundred different designs, engraved on one hundred and twenty-six plates.* Folio, full Cambridge calf, gilt back and sides, gilt edges, by RIVIÈRE,

[No. 465—*Continued*]

portions of margins of title and several other pages, extended or restored. London, 1788

FIRST EDITION. The copy contains the advertisements, 2 pp., including the above work, which is described as being "*Engraved on 120 folio plates.*" There are however 126, although numbered 1-125, as 78 occurs twice, 78 and 78. The 126 plates portray almost 300 specimens.

HEWLETT, MAURICE

466. EARTHWORK OUT OF TUSCANY; being Impressions and Translations. *Frontispiece on India paper.* 12mo, original cloth, gilt top, uncut. London: J. M. Dent & Co., 1895

GENUINE FIRST EDITION, with only the English publisher's name on title-page.

HEWLETT, MAURICE

467. A MASQUE OF DEAD FLORENTINES, wherein some of Death's Choicest Pieces, and the Great Game that he played therewith, are fruitfully set forth. *Pictured by J. D. Batten.* Oblong 8vo, original cloth, uncut. London, 1895

FIRST EDITION, second issue, bound in white cloth.

HEWLETT, MAURICE

468. THE FOREST LOVERS; A Romance. FIRST EDITION. 12mo, original cloth, uncut. London, 1898

HIND, A. M.

469. A SHORT HISTORY OF ENGRAVING AND ETCHING FOR THE USE OF COLLECTORS AND STUDENTS. With full bibliography, Classified List and Index of Engravers. *Frontispiece and 110 text illustrations.* 8vo, cloth gilt, gilt top, uncut.

Boston & New York, 1908

HOE, ROBERT

470. A LECTURE ON BOOKBINDING AS A FINE ART. *With 63 illustrations.* 4to, cloth, gilt top, uncut.

New York: The Grolier Club, 1886

One of 200 copies on Holland paper.

HOLBEIN, HANS

471. *ICONES MORTIS DUODECIM IMAGINIBUS PRÆTER PRIORES, totidemque inscriptionibus, præter epigrammata e gallicis a Georgio Æmylio in Latinum versa, cumulata.* With 53 woodcuts after Holbein's *Dance of Death*. 8vo, full red levant morocco, the sides richly tooled and gilt in the manner of the Eve's, gilt edges, by CAPÉ. Basilea, 1554

The Francis Jack, second Earl of Kilmorey-Frederick Locker copy, with bookplates of both. The former bookplate is inscribed "to F. Locker" probably in the autograph of the Earl of Kilmorey.

[HOLMES, OLIVER WENDELL]

472. *THE HARBINGER; a May-Gift.* 12mo, full sage-green levant morocco, gilt back and sides, gilt edges, by THE CLUB BINDERY. Boston, 1833

FIRST EDITION. Contributed to by D. W. Holmes, Epes Sargent and Park Benjamin. Seventeen of the poems (there are 53 in all) were written by Holmes. The D. F. Appleton copy, with bookplate.

HOLMES, OLIVER WENDELL

473. *POEMS. Portrait (inserted).* FIRST EDITION. 12mo, full brown levant, spray of leaves and flowers in centre of front cover, original cloth covers used as doublures, gilt top, uncut by STIKEMAN. Boston, 1836

The author's first book.
The D. F. Appleton copy, with bookplate.

HOLMES, OLIVER WENDELL

474. *POEMS.* 12mo, full crimson levant morocco, gilt back and sides, gilt top, original cloth covers bound in, by THE CLUB BINDERY. London, 1846

FIRST LONDON EDITION. The D. F. Appleton copy, with bookplate.

HOLMES, OLIVER WENDELL

475. *THE AUTOCRAT OF THE BREAKFAST TABLE. Engraved title.* FIRST EDITION. 12mo, full dark green levant morocco, gilt back, gilt sides and edges, by THE CLUB BINDERY.

Boston, 1858

HOLMES, OLIVER WENDELL

476. THE PROFESSOR AT THE BREAKFAST TABLE. FIRST EDITION.
12mo, full maroon morocco, gilt back and sides, broad inside borders, gilt top, original covers bound in, by THE CLUB BINDERY. Boston, 1860
The D. F. Appleton copy, with bookplate.

[HOOK, THEODORE]

477. REMINISCENCES OF MICHAEL KELLY, of the King's Theatre . . . with Original Anecdotes of Many Distinguished Persons. Second Edition. *Portrait engraved by Meyer after Wivell.* 2 vols. 12mo, half red levant morocco, gilt and mosaic backs, gilt tops. London, 1826

EXTRA-ILLUSTRATED by the insertion of about 70 portraits, plates, views, &c., including among the first-named,—Frederick III. of Prussia, proof; Moliere, engraved by Posselwhite; Metastasio by Gaucher; Mrs. Billington; Mrs. Woffington; Charles Bannister; Mr. Elliston; Marie Antoinette; Mr. Mathews as himself and four extraordinary characters; and others.

Kelly was a prominent actor and singer of his day as well as a composer of considerable ability. It is known that the great musical genius, W. A. Mozart, arranged variations to a melody of Kelly's and frequently performed it. (See plate of this air in work). Hook wrote these Reminiscences from material furnished by Kelly.

HORACE

478. POEMATATA SCHOLIS SIVE ANNOTATIONIBUS JOANNIS BOND. *Engraved title.* 12mo, old full blue straight-grained morocco gilt, gilt edges, by BOZERIAN.
Amstelodami: apud Danielelem Elzevirium, 1676

HORACE

479. QUINTI HORATHI FLACCI. Opera. *Engraved throughout, with 225 illustrations, 27 head-pieces, and numerous vignettes,* etc. 2 vols. 8vo, full crimson levant morocco, sides and back richly decorated in the manner of Derome, gilt

[No. 479—Continued]

tops, OTHER EDGES ENTIRELY UNCUT, original boards bound at the end of each volume, by STIKEMAN. In case.

Londini: æneis tabulis incidit, Iohannes Pine, 1733-1737

A BEAUTIFUL COPY OF THE FIRST ISSUE, with the error "post est," afterwards altered to "potest" on the vignette on page 108 of Vol. II.

Uncut copies, especially bound from the original boards, and with the boards preserved, as above, are extremely rare.

HORACE

480. THE WORKS OF QUINTUS HORATIUS FLACCUS. With a Life by the Rev. Henry Hart Milman. *Illustrated chiefly from the remains of ancient art, with illuminated pages, and many pages printed within borders of various colors.* 8vo, full old-rose levant morocco, sides inlaid with numerous small ornaments, and tooled with wavy lines, doublures of same colored morocco, with centre panels of white vellum, containing interlaced centre ornament, vellum fly-leaves, gilt top, in cloth case. London, 1849

BOOKS OF HOURS OF THE 15TH and 16TH CENTURIES, INCLUDING ONE FROM THE LIBRARY OF WILLIAM OF ORANGE, AND OTHERS, PRINTED BY SIMON VOSTRE, T. KERVER, &c. ILLUMINATED IN GOLD AND COLORS

HORÆ

481. CES PRESÊTES HEURES A LUSAIGE DE RÔME FURËT ACHEUEES LE XVII. IOUR DE SEPTEMBRE. Lan Mil. cccc. iiii. xx. et xvi. *Black letter (Lettres Bâtardes).* 72 leaves, with signatures a-i8, 33 lines to the page, each page within ornamental and historiated woodcut border, including a representation of the Dance of Death in 48 subjects. Printer's mark on title, representation of the anatomical man, 20 large and 32 small woodcuts, initials and capitals painted in gold and colors. 4to, brown levant morocco, sides entirely blind-tooled in the style of a 15th century French binding, doublures of red morocco, gilt edges, by MASSON-DEBONNELLE.

[No. 481—Continued]

Paris: Philippe Pigouchet pour Symon Vostre, Aug. 22, 1498.

PRINTED ON VELLUM. Almanac for 1488-1508. A magnificent copy of these "Grand Heures"—of which only 2 copies are known—free from coloring and measuring 234 x 152. mm. Hain-Copinger, 8855; Brunet, V. 1582. The Robert Hoe copy, with bookplate.

HORÆ

482. HEURES A L'USAIGE DE RÔME TORT AU LONG SÃS RIËNS REQUERIR AVEC LES FIGURES DE LAPOCALIPSE. *Lettres bâ-tardes*, 116 leaves (A-P4 in eights). *Hardouyn's device representing Dejaniria borne away by the centaur Nessus on title, 16 full-page woodcuts, including St. John drinking poison, and the Vision of Emperor Octavius, small woodcuts of Evangelists and Saints, each leaf within a beautiful border, chiefly consisting of arabesques, hunting scenes, cupids, &c.* Svo, brown levant morocco, blind-tooled panels, gilt edges, by THIVET. In morocco case.

Imprimees a Paris par G. Anabat . . . pour Gillet Hardouyn . . . et pour Germain Hardouyn [1500].

PRINTED ON VELLUM (210 x 134 mm.). Almanac for 1500-1522. The borders have been illuminated with great skill and care, the figures and ornaments of which—being painted on backgrounds of gold, black and dark blue—stand out in relief and present a striking appearance. The Robert Hoe copy, with bookplate.

HORÆ

483. LES PSENTES HEURES A L'USAIGE DE RÔME AU LONG SANS REQUERIR ONT ESTE FAICTES POUR SIMO VOSTRE LIBRAIRE DE MOURANT A PARIS A LA RUE NEUUE NOSTRE DAME A LE-SEIGNE SAINT JEHÃ LEUANGELISTE. *Gothic character; 76 unnumbered leaves, with signatures a-i8, k4. Mark of Philippe Pigouchet on title, figure of the anatomical man, 20 large and fine woodcuts and numerous small ones, each page surrounded by ornamental and historiated borders, including a representation of THE DANCE OF DEATH, in 60 subjects.* 4to, full brown levant morocco, gilt tooled ornamental bor-

[No. 483—Continued]

ders with birds inlaid in light brown levant, and dauphins in green levant; central panels with representations of the Virgin and Child, inlaid in appropriate colored levants after the designs of Mary Houston, gilt edges, by RIVIÈRE. In a red morocco solander case.

Paris: [Philippe Pigouchet] pour Simon Vostre [1501]

Almanac for 20 years, 1501-20.

HORÆ

484. HEURES A LUSAIGE DE ROME. [*Colophon*] Ces presentes heures a lusaige de Rome ont este imprimees et acheuees A paris le ciquiesme iour dapuril. Lā mil, cinq cēs ⁊ trois. Par Jehā psychore: ⁊ Remy de laistre. . . . *Lettres bâ-tardes*. 96 leaves with signatures (A—M8). Each page within fine ornamental and historiated woodcut borders. The Printers' mark on first page, 14 beautiful full-page woodcuts and 21 small ones. 4to, old calf, gilt edges.

Paris: Jehan Psychore and Remy de Laistre, 1503

PRINTED ON VELLUM. Almanac for (1497-1520). Brunet (No. 343) observes that a part of the borders ornamenting the volume had been already used by Simon Vostre. Fine and perfect copy of these "Grandes Heures," measuring 247 x 171 mm. The inside front cover bears a note in pencil stating that the book is from the library of William V. Prince of Orange, Staatholder of the Dutch Republic, 1751-1795.

The Robert Hoe copy, with bookplate.

HORÆ

485. HEURES A LUSAIGE DE RÔME TOUT AU LONG SANS RIÈS RE-QUERIR AVEC LES FIGURES DE LA VIE DE LIHÔME: & al destructiō de hierusalē. *Lettres bâ-tardes*, 116 leaves (A-D4 in eights). *Hardouyn's device on title, 19 large wood engravings illuminated to represent miniatures, small woodcuts of the saints also illuminated, every leaf within a border illustrating the Life of Man, the Dance of Death, etc.* Large 8vo, red velvet binding, embroidered in gold, gilt edges.

Imprimees a Paris par Guillaume Anabat . . . pour Gillet Hardouyn . . . et pour Germain Hardouyn [1507]

[No. 485—Continued]

A fine example of Hardouyn's "Grandes Heures," PRINTED ON VELLUM (250 mm. x 155 mm.), with Almanac for 1507-1520.

An inscription in pencil states: "The velvet cover on this volume was wrought in gold thread by my daughter Ellen in 1898—to replace the plain red velvet cover originally upon it and worn out. R. Hoe."

The Robert Hoe copy, with bookplate.

HORÆ

486. CES PRESENTES HEURES A LUSAIGE DE PARIS SÕ AU LONG SANS RIËS REQUERIR: avec les miracles nostre dame & les figures de lapocalypse & de lantique & des triumphes de Cesar. *Lettres bâtarde*s (a-b in eights, C 6 ll. d-k 6 in eights, ā, ē, ī 8 ll: & ō 6 ll). 22 whole page woodcuts RICHLY ILLUMINATED TO REPRESENT MINIATURES, 35 small woodcuts of *Evangelists and Saints*, 5 of the borders and the device title also illuminated. Large 8vo, old French red morocco, gilt panels on sides, gilt edges, metal clasps.

Paris [1508]

PRINTED ON VELLUM (220 mm. x 140 mm.). Almanac for 1508-1528. The monogram on the shield of Vostre's device has been painted out, and the arms of a former owner (3 birds' claws) inserted.

The Robert Hoe copy, with bookplate.

HORÆ

487. DEIPARE VIRGINIS MARIE SECUNDU VSUM ROMA NUM, plerisqz biblie figuris atqz chorea lettri circumu nite . . . Roman characters in red and black; 132 leaves (A-Q8, R4). *Printer's mark on title, cut of anatomical man, 46 large woodcuts, including a representation of the "Trois morts" and "Trois vifs," each page surrounded by elegant ornamental grotesque and historiated borders, including a representation of the DANCE OF DEATH in 66 subjects.* 8vo, contemporary French binding in calf, panelled sides, with motto in the centre of the panels "J'atens le Temps," back restored in two places.

Parisiis: Thielman Kerver, Dec. 5, 1519

PRINTED ON VELLUM. Almanac for twenty years (1519-38). A very fine copy with all the woodcuts free from coloring.

HORÆ

488. HEURES A LUSAIGE DE ROMME TOUT AU LONG SANS RIENS REQUERIR, avecques les apparissions de la resurrectiō de nostre seigneur Jesuchrist z plusieurs histoires de lapocalipse. *Lettres bâtarde*. 92 leaves (A-K8, L4, M8). *Each page surrounded by fine historiated and ornamental woodcut borders, on a "criblé" ground; Mark of Jchan de Brie on title and 14 large woodcuts.* 4to, brown levant morocco, gilt edges, by LORTIC.

Paris: par Nycolas Hygman imprimeur pour Jehan de Brie [ca. 1521].

Almanac for 1521-36. A fine copy of these magnificent "Grande Heures." Brunet, *Supplément*, 622.

The Robert Hoe copy, with bookplate.

HORÆ

489. IN LAUDEM BEATISSIME VIRGINIS MARIE AD USUM ROMANUM. *Printed in red and black. Each page within ornamental woodcut borders in outline bearing the arms of France, Louise of Savoy, her crowned initial and that of Francis I, the Salamander, etc.; Mark of the "Pot cassé" on title and 19 outline wood-engravings by Tory.* 8vo, contemporary French binding in calf, the sides covered with a Grolieresque design of interlaced bands painted blue, green and white outlined in gold, gilt scrolls and arabesques, gilt edges. In a morocco slip case.

Parisiis: Apud Oliverium Mallard sub signo Vasis Effracti, 1541.

Almanac for 1541-1547. Brunet, No. 329.

The Robert Hoe copy, with bookplate.

HORÆ

490. IN LAUDEM BEATISSIME VIRGINIS MARIE, ad usum Romanum. *Roman character in red and black. Ruled throughout with red ink, title within an architectural woodcut border, and all the other pages surrounded by fine and graceful arabesque borders in semi-outline or in black; 14 large semi-outline woodcuts, and numerous beautiful ornamental initials on a "criblé" ground.* 4to, blue levant morocco, doublure of red

[No. 490—*Continued*]

levant, tooled geometrical design of interlaced bands and arabesques, gilt edges, by BELZ-NIEDRÉE.

Parisiis: Apud Simonem Colinaeum, 1543

Almanac for 1543-1568. Only three of the woodcuts bear the mark of Geofroy Tory (the double cross), but they are all worthy of his skill. Brunet, No. 331. 220 x 152 mm. The Robert Hoe copy, with bookplate.

HORÆ

491. IN LAUDEM BEATISSIMÆ VIRGINIS MARIE, ad vsum Romanum. *Printed in black and red. Each page surrounded by charming woodcut arabesque borders, some in outline and others in black. Printer's mark on title, 1¼ large woodcuts, and ornamental initials on a "criblé" ground.* 4to, contemporary French calf binding, the sides entirely covered with a design of ornamental interlacing painted blue, brown and white outlined in gold, gauffred gilt edges, with ties. Parisiis: ex officina Reginaldi Calderij et Claudij euis filij, 1549.

Almanac for 1549-1574 (231 mm. x 163 mm.). Three of the woodcuts bear the mark (double cross) of Geofroy Tory, and in his work on Tory, Auguste Bernard says that he knows of but two copies of this edition. Probably the copy of Count H. de Chaponay, mentioned by Brunet No. 332. The Robert Hoe copy, with bookplate.

HORNE, R. H.—Editor

492. A NEW SPIRIT OF THE AGE. *Portraits of Dickens, Tennyson, Wordsworth, Browning, Carlyle, Miss Martineau, Talfourd and Dr. Southwood Smith.* 2 vols. 8vo, full polished calf, fully gilt backs, gilt tops, uncut, by RIVIÈRE.

London, 1844

FIRST EDITION. A series of critical notices upon Barham, William and Mary Howitt, G. P. R. James, Hunt, Macaulay, Ainsworth, and others.

EXTRA-ILLUSTRATED by the insertion of 82 portraits, 6 autograph letters, and the original play-bill of "*The Village Coquettes*". The portraits include—John Martin, Charles Lamb, Smollet, Fielding, Colman, Landor, Mrs. Barbauld, Voltaire, Hazlitt, Keats, Coleridge, Marryat, Emerson, Miss Mitford, Jane Porter and others.

[No. 492—*Continued*]

The autographs are of—Mrs. Gore, Mary Howitt, Miss Mitford, Mrs. Norton, Miss Martineau and the Rev. Sydney Smith.

Also, the playbill issued by the St. James's Theatre, Jan. 12th, 1837, where for the 17th time "*The Village Coquettes*," the drama and words of the songs by "Boz," the music by John Hullah, was presented.

The William Crampton copy, with bookplate in both volumes.

HOUBRAKEN, ARNOLD

493. DE GROOTE SCHOUBURGH DER NEDERLANTSCH E KÖNSTSCHILDEREN EN SCHILDERESSEN. *Title in red-and-black, frontispiece and 108 portraits on 43 plates, with 5 other plates and a vignette, all by Jakob Houbraken.* 3 vols. 8vo, three-quarter citron levant morocco, gilt tops, uncut, by REYMANN. Gravenhage, 1753

Houbraken's first engraving was executed for the first edition of this work, issued about thirty-five years previously. The Robert Hoe copy, with bookplate.

HOUBRAKEN, J.

494. THE HEADS OF THE MOST ILLUSTRIOUS PERSONS OF GREAT BRITAIN, taken from the best original Paintings in the Royal Palaces, and the Collections of Noblemen and Gentlemen, with proper Ornaments to each plate, designed and engraved by the best Masters. BRILLIANT ORIGINAL IMPRESSIONS OF *the 112 portraits, with full margins.* Thick folio, old full red morocco, gilt tooled, gilt edges, in the manner of DEROME. London, 1735-1744

In addition to the portraits, this copy has bound in order throughout, the original blue wrappers (both front and back) to part 20 (the end of the first volume), and the back wrappers (only) to the end of the work.

ONE OF THE COPIES WITH THE NAMES ENGRAVED ON THE PLATES, AND NOT ON THE MARGINS. Lowndes says that the complete series consists of 108 plates—this copy contains 112.

The portraits of—Cromwell, Drake, Ben Jonson (spelt Johnson), Bacon, Locke, Raleigh, Chaucer, Milton, Otway, Henry Vane (Governor of Massachusetts), and others of importance are included.

The Henry W. Poor copy, with bookplate.

HUGO, VICTOR

495. NOTRE-DAME DE PARIS. Édition illustrée d'après les dessins de MM. E. de Beaumont, L. Boulanger, Daubigny, T. Johannot, Meissonier, and others. *With 55 full-page plates and numerous woodcuts in the text.* Imperial 8vo, full crimson levant morocco, gilt back and sides with quadruple and sextuple fillets, inside filleted borders, gilt over rough edges, original wrappers bound in, by CHAMBOLLE-DURU.

Paris, 1844

The Robert Hoe copy, with bookplate.

HUGO, VICTOR

496. THEATRE. *Portraits.* 3 vols. 12mo, three quarter red levant morocco, gilt backs, gilt tops, uncut, by HARDY.

Paris, 1856

EXTRA-ILLUSTRATED by the insertion of 49 engravings, including portraits, views, &c. The series after Boulanger, Rogier, and Johannot are in two states, one proofs before letters, on India paper.

The Robert Hoe copy, with bookplate.

HUGO, VICTOR

497. LES TRAVAILLEURS DE LA MER. 3 vols. 8vo, full crimson levant morocco, gilt backs and inside borders, gilt over rough edges, by BELZ-NIÉDRÉE.

Paris, 1866

FIRST EDITION, and on Holland paper.

The Robert Hoe copy, with bookplate.

HUGO, VICTOR

498. RUY BLAS. Drame en cinq actes. *Portrait et quinze compositions de Adrien Morcau, gravées à l'eau-forte par Champollion.* Imperial 8vo, full green straight-grained morocco, gilt back, inside gilt borders, gilt over rough edges, by CHAMPS.

Paris, 1889

One of 150 copies on Japanese paper, with the plates in two states.

The Robert Hoe copy, with bookplate.

HUGO, VICTOR

499. HERNANI. Drame en cinq actes. *Portrait d'après Devéria et quinze compositions de Michelena gravées à l'eau-forte par Boisson.* Royal 8vo, full maroon straight-grained morocco, gilt back and inside borders, gilt edges, original wrappers bound in, by CHAMPS.

Paris: Librairie Conquet, 1890

One of 150 copies on Japanese paper, with the plates in two states, proofs before letters and after.

The Robert Hoe copy, with bookplate.

HUNT, LEIGH

500. JUVENILIA: OR, A Collection of Poems. *Portrait of the author, by Bartolozzi.* 8vo, full polished calf, gilt back, gilt top, uncut, by RIVIÈRE. London, 1801

FIRST EDITION. The author's first volume of poems.

HYDE, HENRY BALDWIN

501. A BIOGRAPHICAL SKETCH. *Illustrations.* Royal 8vo, full dark-blue levant morocco, gilt top, uncut. New York, 1901
One of 100 copies on Japanese paper and presentation copy to Mr. Ives.

IBRAHAM, SLIMAN BEN

502. MIRAGES. *With numerous illustrations by Etienne Dinet.* 8vo, full dark brown levant morocco, designs composed of intricate gilt tooling, inlaid arabesques of dark brown, red, and white, within squares of dark brown inlays, panelled back with gilt tooling and inlays of white and two shades of brown, doublures of a light brown levant morocco, with borders of gilt dots and lines, watered silk end-papers, gilt over uncut edges, original covers bound in, by THE CLUB BINDERY. In case with protecting cover.

Paris: H. Piazza & Cie. [1906]

ONE OF 52 COPIES ON JAPANESE PAPER, WITH THE ETCHINGS IN TWO STATES, ONE SET OF WHICH IS IN COLORS.
The Robert Hoe copy, with bookplate.

IMBERT, BARTHELEMY

503. HISTORIETTES OU NOUVELLES EN VERS. Seconde Édition, revuë, corrigée et augmentée par l'Auteur. *Engraved title-page, one plate and 4 vignettes by Masquelier and Née after Moreau le jeune.* 8vo, full red levant morocco, gilt backs and inside borders, gilt edges, by BEDFORD.

Amsterdam, 1774

Large Paper copy, bound in with the author's "Nouvelles Historiettes, 1781."

The Robert Hoe copy, with bookplate.

INCUNABULA,

504. A DESCRIPTION OF THE EARLY PRINTED BOOKS OWNED BY THE GROLIER CLUB, with a brief Account of their Printers, and the History of Typography in the Fifteenth Century. *With facsimiles.* Small folio, leather back and cloth, uncut.

New York: The Grolier Club, 1895

One of 400 copies on handmade paper.

INSTRUCTION

505. SUR LES DISPOSITIONS QU'ON DOIT APPORTER AUX SACREMENTS DE PENITENCE ET D'EUCARISTE. Tirée de l'Écriture sainte, des Saints Peres & de quelques autres saints Auteurs. *Woodcut ornaments, ruled throughout with red ink.* 12mo, old citron morocco with mosaic of dark-brown morocco, richly tooled, doublures of red morocco, wide gilt borders, gilt edges.

Paris, 1709

Printed by Guillaume Desprez for an unknown author.

The Robert Hoe copy, with bookplate.

IRELAND, SAMUEL

506. A SET OF HIS ILLUSTRATED BOOKS, comprising:—

A Picturesque Tour through Holland, Brabant, and part of France in 1778. 2 vols. London, 1795-1796

Views on the River Thames, from its Source in Gloucestershire to the Nore. 2 vols. London, 1791-1792

Views on the River Medway, from the Nore to the vicinity of its Source in Sussex. London, 1793

[No. 506—*Continued*]

Views on the Upper Avon, from its Source at Nassey to its junction with the Severn. London, 1795

Views on the River Wye, from its Source at Plinlimmon Hill to its junction with the Severn. London, 1797

Views of the Inns of Court in London and Westminster. London, 1800

With over 200 plates in color, by Samuel Ireland. Together, 8 vols. 8vo, full crimson levant morocco, tooled floral panelled backs, floral ornaments on sides, gilt tops, edges scraped with appearance of uncut, by Wood.

London, 1791-1800

ALL FIRST EDITIONS, with the exception of the first-named. Although the coloring is not original, it is finely executed.

IRVING'S WRITINGS, INCLUDING KNICKERBOCKER'S NEW YORK, FIRST EDITION, AND THE FINE EDITION OF THE GROLIER CLUB

[IRVING, WASHINGTON]

507. A HISTORY OF NEW YORK, from the beginning of the World, to the end of the Dutch Dynasty. *With engraved folding view of "New Amsterdam (now New-York), as it appeared about the year 1640, while under the Dutch Government," with portions of lower margins at the folds slightly worn.* 2 vols. 12mo, full crimson levant morocco, gilt backs, and sides, gilt edges, small portions of corners of title of Vol. 2, skillfully supplied. New York, 1809

FIRST EDITION, and with the exception of the minor defects above noted, a good copy, with some uncut edges.

IRVING, WASHINGTON

508. THE CRAYON MISCELLANY. 1, A TOUR on the Prairies; 2, Abbotsford and Newstead Abbey; 3, Legends of The Conquest of Spain. FIRST EDITIONS. 3 vols. 12mo, full maroon levant morocco, gilt sides, gilt tops, advertisements bound in, by THE CLUB BINDERY. Philadelphia, 1835

The D. F. Appleton copy, with bookplate.

IRVING, WASHINGTON

509. WOLFERT'S ROOST, and other Papers, Now First Collected. *Frontispiece and engraved title, by F. O. C. Darley.* FIRST EDITION. 12mo, full sage-green straight-grained levant morocco, richly tooled sides and back, gilt top, original cloth covers bound in, by THE CLUB BINDERY. New York, 1855
The D. F. Appleton copy, with bookplate, and his autograph on title-page.

IRVING, WASHINGTON

510. THE WRITINGS OF WASHINGTON IRVING. New Edition, revised. *With numerous portraits, steel plates and woodcuts after Darley, and others.* 29 vols. 8vo, half crimson levant morocco, gilt backs, gilt tops, uncut, by MATTHEWS, several volumes slightly rubbed.

New York, 1860-1867-1860

Large Paper Copy, only 100 printed. Comprises; History of New York, Life and Voyages of Columbus, The Sketch-Book, Bracebridge Hall, The Crayon Miscellany, Life of Oliver Goldsmith, Wolfert's Roost, Salmagundi, Life of Washington, Spanish Papers, Life and Letters of Washington Irving, by his nephew, Pierre M. Irving, Spanish Papers, and A Discourse on the Life, Character and Genius of Washington Irving, by William Cullen Bryant, New York, 1860.

[IRVING, WASHINGTON]

511. A HISTORY OF NEW YORK, from the beginning of the World, to the end of the Dutch Dynasty. By Diedrich Knickerbocker. A New Edition, containing Unpublished Corrections of the Author. *With illustrations by George H. Broughton, Will H. Drake, and Howard Pyle, and etchings by Henry C. Eno and F. Raubicheck.* 2 vols. 8vo, original orange-colored boards, uncut, and mainly unopened, upper portion of back of volume one, skillfully repaired.

New York: The Grolier Club, 1886

One of 175 copies on Holland paper, with the frontispieces in three states.

IRWIN, THEODORE

512. CATALOGUE OF THE LIBRARY, and a brief List of the Engravings and Etchings belonging to Theodore Irwin, Oswego,

[No. 512—*Continued*]

New York. Small 4to, morocco back and cloth, gilt top,
uncut. New York: Privately printed, 1887

One of 100 copies printed.

Autograph presentation copy from Mr. Irwin to Mr. Ives.

JACKSON, JOHN

513. A TREATISE ON WOOD ENGRAVING; Historical and Practical.
With upwards of 300 illustrations, engraved on wood. FIRST
EDITION. Royal 8vo, half morocco, gilt top, uncut.

London, 1839

The view "Parsonage at Ovingham," printed in brown, on
separate slip, at page 713, is present. It is frequently
missing.

JACQUEMART, ALBERT, and LE BLANT, EDMOND

514. HISTOIRE ARTISTIQUE INDUSTRIELLE ET COMMERCIALE DE LA
PORCELAINE. *With 36 plates, each containing several speci-
mens, proofs on India paper, also numerous potters' marks
in the text.* FIRST EDITION. Thick small folio, half
red morocco, gilt top, by BERTRAND. Paris, 1862

JAMESON, MRS. ANNA

515. THE WRITINGS OF MRS. JAMESON, comprising;—

Sacred and Legendary Art. 2 vols. London, 1848

Legends of the Monastic Orders, as represented in the Fine
Arts. London, 1850

Legends of the Madonna, as represented in the Fine Arts.
London, 1852

The History of Our Lord, as exemplified in Works of Art.
Commenced by the late Mrs. Eastlake, continued and com-
pleted by Lady Eastlake. 2 vols. London, 1864

With a large number of illustrations. ALL FIRST EDITIONS.
Together, 6 vols. 8vo, uniformly bound in full black levant
morocco, sides and backs gilt and blind tooled, gilt tops,
original cloth covers bound in, by RIVIÈRE.

London, 1848-1864

JANIN, JULES

516. L'ANE MORT. *Edition illustré par Tony Johannot.* Royal
8vo, full dark-green levant morocco, back and sides with

[No. 516—Continued]

panels of septuple fillets, inside borders of same design, gilt over rough edges, original wrappers bound in, by MARIUS MICHEL. Paris, 1842

Large Paper copy, with the portrait of the author engraved on steel by Revcl after Johannot, proof before letters, and about 100 vignettes in text, with 12 full-page woodcuts on tinted India paper.

The Robert Hoe copy, with bookplate.

JANIN, JULES

517. BÉRANGER ET SON TEMPS. *Frontispiece avec portrait à l'eau-forte de Staal.* 2 vols. small 8vo, full red levant morocco, gilt backs, inside gilt borders, by DAVID. Paris, 1866

ONE OF 2 COPIES ON VELLUM, with two portraits of Béranger, each in three states.

The Robert Hoe copy, with bookplate.

JANIN, JULES

518. LE LIVRE. 8vo, half crimson levant morocco, back richly tooled, gilt top, uncut, by ALLÔ. Paris, 1870

Printed on *papier vélin*.

The Robert Hoe copy, with bookplate.

JAPAN

519. BRINCKLEY (CAPTAIN F.—EDITOR). Japan: Described and Illustrated by the Japanese. Written by Eminent Japanese Authorities and Edited by Captain F. Brinckley, with an Essay on Japanese Art by Karuzo Okakura. 10 vols. folio, art cloth with ties, Japanese style.

Boston: J. B. Millet Co., 1897, &c.

One of 750 copies with several hundred photographs each carefully and accurately colored, distributed throughout the text and mounted on mats full-page size.

JAPANESE DRAWINGS

520. A COLLECTION OF 111 JAPANESE DRAWINGS REPRESENTING HISTORICAL SCENES OF JAPAN, COSTUMES, MANNERS, ETC. Finely painted in gold and colors and mounted in two folding volumes. 4to, bound in Japanese gold brocade. In Japanese lacquer case. Circa 1850

A singularly attractive and well executed series.

EXTRA-ILLUSTRATED BLANCHARD JERROLD'S
LIFE OF GEORGE CRUIKSHANK, FIRST EDI-
TION, WITH OVER 600 PLATES, AUTOGRAPH
LETTERS, &c.

JERROLD, BLANCHARD

521. THE LIFE OF GEORGE CRUIKSHANK. In Two Epochs. *With numerous illustrations.* FIRST EDITION. 2 vols. 8vo, extended to 4 vols. thick 4to, full crimson levant morocco, portrait of Cruikshank in chair, smoking a pipe, with facsimile signature beneath, in centre of each cover, gilt backs, gilt tops. London, 1882

EXTRA-ILLUSTRATED by the insertion of about 600 specimens of the work of Cruikshank, some colored, some uncolored, mainly original plates, selected from Dickens's "Oliver Twist," Ainsworth's "Tower of London," "Windsor Castle" and others, Grimm's "German Popular Stories," Cruikshank's "Fairy Library," Carey's "Life of Paris," Cruikshank's "Progress of Mr. Lambkin" and numerous other works, also several portraits of the illustrator, including one at the age of 28 years, also 14 autograph letters, signed, or documents, signed, as below specified:—

The colored plates include; O. P. Riots at Covent Garden, (1809), one of his earliest works, title however cut away; Mr. Walbourn, as "*Dusty Bob*" (1822); J. Grimaldi, in "All the world's in Paris," (1815); "Gambols on the River Thames, Feby. 1814"; and others.

The autographs include;—

(1.) Cruikshank (George). A. L. S. 2pp. 8vo, April 30th, 1868. To Captain J. Cruikshank Roger, regarding the recipient's horse, and other matters.

(2.) Leech (John). A. L. S. 1p. 12mo, April 30, 1864.

(3.) George the Fourth. D. S. 1p. folio, May 14th, 1824. A warrant for the removal of male convicts under sentence of transportations.

(4.) Cobbett (William). A. L. S. 2pp. 4to, London, May 20th, 1820. To Sir Thomas Baring. Long letter on financial matters. ". . . I shall think it my duty to petition the two Houses of Parliament for protection of my Creditors against the effect of an immediate foreclosure and sale," etc.

(5.) Dickens (Charles). A. L. S. initials only, 1p. 12mo, Folkestone, August 19th, 1855. On literary and other matters.

[No. 521—*Continued*]

(6.) Thackeray (William Makepeace). Short A. N. S. (5 lines). Undated, stating that he had purchased two vases, not 2 drawings.

(7.) Ruskin (John). A. L. S. initials only, 3pp. 12mo, Coniston, undated. Probably regarding one of his works, which he says "I have spiced it up a little."

(8.) Cruikshank (George). A. L. S. 1p. 12mo, London, Feby. 11th, 1882. To Charles Welsh, on literary matters.

Also, letters by Edward Bulwer Lytton, (2); Samuel Prout; William Harrison Ainsworth; Sir E. Landseer, and George III. the latter a deed, signed.

JERROLD, DOUGLAS

522. THE CHRONICLES OF CLOVERNOOK. *Frontispiece by Kenny Meadows.* FIRST EDITION. 12mo, original cloth, gilt edges.
London, 1846

JESSE, CAPTAIN WILLIAM

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London, 1844

JESSE, JOHN HENEAGE

524. LONDON; Its Celebrated Characters and Remarkable Places. 6 vols. 8vo, full polished calf, gilt backs and sides, gilt tops. Each volume with specially printed title-pages, the original titles (3) lacking, by ZAENISDORF. London, 1861
EXTRA-ILLUSTRATED by the insertion of 198 portraits, and 113 views, from eighteenth century and later sources, on copper, steel, etc.

JESUITS, LES

525. ET MOINES EN BELLE HUMEUR. *Curious engraved title.* Two parts in one volume. 12mo, full orange levant morocco, the sides tooled and gilt to a mosaic design of almond shape of red and green levants, with small flowers of white and green, doublures of green levant gilt, gilt edges, by CHATELIN. In a morocco case.
Cologne, 1725

An attractive specimen of mosaic binding.
The Henry W. Poor copy, with bookplate.

JOHANNOT, TONY—and OTHERS

526. VOYAGE, ou il vous plaira, par Tony Johannot, Alfred de Musset and P. J. Stahl. *With 63 full-page woodcuts and numerous text illustrations.* Royal 8vo, black morocco, gilt back and sides, gilt edges. Paris: J. Hetzel, 1843

The Robert Hoe copy, with bookplate.

[JOHNSON, SAMUEL]

527. THE PRINCE OF ABISSINIA. A Tale. [Rasselas.] FIRST EDITION. 2 vols. 12mo, full crimson straight-grained morocco, gilt backs, gilt tops, by STIKEMAN. London, 1759

The Charles B. Foote copy, with bookplate by E. D. French in both volumes.

EXTRA-ILLUSTRATED JOHNSONIANA WITH
SEVERAL HUNDRED PORTRAITS, AUTO-
GRAPH LETTERS, VIEWS, &C.

[JOHNSON, SAMUEL]

528. JOHNSONIANA; or Supplement to Boswell; being Anecdotes and Sayings of Dr. Johnson, collected by Mrs. Piozzi, Miss Hawkins, Northcote and many others. One volume 4to, extended to 3 volumes, 4to, full green levant morocco, blind and gilt tooling on sides, richly tooled backs, inside dentelle borders, gilt edges, by STIKEMAN. Each volume with specially printed titles. London: Murray, 1836

EXTRA-ILLUSTRATED by the insertion of 242 portraits of persons mentioned in the work, 28 autograph letters, or documents, or manuscripts and 41 views of places.

The extra material is mainly of unusually high quality, especially the autographs; a large number of the portraits are open letter proofs, or on India paper; and all is such seldom used in extra-illustrating.

The autographs include;—

(1.) Johnson (Samuel). A. L. S. 3pp. 4to, October 24, 1764. To Mr. Strahan, printer of London, regarding a young friend who is just about to enter College. A very fine Johnson autograph letter.

(2.) Johnson (Samuel). 6 lines in his autograph, signed, commencing, "*The Eucharist is not a constant sacrifice.*"

(3.) Gray (Thomas—Author of "*Elegy*"). One 4to, page of original manuscript, unsigned, written in English and

[No. 528—Continued]

Greek, of historical, mythological, classical and other observations, containing about 40 lines, beautifully written.

(4.) Thrale (Mrs.). A. L. S. "H. L.," 1p. 4to, Streatham, December 17th, 1771, to Miss Turman, at Bath, whom she addresses as "*Dear Betsey*," with mention of the writer's husband and mother, lower part of margin cut away, initials, however, perfect.

(5.) Thrale (Mrs.). A. L. third person, Streatham, no year, commencing "Mrs. Thrale presents her Compliments . . . and should be very happy to have the honor of seeing the Duke of Sangrot" etc.

(6.) Scott (Sir Walter). A. L. S. (initials only), 1p. 12mo, undated.

The other autograph letters include specimens by James Beattie, Edmund Burke, James Boswell, Dr. Charles Burney, Thomas Campbell, John Wilson Croker, Warren Hastings, William Hayley, Hannah More. Dr. Samuel Parr, George Stevens, Horace Walpole, Robert Walpole, and others.

Portraits include the following:—Addison, Ascham, Bacon, Mrs. Barbauld, Bartolozzi, Boswell, (several), Buchanan, Ed. Burke, (fine mezzotint), Dr. Charles Burney, Byron, Campbell, Colley Cibber, Congreve, Cowper, Mme. D'Arblay, Dryden, Fielding, Samuel Foote, Garrick, Gay, George III., Goldsmith, Gray, Geo. Herbert, Hogarth, Hume, Johnson (many different, some rare), Locke, Pope, Reynolds, Scott, Anna Seward, Swift, Horace and Robert Walpole, Mrs. Woffington, etc.

Views include,—Eton College, Dublin, Emanuel College, Fleet Street, Johnson's Willow, Johnson's Monument in St. Paul's, Johnson's Urn at Gwagnynog, Litchfield Cathedral, Northumberland House, St. John's College, St. John's Gate, St. Paul's Cathedral, etc., etc.

Contains specially printed Index of the Extra Plates and Letters.

JONES, J. WILLIAM

529. PERSONAL REMINISCENCES, ANECDOTES, AND LETTERS OF GEN. ROBERT E. LEE. *Portraits and views*. FIRST EDITION. 8vo, full blue levant morocco, gilt back, gilt sides, and top, by STIKEMAN. New York, 1874

EXTRA-ILLUSTRATED by the insertion of about 50 portraits and views, also 5 autograph letters, or documents, signed, by Reverdy Johnson, George W. P. Custis, and others.

JORDAN, MRS.

530. PUBLIC AND PRIVATE LIFE OF THAT CELEBRATED ACTRESS, MISS BLAND, OTHERWISE MRS. FORD, OR MRS. JORDAN. By A Confidential Friend of the departed. *With 9 portraits.* FIRST EDITION. 12mo, original half cloth and boards, uncut, somewhat worn. London; circa 1830

JOWETT, B.

531. THE DIALOGUES OF PLATO. Translated into English, with Analyses and Introductions, by B. Jowett. Third Edition, revised and corrected throughout. 5 vols. 8vo, original cloth, gilt tops, uncut. New York: Macmillan and Co., 1892

KALIDASA

532. SÁKOONTALÁ; or, The Lost Ring. An Indian Drama. Translated into English Prose and Verse, from the Sanskrit of Kálidása, by Monier Williams. *Each page printed within ornamental borders of red, green, blue, brown, and other colors, with head and tail pieces illuminated in gold and colors.* 4to, full green levant morocco, broad and highly ornamental borders on each side, back covered with tooling, doublure of russet levant morocco, the designs on the sides repeated, vellum fly-leaves, gilt edges, original illuminated wrappers bound in, by RIVIÈRE. New York, 1888

No. 1 of 4 copies PRINTED ON VELLUM, by Theo. L. De Vinne. A volume which ranks very high in the annals of American book production.

The Robert Hoe copy, with bookplate.

KARR, ALPHONSE

533. VOYAGE AUTOUR DE MON JARDIN. 2 vols. 8vo, full crimson levant morocco, gilt backs and side panels, arms in gilt in centres of four covers, inside filleted borders, gilt edges, by LARDIÈRE. Paris, 1845

EXTRA-ILLUSTRATED by the insertion of an ORIGINAL WATER-COLOR PORTRAIT BY PAUQUET, 176 woodcut vignettes, proofs on India paper, autograph signatures of Tony Johannot and Gavarni, and a portion of A. L. 1p. 4to, (folded), by the author.

The Robert Hoe copy, with bookplate.

JOHN KEATS' POEMS, FIRST EDITION, IN ORIGINAL BOARDS; LAMIA, WITH AUTOGRAPH NOTES BY FREDERICK LOCKER AND KEATS' ORIGINAL MANUSCRIPT

KEATS, JOHN

534. POEMS. 12mo, original brown paper boards, entirely uncut. In blue morocco case, lettered and tooled back.

London: C. & J. Ollier, 1817

FIRST EDITION, WITH ALL THE HALF-TITLES. THE ROW-FANT COPY. INSERTED ARE TWO VERSES FROM THE ORIGINAL MS. OF THE "POT OF BASIL"; the one beginning (No. 62).

"Piteous she look'ed at dead and senseless things."

The stanza has the fourth and seventh lines altered in the MS. by Keats, and still it differs from the published version. On the reverse appears Verse No. 54 of the same, with alterations and erasures, and also not quite as printed. A fly-leaf has some pencilled memoranda, initialed, by Locker. It also bears his bookplate.

It was this edition of the Poems that was found in the bosom of the dead Shelley.

KEATS, JOHN

535. ENDYMION: A POETIC ROMANCE. 8vo, full olive-green levant morocco, gilt back and sides tooled in a complex design of leaves, scrolls, small dots, &c., doublures of similar levant with beautifully tooled centre design and corners, white watered-silk end-papers, gilt top, edges scraped, by ZAEHNSDORF. London: Printed for Taylor and Hessey, 1818

FIRST EDITION, with the one-line Erratum, and containing (supposedly) a spray of leaves from Keats' grave (on mat). Colonel Higginson's copy with,—"*T. W. Higginson, Cambridge, April 22, 1856,*" in his autograph, and his card, on fly-leaf.

KEATS, JOHN

536. LAMIA, ISABELLA, THE EVE OF ST. AGNES, AND OTHER POEMS. 12mo, original brown paper boards (the paper label a little

[No. 536—*Continued*]

worn), entirely uncut, in blue morocco case, lettered and tooled back.

London: Printed for Taylor & Hessey, 1820

FIRST EDITION. THE ROWFANT COPY. WITH THE HALF TITLE AND THE 4 LEAVES OF ADVERTISEMENT.

INSERTED IS A PORTION OF THE MS. OF KEATS' TRAGEDY, "OTHO THE GREAT," 16 LINES IN THE AUTOGRAPH OF THE POET, WITH HIS ERASURES AND CORRECTIONS. A pencilled note, initialled, by Locker states that he bought the MS. at Sotheby's and that it belonged to Joseph Severn. There are other MS. notes by Locker (in pencil).

The Frederick Locker copy, with book-plate.

KEATS, KOHN

537. LAMIA, ISABELLA, THE EVE OF ST. AGNES, AND OTHER POEMS. 12mo, full maroon levant morocco, back and sides in a closely-tooled design of flowers, buds and leaves, doublures of light-blue levant containing a filleted perspective design, levant end-papers, gilt top, edges scraped, by ZAEHNSDORF.

London: Printed for Taylor and Hessey, 1820

FIRST EDITION, with the half-title.

KEATS, JOHN

538. THE POETICAL WORKS OF KEATS. With a Memoir by Richard Monckton Milnes. *Illustrated by 120 designs, original and from the antique drawn on wood by George Scharf.* 8vo, full crimson levant morocco, gilt back and side panels on covers, inside gilt borders, gilt edges.

London: Edward Moxon, 1854

First Issue of this fine edition.

KEATS, JOHN

539. THE POEMS OF JOHN KEATS. Overseen after the text of foregoing editions by F. S. Ellis. *Printed in Golden type, with woodcut title and border to first page.* 8vo, original limp vellum, with ties, uncut.

(Hammersmith); The Kelmscott Press, 1894

Only 300 copies were issued.

KELLER, FERDINAND

540. THE LAKE DWELLINGS OF SWITZERLAND AND OTHER PARTS OF EUROPE. Translated and arranged by John Edward Lee. Second Edition, greatly enlarged. *Numerous illustrations.* 2 vols. royal 8vo, half morocco, gilt backs, gilt tops, uncut. London, 1878

KELMSCOTT PRESS PUBLICATIONS

See Nos. 153, 156, 539, 737, 738, 739, 832, 833, 875, 994, 1068.

KENNEDY, EDWARD G.

541. THE ETCHED WORK OF WHISTLER. Compiled and Arranged and Described by E. G. Kennedy. With an Introduction by Royal Cortissoz. *Illustrated by reproductions in colotype of the different states of the plates.* One volume of text (4to); and three portfolios of plates (4to), comprising over 1,000 reproductions, with the Extra Plate of No. 213,—"Nocturne Furnace," with important variation. Together, 4 vols., half cloth and boards, and loose sheets in portfolios. New York: The Grolier Club, 1910

THE MOST EXHAUSTIVE PUBLICATION THAT HAS SO FAR MADE ITS APPEARANCE UPON THE ETCHED WORK OF WHISTLER, and one of 402 copies printed at the De Vinne Press on old Stratford paper.

The etchings, chronologically described, number 446, many with the aid of the artist himself, or from memoranda left by him. Prints have been measured and the variations in size marked. A complete list of the plates known to have been destroyed or cancelled is included, together with an additional list comprising 82 plates, which from their rarity may be assumed to have passed out of existence. Many of the cancelled plates are reproduced, also, forming, in all, 1,000 reproductions of the various states of the plates.

In Mr. Kennedy's "Notes" is given a very interesting description of his interview with Whistler relative to the anticipated catalogue, which resulted in securing his hearty consent and cooperation.

KENT, HENRY W.

542. BIBLIOGRAPHICAL NOTES ON ONE HUNDRED BOOKS FAMOUS IN ENGLISH LITERATURE. Imperial 8vo, vellum back and boards, uncut. New York: The Grolier Club, 1903
One of 305 copies on French handmade paper.

KEPPEL, FREDERICK

543. THE GOLDEN AGE OF ENGRAVING. A Specialist's Story about Fine Prints. *With 262 illustrations showing the process of the art from the year 1465 to the year 1910.* FIRST EDITION. 8vo, cloth. New York, (1910)

Autograph presentation copy from the author to Mr. Ives.

KIDGELL, JOHN

544. ORIGINAL FABLES. *2 plates and 94 outline illustrations.* 2 vols. in 1, 12mo, full dark green morocco, elaborately gilt and blind tooled sides, gilt back, gilt edges, by BIRDSALL.

London, 1763

Text in English and French on opposite pages. The author absconded about the time the book was printed, consequently it was suppressed.

The Robert Hoe copy, with bookplate.

KILIAN, LUCAS

545. [A. B. C. BUECHLEIN AUGSPURG, 1627.] No Title-page. *Contains 24 plates beautifully engraved with large letters of the alphabet in arabesque on groundwork of scrolls and other ornaments, each representing some art or occupation.* Small 4to, full red levant morocco, tooled in an outline arabesque design after one of the plates in the book, doubleures of red levant, gilt over rough edges, by THE CLUB BINDERY. In slip cover and case. [Augsburg, 1627]

The title of the edition of 1632 reads as follows: "A. B. C. Buechlin, so Herr Lucas Kilian inventiert und gestochen jetzund, aber aus vergunst des Herren Authors von F. Regina Hertlenn eines Schrevers Tochter nachgestochen worden."

The Robert Hoe copy, with bookplate and gilt monogram.

KIPLING FIRST EDITIONS, WHEELER'S INDIAN LIBRARY PAMPHLETS, AND OTHERS

KIPLING, RUDYARD

546. DEPARTMENTAL DITTIES, AND OTHER VERSES. Narrow royal 8vo, original printed wrappers in the form of an envelope, as issued. Lahore, 1886

FIRST ISSUE of the FIRST EDITION, containing 26 poems, most of which are accompanied with notes and equivalents in English of many Indian words used by the author, ALL IN HIS AUTOGRAPH, AND IN INK. With the flap of envelope, often lacking.

KIPLING, RUDYARD

547. BARRACK-ROOM BALLADS, AND OTHER VERSES. FIRST EDITION. 12mo, full maroon levant morocco, gilt inside borders, gilt edges, by BICKERS.

London: Methuen and Co., 1892

KIPLING, RUDYARD

548. PLAIN TALES FROM THE HILLS. 12mo, original cloth, worm holes on some margins and leaves of text.

Calcutta, 1888

FIRST EDITION, with the advertisements dated,—“*March, 1891.*”

KIPLING, RUDYARD

549. SOLDIERS THREE. 8vo, original pictorial wrappers.

Allahabad, 1888

FIRST ISSUE of the FIRST EDITION,—“Reprinted in chief from the ‘Week’s News.’” With the advertisements. No. 1 of Wheeler’s Indian Railway Library.

KIPLING, RUDYARD

550. THE STORY OF THE GADSBYS. 8vo, original pictorial wrappers. With the advertisements. Allahabad, n. d.

FIRST ISSUE of the FIRST EDITION,—“Reprinted in chief from the ‘Week’s News.’” No. 2 of Wheeler’s Indian Railway Library.

KIPLING, RUDYARD

551. **UNDER THE DEODARS.** 8vo, original pictorial wrappers.
With the advertisements. Allahabad, n. d.

FIRST ISSUE of the FIRST EDITION,—“Reprinted in chief from the ‘Week’s News.’” No. 4 of Wheeler’s Indian Railway Library.

KIPLING, RUDYARD

552. **THE PHANTOM RICKSHAW AND OTHER TALES.** 8vo, pictorial wrappers, with advertisements. Allahabad, n. d.

FIRST ISSUE of the FIRST EDITION,—“Reprinted in chief from the ‘Week’s News.’” No. 5 of Wheeler’s Indian Railway Library.

KITTON, FREDERICK G.

553. **“PHIZ,”** (Hablot Knight Browne). A Memoir, including a Selection from his Correspondence and Notes on his Principal Works. *Portrait and numerous illustrations.* 8vo (inlaid to 4to), full crimson polished morocco, gilt back and inside borders, gilt top, by WALTERS.

London: George Redway, 1882

EXTRA-ILLUSTRATED by the insertion of about 50 reproductions, portraits, &c., including;—A. L. S., H. K. Browne, 1p. 12mo, London, January 19, 1845; colored cover of “Master Humphrey’s Clock,” cover of “Dombey and Son,” and other covers; the celebrated plate,—“The Way to the Gallows”; illustrations to Shakespeare’s “Tempest,” “Othello,” “King Lear,” “Pericles,” and “Merry Wives,” in black and duplicate set IN COLORS; besides numerous other reproductions, several proofs, and a number on India paper. Among the portraits are,—John Forster engraved by C. H. Jeens and W. Harrison Ainsworth by Edwards after Maclise.

KOEHLER, S. R.—Compiler

554. **A CHRONOLOGICAL CATALOGUE OF THE ENGRAVINGS, DRY-POINTS AND ETCHINGS OF ALBERT DÜRER AS EXHIBITED AT THE GROLIER CLUB.** *Facsimiles.* 4to, cloth, uncut, as issued. New York: The Grolier Club, 1897

One of 400 copies on Holland paper.

LABORDE'S CHOIX DE CHANSONS, EDITION OF
1773, IN BINDING BY CHAMBOLLE-DURU

LABORDE, JEAN-BENJAMIN DE

555. CHOIX DE CHANSONS MISES EN MUSIQUE PAR M. DE LABORDE.
(Vol. I.) engraved title after *Moria and Vendôme* with fleuron engraved by *Moreau* in 1774, and 25 plates designed and engraved by *Moreau le jeune*; (Vol. II.) engraved title with portrait of the *Dauphine* engraved by *Née and Masquelier* after *Le Bouteux*, and 25 plates after *Le Bouteux* engraved by the same artists; (Vol. III.) engraved title and 25 plates after *Le Barbier* by *Née and Masquelier*; (Vol. IV.) engraved title after *Le Barbier* and 25 plates after *Le Barbier and St. Quentin* by *Née and Masquelier*. Text and music of the entire work engraved by *Moria and Vendôme*. 4 vols. royal 8vo, full dark-blue levant morocco, gilt backs and filleted borders, doublures of red levant, gilt dentelle borders, gilt over rough edges, by CHAMBOLLE-DURU. Paris: De Lormel, 1773

Contains the rare portrait of Laborde "a la lyre" by *Masquelier* after *Denon*, inlaid, and a portrait of the same by *Moreau* after *Denon*, this latter in Vol. II.

The authors of the "chansons" set to music by Laborde include,—*Chabanon de Maugy, Colardeau, Dorat, Marmontel, Voltaire*, and others.

As an example of eighteenth century engraving, this work ranks with the *Fermiers Généreux* edition of *Lafontaine's* "Contes et Nouvelles."

LA CHAU, ABBÉ DE

556. DISSERTATION SUR LES ATTRIBUTS DE VENUS. Frontispiece representing *Venus Anadyomene* engraved by *Saint Aubin* after *Titian*, PROOF BEFORE THE BORDER AND THE SHELL, fleuron on title, a plate containing 8 medals, 13 vignettes and a tail-piece by *A. De S. A.* 4to, full green levant morocco, doublures of rose levant with gilt borders, silk-brocade fly-leaves, gilt edges, by CANAPÉ.

Paris: Chez P. M. Lamy, 1780

EXTRA-ILLUSTRATED by the insertion of about 30 plates, including:—

Stothard's "Sable Venus," finely engraved by *Grainger*.

[No. 556—Continued]

Three plates of "Leda and the Swan," after Veronese and Tintoretto, engraved by St. Aubin and Borel.

Le Roy's beautiful "Cenone and Paris," engraved by Roger. Holloway's "Venus de Medicis."

"Venus and Cupid," by Romanet.

The "Triumph of Love," after Domenichino, and other subjects from the antique, mainly brilliant impressions.

LACLOS, CHODERLOS DE

557. **LES LIAISONS DANGEREUSES.** *Lettres Recueillies dans une Société, et publiées pour l'Instruction de quelques autres. Par C*** De L***. With 2 frontispieces and 13 plates after designs by Monnet, Mlle. Gerard and Fragonard fils, engraved by Le Mire, Langlois, Masquelier, Pauquet, Baquoy, &c. 2 vols. 8vo, full red levant morocco, gilt backs and inside borders, gilt edges, by DURU ET CHAMBOLLE.*

Londres (Paris), 1796

Contains the plates on heavy paper, with the page numbers.

[LACROIX, PAUL]

558. **HISTOIRE DE LA PROSTITUTION CHEZ TOUS LES PEUPLES DU MONDE DEPUIS L'ANTIQUITE LA PLUS RECULEE JUSQU'A NOS JOURS,** par Pierre Dufour (Paul Lacroix). *Engraved plates. 8 vols. 12mo, half maroon morocco, lower edges uncut. Bruxelles, 1851-1861*

LACROIX, PAUL

559. **THE WRITINGS OF PAUL LACROIX,** comprising;—
Vie Militaire et Religieuse Moyen Age. Paris, 1873
Mœurs, Usages et Costumes au Moyen Age. Paris, 1874
Les Arts au Moyen Age. Paris, 1874
XVIII^{me} Siècle Institutions Usages et Costumes. Paris, 1875
Sciences & Lettres au Moyen Age. Paris, 1877
XVIII^{me} Siècle, Lettres, Sciences et Arts. Paris, 1878
XVII^{me} Siècle, Institutions, Usages et Costumes. Paris, 1880
XVII^{me} Siècle, Letters, Sciences et Arts. Paris, 1882
With over 2,000 illustrations, a large number of which are beautifully colored. Together, 8 vols. thick royal 8vo, uniformly bound in half brown morocco, gilt backs, gilt tops, uncut. Paris, 1873-1882
An unusually attractive and complete series.

LA FONTAINE'S FABLES. CONTES, AND PSYCHE
ET CUPIDON, THE HOE COPIES CHIEFLY, IN-
CLUDING THE FERMIERS GENEREAUX. EDI-
TION BOUND BY JOLY.

LA FONTAINE, JEAN DE

560. FABLES CHOISIES, MISES EN VERS. *With 118 vignettes en-
graved by F. Chauveau, and ruled throughout in red ink.*
2 vols. 12mo, full crimson levant morocco, inside gilt bor-
ders, gilt over rough edges, by DURU ET CHAMBOLLE.

Paris: Chez Claude Barbin, 1668

Reimpression of the First Edition in 4to, which was issued
the same year.

The Robert Hoe copy, with bookplate.

LA FONTAINE, JEAN DE

561. FABLES CHOISIES, MISES EN VERS, par M. de la Fontaine, &
par luy revues, corrigées & augmentées. *With 235 vignettes
by F. Chauveau and others.* 5 vols. 12mo, full red levant
morocco gilt, doublures of green morocco, with gilt borders,
gilt edges, bindings not signed.

Paris: Chez Denys Thierry and Claude Barbin, 1678-94

The only complete edition published under La Fontaine's
supervision. Parts I., II. and V. are first issues. Leaf of
Errata of Part II. and first blank of Part III. missing, and
leaf containing advertisement and Errata of Part III. bound
after the title of Part IV.

The Robert Hoe copy, with bookplate.

LA FONTAINE, JEAN DE

562. CONTES ET NOUVELLES EN VERS. *With engraved frontis-
piece by Lebas, fleurons on title, and 70 vignettes engraved
by Chedel, Fessard and Ravenet, after Cochin.* 2 vols.
12mo, full green levant morocco, side borders "à l'oiseau"
in the manner of Derome, inside dentelle borders, gilt edges,
by DAVID. Amsterdam, (Paris), 1745

With the frontispiece by Lebas, generally missing. This
issue contains two of the three vignettes which are reduced
copies of the large plates engraved by Larmessin after
Lancret. They are both in Vol. I, "A Femme avare," page
69, and "On ne s'avise jamais de tout," page 72, and are
much superior to the Cochin plates, for which they were
substituted.

The Robert Hoe copy, with bookplate.

LA FONTAINE, JEAN DE

563. *CONTES ET NOUVELLES EN VERS. Portraits of La Fontaine and Eisen engraved by Ficquet after Rigault and Vispré; 80 plates after Eisen engraved by Aliamet, Baquoy, Choffard, Delafosse, Flipart, Lemire, Leveau, De Longueil, and Ouvrier, with 4 vignettes and 54 tail-pieces by Choffard, the final one containing his portrait.* 2 vols. small 8vo, full citron levant morocco, gilt and mosaic backs, sides bordered by quintuple fillets surrounding compartments of blue inlays with gilt centres, doublures of blue and pink levant, a gilt centre panel-border of dots, fillets, flowers, scrolls, &c., figured silk end-papers, gilt over rough edges, by JOLY fils.

Amsterdam (Paris), 1762

The Plates, which are FINE IMPRESSIONS, are on thick paper. The edition is known as, "Des Fermiers Généreux" and reproduces some of Eisen's best work,—by many it is called his masterpiece. As a specimen of the engraved illustrated works of the eighteenth century it is difficult to excel it.

"Le Cas de Conscience" (Vol. II.) p. 143, is uncovered, as is, also, "La Diable de Papefiguiere," p. 149.

LA FONTAINE, JEAN DE

564. *FABLE CHOISIES, MISES EN VERS, nouvelle édition gravée en taille douce. Text engraved throughout by Montulay and Drouët; 6 titles, frontispiece, 2 vignette escutcheons, 1 plate for the life of Æsop and 1 for the "Eloge historique," 238 plates (one for each fable), and 471 head and tail-pieces engraved by Fessard after Bardin, Bidault, Caresme, Desrais, Houël, and others.* 6 vols. 8vo, full red levant morocco gilt, gilt edges, by ROUSSELLE.

Paris: Chez l'Auteur, 1765-75

FIRST ISSUE. In the second issue the words "Chez l'Auteur" on title are replaced by "Chez Durand" or "Delauriers, papetier."

LA FONTAINE, JEAN DE

565. *LES AMOURS DE PSYCHE ET DE CUPIDON, avec le Poème d'Adonis. Edition ornee de Figures dessinees par Moreau le jeune, et gravees sous sa direction. Portrait by Delvaux after Rigault, and 8 plates by Delvaux after Moreau le*

[No. 565—*Continued*]

jeune. 2 vols. 12mo, white vellum, back, side borders and corner ornaments in small tools, rose watered-silk doublures and end-papers, gilt edges, by BOZERIAN *jeune*.

Paris: Saugrain and Didot, 1797

Large Paper copy (?) with the plates in two states, one being proof before letters.

The Robert Hoe copy, with bookplate.

LA FONTAINE, JEAN DE

566. LA FONTAINE'S TALES. Imitated in English Verse. By Thomas Moore. 2 vols. extended to 6. 12mo, full crimson levant morocco, richly tooled backs and sides, doublures of turquoise blue levant, inlaid with red levant, and elaborately tooled, flowered silk linings, gilt edges, by DAVID. In a case. London, 1814

EXTRA-ILLUSTRATED by the insertion of 410 plates, comprising the following series;—

(1.) A set of Eisen plates, designed for the celebrated "Fermier-Généraux" edition.

(2.) A set of the illustrations by Desenne, Deveria and Colin.

(3.) A set of the Fragonard illustrations.

(4.) A set of the same, "pure" etchings before all letters.

(5.) The set of Culs-de-Lamps by Choffard.

(6.) A proof set of the etchings by Boilvin, after E. De Beaumont.

(7.) The Tony Johannot plates, and

(8.) A finely executed hand-painted title-page to each volume.

LA FONTAINE, JEAN DE

567. CONTES, avec illustrations de Fragonard. Reimpression de l'édition de Didot, 1795, revue et augmentée d'une notice par Anatole de Montaiglon. *With etched reproductions of Fragonard's original drawings and reprint of the plates engraved after him, all in two states and the vignettes also in two states.* 2 vols. thick royal 4to, full red levant morocco, gilt tooled dentelle borders on the sides, gilt tops, uncut, by ROUSSELLE. Paris: Lemonnier, 1883

One of 100 copies on Japanese paper, with special titles in water color.

LA FONTAINE, JEAN DE

568. LES AMOURS DE PSYCHÉ ET DE CUPIDON, suivies d'Adonis, poëms. Préface de Jules Claretie. Nouvelle Édition. *Ornée de 26 figures de Borel, gravées en couleurs par Vignavigneron.* 2 vols. 4to, full blue levant morocco, the sides tooled in an elaborate festoon pattern of flowers, scrolls, emblems, etc., broad gold tooled inside borders, watered and figured silk linings, gilt over uncut edges, by THE CLUB BINDER. Paris, 1899

One of 250 copies, with the plates in three states—outline, aquatint, and colors.

The Robert Hoe copy, with bookplate.

LA FONTAINE, JEAN DE

569. ADONIS, Poëme (extracted from the 4to edition of La Fontaine's works printed by Didot). 4to, half red levant morocco, gilt top. [Paris: Didot, n. d.]

EXTRA-ILLUSTRATED by the insertion of about 170 plates, some in colors, many of folio size (folded and mounted on guards), all representing Adonis and Venus, from famous painters of the 16th, 17th and 18th centuries, including engravings, some proofs before letters, after Nattier, Boudier, Moreau, Eisen, etc. A few of the plates are engraved by Crispin de Pas, Antonio Salamanca, and others.

LAMARTINE, ALPHONSE DE

570. HARMONIES, Poétiques et Religieuses. *Vignettes on titles.* 2 vols. 8vo, full crimson levant morocco, gilt backs and inside borders, gilt edges, by BELZ-NIÉDRÉE. Paris, 1830
FIRST EDITION. The Robert Hoe copy, with bookplate.

LAMARTINE, ALPHONSE DE

571. LA CHUTE D'UN ANGE. 2 vols. 8vo, full crimson levant morocco, gilt backs and inside borders, gilt edges, by BELZ-NIÉDRÉE. Paris, 1838

FIRST EDITION. The Robert Hoe copy, with bookplate.

CHARLES LAMB'S FIRST EDITIONS OF A DOZEN
WORKS AND A SPLENDID A. L. S. OF MARY
LAMB WITH POSTSCRIPT BY CHARLES.

[LAMB, CHARLES]

572. ORIGINAL LETTERS, &C. OF SIR JOHN FALSTAFF AND HIS FRIENDS; now First made Public by a Gentleman, a Descendant of Dame Quickly, from Genuine Manuscripts which have been in the Possession of the Quickly Family near Four Hundred Years. *Frontispiece*. 12mo, full red levant morocco, gilt back and inside borders, gilt top, uncut, by RIVIÈRE. London: Printed for the Author, 1796

FIRST EDITION. This volume was written by Lamb's old schoolmate "Jem" White, although it is thought by many that Lamb, himself, had considerable to do with its composition. The poet Southey says emphatically in a letter to Moxon, the publisher, "*that he (White) and Lamb were joint authors of the original 'Letters of Falstaff.'*" Lamb always mentioned the work with approbation, but at no time did he hint that he had had any share in the authorship of it.

LAMB, CHARLES

573. JOHN WOODVIL. A Tragedy. To which are added Fragments of Burton, the author of *The Anatomy of Melancholy*. 12mo, original pink boards, uncut, in a full green levant morocco pull-off case.

London: Printed by T. Plummer, 1802

"Woodvil" ends on p. 104. Then follows a "Ballad. From the German." Mary Lamb's poem, "Helen" is printed on pp. 106-107, and is, apparently, her first appearance in such a form.

This is Lamb's initial effort at play-writing, composed sometime in 1799. At first, he thought of entitling the play,—"*Pride's Cure*," and submitted it in manuscript to Coleridge, Southey, and other poets, besides sending a copy to Kemble, the actor. It does not appear that a performance of the play was ever given.

The "*Fragments of Burton*" are said to be a mild attempt at literary forgery upon Lamb's part.

LAMB, CHARLES

574. TALES FROM SHAKESPEAR, Designed for the Use of Young Persons. By Charles Lamb. *Embellished with copper-plates.* 2 vols. 12mo, full red levant morocco, gilt backs and inside borders, some lower edges uncut, by RIVIÈRE.

London: Printed for Thomas Hodgkins, 1807

FIRST EDITION. Mary Lamb wrote 14 of the twenty plays composing this volume, her brother Charles writing the balance and, it is said, aiding very largely in the adaptation of the others.

The plates were engraved by William Blake after designs by Mulready, but failed to gain the entire approbation of Lamb who severely criticised the bulk of the work of these two famous artists.

As is stated in the Preface, these plays were adapted, "more especially for girls, because boys are generally permitted the use of their fathers' libraries at a much earlier age than girls are, they frequently having the best scenes of Shakespear by heart, before their sisters are permitted to look into this manly book."

LAMB, CHARLES

575. THE ADVENTURES OF ULYSSES. *Frontispicce and engraved title by Heath after Corbauld.* 12mo, full crimson levant morocco, gilt back, sides tooled in panels of scroll-like ornaments and fillets, doublures of red silk, with wide gilt borders, end-papers similar, gilt top, all other edges entirely uncut, by DAVID.

London: Printed by T. Davison for the Juvenile Library, 1808.

FIRST EDITION. An unusually tall copy measuring $4\frac{5}{16}$ inches x $7\frac{1}{2}$ inches.

LAMB, CHARLES

576. SPECIMENS OF ENGLISH DRAMATIC POETS, who lived about the time of Shakespeare: with Notes. 12mo, full maroon levant morocco, gilt back and inside borders, gilt top, uncut, by RIVIÈRE. London: Longman, &c., 1808

FIRST EDITION, and fine, tall copy.

[LAMB, CHARLES]

577. STORIES OF OLD DANIEL: or, Tales of Wonder and Delight. *Frontispiece after Corbould.* 12mo, full dark-blue levant morocco, gilt back and side panels of floral wreaths and other ornaments, doublures of silk-brocade with borders of small dots and fillets, figured silk end-papers, gilt top, uncut, by DAVID.
London: Printed for the Proprietors of the Juvenile Library, 1808.

FIRST EDITION. Ascribed to Charles Lamb, although not included in the Bibliography of that author's works issued by Mr. L. S. Livingston in 1903. By many, however, it is believed that the above was written by either Charles, or Mary Lamb, preferably the former as in the advertisements of his books issued about the date of this work, announcement is made of the future appearance of,—“Stories of Old Daniel,” “Adventures of Ulysses,” and others.

LAMB, CHARLES

578. MRS LEICESTER'S SCHOOL: or, The History of Several Young Ladies, Related by Themselves. *Frontispiece designed and engraved by Hopwood.* 12mo, full green levant morocco, gilt back, side ornaments on sides, gilt inside borders, gilt top, uncut, by WOOD.
London: Printed for M. J. Godwin, 1809

FIRST EDITION. Most of these stories were written by Mary Lamb, but three having been contributed by her brother, viz.:—the “Witch Aunt,” the “First Going to Church,” and a “Little Indian Girl.”

LAMB, CHARLES

579. THE FIRST BOOK OF POETRY, For the Use of Schools. Intended as Reading Lessons for the Younger Classes. By W. F. Mylius. *With 2 plates.* 12mo, original sheep. In dark-green levant solander case, gilt-lettered.
London: Printed for M. J. Godwin, 1811

FIRST EDITION. Contains the two leaves of advertisements announcing the stories of,—“Old Daniel,” “Lamb's Tales from Shakespear,” “Mrs. Leicester's School,” &c. This volume was issued by Godwin to take the place of Lamb's “Poetry for Children,” which appeared in 1809,

[No. 579—Continued]

and never reprinted. Charles and Mary Lamb were the authors of at least 23 of the poems herein published, that on p. 19 signed "*M. L.*" being a first appearance. The work was issued probably late in 1810 and post-dated, as seems natural to infer from the date-lines of the plates.

LAMB, CHARLES

580. SOME ENQUIRIES INTO THE EFFECTS OF FERMENTED LIQUORS. By a Water Drinker. *With 5 full-page plates.* 8vo, full dark-green levant morocco, gilt back, sides, and inside borders, gilt edges.

London: Printed for J. Johnson and Co., 1814

FIRST EDITION. Compiled by Basil Montagu. Lamb's "Confessions of a Drunkard" will be found on pp. 201-215, and is printed here in book form for the first time, it having made its initial appearance in the pages of "The Philanthropist" in 1813, and included in this volume without his permission.

LAMB, CHARLES

581. THE WORKS OF LAMB. 2 vols. 12mo, full brown levant morocco, gilt backs and inside borders, gilt tops, uncut, by RIVIÈRE. London: Printed for C. and J. Ollier, 1818

The First Collected Edition with the advertisements in Vol. II. Tall, clean copy. Contains, also, several Poems by Mary Lamb.

LAMB, CHARLES

582. ELIA. Essays which have appeared under that signature in the London Magazine. London: Printed for Taylor and Hessey, Fleet Street, 1823; The Last Essays of Elia. Being a Sequel to Essays published under that Name. London: Edward Moxon, Dover Street, 1833. 2 vols. 12mo, full dark-green levant morocco, gilt backs and inside borders, gilt tops, uncut, by RIVIÈRE. London, 1823-1833

FIRST ISSUE OF THE FIRST EDITIONS OF BOTH VOLUMES, the imprint on the title of the first-named being without the line "and 13 Waterloo Place"; and the second-noted containing the half-title, the first having been issued without it.

LAMB, CHARLES

583. ALBUM VERSES, WITH A FEW OTHERS. *Vignette on title.*
12mo, full dark-blue levant morocco, gilt back and inside
borders, gilt top, uncut, with the original paper label bound
in, by RIVIÈRE. London: Edward Moxon, 1830

FIRST EDITION and one of the first books issued with the
Moxon imprint. In the dedication of the work to William
Moxon, Lamb calls his productions, — “Advertisement
Verses.” Fine tall copy measuring $4\frac{9}{16}$ inches x $7\frac{9}{16}$ inches.

LAMB, CHARLES

584. THE WORKS OF LAMB. A New Edition. *Portrait, and titles
in red-and-black.* 5 vols. 8vo, half boards and morocco,
gilt, gilt tops, uncut, as issued.

Boston: William Veazie, 1865

One of 100 copies on Large Paper.

LAMB, CHARLES AND MARY

585. A. L. S. FROM MARY LAMB TO SARAH STODDART, 2pp. large
folio, on which Charles Lamb has written a postscript of 7
lines signed “C. Lamb.” Mentions Coleridge, the Words-
worths, &c., with an erasure of 4 lines. N. p. n. d.

After expressing great appreciation of Miss Stoddart’s let-
ters, and commenting upon other personal matters, Mary
Lamb continues;—

“My brother has had a letter from your mother which has
distressed him sadly—about the postage of some letters be-
ing paid by my brother—your silly brother it seems has
informed your mother (I did not think your brother could
have been so silly) that Charles had grumbled at paying the
said postage. The fact was, just at that time we were very
poor, having lost the Morning Post, & we were beginning
to practice a strict economy. My brother who never makes
up his mind whether he will be a Miser, or a Spendthrift, is
at all times a strange mixture of both, of this failing the
even economy of your correct brother’s temper makes him an
ill judge.

The miserly part of Charles, at that time smarting under
his recent loss, then happened to reign triumphant, and he
would not write, or let me write, so often as he wished, be-

[No. 585—*Continued*]

cause the postage cost two and four pence, then come two or three of your poor Mother's letters nearly together, & the two & four pences he wished, but grudged to pay for his own, he was forced to pay for hers. . . . By entreaties and prayers I might have prevailed on my brother to say nothing about it. But I make a point of conscience never to interfere, or cross my brother in the humour he happens to be in. It always seems to me to be a vexatious kind of Tyranny that women have no business to exercise over men, which merely because *they having a better judgment* they have the power to do it. Let *men* alone, and at last we find they come round to the right way, which *we* by a kind of intuition perceive at once."

Charles Lamb's postscript is in a humorously genial strain, the gist of it being that both he and his sister would much like to see Miss Stoddart soon again.

LAMB, CHARLES AND MARY

586. A BIBLIOGRAPHY OF THE FIRST EDITIONS IN BOOK FORM OF THE WRITINGS OF CHARLES AND MARY LAMB, PUBLISHED PRIOR TO CHARLES LAMB'S DEATH IN 1834. By Luther S. Livingston. *Portraits on Japanese paper and facsimiles.* 8vo, boards, uncut. New York: De Vinne Press, 1903
One of 90 copies on Van Gelder paper.

LAMB, CHARLES, COLERIDGE, SAMUEL TAYLOR, AND LLOYD, CHARLES

587. POEMS, by S. T. Coleridge. Second Edition. To which are now Added Poems By Charles Lamb and Charles Lloyd. 12mo, full red levant morocco, gilt back and inside borders, gilt edges, by RIVIÈRE.

London: Printed by N. Biggs for J. Cottle, &c., 1797

Lamb's contributions include,—Sonnets I.-VIII.; six pieces under the caption, "Fragments," and a Poem in the Supplement. Sonnet VI. is the one written while the author was confined in the madhouse at Hoxton in 1795-1796. On the fly-leaf of volume is inscribed,—"*The first book in which Lamb's name appears on the title-page.*"

LAMB, CHARLES, AND LLOYD, CHARLES

588. BLANK VERSE. 12mo, full dark-blue levant morocco, gilt back, doublures of light-pink levant with gilt leaf border, gilt top,

[No. 588—*Continued*]

by TOUT, small portion of one outer margin supplied.

London: Printed by T. Bensley for J. and A. Arch, 1798

FIRST EDITION. Contains 7 pieces by Lamb and 13 by Lloyd, the titles of the first-named being,—“To Charles Lloyd”; “Written on the Day of my Aunt’s Funeral”; “Written a Year after the Events”; “Written soon after the Preceding Poem”; “Written on Christmas Day, 1797”; “The Old Familiar Faces”; “Composed at Midnight. Undated.” Although this work was published the same year as “Rosamund Gray,” its issue in all probability antedated that, which fact Lamb’s own statement would seem to confirm.

LA MOTTE, HOUDARD DE

589. FABLES NOUVELLES, dédiées au Roy. *Vignette on title by Simoneau after Vleughels and 100 vignettes engraved by Cochin, Gillot, Turdieu, B. Picart, Simoneau and Edelink after Gillot, Coypel, Edelink, B. Picart and Ranc.* 4to, old full green straight-grained morocco gilt, gilt edges, engraved frontispiece missing.

Paris: Chez Gregoire Dupuis, 1719

LARGE HOLLAND PAPER COPY.

LA MOTTE ROULLANT, SEIGNEUR DE

590. LES FACETIEUX DEVIV DES CENT ET SIX NOUVELLES, nouvelles, tresrecreatives & fort exemplaires pour reueiller les bons ioyeux esprits. Francoys . . . *Title within a wood-cut border.* 8vo, citron levant morocco, the sides and back covered with mosaics in red and dark green, in the manner of Padeloup, doublures of red levant morocco, with inlaid bands of green and citron levants, yellow silk linings, gilt edges, by THE CLUB BINDERY. In case.

Paris: Jehan Real, 1550

The Robert Hoe copy, with bookplate.

LANG, ANDREW

591. AUCASSIN & NICOLETE, done into English. *Etched frontispiece.* FIRST EDITION. 12mo, full light green polished calf, floral gilt tooled back, gilt top, uncut, by ZAEHNSDORF.

London, 1887

LANG, ANDREW

592. BOOKS AND BOOKMEN. *Illustrated*. 12mo, full brown levant morocco, gilt back, gilt top, uncut, by ZAEHNSDORF.
Probably on Large Paper. London, 1887

LANG, ANDREW

593. PERRAULT'S POPULAR TALES. Edited from the Original Editions, with Introduction etc. by Andrew Lang. Small 4to, full light green levant morocco, unusually decorated borders full light green levant morocco, unusual decorated borders tooling, with corner and other ornaments inlaid with red levant, centre ornament on each side consisting of "Puss in Boots" in drab and brown mosaic, within oval panel, inside dentelle borders, gilt edges, by RUBAN. In a case.
Oxford, 1888

FIRST EDITION. EXTRA-ILLUSTRATED by the insertion of 68 portraits and plates, composed of the following; Portraits of Perrault by Annedouche, Martinez, Lalauze and Rebel, after Eisen; a set of the Eisen plates on Chinese paper, printed in blue and bistre; a set of the Monzies etchings, and the Lalauze set for the Jouaust edition. Also a 2pp. A. L. S. from Andrew Lang, April 25th, (1887) to Henry W. Poor, about "Mother Goose's Melodies," and referring to Perrault's Tales.

The Henry W. Poor copy, with bookplate.

LAVATER, JOHN CASPER

594. ESSAYS ON PHYSIOGNOMY. *Illustrated by more than 800 engravings accurately copied, and some duplicates added from originals*. 3 vols. thick royal 4to, full russia, gilt backs, rebaced and joints repaired. London, 1789-1798

LA VIGNE, DAVID DE

595. SPIEGEL OM WEL TE STERVEN ("The Mirror for Well-Dieing"). *Text engraved throughout, and 42 fine copper-plates, all brilliant impressions, by R. de Hooge*. Small 4to, stamped levant morocco, gilt edges, by WRIGHT.

Amsterdam: Joannes Stichter, 1694

The Original Edition of the plates, which were afterwards used for the Chertablon and De La Vigne treatises. The volume is divided into three parts, with three frontispieces and 39 numbered plates.

The Henry W. Poor copy, with bookplate.

LAUDES BEATAE MARIAE VIRGINIS

596. LATIN POEMS TAKEN FROM A PSALTER WRITTEN BY AN ENGLISH SCRIBE, most likely in one of the Midland counties, early in the 13th century. Edited by S. C. Cockerell. *Printed in Troy type in black, red and blue.* 4to, half Holland and boards, uncut. Hammersmith: The Kelmscott Press, 1896
One of 250 copies issued. The first book printed at the Kelmscott Press in three colors.

LECKY, WILLIAM E. H.

597. HISTORY OF EUROPEAN MORALS, FROM AUGUSTUS TO CHARLEMAGNE. Second Edition. 2 vols. 8vo, full polished calf, gilt backs, gilt tops, uncut, by TOUT. London, 1869

LEECH, JOHN—Illustrator

598. PORTRAITS OF CHILDREN OF THE MOBILITY. Drawn from Nature by J. Leech. *Illustrated.* FIRST EDITION. Royal 4to, half red morocco, gilt top, uncut. London, 1841

LE SAGE IN EXTRA-ILLUSTRATED COPIES, AND OTHERS

LE SAGE, ALAIN RENE

599. HISTOIRE DE GIL BLAS DE SANTILLANE. Dernière Edition, revue & corrigée. *With 31 full-page copperplate engravings, all before letters.* 4 vols. 12mo, full red levant morocco, floral panelled backs, gilt edges, by THIBARON.
Paris, 1747

Second issue of the first complete edition, with the cannon in the first plate of Vol. I. facing to the right, instead of to the left, and a typographical ornament at the top of page one, instead of a vignette of a temple.

The Robert Hoe copy, with bookplate.

LE SAGE, ALAIN RENE

600. HISTOIRE DE GIL BLAS DE SANTILLANE, dernière édition, revue et corrigée. *With 32 engraved plates (not signed).* 4 vols. 12mo, full blue levant morocco gilt, gilt edges, by DAVID.
Paris, 1747

The last edition published in the lifetime of Le Sage, with his latest corrections.

LE SAGE, ALAIN RENE

601. ASMODEUS; or, The Devil on Two Sticks. With a Biographical Notice of the Author, by Jules Janin. Translated by Joseph Thomas. *Illustrated by Tony Johannot.* 8vo, full steel blue levant morocco, the sides richly tooled with "Gravelot" borders, fully tooled panelled back, broad inside borders, richly figured damask doublures and fly-leaves, gilt over rough edges, by RUBAN. London, 1836

EXTRA-ILLUSTRATED by the insertion of 14 plates, comprising (1) A Set of the Adolph Lalauze etchings, proofs on Holland paper, and (2) a set of the Los Rios etchings, proofs on Japanese paper.

LE SAGE, ALAIN RENE

602. THE ADVENTURES OF GIL BLAS OF SANTILLANE. Translated from the French of Le Sage, by T. Smollett. *Illustrated by Jean Gigoux.* 3 vols. 8vo, full steel blue levant morocco, the sides richly tooled with "Gravelot" borders, panelled backs, broad inside borders, richly figured damask doublures and fly-leaves, gilt over rough edges, by RUBAN. In cases. London: Tilt, 1836

RICHLY EXTRA-ILLUSTRATED by the insertion of 104 plates, comprising;—

- (1) A proof set of the Los Rios etchings and portrait of the author on Japanese paper.
- (2) A proof set of the Lalauze etchings and portrait of the author on Japanese paper.
- (3) A set of the steel engravings by Colin, and portrait of the author after Desenne.
- (4) The Challiou illustrations engraved on copper.
- (5) The Angelica Kauffman designs, engraved by Bovinet for the French edition of Bertin.
- (6) The George Cruikshank illustrations, designed and etched by himself.
- (7) The very rare set of plates designed by Chodowiecki.
- (8) The Garvarni designs, engraved on steel by Outhwaite and others, on Chinese paper.
- (9) The Henri Pille etchings, proofs on Holland paper.
- (10) The designs by Robert Smirke, engraved by Rolls, on Chinese paper.
- (11) Portraits of the author, by Leloir, Lalauze, Guelard and Deveria.

LESLIE, CHARLES ROBERT, AND TAYLOR, TOM

603. LIFE AND TIMES OF SIR JOSHUA REYNOLDS. *Portraits and illustrations*. FIRST EDITION. 2 vols. 8vo, original cloth, slightly worn, uncut. London, 1865

LEVIS, HOWARD C.

604. A DESCRIPTIVE BIBLIOGRAPHY OF THE MOST IMPORTANT BOOKS IN THE ENGLISH LANGUAGE RELATING TO THE ART & HISTORY OF ENGRAVING AND THE COLLECTING OF PRINTS. *Numerous facsimiles*. Thick 4to, cloth back and boards, uncut. London, 1912
One of 350 copies printed.

LEVIS, HOWARD C.

605. BAZILIWLOGIA, A BOOKE OF KINGS. Notes on a rare series of engraved English Royal Portraits, from William the Conqueror to James I, published under the above title in 1618. *Numerous facsimiles*. 4to, cloth back, and boards, paper label, uncut. New York: The Grolier Club, 1913
One of 300 copies on Japanese paper.

LEWES, G. H.

606. THE LIFE AND WORKS OF GÖTTE; with Sketches of his Age and Contemporaries, from published and unpublished Sources. FIRST EDITION. 2 vols. 8vo, half green morocco, gilt backs, gilt tops. London, 1855
EXTRA-ILLUSTRATED by the insertion of 70 portraits and plates.

LIPPMANN, DR. FR.

607. ENGRAVING AND ETCHING. A Handbook for the use of Students and Print Collectors. Translated by Martin Hardie. *With 131 illustrations*. 8vo, cloth. New York, 1906

LITRE, E.

608. DICTIONNAIRE DE LA LANGUE FRANCAISE. 5 vols. (including the Supplement). Royal 4to, cloth, morocco backs. Paris, 1885-1884

LIVINGSTON, LUTHER S.

609. A BIBLIOGRAPHY OF THE FIRST EDITIONS IN BOOK FORM OF THE WRITINGS OF HENRY WADSWORTH LONGFELLOW. *Portrait*. 8vo, boards, uncut.

New York: Privately printed, 1908

One of 500 copies on old Stratford paper.

FIRST EDITIONS OF LOCKER'S LYRA ELEGANT-IARUM, AND PATCHWORK, WITH LARGE PAPER COPY OF LONDON LYRICS

LOCKER, FREDERICK

610. LONDON LYRICS. *With an illustration by George Cruikshank*. London, 1857; Patchwork. *Vignette on title*. London, 1879. BOTH FIRST EDITIONS. Together, 2 vols. 12mo, original cloth. London, 1857-1879

LOCKER, FREDERICK

611. LYRA ELEGANT-IARUM; a Collection of some of the best specimens of Vers de Société and Vers d'Occasion, in the English language, by deceased authors. FIRST EDITION. 12mo, original cloth, uncut. London, 1867

Owing to infringement of copyright, this edition was suppressed.

LOCKER, FREDERICK

612. PATCHWORK. *Vignette on title*. 8vo, original cloth, uncut. London, 1879

FIRST EDITION. Only 50 copies were issued for presentation to friends, with the extra leaf specially printed for that purpose. Autograph presentation copy from Frederick Locker to Francis Grant, with the words "Member of the Philobiblon Society" extended to "not a Member of the Philobiblon Society of Asses" in Locker's autograph.

Contains bookplate of both author and recipient.

LOCKER, FREDERICK

613. LONDON LYRICS. *With illustrations by Kate Greenaway (on India paper), and frontispiece by Randolph Caldecott in*

[No. 613—Continued]

two states, first and second. 8vo, original vellum, uncut, and mainly unopened. London: Privately printed, 1881

Large Paper Copy, of which but 50 were printed, and of which it has been said, that only six were issued with the Caldecott plate in the first state, as above. Locker objected to the feather in the girl's hat, and the plate was re-engraved without it. A few proofs of the plate in the altered state were then struck off, one of which is inserted in this copy.

LOCKWOOD, LUKE VINCENT

614. COLONIAL FURNITURE IN AMERICA. *Illustrated.* FIRST EDITION. Royal 8vo, cloth, gilt top, uncut. New York. 1901

LOCKWOOD, LUKE VINCENT

615. A COLLECTION OF ENGLISH FURNITURE OF THE XVII & XVIII CENTURIES. *Numerous facsimiles.* 4to, cloth back and boards. New York: Tiffany Studios, 1907

One of 500 copies printed.

THE D. F. APPLETON COPIES OF FIRST AND OTHER EDITIONS OF HENRY W. LONGFELLOW

LONGFELLOW, HENRY WADSWORTH

616. MISCELLANEOUS POEMS, selected chiefly from the United States Literary Gazette. *Vignette on title.* FIRST EDITION. 12mo, full crimson levant morocco, gilt top, uncut, by THE CLUB BINDERY. Boston, 1826

Of the fourteen poems by Longfellow only five were retained and published in "Voices of the Night," and later editions of his works. Poems by William Cullen Bryant are also included in the volume.

The D. F. Appleton copy, with bookplate.

[LONGFELLOW, HENRY WADSWORTH]

617. NOVELAS ESPAÑOLAS. El Serrano de las Alpujarras; y el Chadro Misterioso. FIRST EDITION. 12mo, full orange levant morocco, richly tooled back, broad inside dentelle borders, gilt edges, by RUBAN. Brunswick, 1830

Edited, with a preface, by Henry W. Longfellow.

LONGFELLOW, HENRY WADSWORTH

618. *COPLAS DE DON JORGE MANRIQUE*. Translated from the Spanish. With an Introductory Essay on the Moral and Devotional Poetry of Spain. 12mo, full crimson straight-grained morocco, ornate sides and back, gilt top, by THE CLUB BINDERY. Boston, 1833

FIRST EDITION. The first separate publication of Longfellow, containing the Sonnets "*Nature and Art*" and "*The Two Harvests*" from the Spanish, which have never been reprinted.

The D. F. Appleton copy, with bookplate.

[LONGFELLOW, HENRY WADSWORTH]

619. *OUTRE-MER, A Pilgrimage beyond the Sea*. FIRST NEW YORK EDITION. 2 vols. 12mo, full crimson straight-grained morocco, gilt backs and tops, uncut, by STIKEMAN. In a case. New York; 1835

[LONGFELLOW, HENRY WADSWORTH]

620. *HYPERION, A ROMANCE*. By the Author of "*Outre-Mer*." FIRST EDITION. 2 vols. 12mo, full olive-green levant morocco, ornaments on sides, richly tooled backs, inside dentelle borders, gilt tops, uncut, by THE CLUB BINDERY. New York, 1839

The first of the author's writings written in his Cambridge home—in the Washington chamber of Craigie House.

The D. F. Appleton copy, with bookplate.

LONGFELLOW, HENRY WADSWORTH

621. *VOICES OF THE NIGHT*. FIRST EDITION. 12mo, full green levant morocco, richly tooled back, gilt sides, inside dentelle borders, gilt top, uncut, by THE CLUB BINDERY. Cambridge, 1839

The author's first volume of verse, containing "*The Psalm of Life*," "*The Reaper and the Flowers*" and other poems, all of which were composed before he was nineteen years of age.

The D. F. Appleton copy, with bookplate.

[LONGFELLOW, HENRY WADSWORTH]

622. THE BOWDOIN POETS. Edited by Edward P. Weston. *Illustrated*. FIRST EDITION. 12mo, half morocco, gilt top, uncut, original covers bound in. Brunswick, 1840

Contains the poems,—“The Spirit of Poetry,” “Burial of the Minnisink,” and two other poems by Longfellow.

LONGFELLOW, HENRY WADSWORTH

623. BALLADS AND OTHER POEMS. 12mo, full dark brown levant morocco, gilt back, inside dentelle borders, silk doublures and fly-leaves of the same, gilt top, by THE CLUB BINDERY. Cambridge, 1842

FIRST EDITION. Presentation Copy from the Author, with “Wm. H. C., with the compliments of the Author” in his autograph, on one of the blank leaves.

The D. F. Appleton copy, with bookplate.

LONGFELLOW, HENRY WADSWORTH

624. POEMS ON SLAVERY. 12mo, full crimson straight-grained morocco, gilt top, uncut, original glazed covers of both editions bound in. Cambridge, 1842

FIRST AND SECOND EDITIONS bound together. The first edition is a presentation copy from the author, bearing the following inscription in his autograph on the wrapper,—“*Rev. Cleveland Core, from the Author.*”

The D. F. Appleton copy, with bookplate.

LONGFELLOW, HENRY WADSWORTH

625. THE SPANISH STUDENT; A Play, in Three Acts. FIRST EDITION. 12mo, full crimson straight-grained morocco, gilt back, gilt top, uncut, original glazed boards bound in, by STIKEMAN. In a case. Cambridge, 1843

LONGFELLOW, HENRY WADSWORTH

626. THE BELFRY OF BRUGES, and other Poems. FIRST EDITION. 12mo, full maroon levant morocco, panelled sides and back, inside dentelle borders, gilt top, uncut, original wrappers bound in, by THE CLUB BINDERY. Cambridge, 1845

The D. F. Appleton copy, with bookplate.

[LONGFELLOW, HENRY WADSWORTH]

627. THE WAIF; A Collection of Poems. 12mo, original boards, upper portion of back supplied. Cambridge, 1845

FIRST EDITION. Edited by Longfellow, who contributed "The Day is Done."

The Edward Hale Bierstadt-D. F. Appleton copy, with bookplates of both, the former engraved by E. D. French.

LONGFELLOW, HENRY WADSWORTH

628. EVANGELINE, A Tale of Acadie. FIRST ISSUE OF THE FIRST EDITION. 12mo, full dark green levant morocco, gilt back and sides, figured silk doublures and fly-leaves, gilt top, with the advertisements bound in, by THE CLUB BINDERY.

Boston, 1847

Contains the syllable "Lo" on p. 61 instead of "Long," and the other features which distinguish this issue.

The D. F. Appleton copy, with bookplate.

[LONGFELLOW, HENRY WADSWORTH]

629. THE ESTRAY; A Collection of Poems. FIRST EDITION. 12mo, full sage green levant morocco, richly gold tooled sides and back, broad inside dentelle borders, gilt top, uncut, with the advertisements, dated January 1, 1847, bound in, by THE CLUB BINDERY.

Boston, 1847

Edited, with the Proem, by Henry W. Longfellow.

The D. F. Appleton copy, with bookplate.

LONGFELLOW, HENRY WADSWORTH

630. KAVANAGH, A TALE. FIRST EDITION. 12mo, full sage-green levant morocco, richly gold tooled sides and back, broad inside dentelle borders, gilt top, uncut, with the advertisements, dated May 1, 1849, bound in, by THE CLUB BINDERY.

Boston, 1849

The D. F. Appleton copy, with bookplate.

LONGFELLOW, HENRY WADSWORTH

631. THE SEASIDE AND THE FIRESIDE. FIRST EDITION. 12mo, full dark brown levant morocco, back fully gold tooled, inside dentelle borders, gilt top, with the advertisements dated December, 1849, bound in, by THE CLUB BINDERY.

Boston, 1850

The D. F. Appleton copy, with bookplate.

LONGFELLOW, HENRY WADSWORTH

632. THE GOLDEN LEGEND. FIRST EDITION. 12mo, full orange levant morocco, broad ornate gold tooled borders on sides, doublures of orange silk, and with similar fly-leaves, original cloth covers bound in, by THE CLUB BINDERY.

Boston, 1851

The D. F. Appleton copy, with bookplate.

LONGFELLOW, HENRY WADSWORTH

633. THE SONG OF HIAWATHA. 12mo, full crimson levant morocco, richly tooled back, ornaments on sides, gilt top, doublures of orange silk, and fly-leaves of the same, gilt top, by THE CLUB BINDERY.

Boston, 1855

FIRST EDITION. The D. F. Appleton copy, with bookplate.

LONGFELLOW, HENRY WADSWORTH

634. THE COURTSHIP OF MILES STANDISH. FIRST EDITION. 12mo, full dark brown levant morocco, flowing garlands of leaves as side decorations, over line and circular ornaments, back richly tooled in a different pattern, red silk doublures and fly-leaves, gilt top, by ZAEHNSDORF.

Boston, 1858

LONGFELLOW, HENRY WADSWORTH

635. THE COURTSHIP OF MILES STANDISH, 1858; Tales of a Wayside Inn. *Engraved title.* 1863; The New England Tragedies, 1868; The Divine Tragedy, 1871; Three Books of Song, 1872; Aftermath. *With frontispiece.* 1873; The Masque of Pandora and other Poems, 1875; Keramos and other Poems, 1878; Ultima Thule. *Portrait.* 1880; In the Harbor. Ultima Thule, part II. *Portrait.* 1882. ALL FIRST EDITIONS. Together, 10 vols. 12mo, all original cloth.

Boston, 1858-1882

Eight of the above are from the D. F. Appleton collection, with bookplate in each. One is the Edward Hale Bierstadt-D. F. Appleton copy.

THE DAPHNIS AND CHLOE OF LONGUS, THREE EDITIONS, IN BINDINGS BY CUZIN, CHATELIN, AND LORTIC

LONGUS

636. LES AMOURS PASTORALES DE DAPHNIS ET CHLOE. *With title and 29 plates, all engraved by Audran.* Small 8vo, citron levant morocco, back and sides in mosaic compartments of blue and red morocco with gilt figures, doublures of dark-blue levant, with borders after the manner of Dérome, gilt edges, by CUZIN. In a citron morocco case, chamois-lined, with gilt and mosaic back. [Paris: Quillau], 1718

Amyot's translation on Large Paper, published by order of Philippe d'Orleans, Regent of France, and at his expense. He is supposed to have designed the plates, which include the suppressed plate,—“Les Petits Pieds.” Also, includes a vignette by Choffard, not generally found in this edition, of which but 250 copies, it is thought, were printed.

The Robert Hoe copy, with bookplate.

LONGUS

637. DAPHNIS ET CHLOÉ. Traduction d'Amyot. *Compositions d'Émile Lévy, gravées à l'eau-forte par Flameng, dessins de Giacomelli, gravés sur bois par Rouget et Sargent.* 12mo, full orange levant morocco, back and sides covered with Grolieresque design of fillets and open ornaments, with intertwinéd mosaics in red and green levant, doublures of green morocco, covered with small tools, gilt top, uncut, by CHATELIN. In a morocco case. Paris, 1872

One of 50 copies on India paper.

The Robert Hoe copy, with bookplate.

LONGUS

638. DAPHNIS AND CHLOE. From the Greek of Longus. With an Introduction by Jules Claretie. *Illustrated by Raphaël Collin.* Royal 8vo, full emerald-green levant morocco, sides tooled with garlands of flowers, and other ornamentation,

[No. 638—*Continued*]

doublures of light-brown levant, with dentelle borders, old-rose damask silk fly-leaves, gilt top, by LORTIC. In case.

Paris, 1890

One of 100 copies printed on Japanese paper, with the charming illustrations by Collin in three proof states, with the vignettes printed in tints, and EXTRA-ILLUSTRATED by the insertion of (1) a set of 30 copperplate engravings, designed by Philippe d'Orleans, including the "Petits Pieds" plate, and (2) an India proof set of the beautiful plates designed by Prudhon and Gerard, engraved by Annedouche.

LOSSING, BENSON J.

639. THE HUDSON, FROM THE WILDERNESS TO THE SEA. *Illustrated by 306 engravings on wood, from drawings by the author, and a frontispiece on steel.* One volume extended to two, 8vo, half green morocco, gilt backs, gilt tops.

New York, (1866)

EXTRA-ILLUSTRATED by the insertion of 84 portraits and views, 2 original drawings, and 3 autograph letters of the author and others. It was extra-illustrated by Mr. William L. Andrews, and has illuminated titles in each volume to that effect. The portraits include several from Murray's *History of the American War*, that of General Arnold from *The European Magazine*, 1783, and others.

LOSSING, BENSON J.

640. PICTORIAL HISTORY OF THE CIVIL WAR, IN THE UNITED STATES OF AMERICA. *With nearly 1,200 engravings on wood, by Lossing and Barritt, from sketches by the author and others.* 3 vols. thick 8vo, half crimson levant morocco, gilt backs, gilt tops.

Philadelphia, n. d.

EXTRA-ILLUSTRATED by the insertion of 175 portraits of soldiers or civilians mentioned in the text, and about 100 autograph letters, letters signed, or documents signed, including specimens by U. S. Grant (endorsement on reverse of a letter), Caleb Cushing, Alexander H. Stephens (lengthy autograph annotation on reverse of a letter by another hand), Henry A. Wise, Beriah Magoffin, Isaac W. Hayne, O. P. Morton, Francis H. Pierpont, John A. Logan, W. T. Sherman (a 3pp. A. L. S. written in 1874), John G. Barnard, James A. Negley, and many others.

LOVER, SAMUEL

641. *HANDY ANDY; A Tale of Irish Life. With 24 illustrations on steel by the author.* FIRST EDITION. 8vo, half green morocco, gilt back, gilt top. London, 1842

FIRST EDITIONS OF JAMES RUSSELL AND MARIA LOWELL FROM THE D. F. APPLETON LIBRARY PRINCIPALLY

[LOWELL, JAMES RUSSELL]

642. *CLASS POEM.* 8vo, full green levant morocco, gilt back and sides, gilt top, by STIKEMAN. Cambridge, 1838

FIRST EDITION. The author's first publication, of which but 50 copies were privately printed for circulation among members of the class of 1838 at Harvard College. Written in ink on the title under "Class Poem" in the neat hand of a former owner is—"By James Russell Lowell, who was not allowed to deliver it on Class Day 1838, having been suspended & sent to pass the time before Commencement with Rev. Barzillai Foot at Concord."

Laid in is a 1p. A. L. S. of the author, Cambridge, April 26th, 1875, to Mr. Winthrop on personal matters.

LOWELL, JAMES RUSSELL

643. *POEMS.* 12mo, half blue levant morocco, gilt back, gilt top. Cambridge, 1840

FIRST EDITION. The D. F. Appleton copy, with bookplate.

LOWELL, JAMES RUSSELL

644. *A YEAR'S LIFE.* 12mo, original boards, with paper label, uncut, small portion of lower back skilfully repaired. In a blue morocco case. Boston, 1841

FIRST EDITION. Mr. Lowell's first volume of verse, containing some poems written in his youth, which have not been reprinted. Contains the slip of "Errata."

The D. F. Appleton copy, with bookplate.

LOWELL, JAMES RUSSELL

645. *CONVERSATIONS ON SOME OF THE OLD POETS.* Cambridge, 1845; The Liberty Bell. By Friends of Freedom (contain-

[No. 645—*Continued*]

ing "*Extreme Unction*" and "*A Twilight Vision*" by Lowell), Boston, 1847; The Biglow Papers, Second Series, Boston, 1867; Among My Books, Boston, 1870. Together, 4 vols. 12mo, 3 in original cloth, 1 (the first named) half morocco. Cambridge and Boston, 1845-1870

ALL FIRST EDITIONS. Three of the above are the D. F. Appleton copies, with bookplates. The other (The Biglow Papers) is the E. A. Bigelow copy, with bookplate.

[LOWELL, JAMES RUSSELL]

646. A FABLE FOR CRITICS. 12mo, original boards, new back skillfully supplied, with original label. In morocco case. (New York), 1848

FIRST EDITION. FIRST ISSUE, with the half-title, advertisements on verso of same, and lacking the line "*A Vocal and Musical Melody.*"

The E. A. Bigelow copy, with bookplate.

LOWELL, JAMES RUSSELL

647. POEMS. Second Series. 12mo, full maroon levant morocco, inside dentelle borders, gilt top, uncut, margin of last leaf extended, by STIKEMAN. Cambridge, 1848

FIRST EDITION. The D. F. Appleton copy, with bookplate.

[LOWELL, JAMES RUSSELL]

648. MELIBŒUS-HIPPONAX. The Biglow Papers. By Homer Wilbur. 12mo, full brown levant morocco, gilt back and sides, gilt edges, by THE CLUB BINDERY. Cambridge, 1848

FIRST EDITION. FIRST ISSUE, with the name of George Nichols as publisher on title. Later issues bear the bookseller's imprint in addition.

The D. F. Appleton copy, with bookplate.

LOWELL, JAMES RUSSELL

649. THE VISION OF SIR LAUNFAL. 12mo, original boards, uncut, new back skilfully supplied. In morocco case. Cambridge, 1848

FIRST EDITION. The E. A. Bigelow copy, with bookplate.

[LOWELL, JAMES RUSSELL]

650. MELIBŒUS-HIPPONAX. The Biglow Papers. By Homer Wilbur. Both Series. FIRST EDITIONS. 2 vols. 12mo, full light blue levant morocco, sides richly ornamented with sprays of branches and blossoms and small dots, backs to match, doublures of russet silk, and fly-leaves of the same, gilt tops, by ZAEHNSDORF. Cambridge, 1848-1867
Volume one contains the "Notices of an Independent Press," 12pp.

LOWELL, JAMES RUSSELL

651. POEMS. 2 vols. 12mo, original boards, with labels. One of the copies without advertisements. Boston, 1849

LOWELL, JAMES RUSSELL

652. ODE RECITED AT THE COMMEMORATION OF THE LIVING AND DEAD SOLDIERS OF HARVARD UNIVERSITY, JULY 21, 1865. 8vo, original boards, paper label on side, gilt top.
Cambridge: Privately printed, 1865

Only 50 copies of this work were privately printed for presentation. This copy was given to John Bartlett, the editor of the "Concordance to Shakespeare," with the following inscription on fly-leaf in Mr. Lowell's autograph,—"*Mr. Bartlett, with cordial regards of J. R. L. 3rd Sept., 1865.*" The French-Buckler copy.

LOWELL, JAMES RUSSELL

653. THE VISION OF SIR LAUNFAL. *With designs by E. H. Garrett.* 12mo, full crimson levant morocco, broad border composed of branches and blossoms, delicately intertwined, on each side, back to match, doublures of green silk, with similar end-papers, gilt top, by ZAEHNSDORF. Boston, 1893

LOWELL, MARIA

654. THE POEMS OF MARIA LOWELL. *Photographic portrait of the authoress.* Square 12mo, original cloth, gilt edges.
Cambridge: Privately printed, 1855

FIRST EDITION. Edited anonymously by James Russell Lowell, for his first wife, and one of fifty copies privately printed for circulation among their friends.

[No. 654—Continued]

Autograph presentation copy from James Russell Lowell to Moncure Daniel Conway, with the following inscription; "*M. D. Conway, with the regards of J. R. Lowell, May 1, 1855.*" It was later presented by the recipient to G. M. Williamson, at whose sale it was sold, with the following inscription in Mr. Conway's autograph; "*Now that I am passing away, this beautiful book can find no better home than among the many literary treasures of my friend, G. M. Williamson—Moncure D. Conway.*"

An unusual combination of association interest; James Russell Lowell—Moncure Daniel Conway—G. M. Williamson. Contains bookplate of Mr. Conway.

[MABERLY, J.]

655. THE PRINT COLLECTOR. An Introduction to the knowledge necessary for forming a Collection of Ancient Prints. FIRST EDITION. 8vo, half morocco, gilt top, uncut, by MATTHEWS. London, 1844

The Robert Hoe copy, with bookplate.

MABERLY, J.

656. THE PRINT COLLECTOR. Edited, with Notes, an Account of contemporary Etching and Etchers, and a Bibliography of Engraving, by Robert Hoe, Jr. *Illustrated.* 8vo, cloth, uncut. New York, 1880

The Robert Hoe copy, with bookplate.

MAJERUS, MICHAELE

657. ATALANTA FUGIENE, hoc est, Emblemata Nova de Secretis Naturæ Chymica, etc. *Engraved title, and 50 exceedingly curious emblematical plates by J. T. De Bry, and 50 fugues with music.* Small 4to, old dark blue morocco, gilt back and edges, inside gilt borders, (by BISIAUX).

Oppenheimii, 1617

A rare work on Alchemy, with brilliant impressions of the curious plates.

MANUSCRIPTS OF THE XIII-XIV-XV CENTURIES
IN BINDINGS OF THE XVI-XVII CENTURIES,
INCLUDING ONE BY CLOVIS EVE

MANUSCRIPT

658. *Missale Ordinis Fratrum Prædicatorum.* MANUSCRIPT ON VELLUM, written in Gothic character, red and black, with the calendar in red, blue and black, and musical notations on 4 line staves, executed in France about the end of the 13th or beginning of the 14th century. 430 leaves (860 pages). With 28 illuminated initials, of which 13 are historiated, and hundreds of ornamental small ones in blue and red. Thick small 4to, full green levant morocco gilt, gilt edges, silver clasps, portions of the blank upper corners worn, and first leaf repaired in the lower margins.

Sæc. XIII-XIV

MANUSCRIPT

659. *Horæ Beatæ Mariæ Virginis cum calendario.* MANUSCRIPT ON VELLUM, written in elegant Gothic characters, with the calendar in gold, blue and red, executed in the North of France, probably at Amiens or neighborhood, in the second half of the 15th century. 184 leaves (368 pages) (4½ x 3½ inches). EMBELLISHED WITH 15 FINE MINIATURES surrounded by elegant borders of flowers, leaves, fruits, insects, animals, etc., some painted in gold and colors, some on gold grounds, and nearly every page accompanied by similar lateral borders; also numerous small illuminated initials. Small 8vo, SIXTEENTH CENTURY FRENCH BINDING OF FULL RED MOROCCO, the sides gilt tooled in compartments, the intervening spaces with ornaments of leaf-sprays and arabesques, gilt back and edges, by CLOVIS EVE. In a morocco case.

Sæc. XV

A most desirable example of the brilliant work performed by the miniaturists and calligraphists of Amiens in the fifteenth century, with the great additional advantage of being enclosed in a binding worthy of so beautiful and artistic a manuscript—a circumstance of singular rarity. The binding is well preserved, and would seem to have been exe-

[No. 659—Continued]

cuted about 1580, when the Eves first began to use the palm branch ornament.

The miniatures represent: (1) The Four Evangelists, in compartments, as also usually found in Rouen Horæ; (2) The Annunciation; (3) The Salutation; (4) The Crucifixion, with the Virgin and St. John standing by; (5) Pentecost; (6) The Nativity; (7) The Shepherds; (8) The Magi; (9) The Presentation; (10) The Flight into Egypt; (11) Coronation of the Virgin; (12) David praying; (13) Service for the Dead; (14) The Trinity; (15) The Crucifixion with eight figures. In all these miniatures the faces are particularly good and the coloring and other details rich and harmonious. Numbers 7, 14 and 15 are remarkably fine examples of the School of Art of Rouen and the locality, of the period. The Use, that of Amiens, is clear from the hymn at Matins (Quem terra pontus) and the Capitulum at Lauds (In omnibus requiem) as well as by the importance given to the Saints especially honored by that Church in the calendar. The addition of the Archangel Uriel in the Litany shows English influence.

MANUSCRIPT

660. Horæ Beatæ Mariæ Virginis ad usum Ecclesiæ Parisiensis cum calendario. MANUSCRIPT ON VELLUM *written in lettres batardes in red and black, with the calendar in gold, blue and red, executed in the north of France in the second part of the 15th century. 216 leaves (432 pages) (4 $\frac{1}{8}$ x 2 $\frac{6}{8}$ inches). The calendar ornamented with borders or semi-borders composed of flowers and leaves painted in colors and gold, with miniature medallions in the lateral and lower borders representing the signs of the Zodiac and the occupations of the months, 18 large and 13 smaller miniatures, these last representing various Saints, also numerous elegant borders and semi-borders of flowers, fruits, leaves, birds, etc. with the letters "V. I.," also hundreds of illuminated initials. 16mo, old dark full blue morocco, doublures of red morocco, gilt tooled, and morocco linings, gilt edges. Saec. XV*

The miniatures are very fine in coloring and design, the work of a good artist. They represent: 1-4, The Four Evangelists; 5, The Pieta; 6, The Virgin enthroned, with the Child in her lap, an Angel on each side; 7, The Annunciation; 8, Meeting of the Virgin and St. Elizabeth; 9, The

[No. 660—*Continued*]

Nativity; 10, Annoucement of the birth of Jesus to the Shepherds; 11, Adoration of the Three Wise Kings; 12, Presentation to the Temple; 13, The Flight into Egypt; 14, Coronation of the Virgin; 15, The Crucifixion; 16, Descent of the Holy Ghost; 17, King David in Prayer; 18, Office of the Dead.

MANUSCRIPT

661. *Horæ Beatæ Mariæ Virginis ad usum Romanum, cum calendario.* MANUSCRIPT ON VELLUM, written in lettres bâtarde red and black, executed in the North of France, probably at Rouen, about the middle of the 15th century. 175 leaves, (350 pages) ($7\frac{3}{4} \times 5\frac{1}{2}$ inches). *Ornamented with 16 fine full-page miniatures within elegant borders of fruits, flowers, leaves on a ground of dull gold, or of architectural character in gold "camaïeu," 28 small miniatures of various saints; and the front page of each month in the calendar within floral semi-borders, with representations of the signs of the zodiac in the lateral sides, and the occupations of the months in the lower ones.* 4to, early 17th century French binding of full red morocco, gilt panelled sides, gilt edges.

Sæc. XV

The miniatures in this fine manuscript are probably the work of an artist of the school of Rouen. The large miniatures represent: (1) St. John in the Island of Patmos; (2) Betrayal of Jesus in the Garden of Olives; (3) The Annunciation; (4) Meeting of the Virgin with St. Elizabeth; (5) The Crucifixion; (6) Descent of The Holy Ghost; (7) Assumption of the Virgin; (8) The Nativity; (9) Annoucement of the Birth of Jesus to the Shepherds; (10) Adoration of the Three Wise Kings; (11) Presentation to the Temple; (12) The Flight into Egypt; (13) Death of the Virgin; (14) King David admiring Bathsheba in the bath; (15) A Lady and a Gentleman sitting at a Table; (16) The Trinity. Miniatures Nos. 2 and 13 are of unusual occurrence in books of Hours.

MANUSCRIPT

662. *Lactantius Firmianus. De divinis institutionibus.* MANUSCRIPT ON VELLUM, written in round characters, executed in Italy about the middle of the 15th century. 157 leaves

[No. 662—Continued]

(314 pages). *First page ornamented with an elegant semi-border in the interlaced manner, painted in gold, blue, green, white and red; also 6 gold initials within ornaments similar to those of the border.* Small folio, full brown levant morocco, floral gilt tooled back and sides, gilt inside borders, gilt edges, by MATTHEWS, a few small holes in the margins skillfully filled in with vellum. Sacc. XV

MANUSCRIPT

663. JARRY (NICHOLAS). *Office de la Vierge Marie avec un Exercice Spirituel. Manuscript written by Nicholas Jarry on 336 pp. of pure vellum. The crowned initials of Anne of Austria appear in a garland of flowers at the head of the office, and are repeated five times throughout the manuscript. Other initials repeated are two Cs and two Ds, each surmounted by a crown. Written in black, carmine and blue, each page being framed with a gold band.* 16mo, MOSAIC BINDING of full blue levant morocco, inlaid on the side and back with ivory and rose levant, richly gilt with pointillé tooling in the manner of Le Gaseon, doublures of white vellum tooled with Cherubs' heads at the corners, and in the centre the name of "Marie" within an aureole, the edges painted in rose, blue and white, gaufered gilt edges, by TRAUTZ-BAUZONNET. In a pigskin case, also by TRAUTZ-BAUZONNET. Paris, 1654

ONE OF THE MASTERPIECES OF NICHOLAS JARRY, THE CALLIGRAPHER OF LOUIS XIII. AND LOUIS XIV., WITH HIS SIGNATURE AND DATE AT PP. 182 AND 250, AND WHICH WAS EXECUTED FOR ANNE OF AUSTRIA, QUEEN OF LOUIS XIII. THE MOSAIC BINDING BY TRAUTZ-BAUZONNET WAS THE FOURTH EXECUTED BY HIM, AND WAS CONSIDERED BY HIM TO BE ONE OF THE FINEST OF THE 22 HE CREATED.

"Trautz, although very modest, could never see this masterpiece of his without a thrill of pride. He signed it three times (twice on the book, and once on the pigskin case). He always fondled it lovingly, and observed with an artist's appreciation the modification in color of the white morocco which has now a warmer ivory tint."—*Bibliothèque d'un Bibliophile.*

The Eugene Paillet-Henry W. Poor copy, with bookplates of both, and the signature of the former.

MANUSCRIPT

664. REMBERT (FERDINAND). *Les Roses*. FRENCH MANUSCRIPT ON PAPER, FINELY WRITTEN, ornamented with ONE HUNDRED AND FIFTY-TWO EXQUISITE MINIATURE PAINTINGS of roses, butterflies, insects, etc., the titles and half-titles illuminated in gold and colors, and each page of text within blue and gold borders. 4 vols. 16mo, full red levant morocco, doublures of green levant, richly tooled and gilt in compartments, in the manner of the *Eves*, with the ARMS OF LEON CURMER in the centre of each, and his monogram at the top and bottom of each, green watered silk linings, by HARDY-MENNIL, (Marius Michel, gilder). Each volume in red morocco solander case, with inner protecting leather cover. Paris, 1861

The text of this collection was formed by Edouard Cadol and Delongchamps, and comprises poems referring to the rose, selected from the poets of different ages and countries. All the paintings were executed by Ferdinand Rembert, from actual specimens by the most celebrated cultivators of roses in France, and the butterflies and birds were painted after the suggestion of M. Deyrolle. The names of the roses were given by Eugene Verdier and Edouard Andre.

The Robert Hoe copy, with bookplate.

MANUSCRIPTS

665. *Ornements des Manuscrits*. Classes dans l'Ordre chronologique et selon les styles divers qui se sont succede depuis le huitieme siecle jusqu'au seizieme. Notice historique et texte explicatif par Ferdinand Denis. *Reproduits en couleurs par B. Charles Mathieu*. 2 vols. 12mo, full blue morocco, elaborately gilt, inside gold borders, gilt edges. Paris, 1867

The first volume contains the plates, one on every page, in exact facsimile in gold and colors, of examples of the finest specimens of illumination from the 8th to the 16th Centuries, including the Byzantine, Franco-Saxon, Carolingian, Anglo-Saxon, German, "Romano-Allemand," French and Gothic styles. The second volume, by M. F. Denis, in collaboration with M. Mathieu, comprises an historical notice of the manuscripts facsimiled.

MARGUERITE DE NAVARRE

666. LES NOUVELLES. *Frontispiece (repeated in Vols. II. and III.) engraved by Eichler after Dunker, 73 fine plates by Guttenberg, Henriquez, De Launay, De Longueil, &c. after Freudenberg, 72 vignettes and 72 tail-pieces by Eichler, Piller, Richter and Dunker after the latter; all brilliant impressions and with the number of the plates printed in the lower margin of Vols. II. and III., intact. 3 vols. 8vo, full blue levant morocco, doublures of red levant with gilt borders, ALL EDGES UNCUT, by THIBARON-JOLY.*

Berne: Chez la Nouvelle Société Typographique, 1780-81

MARGARET OF NAVARRE

667. THE HEPTAMERON; or, Tales of Margaret, Queen of Navarre. Newly translated into English, from the authentic text of M. Le Roux de Lincy, with an Essay upon the Heptameron, by George Saintsbury. *With 73 full-page engravings designed by S. Freudenberg, all proofs on Japanese paper, and 150 head and tail-pieces, by Dunker. 5 vols. 8vo, full blue levant morocco, richly tooled panelled backs, triple gold line round sides, doublures of old-rose levant, with an eighteenth century border, gilt tops, uncut, by ROUSSELLE.*

London: Printed for the Society of English Bibliophiles,
1894

EXTRA-ILLUSTRATED by a set of the original engravings by Freudenberg, issued with the 1780-1781 edition, and other engravings and etchings.

Large paper copy, one of 312 copies printed, each numbered.

MARLBOROUGH GEMS

668. CHOIX DE PIERRES ANTIQUES GRAVÉES DU CABINET DU DUC DE MARLBOROUGH. (Text in Latin and in French). *Two frontispieces engraved by Bartolozzi after Cipriani, 100 plates of gems by Bartolozzi and two tail-pieces; each page of text and each plate within a gold border. 2 vols. folio, full red straight-grained morocco, the sides richly tooled and gilt with pointillé and other ornaments, in the manner called "à la greque," gilt tooled inside borders, light blue silk linings, gilt edges, by FARGHER. [London, 1780]*

THE ORIGINAL EDITION. A splendid specimen of the English art of bookbinding of the period.

MARLOWE, CHRISTOPHER

669. THE WORKS OF CHRISTOPHER MARLOWE, with Notes, and some Account of his Life and Writings, by Alexander Dyce. *Aldine device on titles.* 3 vols. 12mo, full brown levant morocco, gilt and blind tooled backs and sides, the Aldine device in blue and gray mosaic on side, dentelle inside borders, gilt tops, uncut, by SAMBLANEX-WECKESSER. In cases. London: William Pickering, 1850

Probably a Large Paper copy.

MAROT, CLEMENT

670. LES ŒUVRES DE CLÉMENT MAROT, de Cahors en Quercy, Vallet de Chambre du Roy. 16mo, full green levant morocco, gilt panelled sides, gilt edges, by BEDFORD.

Paris: Par Iean Dorlet, 1551

The Robert Hoe copy, with bookplate.

CLEMENT MAROT'S LES PSEAVMES, ONE OF ONLY THREE COPIES KNOWN, PUBLISHED IN 1563

MAROT, CLEMENT

671. LES PSEAVMES MIS EN RIME FRANCOISE, par Cl. Marot, & Theodore de Beze. [Suivis de la forme des Prieres Ecclesiastiques]. *Each page printed within a finely engraved ornamental and arabesque border, with music on many pages, the whole ruled throughout in red ink.* 8vo, brown calf, gilt ornaments on the back, the sides decorated in scroll compartments, with arabesques, a mosaic of five colors, pointillé tooling, gilt edges. In a brown levant morocco case. A Lyon: Par Iean de Tournes. Pour Antoine Vincent, M.D.LXIII, (1563)

It contains the music score and includes 'La forme des Prieres Ecclesiastiques' with a separate set of signatures, a-q in eights. The engraved borders to each page were also used in the 'Metamorphose d'Ovide figurée' by the same printer in 1557. Firmin Didot, in his *catalogue raisonne*, number 531 states, regarding the volume 'The last publication of Jean (I) de Tournes, one of the most beautiful, and perhaps the rarest, as only two other copies are recorded (as least one other is however known), the one in

[No. 671—*Continued*]

the Bibliothèque Nationale, and the Yemeniz copy. This fact leads to the belief that the edition must have been carefully destroyed during the persecutions of 1567, when the destruction occurred of the books printed by the de Tournes. Strange to say, it bears the privilege of King Charles IX., instigator of the Massacre of Saint Bartholomew. The Firmin Didot-Robert Hoe copy, with bookplates of both.

MARTIN, HENRI

672. HISTOIRE DE FRANCE, depuis les temps les plus reculés jusqu'en 1789. *Portrait*. 17 vols. (which includes "Table Analytique"), 8vo, half red levant morocco, gilt tops, uncut, by BERTRAND, some volumes slightly rubbed. Paris, 1861

MARTIN, HENRI

673. THE AGE OF LOUIS XIV. Translated by Mary L. Booth. 4 vols. Boston, 1865
The Decline of the French Monarchy. Translated by Mary L. Booth. 3 vols. Boston, 1866
Together, 7 vols. royal 8vo, half crimson levant morocco, gilt backs, gilt tops, uncut, by RIVIÈRE. Boston, 1865-1866
EXTRA-ILLUSTRATED by the insertion of 257 portraits and views, many in proof state, and mainly neatly inlaid.

MATHEWS, CHARLES

674. MEMOIRS OF CHARLES MATHEWS, comedian. By Mrs. Mathews. 5 vols. 8vo, full green levant morocco, backs richly tooled, panelled sides, with corner ornaments, broad inside dentelle borders, gilt edges, by RIVIÈRE. London, 1838-1839

FIRST EDITION. EXTRA-ILLUSTRATED by the insertion of about 230 portraits of contemporary and other actors and actresses, mainly in character, and of other persons mentioned in the text, including plates in mezzotint, line, stipple and steel. Many are from late XVIIIth and early XIXth century sources, and are neatly inlaid to size where necessary.

Among the portraits are: Mrs. Siddons, as *Isabella*; Mr. Edwin, as *Jerry Blackacre*; Miss Farren, as *Emelin*; Mrs. Davenport, as *Mrs. Grundy*; Mrs. Twisleton; Mr. Liston,

[No. 674—Continued]

as *Sam Swipes*, in colors; Mr. Bennett, as *Lucius Catiline*; Mr. Foote, as *Mrs. Cole*; Mrs. Coutts; Charles Mathews, in numerous characters; Mr. Fawcett, as *Whimsiculo*; Oliver Goldsmith; Queen Adelaide; Fanny Kemble, as *Juliet*; Queen Caroline; Miss Stephens, as *Mandane*; Madame Catalani; Nell Gwyn; Mrs. Abington, as *Estifania*; Mr. Keeley, as *Orange Moll*, in colors, and many others of note.

MATTHEWS, WILLIAM

675. MODERN BOOKBINDING PRACTICALLY CONSIDERED, a Lecture. *Illustrated*. 4to, original cloth, uncut.
New York: The Grolier Club, 1889
One of 300 copies on Holland paper.

MAUCLAIR, CAMILLE

676. TROIS FEMMES DE FLANDRE. *Illustrations in colors by H. Cassiers*. 8vo, full red levant morocco, back and sides partly covered with a rich mosaic panel of tulips and small tools in citron, ivory, and other hues, doublures of red levant, red silk end papers, gilt over rough edges, original wrappers bound in, by THE CLUB BINDERY.
Paris: H. Piazza & Cie., [1905]
One of 30 copies on Japanese paper, with a duplicate set of the plates on white paper and printed in black.
The Robert Hoe copy, with monogram and bookplate.

**BEAUTIFUL COPIES OF DE MAUPASSANT'S
CONTES CHOISIES, ONE BOUND BY CLUB
BINDERY, ANOTHER BY CANAPE, AND
OTHER WORKS OF HIS**

MAUPASSANT, GUY DE

677. LE ROSIER DE MADAME HUSSON. *Illustrations par Habert Dys, Eaux-fortes par E. Abot d'après Desprès*. Small 4to, full blue levant morocco, gilt back and side borders, gilt over rough edges, original wrappers bound in, by CHAMBOLLE-DURU.
Paris: Maison Quantin, 1888
One of a limited edition on *papier vélin*, with the text of each page surrounded with tinted illustration. Issued same year as the original edition.

MAUPASSANT, GUY DE

678. CONTES CHOISIES PUBLIÉS PAR LES BIBLIOPHILES CONTEMPORAINS:—LE LOUP. *Engraved throughout, with etched plates in aquatint by Evert Van Muyden*; HAUTOT PÈRE ET FILS. *Colored plates by Georges Jeanniot*; ALLOUMA. *Colored plates after designs by Paul Avril*; MOUCHE. *Engraved throughout, with etched plates by Ferdinand Gueldry*; LA MAISON TELLIER. *Water-color designs by Pierre Vidal*; UN SOIR. *Woodcuts in black and bistre, by Georges Scott*; LE CHAMP D'OLIVIERS. *Illustrations by Paul Gervais*; MADEMOISELLE FIFI. *Plates, IN COLORS and black, by A. Gérardin, Charles Morel, and Jules Tinayre*; L'ÉPAVE. *With 6 plates on Japanese paper*; UNE PARTIE DE CHAMPAGNE. *Frontispiece IN COLORS by Henri Boutet*. Royal 8vo, full blue levant morocco, thickly covered with a conventional floral design in a mosaic citron, red, and green morocco on back and sides, all rimmed with gilt, doublures of blue silk, with blue and brown levant borders with figures inlaid with citron, red and green morocco, blue silk end-papers, gilt tops, uncut, all of the original wrappers bound in, by THE CLUB BINDERY. In slip cover and case.

Paris, 1891-1892

No. 14 of a very limited number of copies issued for members of the "Bibliophiles Contemporains," and none placed on public sale. This copy was printed for the Vicomte de Bernard, with a COLORED FRONTISPIECE BY PAUL AVRIL AFTER FÉLICIEN ROPS.

The Robert Hoe copy, with bookplate.

MAUPASSANT, GUY DE

679. CONTES CHOISIES PUBLIÉS PAR LES BIBLIOPHILES CONTEMPORAINS. (1) Le Loup.—(2) Hautot père et fils.—(3) Allouma.—(4) Mouche.—(5) La Maison Tellier.—(6) Un Soir.—(7) Le Champ d'Oliviers.—(8) Mademoiselle Fifi.—(9) L'Épave.—(10) Une partie de Campagne. Royal 8vo, full green levant morocco, Jansenest covers, doublures of citron levant morocco, with floral designs of green and purple mosaic, old-rose and green silk end-papers, gilt over uncut

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edges, with all the original silk-paper covers of various colors bound in, by CANAPÉ. In case with protecting cover.
Paris, 1891-1892

Printed exclusively for members of the "Bibliophiles Contemporaine," this being No. 117, exemplaire de M. J. H. Pasquier. None of the publications of the Club were offered for public sale. It contains colored frontispiece by Paul Avril after Félicien Rops. The ten works are illustrated as follows: 1. Engraved throughout with etchings in aquatint after Evert Van Muyden. 2. Colored plates after Georges Jeannot. 3. Designs in colors after Paul Avril. 4. Engraved throughout with designs after Ferdinand Gueldry. 5. Pierre Vidal, colored. 6. Georges Scott, woodcuts in black and bistre. 7. Paul Gervais. 8. A. Gérardin and Charles Morel. 9. Six plates on Japanese paper. 10. Frontispiece in colors after Henri Boutet. The Robert Hoe copy, with bookplate.

MAUPASSANT, GUY DE

680. LE LIT. Avant-Propos de Henri Lavedan. *Engraved text and 13 plates by Champollion after Jules Ferry.* Imperial 8vo, full maroon levant morocco, doublures of red silk bordered with fillets and dots, silk end-papers, gilt over rough edges, original wrappers bound in, by CANAPÉ.

Evreux: Société Normandie du Livre Illustré, 1895

One of 76 copies on *papier vélin*, with the plates in three states,—engraver's proofs, remarque proofs, and the finished plate.

The Robert Hoe copy, with bookplate.

MAUPASSANT, GUY DE

681. BOULE DE SUIF. *Compositions de François Thévenot, gravures sur bois de A. Romagnol.* Royal 8vo, half crimson levant morocco, gilt and mosaic back, gilt top, uncut, original wrappers bound in, by BRETAULT. Paris, 1897

One of 30 copies on *papier vélin*, with a triple set of the full-page illustrations, including remarque proofs on India paper, also a separate impression of the figure which appears on the cover, printed in colors.

The Robert Hoe copy, with bookplate.

MAUPASSANT, GUY DE

682. IMPRUDENCE. COLORED ILLUSTRATIONS BY HENRIOT. Royal 8vo, full crimson levant morocco, gilt back and sides, inside gilt borders, gilt over rough edges, original wrappers bound in, by THE CLUB BINDERY. Paris, 1899

One of 100 copies on Japanese paper, with the text as well as the plates designed by Henriot, and with a duplicate set of the illustrations in black on India paper.
The Robert Hoe copy, with bookplate.

MAUPASSANT, GUY DE

683. L'HÉRITAGE. *Vingt et une compositions originales de Maurice Eliot, gravées à l'eau-forte par L. Ruet.* Royal 8vo, full blue levant morocco, broad side borders, tooled in an eighteenth century pattern, inside dentelle borders, gilt over rough edges, original wrappers bound in, by THE CLUB BINDERY. Paris, 1907

One of 75 copies on Japanese paper, with the etchings in two states.
The Robert Hoe copy, with bookplate.

MAUPASSANT, GUY DE

684. LA PETITE ROQUE. *Vingt-trois eaux-fortes originales de Alexandre Lunois.* Royal 8vo, brown watered silk, gilt top, uncut. Paris, 1907

One of 150 copies printed, with the plates in two states.

FOURTH SESSION

THURSDAY EVENING, APRIL 8TH, 1915

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 8.15 O'CLOCK

Catalogue Nos. 685 to 900 inclusive

MAXWELL, W. H.

685. HISTORY OF THE IRISH REBELLION IN 1798, with Memoirs of the Union and Emmett's Insurrection in 1803. *With illustrations by George Cruikshank.* FIRST EDITION. 8vo, in the original parts, (15 in 12), with all wrappers and advertisements, portions of some backs skillfully supplied.

London, 1845

MAYHEW, HENRY

686. 1851; or, The Adventures of Mr. and Mrs. Sandboys and family, who came up to London to enjoy themselves, and to see the Great Exhibition. *With illustrations by George Cruikshank.* FIRST EDITION. 8vo, in the original parts (8), with wrappers and advertisements, small relief stamp on one cover and portions of some backs skillfully repaired.

London, [1851]

MEILHAC, HENRI

687. CONTES PARISIENS DU SECOND EMPIRE (1866). *Eaux-fortes de Pierre Vidal.* Royal 8vo, full blue levant morocco, gilt back and side panels, gilt over rough edges, by THE CLUB BINDERY.

Paris: Imprimé pour les Amis des Livres, 1904

One of 125 copies on thick Holland paper.

The Robert Hoe copy, with bookplate.

MEILHAC, HENRY, ET HALEVY, LUDOVIC

688. TOTO CHEZ TATA. Comedie et un Acte. 12mo, half brown levant morocco, uncut, original wrappers bound in.

Paris, 1873

One of 25 copies on Holland paper. Contains 32 ORIGINAL WATER-COLOR OR PEN-AND-INK DRAWINGS BY DRANER.

MEILHAC, HENRY, and HALEVY, LUDOVIC

689. LE MARI DE LA DÉBUTANTE. Comédie en quatre actes. Small 4to, full light-blue levant morocco, back and sides panelled in symbolical tools, doublures of citron levant, wide dentelle borders, gilt over rough edges, original wrappers bound in, by JOLY. Paris, 1879

FIRST EDITION. WITH 130 ORIGINAL WATER-COLOR DRAWINGS BY DRANER ON THE MARGINS.

The Robert Hoe copy, with bookplate.

MEILHAC AND HALEVY, GRANDE DUCHESS DE GEROLSTEIN, TWO COPIES, BOTH WITH ORIGINAL WATER-COLOR DRAWINGS BY DRANER

MEILHAC, HENRY, and HALEVY, LUDOVIC

690. LA GRANDE-DUCHESS DE GÉROLSTEIN, Opera-Bouffe en trois actes, quatre tableaux, musique de Jacques Offenbach. Royal 8vo, full dark-green levant morocco, gilt back and side panels of interlacing fillets and dots, doublures of light-brown levant, tooled in panels of similar design, gilt over rough edges, original wrappers bound in, by CHAMBOLLE-DURU. Paris, 1887

No. 2 of 30 copies on Holland paper, WITH 99 ORIGINAL WATER-COLOR DRAWINGS BY DRANER PAINTED ON THE MARGINS.

The Lacroix Laval-Robert Hoe copy, with bookplates of both.

MEILHAC, HENRY, and HALEVY, LUDOVIC

691. LA GRANDE-DUCHESS DE GÉROLSTEIN, Opéra-Bouffe en trois actes, quatre tableaux, musique de Jacques Offenbach. Royal 8vo, full green levant morocco, gilt panelled back and sides, inside gilt borders, gilt over rough edges, original wrappers bound in, by CHAMBOLLE-DURU. Paris, 1887

No. 7 of 30 copies on Holland paper, WITH 41 ORIGINAL WATER-COLOR DRAWINGS BY DRANER PAINTED ON THE MARGINS.

With autograph signature of *Peter Marie* on fly-leaf.

MEMPES, MORTIMER

692. WHISTLER AS I KNEW HIM. *With numerous reproductions, some in color.* Thick 4to, original cloth, gilt top, uncut.

New York, 1904

MERCIER DE COMPIEGNE

693. ÉLOGE DU SEIN DES FEMMES. Ouvrage Curieux. Quatrième Édition, revuë, annotée et considerablement augmentée. 8vo, three quarter blue levant morocco, gilt top, uncut, original wrappers bound in. Paris, 1873

One of 150 copies on *papier vélin*, with 7 full-page photographs, and an etching (1884) by Laguillermie after Boulanger, inserted.

The Robert Hoe copy, with bookplate.

MEREDITH, OWEN

694. THE WANDERER. FIRST EDITION. 12mo, full orange levant morocco, gold tooled panelled sides and back, gilt top, uncut, by SAMBLANCX-WECKESSER. London, 1859

FIRST EDITIONS, &C. OF PROSPER MERIMEE
FROM THE HOE LIBRARY

[MERIMEE, PROSPER]

695. LA GUZLA, au Choix de Poésies Illyriques, recueillies dans la Dalmatie, la Bosnie, la Croatie, et l'Herzegowine. *Portrait of "Hyacinthe Maglanovich."* FIRST EDITION. 12mo full red levant morocco, gilt edges, by MARIUS MICHEL.

Paris, 1827

An exceedingly entertaining and successful literary fraud. Prosper Mérimée had when a student often dreamed of a journey along the east coast of the Adriatic sea, having read much of the habits and traditions of the Dalmatians. The funds, however, were lacking, and the daring spirit for which he was well known suggested a solution, which he proposed to a young man named Ampère, who would have been his travelling companion, had he been able to undertake the journey. The solution was that they should write their travels *first*, and then go upon their journey with the proceeds. Mérimée composed "La Guzla," a volume of Illyrian poetry, which he affirmed he had collected in Dalmatia, Croatia, Bosnia and Herzegovina, in none of which countries he had ever set foot. The portrait of "Hyacinthe

[No. 695—Continued]

Maglanovitch" is himself rigged up in a Dalmatian costume, with a false mustache, and sitting cross-legged with an instrument on his knee. This was supposed to be a portrait of the famous ballad singer, Maglanovitch. So good was the local color that the book was translated into Polish, and was praised by the Russian poet, Pushkin, for its fidelity to the Slav spirit.

The Robert Hoe copy, with bookplate.

[MERIMEE, PROSPER]

696. LA JAQUERIE, scènes féodales, suivies de La Famille de Carvajal, drame par L'Auteur du Théâtre de Clara Gazul. FIRST EDITION. 8vo, full brown straight-grained morocco, monogram on back and sides, by PETIT. Paris, 1828

The Robert Hoe copy, with bookplate.

[MERIMEE, PROSPER]

697. THÉÂTRE DE CLARA GAZUL, comédienne Espagnola. 8vo, full brown straight-grained morocco, monogram on back and sides, gilt over uncut edges, by PETIT. Paris, 1830

The Robert Hoe copy, with bookplate.

[MERIMEE, PROSPER]

698. LA DOUBLE MÉPRISE. Par l'auteur du Théâtre de Clara Gazul. FIRST EDITION. 8vo, full brown straight-grained morocco, monogram on back and sides, gilt over uncut edges, by PETIT. Paris, 1833

The Robert Hoe copy, with bookplate.

MERIMEE, PROSPER

699. NOTES D'UN VOYAGE EN AUVERGNE. Extrait d'un rapport adressé à M. le Ministre de l'Intérieur. FIRST EDITION. 8vo, full green levant morocco, gilt over uncut edges, by MARIUS MICHEL. Paris, 1838

The Robert Hoe copy, with bookplate.

MERIMEE, PROSPER

700. CARMEN, [Arsène Guillot, et L'Abbé Aubain]. FIRST EDITION. 8vo, full brown straight-grained morocco, monogram on back and sides, gilt edges, by PETIT. Paris, 1846

The Robert Hoe copy, with bookplate.

MERIMEE, PROSPER

701. CARMEN. *Etched plates by Nargcot.* Square 12mo, full white levant morocco, with half-borders of a floral design composed of various colored inlays, gilt and mosaic back, doublures of light-blue levant morocco with a gilt border of honeysuckle, damask silk end-papers, gilt over rough edges, original wrappers bound in, by RUBAN. In slip cover with water-color sketch and case. Paris: Calmann Lévy, 1884

One of 50 copies on Large Japanese paper, and UNIQUE INASMUCH AS IT CONTAINS 25 ORIGINAL WATER-COLOR DRAWINGS BY F. DE STA UPON THE MARGINS.

The Valentine Blacque-Henry W. Poor-Eugène Paillet copy, with bookplates of all three.

MERIMEE, PROSPER

702. L'ENLÈVEMENT DE LA REDOUTE. *Compositions de Maurice Orange gravées en couleurs par Decisy.* Royal 8vo, full crimson levant morocco, back and sides tooled in triple and sextuple fillets, doublures of red silk bordered with quintuple fillets, red silk end-papers, gilt top, uncut, original wrappers bound in, by THE CLUB BINDERY. In slip cover and case. Paris, 1902

One of 125 copies on Large Vellum paper, with the illustrations in three states,—engraver's etching and proof before letters in black, and after letters IN COLORS. Text engraved throughout.

The Robert Hoe copy, with bookplate.

MERIVALE, CHARLES

703. HISTORY OF THE ROMANS UNDER THE EMPIRE. *Folding maps.* 7 vols. 12mo, half morocco, marbled edges. New York, 1863-1865

METEYARD, ELIZA

704. THE LIFE OF JOSIAH WEDGWOOD, from his private correspondence and family papers. *Numerous illustrations.* FIRST EDITION. 2 vols. 8vo, original cloth.

London, 1865

METEYARD, ELIZA

705. WEDGWOOD'S CATALOGUE OF CAMEOS, INTAGLIOS, MEDALS, BAS-RELIEFS, BUSTS, AND SMALL STATUES. Reprinted from the Edition of 1787. Edited by Eliza Meteyard. *Illustrated*. 8vo, half leather, gilt top. London, 1873

One of 250 copies printed.

MILMAN, HENRY HART

706. WRITINGS OF MILMAN, comprising:

The History of the Jews, from the earliest period, down to modern Times. 3 vols. London, 1866

The History of Christianity, from the Birth of Christ, to the abolition of Paganism in the Roman Empire. 3 vols.

London, 1867

History of Latin Christianity; including that of the Popes to the Pontificate of Nicolas V. 9 vols. London, 1867

Together, 15 vols. 12mo, uniformly bound in tree calf, gilt, by RIVIÈRE. London, 1866-1867

FIRST EDITIONS OF JOHN MILTON, WITH
THREE GROLIER CLUB ISSUES OF HIS AREO-
PAGITICA

MILTON, JOHN

707. PARADISE LOST. A Poem in Ten Books. The Author, John Milton. Small 4to, full brown levant morocco, gilt and blind tooled back and sides, gilt edges, by RIVIÈRE.

London: Printed by S. Simmons . . . at the Bishop-Head in Duck-Lane, 1668.

FIRST EDITION, with the fourth state of the title-page. There is a fleur-de-lys ornament of four lines under the author's name, and the address of the Printer to the Reader consists of five lines. Lowndes describes the fourth title-page as having three lines in this address.

A VERY LARGE COPY with some uncut leaves.

MILTON, JOHN

708. PARADISE REGAIN'D. A Poem. In IV Books. To which is added SAMSON AGONISTES. The Author John Milton. 12mo,

[No. 708—*Continued*]

full dark blue levant morocco, ornate panel with corner ornaments on sides, fully tooled back, gilt edges.

London: Printed by J. M. for John Starkey, 1671

FIRST EDITION. Contains the leaf of License, dated July 2, 1670, preceding title, and the leaf of "Errata" at the end.

The Brayton Ives-Louis J. Haber copy, with bookplates of both.

MILTON, JOHN

709. AREOPAGITICA. A Speech of Mr. John Milton for the Liberty of Unlicensed Printing, to the Parliament of England. With an Introduction by James Russell Lowell. *Portrait of Milton*. 12mo, original boards, paper label, uncut.

New York: The Grolier Club, 1890

One of 325 copies on Holland paper.

MILTON, JOHN

710. Another copy of the preceding, also in original boards, with
New York: The Grolier Club, 1890

MILTON, JOHN

711. Another copy of the preceding, full dark green levant morocco, the sides elaborately tooled with garlands of leaves, blossoms, and small dots, back tooled to match, broad dentelle inside borders, with floral and small dot tooling, gilt top, uncut, by STIKEMAN.

New York: The Grolier Club, 1890

[MITCHELL, DONALD G.]

712. REVERIES OF A BACHELOR; or, A Book of the Heart. *Frontispiece and engraved title*. FIRST EDITION. 12mo, full brown levant morocco, gilt back and sides, gilt edges, by THE CLUB BINDERY.

New York, 1850

[MOGRIDGE, GEORGE—"Old Humphrey"]

713. SERGEANT BELL, AND HIS RAREE-SHOW. *Embellished with woodcuts by Cruikshank, Thompson, Williams, etc.* FIRST EDITION. Square 12mo, original cloth. London, 1839

Usually ascribed to Charles Dickens.

MOLIERE, J. B. POQUELIN DE

714. LES ŒUVRES. Reueuës, corrigées & augmentées. *Enrichies de figures en taille-douce.* 8 vols. 12mo, full red levant morocco, gilt backs and inside gilt borders, gilt edges, by TRAUTZ-BAUZONNET. Paris, 1682

FIRST COMPLETE EDITION OF MOLIERE, edited by Vinot, one of his friends, and Charles Varlet, 'Sieur de La Grange, a fellow actor. Includes 6 plays printed here for the first time, viz.: "Dom Garcie de Navarre," "L'Impromptu de Versailles," "Dom Juan, ou le Festin de Pierre," "Méli-certe," "Les Amans Magnifiques," and "La Comtesse d'Escarbagnas."

First Edition of the 30 plates by J. Sauvé after P. Bris-sart, depicting the costumes of the period, &c. Frequently appearing in the illustrations is the portrait of Molière, himself, as portrayed in many of his principal roles. Height, 162mm.

The Quentin Bauchart-Robert Hoe copy, with bookplates of both.

MOLIERE, J. B. POQUELIN DE

715. THE DRAMATIC WORKS OF MOLIERE. Rendered into English by Henri Van Laun. With a prefatory Memoir, Introductory Notices, Appendices and Notes. *Etchings by Ad. Lalauze.* 12 vols. royal 8vo, full crimson levant morocco, gilt panelled backs, triple gold lines on sides, gilt tops, uncut, by CANAPÉ.

Edinburgh: William Paterson, 1875

LARGE PAPER COPY, only a small number printed. The original six volumes, extended to 12, and EXTRA-ILLUSTRATED by the insertion of 236 etchings and engravings, comprising the following series:—

- (1). A set of the Ad. Lalauze etchings, proofs on India paper.
- (2). A duplicate set of the same, finely colored by hand.
- (3). The De Mare etchings, signed artist's proofs.
- (4). The "pure" etchings of the same illustrations, also signed by the artist.
- (5). The Moreau plates, engraved by Simonet, proofs on India paper before the numbers.
- (6). The Leopold Flameng series, etched by Louis Leloir.
- (7). The Moreau le Jeune illustrations, designed and engraved by himself.

MONCRIF, PARADIS DE—Editeur

716. RECUEIL DE PIÈCES CHOISIES RASSEMBLÉES PAR LES SOINS DU COSMOPOLITE (avec une épître dédicatoire signée L. D. D. et une préface attribuée à Paradis de Moncrif). 4to, full orange levant morocco, gilt back and sides tooled in the manner of Dérome, doublures of dark-green levant, gilt borders with floral ornaments at corners, gilt edges, by HARDY.
Anconne, 1735

A collection of unusual verse, said to have been assembled under the guidance of A. V. D. Richelieu, Duc d'Aiguillon and printed at his chateau in an edition of only 12 copies. Charles Nodier, in speaking of the volume, says,—“This *Recueil* will always preserve a certain importance in libraries of curious books as one of the most desirable monuments of language and literature, because it contains selections which cannot be found elsewhere, and which have remained unpublished on account of their rarity.”

The curious woodcut vignette on title is repeated after p. 48. The Charles Nodier-Robert Hoe copy, with bookplates of both.

MONNIER, ANTOINE

717. EAUX-FORTES ET RÊVES CREUX. Sonnets Excentriques et Poemes Etranges. *With 20 etchings, proofs on India paper, each in 2 states.* 8vo, half green levant morocco, gilt back and top, uncut, by ALLÔ. Paris, 1873

One of 70 copies on Holland paper. The Robert Hoe copy, with bookplate.

FIRST EDITION OF FLORIO'S TRANSLATION OF
THE ESSAYS OF MONTAIGNE

MONTAIGNE, MICHAEL DE

718. THE ESSAYES OR Morall, Politike and Millitaire Discourses of Lo: Michaell de Montaigne, Knight Of the noble Order of St. Michaell, and one of the Gentlemen in Ordinary of the French king, Henry the third his Chamber . . .

[No. 718—*Continued*]

and now done into English by John Florio. Small folio, ORIGINAL CALF, small portion of back repaired.

Printed at London by Val. Sims for Edward Blount, 1603

FIRST EDITION OF THE FIRST ENGLISH TRANSLATION OF MONTAIGNE'S ESSAYS. The Arms of Queen Elizabeth are impressed in the centre of both sides. She died in 1603, the year of publication of the book.

This copy contains ALL THE "EXTRA" LEAVES, including "*Errors and omissions of notes escaped in this Booke,*" which are between the Table and page 1 of the text. A manuscript note on the fly-leaf reads "One of the three copies of this translation in the British Museum has the first of the two final leaves of Errata bound in this copy, but none of them possess both. The two leaves between the Table and page 1 of the text must be of excessive rarity, as they occur in none of the British Museum copies." The portrait of Florio by Hole, which has been found in at least two copies of the first edition, is laid in the above copy. The Rev. Dr. Peter Gunning-Robert Hoe copy, with bookplates of both.

MONTAIGNE, MICHAEL DE

719. WORKS OF MONTAIGNE, comprising his Essays, Journey into Italy, and Letters, with Notes from the Commentators, Biographical and Bibliographical Notices etc. by W. Hazlitt. New Edition edited by O. W. Wight. *Portrait on India paper*. 4 vols. 8vo, morocco backs and boards, gilt tops, uncut. Cambridge; Riverside Press, 1864

One of 75 copies on Large Paper.

MONTALEMBERT, CHARLES DE

720. MELANGES CATHOLIQUES EXTRAITS DE L'AVENIR (Articles du Comte Ch. de Montalembert). 8vo, full green straight-grained morocco, the sides tooled in a "cathedral" design in gold, with mosaic of citron, red, mauve and light blue moroccos, silk linings, gilt edges, by G. OGINSKI. In a case.

Paris: Imprimerie de Bethune, 1831

FIRST EDITION. A very attractive example in contemporary binding.

The Robert Hoe copy, with bookplate.

TWO COPIES OF MONTESQUIEU'S LE TEMPLE DE
GNIDE, WITH PLATES AFTER EISEN, ONE
COPY EXTRA-ILLUSTRATED

MONTESQUIEU, CHARLES DE SECONDAT DE

721. LE TEMPLE DE GNIDE. Nouvelle Édition. *Avec figures gravées par N. Le Mire, d'après les dessins de Ch. Eisen, le texte gravé par Drouet.* Royal 8vo, full red levant morocco, gilt back and broad gilt cover-borders in the manner of Dérome, doublures of citron levant, dentelle borders, gilt over rough edges, by TRAUTZ-BAUZONNET.

Paris: Chez Le Mire, 1772

Text engraved throughout; the frontispiece is in two states, one proof and "uncovered," also a vignette plate with arms of Great Britain, and 9 beautiful plates engraved by Le Mire after Eisen. Laid in is an EXTRA proof portrait of the author.

The Quentin Bauchart-Robert Hoe copy, with bookplates of both.

MONTESQUIEU, CHARLES DE SECONDAT DE

722. LE TEMPLE DE GNIDE. Nouvelle Édition. *Avec figures gravées par N. Le Mire, d'après les dessins de Ch. Eisen, le texte gravé par Drouet.* 4to, light-blue levant morocco, gilt back and cover-borders, gilt edges, by PETIT.

Paris: Chez Le Mire, 1772

Text engraved throughout on Large and Thick Holland paper, with the plates all proofs after letters, second issue. EXTRA-ILLUSTRATED by the insertion of 7 portraits of the author and the series of 47 plates engraved by Regnault, Monnet, Desrais, and Peyron.

The Robert Hoe copy, with bookplate.

MOREAU, HEGESIPPE

723. LE MYOSOTIS, petits Contes et petits Vers. Préface par André Theuriet. Nouvelle Édition. *Illustrée de cent trente-quatre compositions de Robaudi, gravées sur bois par Clément Bellenger.* Royal 8vo, full brown levant morocco, back and sides in a gilt and mosaic design of forget-me-nots,

[No. 723—Continued]

wide inside gilt borders, gilt over rough edges, original wrappers bound in, by MARIUS MICHEL.

Paris: Librairie Conquet, 1893

No. 15 of 150 copies on Japanese paper. ON THE HALF-TITLE IS AN ORIGINAL WATER-COLOR DRAWING BY ROBAUDI; the illustrations are all in duplicate.

The Robert Hoe copy, with bookplate.

LOUIS MORIN'S HISTOIRES D'AUTREFOIS, &C., WITH ORIGINAL DRAWINGS

MORIN, LOUIS

724. HISTOIRES D'AUTREFOIS: JEANNIK. *Avec 87 dessins de l'auteur.* 8vo, full dark-blue levant morocco, doublures of a gilt and mosaic design of leaves and flowers in rose and grey upon an olive ground, silk end-papers, gilt over rough edges, original wrappers bound in, by RENÉ KIEFFER.

Paris, 1885

UNIQUE COPY, WITH 27 ORIGINAL DESIGNS AND 19 TRIAL SKETCHES, &C., in water-colors, pen-and-ink, &c., with several illustrations in duplicate on India paper.

The Robert Hoe copy, with bookplate.

MORIN, LOUIS

725. VIEILLE IDYLLE. *Douze pointes sèches et vingt ornements typographiques par l'Auteur.* 16mo, original wrappers, uncut.

Paris, 1891

Publisher's presentation copy, printed on *papier vélin*, and not offered for sale to the public.

The Robert Hoe copy, with bookplate.

MORIN, LOUIS

726. LES COUSETTES: Physiologie des couturières de Paris. *Vingt et une compositions dessinées et gravées par Henry Somm.* Royal 8vo, figured brown silk, uncut, original wrappers bound in, by CARAYON.

Paris, 1895

One of 100 copies on Japanese paper. The Robert Hoe copy, with bookplate.

MORIN, LOUIS

727. QUELQUES ARTISTES DE CE TEMPS—Jules Chézet, Daniel Vierge, Auguste Lepère, Louis Legrand, Henri Rivière, Joseph Chézet. *With 36 illustrations, some full page in brown,*

[No. 727—*Continued*]

after the artists named. Royal 8vo, full red levant morocco, gilt top, uncut, original wrappers bound in, by THE CLUB BINDERY. Paris, 1898

No. 18 of 100 copies on Chinese paper. The Robert Hoe copy, with bookplate.

MORIN, LOUIS

728. L'ENFANT PRODIGE. Préface de Maurice Montégut. 90 *dessins (en couleur) de l'Auteur.* 4to, vellum, with a characteristic ORIGINAL DRAWING on front cover, by the author. Paris, s. d. [1898]

Each of the five half-titles contains AN ORIGINAL WATER-COLOR DRAWING BY THE AUTHOR. All are signed. Only 15 copies were printed on Japanese paper. This is No. 4. The Robert Hoe copy, with bookplate.

WILLIAM MORRIS IN FIRST EDITIONS, AND ISSUES OF THE KELMSCOTT PRESS

MORRIS, WILLIAM

729. SIR GALAHAD, A Christmas Mystery. 12mo, full polished calf, gilt, gilt top, by RIVIÈRE. London, 1858
FIRST EDITION. The author's first publication.

MORRIS, WILLIAM

730. THE DEFENCE OF GUENEVERE, and other Poems. 12mo, full brown levant morocco, the front side covered with sprays of blossoms, gaufered gilt edges, by S. T. PRIDEAUX, pupil of Cobden-Sanderson. London, 1858
FIRST EDITION. Contains the slip of "Errata" following title.

MORRIS, WILLIAM

731. THE LIFE AND DEATH OF JASON, a Poem. 12mo, original cloth, paper label, uncut. London, 1867
FIRST EDITION. Walter H. Pater's copy, with his autograph. Many of the lines are lightly underscored in pencil, probably by Mr. Pater.
Contains the slip of "Errata" following title-page.

MORRIS, WILLIAM

732. THE EARTHLY PARADISE, a Poem. *Vignettes on titles and at the end of each volume.* FIRST EDITIONS. 4 vols. in 3, 12mo, full blue levant morocco, richly gilt backs, gilt tops, uncut, by RIVIÈRE. London, 1868-1870

MORRIS, WILLIAM

733. VÖLSUNGA SAGA. The Story of the Volsungs & Niblungs, with certain Songs from the Elder Edda. Translated from the Icelandic by Eírikr Magnússon and William Morris. 12mo, original cloth, gilt, uncut. London, 1870
FIRST EDITION. Contains the advertisements.

MORRIS, WILLIAM

734. THE ÆNEIDS OF VIRGIL. Done into English Verse by William Morris. Square 12mo, original cloth, paper label, uncut. In green levant morocco case, with inner protecting cloth cover. London, 1876

FIRST EDITION. Autograph presentation copy from the author, with the following inscription on the half-title; "*C. J. Faulkner, from his friend, William Morris.*"

MORRIS, WILLIAM

735. THE TWO SIDES OF THE RIVER, Hapless Love and the First Foray of Aristomenes. 12mo, original printed wrappers, uncut. In red morocco solander case. London, 1876

FIRST EDITION. Privately printed, and not for general sale.

MORRIS, WILLIAM

736. THE STORY OF SIGURD THE VOLSUNG, and the Fall of the Niblungs. London, 1877; The same, tenth edition, Boston, 1891. Together, 2 vols. 12mo, cloth.

London, and Boston, 1877-1891

The first-named is the first edition, although with the Boston imprint on the cloth cover.

MORRIS, WILLIAM

737. POEMS BY THE WAY. *Printed in Golden type in black and red, with woodcut border and initials.* Small 4to, original vellum, with ties, uncut.

Hammersmith: The Kelmscott Press, 1891

One of 300 copies issued. The first book printed in two colors at the Kelmscott Press.

MORRIS, WILLIAM

738. GOTHIC ARCHITECTURE. A Lecture for the Arts and Crafts Exhibition Society. *Printed in Golden type.* 16mo, full russet levant morocco, sides covered with festoon and other ornamentation, back to match, doublures of a slightly darker shade of russet levant, with outer decorative borders, vellum fly leaves, by THE CLUB BINDERY. In case, with protecting cover. London: Kelmscott Press, 1893

FIRST EDITION. ONE OF 45 COPIES PRINTED ON VELLUM. There were two issues of the first edition of this work, which was the first work printed in 16mo, at the Kelmscott Press. The above is a copy of the first issue, with "Gilds" for "Guilds" in the side note at top of the page 41, and "Van Eyk" for "Van Eyck" at the top of page 45. The Henry W. Poor copy, with bookplate.

MORRIS, WILLIAM

739. OF THE FRIENDSHIP OF AMIS AND AMILE. Done out of the Ancient French, by William Morris. *Printed in Chaucer type in black and red, with woodcut border and initial letters.* 16mo, full dark blue levant morocco, corner compartments on sides covered with small dots, roll gold lined inside borders, vellum fly-leaves, gilt edges, original wrappers bound in, by THE CLUB BINDERY.

London: Kelmscott Press, 1894

ONE OF 15 COPIES PRINTED ON VELLUM. A poem entitled "Amys and Amillion" founded on this story, was to have appeared in the second volume of Mr. Morris's "Earthly Paradise," but it was not included in the work. The Henry W. Poor copy, with bookplate.

EXTRA-ILLUSTRATED COPIES OF MOTLEY'S
DUTCH REPUBLIC AND UNITED NETHER-
LANDS

MOTLEY, JOHN LOTHROP

740. THE RISE OF THE DUTCH REPUBLIC. A History. 3 vols.
8vo, full blue levant morocco, delicately tooled panelled backs,
gilt edges, by MATTHEWS. London, 1856

EXTRA-ILLUSTRATED by the insertion of 52 portraits and views, many in proof state, and all brilliant impressions, by Hollar, Crispin de Pass, Moncornet, De Leu, Lombart, Houbraken and others.

The English edition, published by John Murray (as above), is much superior to the American edition.

The Robert Hoe copy, with bookplate.

MOTLEY, JOHN LOTHROP

741. HISTORY OF THE UNITED NETHERLANDS, from the Death of William the Silent to the Synod of Dort. With a full view of the English-Dutch struggle against Spain, and of the Origin and Destruction of the Spanish Armada. *Maps and portraits.* 4 vols. 8vo, full blue levant morocco, delicately tooled panelled backs, gilt edges, by BEDFORD.

London, 1860-1867

EXTRA-ILLUSTRATED by the insertion of 81 portraits and views, many in proof state and brilliant impressions. Included are specimens of engraving by Crispin de Pass, Blooteling, Kilian, Moncornet, Houbraken, Visscher, and others of note.

The English edition, published by John Murray (as above), is much superior to the American edition.

The Robert Hoe copy, with bookplate.

MOTLEY, JOHN LOTHROP

742. THE RISE OF THE DUTCH REPUBLIC, A History. *Portrait.* 3 vols.; History of the United Netherlands. *Portraits and maps.* 4 vols. 1868. Together, 7 vols. 8vo, half calf, gilt backs. New York, Undated and 1868

MOXON, JOSEPH

743. **MOXON'S MECHANICK EXERCISES**, or, the Doctrine of Handy-Works applied to the Art of Printing. A literal reprint of the first edition, 1683. With Preface and Notes by Theodore L. De Vinne. *Illustrated*. 2 vols. 8vo, half morocco and boards, uncut. New York, 1896
One of 450 copies on Holland handmade paper.

MURGER, HENRY

744. **SCÈNES DE LA VIE DE BOHÈME**. Nouvelle Édition, entièrement revue et corrigée. Small 4to, full orange levant morocco, gilt back and inside gilt borders, gilt top, uncut, original wrappers bound in, by LORTIC.

Paris: Calmann Lévy, 1878

Inserted are,—a series of plates in three states by Courtry after Montader, one on Japanese paper, and 44 ORIGINAL WATER-COLOR DRAWINGS BY LORON on the margins.

MUSSET, ALFRED DE

745. **NOUVELLES**:—Les Deux Maitresses; Emmeline; Le Fils du Titien; Frédéric et Bernette; Pierre et Camille. Nouvelle Édition. *Illustré d'un portrait gravé par Burney d'après une miniature de Marie Moulin et de 15 compositions de F. Flameng et O. Cortazzo gravées à l'eau-forte par Mordant et Lucas*. Royal 8vo, full blue levant morocco, filleted back and sides, doublures of citron levant morocco, panels of interlacing fillets, gilt over rough edges, original wrappers bound in, by CHAMBOLLE-DURU.

Paris: Librairie Conquet, 1887

Publisher's presentation copy on Large Paper, with inscription in his autograph, and with all the plates in three states.

The Robert Hoe copy, with bookplate.

MUSSET, ALFRED DE

746. **ON NE BADINE PAR AVEC L'AMOUR**; proverbe en 3 Actes. *With 35 original lithographic illustrations in color, by Louis Morin*. Royal 8vo, original colored wrappers, uncut.

Paris, 1904

One of 200 copies on *papier vélin*.

NELSON, LORD

747. THE LETTERS OF LORD NELSON TO LADY HAMILTON, with a supplement of interesting letters by distinguished characters. FIRST EDITION. 2 vols. 8vo, half blue levant morocco, richly tooled gilt backs, gilt edges, by RIVIÈRE.

London, 1814

COMPLETE SET OF THE NEWHOUSE COACHING
SCENES. ORIGINAL BRILLIANT IMPRES-
SIONS

NEWHOUSE, C. B.

748. A COMPLETE SET OF THE COACHING SCENES—"Scenes on the Road." 18 plates, all finely colored, in an oblong 4to, volume, half red morocco. London, 1835

ORIGINAL ISSUES, AND BRILLIANT IMPRESSIONS. Owing to the fact that complete copies are now so seldom offered for sale, a list is herewith appended:

- (1). "The Disappointment, or, Retreat in a Shower."
- (2). "A Frost."
- (3). "Repose in the Mail."
- (4). "An alarming reason—We're run away with and no mistake."
- (5). "A faithfully Ally."
- (6). "A signal of Distress, or the Xmas Visitor."
- (7). "Just in Time."
- (8). "A lazy horsekeeper for the Mail."
- (9). "An affair of Moment."
- (10). "A lesson for the Horsekeeper."
- (11). "An insubordinate gate-keeper."
- (12). "A passing remark."
- (13). "Accidents will happen in the best appointed Coaches."
- (14). "A flood tide, ship ahoy."
- (15). "A practical Lesson."
- (16). "An indiscreet Artist."
- (17). "An accommodating fare, or Gallantry before comfort."
- (18). "A Race Team."

NEW YORK

749. FACSIMILE OF THE LAWS AND ACTS OF THE GENERAL ASSEMBLY FOR THEIR MAJESTIES PROVINCE OF NEW YORK, etc. etc. At New York. Printed and sold by William Bradford, Printer to their Majesties King William and Queen Mary, 1694, together with an Historical Introduction, Notes on the Laws, and Appendices, by Robert Ludlow Fowler. Small folio, vellum, uncut. New York: The Grolier Club, 1894
One of 312 copies on handmade paper.

CHARLES NODIER'S VOLUMES BOUND BY ALLO,
CHAMPS, AND OTHERS

NODIER, CHARLES

750. HISTOIRE DU ROI DE BOHÊME ET DE SES SEPT CHATEAUX. *Woodcut illustrations by Porret after the designs of Tony Johannot.* 8vo, full blue levant morocco, inside gilt borders, gilt edges, by ALLÔ. Paris, 1830
FIRST EDITION on Large Holland paper. The Robert Hoe copy, with bookplate.

NODIER, CHARLES

751. CONTES DE CHARLES NODIER.—Trilby.—Le Songe d'Or.—Baptiste Montauban.—La Fée aux Miettes.—La Combe de l'Homme mort.—Inès de la Sierras.—Smarra.—La Neuvaïne de la Chandeleur.—La Légende de la Sœur Béatrix. *Eaux-fortes par Tony Johannot, on India paper.* FIRST ILLUSTRATED EDITION. Royal 8vo, full brown levant morocco, gilt fillets on sides, gilt top, uncut, by DUPRÉ. Paris, [1845]
The Robert Hoe copy, with bookplate.

NODIER, CHARLES

752. LE BIBLIOMANE. Préface de R. Vallery-Radot. *Avec vingt-quatre compositions de Maurice Leloir gravées sur bois par F. Noel.* Small 8vo, half green straight-grained morocco, gilt back, uncut, original wrappers bound in, by CARAYON. Paris, 1894
One of 75 copies on Japanese paper, with the plates in two states. The Robert Hoe copy, with bookplate.

NODIER, CHARLES

753. LE DERNIER CHAPITRE DE MON ROMAN. Préface de Maurice Tourneux. Nouvelle Édition. *Illustré de trente-trois compositions de Louis Morin.* 8vo, full citron levant morocco, back and sides covered with panels of azured ornaments, gilt and blind tooled, doublures of lilac levant, with rich gilt and mosaic borders incorporating figures of dark-brown inlays, gilt over rough edges, original wrappers bound in, by CHAMPS. Paris, 1895

Limited Edition on *papier vélin* with the COLORED PLATES by Morin in imitation of original drawings, on margins and elsewhere.

The Lacroix Laval-Robert Hoe copy, with bookplates of both.

NODIER, CHARLES

754. HISTOIRE DU CHIEN DE BRISQUET, précédée d'une lettre a Jeanne par M. Anatole France. *Avec 25 compositions de Steinlein gravées par Deloche, E. Froment, Ernest et Frédéric Florian.* 4to, dark-green levant morocco, gilt floral back, inside gilt borders, gilt top, uncut, original wrappers bound in, by THE CLUB BINDERY. Paris, 1900

One of 75 copies with the plates in three states and all signed in pencil by the various artists. Inserted is a full-page ORIGINAL DRAWING BY STEINLEIN.

The Robert Hoe copy, with bookplate.

NODIER, CHARLES

755. LA LEGENDE DE SŒUR BEATRIX. *Illustrations en couleurs de Henri Caruchet.* 8vo, full light brown levant morocco, sides inlaid with floral ornaments of blue and light green levants, back inlaid to match, blue morocco linings, gilt over uncut edges, original covers bound in, by RENÉ KIEFFER.

Paris, 1903

One of 150 copies on Japanese paper. A duplicate set of the illustrations, in outline, bound in.

The Robert Hoe copy, with bookplate.

NOGARET, F.

756. L'ARISTENETE FRANCAIS. *Édition illustrée de cinquante compositions de Durand, gravées à l'eau-forte par E. Champollion.* 2 vols. 12mo, full maroon levant morocco, sides inlaid with floral decorations, the front sides in various colors, yellow silk linings, gilt tops, by PHILIPPE. Paris, 1897

One of 135 copies on *vélin du Marais*. The Henry W. Poor copy, with bookplate.

NOLHAC, PIERRE DE

757. LOUIS XV ET MARIE LECKINSKA. *Frontispiece, portrait of Marie Leckinska, in colors, and numerous other portraits and plates.* 4to, full blue levant morocco, richly ornamented back, arms impressed in centre of each side, inside dentelle borders, gilt edges, by DAVID. In a case.

Paris: Goupil, 1900

Limited and numbered edition.

NORTHCOTE, JAMES

758. FABLES, Original and Selected. *With 560 exquisite wood engravings by Harvey and others.* 2 vols. Royal 8vo, full green morocco, gilt backs, gilt tops, edges scraped. The Griswold arms on sides of each volume. London, 1828-33

Both FIRST EDITIONS. Largest paper.

The Griswold-Marshall C. Lefferts copy, with arms of the former and bookplate of the latter.

O'MEARA, BARRY

759. NAPOLEON IN EXILE; or, A Voice from St. Helena. The Opinions and Reflections of Napoleon on the most important Events of his Life and Government in his own words. 4 vols. 8vo, full green straight-grained morocco, panelled backs tooled with sprays of leaves and blossoms, gilt sides, inside dentelle borders, gilt tops, uncut, by RIVIÈRE.

London, 1822

Two volumes extended to 4, and EXTRA-ILLUSTRATED by the insertion of 263 portraits, views, battle scenes, etc., including many fine impressions, some in proof state.

OID'S METAMORPHOSES, EDITIONS OF 1563, 1591,
AND AN EXTRA-ILLUSTRATED EDITION OF
1806

OID

760. METAMORPHOSES OVIDII, argvmentis quidem soluta oratione, Enarrationibus autem & Allegorijs Elegiaco uersu accurtissime expositæ, summaque diligentia ac studio illustratæ, per M. Iohan. Sprengivm Avgvstan. Vna cum uiuis singularum transformationum Iconibus, a Vergilio Solis, eximio pictore delineatis. *178 woodcuts by Virgil Solis.* Small 8vo, full brown levant morocco, gilt top, edges scraped, by CANAPÉ-BELZ.

Francofurti: G. Corvinus, S. Feyrabent et hæredes W. Galli, 1563.

The Robert Hoe copy, with bookplate.

OID

761. METAMORPHOSES, argumentis brevioribus ex Luctatio grammatico collectis expositæ. *Engraved title, medallion portrait of Ovid and 178 plates engraved by Pierre van der Borcht. Ruled throughout in red.* Oblong 12mo, full brown levant morocco gilt, uncut, by TRAUTZ-BAUZONNET.

Antuerpiæ ex officina Plantiniana, [1591]

The Robert Hoe copy, with bookplate.

OID

762. LES METAMORPHOSES. Traduction nouvelle, avec le texte Latin, suivie d'une analyse de l'explication de fables, de notes géographiques, historiques, mythologiques et critiques, par M. G. T. Villenave. *141 (instead of 144) fine plates, within borders and PROOFS BEFORE LETTERS, engraved by Baquoy, Courbé, Dambrun, Delvaux, De Ghendt, and others after Le Barbier, Monsiau and Moreau.* 4 vols. thick 4to, full red levant morocco gilt, uncut, by CHAMBOLLE-DURU.

Paris: Gay et Guestard, 1806

EXTRA-ILLUSTRATED by the insertion of the series of 140 plates engraved by Baquoy, Basan, Binet, Duclos, De Ghendt, Helman, De Launay, Legrand, Lemire, Le Roy, Leveau, De Longueil, Masquelier, Massard, Miger, Néé, Ponce, Rousseau and St. Aubin after Boucher, Choffard, Eisen, Gravelot, Leprince, Monnet, Parizeau and Saint-Gois for the edition of Paris, Hocheau, 1767-71.

PALLISER, MRS. BURY

763. A HISTORY OF LACE. *Numerous illustrations, some in colors.*
Second Edition. 8vo, original cloth, gilt edges.

London, 1869

PARKMAN, FRANCIS

764. VASSAL MORTON; A NOVEL. FIRST EDITION. 12mo, full blue
straight-grained morocco, gilt back, gilt edges, by THE
CLUB BINDERY. Boston, 1856

PARKMAN, FRANCIS

765. THE BOOK OF ROSES. *Engraved title.* FIRST EDITION. Bos-
ton, 1866; Montcalm and Wolfe. *Portraits and maps.*
Fourth Edition. 2 vols. Boston, 1884. Together, 3 vols.
12mo, and 8vo, original cloth. Boston, 1866-84

PARKMAN, FRANCIS

766. THE WRITINGS OF PARKMAN. *Portraits and illustrations on
India paper.* 20 vols. 8vo, half brown levant morocco, gilt
tops, uncut. Boston: Little, Brown & Co., 1897-98

CHAMPLAIN EDITION. Limited and numbered issue.
Comprises,—“Pioneers of France and the New World”;
“Jesuits in North America”; “Montcalm and Wolfe”; “The
Conspiracy of Pontiac”; “The Oregon Trail,” and others.

FIRST EDITION IN PAMPHLET FORM OF PAS-
CAL'S LES PROVINCIALES IN BINDING BY
BAUZONNET-TRAUTZ

PASCAL, BLAISE

767. LES PROVINCIALES OU LES LETTRES ESCRITES PAR LOUIS DE
MONTALTE, à un Provincial de ses amis, & aux RR. PP.
Iesuites; *Sur le sujet de la Morale, & de la Politique des ces
Peres.* 4to, full red levant morocco, gilt panelled sides, with
corner ornaments, gilt edges, by BAUZONNET-TRAUTZ.

A Cologne: Chez Pierre de la Vallee, 1657

FIRST EDITION IN PAMPHLET FORM, *with the title*, LACKING
IN THE HUTH COPY. It is not recorded by Brunet, who
says that the work was published anonymously, *without
place or date of imprint.* It contains the letter preceding

[No. 767—*Continued*]

the eighteenth, "Lettre au R. P. Annat Sur son Ecrit," etc., usually attributed to Pascal, although it was probably written by Pierre Nicole, assisted, in its revision by Pascal. The above copy has the 17th letter in 12 pages. The Robert Hoe copy, with bookplate.

PASCAL, BLAISE

768. PENSÉES DE M. PASCAL, sur la Religion et sur quelques autres sujets, Qui on esté trouvées après sa mort parmy ses papiers. 12mo, full brown levant morocco, gilt edges, by TRAUTZ-BAUZONNET, a former owner's stamp on title.

A Paris: Guillaume Desprez, 1670

FIRST PUBLISHED EDITION. Only one copy of this edition bearing date of "1669" is known, and that is in the National Library of Paris. The actual printing of this work was not finished until 1670.

The Robert Hoe copy, with bookplate.

PASS, CRISPIN DE

769. COMPENDIVM OPERVM VIRGILIANORVM, Tam oculis quam auri-
bus omnium expositum. *Portrait of Virgil, dated 1612, on the title coat-of-arms on the dedication leaf, followed by 9 other engravings, a figure of Bacchus on the second title, "Specclvm Æneidis Virgilianæ," followed by a repetition of the portrait of Virgil and 13 engravings, all of which are about half-page.* Small 4to, old brown morocco, stamped back and sides. Ultraiecti Batavorum, 1612

The Antonius Udabric-M. Gonse-Robert Hoe copy, with bookplates of all three.

PASS, CRISPIN DE

770. FONIS AMORIS SIVE EMBLEMATA AMATORA. *With engraved title and 78 finely engraved emblematic copper plates, by Crispin de Pass.* Oblong 24mo, full red levant morocco, gilt back, gilt edges, by TRAUTZ-BAUZONNET.

EX officina; Crispiani Passei, [n.p.n.d]

The Robert Hoe copy, with bookplate.

PASSIONAL

771. **CHRISTI UND ANTICHRISTI.** *Gothic characters; 1¼ leaves; title within an architectural woodcut border, and 26 woodcuts by Lucas Cranach.* Small 4to, full red levant morocco, inside gilt borders, gilt edges, by Bedford, several headings slightly shaved, and portion of margin of first leaf supplied.

[Wittenberge: J. Grüninger, Febr. 1521]

FIRST EDITION with brilliant impressions of the unusual woodcuts.

The Robert Hoe copy, with bookplate and gilt monograms.

PATER, WALTER

772. **THE WRITINGS OF WALTER PATER.** *Portrait on Japanese paper.* 9 vols. 8vo, half green levant morocco, richly gold tooled floral backs, gilt tops, uncut, by RIVIÈRE.

London, 1900-1

Edition De Luxe, limited to 775 copies. Comprises,—“The Renaissance”; “Marius the Epicurean”; “Imaginary Portraits”; “Gaston De Latour”; “Appreciation”; “Plato and Platonism”; “Greek Studies”; “Miscellaneous Studies”; and “Essays from the Garden.”

[PEIGNOT, GABRIEL]

773. **PLAIDOYER DE MR. FREYDIER,** avocat a Nismes, contre l'introduction de Cadenas, ou ceintures de chasteté. 24mo, full dark blue morocco, gilt edges. Paris, 1863

Limited to 100 copies.

PEPYS, SAMUEL

774. **THE DIARY OF SAMUEL PEPYS.** Fully transcribed and Edited with Additions by Henry B. Wheatley. *Portraits and illustrations on Japanese paper.* 18 vols. 8vo, half crimson levant morocco, gilt backs, gilt tops, uncut.

New York, 1892

Memorial edition, with special illustrations, limited to 25 named and registered copies. This is the Charles II. copy. Inserted is a 1p. autograph statement by the editor, Henry B. Wheatley, dated May 26, 1903, which commences,—“London has so changed since the 17th century that there is little more left than the church of St. Howe's, Hart Street, where Samuel Pepys worshipped, to remind us of him, etc.”

PERRAULT, CHARLES

775. LES CONTES DES FÉES, en prose et en vers. Nouvelle Edition, revuë et corrigée sur les éditions originales, et précédée d'une lettre critique par Ch. Giraud. *With 2 portraits by Anne-douche and Eisen, another plate, and 12 vignettes.* 8vo, full dark-blue levant morocco, sides covered with an elaborate design in compartments with leaves, scrolls, curved fillets, &c., doublures of red silk, gilt bordered, silk end-papers, gilt edges, by SMEERS.

Paris: L'Imprimerie Imperiale, 1864

One of 400 copies printed. The Robert Hoe copy, with bookplate.

PERSIAN PAINTINGS

776. A SET OF 24 LARGE MINIATURES, apparently representing Fath Ali, and the members of his family and his court, painted in Persia by a native artist, on a succession of attached leaves, folding into small folio shape, within richly lacquered Persian binding, painted on the outside with court scenes, and on the inside with flowers in brilliant colors and gold.

? Isfahan, circa 1820

A FINE EXAMPLE OF MODERN PERSIAN ART. Purchased originally from Mr. Bernard Quaritch, his catalogue description states that the covers contain two distinct general pictures of the Shah and his court.

The Robert Hoe copy, with bookplate.

PEZAY, LE MARQUIS DE

777. ZÉLIS AU BAIN, POÈME EN QUATRE CHANTS. *Title, 4 plates, 4 vignettes and 4 tail-pieces engraved by Alliamet, Lafosse, Lemire and De Longueil after Eisen, all brilliant impressions.* 8vo, full red levant morocco gilt, gilt edges, by RIVIÈRE.

Geneve: [1763]

Printed on Holland paper. The Sir David Salomons copy, with bookplate.

PHAEDRUS

778. FABULARUM ÆSOPIARUM LIBRI V. Notis illustravit David Hoogstratanus. *Fine folding portrait of Johann Wilhelm of Nassau engraved by Van Gust after Vaillant, frontispiece by Boutats after J. Goerec, 18 plates, 31 tail-pieces, and vignettes by J. Vianen, all brilliant impressions.* 4to, full red levant morocco, gilt triple lines on the sides, gilt tooled back and inside dentelle borders, gilt edges, by TRAUTZBAUZONNET. Amstelodami: F. Halma, 1701
The Robert Hoe copy, with bookplate.

PIIS, ANTOINE P. AUGUSTINE DE

779. CHANSONS NOUVELLES. *Portrait of the author by Gaucher, after Francois, dedicatory plate engraved by Choffard, 12 charming full-page plates by Gaucher, after the designs of Le Barbier, ALL PROOFS BEFORE LETTERS, also 21 pages of music, the first song being the celebrated "Plaintes d'un Berger," by Piccini, seldom found separate.* 12mo, full blue levant morocco, doublures of citron levant, the borders richly tooled in an eighteenth century patter, with 6 inlays of blue levant on each, gilt over uncut pages, by CHAMBOLLE-DURU. Paris, 1785

LARGE PAPER COPY, WITH BRILLIANT IMPRESSIONS OF THE PLATES, PROOFS BEFORE LETTERS.

The Robert Hoe copy, with bookplate.

EDGAR ALLAN POE'S AL AARAAF IN THE ORIGINAL TERRA COTTA BOARDS, TALES OF THE GROTESQUE AND OTHERS

POE, EDGAR ALLAN

780. AL AARAAF, TAMERLANE, AND MINOR POEMS. 8vo, original terra-cotta boards, cloth back, a few lower edges uncut. In silk slip cover and red levant pull-off case. Baltimore: Hatch and Dunning, 1829

THE RARE ORIGINAL EDITION, with the Miscellaneous Poems at end of volume.

Although the poem "Al Aaraaf" as here printed contains passages differing from their current version, "Tamerlane"

[No. 780—*Continued*]

has been entirely rewritten since the setting in its first form which was suppressed in 1827 "through circumstances of a private nature."

Present copy includes the unpagged leaf (pp.12-13) on which appears a sonnet beginning,—

"Science! meet daughter of Old Time thou art!

Who alterest all things with thy peering eyes,

Why prey'st thou thus upon the poet's heart!

Vulture! whose wings are dull realities."

POE, EDGAR ALLAN

781. TALES OF THE GROTESQUE AND ARABESQUE. 2 vols. 12mo, full green levant morocco, gilt backs, sides tooled in fillets with corner ornaments, inside gilt borders, gilt tops, portions of the original cloth backs with paper labels bound in, by WALTERS, a few stains.

Philadelphia: Lee and Blanchard, 1840

THE RARE FIRST EDITION, with p. 213 in Vol. II. correctly numbered, and the 4pp. of personal and editorial opinions. One of 750 copies printed.

POE, EDGAR ALLAN

782. THE RAVEN AND OTHER POEMS. *Portrait, inserted.* 12mo, full black levant morocco, gilt back and inside borders, gilt top, by TOUT. New York: Wiley and Putnam, 1845

FIRST EDITION, with the half-title. Inlaid is a page, 12mo, in Poe's autograph of a portion of the original copy for his "Critique on Nathaniel Hawthorne" running,—"the purest style, the finest taste, the most available scholarship, the most delicate humour . . . and with these varied good qualities he has done *well* as a mystic;—but is there any one of these qualities which should prevent his doing doubly as well in a career of honest, upright, sensible, prehensible, and comprehensible things? Let him mend his pen, get a bottle of visible ink, come out from the Old Manse, cut Mr. Alcott, hang (if possible) the editor of "The Dial," and throw to the pigs all his odd numbers of "The North American Review."

The D. F. Appleton copy, with bookplate.

POE, EDGAR ALLAN

783. TALES. 12mo, full red levant morocco, gilt back, gilt and mosaic side borders with green inlays, large dots and fillets intertwined, doublures of grey levant, blind-tooled, watered-silk end papers, gilt top, by WALTERS.

New York: Wiley and Putnam, 1845

FIRST EDITION, with about 14 pp. of advertisements.

POE, EDGAR ALLAN

784. EUREKA: A Prose Poem. 12mo, full crimson levant morocco, gilt back and inside borders, gilt top, by THE CLUB BINDERY. New York: G. P. Putnam, 1848

FIRST EDITION, with the 16 pp. of advertisements. It has been stated that but 500 copies of this edition were printed. The D. F. Appleton copy, with bookplate.

POE, EDGAR ALLAN

785. NOUVELLES HISTOIRES EXTRAORDINAIRES. Traduites par Charles Baudelaire. *Illustré de treize gravures hors texte.* 8vo, full dark-brown levant morocco, inside filleted borders, gilt top, uncut, by CHAMBOLLE-DURU. Paris, 1884

One of 100 copies on Japanese paper, with the plates in two states.

The Robert Hoe copy, with bookplate.

POE, EDGAR ALLAN

786. HISTOIRES EXTRAORDINAIRES. Traduites par Charles Baudelaire. *Illustré de treize gravures hors texte.* 8vo, full dark-brown levant morocco, inside filleted borders, gilt top, uncut, by CHAMBOLLE-DURU. Paris, 1884

One of 100 copies on Japanese paper, with the plates in two states.

The Robert Hoe copy, with bookplate.

[POOLE, JOHN]

787. ODDITIES OF LONDON LIFE. By Paul Pry. *With full-page plates by Pierce Egan, Jr., Robert Cruikshank, T. C. Williams, etc.* FIRST EDITION. 2 vols. 12mo, full polished calf, gilt backs, gilt tops, uncut, by RIVIÈRE.

London, 1838

AUTOGRAPHS AND PORTRAITS OF THE PRESIDENTS AND VICE-PRESIDENTS OF THE UNITED STATES, 1789-1906

PRESIDENTS AND VICE-PRESIDENTS OF THE UNITED STATES AND OTHERS

788. A THICK FOLIO VOLUME, containing autograph letters, letters signed or other documents, as below enumerated, with specially printed title-page, which reads: "Autographs and Portraits of the Presidents and Vice-Presidents of the United States, from 1789 to 1906," and with printed biographical accounts of many. The whole bound in crimson levant morocco, panelled back and sides, doublures of the same colored levant, watered silk linings, gilt top, by BRADSTREET. In a case.

CONTENTS;

WASHINGTON (GEORGE). L. S. 1p. folio, Head Quarters, November 19th, 1777. To Brigadier-General J. M. Varnum, with a four-line autograph "P. S." by Washington. "In consequence of advices recd. since I wrote you last night, I have advised General Huntington to march to your assistance. You will please to direct the detachment that went first down to Fort Mifflin under the command of Col. Smith" etc. . . . P.S. "It would not be amiss to collect all the militia you can in the country adjacent."

WASHINGTON (GEORGE). D. S., also by George Gilpin and John Fitzgerald, 2pp. folio, November 4th, 1787, being a statement of purchases by The Potomack Company, from William Hartshorne.

WASHINGTON (GEORGE). Address, "To the General, Field and other Officers assembled at the New Building, pursuant to the General Order of the 11th instant, March." Head Quarters, Newburgh, March 15th, 1783. 7pp. folio, signed by Washington.

An important historical document. Anonymous papers having been circulated through the camp, with the serious intent of causing revolt, Washington decided to call a meeting of his officers to consider the situation. General Gates was called to the chair. Washington rose and apologized for appearing there, as that was not his intention when he directed the issue of the order. He then read the address which caused a profound sensation, with resolutions "declaring that no circumstances of distress or dan-

ger should induce conduct calculated to sully the reputation and glory acquired at the price of their blood and eight years' faithful service, that they continue to have unshaken confidence in the justice of Congress and their country" etc. See Irving's *Life of Washington*, where the meeting is fully described, and extensive selections from the Address given.

LIVINGSTON (ROBERT R.). L. S. 1p. 4to, Paris, July 30th, 1804. To Samuel Bourne, Amsterdam, with autograph annotation by Mr. Bourne.

With four portraits of Washington, and one scene, containing portrait.

ADAMS (JOHN). L. S. 3pp. 4to, Quincey, June 22nd, 1823. To William C. Somerville. The body of the letter in the hand of a lady friend (See reverse of letter). A long and interesting missive regarding his residence abroad during the end of the eighteenth century, and with mention of Mr. (Edmund) Burke, of whom he says; ". . . Mr. Burke himself, whose diatribe on the French Revolution shews him to have been very superficial in his notions of government, and his . . . bill shews him, Mr. Fox and (Mr.) North either to have been totally ignorant of the English Constitution, or solemnly determined to destroy it" etc.

ADAMS (JOHN). D. S. 1p. 4to, March 9th, 1798. On vellum.

ADAMS (JOHN). Copy of a 2pp. 4to, letter, London, July 31st, 1786, to John Lamb.

With three portraits of Adams, including the three quarter length stipple, drawn and engraved by H. Houston, Philadelphia.

JEFFERSON (THOMAS). A. L. S. 1p. 4to, Monticello, July 29th, 1804. To F. W. Ast. Richmond, with superscription "free, Th. Jefferson, Pr. U. S."

Regarding charges by a fire insurance company.

JEFFERSON (THOMAS). D. S. September 24th, 1805, signed also by James Madison, Secretary of State.

JEFFERSON (THOMAS). N. S. 1p. 12mo, December 31st, 1801.

With three portraits of Jefferson.

BURR (AARON). A. L. S. 1p. 4to, New York, December 23rd, 1826. To Samuel W. Hopkins, Albany. With portrait by J. A. O'Neill.

A long letter on legal and financial affairs.

[No. 788 — *Continued*]

MADISON (JAMES). A. L. S. initials only, 1p. 4to, no place, April 26th, 1826. To J. Payne Todd, Philadelphia. An appeal to return "to the bosom of your parents" written in tender language.

MADISON (JAMES). Manuscript, "To the Senate and House of Reps. of the U. S.," 1p. 4to, unsigned.

"It is found that the existing laws have not the efficacy necessary to prevent violations of the obligations of the U. S. as a nation at peace towards belligerent parties. . . . I recommend to the consideration of Congress the expediency of such further Legislative provisions as may be required for detaining vessels actually equipped, or in course of equipment, with a warlike force within the jurisdiction of the U. S." etc.

With four portraits of Madison.

CAMPBELL (G. W.). A. L. S. third person, 1p. 12mo, December 11, 1826.

Accepting an invitation to dine with Mr. and Mrs. Madison.

BINNS (JOHN). Autograph annotation, with signature, September 2nd, 1812, on the reverse of a printed sheet issued from the Committee Room, Philadelphia, September 2, 1812, where "it was unanimously resolved that James Madison, should be supported as the next President, and George Clinton as the next Vice President of the United States," etc.

CLINTON (GEORGE). D. S. 1p. 8vo, In Council of Revision, January 20th, 1792. Body of the document in the hand-writing of De Witt Clinton, with his signature. With portrait of George Clinton.

GERRY (ELBRIDGE). A. L. S. 1p. 4to, Boston, August 18th, 1814. On financial matters. With portrait.

MONROE (JAMES). L. S. 3 pp. 4to, Paris, March 23rd, 1796. Duplicate. To the Secretary of State.

A long and important letter, regarding the Treaty of the United States with England, etc.

MONROE (JAMES). A. N. third person, 1p. 12mo, undated. Requesting an interview. With portrait.

TOMPKINS (DANIEL). A. L. S. 1p. 4to, No place, October 24th, 1816. To John Fergusson. A letter of recommendation. With portrait.

ADAMS (JOHN QUINCY). A. L. S. 4pp. 4to (closely written), Ealing, near London, October 5th, 1815. To William Plumer. With portrait.

A long and important political letter: ". . . It is not

easy to foresee what will be the next turn in the course of European policy. The fear of France, can henceforth no longer operate as a centre of Union to all the rest of Europe The British spirit of commercial monopoly will be as ardent and rapacious in time of peace as it had been in time of war They (the British) have already formally assumed the principle of excluding us totally from all their West India possessions, and even from the Provinces in North America," etc.

CALHOUN (JOHN C.). L. S. 1p. 4to, (Washington), July 28th, 1820. To William Wirt. With portrait.

JACKSON (ANDREW). D. S. 1p. 8vo, March 15th, 1813. A Provision Return.

JACKSON (ANDREW). A. L. S. 1p. 8vo, no place, March 2nd, 1830. With three portraits of Jackson.

Introducing General Brahan of Huntsville, Alabama. ". . . The General has come on to endeavour to close his accounts with the Government," etc.

WOOL (JOHN E.). A. L. S. 1p. 4to, Washington, April 4th, 1829. To President Andrew Jackson. A letter of recommendation.

CALHOUN (JOHN C.). A. L. S. 2pp. 4to, Pendleton, November 6th, 1826. To V. Marcy.

VAN BUREN (MARTIN). A. L. S. 1p. 4to, New York, April 12th, 1841. To Richard Smith, Washington.

VAN BUREN (MARTIN). A. L. S. 1p. 12mo, no place, April 2nd. With four portraits.

JOHNSON (R. M.). A. L. S. 1p. 4to, Great Crossing, August 2nd, 1832.

JOHNSON (R. M.). A. L. S. 4pp. small 4to, White Sulphur, March 31st 1845. On financial matters.

HARRISON (WILLIAM HENRY). A. L. S. 2pp. small 4to, Head Quarters, October 2nd, 1811. To Col. James Miller. With three portraits.

On military affairs, with mention of the Indians, etc.

TYLER (JOHN). A. L. S. 1p. 12mo, no place or date. To Mr. Webster (Daniel Webster?). With three portraits.

TYLER (JOHN). D. S. 1p. folio, January 16th, 1844. On vellum.

POLK (JAMES K.). A. L. S. 1p. 4to, no place, August 30th, 1847. To Robert J. Walker, Secretary of the Treasury. A letter of recommendation. With three portraits.

DALLAS (GEORGE MIFFLIN). A. L. S. 2pp. folio, no

place, February 9th, 1831. To Daniel Sturgeon. On legal affairs.

DALLAS (GEORGE MIFFLIN). A. L. S. 1p. 4to, no place, June 17th, 1847. To Robert J. Walker, Secretary of the Treasury.

FISHER (GEORGE). Copy of a Statement from the Convention Hall, City of Austin, Texas, September 5th, 1845, to the Secretary of State, regarding copies of the Constitution for the State of Texas, which have been translated into the Cattilian language "for the use of that part of the people of Texas more known as the Sante Fe territory," etc.

TAYLOR (ZACHARY). L. S. 1p. 4to, Baton Rouge, January 1st, 1848. To Judge J. Burnet. A letter of thanks.

TAYLOR (ZACHARY). Signature, with others on an 8vo. sheet. With three portraits.

FILLMORE (MILLARD). A. L. S. 3pp. 8vo, Buffalo, November 23rd, 1857.

FILLMORE (MILLARD). A. L. S. 1p. 4to, Buffalo, November 30th, 1869. To Walter T. Alexander.

FILLMORE (MILLARD). The original draft, unsigned, of an Address regarding Baron Humboldt, 6 pp. small 4to. With three portraits.

PIERCE (FRANKLIN). A. L. S. 1p. small 4to, Concord, April 6th, 1847. To President James K. Polk.

Asking that on the termination of the War with Mexico, the services of D. D. Baker be retained.

PIERCE (FRANKLIN). L. S. 1p. 4to, Washington, August 16th, 1853. To Jefferson Davis, Secretary of War. On financial matters. With three portraits.

KING (WILLIAM R.). A. L. S. 1p. 8vo, no place or date. To John Forsyth, Secretary of State.

BUCHANAN (JAMES). L. S. 2pp. 4to, Washington, October 29th, 1845. To Robert J. Walker, Secretary of the Treasury.

BUCHANAN (JAMES). A. L. S. 2pp. 8vo, Wheatlands, May 18th, 1863. To A. T. Goodman. With portrait. Interesting letter on American Institutions, etc.

BRECKENRIDGE (JOHN C.). A. L. S. 1p. 8vo, Lexington, January 12th, 1874.

LINCOLN (ABRAHAM). A. L. S. 1p. 8vo, Executive Mansion, December 6th, 1861. To the Secretary of State.

Regarding leave of absence for William Jayne, Governor of Dakota.

LINCOLN (ABRAHAM). D. S. in full, "Abraham Lincoln,"

[No. 788 — *Continued*]

1p. 4to, Washington, January 18th, 1864. With three portraits.

Regarding a pardon for Addison Demeritt.

LINCOLN (MARY). A. L. S. 3pp. 8vo, Chicago, November 6th, 1865. To F. B. Carpenter.

“. . . . I shall have a portrait executed by yourself of my deeply lamented husband. I have seen quite a number of portraits of him, yet none of them have ever approached the truthfulness & perfection of likeness as yours have done, with my vivid recollection of *the figure* in that glorious work of art “The Emancipation Proclamation” Truly “no sorrow has been like unto mine,” etc.

HAYDEN (CAROLINE A.). Original Manuscript of a 12 line poem on the Death of Lincoln.

DREW (F. M.). A. L. S. 2pp. 12mo, Augusta, Me. November 22nd, 1869.

HAMLIN (HANNIBAL). A. L. S. 1 p. 8vo, Washington, April 10th, 1879. To G. M. Lockwood.

STANTON (EDWIN M.). A. L. S. 1p. 4to, Washington, August 2nd, 1866. To General U. S. Grant. On military affairs.

SEWARD (WILLIAM H.). L. S. 1p. 4to, Washington, July 10th, 1868. To George P. Upton and others. Regarding the “Alabama” Claims.

STEPHENS (ALEXANDER). A. L. S. 2pp. 12mo, Crawfordsville, November 9th, 1869. To G. T. Carter.

JOHNSON (ANDREW). D. S. 1p. 4to, December 19th, 1853.

JOHNSON (ANDREW). D. S. 1p. 4to, Washington, October 8th, 1866.

JOHNSON (ANDREW). L. S. 1p. 4to, Washington, March 3rd, 1868. To General U. S. Grant. Regarding Brevet Major General Sickles.

JOHNSON (ANDREW). L. S. 1p. 4to, Washington, August 1st, 1868. To H. A. Smythe. With 4 portraits.

GRANT (ULYSSES SIMPSON). A. L. S. (in pencil), 2pp. 4to. Head Quarters, La Grange, November 4th, 1862. To General C. S. Hamilton.

A long and very interesting military letter, with mention of General Halleck, General Sherman and others.

GRANT (ULYSSES SIMPSON). Portion of an Autograph Manuscript, commencing “Deserters from the Confederate Army who deliver themselves up to the United States Forces, hereafter will be furnished free transportation,” etc.

GRANT (ULYSSES SIMPSON). A. L. S. 2pp. 4to, Wash-

ington, July 25th, 1866. To His Excellency Andrew Johnson. With signed superscription by Adam Badeau, "The letter was not sent."

"Enclosed I send some extracts from British papers on the subject of the visit of the "Miantinomah" to these shores. It may indeed be questioned whether the lavish compliments of the British on this subject are not bought by us at an extravagant price," etc.

The letter is written in ink.

GRANT (ULYSSES SIMPSON). D. S. 1p. folio, also signed by Hamilton Fish, Secretary of State, May 24th, 1869. On vellum. With five portraits.

BADEAU (ADAM). A. L. S. 3 pp. 8vo, Washington, December 21st, 1868. To Mr. Hoffman.

COLFAX (SCHUYLER). A. L. S. 1p. 8vo, South Bend, April, 7th, 1879. To J. E. Burton.

WILSON (HENRY). A. L. S. 1p. 4to, Natick, July 7th, 1857. To W. R. Alzee.

WILSON (HENRY). A. L. S. 1p. 4to, Natick, October 16th, 1871. To Samuel May. With portrait and two views.

HAYES (RUTHERFORD B.). A. L. S. 2pp. 8vo, Columbus, September 15th, 1876. To General C. H. Grossman.

WHEELER (W. A.). L. S. by W. A. Wheeler and others, 2pp. 4to, Washington, March, 1869. To The President.

GARFIELD (JAMES ABRAM). A. L. S. 1p. 4to, Mentor, Ohio, December 23rd, 1881. To E. A. Carmen. With portrait, also of his wife.

ARTHUR (CHESTER ALAN). A. L. S. 2pp. 3to, New York, August 18th, 1862. To Brigadier-General Hillhouse. On military affairs.

ARTHUR (CHESTER ALAN). Petition signed by Mr. Arthur, and many others, to U. S. Grant, when President of the United States. With two portraits.

CLEVELAND (GROVER). A. L. S. 2pp. 8vo, New York, June 4th, 1889. To T. H. Merrell.

HENDRICKS (THOMAS A.). A. L. S. 2pp. 8vo, New York, November 7th, 1881. To Mr. Campbell, Comptroller of New York City.

HARRISON (BENJAMIN). A. L. S. 1p. 8vo, Washington, May 21st, 1881. To the Attorney General of the U. S.

HARRISON (BENJAMIN). A. L. S. 2pp. 8vo, Indianapolis, September 9th, 1883. To Mrs. Julie M. Eadie. With portrait.

[No. 788 —Continued]

MORTON (LEVI P.). Autograph Statement, commencing "Abraham Lincoln by his simplicity of character," etc. 1p. 4to, Albany, February 8th, 1896.

CLEVELAND (GROVER). A. L. S. 2pp. 12mo, New York, March 25th, 1890. To W. F. Gilchrist.

STEVENSON (A. E.). Petition, signed by A. E. Stevenson and many others, to R. B. Hays, when President of the United States.

McKINLEY (WILLIAM). A. L. S. 1p. 8vo, Canton, Ohio, September 13th, 1891. To C. G. Tefft.

McKINLEY (WILLIAM). A. L. S. 1p. 8vo, Canton, Ohio, December 23, 1896. To C. H. Grosvenor.

McKINLEY (WILLIAM). A collection of type-written and other sheets, some containing autograph corrections by Mr. McKinley.

ROOSEVELT (THEODORE). A. L. S. 1p. 12mo, New York, December 18th, 1883. To James Grant Wilson. Regarding his books, which were then stored away. With portrait.

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The letter reads; "Sir Joshua Reynolds having been informed by Baron——, that Mr. Wedgwood was seeking for a medal of the King of Hungary, has taken the liberty of sending the inclosed, which he received from him when he was Grand Duke of Tuscany, and hopes it will answer his purpose. May 24th."

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The poems were written between the ages of 12 and 16, and contains pages 55 and 56 in duplicate. Owing to a typographical error the first printing of these pages was suppressed, and reprinted. The above copy contains both the suppressed leaf and the reprinted leaf. The printer of the volume was the author's grandfather.

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London, 1850

FIRST EDITION OF THE RARE JOURNAL OF THE PRERAPHAELITE BROTHERHOOD the members of which were,—William Holman Hunt, John Everett Millais, Dante Gabriel Rossetti, Thomas Woolner, James Collinson, Frederic

George Stephens, and W. M. Rossetti, of whom D. G. Rossetti was the leading spirit. The desire to give expression to their feeling of revolt against conventionality in art led to starting *The Germ*, the first number of which was issued in January, 1850. Three others followed, February, March and April, all under the editorship of W. M. Rossetti. Of the first number 700 copies were printed, of which 200 were sold, and a smaller number of the February issue. After the February number Rossetti and his friends felt that the support accorded the magazine did not warrant their carrying it on, but the printers shouldered the responsibility, changing the name to "Art and Poetry: being Thoughts towards Nature," and two more numbers were issued, when it died a natural death. Among the famous writings from D. G. Rossetti's pen which appeared for the first time in "*The Germ*" were, "Hand and Soul," "The Blessed Damozel," "From the Cliffs—Noon," later called "Sea Limits," "The Carillon," "My Sister's Sleep;" from Christina Rossetti, "Dream Land," "A Pause of Thought;" from Coventry Patmore, "The Seasons," "Stars and Moon," "Essay on Macbeth," and others from the various contributors, a detailed list of which will be found in Mr. W. M. Rossetti's preface to the reprint of "*The Germ*."

ROSSETTI, DANTE GABRIEL

823. *SISTER HELEN*: a ballad. 12mo, in original sheets as issued, uncut. Oxford: Printed for Private Circulation, 1857
FIRST SEPARATE EDITION issued by William Morris, and but few copies printed. This is the author's second book said to have been printed for the Rev. William Fulford at one time the editor of the "Oxford and Cambridge Magazine." The Louis M. Dillman copy.

ROSSETTI, DANTE GABRIEL

824. *A. L. S.* 1p. 12mo, (December 15, 1863). To Ford Madox Brown, inviting him to tea, and stating that he is "*asking my mother and sisters, Miss Heaton, and Browning,—no one else except perhaps the Ned Joneses (E. Burne-Jones)*"

[No. 824—*Continued*]

of whom I have written; Swinburne will be here but not Meredith."

The Louis M. Dillman copy.

ROSSETTI, DANTE GABRIEL

825. AN OFFERING TO LANCASHIRE. Printed for the Relief of Distress in the Cotton Districts. 12mo, green cloth, gilt, uncut. London: Emily Faithful, 1863

Contains,—“Sudden Light” by Rossetti; and poems by Frederick Locker, W. Bell Scott, Christina Rossetti, and others. “Sudden Light” was somewhat altered when it appeared among the author’s collected works.

The Louis M. Dillman copy.

ROSSETTI, DANTE GABRIEL

826. POEMS (Privately Printed). A collection of 121 leaves (242 pages) of Proof Sheets of the Rare First, and Private, Issue of Rossetti’s Poems. 12mo, unbound, in silk-cloth wrapper and green levant morocco solander case.

London, n.d. (1869)

The following note regarding this item is condensed from the Dillman catalogue:—

Upon the death of Rossetti’s wife in 1862 all his manuscripts were buried with her. They were afterwards recovered and prepared for the press by Rossetti with the idea that a very limited number of copies should be circulated among friends. This idea was, however, abandoned. These proof-sheets contain poems not included in the edition of 1870. The pagination is irregular and some pages have been printed in duplicate. Proof-sheets of “Hand and Soul,” issued the same year (See No. 821 this catalogue) are, also, numbered among the others.

The Louis M. Dillman copy.

ROSSETTI, DANTE GABRIEL

827. POEMS. 8vo, boards, uncut.

London, 1870

One of 25 copies on Large Paper for Private Circulation only.

The Louis M. Dillman copy.

ROSSETTI, DANTE GABRIEL

828. A. L. S. 4 pp. 12mo, Chelsea, September 15, 1876. To Mrs. Sumner, on personal matters, and commencing:—

“I will first attend to your first commands. The lines run,—

‘ Still we say as we go—

Strange to think by the way,

Whatever there is to know,

That shall we know one day.’

Having thus unburdened myself, I hope you will refrain from remembering it in some such form as

‘ Still we say as we go—

I’ll hold her nozzle agin the bank,

Strange to think by the way

Till the last galoot’s ashore,

Whatever there is to know,

He see’d his duty a dead sure thing,

And went fur it thar and then,

And that we shall know one day.’ ”

In these lines John Hay’s ballad of “Jim Bludso” comes in for a touch of good natured raillery. Further on Rossetti refers to his trial of mesmerism as a cure for sleeplessness, as he was at the time this letter was penned suffering considerably from that physical disability.

ROSSETTI, DANTE GABRIEL

829. BALLADS AND SONNETS. 8vo, boards, uncut.

London, 1881

One of 25 copies on Large Paper. The Louis M. Dillman copy.

ROSSETTI, DANTE GABRIEL

830. POEMS. A New Edition. 8vo, boards, uncut.

London, 1881

One of 25 copies on Large Paper. Contains,—“The Bride’s Prelude” for the first time.

The Louis M. Dillman copy.

ROSSETTI, DANTE GABRIEL

831. VERSES. 12mo, full blue levant morocco, inside gilt borders, gilt top, uncut, original wrappers bound in, by RIVIÈRE.

London: Privately Printed, 1881

FIRST EDITION. Issued the year of Rossetti’s death. Comprises two poems,—“At the Fall of the Leaf,” and “After

[No. 831—*Continued*]

the French Liberation of Italy," neither of which was included in the author's collected works.

The Louis M. Dillman copy.

ROSSETTI, DANTE GABRIEL

832. BALLADS AND NARRATIVE POEMS. *Golden type in red-and-black, woodcut title, borders and initials.* 8vo, original limp vellum, uncut, with ties.

London: Kelmscott Press, 1893

One of 310 copies printed.

ROSSETTI, DANTE GABRIEL

833. SONNETS AND LYRICAL POEMS. *Golden type in red-and-black, woodcut title, borders and initials.* 8vo, original limp vellum, uncut, with ties.

London: Kelmscott Press, 1894

One of 310 copies printed.

ROSSETTI, DANTE GABRIEL

834. LENORE. By Gottfried August Bürger. Translated from the German by D. G. Rossetti. Small 4to, white cloth, uncut.

London, 1900

FIRST EDITION, printed on one side only of leaf. The Louis M. Dillman copy.

ROSTAND, EDMOND

835. CYRANO DE BERGERAC, drame en cinq actes. *Illustré par MM. Besnard, Flameng, Albert Laurens, Léandre, Adrien Moreau, Thévenot, gravé par Romagnol.* 4to, full red levant morocco decorated with panels composed of gold scrolls and citron mosaic flowers "en Champ," gilt top, uncut, by THE CLUB BINDERY.

Paris, 1890

One of 20 copies on Japanese paper, with the woodcuts in three states.

The Robert Hoe copy, with bookplate.

ROUSSEAU, JEAN BAPTISTE

836. ŒUVRES DIVERSES DU SIEUR R**. 12mo, full red levant morocco, gilt edges, interlaced monogram on back and sides, by TRAUTZ-BAUZONNET.

Soleure, 1712

One of the two editions printed that year, differing in type and ornaments. The text in each case is the same, but it is not known which is the earlier.

The Robert Hoe copy, with bookplate.

ROUSSEAU, JEAN JACQUES

837. GRAVURES POUR LES ŒUVRES DE ROUSSEAU. *Portrait of Rousseau by Dupréel after Latour and 59 plates engraved by Adam, Bovinet, Delignon, Dupréel, and others, after Moreau, Chasslat, Cloquet, Le Barbier, Mayer and S. C.* 8vo, full blue levant morocco, gilt, gilt edges, by CANAPÉ.

[Paris: 1817]

The above contains 59 plates; a complete set is 64 plates.

ROUSSEAU, JEAN JACQUES

838. JULIE, OU LA NOUVELLE HELOISE. *Vignettes by Tony Johannot, E. Wattier, E. Lepoitevin, and others, engraved by BRUGNOT.* 2 vols. in 1, imp. 8vo, full polished calf, gilt top, inside dentelle borders, uncut, by BEDFORD. Paris, 1845

The 38 full-page illustrations are proofs before letters on India paper.

The Robert Hoe copy, with bookplate.

ROWLANDSON COLORED PLATES IN FIRST EDITIONS

ROWLANDSON, THOMAS—Illustrator

839. NAPLES AND THE CAMPAGNA FELICE; in a series of Letters addressed to a Friend in England in 1802. *With 2 maps, engraved title, and 15 plates in colors, mainly by Thomas Rowlandson.* 8vo, full polished calf, gilt back, gilt sides, gilt top, rough edges, by Root. London, 1815

FIRST EDITION.

ROWLANDSON, THOMAS—Illustrator

840. THE GRAND MASTER; or Adventures of Qui Hi in Hindostan. A Hudibrastic Poem in Eight Cantos, by Quiz. *Folding frontispiece, engraved title, and 26 full-page plates in color, by Thomas Rowlandson.* 8vo, full polished calf, gilt back, gilt edges. London, 1816

FIRST EDITION. Contains the slip of "Errata" at the end. The Thomas Charles Venables copy, with bookplate.

ROWLANDSON, THOMAS—Illustrator

841. JOURNAL OF SENTIMENTAL TRAVELS in the Southern Provinces of France, shortly before the Revolution. *Embellished with 17 colored engravings, from designs by Thomas Rowlandson.* FIRST EDITION. Royal 8vo, original salmon colored cloth, gilt, gilt top, uncut, binding very slightly worn.

London, 1821

ROWLANDSON, THOMAS—Illustrator

842. [COMBE (WILLIAM)]. The History of Johnny Quae Genus, the Little Foundling of the late Doctor Syntax. A Poem. By the Author of The Three Tours. *With 24 full-page plates in color, by Thomas Rowlandson.* Royal 8vo, full crimson polished calf, gilt back, gilt top, uncut.

London, 1823

FIRST EDITION. Contains the small slip of "Errata," reading,—"*We must beg leave to call the attention of the Reader to an Error in the paging*" etc. following Introduction.

FIRST EDITIONS OF JOHN RUSKIN, INCLUDING HIS OWN COPY OF SESAME AND LILIES, ANNOTATED

RUSKIN, JOHN

843. SALSETTE AND ELEPHANTA: A Prize Poem, recited in the Theatre, Oxford, June 12, 1839. 12mo, original blue wrappers.

Oxford, 1839

FIRST EDITION. The author's first publication. The Louis M. Dillman copy.

RUSKIN, JOHN

844. THE SEVEN LAMPS OF ARCHITECTURE. *With illustrations, drawn and etched by the author.* Royal 8vo, original embossed cloth, uncut.

London, 1849

FIRST EDITION. With bookplate and autograph of Rev. C. G. Newcomb.

[RUSKIN, JOHN]

845. POEMS. J. R. Collected 1850. 12mo, original brown cloth, In wine-colored levant morocco solander case.

London, 1850

FIRST ISSUE OF THE FIRST EDITION, of which only 50 copies were printed for private circulation. This copy is in re-

[No. 845—*Continued*]

markable condition, the top edges being *untrimmed* and is thus practically unique, as these edges are usually either gilt or trimmed.

It contains fifty-one poems, written by the author mainly between the ages of 14 and 26, forty-one of which had previously appeared in various publications, the others being here first printed.

Presumably the Louis M. Dillman copy.

RUSKIN, JOHN

846. THE KING OF THE GOLDEN RIVER; or, The Black Brothers. A Legend of Stiria. *Illustrated by Richard Doyle.* FIRST EDITION. 12mo, original boards, new back. With the leaf of Advertisement. London, 1851

RUSKIN, JOHN

847. THE WRITINGS OF JOHN RUSKIN, comprising: The Seven Lamps of Architecture. *With illustrations, drawn by the author.* SECOND EDITION. London, 1855
The Stones of Venice. *With illustrations drawn by the author.* FIRST EDITIONS. 3 vols. London, 1851-1853
Modern Painters. *With illustrations drawn by the author, and others.* 3 vols. FIRST EDITIONS, the others fourth and sixth editions. 5 vols. London, 1857-1856-1860
Together, 9 vols. royal 8vo, uniformly bound in full blue levant morocco, ornamental panel on each side, gilt backs, gilt tops, edges uncut or scraped, by ZAEHNSDORF. London, 1851-1860

RUSKIN, JOHN

848. THE ELEMENTS OF DRAWING. *With illustrations by the author.* FIRST EDITION. 12mo, original cloth, uncut. London, 1857

RUSKIN, JOHN

849. SESAME AND LILIES. Two Lectures delivered at Manchester in 1864. Second Edition, with Preface. 12mo, original cloth, some pages loose, gilt edges. Enclosed in a full green levant morocco case, lettered, by BRADSTREET. London, 1865

JOHN RUSKIN'S OWN COPY, ANNOTATED BY HIM FOR THE THIRD EDITION.

Upon the title-page he has added the title of the Third

[No. 849—Continued]

Lecture, "*The Mystery of Life*," and has, also, translated the Greek motto, "*For his joy he goes and sells all that he has and buys the Field*." The Greek motto on page (1) he has also translated, and there are several typographical corrections in his autograph.

The autograph of George Allen, his publisher, on half-title.

RUSKIN, JOHN

850. LEONI. A Legend of Italy. By J. R. 12mo, original printed wrappers, uncut, 15 pp. In maroon levant morocco solander case, with inner protecting cover.

London (privately printed), 1868

FIRST SEPARATE EDITION, of which but few copies were privately printed. It first appeared in one of the Annuals in 1837.

The Louis M. Dillman copy.

SAINT-LAMBERT, CHARLES FRANCOIS DE

851. LES SAISONS, poeme. Cinquieme edition. *5 plates engraved by Delaunay, Prevost, Rousseau, Saint-Aubin and Watelet after Gravelot and Le Prince; fleuron on title and 4 vignettes by Choffard.* 8vo, full blue levant morocco gilt, gilt edges, by ROUSSELLE. Amsterdam: 1773

SAINT-LAMBERT, CHARLES FRANCOIS DE

852. LES SAISONS, poëme. Septieme édition. *Frontispiece and 6 plates engraved by Delaunay, Duclos, Lebas, Prévost and Simonet after Moreau, fleuron on title and 4 vignettes by Choffard.* 8vo, full blue levant morocco gilt, gilt edges, by ROUSSELLE. Amsterdam: 1775

SAINT-LAMBERT, CHARLES FRANCOIS DE

853. LES SAISONS. Poëme. *4 plates engraved by Morel after Choudet, in two states, ONE PROOFS BEFORE ALL LETTERS.* 4to, full green levant morocco, gilt panelled sides, fleurons in the corners, gilt edges, by THIERRY.

Paris: P. Didot l'aîné, 1796

EXTRA-ILLUSTRATED by the insertion of a frontispiece engraved by Pauquet after Le Barbier, and a lithograph after Prudhon.

SAINTE-MARTHE, SCEVOLE DE

854. LES ŒUVRES DE SAINTE-MARTHE. Dernière Édition. *Wood-cut vignettes and head-and-tail pieces.* 4to, full maroon levant morocco, back in gilt and mosaic, sides tooled with sprays of oak and linden leaves, inside gilt borders, gaffer-edged edges, by LORTIC. In a green morocco case.

Paris: Jacques Villery, 1629

Contains 4 sub-titles,—date of the first and fourth, 1629; of the second and third, 1630.

The Firmin Didot-Robert Hoe copy, with bookplates of both.

PAUL AND VIRGINIA, FIRST FRENCH EDITION,
EXTRA-ILLUSTRATED, AND OTHER EDI-
TIONS

SAINT-PIERRE, J. H. BERNARDIN DE

855. PAUL ET VIRGINIE. *With 4 plates engraved by Gérardet, Halbou and De Longueil after Moreau and J. Vernet.* 16mo, full blue levant morocco, roses in centre of richly tooled panels on back, and on sides, gilt edges, by CHAMBOLLE-DURU. Paris: Imprimerie de Monsieur, 1789

FIRST EDITION.

Accompanying the foregoing is; Paul and Mary, an Indian Story. EXTRA-ILLUSTRATED by the insertion of numerous fine plates, including a portrait of Saint-Pierre, many in proof state, 2 vols. 12mo, full blue levant morocco, gilt backs, inside dentelle borders, gilt edges, by Chambolle-Duru, London, 1789. The three volumes enclosed in a solander case of crimson levant, lettered.

The "Advertisement" of the last-named states; "This story has been lately published, amongst other works of a very different nature, by M. de St. Pierre, who resided in the country which it describes, and was well acquainted with the principal facts," etc.

SAINT-PIERRE, J. H. BERNARDIN DE

856. PAUL ET VIRGINIE. *Portrait engraved by Ribault after Lafitte and the plates, all beautiful impressions before letters, engraved by Bourgeois de La Richardière, Roger, Bovinet, Mccou, Pillement and Prot after Gérard, Girodet, Isabey,*

[No. 856—Continued]

Moreau and Prudhon. 4to, full red calf, the sides elegantly blind tooled, in the centre an inlay of dark blue morocco, with the coat of arms, stamped in gold, of the DUCHESSE DE BERRY, silk linings, gilt edges, by THOUVENIN.

Paris: P. Didot l'aîné, 1806

SAINT-PIERRE, J. H. BERNARDIN DE

857. PAUL ET VIRGINIE. *Full-page illustrations on India paper, and colored map.* Royal 8vo, full green levant morocco, gilt back, gilt edges, by CUZIN. Paris: Curmer, 1838

FIRST ISSUE of this edition, including "La Chaumière Indienne," with title dated 1838, and "Flore de Paul et Virginie."

EXTRA-ILLUSTRATED by the insertion of several plates, all proofs.

The Robert Hoe copy, with bookplate.

SAINT-PIERRE, J. H. BERNARDIN DE

858. PAUL AND VIRGINIA. With an original Memoir of the Author. *With three hundred and thirty illustrations, by and after Johannot, Williams, and others, the full-page plates, all proofs before letters on India paper.* Royal 8vo, full olive straight-grained morocco, sides elaborately tooled to an interlaced pattern of lines and floral ornaments, back to match, broad inside borders, doublures of old-rose silk, with similar fly-leaves, gilt edges, by THIERRY SR. DE PETIT-SIMIER. London: Orr, 1839

Original issue of this esteemed edition. EXTRA-ILLUSTRATED by the insertion of 33 portraits and plates, some in two states, and some on India paper.

SAMBUCUS, JOANNES

859. EMBLEMATA, cum aliquot nummis antiqui operia. *Title printed within a woodcut border, containing many figures, 166 emblematic woodcuts, and 8 pages of medals.* Small 8vo, full citron levant morocco, gilt sides and back, gilt edges, by BEDFORD. Antuerpiae: C. Plantin, 1564

FIRST EDITION of this elegant book of emblems. An extra portrait of the author is laid in.

The Robert Hoe copy, with his bookplate and autograph.

SAMMLUNG

860. GEISTLICHER LIEDER, zum Gebrauche bey dem öffentlichen Gottesdienste in den evangelischen Gemeinen. 12mo, in a fine binding of repoussé silver, the sides ornamented in a Rafaellesque manner, with relief medallion in centre of both sides having symbolical figures, silver clasps, gilt edges.

St. Gallen: 1825

SAND, GEORGE

861. MASQUES ET BOUFFONS (Comédie Italienne). *Texte et dessins par Maurice Sand, gravures par A. Manceau.* Preface par George Sand. 2 vols. imp. 8vo, full green levant morocco, back and sides elaborately tooled in the manner of Derome, arms in the centre, gilt top, uncut, by PETIT.

Paris, 1862

The 50 plates are in two states, one set being colored. EXTRA-ILLUSTRATED by the insertion of 116 plates, many of them proofs, some in color.

The Robert Hoe copy, with bookplate.

SAND, GEORGE

862. LA MARQUISE. 8vo, full dark-blue levant morocco, gilt back and sides with corner ornaments, doublures of citron levant with wide gilt borders tooled in a floral design, figured silk end-papers, gilt over rough edges, original wrappers bound in, by MARIUS MICHEL. Paris: Calmann Lévy, 1888

UNIQUE COPY WITH THE ORIGINAL DRAWINGS OF BAUGNIES INSERTED, and one of 225 copies on *papier vélin*. The plates are printed on Holland and Japanese papers, and are in from two to five states, according to their importance. The Robert Hoe copy, with bookplate.

SANDEAU, JULES

863. UN DÉBUT DANS LE MAGISTRATURE. *Portrait of the author, etched by Deville, and 12 vignette illustrations, all before letters.* Small 4to, full green levant morocco, broad ornate gold tooled borders, gilt back, inside dentelle borders, gilt edges, original wrappers bound in, by LORTIC.

Paris, 1887

No. 5 of 25 copies on Japanese paper. The Robert Hoe copy, with bookplate.

SCARRON, PAUL

864. ŒUVRES DE MONSIEUR SCARRON. Nouvelle Edition, revue, corrigee, & augmentee de l'Histoire de la Vie & de ses Ouvrages d'un Discours sur le style burlesque, & de quantite de pieces omises dans les editions precedentes. *Engraved frontispieces, and the author's portrait, by Folkema, after Dubourg and Petit.* 7 vols. 12mo, full crimson levant morocco, floral tooled panelled backs, inside dentelle borders, gilt edges, by TRAUTZ-BAUZONNET. Amsterdam: J. Wetstein, 1752
The Robert Hoe copy, with bookplate in each volume.

SCOTT'S POETICAL WORKS AND WAVERLEY
NOVELS, ALL FIRST EDITIONS, IN MODERN
BINDINGS

SCOTT, SIR WALTER

865. A COLLECTION OF THE POETICAL WORKS of Sir Walter Scott, comprising:

The Chase, and William and Helen. Two Ballads, from the German of Gottfried Augustus Bürger. Edinburgh, 1796.
Goetz of Berlichingen, with the Iron Hand, a Tragedy. Translated from the German of Goethe. London, 1799
Ballads and Lyrical Pieces. Edinburgh, 1806
Large Paper Copy. The Pieces are now first collected, some having already appeared in Lewis's "*Tales of Wonder*," and Scott's "*Minstrelsy of the Scottish Border*."
Marmion; A Tale of Flodden Field. Edinburgh, 1808
The Lady of the Lake; A Poem. *Stipple portrait of Scott, by Heath, inserted.* Edinburgh, 1810
The Vision of Don Roderick; A Poem. Edinburgh, 1811
Glenfinlas and other Ballads, with the Vision of Don Roderick. *Illustrated with engravings, from the designs of Richard Westall.* London, 1812
Rokeby; A Poem. Edinburgh, 1813
The Lord of the Isles; A Poem. Edinburgh, 1815
The Field of Waterloo; A Poem. Edinburgh, 1815
This work was published within four months after the Battle of Waterloo, and the profits of the first edition were the author's contribution to the relief of the widows and orphans of the slain soldiers.
Harold the Dauntless; A Poem. Edinburgh, 1817
Miscellaneous Poems. Edinburgh, 1820
Halidon Hill; A Dramatic Sketch from Scottish History. Edinburgh, 1822

[No. 865—Continued]

The Poetry contained in the Novels, Tales and Romances of the Author of "Waverley." *View on title.*

Edinburgh, 1822

The Doom of Devorgoil, A Melo-Drama; Auchindrane; or, The Ayrshire Tragedy.

Edinburgh, 1830

Originally written for Daniel Terry of the Adelphi, one of Scott's intimate friends, it was entirely unsuccessful when produced.

ALL FIRST EDITIONS. Together, 15 vols. large 4to, 8vo. and 12mo, uniformly bound in half crimson levant morocco, gilt and blind tooled backs and sides, gilt tops, MAINLY ENTIRELY UNCUT, a few however with edges scraped, by ROOT.

Edinburgh and London, 1796-1830

Assumed to be quite perfect, with all the half-titles, where issued, several with advertisements or original wrappers, but sold not returnable in case it should be proved that any half-titles are missing.

It is of rare occurrence that such a fine collection of first editions of Scott's Poetical Writings comes on the market.

SCOTT, SIR WALTER

866. A COMPLETE SET OF THE WAVERLEY NOVELS, ALL FIRST EDITIONS, as below described. Together, 74 vols. 12mo, uniformly bound in half green morocco, gilt and blind tooled, gilt tops, MAINLY UNCUT, several, however, with cut edges, stated in each instance whether cut or uncut.

Edinburgh, 1814-1832

CONTENTS:

- Waverley. 3 vols. Cut1814
Contains the separately printed pages bearing the printer's name in volumes 1 and 2.
- Guy Mannering. 3 vols. Cut.....1815
Contains the separately printed "Errata" in volume 3. The title of volume 1 has been repaired.
- The Antiquary. 3 vols. Cut, but with many rough leaves1816
Contains the "Glossary."
- Tales of My Landlord. [First Series.] 4 vols. Cut..1816
Comprises "The Black Dwarf" and "Old Mortality."
- Tales of My Landlord. Second Series. 4 vols.
Uncut1818
Comprises "The Heart of Mid-Lothian."

[No. 866—Continued]

Rob Roy. 3 vols. Cut, but with many rough leaves.	1818
Tales of My Landlord. Third Series. 4 vols. Uncut	1819
Comprises " <i>The Bride of Lammermoor</i> " and " <i>Legend of Montrose.</i> "	
Contains the Advertisements.	
Ivanhoe. 3 vols. Uncut	1820
Contains the Advertisements.	
The Monastery. 3 vols. Cut, but with some rough leaves	1820
The Abbot. 3 vols. Uncut.	1820
Kenilworth. 3 vols. Uncut.	1821
Contains the Advertisements.	
The Fortunes of Nigel. 3 vols.	1822
Contains the Advertisements.	
The Pirate. 3 vols. Uncut.	1822
Peveril of the Peak. 4 vols. Uncut.	1822
Quentin Durward. 3 vols. Uncut.	1823
St. Roman's Well. 3 vols. Uncut.	1824
Contains the Advertisements.	
St. Ronan's Well. 3 vols. Uncut.	1824
Tales of the Crusaders. 4 vols. Uncut.	1825
Comprises " <i>The Betrothed</i> " and " <i>The Talisman.</i> "	
Contains the Advertisements.	
Woodstock. 3 vols. Uncut.	1826
Chronicles of the Canongate. [First Series.] 2 vols. Uncut	1827
Comprises " <i>Two Drovers,</i> " " <i>Highland Widow</i> " and " <i>The Surgeon's Daughter.</i> "	
Contains the Advertisements.	
Chronicles of the Canongate. Second Series. 3 vols. Uncut	1828
Comprises " <i>St. Valentine's Day</i> " and " <i>The Fair Maid of Perth.</i> "	
Contains the Advertisements.	
Anne of Geierstein. 3 vols. Uncut.	1829
Contains the Advertisements.	
Tales of My Landlord. Fourth Series. 4 vols. Uncut	1832
Comprises " <i>Count Robert of Paris</i> " and " <i>Castle Dangerous.</i> "	

A FINE SET OF FIRST EDITIONS.

It is thought to contain an absolutely complete set of the half-titles, but it is sold not subject to return if it should be proven that one or more are missing.

SCOTT, SIR WALTER

867. LETTERS ON DEMONOLOGY AND WITCHCRAFT, addressed to J. G. Lockhart. *Frontispiece by W. H. Lizars, and spirited plates by George Cruikshank, the latter in three states, the regular state, on India paper, and in colors.* 12mo, full crimson levant morocco, emblematically gold tooled, gilt top, by WOOD. London, 1830

SCOTT, WILLIAM HENRY

868. BRITISH FIELD SPORTS; embracing Practical Instructions in Shooting, Hunting, Coursing, Racing, Cocking, Fishing, with Observations on the Breaking and Training of Dogs and Horses, etc. *With 35 full-page plates, and numerous smaller illustrations.* FIRST EDITION. 8vo, full green levant morocco, gilt back and sides, gilt top, uncut, by ROUSSELLE. London, 1818

SCUDERY, GEORGES DE

869. ALARIC, OU ROME VAINCUE. Poëme Heroïque. *Frontispiece, portrait of Christine of Sweden, and ten other plates.* 12mo, full blue levant morocco, ornate side borders, gilt back, gilt edges, by TRAUTZ-BAUZONNET.

Suivant la Copie de Paris. La Haye, 1685

The Robert Hoe copy, with bookplate.

[SCUDERY, MADELEINE DE]

870. MATHILDE [d'Aguilar] dédié a Monsievr frere vnique dv Roy. *With engraved frontispiece by Francois Chauveau.* FIRST EDITION. 8vo, full crimson levant morocco, richly gold tooled panelled back, inside dentelle borders, gilt edges, by CHAMBOLLE-DURU. Paris, 1667

The Robert Hoe copy, with bookplate.

SECUNDUS, JOANNES

871. KISSES; being a Poetical Translation of the Basia. . . . An Essay on his Life and Writings. *Portrait and plates.* 12mo, full polished calf, gilt back. London, 1812

SEELEY, L. B.

872. HORACE WALPOLE AND HIS WORLD: Select Passages from his Letters. Edited by L. B. Seeley. *Portraits*. 2 vols. 8vo, full crimson levant morocco, gilt backs and sides, gilt tops, doublures of green silk, with linings of the same, by BRADSTREET. London, 1884

One volume extended to two volumes, and EXTRA-ILLUSTRATED by the insertion of 206 portraits and views, many of which are from contemporary sources, and many neatly inlaid to size. Each volume with specially printed title-page.

SEVIGNE, MADAME DE

873. LETTRES. Précédées d'un Notice Historique et Littéraire. *Portrait*. 8vo, half lilac levant morocco, gilt back, gilt top. Paris, 1892

SHAKESPEARE, WILLIAM

874. THE WORKS OF WILLIAM SHAKESPEARE. Edited by William George Clark and William Aldis Wright. 9 vols. 8vo, full dark brown levant morocco, interlaced gold tooled panelled backs, gilt sides, gilt tops. London, 1863-1866

The Cambridge Edition.

SHAKESPEARE, WILLIAM

875. THE PICTORIAL EDITION of the Works of William Shakespeare, including a Biography, by Charles Knight. *Numerous illustrations*. 8 vols, royal 8vo, half crimson levant morocco, gilt backs, gilt tops. London, 1867

SHAKESPEARE, WILLIAM

876. THE POEMS OF SHAKESPEARE, printed after the original copies of *Venus and Adonis*, 1593; *The Rape of Lucrece*, 1594; *Sonnets*, 1609; *The Lover's Complaint*. Edited by F. S. Ellis. *Printed in Golden type in black and red, with ornamental borders*. 8vo, original vellum, uncut, with ties.

Hammersmith: The Kelmscott Press, 1893

One of 500 copies printed.

SHAW, HENRY

877. DRESSES AND DECORATIONS OF THE MIDDLE AGES. *With 94 finely colored plates, and 98 initial letters, also in colors, and over 100 woodcuts.* 2 vols. royal 8vo, half red morocco, gilt backs, gilt edges. London: William Pickering, 1843

SHELLEY ORIGINAL EDITIONS, WITH MANUSCRIPT LETTERS OF THE AUTHOR, FREDERICK LOCKER COPIES, &C.

[SHELLEY, PERCY BYSSHE]

878. ZASTROZZI, A Romance. By P. B. S. 12mo, full dark-green levant morocco, inside gilt borders, gilt top, UN CUT, by RIVIÈRE.

London: Printed for G. Wilkie and J. Robinson, 1810

FIRST EDITION of the author's first work written while he was at college. CONTAINS THE HALF-TITLE.

The Frederick Locker copy, with the "jester" bookplate.

SHELLEY, PERCY BYSSHE

879. ST. IRVYNE; or, The Rosicrucian: A Romance. By a Gentleman of the University of Oxford. 12mo, full dark-green levant morocco, inside borders, gilt top, lower edges uncut, by RIVIÈRE. London: Printed for J. J. Stockdale, 1811

FIRST EDITION, with the half-title, slightly repaired and lower margin extended.

The Frederick Locker copy, with the "jester" bookplate.

SHELLEY, PERCY BYSSHE

880. QUEEN MAB; A Philosophical Poem: With Notes. 8vo, full dark-green levant morocco, inside gilt borders, gilt top, UN CUT, by RIVIÈRE.

London: Printed by P. B. Shelley, 1813

FIRST EDITION, AND AN UNMUTILATED COPY, WITH THE POINTS, including imprint at end,—"*Printed by P. B. Shelley, No. 23 Chapel Street, Grosvenor Square, London;*" The dedication "*To Harriet ******," and the Notes.

To avoid prosecution on account of the advanced ideas contained in "Queen Mab" and the Notes thereto, Shelley destroyed the titles, the final imprints with his name and

[No. 880—*Continued*]

address, and the dedicatory pages of many of the copies circulated, so that an unmutilated copy such as this one is of great scarcity. It is said that this entire edition consisted of but 250 copies, most of them being without the points herein noted.

The Frederick Locker copy, with the "jester" bookplate.

SHELLEY, PERCY BYSSHE

881. ALASTOR; or, The Spirit of Solitude: and Other Poems. 16mo, full green levant morocco, gilt backs and sides, with floral ornaments, inside gilt borders, gilt over rough edges, by BEDFORD. London, 1816

FIRST EDITION, with title-page, Preface, and fly-title, and the misprint in the Greek letter of the Stanzas addressed to Coleridge.

SHELLEY, PERCY BYSSHE

882. ANOTHER COPY in full crimson levant morocco, gilt back and inside borders, polished gilt edges, by BRADSTREET.

SHELLEY, PERCY BYSSHE

883. A. L. S. 7 pp. 4to, Marlow, December 11, 1817. To his publishers concerning the issuance of his work "Laon and Cythna," and earnestly urging them to withdraw their objections to its publication. The letter is neatly repaired in the middle upper and lower portions of the leaves.

AN EXCEEDINGLY IMPORTANT BIBLIOGRAPHICAL DOCUMENT EMBODYING SHELLEY'S GREAT LETTER OF PROTEST AGAINST THE STOPPAGE OF PUBLICATION OF HIS "LAON AND CYTHNA." "It is to be regretted that you did not consult your own safety & advantage, if you consider it connected with the non-publication of my book, before your declining the publication after having accepted it, would have operated to so extensive & serious an injury to my views as now. The instances of abuse & menace which you cite, were such as you expected, & were, as I conceived, prepared for. If not, it would have been just to me to have given them their due weight & consideration before. You foresaw,—you foreknew all that these people would say. You do your best to condemn my book before it is given forth, because you publish it, & then withdraw, so no other bookseller will pub-

lish it, because one has already rejected it. . . .

I beseech you to reconsider the matter, for your sake, no less than for my own. Assume the high and serene ground of courage. The people who visit your shop, and the wretched bigot who gave his worthless custom to some other bookseller, are not the public. The public respects talent, & a large portion of them are already undeceived with regard to the prejudices which my book attacks. . . .

There is no compromise that you might make tho' that wont be still injurious to me. Sherwood & Neely wish to be the principal publishers—call on them & say that it was through a mistake that you undertook the principal direction of the work, as it was *my wish* that it should be theirs & that I have written to you to that effect. This, if it wont be advantageous to you, would be detrimental to, but not utterly destructive of, my views. To withdraw your names entirely would be to inflict on me a bitter & undeserved injury. . . .

I do hope that you will have too much regard for the well-chosen motto of your seal to permit the murmurs of a few bigots to outweigh the serious and permanent considerations presented in this letter. . . I have just received a most kind & encouraging letter from Mr. Moore (Thomas Moore) on the subject of my poem . . . it is for you, now you have been once named as publisher and have me in your power, to blast all this and to hold up my literary character in the eyes of mankind, as that of a proscribed and rejected outcast.”

SHELLEY, PERCY BYSSHE

884. LAON AND CYTHNA; or, The Revolution of the Golden City: A Vision of the Nineteenth Century. In the Stanza of Spenser. 8vo, full polished calf, gilt back and inside borders, gilt top, other edges UNCUT, by BEDFORD.

London: Printed for Sherwood, Neely, &c., 1818

THE SUPPRESSED FIRST EDITION, which was reissued shortly afterwards by Ollier without the objectionable passages contained herein, and with the altered title,—“The Revolt of Islam.” With the Leaf of Errata. (See the Shelley A. L. S. relative to this work, No. 883 this catalogue.)

The Edward George Hibbert copy, with bookplate.

SHELLEY, PERCY BYSSHE

885. LAON AND CYTHNA; or, The Revolution of the Golden City: A Vision of the Nineteenth Century. In the Stanza of Spenser. 8vo, full light-green levant morocco, gilt and mosaic back, sides tooled in a gilt and mosaic design with corner and centre ornaments and a semis of flowers, doubles of red levant, gilt-bordered, watered silk end-papers, gilt top, edges scraped, by WOOD. In silk slip cover and morocco case.

London: Printed for Sherwood, Neely, &c., 1818

Another copy of the preceding item. Inserted is an A. L. S. of the author's, 2 pp. 4to, with addressed portion, Marlow, November 25, 1817, to Ollier, the publisher reading,—
"I have not yet seen the announce (ment) of Laon & Cythna in the public papers. Be so good as not to let it be delayed a day longer, as the books are now ready. I wish a parcel of *twelve* to be sent to me as soon as you can get them put in boards. If you will send me the account of the expense of the advertisements, I will transmit you the money the moment they appear." (Portion of letter stained).

SHELLEY, PERCY BYSSHE

886. THE REVOLT OF ISLAM; A Poem, in Twelve Cantos. 8vo, full dark-brown levant morocco, gilt back and inside borders, gilt top, other edges UN CUT, by BLACKWELL.

London: Printed for C. and J. Ollier, 1818

FIRST EDITION, with the half-title containing the Greek verse of Pindar, after p. XXXII., and the Leaf of Errata. This half-title is unusually scarce, as it was printed on a separate leaf and it is quite likely that these were never inserted in the majority of copies. Mr. Buxton Forman states that he knew of but two containing this half-title. The Leaf of Errata is the same as that in "Laon and Cyntha" (See No. 884 in this catalogue), which work this virtually is, with the altered title and certain passages modified to suit the taste of the author's publisher,—Ollier.

SHELLEY, PERCY BYSSHE

887. ROSILIND AND HELEN, A Modern Eclogue; with Other Poems. 8vo, original wrappers, uncut. In silk cloth wrappers, and crimson levant morocco solander case.

London: Printed for C. and J. Ollier, 1819

FIRST EDITION, with both the half-titles, one of which is frequently lacking, and the 4pp. of advertisements at end.

SHELLEY, PERCY BYSSHE

888. *THE CENCI*. A Tragedy, in Five Acts. 8vo, full dark-green levant morocco, gilt back and inside borders, gilt top, other edges UN CUT, by BEDFORD.

Italy: Printed for C. and J. Ollier, London, 1819

FIRST EDITION, printed at Leghorn, on thick paper, and only a comparatively small number issued. Published without a half-title unless that preceding the text may be called such.

The Frederick Locker copy, with the "jester" bookplate.

SHELLEY, PERCY BYSSHE

889. Another copy, 8vo, full light-green polished calf, gilt and mosaic back, gilt ornaments at corners, edges trimmed and gilded, by ZAEHNSDORF.

SHELLEY, PERCY BYSSHE

890. *PROMETHEUS UNBOUND*, A Lyrical Drama in Four Acts. With Other Poems. 8vo, full dark-blue levant morocco, gilt back, gilt sides and inside borders, uncut, by ROOT.

London: C. and J. Ollier, 1820

FIRST EDITION, with the half-title and the word "Miscellaneous" spelled correctly on page of Contents.

The Louis M. Dillman copy.

SHELLEY, PERCY BYSSHE

891. *ADONAI*. An Elegy on the Death of John Keats, Author of *Endymion*, *Hyperion*, Etc. Square 8vo, full crimson levant morocco, inside gilt borders, gilt top.

Pisa: With the Types of Didot, MDCCCXXI (1821)

FIRST EDITION. In reference to this issue the author states;—"The poem is beautifully printed, and what is of more consequence, correctly; indeed it was to obtain this last point that I sent it to the press at Pisa," &c.

[SHELLEY, PERCY BYSSHE]

892. *EPIPSYCHIDION*: Verses Addressed to the Noble and Unfortunate Lady Emilia V—— now Imprisoned in the Convent of —— . 8vo, full green levant morocco, gilt back and top, by RIVIÈRE. London: C. and J. Ollier, 1821

FIRST EDITION, WITH THE HALF-TITLE. Shelley, when forwarding the manuscript of this work to his publisher, said,—

[No. 892—Continued]

"It is to be published simply for the esoteric few . . . it should be printed immediately in the simplest form, and merely one hundred copies."

Originally issued as a paper pamphlet, without wrappers, the half-title being on the outside. Most copies offered in the auction rooms lack this half-title.

SHELLEY, PERCY BYSSHE

893. **HELLAS.** A Lyrical Drama. 8vo, full polished calf, inside gilt borders, gilt edges, leather labels, by MORRELL.

London, 1822

FIRST EDITION, with both half-titles. Of this, the last work Shelley published, he writes in a letter to Mr. Gisborne, Pisa, April 10, 1822,—*"I have received Hellas, which is prettily printed, and with fewer mistakes than any poem I ever published."*

SHELLEY, PERCY BYSSHE

894. **POSTHUMOUS POEMS.** 8vo, full red levant morocco, gilt back, sides tooled in gilt panels with corner ornaments, inside gilt borders, some leaves uncut, by THE CLUB BINDERY, name on title. London: Printed for J. and H. L. Hunt, 1824

FIRST EDITION, with the Preface written by Mrs. Shelley. The D. F. Appleton copy, with bookplate.

SHELLEY, PERCY BYSSHE

895. **ADONAIS.** An Elegy on the Death of John Keats. 8vo, original wrappers, uncut. Cambridge, 1829

Issued by Monckton Milnes and Arthur Hallam, and reprinted from the First Edition, Pisa, 1821. (See No. 891.) The First Edition printed in England and a fine, tall copy.

SHELLEY, PERCY BYSSHE

896. **THE MASQUE OF ANARCHY.** A Poem. Now First Published with a Preface by Leigh Hunt. 12mo, original boards, uncut, portions of back missing.

London: Edward Moxon, 1832

FIRST EDITION, with the 2pp. advertisements at end. Shelley wrote this poem upon the occasion of the "Peterloo Massacre" in 1819, but it was not published until 1832.

SHELLEY, PERCY BYSSHE

897. THE SHELLEY PAPERS. Memoir of Percy Bysshe Shelley, by T. Medwin, Esq., and Original Poems and Papers, by P. B. Shelley. Now First Collected. 16mo, full red levant morocco, gilt back and inside borders, gilt top, uncut, by RIVIÈRE. London: Whittaker, Treacher & Co., 1833
FIRST EDITION, with the 4pp. advertisements at end.

SHELLEY, PERCY BYSSHE

898. SHELLEY'S CENTENARY (August 4th, 1892). By William Watson. *Portrait*. FIRST EDITION. Square 8vo, boards, uncut. London, 1892
One of 25 copies on Japanese paper, printed for private distribution only.

SHELLEY, PERCY BYSSHE

899. A LETTER FROM SHELLEY TO T. PEACOCK, JULY, 1816. *Printed in black-and-red*. 8vo, full russias, gilt back, sides tooled in an artistic gilt and mosaic design, with gilt corner ornaments, and on the front cover a gilt and mosaic centrepiece, doublures of dark-green levant, gilt-bordered, gilt top, by DOUGLAS COCKERELL. In cloth case.

London: Essex House Press, 1901

ONE OF 5 COPIES ON VELLUM. This letter was published in 1817 in "A Six Weeks' Tour," but differed so materially from its original form, that it was deemed advisable to reprint it as first written.

SHERATON, THOMAS

900. THE CABINET-MAKER AND UPHOLSTERER'S DRAWING-BOOK. London; Printed for the Author, 1793, 446 pp.; Also Appendix to the Cabinet-Maker and Upholsterer's Drawing-Book, by Thomas Sheraton, London; Printed for the Author, 1793, 54 pp. *With the complete and extensive series of plates, some folding*. Thick 4to, full red straight-grained morocco, richly tooled back, gilt edges. London, 1793

FIRST EDITION OF BOTH PARTS.

Contains the leaf of "Errata" at the end of part one, and the complete List of Subscribers.

FIFTH SESSION

FRIDAY EVENING, APRIL 9TH, 1915

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 8.15 O'CLOCK

Catalogue Nos. 901 to 1121 inclusive

[SHERIDAN, RICHARD BRINSLEY]

901. THE RIVALS, a Comedy. As it is Acted at the Theatre-Royal in Covent-Garden. *Printer's ornament on title.* 8vo, full crimson levant morocco, richly gold tooled back, triple lined sides, inside dentelle borders, gilt top, OTHER EDGES ENTIRELY UNCUT, by RIVIÈRE. London, 1775

FIRST EDITION, WITH THE HALF TITLE, ON WHICH IS WRITTEN IN THE AUTOGRAPH OF THE AUTHOR. "*From the Author.*" On the last page (which has been neatly repaired,), Sheridan has crossed out the catchword "*Epi*" and written the word "*Finis*" underneath.

In addition to containing the half-title—which is generally missing—the copy contains the leaf with the "*Errata*" on one side, and "*Dramatis Personæ*" on the other. The names of Shuter, Woodward, Quick, Lewes, Mrs. Bulkley and others are included, in this, the original cast. This leaf is thought to have been an afterthought, caused by errors having been discovered in the text during the publication, and like the half-title is frequently missing.

Inserted is the original playbill, where "At the Theatre-Royal, Covent-Garden, this present Monday, February 27, 1775, will be presented a NEW COMEDY, call'd THE RIVALS," with the cast as printed in the "*Dramatis Personæ.*"

SHERIDAN, RICHARD BRINSLEY

902. THE CRITIC; or, A Tragedy Rehears'd. A Dramatic Piece in Three Acts, as it is performed at the Theatre Royal in Drury Lane. *Engraved title.* 8vo, full blue levant morocco, inside dentelle borders, gilt edges, by WOOD. London, 1781

FIRST EDITION AND FIRST ISSUE.

SILL, EDWARD ROWLAND

903. A MEMORIAL OF EDWARD ROWLAND SILL, who died February 27th, 1887. . . . Together with Extracts from his Correspondence. *Photographic portrait*. 8vo, original cloth. [No place]; Printed for Private Circulation, (1887)

SILVESTRE, ARMAND

904. CHRONIQUES DU TEMPS PASSÉ. Le Conte de l'Archer. *Aquarelles de A. Poirson, gravées par Gillot, impression chromotypographique par A. Lahure*. 8vo, citron levant morocco, side panels tooled in a grape-vine pattern on an inlay of green morocco, with brown inlays at corners thereof on which are small acorns, gilt and mosaic back, inside gilt borders, original wrappers bound in, by MEUNIER.

Paris, 1883

One of 50 copies on Japanese paper, with the illustrations in duplicate, one set IN COLORS. The colored cover is given in 12 states.

The Robert Hoe copy, with bookplate.

SKELTON, JOHN

905. MARY STUART. *Numerous fine portraits, including frontispiece in colors*. Royal 4to, full dark blue levant morocco, the sides elaborately tooled with floral and other ornamentation, the back tooled to match, broad inside dentelle borders, doublures of figured silk brocade, with linings of the same material, gilt edges, by DAVID. In a case.

Paris and London, 1893

Printed on Japanese paper, the plates in two states. Only 100 copies were so issued.

EXTRA-ILLUSTRATED by the insertion of 10 old portraits.

SLIMAN-BEN-IBRAHAM

906. RABIÂ EL KOULOUB OU LE PRINTEMPS DES CŒURS Légendes Sahariennes, recueillies par Sliman-Ben-Ibrahim. *Traduites et illustrées par E. Dinct*. 8vo, full citron levant morocco, gilt and mosaic back and sides, the latter in an artistic de-

[No. 906—*Continued*]

sign composed of inlays of green, brown and red rimmed with gilt, doublures of citron levant, gilt-bordered, figured silk end-papers, gilt over rough edges, original wrappers bound in, by THE CLUB BINDERY. In slip cover and case.

Paris: H. Piazza et Cie., 1902

One of 30 copies on Japanese paper, each page printed within an ornamental border, and the plates in two states, ONE SET IN COLORS.

The Robert Hoe copy, with bookplate and monogram.

SMITH, ALBERT

907. THE WASSAIL-BOWL. *With illustrations by John Leech.*

FIRST EDITION. 2 vols. 12mo, original red cloth, uncut.

London, 1843

SMITH, GEORGE

908. THE CABINET-MAKER AND UPHOLSTERER'S GUIDE; being a Complete Drawing Book. *With a large number of plates, some in colors.* FIRST EDITION. 4to, contemporary rough calf.

London, 1826

SMITH, JAMES AND HORACE

909. REJECTED ADDRESSES. *With portraits of the author, and illustrations by George Cruikshank and others.* 12mo, full light green levant morocco, gilt back and sides, gilt top, by ZAEHNSDORF.

London, 1851

JOHN SMITH'S MEZZOTINT ENGRAVINGS AFTER ORIGINALS BY TITIAN IN BLENHEIM PALACE

SMITH, JOHN

910. THE SET OF NINE SPLENDID LARGE MEZZOTINT ENGRAVINGS BY JOHN SMITH, after Titian's original paintings in Blenheim Palace, accompanied by the fine dedication plate engraved by G. Vertue. Neatly hinged on drawing paper, and bound in one volume large folio, full dark green levant morocco, with a gilt tooled semi-border accompanied by branches of

[No. 910—*Continued*]

roses on the sides, gilt tooled dentelle borders, silk linings, gilt edges, by CHAMBOLLE-DURU. In a case.

London, 1708-9

The plates, which are all brilliant impressions represent:

- (1). Apollo and Daphne.
- (2). Vulcan and Ceres.
- (3). Mars and Venus.
- (4). Bacchus and Ariadne.
- (5). Pluto and Proserpina.
- (6). Hercules and Dejanira.
- (7). Jupiter, Juno and Io.
- (8). Neptune and Amphitrite.
- (9). Cupid and Psyche.

SMOLLETT, TOBIAS

911. THE WRITINGS OF SMOLLETT, comprising;

The Adventures of Peregrine Pickle. In which are included Memoirs of a Lady of Quality. 4 vols.

London: Printed for the Author, 1751

First and only complete edition. The material which was suppressed before the publication of the second edition, would make almost an entire volume.

The Expedition of Humphry Clinker. By The Author of Roderick Random. 3 vols. London, 1771

The earliest issue of the first edition, with the misprint—MDCCLXXI, for MDCCLXXI—on the title of volume 1. Inner margins of titles of 2 volumes extended.

Plays and Poems, with Memoirs of the Life and Writings of the Author. *Portrait on title.* London, 1777

ALL FIRST EDITIONS. Together, 8 vols. 12mo, uniformly bound in mottled calf, gilt backs, yellow edges, JENKINS & CECIL. London, 1751-1777

Autograph of Robert Hoe, 1866, in one volume.

[SMOLLETT, TOBIAS]

912. THE HISTORY AND ADVENTURES OF AN ATOM. 2 vols. 12mo, full polished calf, gilt backs, gilt edges, by BEDFORD. Two very small portions of the title have been skillfully filled in.

London, 1769

FIRST EDITION, but not first issue, those bearing date MDCCXLIX (1749) for 1769 being the first.

The work exhibits, under fictitious characters, the conduct

[No. 912—*Continued*]

and dissensions of the several political parties, from 1754 to 1768, with mention of Cape Breton, Quebec, Havana, and other places of American interest. The present copy contains a full key—written on two pages—to the disguised names, written by a contemporary hand, and which includes General Braddock, Sir Jeffery Amherst, General Wolfe and others.

SPENSER'S FAERIE QVEENE, 1590, FIRST ISSUE
OF THE FIRST EDITION BOUND BY RIVIERE

SPENSER, EDMUND

913. (1.) THE FAERIE QVEENE, Disposed into twelue books, Fashioning XII. Morall vertues. *Large printer's device of an ornamental fleur-de-lys on title.*

London: Printed for William Ponsonbie, 1590

(2.) THE SECOND PART OF THE FAERIE QVEENE. Contain-
ing The Fovrth, Fifth, and Sixth Bookes. By Ed. Spenser.
Printer's device of an anchor in oval on title.

Imprinted at London for VVilliam Ponsonby, 1596. 2 vols. small 4to, full brown levant morocco, gilt backs, triple gold line on sides, inside dentelle borders, gilt edges, by RIVIÈRE. Small portion of title of volume most skilfully repaired, and some headlines slightly cut into, otherwise a fine copy.

London, 1590-1596

FIRST EDITION AND FIRST ISSUE, with the blank space on page 332 for the Welsh words, which was filled in in the later issues, and THE EIGHT ADDITIONAL PAGES OF "SONNETS," after the "*Errata*" (these pages in this copy are bound between pages 602 and 603), *and which are only found in the earliest issue.* The collation agrees with that given in the Rowfant catalogue.

SPIELMAN, M. H., and LAYARD, G. S.

914. KATE GREENAWAY. *Numerous illustrations, colored and plain, after Kate Greenaway.* 4to, original cloth, gilt top.

London, 1905

Edition de Luxe, and one of 500 copies, autographed by John Greenaway. Contains an original pencil sketch by Kate Greenaway, attested by John Greenaway.

SPORTING

915. LE ROY MODUS DES DEUITZ DE LA CHACE, VENERIE ET FAUCONNERIE. *With 9 quarter-page woodcuts, and numerous finely engraved initial letters.* 12mo, full green levant morocco, the sides tooled and gilt in compartments with decorations of branches, scrolls, arabesques etc. in the manner of the Eves, doublures of red levant, representation of a buck, with antlers in centre of each, bugles in each corner, gilt edges, by CAPÉ-MASSON-DEBONNELLE.

Paris: par Guillaume le Noir, 1560

The Robert Hoe copy, with bookplate.

STAUFFER, DAVID McNEELY

916. AMERICAN ENGRAVERS UPON COPPER AND STEEL. *Illustrated.* 2 vols. 8vo, half Holland and boards, uncut.

New York: The Grolier Club, 1907

One of 350 copies on mold-made paper.

STEDMAN, EDMUND CLARENCE

917. POEMS, LYRICAL AND IDYLLIC. New York, 1860; The Prince's Ball. *With illustrations by Stephens.* New York, 1860; Poetical Works. Complete Edition. *Portrait.* Boston, 1873; Victorian Poets, Boston, 1876. ALL FIRST EDITIONS, with the exception of the Poetical Works, which is the first collected edition. Together, 4 vols. 12mo, original cloth.

New York and Boston, 1860-1876

[STERNE, LAURENCE]

918. THE LIFE AND OPINIONS OF TRISTRAM SHANDY, GENTLEMAN. *Frontispiece after Hogarth, engraved by Ravenet, in volume III.* 9 vols. 12mo, full brown calf, blind tooled, gilt edges.

London (?) and London, 1760-1767

Presumed to be a set of first editions throughout, but as Vols. I. and II are without imprint, it is not certain whether they are York editions or not. Three of the volumes—V., VII. and IX., contain the autograph signature of the author. Volumes IV. V. VI. and IX. contain the half-titles, which it is thought constitutes a set of half-titles, and that the other volumes never had any.

Name of a former owner "W. Bell" is written in several places.

[STERNE, LAURENCE]

919. A SENTIMENTAL JOURNEY THROUGH FRANCE AND ITALY. By Mr. Yorick. *Coat-of-arms at page 38, volume 2.* 2 vols. 12mo, full polished calf, gilt backs, gilt edges, by BEDFORD. London, 1768

FIRST EDITION. Contains the half-titles and the list of subscribers, but does not contain the leaf of "*Advertisement*" which appears in a few copies.

The H. Walter Webb-Leila Howard Codman copy, with bookplates of both.

[STERNE, LAURENCE]

920. A SENTIMENTAL JOURNEY THROUGH FRANCE AND ITALY. By Mr. Yorick. *Coat-of-arms at page 38, volume 2.* 2 vols. 12mo, original boards, uncut.

London, 1768-(New York, 1885)

Facsimile of the first edition; one of 100 copies printed by Theo. L. De Vinne, on Holland paper.

STERNE, LAURENCE

921. STERNE'S LETTERS TO HIS FRIENDS ON VARIOUS OCCASIONS, to which is added, his History of a Watch Coat, with Explanatory Notes. FIRST EDITION. 12mo, full polished calf, gilt back, gilt sides, gilt top, other edges totally uncut, by RIVIÈRE. London, 1775

STEVENSON'S PENTLAND RISING, TWO COPIES
OF THE FIRST EDITION, ONE WITH A.L.S.,
AND OTHER ORIGINAL EDITIONS OF SAME
AUTHOR

STEVENSON, ROBERT LOUIS

922. THE PENTLAND RISING: a Page of History, 1666. FIRST EDITION. 12mo, original green wrappers. Enclosed in morocco solander case. Edinburgh, 1866

FINE COPY OF THE AUTHOR'S FIRST PUBLICATION. Written by Stevenson when barely 16 years of age, it being the outcome of the interest taken by him in the stories of the Covenanters that he had learned in childhood from his nurse. A. Cunningham. Only a small number of copies

[No. 922—*Continued*]

were privately printed, the greater number of which were bought up by his father.

Laid in is a 1 p. A. L. S. from Stevenson (signed in full "Robert Louis Stevenson") to C. B. Foote regarding the above work, and which reads:

"Vailima,

C. B. Foote, Esq.

Dear Sir:

Everybody is quite right, I was just 16 in November 1866, and the *Pentland Rising* in a green cover is my first work, printed by a fond parent. I remember giving Williamson, and strange to say—all these long years—bear him a little aching grudge, for a little momentary cowardice which he has long since forgotten and a good job too, but the photograph I cannot recall. "*Ticondaroga*" was printed to ensure copyright at home; I never even saw it. The plays, I fear, I cannot help you to, for various reasons. I admire your industry and success; I have always admired collectors, perhaps for their similitude to pirates.

Yours truly,

Robert Louis Stevenson.

P. S. Since writing the above, I have found lying about a copy of another early work, never acknowledged, and take pleasure to send it to you as a curiosity."

The G. N. Williamson copy.

STEVENSON, ROBERT LOUIS

923. *THE PENTLAND RISING, A Page of History.* Another copy of the FIRST EDITION. 12mo, original wrappers. Enclosed in half calf covers, with ties. Edinburgh, 1866

STEVENSON, ROBERT LOUIS

924. *ON THE THERMAL INFLUENCE OF FORESTS.* FIRST ISSUE OF THE FIRST EDITION. 8vo, original pale blue printed wrappers. Edinburgh, 1873

This first issue does not contain "From the Proceedings," etc. on title-page.

STEVENSON, ROBERT LOUIS

925. *AN INLAND VOYAGE.* *Engraved title by Walter Crane.* FIRST EDITION. 12mo, original cloth, uncut, slightly worn. London, 1878

STEVENSON, ROBERT LOUIS

926. TRAVELS WITH A DONKEY IN THE CEVENNES. *Frontispiece.*
FIRST EDITION. 12mo, original cloth, top edges uncut.
London, 1879

STEVENSON, ROBERT LOUIS

927. VIRGINIBUS PUERISQUE, and other Papers. 12mo, original
cloth, uncut. London, 1881
FIRST EDITION. With the Advertisements at the end.

STEVENSON, ROBERT LOUIS

928. NEW ARABIAN NIGHTS. 2 vols. 12mo, original cloth, uncut.
London, 1882
FIRST EDITION. With the Advertisements.
A manuscript note on the end fly-leaf states, "*Only 250
copies were printed, the publisher doubting much popularity
of the work,*" etc.

STEVENSON, ROBERT LOUIS

929. TREASURE ISLAND. *Map.* FIRST EDITION. 12mo, original
brown cloth. London, 1883

STEVENSON, ROBERT LOUIS

930. A CHILD'S GARDEN OF VERSES. 12mo, original cloth, gilt top,
fore and under edges *entirely uncut.* London, 1885
FIRST EDITION. In later copies of the first edition the edges
are more or less trimmed, although correctly described as
"uncut."

STEVENSON, ROBERT LOUIS

931. STRANGE CASE OF DR. JEKYLL AND MR. HYDE. 12mo, orig-
inal cloth. London, 1886
FIRST EDITION. With the leaf of Advertisement.

STEWART, JAMES

932. PLOCACOSMOS; or, The Whole Art of Hair Dressing; wherein
is contained ample Rules for the Young Artizan, more espe-
cially for Ladies Women, Valets etc., as well as Directions
for persons to dress their own Hair; also ample and whole-
some Rules to preserve the Hair. *With an elegant frontis-
piece, and other copper plates.* 2 vols. 8vo, full maroon le-

[No. 932—*Continued*]

vant morocco, backs and sides richly gold tooled, doublures of blue silk, with linings of the same, gilt over uncut edges, by CANAPÉ. London, 1782

One volume extended to two, and EXTRA-ILLUSTRATED by the insertion of 120 appropriate engravings, a large number from contemporary sources, some in colors, several printed in colors.

A singularly attractive item, containing many rare extra plates.

STIRBEY, GEORGE

933. LA LÉGENDE DE SAINT DÉODAT. Comédie en un acte. *Illustrations by Mathieu after Maurice Leloir.* 8vo, three quarter dark blue levant morocco, gilt top, uncut, original wrappers bound in, by THE CLUB BINDERY.

Paris: Firmin-Didot et Cie., 1905

Limited and numbered edition. The Robert Hoe copy, with bookplate.

STODDARD, RICHARD HENRY

934. FOOT-PRINTS. 8vo, original printed wrappers, 48 pp. In brown morocco solander case, with inner protecting cover.

New York, 1849

FIRST EDITION. Privately Printed.

The author's first volume of poems.

An autographed slip attached to the title, written by the author reads; "Only one copy of this juvenile verse of mine was sold. I burned up the remainder of the rubbish, as far as I could.

R. H. Stoddard,

June 17, 1902."

The Thomas J. McKee copy, with bookplate engraved by E. D. French.

STODDARD, RICHARD HENRY

935. SONGS OF SUMMER, Boston, 1857; The King's Bell, New York, 1863; The Book of the East, and other Poems. Boston, 1871. ALL FIRST EDITIONS. Together, 3 vols. 12mo, original cloth. Boston and New York, 1857-1871

Two of the above contain slips on which the author has written his name.

STOTHARD, THOMAS

936. A COLLECTION OF 189 PLATES BY THOMAS STOTHARD, mainly extracted from books illustrated by him, during the end of the XVIIIth or the early portion of the XIXth centuries, also some separately issued plates. Stipple, line and copper. The whole mounted in a 4to, volume in full russia, lettered; "Stothard. Book Plates." Included is a one page A. L. S. of the illustrator.

The plates are in black, bistre, with one; "Nurs'd a broad," 1795, printed in colors. A number of the plates are in proof state.

From the Frederick Locker collection, with his "jester" bookplate.

STOTHARD, THOMAS

937. Another collection (about 190) of Thomas Stothard plates, not as good as the preceding, in 2 vols. (1) illustrations mainly from contemporary publications, and (2) proof impressions of vignettes and head-and-tail pieces, with an original pencil drawing, unsigned, but probably by Thomas Stothard. 2 vols, small 4to, full old morocco, one elaborately gilt, the other with coat-of-arms on both sides.

From the Frederick Locker collection, with bookplate in each, the first-named with his manuscript list of contents.

STOWE, HARRIET BEECHER

938. THE MAYFLOWER. FIRST EDITION. 16mo, full brown levant morocco, with spray of Mayflower and foliage inlaid in green and pink on fore cover, inside floral borders, with damask linings and fly-leaves, gilt top, original covers bound in, by THE CLUB BINDERY. New York, 1843

Mrs. Stowe's first book. The D. F. Appleton copy, with bookplate.

STOWE, HARRIET BEECHER

939. UNCLE TOM'S CABIN; or, Life among the lowly. *Illustrated.* 2 vols. 12mo, full crimson levant morocco, richly gold tooled backs and sides, gilt tops, edges scraped, by THE CLUB BINDERY. Boston, 1852

FIRST EDITION. The D. F. Appleton copy, with bookplate.

STOWE, HARRIET BEECHER

940. UNCLE TOM'S CABIN. *With 27 illustrations on wood, by George Cruikshank.* 12mo, full polished calf, gilt back and sides, gilt top, uncut, by WOOD. London, 1852

FIRST ENGLISH EDITION. With one of the original wrappers bound in.

STOWE, HARRIET BEECHER

941. DRED; A Tale of the great Dismal Swamp. FIRST EDITION. 2 vols. 12mo, half black levant morocco, gilt backs, gilt tops, uncut, original cloth covers bound in, by THE CLUB BINDERY. Boston, 1856

The D. F. Appleton copy, with bookplate.

STOWE, HARRIET BEECHER

942. THE MINISTER'S WOOING. 12mo, full maroon levant morocco, interlaced tooling on back, panelled sides, gilt top, by THE CLUB BINDERY. New York, 1859

FIRST EDITION. The D. F. Appleton copy, with bookplate.

SURTEES' ANALYSIS OF HUNTING FIELD AND
SPORTING NOVELS, FIRST EDITIONS, IN
HANDSOME BINDINGS

[SURTEES, ROBERT SMITH]

943. THE ANALYSIS OF THE HUNTING FIELD; being a Series of Sketches of the Principal Characters that compose one, the whole forming a slight Souvenir of the Season, 1845-6. *With title in compartments, and 6 full-page plates by Henry Alken, all colors, and all unusually brilliant impressions, also 43 woodcuts in the text.* Royal 8vo, full crimson levant morocco, back and sides emblematically tooled, doublures of blue levant morocco, with corner ornaments, gilt edges, original red cloth covers bound in, by DAVID. London, 1846

FIRST EDITION, and with the exception that a few pages are very lightly spotted, a fine copy, with the advertisements bound in at the end.

SURTEES, ROBERT SMITH

944. THE WRITINGS OF SURTEES, comprising;

Mr. Sponge's Sporting. *With illustrations—colored and in the text—by John Leech.* London, 1853

Handley Cross; or, Mr. Jorrock's Hunt. *With illustrations—colored and in the text—by John Leech.* London, 1854

"Ask Mamma"; or, The Richest Commoner in England. *With illustrations—colored and in the text—by John Leech.* London, 1858

"Plain or Ringlets?" *With illustrations—colored and in the text—by John Leech.* London, 1860

Mr. Facey Romford's Hounds. *With illustrations, in color, by John Leech and Hablot K. Browne.* London, 1865

ALL FIRST EDITIONS. Together, 5 vols. 8vo, full crimson levant morocco, richly gold tooled backs, inside dentelle borders, gilt tops, uncut, original cloth covers bound in, by RIVIÈRE. London, 1853-1865.

[SWIFT, JONATHAN]

945. A TALE OF A TUB. Written for the Universal Improvement of Mankind. To which is added, an Account of a Battel between the Antient and Modern Books in St. James's Library. 8vo, full crimson levant morocco, richly gold tooled back, inside dentelle borders, gilt edges, by BEDFORD.

London, 1704

FIRST EDITION.

Unusually large copy, with the rare leaf preceding the title "Treatises writ by the same Author, most of them mentioned in the following Discourses," etc.

[SWIFT, JONATHAN]

946. ANOTHER COPY, also FIRST EDITION, full polished calf, gilt back, gilt edges, by BEDFORD. London, 1704

Although not quite as large as the above, a large and fine copy. Contains the leaf preceding the title.

[SWIFT, JONATHAN]

947. TRAVELS INTO SEVERAL REMOTE NATIONS OF THE WORLD. By Lemuel Gulliver. *Portrait and 6 maps.* 2 vols. 8vo, full crimson levant morocco, delicately gold tooled backs, triple gold line on sides, gilt edges, by RIVIÈRE. London, 1726

FIRST EDITION. Large Copy.

Separate pagination to each part.

SWINBURNE FIRST EDITIONS, INCLUDING
QUEEN MOTHER, LAUS VENERIS, AND
OTHERS

SWINBURNE, ALGERNON CHARLES

948. THE QUEEN-MOTHER, ROSAMOND. Two Plays. 12mo, full orange levant morocco, gilt top, uncut, by RIVIÈRE.
London; B. M. Pickering, 1860

FIRST EDITION OF THE AUTHOR'S FIRST BOOK.

FIRST ISSUE, of which it is said that "less than 20 copies were issued before the book was withdrawn from "circulation." It was re-issued with a title-page bearing the imprint of Edward Moxon. The present copy contains the leaf of "Errata" at the end.

SWINBURNE, ALGERNON CHARLES

949. ATLANTA IN CALYDON, A TRAGEDY. FIRST EDITION. Square 8vo, full orange levant morocco, gilt top, uncut, by RIVIÈRE.
London, 1865

SWINBURNE, ALGERNON CHARLES

950. A COLLECTION OF HIS WRITINGS, comprising;
Chastelard: A Tragedy. London, 1865
With all the 6 half-titles.
Notes on Poems and Reviews. London, 1866
Second issue, with "Savill, Edwards and Co." on reverse of of title.
Poems and Ballads, 2 vols. London, 1866-1878
First issue of volume one, published by Edward Moxon and Co., Dover Street.
A Song of Italy. London, 1867
William Blake. A Critical Study. *With illustrations from Blake's designs in facsimile, coloured and plain.*
London, 1868
It is said that later issues printed the same year (1868) were altered.
Ode on the Proclamation of the French Republic, September 4th, 1870. London, 1870
This was included in the first edition of "Songs of Two Nations," and has not since been reprinted in separate form.
Songs before Sunrise. London, 1871
Bothwell; A Tragedy. London, 1874

[No. 950—Continued]

- George Chapman, a Critical Essay. London, 1875
Songs of Two Nations. London, 1875
Notes of an English Republican on the Muscovite Crusade.
London, 1876
Erechtheus, a Tragedy. London, 1876
Contains the un-paged leaf of "Notes" at the end.
Studies in Song. London, 1880
A Study of Shakespeare. London, 1880
Mary Stuart, a Tragedy. London, 1881
A Study of Victor Hugo. London, 1886
Sea Song and River Rhyme, from Chaucer to Tennyson.
Edited and selected by E. D. Adams. With a new Poem
("A Word for the Navy," by A. C. Swinburne). *With 12*
etchings, some tinted. London, 1887
Contains in addition to the Swinburne poem, selections by
Bryant, Longfellow, Browning and others.
- ALL FIRST EDITIONS. Together, 18 vols. 8vo, and 12mo,
uniformly bound in half orange levant morocco, with the
exception of "Chastelard," which is in uniform full orange
levant morocco, gilt tops, uncut, or edges scraped, by
RIVIÈRE. London, 1865-1887

SWINBURNE, ALGERNON CHARLES

951. CLEOPATRA. 12mo, original brown wrappers, 17 pp.
London, 1866

FIRST EDITION. It is not included in any of the collected
editions of his writings.

SWINBURNE, ALGERNON CHARLES

952. LAUS VENERIS. 8vo, full brown levant morocco, gilt top, den-
telle inside border, by RIVIÈRE. London, 1866

FIRST EDITION. But few copies were printed, the majority
of which were distributed among the friends of the author.
It was incorporated in the 1866 edition of his "*Poems and*
Ballads."

Laid in is a 1p. A. L. S. of the author, undated, to A.
Chatto, which reads; "I write to beg you to let me have a
copy of Mr. Tennyson's forthcoming volume on the day of
publication & send me at once Mr. Browning's second series
of *Dramatic Idyls.*

yours sincerely

A. C. Swinburne."

SWINBURNE, ALGERNON CHARLES

953. DOLORES. 12mo, stitched, as issued, 23 pp. London, 1867
FIRST EDITION as a separate publication, it having previously appeared in "*Poems and Ballads*," 1866. Only a small number were issued.

SWINBURNE, ALGERNON CHARLES

954. AUGUSTE VACQUERIE, PAR SWINBURNE. 8vo, original brick-red wrappers, 27 pp. Paris, 1875
FIRST EDITION.
Originally published in *The Examiner*, but never separately printed in England.

SYMONDS, JOHN ADDINGTON

955. THE LIFE OF BENVENUTO CELLINI. Newly Translated into English. *With engraved portrait and eight etchings, by F. Laguillermie, and 18 reproductions of the works of the master.* FIRST EDITION. 2 vols., calf backs and cloth, gilt tops, uncut. London, 1888

SYMONDS, JOHN ADDINGTON

956. THE LIFE OF MICHELANGELO BUONARROTI, based on Studies in the Archives of the Buonarroti Family at Florence. *With etched portrait and 50 reproductions of the works of the master.* FIRST EDITION. 2 vols. 8vo, original cloth, gilt tops, uncut. London, 1893

TABLEAU DE PARIS

957. OU EXPLICATION DE DIFFERENTES FIGURES, gravées a l'eau-forte, pour servir aux différentes éditions du Tableau de Paris, par Mercier. *Frontispiece and 96 etched humorous plates, 2 of which signed by Dunker, and 12 with the initial D.* 8vo, half calf. Yverdon, 1787
The Alfred Piet copy, with bookplate.

TAINÉ, HIPPOLYTE ADOLPHE

958. A TOUR THROUGH THE PYRENEES. Translated by J. Safford Fiske. *With illustrations by Gustave Doré.* 8vo, full blue levant morocco, gilt extra, gilt edges, by R. W. SMITH. New York, 1874

TARBELL, IDA M.

959. THE LIFE OF ABRAHAM LINCOLN. Drawn from original sources, and containing many Speeches, Letters and Tele-

[No. 959—Continued]

grams, hitherto unpublished. *Illustrated with many reproductions from original paintings, etc.* 2 vols. thick 8vo, full blue levant morocco, gilt backs, gilt tops, uncut, by STIKEMAN. New York, 1902

EXTRA-ILLUSTRATED by the insertion of 12 autograph letters and documents, and about 100 portraits and views.

The autographs include; Lincoln (Abraham). N. S. 1p. 12mo, July 6th, 1860; Johnson (Reverdy). A. L. S. 1p. 8vo, February 26th, 1851; Welles (Gideon), L. S. 2pp. 4to, October 16th, 1862, on official business; Seward (William H.). L. S. 1p. folio, August 10th, 1864, and others.

TASSO, TORQUATO

960. LA GERUSALEMME LIBERATA. *Frontispiece and titles, 29 copper plates, and numerous vignettes, portraits etc. engraved by Baquoy, Ducios, Henriquez, Leveau, Lingée, Néé, Ponce and others after designs by Gravelot.* 2 vols. 8vo, full brown levant morocco, the sides tooled in an elaborate design combining floral and other ornamentation, backs to match, doublures of maroon silk, with linings of the same, gilt edges, by ZAEHNSDORF. In Parigi, 1771

Thick Holland Paper Copy. The frontispiece contains portraits of Tasso and Gravelot.

NEARLY THREE DOZEN TENNYSON ITEMS, MANY ORIGINAL EDITIONS, WITH AUTO- GRAPH ANNOTATIONS, &C.

TENNYSON, ALFRED, LORD

961. POEMS, by Two Brothers. 12mo, full blue levant morocco, intertwining sprays of branches on sides and back, doublures of crimson levant, similarly treated, pale blue silk linings, ALL EDGES ENTIRELY UN CUT, by CHAMBOLLE-DURU. In a morocco case. London, 1827

FIRST EDITION of the first published work of Lord Tennyson. During his life-time no authorship was assigned to the individual poems. After his death, however, his son Hallam, with Frederick—one of the authors—scribed 42 to Alfred, 48 to Charles and 3 to Frederick, the remaining 10 doubtful.

TENNYSON, ALFRED, LORD

962. POEMS, by Two Brothers. 12mo, full light green levant morocco, a lozenge shaped panel in the centre of each side, containing sprays of tulips, the outer rims (balance of the sides), covered with sprays of tulips and leaves, back panelled with floral ornaments, inside dentelle borders, with corners of small dots, gilt gauffred edges, silk-sewn, by COBDEN SANDERSON, signed at the end "18 C. S. 90." In a red morocco case. London, 1827

FIRST EDITION. The Robert Hoe copy, with bookplate.

TENNYSON, ALFRED, LORD

963. PROLUSIONES ACADEMICAS. FIRST EDITION. 8vo, unbound, some edges rough, new wrappers. In a brown levant morocco case, with inner protecting cover. Cantabrigiæ; Typis Academicus excudit Joannes Smith, [1829].

The above contains the first appearance of "Timbuctoo, A Poem which obtained the Chancellor's Medal at the Cambridge Commencement, M,DCCC,XXIX. by A. Tennyson, of Trinity College."

TENNYSON, ALFRED, LORD

964. PROLUSIONES ACADEMICAS. Another copy of the FIRST EDITION. 8vo, full polished calf, gilt back and sides, gilt edges, original blue wrappers bound in, by BEDFORD. Cantabrigiæ, [1829]

TENNYSON, ALFRED, LORD

965. POEMS, CHIEFLY LYRICAL. 12mo, full maroon levant morocco, blind tooled, inside dentelle borders, gilt top, by RIVIÈRE. London, 1830

FIRST EDITION. Contains the leaf of "Errata," but not the Advertisements, the latter of which appear in but few copies.

This was Tennyson's first collected volume of verse, and it attracted much attention. The famous "Crusty Christopher" epigram in his 1833 volume (page 153), "You did late review my lays Crusty Christopher," was in reply to a very caustic notice that had been written by Christopher North, published in "Blackwood's Magazine."

TENNYSON, ALFRED, LORD

966. POEMS, CHIEFLY LYRICAL. Another copy of the FIRST EDITION. 12mo, original boards, uncut, with label, containing the "Errata" and the Advertisements, name on front cover. In a brown levant morocco case, with inner protecting cover. London, 1830

TENNYSON, ALFRED, LORD

967. POEMS. By Alfred Tennyson. 12mo, full light green levant morocco, sprays of leaves intertwined with borders on sides, sprays in panels on back, doublures of old-rose levant, with corner ornaments, and with figured colored silk linings, ALL EDGES ENTIRELY UN CUT, by CHAMBOLLE-DURU. In a green morocco case. London, 1833

FIRST EDITION, with the Advertisements, 2pp. generally missing. Though dated 1833, the volume was really published in the winter of 1832. There are thirty pieces in this volume, all of which are here first published. Six of these were never reprinted in any authorized edition of Tennyson's writings. The poem "Kate" was never reprinted during his lifetime, but since 1895 has been incorporated.

TENNYSON, ALFRED, LORD

968. FRIENDSHIP'S OFFERING, AND WINTER'S WREATH. *Illustrated.* 12mo, original roan, gilt edges. London, 1833; Ode on the Death of the Duke of Wellington. 8vo, original wrappers, London, 1852; A Welcome to Her Royal Highness, the Princess of Wales. *Illuminated by Owen Jones.* 4to, original cloth, gilt, gilt edges. London, 1863. Together, 3 vols. as described. London, 1833-1863

"Friendship's Offering" contains "Sonnet," 14 lines by Tennyson; "Ode on the Death of Wellington" is the first edition, covers worn; "A Welcome" is the first illustrated edition.

TENNYSON, ALFRED, LORD

969. THE TRIBUTE. A Collection of Miscellaneous Unpublished Poems, by various Authors. Edited by Lord Northampton. 8vo, full brown levant morocco, sides containing ornament

[No. 969—*Continued*]

inlaid with green and yellow levants, in the centre of which is lettered the title, gilt top, by BRADSTREET.

London, 1837

Contains an original contribution by Tennyson, entitled "*Stanzas*," not elsewhere reprinted, but 18 years later incorporated with some modifications and omissions in the poem, "*Maud*."

The Henry W. Poor copy, with bookplate.

TENNYSON, ALFRED, LORD

970. POEMS. By Alfred Tennyson. 2 vols. 12mo, full dark blue levant morocco, on volume one a spray of blossoms inlaid with a different shade of blue on front cover, centre ornament of the same on the reverse, back also inlaid with the same, volume two similarly treated but with yellow and brick-red levants, doublures of crimson levant, maroon watered-silk linings, ALL EDGES ENTIRELY UNCUT, by MEUNIER. In a case. London, 1842

The first volume is formed chiefly of poems published in the earlier volumes, those of 1830 and 1833. In addition to these reprinted pieces, most of which were considerably altered, the volume contains seven that are new. The poems in the second volume, are mainly new, but two having been previously published.

TENNYSON, ALFRED, LORD

971. THE PRINCESS; A Medley. FIRST EDITION. 12mo, original cloth, uncut. With the advertisements, dated November 1, 1847. London, 1847

TENNYSON, ALFRED, LORD

972. IN MEMORIAM. 12mo, full purple morocco, doublures of green levant, with richly tooled sprays of leaves, green watered silk linings, all edges entirely uncut, by LORTIC. In a case. London, 1850

FIRST EDITION. With the Advertisements dated February, 1850. First Issue, with on page 2, line 13;

"And gazing on the sullen tree"

For *"And gazing on thee, sullen tree"*

etc.

TENNYSON, ALFRED, LORD

973. IN MEMORIAM. Another copy of the FIRST EDITION, also First Issue, lacking the Advertisements, but with original cloth covers bound in. 12mo, full light-green levant morocco, elaborately tooled sides and back, gilt top, uncut, by STIKEMAN. London, 1850
The D. F. Appleton copy, with bookplate.

TENNYSON, ALFRED, LORD

974. MAUD. London, 1855; The Holy Grail and other Poems. London, 1870; Gareth and Lynette etc. ALL FIRST EDITIONS. Together, 3 vols. 12mo, original cloth, uncut. London, 1855-1870
"Maud" contains the Advertisements, a name written on the half-title; "The Holy Grail" includes the Advertisements; "Gareth" contains the slip announcing the sixth edition of Locker's "London Lyrics."

TENNYSON, ALFRED, LORD

975. POEMS. Illustrated by Millais, Rossetti, Holman Hunt and others. 8vo, original red cloth, uncut. London, 1857
FIRST EDITION of the Pre-Raphaelite Tennyson.

TENNYSON, ALFRED, LORD

976. ANOTHER COPY OF THE PRECEDING, full morocco, gilt, gilt edges, a few pages spotted. London, 1857

TENNYSON, ALFRED, LORD

977. A COLLECTION OF THE WRITINGS OF ALFRED, LORD TENNYSON, ALL FIRST EDITIONS, first collected editions, or first published editions. Together, 15 vols. 12mo, uniformly bound in full sage-green levant morocco, gilt tops, edges uncut or scraped, by TAFFIN-LEFORT. London, 1859-1892

COMPRISING:

Idylls of the King, 1859.
Enoch Arden, 1864
The Holy Grail, 1870.
Gareth and Lynette, 1872.
Queen Mary; A Drama, 1875.
Harold; A Drama, 1877.
The Lover's Tale, 1879.
Becket, 1884.

[No. 977—*Continued*]

Ballads and other Poems, 1884.
The Cup and the Falcon, 1884.
Tiresias and other Poems, 1885.
Locksley Hall and the Promise of May, 1886.
Demeter and other Poems, 1889.
The Foresters; Robin Hood and Maid Marian, 1892.
The Death of Oenone, Akbar's Dream, and other Poems,
1892.

TENNYSON, ALFRED, LORD

978. **THE SAILOR BOY.** 12mo, original printed wrappers.
London: Emily Faithful, Victoria Press, 1861

FIRST EDITION. Only 25 copies were issued for the author's personal use.

"This volume was printed at the Victoria Press, a printing-office established by Miss Emily Faithful with a view to providing suitable employment for women" etc.—Thomas J. Wise.

TENNYSON, ALFRED, LORD

979. **POEMS.** MDCCCXXX. MDCCCXXXIII. Square 12mo, full blue levant morocco, gilt back, corner ornaments on sides, gilt top, uncut, original wrappers bound in, by TOUR.
Privately printed, 1862

Camden Hotten's pirated edition of Tennyson's suppressed poems, taken from the "Poems, chiefly Lyrical, 1830" and "Poems, 1833." Mr. Wise says that,—“This interesting little volume was compiled and edited by the late Mr. J. Dykes Campbell. . . . During his stay in Toronto he caused the book to be privately printed at his own cost,” etc.

A 20pp. manuscript account, beautifully written, of the trial at law caused by the circulation of the above, is inserted.

TENNYSON, ALFRED, LORD

980. **IDYLLS OF THE HEARTH.** 12mo, full brown levant morocco, gilt top, inside dentelle border, uncut, by RIVIÈRE.
London, 1864

FIRST EDITION. Only a few copies circulated with this title.

At the last moment, after the sheets of the book had been

[No. 980—*Continued*]

printed off, the Poet decided to drop the general title "Idylls of the Hearth," and to substitute for it a simpler one "Enoch Arden," etc.—T. J. Wise.

TENNYSON, ALFRED, LORD

981. LUCRETIVS. Square 12mo, original cloth, uncut.

Cambridge, Mass.; Printed for Private Circulation, 1868

FIRST EDITION. Privately printed by James T. Fields, for himself and friends.

The portion of the poem on page 20 reading (*how the sun delights*), etc. did not appear in *Macmillan's Magazine*, wherein the poem was first printed in England, although it did appear in the American periodical, "*Every Saturday*." They were issued simultaneously, and the foregoing privately printed edition was set up from the American periodical publication.

TENNYSON, ALFRED, LORD

982. LUCRETIVS. Another copy of the same, also in original cloth, uncut.

TENNYSON, ALFRED, LORD

983. THE LOVER'S TALE. 12mo, full green levant morocco, gilt top. (London, 1870)

First pirated edition of 50 copies printed for private circulation, by Richard H. Shepherd.

Lacks title and Introduction, pp. viii.

TENNYSON, ALFRED, LORD

984. A WELCOME (To Her Royal Highness, Marie Alexandrovna, Duchess of Edinburgh). 4to, as issued, 4pp., the last blank. In a morocco case, with inner protecting cover. (1874)

"There is an early (probably authorised) reprint of the Quarto. This may be readily identified by an error in the word *Alexandrovna*, which is mis-spelled *Alexandrowna*"—Thomas J. Wise. The above is the reprint.

Laid in is "A Welcome" (to H. R. H. The Princess of Wales), 4 pp. London, 1863.

TENNYSON, ALFRED, LORD

985. THE FALCON. 12mo, original light brown wrappers, uncut.
London: Printed for the Author, 1879

FIRST EDITION. "Printed for Private Circulation. Probably for Stage purposes"—Thomas J. Wise.
It was acted by the Kendals for 67 nights in December, 1879, and in the early part of 1880. It was not published until 1884.

TENNYSON, ALFRED, LORD

986. THE CUP. 12mo, original light brown wrappers, uncut.
London: Printed for the Author, 1881

FIRST EDITION, not issued for general circulation until 1884, when it was included in "The Falcon and the Cup."
Produced at the Lyceum Theatre on January 3rd, 1881, with Miss Ellen Terry as *Camma*, Sir Henry Irving as *Synoria* and Mr. Terriss as *Sinnatus*. It was withdrawn on June 17th, 1881, after 128 performances.

TENNYSON, ALFRED, LORD

987. THE PROMISE OF MAY. 12mo, original light brown wrappers, uncut.
London: Printed for the Author, 1882

FIRST "TRIAL" EDITION. The last of the privately printed plays.
"The Promise of May" was produced at the Globe Theatre on November 11th, 1882, under the management of Mrs. Bernard Beere, who took the part of *Dora Steer*. It was staged under the direction of Mr. Charles Kelly; and its run terminated on December 15th, 1882.

TENNYSON, ALFRED, LORD

988. THE PASSING OF ARTHUR. FIRST EDITION. 12mo, original printed wrappers. In a blue levant morocco case, with inner protecting cover.
London, 1884

TENNYSON, ALFRED, LORD

989. THE WORKS OF ALFRED, LORD TENNYSON. *Portrait*. 10 vols. 12mo, half blue levant morocco, gilt backs, gilt tops, uncut.
London, 1884

TENNYSON, ALFRED, LORD

990. *THE THROSTLE*. 12mo, full crimson levant morocco, inside dentelle border, gilt top, by RIVIÈRE. London, 1889

FIRST EDITION. "Issued (in May, 1889) as a single quarter-sheet, folded in two. . . . The verses were produced in this manner simply to assure the copyright. Messrs. Macmillan and Co., Ltd. have been good enough to afford the information that "about a dozen copies only were printed."—Thomas J. Wise.

The Thomas J. Wise copy, with his finely engraved bookplate.

TENNYSON, ALFRED, LORD

991. *BECKET AND OTHER PLAYS*. 12mo, original cloth, uncut.

London, 1892

The copy used by Sir Henry Irving in arranging this tragedy for the stage, containing 213 pages, 179 pages of which have been underscored, altered, or deleted by him. With bookplate of Sir Henry Irving.

TENNYSON, ALFRED, LORD

992. *THE DEATH OF CENONE, AKBAR'S DREAM AND OTHER POEMS*.

With 5 steel portraits of the author. Royal 8vo, original cloth, uncut. London, 1892

FIRST EDITION. Large Paper copy. One of 500 copies printed.

TENNYSON, ALFRED, LORD

993. *THE SILENT VOICES*. 12mo, full crimson levant morocco, dentelle inside border, gilt top, by RIVIÈRE. London, 1892

FIRST EDITION. "Issued (on October 11th, 1892, the day preceding Tennyson's funeral) as a single quarter-sheet, folded in two. . . . The verses were printed in this manner simply to assure the copyright, and very few examples were produced."—Thomas J. Wise.

The Thomas J. Wise copy, with his finely engraved bookplate.

TENNYSON, ALFRED, LORD

994. *MAUD, A MONODRAMA*. *Printed in Golden type in red and black, with woodcut title and initials.* 8vo, original vellum, uncut, with ties.

Hammersmith; The Kelmescott Press, 1893

One of 500 copies printed.

TENNYSON, ALFRED, LORD

995. SONNETS AND FUGITIVE PIECES. FIRST EDITION. 12mo, full blue levant morocco, with interlaced gold lines on the sides, with ornaments in centre of each, doublures of blue watered-silk, with linings of the same, edges entirely uncut, by RUBAN. In a case. London, 1830

TEWRDANNCK

996. DIE GUERLICHEITEN VND EINS TEILS DER GESCHICHTEN DES LOBLICHEN STREYT PAREN VND HOCHBERUMBTEN HELDS VND RITTERS HERR TEWRDANNCKHS. *118 beautiful woodcuts by Jost von Neyker and others after the designs of Hans Schaufelein and Hans Burgmair.* Folio, full brown levant morocco, gilt centre ornaments formed of interlacing fillets, back gilt in the same manner, inside dentelle borders, gilt edges, by TRAUTZ-BAUZONNET.

Nuremberg: J. Schonsperger [1517]

FIRST EDITION, and measuring $14\frac{7}{8} \times 10\frac{1}{4}$ inches.

The Robert Hoe copy, with bookplate.

A SUPERB COLLECTION OF THACKERAY EDITIONS, IN ORIGINAL PARTS, AND OTHERWISE, WITH NEW BIBLIOGRAPHICAL INFORMATION CONCERNING THEM

[THACKERAY, WILLIAM MAKEPEACE]

997. COMIC TALES AND SKETCHES. Edited and Illustrated by Mr. Michael Angelo Titmarsh. *With 12 tinted full-page plates by the author.* 2 vols. 12mo, half brown levant morocco, gilt backs, gilt tops, edges scraped, many rough leaves, by ZAEHNSDORF. London, 1841

FIRST EDITION. Both volumes with the correct title-pages. The page of advertisement issued with volume two, is not present.

[THACKERAY, WILLIAM MAKEPEACE]

998. THE IRISH SKETCH-BOOK. By Mr. M. A. Titmarsh. *With numerous engravings on wood, drawn by the author.* 2 vols. 12mo, original cloth, uncut. London, 1843

FIRST EDITION. The dedication to Dr. Charles Lever is signed,—“*Most sincerely and gratefully yours, W. M. Thackcray,*” and is the first time Thackeray’s correct name had been printed in one of his own works.

[THACKERAY, WILLIAM MAKEPEACE]

999. MRS. PERKINS'S BALL. By Mr. M. A. Titmarsh. *With 22 colored plates by the author.* FIRST EDITION. 8vo, original pink boards, gilt edges, with the back skillfully repaired in places, corners slightly rubbed, former owner's name on fly-leaf. London, 1847

THACKERAY, WILLIAM MAKEPEACE

1000. VANITY FAIR. Pen and Pencil Sketches of English Society, (on each wrapper). A Novel without a Hero. *With illustrations on steel and wood by the Author.* IN THE ORIGINAL PARTS (20 in 19), with all the wrappers and advertisements, (save as below stated), uncut, backs unbroken, and with the exception that a piece about $\frac{3}{4}$ of an inch long, is missing from the corner of the back wrapper of the last part, and that three names are on covers, A REMARKABLY FINE COPY, PROBABLY ONE OF THE FINEST KNOWN. In a red levant morocco case. London, 1847-1848

FIRST EDITION. EACH PART PRACTICALLY AS FRESH AS NEW. Collated with the admirable collation that appeared in the Boston "*Evening Transcript*" in 1908 (the work of the late Luther S. Livingston?), embodying practically its every essential feature as per the following list;

(1). They are numbered, ["No. I."] etc. to ["No. XIII.]" and ["No. XVI.]" the balance being without the square brackets. All in correct state.

(2). Parts XVI., XVII., XVIII., and XIX are *with* dates at the bottom. Correct state.

(3). The first line of the second page of Part XIV. reads "Now ready, price 10s, 8vo. boards," and with the special "points" attaching to Parts XV., XVI., XVII., XVIII., and XIX-XX. All in correct state.

(4). The Advertisements of No. 1, are as follows; [In front] "No. 1—January, 1847/. Vanity Fair Advertiser. 2 pp. [1]—4. Line 1 of p. 3 is "Cough's Hoarseness Pulmonary." [At end] Bradbury and Evans' Catalogue, four leaves of tinted paper. P. I. "New Work/ by Michael Angelo Titmarsh.;" p. [3], "Bechstein's Cage Birds.;" p. [5]. "Works by Mr. Dickens.;" p. [7]. "Published Weekly. . . . W. S. Orr & Co's Catalogue.," four leaves, "Chambers' Edinburgh Journal.," pp. [1]—2; and "Works published by Wm. S. Orr and Co.," pp [3]—8,

[No. 1000—Continued]

and with the correct advertisements to all the other Parts, with the exception of Part XV. (see below).

(5). "Vanity Fair" on page 1, in rustic type.

(6). The suppressed woodcut of the Marquis of Steyne.

(7). The Advertisement of "The Great Hoggarty Diamond" and numerous other bibliographical "points."

The only differences between the collation and the present copy, are here presented in parallel columns.

Collation.

Nos. I. to XIII. second page of covers; "Contents of No. I." [etc.]

Part XVI. "Price Is."

Part III. Advertisement. "Cheap Edition of the Works of/Mr. Charles Dickens," pp. [1]—4. The collation however is not correct, in that the Advertisement is as per opposite column.

Part IV. Advertisements. None. The collation omits the mention of a 4pp. Advertisement (see opposite).

No. XV. At end. "Dr. Radcliffe's Alleviators," pp. 2.

No. XVIII. Advertisement. Collation says Waterloo & Sons Catalogue, pp. 1-8. This should read 1-6. See opposite.

Nos. XIX & XX. Following plates, a slip New Work by the Author of "Vanity Fair" etc.

Present Copy.

Nos. I. to XIII. "Contents."

Part XVI. "[Price Is.]"

Part III. Advertisement "Cheap Edition of the Works of/Mr. Charles Dickens," pp. 1-3 (20) "The Pickwick Papers."

Part IV. Advertisements. "Cheap Edition of the Works of/Mr. Charles Dickens./Now publishing/ in Weekly Numbers,/ / Address (Written and signed) (p. 3) "Charles Dickens," reverse of p. 3 (20) "The Pickwick Papers" etc.

No. XV. Not in the present copy.

No. XVIII. Advertisement. Waterloo & Sons Catalogue. pp. 1-6. See opposite.

The slip is not present in this copy.

THACKERAY, WILLIAM MAKEPEACE

1001. THE BOOK OF SNOBS. *With 65 woodcuts and initials by the author.* 12mo, original green wrappers, with the 2pp. of advertisements, small portion of back skilfully repaired. In crimson morocco solander case.

London; "Punch" Office, 1848

FIRST EDITION. The illustration on the wrapper has never been reprinted.

THACKERAY, WILLIAM MAKEPEACE

1002. THE WRITINGS OF THACKERAY, comprising;

Vanity Fair. A Novel without a Hero. *With illustrations on steel and wood by the author.* London, 1848

FIRST EDITION. "*Vanity Fair*" on engraved title in rustic type, the suppressed woodcut of the Marquis of Steyne on page 336, "Mr. Pitt" on page 453, which was afterwards changed to "*Sir Pitt*," and advertisement of "*The Great Hoggarty Diamond*," and with an original front wrapper bound in.

The History of Pendennis; his Fortunes and Misfortunes, his Friends and his greatest Enemy. *With illustrations on steel and wood by the author.* 2 vols.

London, 1849-1850

FIRST EDITION. Two of the original front wrappers are bound in.

The Newcomes, Memoirs of a most respectable Family. *With illustrations on steel and wood by Richard Doyle.* 2 vols. London, 1854-1855

FIRST EDITION. Two of the original front wrappers are bound in.

The Virginians. A Tale of the last Century. *With illustrations on steel and wood by the author.* 2 vols.

London, 1858-1859

FIRST EDITION. Two of the original front wrappers are bound in.

Together, 7 vols. 8vo, full crimson levant morocco, gilt backs and sides, gilt tops, by Root.

London, 1848-1859

THACKERAY, WILLIAM MAKEPEACE

1003. THE HISTORY OF PENDENNIS, his Fortunes and Misfortunes, his Friends and his greatest Enemy. *With illustrations on steel and wood by the author.* FIRST EDITION. In the original parts, (24 in 23), with all wrappers and advertisements, uncut, name on several covers, and portions of some backs restored. In 2 green levant morocco cases.

London, 1848-1850

[THACKERAY, WILLIAM MAKEPEACE]

1004. AN INTERESTING EVENT. By Mr. M. A. Titmarsh. 12mo, sewed, 16pp. In crimson morocco solander case. London, 1849

FIRST EDITION. This uncommon brochure was Thackeray's contribution to *The Keepsake*, edited by Lady Blessington, 1849. It is generally assumed that Thackeray caused a few copies to be separately printed for circulation among his friends.

THACKERAY, WILLIAM MAKEPEACE

1005. THE HISTORY OF SAMUEL TITMARSH, and the great Hoggarty Diamond. 10 plates, including frontispiece and engraved title, by Thackeray. 12mo, original glazed boards. London, 1849

FIRST EDITION. The cover has an illustration not repeated in the book.

[THACKERAY, WILLIAM MAKEPEACE]

1006. REBECCA AND ROWENA. A Romance upon Romance. By Mr. M. A. Titmarsh. With illustrations (in color) by Richard Doyle. 12mo, original pink boards, gilt edges, back slightly worn, and repaired. London, 1850

FIRST EDITION. The illustration on the cover is not repeated in the work. Owing to an illness of the author, the illustrations were made by Richard Doyle. The work was written as a burlesque continuation to Scott's "Ivanhoe."

[THACKERAY, WILLIAM MAKEPEACE]

1007. THE KICKLEBURYS ON THE RHINE. By Mr. M. A. Titmarsh. Second Edition. With colored plates by the author. 12mo, original pink boards, (probably the first edition boards), entirely uncut and mainly unopened. London, 1850-1851

VERY UNUSUAL STATE, containing the Preface,— "*An Essay on Thunder and Small Beer.*" In addition there is the original advertisement prepared before the appearance of the first edition, in two states (1) with the lettering, stating that "*On the 16th of December next . . . will publish a New Picture-Book, drawn and written by Mr. M. A. Tit-*

[No. 1007—Continued]

marsh., entitled "*The Kickleburys on the Rhine*," and the illustrations, thought to have never been republished, by Thackeray, and (2), a proof of the same without the lettering, and without the name of the artist.

THACKERAY, WILLIAM MAKEPEACE

1008. THE HISTORY OF HENRY ESMOND ESQ. A COLONEL IN THE SERVICE OF HER MAJESTY, Q. ANNE. Written by himself. 3 vols. 12mo, original cloth, paper labels, uncut.

London, 1852

FIRST EDITION. The half-titles read "Esmond, a Story of Queen Anne's Reign, by W. M. Thackeray," which, it will be noticed, are different from the titles as above printed.

THACKERAY, WILLIAM MAKEPEACE

1009. THE ENGLISH HUMOURISTS OF THE EIGHTEENTH CENTURY. FIRST EDITION. 12mo, original cloth, uncut.

London, 1853

THACKERAY, WILLIAM MAKEPEACE

1010. THE NEWCOMES. Memoirs of a most respectable Family. *With illustrations on steel and wood by Richard Doyle.* FIRST EDITION. In the original parts, (24 in 23), with all wrappers and advertisements, uncut, name on several wrappers. In 2 green levant morocco cases.

London, 1853-1854

THACKERAY, WILLIAM MAKEPEACE

1011. BALLADS. *Vignette (portrait of the author), on title, repeated on the front wrapper.* FIRST EDITION. 12mo, full brown levant morocco, sides elaborately gold tooled with birds, flowers and small dots, with inlays of various colors, gilt edges, original wrappers bound in, by EDWARD SULLIVAN.

London, 1855

THACKERAY, WILLIAM MAKEPEACE

1012. THE ROSE AND THE RING; or, the History of Prince Giglio and Prince Bulbo. By Mr. M. A. Titmarsh. *8 plates, including frontispiece, and 48 woodcuts in the text, all by Thackeray.* 12mo, original pink boards, with back, which is very slightly worn.

London, 1855

FIRST EDITION. The fifth and last of Thackeray's Christmas books. They are never found colored.

THACKERAY, WILLIAM MAKEPEACE

1013. THE VIRGINIANS; a Tale of the last Century. *With illustrations on steel and wood, by the author.* FIRST EDITION. 8vo, in the original parts, (24), with all the wrappers and all advertisements, except several which are missing, name on several wrappers. In 2 green levant morocco cases.

London, 1857-1859

Among the Advertisements is the scarce leaf issued by the publishers, relating to the unpleasantness between Dickens, and themselves with regard to the establishment of a rival paper to "*Household Words*," edited by Charles Dickens, in "*Once a Week*." The dispute arose owing to the fact that the publisher refused to print a note about the novelist's personal affairs. It also contains the leaf advertising the "*New Weekly Illustrated Periodical*." "*Once A Week*," dated May, 1859.

THACKERAY, WILLIAM MAKEPEACE

1014. THE FOUR GEORGES; Sketches of Manners, Morals, Court and Town Life. *With illustrations.* First English Edition, the edition of New York, 1860 being the first, London, 1861; Miscellanies; Prose and Verse, 4 vols. London, 1861-1860-1862-1860. Together, 5 vols. 12mo, original cloth, uncut.

London, 1860-1862

THACKERAY, WILLIAM MAKEPEACE

1015. THE ADVENTURES OF PHILIP ON HIS WAY THROUGH THE WORLD. FIRST EDITION. 3 vols. 12mo, original cloth, uncut, and mainly unopened.

London, 1862

THACKERAY, WILLIAM MAKEPEACE

1016. DENIS DUVAL; a Novel. *Portrait and illustrations.* 8vo, half green levant morocco, original front cover and advertisements bound in, uncut, margin of one page repaired.

New York, 1864

FIRST EDITION. The first English edition was not issued until 3 years later.

Present copy contains, also,—“*In Memoriam*” by Charles Dickens, its first appearance in book form.

THACKERAY, WILLIAM MAKEPEACE

1017. THE WRITINGS OF THACKERAY. *Illustrated by the author, Richard Doyle and George Du Maurier.* 22 vols. 12mo, half maroon morocco, gilt backs.

London and Philadelphia, 1871, etc.

THACKERAY, WILLIAM MAKEPEACE

1018. THE STUDENT'S QUARTER. *With colored illustrations.* 12mo, original cloth, uncut, and mainly unopened.

London, (1875)

First and only edition.

THACKERAY, WILLIAM MAKEPEACE

1019. READING, a Poem. *Vignette on title, and tail-piece, after drawings by Thackeray.* 8vo, original cloth back and boards, uncut.

New York: The Grolier Club, 1911

One of 250 copies printed.

THAUSING, MORIZ

1020. ALBERT DÜRER, His Life and Works. Translated from the German. Edited by Fred. A. Eaton. *With portraits and illustrations.* FIRST EDITION. 2 vols. 8vo, original cloth, gilt.

London, 1882

THEURIET, ANDRE

1021. FLEURS DE CYCLAMENS. *Illustrations, en couleur, de Charles Coppier.* Small 4to, dark-green levant morocco, with side panels of light-brown chiselled morocco, the front cover having a tinted group of cyclamens in relief, doublures of dark-green levant, figured-silk end-papers, gilt over rough edges, original wrappers bound in, by NOULHAC.

Paris: A. Girard, 1899

One of 4 copies with the plates in five states,—yellow, red, orange, &c. and each page of text within a colored floral border.

The Robert Hoe copy, with bookplate.

THIERS, M. A.

1022. THE HISTORY OF THE FRENCH REVOLUTION. Translated with Notes and Illustrations, from the most authentic sources, by Frederick Shoberl. *With 41 portraits, battle scenes, etc.*

[No. 1022—*Continued*]

5 vols. 8vo, full crimson levant morocco, doublures of blue levant, with richly tooled borders, crimson silk linings, gilt top, uncut, specimen wrapper bound in each volume, by ROUSSELLE. London, 1838

FIRST ISSUE of Bentley's library edition, the plates unspotted, an unusual feature.

EXTRA-ILLUSTRATED by the insertion of 106 portraits of the principal characters, battle and other scenes, etc. mainly brilliant impressions of stipple, line and other engravings, the work of French artists.

THIERS, M. A.

1023. HISTORY OF THE CONSULATE AND THE EMPIRE OF FRANCE UNDER NAPOLEON. *Illustrated with 75 steel engravings, comprising authentic portraits, battle scenes, representations of sieges, etc.* 20 vols. in 12, 8vo, half red morocco, emblematically tooled backs, marbled edges. London, 1870

THOMSON, JAMES

1024. LES SAISONS, POÈME. Traduit l'Anglais de Thompson, (par Mme. Bontemps). *Édition ornée de figures dessinées par Le Barbier, et gravées sous sa direction.* 8vo, contemporary red morocco, delicate centre ornaments in centre of each panel on back, gilt sides, gilt edges. Paris, 1796

One of 300 copies on *papier vélin*. The four plates, engraved by Baquoy, Dambrun, Dupréel, and Patas, after Le Barbier, are PROOFS BEFORE INSCRIPTIONS.

The Robert Hoe copy, with bookplate.

THOMSON, JAMES

1025. THE SEASONS. With a Life of the Author by Patrick Murdoch. *With finely engraved plates by Creswick, Redgrave, and others.* 8vo, full blue levant morocco, richly gold tooled back, triple gold lines on sides, doublures with gray levant, with tooled borders, gilt edges, by RUBAN. In a case. London, 1842

FIRST EDITION with these illustrations.

EXTRA-ILLUSTRATED by the insertion of the series of fine vignettes after Eisen, proofs on Japanese paper, also proofs of plates from an early French translation.

THOREAU, HENRY DAVID

1026. A WEEK ON THE CONCORD AND MERRIMACK RIVERS. FIRST EDITION. 12mo, full dark blue levant morocco, gilt back, gilt edges, by THE CLUB BINDERY.
Boston and Cambridge: James Munroe and Company, 1849

THOREAU, HENRY DAVID

1027. WALDEN; or, Life in the Woods. *Vignette on title.* FIRST EDITION. 12mo, full green levant morocco, gilt back, gilt edges, by THE CLUB BINDERY. Boston, 1854

THOREAU, HENRY DAVID

1028. LETTERS TO VARIOUS PERSONS. Boston, 1865; A Yankee in Canada, Boston, 1866. BOTH FIRST EDITIONS. Together, 2 vols. 12mo, original cloth. Boston, 1865-1866

TIMBS, JOHN

1029. A CENTURY OF ANECDOTE, FROM 1760 TO 1860. 2 vols. 12mo, half green levant morocco, gilt backs, gilt tops, uncut.
London, 1864
FIRST EDITION and EXTRA-ILLUSTRATED by the insertion of 63 portraits.

TOWER, CHARLMAGNE

1030. THE MARQUIS DE LA FAYETTE IN THE AMERICAN REVOLUTION, with some Account of the Attitude of France toward the War of Independence. *Portraits and maps.* 2 vols. 8vo, original cloth, gilt tops, uncut.
Philadelphia, 1895
A printed slip inserted reads; "*With the Compliments of the Author.*"

TREVELYAN, GEORGE OTTO

1031. THE LIFE AND LETTERS OF LORD MACAULAY. *Portrait.* FIRST EDITION. 2 vols. 8vo, tree calf, gilt, by CECIL AND LARKINS. London, 1876

TURNER, JAMES M. W.

1032. WANDERINGS BY THE LOIRE. By Leitch Ritchie. *With 21 engravings, from drawings by J. M. W. Turner.* 8vo, full morocco, gilt, gilt edges. London, 1833
FIRST EDITION. Large Paper copy, with unspotted plates.

TYARD, PONTUS DE

1033. LES ŒUVRES POÉTIQUES. Paris: Galiot du Pré, 1573.—Ad Petrum Ronsardum de cœlestibus asterisimis Pœmatium. Parisiis: apud Galeotum a Prato, 1573.—Mantice ou Discours de la verité de divination par astrologie. Paris, Galiot du Pré, n.d.—Solitaire premier, ou dialogue de la fureur poétique. Paris, Galiot du Pré, [1575]. In one vol. 4to, full brown levant morocco, richly tooled ornaments of leaf sprays in the corners, doublures of red levant, gilt dentelle borders, gilt edges, by LORTIC. In a cloth case.

Paris, 1573-[1575]

The Robert Hoe copy, with bookplate.

OCTAVE UZANNE'S ART WORKS, SOME HANDSOMELY BOUND, OTHERS IN ORIGINAL COVERS

UZANNE, OCTAVE

1034. LE BRIC-A-BRAC DE L'AMOUR. Préface par Jules Barbey d'Aurevilly. *Frontispiece*. 8vo, full olive-levant morocco, gilt and mosaic back and cover-corners, doublures of citron levant morocco, with panel of dark-blue levant, gilt-tooled, flowers of red morocco in centres of panel, watered-silk endpapers, gilt over rough edges, original wrappers bound in, by CHAMBOLLE-DURU. Paris, 1879

No. 2 of 4 copies printed throughout on vellum, with the frontispiece in four states including two on tinted paper. The preface is signed by the author, and the vignettes and head-and-tail pieces are printed in blue. Inserted is the ORIGINAL COVER DESIGN, with three variations in the presswork.

The Robert Hoe copy, with bookplate.

UZANNE, OCTAVE

1035. LE CALENDRIER DE VÉNUS. *Frontispiece*. 8vo, full dark-blue levant morocco, gilt back, doublures of light-brown morocco on which is tooled a Renaissance panel, watered-silk

[No. 1035—*Continued*]

end-papers, gilt over rough edges, original wrappers bound in, by CHAMBOLLE-DURU. Paris, 1880

No. 2 of 4 copies printed throughout on vellum, with the frontispiece and pictorial cover in various degrees of completeness, ornamental initials, vignettes, and head-and-tail pieces in red.

The Robert Hoe copy, with bookplate.

UZANNE, OCTAVE

1036. L'EVENTAIL. *Illustrations (in various colors) by Paul Avril.*

Royal 8vo, illuminated wrappers, uncut, in silk case, with ties, and with the series of extra plates (65) in portfolio, half cloth and boards. Together, 2 vols. Paris, 1882

One of 100 copies on Japanese paper.

UZANNE, OCTAVE

1037. L'OMBRELLE; Le Gant-Le Manchon. *Illustrations (in various colors) de Paul Avril.* Royal 8vo, illuminated wrappers, uncut, in silk case with ties, and with the extra portfolio of illustrations (64) by Paul Avril, also in silk case, with ties.

Together, 2 vols. royal 8vo. Paris, 1883

One of 100 copies on Japanese paper.

UZANNE, OCTAVE

1038. SON ALTESSE LA FEMME. *Illustrations de Henri Gerver, J. A. Gonzalès, L. Kratké, Albert Lynch, Adrien Moreau et Félicien Rops.* Royal 8vo, ornamental wrappers, uncut, in portfolio, with silk ties. Paris, 1885

On Holland paper, only a small number issued.

UZANNE, OCTAVE

1039. LA FRANÇAISE DU SIÈCLE, Modes-Mœurs-Usages. *Illustrations à l'aquarelle de Albert Lynch, gravées à l'eau-forte en couleurs par Eugène Gaujean.* Royal 8vo, colored wrappers, uncut, in cover with silk ties. Paris, 1886

UZANNE, OCTAVE

1040. LA FEMME ET LA MODE. Métamorphoses de la Parisienne de 1792 à 1892. *Édition illustrée de plus de 160 dessins inédits, par A. Lynch et É. Mas, frontispice en couleurs de Félicien Rops.* Royal 8vo, wrappers, uncut. Paris, 1892

UZANNE, OCTAVE

1041. L'ART ET L'IDÉE. Revue contemporaine illustrée. *With a large number of illustrations, full-page and in the text.* 2 vols. royal 8vo, three quarter blue levant morocco, back gold tooled with festoons of flowers and birds, and inlays of brown levant, gilt tops, uncut, original wrappers bound in, by RUBAN. Paris, 1892

All ever issued. The Edwin B. Holden copy, with book-plate.

UZANNE, OCTAVE

1042. LA FEMME A PARIS. Nos Contemporaines; Notes successives sur les Parisiennes de ce Temps dans leurs divers Milieux, états et conditions. *Illustrations de Pierre Vidal.* Royal 8vo, wrappers, uncut. Paris, 1894

One of 110 copies on Japanese paper, the full-page illustrations in two states, one being colored.

UZANNE, OCTAVE

1043. LA NOUVELLE BIBLIOPOLIS, Voyage d'un novateur au pays des Néo-Icono-Bibliomanes. *Lithographies en couleurs et marges décoratives de H. P. Dillon, frontispice à l'eau-forte d'après Félicien Rops, nombreuses illustrations dans le texte et hors texte.* 12mo, full blue levant morocco, light blue watered silk linings and doublures, gilt edges, original wrappers bound in, by SANFORD. Paris, 1897

One of 500 copies on *papier vélin satiné.*

VAUX, BARON DE

1044. LES HOMMES D'ÉPÉE. Préface par Aurélien Scholl. *With 26 etched portraits and designs on India paper.* 8vo, full dark-blue levant morocco, back and sides tooled in panels of quadruple fillets with sword-hilt ornaments, doublures and

[No. 1044—*Continued*]

end-papers of silk tapestry, gilt over rough edges, original wrappers bound in, by MARIUS MICHEL. Paris, 1882

No. 2 of 10 copies on Japanese paper.
The Robert Hoe copy, with bookplate.

ITEMS BY PAUL VERLAINE, INCLUDING FETES
GALANTES, ROMANCES SANS PAROLES, &C.;
ROBERT HOE LIBRARY COPIES CHIEFLY

VERLAINE, PAUL

1045. ROMANCES SANS PAROLES:—Ariettes oubliées — Paysages Belges—"Birds in the Night"—Aquarelles. WITH AN ORIGINAL WATER-COLOR DRAWING BY H. SOMM ON THE HALF-TITLE. 12mo, three quarter green levant morocco, gilt top, uncut, original wrappers bound in, by CARAYON.

Sens, 1874

FIRST EDITION. The Robert Hoe copy, with bookplate.

VERLAINE, PAUL

1046. LES MÉMOIRES D'UN VEUF. *Portrait of the author, laid in, and 2 ORIGINAL WATER-COLOR DRAWINGS BY H. SOMM ON HALF-TITLE.* 12mo, original wrappers, uncut.

Paris, 1886

FIRST EDITION. One of 22 copies on Holland paper.
The Robert Hoe copy, with bookplate.

VERLAINE, PAUL

1047. LOUISE LECLERCQ; Le Poteau: Pierre Duchatelet; Madame Aubin (Un acte). WITH 2 WATER-COLOR DRAWINGS ON HALF-TITLE BY H. SOMM. 12mo, half red levant morocco, uncut, original wrappers bound in, by CARAYON.

Paris, 1886

FIRST EDITION. One of 22 copies on Holland paper.
The Robert Hoe copy, with bookplate.

VERLAINE, PAUL

1048. BONHEUR. *With an ORIGINAL WATER-COLOR DRAWING ON HALF-TITLE BY H. SOMM.* 12mo, half red levant morocco, uncut, original wrappers bound in, by CARAYON.

Paris, 1891

FIRST EDITION. One of 55 copies on Holland paper.
The Robert Hoe copy, with bookplate.

VERLAINE, PAUL

1049. CHAIR: (Dernières Poésies). *Frontispice inédit de Félicien Rops*. Square 12mo, three quarter ivory levant morocco, gilt top, uncut, original wrappers bound in, by CARAYON.

Paris, 1896

One of only 12 copies on Japanese paper, with the frontispiece in two states, and an ORIGINAL WATER-COLOR DRAWING ON HALF-TITLE BY H. DE DIA.

The Robert Hoe copy, with bookplate.

VERLAINE, PAUL

1050. FÊTES GALANTES. *Ornées de 69 dessins par A. Gérardin, gravés sur bois par les Membres de la Société*. Royal 8vo, olive-green levant morocco, gilt back, gilt sides tooled in a rustic design with gilt floral-ropes, white inlaid cupids at top-corners and a dancing faun on pedestal, inlaid in various hues of brown in lower centres, doublures of figured-silk, levant borders, gilded, silk end-papers, gilt on rough edges, original vellum wrappers bound in, by DAVID. In slip case.

Paris: Société Artistique du Livre Illustré, 1899

One of 145 copies on *papier vélin à la cuve*, including a SERIES OF ELEVEN BEAUTIFUL WATER-COLOR SKETCHES BY R. KISS, SOME OCCUPYING THE ENTIRE PAGE, and each signed in full, or with initials.

VIDAL, PIERRE

1051. LES HEURES DE LA FEMME. *Tableaux parisiens dessinés, gravés à l'eau-forte et accompagnées d'un texte par Pierre Vidal*. 4to, full dark-blue levant morocco, gilt back, sides tooled in a rich gilt design in the manner of Derome, doublures of blue figured-silk, bordered with gilt, end-papers similar, gilt tops, uncut, original wrappers bound in, by THE CLUB BINDERY. In a slip cover and case.

Paris: Librairie Lahure, n. d.

One of 25 copies on Japanese paper, WITH A DUPLICATE SET OF THE PLATES IN FIRST STATE. The Robert Hoe copy, with bookplate.

VILLIERS DE LISLE ADAM, PHILIP, COMTE DE

1052. PREMIÈRES POESIES 1856-1858. *Fantaisies Nocturnes; Hermosa; Les Preludes; Chant du Calvaire*. 8vo, full copper levant morocco, inlaid floral ornaments on back and sides, with a border inlay of dark-brown morocco, doublures of

[No. 1052—Continued]

light-blue levant with a rustic gilt border intertwined with large leaves of brown inlays, gilt and mosaic bees filling the centre of panel, silk end-papers, gilt over uncut edges, original wrappers bound in, by MEUNIER. Lyon, 1859

FIRST EDITION, printed on gilt honeycomb paper, and thought to be the only copy thus issued. Inserted is an A. L. S., 2pp. 12mo, from the author, mentioning Madame Adam, and dated July 1, 1880.

The Robert Hoe copy, with bookplate.

VILLON, FRANCOIS

1053. ŒUVRES. Texte révisé et préface par Jules de Marthold. Avec quatre-vingt-dix illustrations de A. Robida. Royal 8vo, full crimson levant morocco, back and sides tooled in fillets and azured ornaments, inside gilt borders, gilt over rough edges, original wrappers bound in, by THE CLUB BINDERY. Paris, 1897

One of 150 copies on *papier vélin*. The Robert Hoe copy, with bookplate.

VIRGIL

1054. BUCOLICA ET GEORGICA TABULIS JENIS OLIM A JOANNE PINE ILLUSTRATA. With numerous fine plates, vignettes and tail-pieces engraved by J. Pine. 2 vols. 8vo, full red levant morocco gilt, gilt edges. London, 1774

[VOLTAIRE, JEAN F. AROUET DE]

1055. LA PUCELLE D'ORLÉANS. Poème divisé en quinze livres. Par Monsieur de V***. FIRST EDITION. 12mo, full brown levant morocco, edges gilt on the rough, by TRAUTZ-BAUZONNET. Louvain (Frankfurt), 1755

The Frederick Locker copy, with the "jester" bookplate.

VOLTAIRE'S LA PUCELLE D'ORLEANS, SEVERAL EDITIONS, EXTRA-ILLUSTRATED, &C.

VOLTAIRE, JEAN F. AROUET DE

1056. LA HENRIADE, nouvelle édition. Engraved title with medalion portrait of Voltaire, frontispiece, 10 plates and 10 vignettes, all brilliant impressions, engraved by De Longueil after Eisen. 2 vols. 8vo, CONTEMPORARY FULL RED MOROCCO GILT, gilt edges, by DEROME.

Paris: Veuve Duchesne, 1770

VOLTAIRE, JEAN F. AROUET DE

1057. ROMANS ET CONTES. *Portrait of Voltaire engraved by Chate-lain after La Tour, fleuron on titles, 57 plates by Baquoy, Chatelain, Deny, Dambrun, &c. after Marillier, Martini, Mounet and Moreau, and 13 vignettes engraved by Denis after Monnet.* 3 vols. 8vo, full red levant morocco, gilt tooled inside borders, gilt edges, by DAVID, plate of the two monkeys pursuing the two girls missing.

Bouillon: au dépens de la Société Typographique, 1778

EXTRA-ILLUSTRATED by the insertion of 6 plates engraved by Simonet and Trière after Moreau, proofs before letters, and 19 plates after Desenne.

VOLTAIRE, JEAN F. AROUET DE

1058. LA PUCELLE D'ORLÉANS, poëme. *Frontispicce and 21 vignettes after Duplessis-Bertaux.* 2 vols. 8vo, full red levant morocco, doublures of blue levant, gilt edges, by CANAPÉ.

Londres, 1780, (1865)

LARGE PAPER. EXTRA-ILLUSTRATED by the insertion of the portrait of Jeanne d'Arc designed and engraved by Gaudier, and the 21 fine plates, PROOFS BEFORE LETTERS, engraved by Baquoy, Courbe, Choffard, Delignon, Delvaux, &c. after Le Barbier, Marillier, Monnet and Monsiau, for the edition of Paris, Didot Jeune, 1795; also a portrait of Voltaire by Loizelet and another plate.

VOLTAIRE, JEAN F. AROUET DE

1059. LA HENRIADE DE VOLTAIRE, avec les variantes. *Portrait of Henry IV. engraved by Tardieu after Pourbus, and ten fine plates, all brilliant impressions, by Trière, De Launay, Dambrun, Langée, Patas, &c. after Moreau.* 4to, old full blue morocco gilt, gilt edges.

Paris: P. Didot aîné, 1790

VOLTAIRE, JEAN F. AROUET DE

1060. LA PUCELLE D'ORLÉANS, poëme. *Portrait of Jeanne d'Arc, designed and engraved by Gaudier, and 21 plates by Baquoy, Courbe, Choffard, Delignon, Delvaux, Duhamel, and others, after Le Barbier, Marillier, Monnet and Monsiau.* 2 vols. in one, 8vo, full marbled calf, gilt back and edges.

Basle: J. Decker, 1802

VOLTAIRE, JEAN F. AROUET DE

1061. ROMANCES, NOVELS, AND TALES. *Stipple portrait by Mackenzie.* 2 vols. 12mo, full red levant morocco, gilt backs, gilt edges, by RIVIÈRE. London, 1806

EXTRA-ILLUSTRATED by the insertion of about 40 (probably a set) engravings, by Dambrun and others after C. Monnet, made for the French edition, proofs before inscriptions.

VOLTAIRE, JEAN F. AROUET DE

1062. ŒUVRES, avec des remarques et des notes. LA HENRIADE. Thick 8vo, full red levant morocco gilt, doublures of blue levant with richly gilt tooled dentelle borders in the manner of Derome, gilt top, uncut, by DAVID. Paris, 1825

EXTRA-ILLUSTRATED by the following series of portraits and plates:

(1). 11 portraits engraved by St. Aubin, Bonvoisin after Desenne (proofs before letters in 2 states, one on India paper, and lettered "proof on India paper"), etc.

(2). Set of 10 engravings by Simonet, Girardet, Delvaux, etc. after Moreau, mainly in 2 states, one being before letters.

(3). Set of 10 plates engraved by Sisco, Coupé, etc. after Desenne, proofs on India paper in 2 states, one before letters.

(4). Set of 10 plates engraved by Pauquet after Le Prince, in 2 states, one etched trial proof, and the other before letters.

VOLTAIRE, JEAN F. AROUET DE

1063. LA PUCELLE. A new and complete translation into English verse, revised, corrected and augmented from the earlier translation of W. H. Ireland, by Ernest Dawson. 2 vols. 8vo, cloth, uncut. London: Lutetian Society, 1899

One of 100 copies printed.

WALPOLE, HORATIO—Earl of Orford

1064. A CATALOGUE OF THE ROYAL AND NOBLE AUTHORS OF ENGLAND, SCOTLAND, AND IRELAND; with Lists of their Works. Enlarged and continued to the present time, by Thomas Park. *Numerous fine portraits.* 5 vols. 8vo, full crimson straight-grained morocco, gold tooled backs, gilt tops, uncut, by PRATT. London, 1806

IZAAK WALTON'S COMPLEAT ANGLER, FIRST ISSUE OF THE FIRST EDITION; ALSO, ANOTHER EDITION FROM BAGSTER'S COLLECTION WITH HIS AUTOGRAPH

WALTON, IZAAK

1065. THE COMPLEAT ANGLER, or The CONTEMPLATIVE MAN'S RECREATION; being a Discourse of Fish and Fishing, not unworthy the perusal of most Anglers. Simon Peter said, I go a fishing; and they said, We also will go with thee (John 21.3). *With six engravings on copper, in addition to the title, supposed to be by Lombart, of the trout, pike, carp, tench, perch and barbel, and on pages 216 and 217 is the Angler's Song set to music by Mr. Henry Lawes.* Small 8vo, ORIGINAL SHEEP, old name and writing on title and old name in several other places, tiny hole in one margin and on the last page (blank), several corners not straight, all of which are probably original defects in the paper, very small groove worked in the margins of the first 80 pages, undoubtedly by the thumb of an assiduous reader, and very small portion of back missing. In a crimson levant morocco case.

London: Printed by T. Maxey for Rich. Marriot, in S. Dunstons Churchyard, Fleetstreet, 1653

FIRST ISSUE OF THE FIRST EDITION, the last line but one of the poem by Dr. D (omne) reading; "*And if contention be a stranger, then*" where "*contention*" is a misprint for "*contentment*."

With the exception of the very trifling defects above set forth, ONE OF THE FINEST COPIES KNOWN, measuring $5\frac{3}{4}$ x a little over $3\frac{1}{2}$ inches. In addition to having the final blank, it has a fly-leaf before the title, a printed leaf in Latin and Greek.

WALTON, IZAAK, AND COTTON, CHARLES

1066. THE COMPLETE ANGLER. Hawkins's seventh edition, printed upon LARGEST PAPER. *With plates and woodcuts.* One vol. 4to, extended to 4 vols. 4to, full brown levant morocco,

[No. 1066—*Continued*]

broad gold tooled borders on sides, gilt backs, gilt tops, by
THE CLUB BINDERY. (London), 1808

An unsigned manuscript note (but in the handwriting of Robert Hoe) reads; "This was originally in a very poor & clumsy binding. It also contained some poor & undesirable prints which were rejected when I had the volumes rebound. John Bagster suppressed the original title to the book & substituted four drawn in water colors."

On the same page is the following note, signed by Samuel Bagster, the London publisher, reading; "I give to my beloved son Benjamin this copy of Isaac Walton's Complete Angler (Illustrated by my late very dear son John) in four volumes 4to, richly bound, as a proof of the love of his

affectionate father
Samuel Bagster."

EXTRA-ILLUSTRATED by the insertion of nearly ONE HUNDRED WATER-COLOR DRAWINGS of landscapes, fish etc. by Shepherd, Wale and others, in addition to numerous painted vignettes in the text, the woodcuts being COLORED THROUGHOUT. The other illustrations—about 200—comprise proofs in four or five states, old copper-plate portraits by Hollar, Faithorne, Hole and others.

The Samuel Bagster-Robert Hoe copy, with autograph of the former and bookplate of the latter.

WALTON, IZAAK, AND COTTON, CHARLES

1067. THE COMPLETE ANGLER; or, The Contemplative Man's Recreation, being a Discourse of Rivers, Fish-Ponds, Fish and Fishing. With Original Memoirs and Notes by Sir Harris Nicolas. *With portraits, views, fishing scenes etc. by Stothard, Inskipp, and Hixon, engraved by Worthington, Fox, and others*, ALL PROOFS ON INDIA PAPER. 2 vols. royal 8vo, full green levant morocco, gilt backs, gilt sides, gilt tops, edges scraped, by CANAPÉ.

London: William Pickering, 1836

WARDROP, OLIVER—Translator

1068. THE BOOK OF WISDOM AND LIES, a Georgian Story-Book of the eighteenth century, by Sulkhan-Saba Orbeliani. Translated with Notes, by Oliver Wardrop. *Printed in Golden*

[No. 1068—*Continued*]

type, in black and red, with woodcut title representing the arms of Georgia, and woodcut borders and initials. 8vo, original vellum, with ties, uncut.

London: Kelmscott Press, 1894

Only 250 copies printed.

WATSON, WILLIAM

1069. EPIGRAMS OF ART, LIFE, AND NATURE. Liverpool, 1884; Lyric Love; An Anthology. Edited (with an original Sonnet), by William Watson, London, 1892; Lachrymæ Musarum and other Poems. London, 1892; The Prince's Quest and other Poems. London, 1892; Excursions in Criticism. London, 1893; Poems, New York, 1893; A Leaf from "*The Spectator*," May 5, 1894, containing "*Domine, Quo Vadis*," by Watson. Autograph presentation copy from the author to Richard Le Gallienne, Oct. 15th, 1894; The Purple East. *With frontispiece by G. F. Watts.* London, 1896; A Year of Shame. *With frontispiece.* London, 1897; Collected Poems. *With portrait of the author.* London, 1898; Ode on the Day of the Coronation of King Edward VII. London, 1902. Together, 10 vols. 12mo and 16mo, cloth, boards and wrappers, as issued, and one sheet.

Liverpool, London, and New York, 1884-1902

ALL FIRST EDITIONS, with the exception of "*The Prince's Quest*" which is the first re-issue, limited to 265 copies; "*Poems*," New York, 1893; and "*Collected Poems*," the latter being the first collected edition.

Five are from the collection of Richard Le Gallienne with his bookplate.

WATSON, WILLIAM

1070. THE ELOPING ANGELS. A Caprice. *Title-page, cover and dedication page designed by Warrington Hogg.* 8vo, original vellum, gilt, uncut. London, 1893

FIRST EDITION on Japanese paper, only 75 so issued, 50 of which were for sale. Autograph presentation copy from the author to Richard Le Gallienne, with the bookplate of the latter.

WATSON, WILLIAM

1071. THE FATHER OF THE FOREST. ORIGINAL MANUSCRIPT. Written in ink on 17 8vo, sheets, signed in full "*William Watson.*" Presented to Richard Le Gallienne, with autograph inscription on the first page; "*To Richard Le Gallienne, from his friend, William Watson, Oct. 4, 1895.*" Also The Father of the Forest and other Poems. *Portrait of the author.* Together, 2 pieces. 12mo, original cloth, gilt top, uncut. London, 1895

The Original Manuscript contains numerous corrections and additions.

The printed version is the FIRST EDITION, and is also the Richard Le Gallienne copy, with his bookplate.

WHARTON, HENRY THORNTON

1072. SAPHO; Memoir, Text, Selected Renderings, and a Literal Translation. *Medallion portrait engraved by Webb, after Alma-Tadema and facsimile.* SECOND EDITION. 12mo, full yellow levant morocco in mosaic compartments of blue and brown levant, elaborately gold tooled, doublures of blue levant, with floral borders, ribbed silk linings, gilt edges, by THE CLUB BINDERY. In a case. London, 1887

The Henry W. Poor copy, with bookplate.

This second edition contains a Preface, 7pp. incorporating new material.

WHARTON, HENRY THORNTON

1073. SAPHO. Another copy, of the same, the THIRD EDITION. *Portrait and facsimile.* 12mo, full maroon levant morocco, gilt back, gilt sides and edges, doublures of citron levant, with broad gold tooled borders, by MERCIER. London, 1895

Contains a new Preface, 3pp. and reprints of the Prefaces of the first and second editions.

WHITMAN, ALFRED

1074. THE MASTERS OF MEZZOTINT; the Men and their Work. *With 60 reproductions, (mainly full-page).* FIRST EDITION. Imperial 8vo, cloth, uncut. London, 1898
Only 500 copies printed.

WHITMAN, WALT

1075. LEAVES OF GRASS. *Portrait of the author, on India paper.* Royal 8vo, original cloth. Brooklyn, New York, 1855
FIRST EDITION, with the eight pages of "*Press Notices.*"
Laid in is a 1p. A. L. S. of the author, dated Dec. 27, 1873
to his London publishers, Messrs. Trübner and Company,
reading; "431 Stevens St. Camden, New Jersey, U. S.
America,

Messrs. Trübner & Company.

Dear Sirs;

Please make out acct. of sales of my books, *Leaves of Grass* &c. for the closing year, & remit me am't due by mail here, by draft payable to my order.

Respectfully &c.

Walt Whitman,

Dec. 27, 1873."

WHITTIER FIRST EDITIONS INCLUDING MOGG
MEGONE AND OTHERS

[WHITTIER, JOHN GREENLEAF]

1076. DINSMOOR (ROBERT). *Incidental Poems*, accompanied with Letters, and a few pieces, mostly original, for their illustration, together with a Preface, and Sketch of the Author's Life. 12mo, full light green levant morocco, gilt back and sides, gilt top, uncut, original board cover, and paper label bound in, by WALTERS. Haverhill, 1828

FIRST EDITION. This volume contains the first poem by J. G. Whittier printed in a book, "*J. G. Whittier to the Rustic Bard*," pages 248-249. It has never been reprinted.

[WHITTIER, JOHN GREENLEAF]

1077. DINSMOOR (ROBERT). *Incidental Poems*. Another copy of the FIRST EDITION. 12mo, original half cloth and boards, totally uncut, and with the label. Haverhill, 1828

WHITTIER, JOHN GREENLEAF

1078. LEGENDS OF NEW-ENGLAND. FIRST EDITION. 12mo, full light green levant morocco, gilt inside borders, gilt top, by WALTERS, small stamp on title. Hartford, 1831

The first book with Whittier's name on title. With the exception of "*Metacom*," none of the poems were ever reprinted.

WHITTIER, JOHN GREENLEAF

1079. MOGG MEGONE, A Poem. 32mo, original cloth, lettered on the side. Boston, 1836

FIRST EDITION. The Edward Hale Bierstadt-D. F. Appleton copy, with bookplates of both.

"Mogg Megone" has not been published in any collected edition of the author's writings. It was the first bound volume exclusively of verse issued by Whittier.

WHITTIER, JOHN GREENLEAF

1080. POEMS WRITTEN DURING THE PROGRESS OF THE ABOLITION QUESTION IN THE UNITED STATES BETWEEN THE YEARS 1830 AND 1838. *Frontispiece and vignettes.* FIRST EDITION. 12mo, full dark green levant morocco, gilt back and sides, gilt top, uncut, original covers bound in.

Boston, 1837

The earliest issue of the First Edition, with 96 pages.
The D. F. Appleton copy, with bookplate.

[WHITTIER, JOHN GREENLEAF]

1081. NARRATIVE OF JAMES WILLIAMS, an American Slave, who was for several years a driver on a Cotton Plantation in Alabama. *Portrait of Williams, engraved by Patrick Reason (a negro)* 12mo, original half cloth and boards.

New York and Boston, 1838

Third Issue, re-set and stereotyped at the foundry of Geo. A. and J. Curtis. It embodies all the corrections of the second New York edition.

WHITTIER, JOHN GREENLEAF

1082. POEMS. 12mo, full dark blue levant morocco, gilt back, gilt top, uncut, by BRADSTREET. Philadelphia, 1838

FIRST EDITION. Laid in is an autograph note (initials only), by Whittier, to Mr. Osgood, the publisher, of Boston.

WHITTIER, JOHN GREENLEAF

1083. MOLL PITCHER AND THE MINSTREL GIRL. Poems. 12mo, original wrappers, slight stains and back skillfully repaired. Philadelphia, 1840

First and only authorized edition in book form of the poem "*The Minstrel Girl.*" "*Moll Pitcher*" had been issued eight years previously, although anonymously. The only complete edition with the author's name appended.

[WHITTIER, JOHN GREENLEAF]

1084. THE NORTH STAR: the Poetry of Freedom by Her Friends.
FIRST EDITION. 12mo, original roan.

Philadelphia, 1840

Edited anonymously by Whittier, who contributed the poems "The Exiles, a Tale of New England," and "The World's Convention," and possibly "Granada." James T. Fields, Whittier's sister Elizabeth, and John Pierpont were also contributors. The poem "Egypt" by Miss Lloyd, to whom Whittier was said to have been betrothed, was extensively altered by him.

WHITTIER, JOHN GREENLEAF

1085. VOICES OF FREEDOM. Sixth and Complete Edition. 12mo, full crimson levant morocco, gilt back, inside dentelle borders, gilt top, edges scraped, original cloth covers bound in, by THE CLUB BINDERY.

Philadelphia, 1846

The earliest issue seems to be the "*Fourth and Complete Edition*," so designated by the publisher to create a fictitious impression regarding the popularity of the work. It is thought that all the "*editions*" are the same in contents. The D. F. Appleton copy, with bookplate.

WHITTIER, JOHN GREENLEAF

1086. OLD PORTRAITS AND MODERN SKETCHES. FIRST EDITION. 12mo, full brown levant morocco, back and sides gold tooled, gilt top, advertisements bound in, by THE CLUB BINDERY, initials on title.

Boston, 1850

WHITTIER, JOHN GREENLEAF

1087. LAYS OF MY HOME, and other Poems. Boston, 1843; Songs of Labor, and other Poems. Boston, 1851; Saint Gregory's Guest and recent Poems. Boston, 1886. Together, 3 vols. 2 in half green levant morocco, gilt backs, gilt tops, the last named with original vellum covers bound in, Songs of Labor in full sage-green straight-grained morocco, floral gold tooled panelled sides, gilt top, with the advertisements, all by THE CLUB BINDERY.

Boston, 1851-1886

"*Lays of My Home*" and "*Saint Gregory's Guest*," FIRST EDITIONS, "*Songs of Labor*" second editions. The D. F. Appleton copies, with bookplates.

WHITTIER, JOHN GREENLEAF

1088. IN WAR TIME AND OTHER POEMS, Boston, 1864; Snow-Bound. A Winter Idyl. Illustrated, Boston, 1866 (2 copies); The Tent on the Beach, Boston, 1867 (2 copies); Among the Hills and other Poems. *Illustrated*. Boston, 1869; Miriam and other Poems. *Illustrated*. Boston, 1871; Hazel Blossoms. *Frontispiece*. Boston, 1875; The King's Missive and other Poems. *Portrait of the author*. Boston, 1881. ALL FIRST EDITIONS. Together, 9 vols. 12mo, original cloth. Boston, 1864-1881

OSCAR WILDE'S PICTURE OF DORIAN GRAY,
BALLAD OF READING GAOL, AND OTHERS,
ORIGINAL EDITIONS

WILDE, OSCAR

1089. POEMS. 12mo, original decorated vellum, gilt top, uncut. In a silk cover. London, 1881
FIRST EDITION. A portrait of the author inserted.

WILDE, OSCAR

1090. THE HAPPY PRINCE AND OTHER TALES. *Illustrated by Walter Crane and Jacob Wood*. FIRST EDITION. Square 8vo, original boards, uncut, name on title. London, 1888

WILDE, OSCAR

1091. THE PICTURE OF DORIAN GRAY. Square 8vo, original vellum back and boards, uncut, back neatly repaired. London: Ward, Lock and Co., 1891

FIRST EDITION. Large paper, and one of 250 copies printed, autographed by the author, and numbered by him. The date "1891" is here printed. Some copies have the date filled in by the author. These dated ones, however, are the correct issue.

Here for the first time the text has been revised and extended to 20 chapters.

WILDE, OSCAR

1092. INTENTIONS.—The Decay of Lying.—Pen, Pencil and Poison.—The Critic and Artist.—The Truth of Masks. FIRST EDITION. 12mo, original cloth, uncut. London, 1891

WILDE, OSCAR

1093. LORD ARTHUR SAVILE'S CRIME & OTHER STORIES. (The Sphinx without a Secret, The Canterville Coast, The Model Millionaire). 12mo, original boards, uncut.

London, 1891

GENUINE FIRST EDITION, printed by T. & T. Clark of Edinburgh, and published by James R. Osgood, M'Ilvaine and Co., London. The one printed by T. & T. Clark of Edinburgh, but with the American imprint, although sometimes sold as the first, is not the first.

WILDE, OSCAR

1094. A HOUSE OF POMEGRANATES. *The design & decoration of this book by C. Ricketts & C. H. Shamon.* FIRST EDITION. Square 8vo, original cloth, uncut.

London, 1891

WILDE, OSCAR

1095. LADY WINDERMERE'S FAN, A Play about a Good Woman. FIRST EDITION. 8vo, original cloth, uncut. With bookplate of John Evans.

London, 1893

WILDE, OSCAR

1096. A WOMAN OF NO IMPORTANCE. 8vo, original cloth, uncut, mainly unopened.

London, 1894

FIRST EDITION. Large Paper copy. Only 50 copies printed.

WILDE, OSCAR

1097. SALOME: A TRAGEDY IN ONE ACT. Translated from the French. *Frontispiece, ornamental title-page, and illustrations by Aubrey Beardsley.* 8vo, original blue buckram, gilt, uncut.

London, 1894

FIRST EDITION. The plate opposite page 24 "*Enter Hero-dias,*" contains a portrait of the author. The George Herbert Wailes copy, with bookplate.

WILDE, OSCAR

1098. THE BALLAD OF READING GAOL. By C. 3. 3. 8vo, original cloth, uncut.

London, 1898

FIRST EDITION. A sheet bearing the autograph of the author "*Oscar Wilde, March 22*" is attached to the reverse of the title.

WILDE, OSCAR

1099. THE IMPORTANCE OF BEING EARNEST; A Trivial Comedy for Serious People. 8vo, original cloth, uncut.

London, 1899

FIRST EDITION. Large paper copy.

One of 100 copies printed and autographed by the author.

WILDE, OSCAR

1100. AN IDEAL HUSBAND. 8vo, original cloth, uncut.

London, 1899

FIRST EDITION. Laid in is a program of a performance of the play by Mr. Charles Hawtrey's Company, at the Theatre Royal, Leamington, England, August 6th, 1896.

WILDE, OSCAR

1101. ESSAYS, CRITICISMS AND REVIEWS. Now First Collected. 8vo, original wrappers, London; Privately printed, 1901; Epigrams & Aphorisms. 8vo, original boards, gilt top, uncut. Boston, 1905. Together, 2 vols.

London and Boston, 1901-1905

The first-named is probably on Large Paper.

WILDE, OSCAR

1102. THE SATYRICON OF PETRONIUS. A New Translation, with Introduction and Notes (by Oscar Wilde). 12mo, original cloth, gilt top, uncut.

Paris, 1902

FIRST EDITION. Only 440 copies printed.

With the semi-transparent slip regarding the translator pasted on the title.

WILDE, OSCAR

1103. DE PROFUNDIS. *Portrait of the author.* 12mo, original boards, New York, 1905; *The Duchess of Padua. A Tragedy of the Sixteenth Century.* 8vo, original wrappers, New York: Privately printed, undated. Together, 2 vols.

New York, 1905—(?)

The last-named was issued "exclusively for the subscribers."

WILKINSON, SIR J. GARDNER

1104. THE MANNERS AND CUSTOMS OF THE ANCIENT EGYPTIANS. New Edition, revised and corrected by Samuel Birch. *Numerous illustrations, some in color.* 3 vols. 8vo, half morocco, gilt backs, gilt tops.

London, 1878

WILLIAMS, C.—Illustrator

1105. THE ADVENTURES OF A POST CAPTAIN. By a Naval Officer, (John Mitford ?). *With (24) characteristic engravings (in color), by Mr. Williams.* 8vo, full brown morocco, gilt back, gilt top, other edges entirely uncut, by RIVIÈRE.
London, circa 1821
FIRST EDITION. The inner margins of some of the plates have been extended.

WILLSHIRE, WILLIAM HUGHES

1106. AN INTRODUCTION TO THE STUDY & COLLECTION OF ANCIENT PRINTS. Second Edition, (and best), revised and enlarged. *With facsimiles.* 2 vols. 8vo, half roan and cloth, gilt tops, uncut.
London, 1877

WISE, THOMAS J.

1107. A BIBLIOGRAPHY OF THE WRITINGS IN PROSE AND VERSE OF ROBERT BROWNING. 7 parts, 8vo, original wrappers, uncut. In a red morocco case.
London: Printed for subscribers only, 1896-1897

WITHER, GEORGE

1108. A COLLECTION OF EMBLEMES, Ancient and Moderne; Quickened VVith Metricall Ilvustrations, both Morall and Divine, And disposed into Lotteries, That Instruction, and Good Counsell, may bee furthered by an Honest and Pleasant Recreation. *Engraved title by William Marshall, portrait and 200 emblems.* Small folio, full green morocco, gilt, gilt edges, by MURTON.
London, 1635.

The second, third and fourth books of the Emblems each have a separate title, and are dated 1634. It has the leaf at the end (repaired), containing the woodcut of a Dial, but lacks the movable index. Engraved title, leaf preceding it;—“*A Proposition to this Frontispiece*” the portrait and several pages remargined. Sold not returnable.

A Ms. note inside reads; “Huth copy 11½ x 7½ claimed as a very large copy bound from the original vellum. This is 12 x 7¼”.

WIVELL, ABRAHAM

1109. AN INQUIRY INTO THE HISTORY, Authenticity & Characteristics of the Shakespeare Portraits; Also A Supplement to an Inquiry into the History, Authenticity & Characteristics of the Shakespeare Portraits. *With numerous fine facsimiles of the originals, including those engraved by Marshall for the 1640 edition of his poems.* 2 vols. in 1. 8vo, full green morocco, gilt top, by MATTHEWS.

London, 1827

Includes the small slip of "Errata" after the "Contents" leaf in the Supplement.

WOODBERRY, GEORGE E.

1110. ONE HUNDRED BOOKS FAMOUS IN ENGLISH LITERATURE. With an Introduction by George E. Woodberry. *With facsimiles of the title-pages.* Royal 8vo, original vellum back and boards, uncut.

New York: The Grolier Club, 1902

One of 305 copies on handmade paper.

[WORDSWORTH, WILLIAM]

1111. LYRICAL BALLADS, with a few other Poems. 12mo, full crimson levant morocco, finely gold tooled panel, in the centre of which hangs a basket of flowers, both sides tooled in the same design, doublure of colored silk, with linings of the same, gilt top, uncut, by DAVID. In a case, title in pen-and-ink facsimile.

London, 1798

FIRST EDITION, with the advertisements and the separately printed leaf of "Errata."

Coleridge's "The Rime of the Ancyent Marinere" appears here for the first time, as do several other poems by him.

WORDSWORTH, WILLIAM

1112. POEMS, in Two Volumes. By William Wordsworth, author of The Lyrical Ballads. 2 vols. 12mo, original boards, with backs and labels, entirely uncut, small portions of upper part of both backs missing. In a morocco case.

London, 1807

FIRST EDITION. Contains the separately printed leaf of "Errata" in Vol. I.

A few of the poems were never reprinted, and several of the others were greatly altered when reissued later.

WORDSWORTH, WILLIAM

1113. THE WAGGONER, A Poem, to which are added Sonnets. FIRST EDITION. 8vo, original brown wrappers, uncut, with the label and advertisements, uncut, old writing on fly-leaf.
London, 1819

WORDSWORTH, WILLIAM

1114. POETICAL WORKS OF WILLIAM WORDSWORTH. *Portrait.* 8 vols. 12mo, tree calf, gilt backs, gilt tops, edges scraped, by RIVIÈRE.
London, 1846-1851

WYTFLIET, CORNILLE

1115. HISTOIRE DES INDES OCCIDENTALES ET ORIENTALES, et de la conversion des Indiens. *With 3 fine engraved title pages and 23 copper-maps.* Three parts in one volume. Folio, full marbled calf, gilt edges, by NIEDRÉE.
Douay: Chez François Fabri, 1611

LARGE PAPER COPIES (2) OF YARRELL'S HISTORY OF BRITISH BIRDS, BOTH FIRST EDITIONS

YARRELL, WILLIAM

1116. A HISTORY OF BRITISH FISHES. *Illustrated by nearly 400 woodcuts, and a portrait of the author.* 2 vols. royal 8vo, full dark green straight-grained morocco, gilt backs and sides, gilt tops, edges scraped, by MATTHEWS.
London, 1836

FIRST EDITION. Large Paper copy.

Contains all four Supplements, In volume I both with titles dated (1), 1839 and (2), edited by Sir John Richardson, 1860. In volume II, (1) with title dated 1860 and (2) without title, as issued.

It is seldom that copies with all the supplements appear.

YARRELL, WILLIAM

1117. A HISTORY OF BRITISH BIRDS. *Illustrated by 520 wood engravings.* 3 vols. royal 8vo, full straight-grained morocco, gilt back and sides, gilt tops, edges scraped, by MATTHEWS.
London, 1843

FIRST EDITION. Large Paper copy. Uniform with the preceding. Contains both supplements, both issued with

[No. 1117—*Continued*]

titles, dated (1) 1825 and (2) 1856. Both are illustrated. A 3pp. A. L. S. of the author, June 3rd, 1848 on ornithological matters, is laid in.

YERKES, CHARLES T.

1118. CATALOGUE DE LUXE OF THE ANCIENT RUGS, Sculptures, Tapestries, Costly Furniture and other Objects, belonging to the Estate of the late Charles T. Yerkes. *Numerous facsimiles, those of rugs in color.* Royal 4to, original cloth, uncut. New York, 1910

Subscriber's copy, and one of 150 copies printed.

ZACHARIE

1119. LES QUATRE PARTIES DU JOUR, poëme traduit de l'allemand. *Frontispiece, 4 vignettes and 4 tail-pieces, all brilliant impressions, engraved by Baquoy after Eisen.* 8vo, full blue levant morocco gilt, with coat of arms on the sides, gilt edges, by ALLÔ. Paris: Musier, 1769

ZOLA, EMILE

1120. UNE PAGE D'AMOUR. Précédée d'une Lettre-Préface. *Avec dessins d'Edouard Dantan, gravés à l'eau-forte par A. Duvivier.* 2 vols. royal 8vo, half maroon levant morocco, gilt backs, uncut, original wrappers bound in, by CARAYON. Paris, 1884

One of 200 copies on *vélin de Holland.*
The Robert Hoe copy, with bookplate.

1121. NOUVEAUX CONTES A NINON. *Frontispice et 30 compositions dessinés et gravés à l'eau-forte par Ed. Rudauw.* 2 vols. 8vo, full red levant morocco, gilt backs and inside borders, gilt over rough edges, by CHAMBOLLE-DURU. Paris, 1886

One of 150 copies on Large Japanese paper.
The Robert Hoe copy, with bookplate.

MASTERPIECES OF
ENGRAVING AND ETCHING

FIRST SESSION

MONDAY AFTERNOON, APRIL 12, 1915

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 1 to 214 inclusive

JOHN SAMUEL AGAR

An English portrait engraver and painter, who exhibited his works at the Royal Academy from 1796 to 1806. He was at one time President of the Society of Engravers, and worked mostly in stipple.—BRYAN.

AGAR, JOHN SAMUEL

1. CHARLOTTE, PRINCESS OF WALES. Stipple.
After Charlotte Jones. VERY FINE PROOF BEFORE ALL
LETTERS, printed in black. VERY RARE.

AGAR, JOHN SAMUEL

2. MRS. DUFF. Stipple.
After Richard Cosway. Impression from the retouched
plate. Printed in red. Framed.

AGAR, JOHN SAMUEL

3. LADY HEATHCOTE. Stipple. About 1820.
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HEINRICH ALDEGREVER

(*One of the "Little Masters"*)

Born at Soest, in Westphalia, 1502. After having studied the engravings of Dürer for some time, he went to Nürnberg and became Dürer's pupil. Aldegrever's prints are remarkable for the free and graceful treatment of the trees.

ALDEGREVER, HEINRICH

4. LOT AND HIS DAUGHTERS. Painter-engraving. 1555.
Bartsch, VIII. No. 17.
From the "History of Lot." FINE IMPRESSION.

ALDEGREVER, HEINRICH

5. THE NATIVITY. Painter-engraving. 1553.
Bartsch, VIII. No. 39.
VERY FINE.
From the Baron Desnoyers and Archinto Collections.

ALDEGREVER, HEINRICH

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Bartsch, VIII. No. 184.
SUPERB IMPRESSION.
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ALDEGREVER, HEINRICH

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Bartsch, VIII. No. 189.
FINE IMPRESSION.
From the Mary Jane Morgan Collection.

ALDEGREVER, HEINRICH

8. CHILDREN PLAYING NEAR A WELL. Painter-engraving. 1539.
Bartsch, VIII. No. 267.
FINE IMPRESSION.
From the Duke of Arenberg Collection.

ALBRECHT ALTDORFER

(*One of the "Little Masters"*)

Born at Ratisbon 1480; died there 1538. The oldest artist in the group of "Little Masters," who was the least dependent on Dürer in the formation of his style.—HIND.

ALTDORFER, ALBRECHT

9. THE CRUCIFIXION. Painter-engraving.
Bartsch, VIII. No. 8.
VERY FINE IMPRESSION OF A RARE PLATE.
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ALTDORFER, ALBRECHT

10. A CUP. Painter-engraving.
Bartsch, VIII. No. 94.
FINE IMPRESSION AND RARE.
Duplicate from the British Museum.

AMERICANA

AMERICANA—BROOKSHAW, RICHARD

11. JOHN PAUL JONES. Mezzotint. (1736-1804).
Engraved by Richard Brookshaw. Proof before letters.
VERY FINE. Framed.
From the Hampton L. Carson Collection.

AMERICANA—CONTEMPORARY ENGRAVER

12. MAJOR GENERAL ISRAEL PUTNAM. Mezzotint.
Contemporary engraving after Wilkinson, published by
C. Shepherd, London, 1775. A VERY BRILLIANT IMPRES-
SION WITH WIDE MARGINS. VERY RARE.
From the James T. Mitchell Collection.

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13. GENERAL WOLFE. Contemporary engraving. Mezzotint.
C. Smith, p. 1750.
EXCESSIVELY RARE.

AMERICANA—CONTEMPORARY ENGRAVER

14. COLONEL BENEDICT ARNOLD. Mezzotint.
Contemporary engraving published by Thomas Hart, Lon-
don, 1776. SUPERB IMPRESSION. VERY RARE.
From the Hampton L. Carson and James T. Mitchell
Collections.

AMERICANA—CONTEMPORARY ENGRAVER

15. MAJOR GENERAL HORATIO GATES. Mezzotint.
Contemporary engraving, published by John Morris, Lon-
don, 1778. VERY RARE.
From the Hampton L. Carson and James T. Mitchell
Collections.

AMERICANA—CONTEMPORARY ENGRAVER

16. COMMODORE HOPKINS. Mezzotint.

Contemporary engraving published by Thomas Hart, London, 1776. BRILLIANT IMPRESSION WITH FULL MARGIN. EXCESSIVELY RARE.

From the Hampton L. Carson and James T. Mitchell Collections.

AMERICANA—CONTEMPORARY ENGRAVER

17. ANOTHER IMPRESSION OF THE SAME

With full margin. Uncut edges.

AMERICANA—CONTEMPORARY ENGRAVER

18. CAPTAIN ISAAC HULL, COMMANDER OF THE CONSTITUTION. (Born at Derby, Conn., 1773; died in Philadelphia, 1843.) Mezzotint.

Contemporary engraving published by Freeman & Pierce, Philadelphia, 1813. After a painting by Gilbert Stuart. BRILLIANT OPEN LETTER PROOF OF UNUSUAL BEAUTY. The impressions usually met with are very weak.

From the James T. Mitchell Collection.

AMERICANA—DAWE, GEORGE

19. PORTRAIT OF GEORGE WASHINGTON. Mezzotint.

Hart, 836; Baker, 80.

Engraved by Dawe (worked 1760-1780). After Wright. FINE IMPRESSION OF ONE OF THE RAREST OF THE WRIGHT TYPE, WITH GOOD MARGINS. Framed.

From the James T. Mitchell Collection.

AMERICANA—ENGRAVING

20. SIR WALTER RALEIGH. Engraving.

Published by Gillflower. VERY RARE.

From the Hampton L. Carson Collection.

AMERICANA—ENGUIDANOS, THOMAS LOPEZ

21. FATHER BARTHOLOMEO DE LAS CASAS

Engraved by Thomas Lopez Enguidanos (flourished in Spain about 1780-1815). RARE.

From the Hampton L. Carson Collection.

AMERICANA—FISHER, EDWARD

22. BENJAMIN FRANKLIN. Mezzotint.

C. Smith, II. No. 19.

Engraved by Ed. Fisher after M. Chamberlain. VERY FINE IMPRESSION AND RARE. Duplicate from the Royal Museum of Saxony at Dresden.

AMERICANA—GREEN, VALENTINE

23. GENERAL NATHANIEL GREENE. Mezzotint. (1742-1786.)

C. Smith, II. No. 56.

Engraved by Valentine Green after Peale. First state. Open letter proof. CHOICE, BRILLIANT IMPRESSION. EXCESSIVELY RARE.

From the James T. Mitchell Collection.

AMERICANA—JOSI, C.

24. THADDEUS KOSCIUSKO. Stipple. (1746-1817. Served in the American Revolution.)

Engraved by C. Josi (pupil of Bartolozzi). FINE IMPRESSION WITH GOOD MARGIN.

From the James T. Mitchell Collection.

AMERICANA—MEYER, HENRY

25. COMMODORE STEPHEN DECATUR. Stipple. (Entered the Navy 1793 and died 1812.)

Engraved by Henry Meyer after J. W. Jarvis. FINE, RICH IMPRESSION WITH FULL MARGIN. RARE.

From the James T. Mitchell Collection.

AMERICANA—TANNER, B.

26. MACDONOUGH'S VICTORY ON LAKE CHAMPLAIN. Line-engraving.

After Reinagle. Engraved by B. Tanner. VERY FINE IMPRESSION. Framed.

From the Hampton L. Carson Collection.

AMERICANA—TIEBOUT, C.

27. GENERAL HORATIO GATES. Stipple.

Engraved by C. Tiebout after G. Stuart. FINE IMPRESSION, IN SPLENDID CONDITION AND EXCESSIVELY RARE.

From the James T. Mitchell Collection.

FAUSTINO ANDERLONI

Born at Sta. Eufemia, near Brescia, 1766; died in Paris, 1847.

ANDERLONI, FAUSTINO

28. THE ASSUMPTION OF THE VIRGIN. Line-engraving.

Apell, pp. 11-12. No. 8.

After Guido Reni. First state. Remarque proof. VERY FINE. Framed. This plate was begun by Giovita Garavaglia.

PIETRO ANDERLONI

Born at Sta. Eufemia, near Brescia, 1784; died at Cabiato, near Milan, 1849.

ANDERLONI, PIETRO

29. MOSES AT THE WELL, after N. Poussin. CHRIST AND THE WOMAN TAKEN IN ADULTERY, after Titian. Line-engravings.

Apell, pp. 13-14. Nos. 1 and 12.

First states. Remarque proofs with the white lacing of the sandals in No. 1 and with the flowers in the foreground unfinished in No. 12. VERY FINE PAIR. Framed.

(2)

ANDERLONI, PIETRO

30. JUDGMENT OF SOLOMON. Line-engraving.

Apell, p. 13. No. 2.

After Raphael. Second state. Proof with the inscription at the base only; before the names of the artists.

VERY FINE AND RARE. Framed.

ANDERLONI, PIETRO

31. MADONNA DEL PASSEGGIO. Line-engraving.

Apell, p. 14. No. 6.

After Raphael. First state. Proof with "P. A. f 1832" only, in the lower margin. VERY FINE. Framed.

ANDERLONI, PIETRO

32. EXPULSION OF HELIODORUS; ATTILA BEFORE ROME. Line-engravings.

Apell, p. 15. Nos. 13 and 16.

Both after the famous frescoes by Raphael in the Stanza (Vatican). Fourth state. Artist's proofs with "P. A. F." only in the lower margin. VERY FINE PAIR. Framed.

(2)

ZOAN ANDREA

"Most of the prints by this engraver are marked with the letters 'Z.A.' of which no one had been able to give a satisfactory explanation until the Abbé Zani informed us that in the Venetian dialect these letters signified Zoan (Giovanni) Andrea. Nothing is known of the life of this able engraver. His prints prove that he imitated the technique of Andrea Mantegna and it appears that several among his engravings were done after designs by that great master; it is certain that he copied several of Mantegna's prints. He also copied several prints by Albrecht Dürer, among them *The Carrying off of Amymone*, the original of which is dated 1516. This goes to show that the prints of Zoan Andrea belong less to the fifteenth century than to the first decades of the sixteenth."—BARTSCH.

ANDREA, ZOAN

33. JUDITH WITH THE HEAD OF HOLOFERNES. Engraving.

Bartsch, XIII. No. 1.

VERY FINE AND EXTREMELY RARE.

From the Hawkins, R. Fisher and F. Bullard Collections.

ANDREA, ZOAN

34. THREE AMORETTI. Engraving.
Bartsch, XIII. No. 13.
VERY FINE AND RARE.

ANDREA, ZOAN

35. FOUR WOMEN DANCING (DANCE OF THE SEASONS). Engraving.
Bartsch, XIII, p. 305. No. 18.
BEAUTIFUL, STRONG IMPRESSION, in dark brown ink, and perfect condition.
From the C. Rogers and J. S. Morgan Collections.

This print, which Hind justly calls one of the most beautiful engravings of the school of Mantegna, reproduces in reverse, with variations, four of the dancing nymphs from Mantegna's painting, "The Parnassus," in the Louvre. It was most probably engraved after a drawing by Mantegna for that picture.

ANDREA, ZOAN

36. IGNORANCE AND MERCURY: AN ALLEGORY OF VIRTUE AND VICE.
Engravings.
Bartsch, XIII. Nos. 16 and 17.
THE COMPLETE COMPOSITION IN STRONG EARLY IMPRESSIONS OF THE HIGHEST ORDER. The British Museum possesses Mantegna's original design for the upper part. (2)

ANONYMOUS

ANONYMOUS GERMAN WOOD ENGRAVER

37. PURGATORY. Woodcut.
Schreiber, II. No. 1834.
An interesting print well preserved and with the original coloring.

ANONYMOUS ENGRAVER OF XVTH CENTURY

38. VENUS UPON THE SEA. Engraving.
Judging from its style, this print seems to be by some Italian engraver of the end of the fifteenth or the beginning of the sixteenth century.

THOMAS G. APPLETON

APPLETON, THOMAS G.

39. LADY HAMILTON AS THE "AMBASSADRESS."
After G. Romney. Artist's proof on India paper; signed
by the engraver. VERY RARE. Framed.

T. L. ATKINSON

Contemporary mezzotinto-engraver.

ATKINSON, T. L.

40. LADY GODIVA. Mezzotint.
After Van Lerius. Signed artist's proof. Framed.

HYACINTHE L. V. J. B. AUBRY-LECOMTE

Born at Nizza, 1797. Died in Paris, 1858. Historical painter and lithographer.

AUBRY-LECOMTE, HYACINTHE L. V. J. B.

41. PSYCHÉ ET L'AMOUR. Lithograph.
VERY FINE.

PIERRE AUDOUIN

Born at Paris, 1768; died there, 1822. Pupil of Beauvarlet.

AUDOUIN, PIERRE

42. VENUS BLESSÉE. Line-engraving.
Apell, p. 24. No. 5.
After Raphael. Second state. PROOF BEFORE LETTERS,
WITH THE COAT OF ARMS. Framed.

BENOIT AUDRAN

Second son of Germain Audran; born at Lyons, 1661. First received instruction from his father, afterwards studied under his uncle, Gérard Audran. Entered the Academy in 1709; later he was appointed engraver to the King, with a pension.

AUDRAN, BENOIT

43. JEAN-BAPTISTE COLBERT
After C. le Febvre. A fine likeness of the famous Colbert,
whose portrait was also made by Nanteuil and other
noted engravers. Framed.

BACCIO BALDINI

This engraver, born about 1436, in Florence, worked in that town between the years 1460 and 1480. According to Vasari his engravings come, in order of time, immediately after those of Finiguerra—who is credited with being the earliest engraver—the inventor of the art. Baldini is said to have worked in connection with Botticelli, after whose designs all his plates were engraved. His plates are unsigned and are executed in the manner of the pen drawings of his time. They are, of course, of the very greatest rarity.

BALDINI, BACCIO

44. MARS. Engraving.

B., XIII, p. 197. No. 5.

This and the following number, "LUNA," are from a series of eight plates, which seem to have been intended to accompany an almanac, whereby one could calculate Saints' days falling between the years 1465 and 1517. Bartsch writes that he had never seen these eight plates, which he describes at length. PROOF OF EXCEPTIONALLY FINE QUALITY, WITH LARGE MARGINS.

From the P. Gellatly Collection.

BALDINI, BACCIO

45. LUNA. Engraving.

B., XIII, p. 197. No. 8.

OF EQUALLY FINE QUALITY AS THE FOREGOING AND IN EQUALLY REMARKABLE CONDITION.

From the P. Gellatly Collection.

BALDINI, BACCIO

46. DANTE AND VIRGIL WITH THE VISION OF BEATRICE. Engraving.

Bartsch, XIII, p. 176. No. 38.

After a design of Sandro Botticelli. Illustration to Dante's "Divina Commedia." Florence, 1481. Canto II. From the edition by Niccolo di Lorenzo della Magna. BEAUTIFUL EARLY IMPRESSION in brown ink.

From the Theodore Irwin and J. S. Morgan Collections.

JOHANNES BANKEL

Born at Nürnberg, 1837.

BANKEL, JOHANNES

47. CASTOR AND POLLUX

Apell, p. 33.

After P. P. Rubens. Remarque proof on India paper.
Framed.

JACOPO DE' BARBARI

(The Master of the Caduceus)

Born 1450; died before 1516. Worked in Venice, Nürnberg and Burgundy. Perhaps no engraver has ever had quite the mastery of draperies that Barbari possessed. His treatment of them was almost as far in advance of the contemporary Italian school as it was in advance of the German.

BARBARI, JACOPO DE'

48. ST. CATHERINE. Engraving.

Bartsch, VII. No. 10.

STRONG, EARLY IMPRESSION OF RARE BEAUTY.

From the J. S. Morgan Collection.

BARBARI, JACOPO DE'

49. APOLLO AND DIANA. Engraving.

Bartsch, VII. No. 16.

BRILLIANT AND STRONG IMPRESSION OF THE GREATEST
BEAUTY, SHOWING THE PLATE LINE.

From the Firmin-Didot Collection.

This engraving is remarkable for its relations with Dürer's engraving of the same subject. While in line and composition these two prints show little resemblance, the interesting fact is, that there exists a drawing from the hand of Dürer, in the British Museum, forming apparently a study for his engraving in which Diana is also seen from the back, as in Barbari's plate.

BARBARI, JACOPO DE'

50. MARS, VENUS AND CUPID. Engraving.

Bartsch, VII. No. 20.

VERY FINE AND EXTREMELY RARE.

From the John Barnard and G. Hibbert Collections; also
Duplicate from the British Museum.

THOMAS OLDHAM BARLOW

English mezzotint engraver, born at Oldham, 1842. Pupil of Stevenson, Royston and Samuel Cousins.

BARLOW, THOMAS OLDHAM

51. PORTRAIT OF CHARLES DICKENS. Mezzotint.
After Firth. Proof before all letters on India paper. FINE
IMPRESSION AND RARE.

W. W. BARNEY

BARNEY, W. W.

52. GEORGE SPENCER, EARL OF SUNDERLAND, AND LORD CHARLES
SPENCER. Mezzotint.
After Richard Cosway. First state. Open letter proof
with small margin; the plate-mark is cut off.

FRANCESCO BARTOLOZZI

Born in Florence, 1727. Pupil of Joseph Wagner at Venice. In 1764 he removed to London, and in 1769, upon the foundation of the Royal Academy, was nominated as one of the original members. He died in Lisbon on March 7, 1815.

BARTOLOZZI, FRANCESCO

53. CUPIDON ACHETÉ TROP-CHER. Stipple.
After John Sturt. FINE IMPRESSION PRINTED IN COLORS.

BARTOLOZZI, FRANCESCO

54. GENIUS DESCRIBING BEAUTY. Stipple.
After J. B. Cipriani. FINE PROOF, WITH THE ARTISTS'
NAMES AND THE PUBLICATION LINE IN SCRATCHED LETTERS.
Printed in red.
Companion to No. 55.

BARTOLOZZI, FRANCESCO

55. PRUDENCE AND BEAUTY. Stipple.
After G. B. Cipriani. Artist's proof, with the publisher's
line in scratched letters. VERY FINE. Printed in red.
Companion to No. 54.

BARTOLOZZI, FRANCESCO

56. ANOTHER IMPRESSION OF THE SAME. Stipple.
Nicely printed in colors. VERY FINE IMPRESSION. Framed.

BARTOLOZZI, FRANCESCO

57. LOVE CARES'D; LOVE REJECTED. Stipples.
Both after G. B. Cipriani. A PAIR OF VERY FINE PRINTS IN
BROWN AND IN PERFECT ORDER. (2)

BARTOLOZZI, FRANCESCO

58. A NEST OF CUPIDS. Stipple.
From a drawing by Miss Aspinwall at Naples. VERY FINE
EARLY IMPRESSION IN COLORS, before Schiavonetti's name
was removed and Bartolozzi's substituted. Impressions of
this state and quality are excessively rare.

BARTOLOZZI, FRANCESCO

59. THE GRACES CROWNING THE BUST OF RAPHAEL. Stipple.
After G. B. Cipriani. Proof before letters, with the pub-
lisher's line in script. Printed in brown. VERY FINE.

BARTOLOZZI, FRANCESCO

60. HERCULES AND OMPHALE. Oval. Stipple.
After G. B. Cipriani. Artist's proof printed in brown;
in perfect condition.

BARTOLOZZI, FRANCESCO

61. VENUS ATTIRED BY THE GRACES. Stipple.
After Angelica Kauffmann. Proof before all letters,
printed in red. UNUSUALLY FINE PROOF OF THIS ATTRAC-
TIVE ENGRAVING. Framed.

BARTOLOZZI, FRANCESCO

62. VENUS CHIDING CUPID. Stipple.
After Sir Joshua Reynolds. FINE PROOF BEFORE LETTERS,
printed in brown. Rare in this state.

BARTOLOZZI, FRANCESCO

63. VENUS PRESENTING THE CESTUS TO JUNO. Stipple.
After G. B. Cipriani. Proof before letters, printed in red.
VERY FINE.

BARTOLOZZI, FRANCESCO

64. VENUS SURROUNDED BY CUPIDS; THE FIRST KISS OF LOVE.
Stipples.

Both after Cipriani. The first one with the full title.
The second a fine open letter proof. Both printed in
brown. Framed. (2)

BARTOLOZZI, FRANCESCO

65. VICTORY. Stipple.

After G. B. Cipriani. Proof before all letters; printed in
brown.

BARTOLOZZI, FRANCESCO

66. GIRL LOOKING INTO A MIRROR. Oval. Stipple.

After Angelica Kauffmann. Proof before letters, nicely
printed in colors.

BARTOLOZZI, FRANCESCO

67. THE POWER OF BEAUTY; THE POWER OF LOVE. Stipples.
(1783.)

Both after G. B. Cipriani. Nicely printed in red. Framed.
(2)

BARTOLOZZI, FRANCESCO

68. RURAL INNOCENCE. Stipple.

Nicely printed in colors. Framed.

BARTOLOZZI, FRANCESCO

69. A ST. GILES' BEAUTY. Stipple.

After Benwell. Proof before letters, printed in black.
Full margin. SUPERB IMPRESSION IN PERFECT CONDITION.
Framed.

BARTOLOZZI, FRANCESCO

70. THE TWELVE MONTHS. Stipples.

(One of them engraved by W. N. Gardner.) After W.
Hamilton. Beautiful color-prints of a very rare set, only
one of which (November) is missing. Framed. (11)

BARTOLOZZI, FRANCESCO

71. WISDOM. Stipple.

After G. B. Cipriani. Nicely printed in colors. Framed.

BARTOLOZZI, FRANCESCO

72. MRS. ABINGTON AS THE COMIC MUSE. Stipple.

After Richard Cosway. Proof before letters, printed in brown. VERY FINE. Framed.

BARTOLOZZI, FRANCESCO

73. THE HONOURABLE MISS BINGHAM. Stipple.

After Sir Joshua Reynolds. SUPERB IMPRESSION in reddish brown. VERY RARE.

BARTOLOZZI, FRANCESCO

74. PORTRAIT OF BONAPARTE. Stipple.

After Appiani. Open letter proof, nicely printed in colors. VERY FINE AND RARE.

BARTOLOZZI, FRANCESCO

75. MISS FARREN (ELIZABETH, COUNTESS OF DERBY). Stipple.

After Sir Thomas Lawrence. SUPERB OPEN LETTER PROOF WITH THE COAT OF ARMS, BEAUTIFULLY PRINTED IN COLORS. VERY RARE. The original painting is in the J. P. Morgan Loan Collection, Metropolitan Museum of Art. Framed.

BARTOLOZZI, FRANCESCO

76. GEORGE IV., WHEN PRINCE OF WALES. Stipple.

After L. Russell. BEAUTIFUL IMPRESSION IN COLORS. VERY RARE.

BARTOLOZZI, FRANCESCO

77. SIMPLICITY (MISS GWATKIN). Stipple.

After Sir Joshua Reynolds. Script letter proof printed in brown. A VERY FINE IMPRESSION, AND RARE.

BARTOLOZZI, FRANCESCO

78. THE FAIR MORALIST AND HER PUPIL (MRS. HARDINGE AND HER SON). Stipple.

After Richard Cosway. A VERY FINE IMPRESSION in brown, but without margin.

BARTOLOZZI, FRANCESCO

79. ANOTHER IMPRESSION OF THE SAME. Stipple.
VERY BEAUTIFUL. Proof before letters, printed in brown.
Framed.

BARTOLOZZI, FRANCESCO

80. PORTRAIT OF ANGELICA KAUFFMANN. Stipple.
After herself. BEAUTIFUL PROOF BEFORE LETTERS, printed
in red. Framed.

BARTOLOZZI, FRANCESCO

81. THE LAMB FAMILY. Stipple.
After Sir Joshua Reynolds. Proof before letters in brown.
VERY FINE.

BARTOLOZZI, FRANCESCO

82. MARY QUEEN OF SCOTS AND HER SON, JAMES I. Line-en-
graving.
Apell, p. 39. No. 17.
After F. Zuccaro. First state. Proof with the names
of the artists and with the publication line only. SUPERB
IMPRESSION IN PERFECT CONDITION.
From the Earl of Aylesford Collection.

BARTOLOZZI, FRANCESCO

83. WILLIAM MURRAY, LORD MANSFIELD (Chief Justice of the
King's Bench). Stipple.
After Sir Joshua Reynolds. VERY FINE. Proof before
letters, with the coat-of-arms. Framed.

This plate is usually conceded to be the engraver's masterpiece in por-
traiture.

BARTOLOZZI, FRANCESCO

84. LADY SMYTH (and her children: LOUISA, GEORGE HENRY and
CHARLOTTE). Stipple.
After Sir Joshua Reynolds. FINE IMPRESSION, printed
in brown. Repaired.

BARTOLOZZI, FRANCESCO

85. THE RT. HON. LAVINIA, COUNTESS SPENCER. Stipple.
After Sir Joshua Reynolds. Proof before all letters,
printed in brown. Extra large margin. VERY FINE.
Framed.

Countess Spencer was eldest daughter of Charles, Earl of Lucan; married
Viscount Althorp, afterwards second Earl Spencer.

BARTOLOZZI, FRANCESCO

86. EDWARD, LORD THURLOW (Lord High Chancellor of Great
Britain). Stipple.
After Sir Joshua Reynolds. Proof with the artists' names
and Poggi's address only, in lightly-etched letters.
Framed.

BARTOLOZZI, FRANCESCO

87. LE SILENCE: "*Parce somnum rumpere.*" Line-engraving.
Apell, p. 38. No. 6.
After Annibale Carracci. First state. VERY FINE PROOF
BEFORE LETTERS AND THE BORDER. Framed.

JACQUES FIRMIN BEAUVARLET

Born at Abbeville about 1731; died in Paris, 1797. "He went to Paris when
young, and was instructed in the art by Charles Dupuis and Laurent Cars.
His first manner was bold and free, and his plates in that style are preferred
by some of the more highly-wrought prints which he afterwards produced,
although it must be confessed that the latter are executed with great neat-
ness and delicacy."—BRYAN.

BEAUVARLET, JACQUES FIRMIN

88. LE RETOUR DU COURRIER. Line-engraving.
Portalis and Beraldi, I. No. 7.
After F. Boucher. BEAUTIFUL PROOF BEFORE ALL LETTERS.

BEAUVARLET, JACQUES FIRMIN

89. LA FAMILLE DU FERMIER
Portalis and Beraldi, I, p. 143. No. 11.
After J. Honoré Fragonard. First state. SUPERB PROOF
BEFORE ALL LETTERS. Rare.

BEAUVARLET, JACQUES FIRMIN

90. LE RENDEZ-VOUS AGRÉABLE. Line-engraving.
Portalis and Beraldi, I, p. 144. No. 16.
After Raoux. VERY FINE. Framed.

BEAUVARLET, JACQUES FIRMIN

91. LECTURE ESPAGNOLE. Line-engraving.
Portalis and Beraldi, I, p. 144. No. 20.
After C. Vanloo. Framed.

The figure of the governess is said to be a likeness of the painter's wife.

BEAUVARLET, JACQUES FIRMIN

92. LE COMTE D'ARTOIS ET MADEMOISELLE CLOTILDE (Les
Enfants de France). Line-engraving.
Portalis and Beraldi, I, p. 145. No. 24.
After Drouais. Framed.

PORTALIS SAYS THIS IS ONE OF THE "CHEFS-D'ŒUVRE OF THE ENGRAVER." The lace of the little princess is most excellently done.

BEAUVARLET, JACQUES FIRMIN

93. PORTRAIT OF J. B. POQUELIN DE MOLIÈRE. Line-engraving.
Portalis and Beraldi, I, p. 147. No. 34.
After S. Bourdon. First state. SUPERB PROOF BEFORE
ALL LETTERS, WITH LARGE MARGIN. EXCEEDINGLY RARE.

BEAUVARLET, JACQUES FIRMIN

94. DANISH CAVALIERS SEDUCED BY THE NYMPHS OF ARMIDA;
TELEMACHUS IN THE ISLAND OF CALYPSO. Line-en-
gravings.
Andresen, I, p. 86. Nos. 9 and 10.
Both after J. Raoux. First states. SUPERB PROOFS BE-
FORE ALL LETTERS. VERY RARE. (2)

BEAUVARLET, JACQUES FIRMIN

95. L'HYMEN ET L'AMOUR. Line-engraving.
Not mentioned by Portalis and Beraldi.
After F. Boucher. FINE IMPRESSION IN PERFECT CONDI-
TION.

BARTHEL BEHAM

(*One of the "Little Masters"*)

Born in Nürnberg in 1502. Died in Italy in 1540. "He has always been justly reckoned among the greatest artists of this group (the Little Masters). His prints show a masterly knowledge of drawing, always correct and often full of grace, as well as a technic of wonderful softness and delicacy."—BARTSCH.

BEHAM, BARTHEL

96. BATTLE OF NUDE MEN. Painter-engraving

Bartsch, VIII. No. 16.

UNUSUALLY FINE IMPRESSION.

From the R. Scholtz Collection, and a duplicate from the Berlin Museum.

BEHAM, BARTHEL

97. THE THREE SKULLS. Painter-engraving. 1529.

Bartsch, VIII. No. 27.

First state. VERY EARLY IMPRESSION BEFORE THE MONOGRAM "B. P." WAS CHANGED.

BEHAM, BARTHEL

98. PORTRAIT OF EMPEROR CHARLES V. Painter-engraving.

Bartsch, VIII. No. 60.

First state. EXTREMELY FINE IMPRESSION BEFORE THE MONOGRAM. VERY RARE.

From the Baron Von Lanna and Fritz Rumpf Collections.

"I should be quite unworthy of confidence if, in my general preference for the etched over the engraved line, I did not give marked prominence to this triumph of the burin . . . Examined with a lens, it will be seen that the lines composing this splendid portrait (which I have chosen as an example of the power and feeling of the artist) are not continuous and uninterruptedly incisive like the lines of Dürer, Goltzius, Faithorne, and the burinists generally; but that they are broken in their continuity in such a fashion as to deprive them of harshness, and to cause them to suggest, in a singular measure, the effect of color."—SEYMOUR HADEN.

BEHAM, BARTHEL

99. PORTRAIT OF EMPEROR FERDINAND I. Painter-engraving.
1531.

Bartsch, VIII. No. 61.

(In the 29th year of his age.) First state. VERY FINE IMPRESSION BEFORE THE ADDRESS OF VAN DER HEYDEN. EXTREMELY RARE.

HANS SEBALD BEHAM

(*One of the "Little Masters"*)

Born in Nürnberg, 1500; died in Frankfort a|M 1550.

BEHAM, HANS SEBALD

100. MOSES AND AARON. Painter-engraving. 1526.
Bartsch, VIII. No. 8.
VERY FINE IMPRESSION.

BEHAM, HANS SEBALD

101. JUDITH. Painter-engraving. 1547.
Bartsch, VIII. No. 12.
VERY FINE IMPRESSION.

BEHAM, HANS SEBALD

102. JOB AND HIS COMFORTERS. Painter-engraving.
Bartsch, VIII. No. 18.
VERY BRILLIANT IMPRESSION.
From the F. Debois Collection.

BEHAM, HANS SEBALD

103. THE VIRGIN WITH A PARROT. Painter-engraving. 1549.
Bartsch, VIII. No. 19.
First state. VERY FINE IMPRESSION, before the additional cross-hatching near the Virgin's right foot. THIS IS ONE OF THE MASTER'S PRETTIEST PLATES, AND IS USUALLY CONSIDERED TO BE THE FINEST MADONNA HE ENGRAVED.
From the R. Scholtz Collection.

BEHAM, HANS SEBALD

104. THE FEAST AT CANA. Painter-engraving.
Bartsch, VIII. No. 23.
First state. SUPERB IMPRESSION AND EXTREMELY RARE.
From the Count Archinto and R. Scholtz Collections.

BEHAM, HANS SEBALD

105. CHRIST STANDING ON THE GLOBE. Painter-engraving.
Bartsch, VIII. No. 30.
Second state. AN IMPRESSION OF THE VERY FIRST QUALITY.
From the R. Scholtz Collection.

BEHAM, HANS SEBALD

106. THE PRODIGAL SON. Painter-engraving. 1540.
Bartsch, VIII. No. 32.
VERY FINE IMPRESSION BEFORE THE RETOUCH.

BEHAM, HANS SEBALD

107. THE FOUR EVANGELISTS. Painter-engravings.
Bartsch, VIII. Nos. 55-58.
BRILLIANT IMPRESSIONS.

BEHAM, HANS SEBALD

108. JUSTICE OF EMPEROR TRAJAN. Painter-engraving. 1537.
Bartsch, VIII. No. 82.

BEHAM, HANS SEBALD

109. THE JUDGMENT OF PARIS. Painter-engraving.
Bartsch, VIII. No. 89.
SUPERB IMPRESSION.

BEHAM, HANS SEBALD

110. THE LABORS OF HERCULES. Painter-engravings.
Bartsch, VIII. Nos. 96-107.
A VERY FINE AND EVEN SET. (12)

BEHAM, HANS SEBALD

111. LEDA AND THE SWAN. Painter-engraving. 1548.
Bartsch, VIII. No. 112.
A VERY FINE IMPRESSION.

BEHAM, HANS SEBALD

112. PATIENCE. Painter-engraving.
Bartsch, VIII. No. 138.
Second state (of six). VERY FINE IMPRESSION IN EXCEL-
LENT CONDITION.
From the R. Scholtz Collection.

BEHAM, HANS SEBALD

113. DEATH AND THE YOUNG WOMAN. Painter-engraving.
Bartsch, VIII. No. 149.
First state. In the later state there are *four* long blades
of grass near the pot, which holds the lily, instead of *three*
as in the present proof. A SUPERB IMPRESSION.
From the St. John Dent Collection.

BEHAM, HANS SEBALD

114. DEATH AND A NUDE WOMAN. Painter-engraving.
Bartsch, VIII. No. 150.

BEHAM, HANS SEBALD

115. TRIUMPH OF WOMEN. Painter-engraving.
Bartsch, VIII. No. 143.
First state. VERY FINE IMPRESSION.
From the B. Keller Collection.

BEHAM, HANS SEBALD

116. ANOTHER IMPRESSION OF THE SAME. Painter-engraving.
Bartsch, VIII. No. 143.
First state. EQUALLY FINE.
From the A. Morrison Collection.

BEHAM, HANS SEBALD

117. EGIDIUS HERBSTMOON AND SIMON WEINMOON. Painter-en-
graving.
Bartsch, VIII. No. 158.
From the set of months. BRILLIANT IMPRESSION.

BEHAM, HANS SEBALD

118. PEASANTS FIGHTING. Painter-engraving.
Bartsch, VIII. No. 162.
SUPERB IMPRESSION. EXTREMELY RARE IN THIS QUALITY.
From the P. Gellatly Collection.

BEHAM, HANS SEBALD

119. "ICH WILL AUCH MIT." Painter-engraving.
Bartsch, VIII. No. 176.

BEHAM, HANS SEBALD

120. VIGNETTE WITH SATYRS. Painter-engraving.
Bartsch, VIII. No. 225.
From the A. Morrison Collection.

BEHAM, HANS SEBALD

121. VIGNETTE WITH A CUIRASS AND TWO GENII. Painter-engraving.
Bartsch, VIII. No. 227.
From the A. Morrison Collection.

BEHAM, HANS SEBALD

122. ORNAMENT (a mask on a cartouche supported by two Cupids).
Painter-engraving.
Bartsch, VIII. No. 228.
First state. VERY FINE.

BEHAM, HANS SEBALD

123. CUPID AS A JESTER. Painter-engraving. 1542.
Bartsch, VIII. No. 230.

BEHAM, HANS SEBALD

124. ORNAMENT WITH TWO GENII. Painter-engraving.
Bartsch, VIII. No. 236.
VERY FINE IMPRESSION.
From the J. P. F. Kalle Collection.

CLAES (NICOLAES) PIETERSZ BERCHEM

Born 1624; died 1683. He studied painting in Holland under Pieter de Grebber and Jan van Goyen, but it is doubtful whether any of his etchings are earlier than the period of his visit to Italy.

BERCHEM, CLAES (NICOLAES) PIETERSZ

125. THE BAG-PIPER AND THE HORSEMAN. Painter-etching.
Bartsch, V. No. 4.
Usually called "Le Diamant." First state.
BEAUTIFUL IMPRESSION. Full of sunlight and atmosphere,
before the name of the artist.
From the A. Morrison Collection.

CHARLES CLEMENT BERVIC

Born in Paris, 1756; died there, 1822. Pupil of J. G. Wille.

BERVIC, CHARLES CLEMENT

126. THE RAPE OF DEJANEIRA. Line-engraving.
Apell, p. 56. No. 2.
After Guido Reni. Second state. SUPERB PROOF BEFORE
LETTERS, WITH THE REGISTRATION. Framed.
Companion to No. 127.

BERVIC, CHARLES CLEMENT

127. EDUCATION OF ACHILLES. Line-engraving.
Apell, p. 56. No. 3.
After Regnault. First state without the registration.
SUPERB PROOF BEFORE LETTERS. Framed.
Companion to No. 126.

BERVIC, CHARLES CLEMENT

128. LAOCOÖN. Line-engraving.
Apell, p. 56. No. 4.
After a drawing by Pierre Bouillon from the antique.
Second state. Proof before all letters, with the cross-hatch-
ing on the left pillar. Framed.

"But Bervic's masterpiece is undoubtedly his plate of the renowned antique group of the 'Death of Laocoön and His Two Sons,' engraved for the *Musée Français*, in which he appears to have rivaled the 'suffering marble.' . . . Yet such was his modesty that when his task was done he complained of having been able but partially to realize his aims."—BRYAN.

BERVIC, CHARLES CLEMENT

129. LOUIS XVI. Line-engraving.
Apell, p. 57. No. 10.
After Callet. Fourth state. EARLY IMPRESSION BEFORE
THE PLATE WAS BROKEN. Signed by Bervic in pencil.
Framed.

"The full-length portrait of Louis XVI. in his coronation robes, after the portrait by Callet at Versailles, established the reputation which Bervic had obtained by the wonderful brilliancy and softness with which he reproduced in black and white the diverse tones and textures indicated in painting by the aid of color. Bervic kept pace with the revolutionary movement, and at one of the meetings of the 'Société Populaire des Arts' broke the copper plate of the king's portrait, and tore in halves all the proofs of which he was possessed. The plate has since been skilfully repaired by Chollet, and later impressions taken from it."—BRYAN.

JACOB BINCK

(*One of the "Little Masters"*)

Born in Cologne about 1504 (or 1490); died in Koenigsberg (Prussia) 1568 (1569).

BINCK, JACOB

130. DAVID AND BATHSEBA. Painter-engraving.
Bartsch, VIII. No. 6.
From the Durazzo, Von Lanna and H. S. Hoskier Collections.

AUGUSTE JEAN BAPTISTE MARIE BLANCHARD, JR.

Born in Paris, 1792; and died there, 1849.

BLANCHARD, AUGUSTE JEAN BAPTISTE MARIE, Jr.

131. BARTHOLOMÉ ESTEBAN MURILLO. Line-engraving.
Apell, p. 66. No. 21.
After himself. First state. Artist's proof on India paper.
VERY FINE.
From the W. H. Daugherty Collection.

ABRAHAM BLOOTELING

Born at Amsterdam in 1634; died about 1698.

BLOOTELING, ABRAHAM

132. ADMIRAL EGBERT MEESZ KORTENAER. Line-engraving.
Dutuit, IV, pp. 52-53.
After Van der Helst. Second state. SUPERB IMPRESSION
BEFORE THE WORDS "et excudit" were added after the
word "sculpsit." Framed.

MAURICE BLOT

Born in Paris 1753; died there, 1818. Pupil of Saint-Aubin.

BLOT, MAURICE

133. LE VERROU. Line-engraving.
Portalis and Beraldi, I, p. 194. No. 4.
After J. H. Fragonard. Second state. VERY FINE IM-
PRESSION, AND RARE.

BLOT, MAURICE

134. **MONSIEUR LE DAUPHIN ET MADAME, FILLE DU ROI.** Line-engraving.
Portalis and Beraldi, I, p. 194. No. 5.
After Mme. Le Brun. THIS IS BLOT'S PRINCIPAL AND MOST FAMOUS PLATE.

SCHELTE A' BOLSWERT

Born at Bolswert about 1586; died at Brussels, 1659. One of the most important men of Rubens' school.

BOLSWERT, SCHELTE A'

135. **THE CHASE OF MELEAGER AND ATALANTA.** Line-engraving.
Schneevoogt, p. 231. No. 3.
After P. P. Rubens.
FINE EARLY IMPRESSION.
From the W. H. Daugherty Collection.

GIULIO BONASONE

Flourished from 1531 to 1574. His work, which comprises 350 plates, seems to have been done entirely in Rome.

BONASONE, GIULIO

136. **SCIPIO WOUNDED.** Engraving.
Bartsch, XV. No. 81.
Framed.

BONASONE, GIULIO

137. **YOUNG MAN SLAYING A SEA-MONSTER.** Engraving.
Bartsch, XV. No. 178.
FINE OLD IMPRESSION BEFORE ANY ADDRESS.
From the Baron Von Lanna Collection.

BONASONE, GIULIO

138. **PORTRAIT OF MICHAEL ANGELO BUONAROTTI.** Engraving.
Bartsch, XV. No. 345.
EARLY IMPRESSION.
From the Count de Fries Collection.

LOUIS MARIN BONNET

(*Sous la Direction de*)

BONNET, LOUIS MARIN

139. LE DÉJEUNER DE FANFAN; "AH! QU'IL EST JOLI." Color-engravings.
Both after Vangorp. Engraved by Malles. VERY FINE IMPRESSIONS, WITH THE FULL MARGIN, SHOWING THE REGISTRY MARKS. (2)

BONNET, LOUIS MARIN

140. LADY DRINKING COFFEE
Very fine color-print of unusual freshness, with the gold border. No margin. EXCESSIVELY RARE.
Companion to No. 141.

BONNET, LOUIS MARIN

141. THE MILKMAID
Very fine color-print, with the gold border. Of the same quality as the foregoing. No margin. EXCESSIVELY RARE.
Companion to No. 140.

BONNET, LOUIS MARIN

142. LA CHÈVRE BIEN AIMÉE; LE PETIT CAVALIER; LE COQ SECOURU.
COLOR PRINTS OF GREAT BEAUTY. The last one with uncut margin, and of unusual freshness. (3)

BONNET, LOUIS MARIN

143. LE REVEIL DE VÉNUS. Color-engraving in crayon-manner.
After F. Boucher. BEAUTIFUL IMPRESSION IN FIVE COLORS on bluish paper. EXTREMELY RARE. The print has been laid down and by taking it off the mount the paper has been skinned on the back in several places.

BONNET, LOUIS MARIN

144. VÉNUS ET L'AMOUR. Color-engraving in crayon-manner.
After F. Boucher. BEAUTIFUL IMPRESSION IN FIVE COLORS on bluish paper. EXTREMELY RARE OF SUCH QUALITY.

G. H. BOUGHTON, (A.R.A.)

End of nineteenth century.

BOUGHTON, G. H., (A.R.A.)

145. RETURN OF THE MAYFLOWER.

Engraved by J. J. Chant. Mixed manner. First state. Proof before all letters, on India paper, signed by the painter. Framed.

MARIANO BOVI

Flourished in London from 1786 to 1791.

BOVI, MARIANO

146. ART; NATURE. Stipples.

Both after J. B. Cipriani. BEAUTIFULLY PRINTED IN COLORS and with a border from an extra plate. VERY RARE. Framed. (2)

BOVI, MARIANO

147. CORNELIA, MOTHER OF THE GRACCHI. Stipple.

After Titian. FINE IMPRESSION IN COLORS. Framed.

FELIX BRACQUEMOND

Born in Paris, 1833. "Braquemond has had all the medals. He was decorated in 1882. In 1884 he obtained the highest award, the Medal of Honor, to which was added the satisfaction of hearing it said, on all sides, that he should have received it long ago and more than once."—HENRI BERARDI.

BRACQUEMOND, FELIX

148. PORTRAIT OF MONS. EDMOND DE GONCOURT. Etching.

Beraldi. No. 54.

From life. Signed artist's proof on Japanese paper. ONE OF THE ENGRAVER'S FINEST PLATES. Framed.

From the W. S. Carter Collection.

BRACQUEMOND, FELIX

149. **LE VIEUX Coq.** Painter-etching.

Beraldi. No. 222.

First state. Signed artist's proof on Japanese paper, before the verses in the upper left corner. **VERY FINE AND RARE.**

"Un des pièces capitales de l'œuvre."—BERALDI.

"Certainly a triumph at once of technique and of character."—WEDMORE.

DONATO BRAMANTE

Born near Urbino 1444, and died in Rome 1514. Passavant mentions only three engravings by this master.

BRAMANTE, DONATO

150. **PROPHET NATHAN BLESSING DAVID.** Painter-engraving.

Passavant, V. No. 3.

SUPERB IMPRESSION AND RARE.

From the G. D. de Arozarena and Baron Von Lanna Collections.

GIOVANNI ANTONIO DA BRESCIA

Flourished in Rome between the years 1500 and 1516.

BRESCIA, GIOVANNI ANTONIO DA

151. **THE HOLY FAMILY, WITH ST. JOHN.** Engraving.

Bartsch, XIII. No. 5.

After a design by A. Mantegna. **VERY RARE AND FINE.**

From the J. Reiss and F. Bullard Collections.

BRESCIA, GIOVANNI ANTONIO DA

152. **A WOMAN WATERING A PLANT.** Line-engraving.

Bartsch, XIII, p. 329. No. 21. Passavant, V, p. 106.

No. 19.

GOOD EARLY IMPRESSION.

From the J. S. Morgan Collection.

T. BROOKS

BROOKS, T.

153. THE FIRST LESSON. Engraving in mixed manner.
After J. Bateman. Proof before all letters, on India
paper. Framed.

JOHN BROWNE

Born at Norwich 1741; died in London 1801.

BROWNE, JOHN

154. A LANDSCAPE WITH THE BAPTISM OF THE EUNUCH; A LAND-
SCAPE WITH CEPHALOS AND PROCRIS. Line-engravings.
Andersen, I, p. 193. Nos. 2 and 4.
Both after Claude Gellée. From the Boydell Gallery.
First states. FINE PROOFS BEFORE THE LETTERS WITH
THE COAT-OF-ARMS. Framed.
From the W. H. Daugherty Collection. (2)

ADAM BUCK

Worked between the years 1795 and 1833.

BUCK, ADAM

155. RIDE ON A HORSE TO BANBURY CROSS; RIDE ON PICK BACK, MY
DARLING. Stipples.
A pair of open letter proofs, nicely printed in colors. (2)

BUCK, ADAM

156. WHAT'S THAT, MOTHER? Stipple.
After A. Buck. Engraved in conjunction with J. S. Agar.
Very nicely printed in colors. RARE.

FELIX BUHOT

Born at Valognes, 1847; died in Paris, 1898. "The technic of Buhot is assuredly far from being simple. But he is free. He is not the slave of rules and formulas; he has not the least respect for arbitrary laws; he blends and mixes all the different means used for obtaining effects in black and white—whether by cutting into or corroding the plate. He is not the slave of any one implement. For Buhot would not understand the traditional distinction made between a line-engraver, an etcher, or a worker in dry-point, nor of all those good people who separate and group themselves according to the end at which they break the egg they are going to eat! . . . Let us say at once that Buhot—painter and etcher—is above all a poet. The world at large cannot fail to admire the *form* of his message, his vocabulary and syntax—that is to say, the means by which he expresses himself."—LÉONCE BÉNÉDITE.

BUHOT, FELIX

157. LES VOYSINS DE CAMPAGNE. Painter-etching.
Bourcard. No. 148.
Second state (of 5). VERY FINE IMPRESSION.
From the etcher's own collection.

SIR HENRY BUNBURY

BUNBURY, SIR HENRY

158. THE MOUSE'S PETITION. Stipple.
Engraved by Francesco Bartolozzi. Delicately printed in colors. Besides its artistic qualities this print is interesting because it bears the portrait of a celebrated scientist—Priestley—the discoverer of oxygen. Framed.
Companion to No. 159.

BUNBURY, SIR HENRY

159. MARION. Stipple
Engraved by Peltro W. Tomkins. FINE COLOR-PRINT.
Companion to No. 158.

JOHANNES BURGER

Born at Burg (Switzerland) 1829—? Pupil of Thaeter.

BURGER, JOHANNES

160. FLORA. Line-engraving.
Apell, pp. 78-80.
After Titian. In the Uffizi Gallery. First state. Artist's proof on India paper, signed by the engraver. Framed.
From the W. S. Carter Collection.

HANS BURGMAIR

Born at Augsburg 1473; died there about 1531.

BURGMAIR, HANS

161. EMPEROR MAXIMILIAN AND HIS COUNSELLORS. Woodcuts.

Soldiers kneeling before the emperor. From "Der Weiss Kunig." VERY FINE IMPRESSIONS.

From the Henry Huth Collection.

These two wood-cuts are part of a series which was executed under the direction of Hans Burgmair, in honor of Emperor Maximilian, called "Der Weisskunig." A few of the blocks are signed with the initials "H. B." and it seems probable that these blocks are by Burgmair himself. This probability is further strengthened by the fact that the blocks marked "H. B." are more artistic and finer than the others. Early proofs of these blocks are extremely rare. These two examples come from the Huth collection, but before the Huth sale only four or five separate sheets of the original printing had come into the market for many years.

THOMAS BURKE

Born in Dublin, 1749; died in London, 1815.

BURKE, THOMAS

162. CUPID BINDING AGLAIA TO A LAUREL; CUPID DISARM'D BY EUPHROSINE. Stipples.

Both after Angelica Kauffmann. Open letter proofs printed in red with large margins. A VERY FINE PAIR.

(2)

BURKE, THOMAS

163. LADY RUSHOUT AND DAUGHTER. Stipple.

After Angelica Kauffmann. Proof before all letters printed in brown. EXCEEDINGLY FINE PROOF OF THIS LOVELY PORTRAIT. Framed.

Daughter of Humphrey Bowles, Esq., of Wanstead. Wife of John Rushout, created Lord Northwich; died 1818.

ALEXANDRE CALAME

Born, 1810; died, 1864.

CALAME, ALEXANDRE

164. LANDSCAPE. Genève, 1845.

Proof on India paper.

From the W. H. Daugherty Collection.

JACQUES CALLOT

Born at Nancy in 1592; died in 1635. Meaume in his catalogue of Callot's etchings says: "Callot is one of the glories of the national school. As an etcher he has never been surpassed, nor even equalled, and indeed France has always considered as one of the fairest flowers of her crown of art the famous engraver in Nancy."

CALLOT, JACQUES

165. THE MARTYRDOM OF ST. SEBASTIAN. Painter-etching.

Meaume. No. 137.

First state. SUPERB IMPRESSION IN PERFECT CONDITION,
BEFORE THE ADDRESS OF ISRAEL SYLVESTRE.

From the Baron Von Lamma Collection.

DAVID YOUNG CAMERON

Contemporary Painter-Etcher of high merit. "Mr. Cameron is the son of a Scotch clergyman and resides with his father in Glasgow. He is a Fellow of the Royal Society of Painter-Etchers, and probably the youngest member of that distinguished body. Sir Francis Seymour Haden, its president, writes of Mr. Cameron with an enthusiasm which is unusual with him—hailing him as a hopeful successor to the masters of the previous generation, and cordially recognizing in his work that precious gift of personality without which all mere technical skill is in vain. In examining Mr. Cameron's etchings it is not easy to designate his forte. Meryon etched picturesque buildings magnificently, but his portraits are simply bad. Whistler has triumphed in a wider field, but he seems to care nothing for the restful charms of rural landscape—where Seymour Haden is supreme. Mr. Cameron (though we hope his best work is still to be done) already shows himself equally at home when delineating pure landscape, views of buildings and shipping, interiors, or portraits."—FREDERICK KEPPEL.

CAMERON, DAVID YOUNG

166. REMBRANDT'S FARM (one of the Dutch series). Painter-etching.

Wedmore. No. 62.

Signed artist's proof on old laid paper. The plate destroyed. VERY FINE AND RARE.

From the Tracy Dows Collection.

CAMERON, DAVID YOUNG

167. ST. MARKS; VENICE. Painter-etching.

Wedmore. No. 74.

First state; signed proof on laid paper marked by the artist: "First state. 40 proofs." VERY FINE AND EXTREMELY RARE. THIS PLATE IS RANKED AS THE FINEST OF THE SEVERAL PLATES THE ARTIST HAS ETCHED OF ST. MARKS.

From the Tracy Dows Collection.

CAMERON, DAVID YOUNG

168. ABBAZIA

Wedmore. No. 133.

Signed artist's proof on Japanese paper. A BRILLIANT, BUT HARMONIOUS IMPRESSION; the plate enriched with dry-point. Framed.

CAMERON, DAVID YOUNG

169. PALACE OF JOANNIS DARIUS, VENICE. Painter-etching.

Wedmore. No. 137.

Signed proof on thin Japanese paper. SUPERB IMPRESSION OF THIS EXTREMELY RARE AND BEAUTIFUL PLATE.

From the Tracy Dows Collection.

Mr. Cameron rarely prints more than thirty-five proofs from any of his plates.

CAMERON, DAVID YOUNG

170. ELCHO-ON-THE-TAY, SCOTLAND. Painter-etching.

Wedmore. No. 140.

Signed proof on heavy Japanese paper. SUPERB IMPRESSION AND VERY RARE.

From the Tracy Dows Collection.

DOMENICO CAMPAGNOLA

Born at Padua about 1482 and worked there in the earlier half of the sixteenth century. "Brought up in the school of Titian, Domenico soon attained a proficiency that even aroused the jealousy of his master. He holds an eminent rank as an engraver and his etchings are executed in a style which shows the hand of the master."—BRYAN.

CAMPAGNOLA, DOMENICO

171. PENTECOST. Painter-engraving.
Bartsch, XIII. No. 3.
Early impression printed in light brown ink. VERY RARE.
From the G. M. Marchetti and the unidentified Fagan
No. 118 Collections.

CAMPAGNOLA, DOMENICO

172. THE VIRGIN ADORED BY SAINTS. Painter-engraving.
Bartsch, XIII. No. 5.
FINE IMPRESSION; in good condition.

CAMPAGNOLA, DOMENICO

173. ANOTHER IMPRESSION OF THE SAME
A BRILLIANT IMPRESSION; RARE IN SUCH QUALITY.
From the M. M. Sykes, W. Esdaile, J. Reiss and J. S.
Morgan Collections.

CAMPAGNOLA, DOMENICO

174. THE MUSICAL SHEPHERDS. Painter-engraving.
Bartsch, XIII. No. 9.
Believed to have been done in collaboration with Giulio
Campagnola. The figures in the foreground have the free
style which characterizes the work of Domenico, while the
background is entirely in the style of Giulio. VERY FINE
AND EXTREMELY RARE.
From the Baron Von Lanna Collection.

CAMPAGNOLA, DOMENICO

175. NUDE FEMALE, PROBABLY REPRESENTING VENUS, RECLINING IN
A LANDSCAPE. Painter-engraving.
Passavant. 11. Unknown to Bartsch and Nagler.
VERY FINE, AND OF THE GREATEST RARITY.

GIULIO CAMPAGNOLA

Born at Padua, about 1483. Worked in Ferrara and Venice until about 1514. "He was the only man of this group who succeeded in building up a technical style of his own. He was much influenced by Dürer and Giorgione as well as by Mantegna."

CAMPAGNOLA, GIULIO

176. CHRIST AND THE SAMARITAN WOMAN. Painter-engraving.

Bartsch, XIII. No. 2.

VERY FINE AND RARE.

From the Count Enzenberg, Mary Jane Morgan and Griggs Collections.

"Many of his compositions, especially 'Christ and the Samaritan Woman,' with the poetical island landscape, show in the graceful lines of the figures the closest relation to Giorgione's work. Technically he was very original, using short, sometimes curving strokes, combined with masses of dots to express his shadows. In some cases, as in 'John the Baptist,' he used the points alone."—KRISTELLER.

CAMPAGNOLA, GIULIO

177. ST. JOHN THE BAPTIST. Engraving and dotted work.

Bartsch, XIII. No. 3.

SUPERB IMPRESSION IN PERFECT CONDITION SHOWING THE
PRINTER'S ADDRESS. EXCESSIVELY RARE.

Impressions without this address are cut above it. None are known to exist without it, showing the full size of the plate.

From the J. S. Morgan Collection.

CAMPAGNOLA, GIULIO

178. GANYMEDE. Painter-engraving.

Bartsch, XIII. No. 5.

First state. Beautiful, strong impression before the word
"Antenoreus" had been added to the name of the artist.

OF THE UTMOST RARITY.

From the Pierre Mariette, 1670, J. Reiss and J. S. Morgan Collections.

Hind and Kristeller mention only two impressions of the first state (Munich and Vienna), while the London, Paris and Berlin specimens are all of the second state.

CAMPAGNOLA, GIULIO

179. **THE ASTROLOGER.** Engraving and dotted work.
Bartsch, XIII. No. 8. Copy C. Kristeller II. Hind 6.
Second state. AN IMPRESSION OF THE GREATEST BEAUTY,
with the dotted work, but before the inscription "Ludo-
vicus Longus Matheseos professor," before the number
"193" and before the date "1509" was changed to "1569."

Hind and Kristeller mention three states of this print. The first, of which only one impression (Berlin) is known, is in pure engraving, before the dotted work. The second shows that work so peculiar to Giulio Campagnola, who was the first to apply it. The third state contains the inscription mentioned above.

ANTONIO CANALE (Also Called CANALETTO)

Born in Venice, 1697; died there, 1768. "His etchings are few (31 in all) and show the same command of aerial perspective that marks his painting. He uses the simplest system of shading in parallels, giving to his lines a slight but regular sinuosity which suffuses the atmosphere with a sense of misty heat.

"To the achievement of his aim of expressing buildings in bright sunshine, he sacrifices all idea of rendering the quality of material; his stone never loses its essential character, but in the purely landscape form of his work, his tendency is towards the fusion of the varying elements."—HIND.

CANALE, ANTONIO

180. **FOUR SMALL VIEWS OF VENICE.** Painter-etchings.
First state. SUPERB IMPRESSIONS.
From the P. Gellatly Collection. (4)

CANALE, ANTONIO

181. **THE LARGE VIEWS OF VENICE.** Painter-etchings.
MESTRE. De Vesne, No. 3. First state; AL DOLO. De
Vesne, No. 4. First state; LA BRENTA. De Vesne, No. 9.
First state. VERY FINE IMPRESSIONS BEFORE THE LETTERS
IN THE LOWER MARGIN NEAR THE RIGHT CORNER; ON CURI-
ous white paper with very thick water lines. All the fine
Canalettos appear on this paper and it is only this which
produces such peculiar brilliancy of effect, and renders his
prints so attractive. (3)

PIERRE CHARLES CANOT

Born in Paris, 1710. died in England, 1777.

CANOT, PIERRE CHARLES

182. THE TEMPEST. Line-engraving. 1773.

Andresen, I, p. 226. No. 2.

After S. de Vlieger. From the Boydell Gallery. First state. VERY FINE PROOF WITH THE ARTISTS' NAMES IN SCRATCHED LETTERS AND WITH THE COAT-OF-ARMS. Framed. From the W. H. Daugherty Collection.

GIOVANNI JACOPO CARAGLIO

"Giovanni Jacopo Caraglio, an Italian designer and engraver, was born at Parma in 1498 or 1500, and was a pupil of Marcantonio Raimondi. His drawing is very correct; he gives a fine expression to his heads, and his extremities are marked in a masterly manner. Caraglio holds an eminent rank among the engravers of his country."—BRYAN.

CARAGLIO, GIOVANNI JACOPO

183. THE BATTLE OF THE BUCKLER AND THE LANCE. Engraving. Bartsch, XV. No. 59.

After Raphael. FINE OLD IMPRESSION.

From the D. G. de Arozarena and A. Morrison Collections.

"Cette estampe est une des plus considerables de l'œuvre de Caraglio et une des plus parfaites qui ait été exécutée d'après Raphael."—BARTSCH.

AGOSTINO CARRACCI

Born at Bologna, 1557; died at Parma, 1602. An older brother of Annibale and nephew of Lodovico Carracci. At an early date he went to Venice, where he had an opportunity of perfecting himself under Cornelius Cort, by whose instruction he became one of the most distinguished engravers of his country.

"As an engraver Agostino is to be ranked amongst the most celebrated artists of Italy. The correctness of his design is only equalled by the beauty of his execution, and his plates would have nearly reached perfection if he had paid more attention to the effect of chiaroscuro. They appear to have been executed entirely with the graver, in a bold, free style, nearly resembling that of his instructor, Cornelis Cort. The expression of his heads is admirable."—BRYAN.

CARRACCI, AGOSTINO

184. PAN TAMED BY CUPID. Etching.

Bartsch, VIII. No. 116.

Framed.

CARRACCI, AGOSTINO

185. PORTRAIT OF TITIAN. Painter-engraving. 1587.
Bartsch, XVIII. No. 154.
GOOD OLD IMPRESSION. RARE.

ANNIBALE CARRACCI

Younger brother of Agostino. Was born at Bologna, 1560, and died at Rome, 1609. This great artist engraved a number of plates so diverse in style that it is difficult to imagine them to be the work of the same master.

"The first pieces, engraved at a time when Annibale was 21 or 22 years of age, are executed with the burin and in a very careful, painstaking manner which gives them a certain resemblance to the work of his brother, Agostino, with whom, in fact, he was for a long time confused. Later on, about the year 1592, he took to etching and employed the burin only for reinforcing his shadows and bringing his work together."—BARTSCH.

CARRACCI, ANNIBALE

186. SUSANNAH AND THE ELDERS. Painter-etching.
Bartsch, XVIII. No. 1.
FINE OLD IMPRESSION, WITH PIERRE MARIETTE'S SIGNATURE.

CARRACCI, ANNIBALE

187. THE CHRIST OF CAPRAROLA. Etching and engraving. 1597.
Bartsch, XVIII. No. 4.
(The Virgin, St. Magdalen and St. John weeping over the dead body of Christ, after Caprarola.) Third state.
VERY FINE IMPRESSION before "Nie. van Aelst for." was added to the inscription.
From the Duke of Artemberg Collection.

"Sometimes he used a fine point, very delicate and intermingled with dry-point and burin, as in "The Holy Family," but above all in "The Christ of Caprarola," in which the admirable expression of the drawing and the picturesque technique have always caused us to regard it as Carracci's masterpiece."—BARTSCH.

THEOPHILE NARCISSE CHAUVEL

Born at Paris, 1831; died —. "Chauvel est le véritable graveur de paysage; et il a élevé la gravure de paysage à la hauteur de cette chose spéciale qu'on appelle un *estampe*. Personne n'a gravé mieux que lui Daubigny, Jules Dupré, Théodore Rousseau. Les planches d'après ces maîtres sont d'un rendu *saisissant*."—BERALDI.

CHAUVEL, THEOPHILE NARCISSE

188. SOLITUDE. Etching.

Delteil, No. 94.

After Daubigny. First state. Signed artist's proof on vellum. Limited to 100 impressions. IN THE OPINION OF MANY CONNOISSEURS THIS IS THE MOST BEAUTIFUL OF REPRODUCTIVE LANDSCAPE ETCHINGS. Framed.

From the W. S. Carter Collection.

CHAUVEL, THEOPHILE NARCISSE

189. LE LAC. Etching.

Delteil, No. 123.

After Corot. First state. Signed artist's proof on vellum. Limited to 150 impressions. Framed.

From the W. S. Carter Collection.

THOMAS CHEESMAN

Born in London, 1760; died there about 1834.

CHEESMAN, THOMAS

190. LADY HAMILTON AS "THE SPINSTER." Stipple.

After George Romney. BRILLIANT PROOF BEFORE THE TITLE WITH THE ARTISTS' NAMES AND PUBLICATION LINE ONLY. Finely printed in rich brown.

FRANCOIS CHEREAU, L'AINE

Born in Blois, 1680; died in Paris, 1729. Pupil of Pierre Drevet, and who proved himself worthy of his master.

CHEREAU L'AINE, FRANCOIS

191. NICOLAS DE LARGILLIÈRE. Line-engraving.

Portalis and Beraldi, I, p. 383. No. 19.

After his own painting. EXTREMELY FINE IMPRESSION, IN PERFECT CONDITION.

PIERRE PHILIPPE CHOFFARD

Born in Paris 1730; died there 1809. Follower of N. Edelinck, Baléchon and Cochin. "His work was animated, yet exact; his point interesting and spirited; his burin . . . transparent and light; and he had the most unerring taste and the most extraordinary facility—qualities of an artist of the first order."—PORTALIS.

CHOFFARD, PIERRE PHILIPPE

192. LES AMOURS CHAMPÊTRES. Line-engraving.
Portalis and Beraldi, I, p. 428. No. 2.
After P. Baudouin. FINE IMPRESSION. Framed.

LAMBERTUS ANTONIUS CLAESSENS

Born in Antwerp, 1764; died at Ruil, near Paris, 1834. Pupil of F. Bartolozzi.

CLAESSENS, LAMBERTUS ANTONIUS

193. THE DESCENT FROM THE CROSS. Line-engraving.
Apell, p. 95. No. 4.
After P. P. Rubens. The great altar-piece in the Cathedral of Antwerp. First state. SUPERB PROOF BEFORE ALL LETTERS, IN EXCELLENT CONDITION. Framed.
From the W. S. Carter Collection.

GEORGE CLINT

Born in London, 1770; died, 1854.

CLINT, GEORGE

194. WILLIAM PITT. Mezzotint. 1806.
After John Hoppner. Open letter proof with the publication line and two lines of the title.

CLINT, GEORGE

195. MISS ARABELLA JANE WILMOT. Mezzotint.
After John Hoppner. Proof before all letters, with good margins. VERY FINE IMPRESSION OF UNUSUAL QUALITY.

COLORED PRINTS

COLORED PRINTS

196. FISHER GIRL—NURSE GIRL. Line-engravings. Oval.
Nicely printed in colors. Framed.

JOHN CONDE

Worked in the latter part of the eighteenth century.

CONDE, JOHN

197. MRS. FITZHERBERT. Stipple.

After Richard Cosway. Proof before letters. VERY FINE.
Framed.

Maria Anne, daughter of Walter Smythe, Esq., of Brambridge. Born 1756; married first Edward Weld of Lulworth, second Thos. Fitzherbert; was twice a widow before she was twenty-five years old. Privately married to Prince George of Wales at Carlton House, 1785; died at Brighton, 1837.

CONDE, JOHN

198. SIGNORA STORAGE AS EUPHROSINE. Stipple.

After De Wilde. BRILLIANT IMPRESSION PRINTED IN
BROWN.

From the Royal Collection at Windsor.

CONDE, JOHN

199. MRS. TICKELL. Stipple.

After Richard Cosway. FINE IMPRESSION IN BLACK, IN
PERFECT CONDITION.

JACQUES LOUIS COPIA

Born in London, 1764; died there, 1799. Friend of Prudhon.

COPIA, JACQUES LOUIS

200. THE GREEN PLOT; THE GROVE

Portalis and Beraldi, I, p. 587. Nos. 14 and 15.

Both after N. Lavreince. Proofs before all letters on
paper with uncut edges. (2)

JACQUES COUCHE

Born at Gournay, 1750. Pupil of Le Vasseur.

COUCHE, JACQUES

201. LA COQUETTE FIXÉE. Line-engraving.

Portalis and Beraldi, I, p. 595. No. 4.

After J. H. Fragonard. FINE OLD IMPRESSION. Framed.

SAMUEL COUSINS

Born in Exeter in 1801; died in London, May 7, 1887. Pupil of S. W. Reynolds.

"Un des meilleurs graveurs anglais de ce siècle."—HENRI BERARDI.

COUSINS, SAMUEL

202. PENELOPE BOOTHBY. Mezzotint.

Whitman. No. 22.

After Sir Joshua Reynolds. First state. Signed artist's proof on India paper. Framed.

Miss Penelope Boothby, 1785-1791. Daughter of Sir Brooke and Dame Susannah Boothby.

COUSINS, SAMUEL

203. MRS. BRADDYLL. Mezzotint.

Whitman. No. 25.

After Sir Joshua Reynolds. State B. Artist's proof on India paper, signed by the engraver. PRIVATE PLATE AND CONSEQUENTLY VERY RARE. ONE OF THE ENGRAVER'S FINEST WORKS. Framed.

Jane Gale married her cousin, Wilson Gale Braddyll, Louishead. Died 1819.

COUSINS, SAMUEL

204. BEATRICE CENCI. Mezzotint.

Whitman. No. 35.

After Guido Reni. Second state. Proof with the artist's name and the publication line only. EXCEEDINGLY FINE.

COUSINS, SAMUEL

205. MISS ROSAMOND CROKER. Mezzotint.

Whitman. No. 49.

After Sir Thomas Lawrence. Second state. Proof before letters, signed by the engraver. VERY FINE AND RARE.

COUSINS, SAMUEL

206. LADY DOVER AND CHILD. Mezzotint.

Whitman. No. 52.

After Sir Thomas Lawrence. Third state. Script letter proof. VERY FINE. Framed.

Georgiana, Baroness Dover, born 1804. Daughter of the 6th Earl of Carlisle, wife of Agar Ellis, Baron Dover.

COUSINS, SAMUEL

207. LADY GRAY AND CHILDREN. Mezzotint. 1831.

Whitman. No. 75.

After Sir Thomas Lawrence. First state. Proof with the artists' names in small open letters. Framed.

From the W. H. Daugherty Collection.

COUSINS, SAMUEL

208. MASTER LAMBTON. Mezzotint.

Whitman. No. 98.

After Sir Thomas Lawrence. Second state. Proof with the artists' names and publication line in italics. VERY FINE AND RARE. Framed.

Master C. W. Lambton, 1818-1831. Son of the First Earl of Durham.

COUSINS, SAMUEL

209. SIR THOMAS LAWRENCE. Mezzotint.

Whitman. No. 100.

After his own painting. Second state. Proof before letters. VERY FINE.

COUSINS, SAMUEL

210. LA SURPRISE. Mezzotint.

Whitman. No. 199.

After Dubufe. Second state. Proof with the artists' names only. Framed.

COUSINS, SAMUEL

211. SUNSHINE OF LOVE. Mezzotint.

Whitman. No. 225.

After J. Raoux. First state. SUPERB PROOF BEFORE LETTERS. Framed.

COUSINS, SAMUEL

212. THE AGE OF INNOCENCE. Mezzotint.

Whitman. No. 226.

After Sir Joshua Reynolds. Second state. Signed artist's proof. VERY FINE. Framed.

LUCAS CRANACH (the elder)

Born at Kronach, near Bamberg, 1470; died at Weimar, 1553. He served more than sixty years as painter to the Court of Saxony, during the lifetime of Frederick the Wise and the two succeeding kings. The great majority of his designs were engraved on wood, but there exist also a few pieces on copper by him.

CRANACH, LUCAS (the elder)

213. THE PENANCE OF ST. JOHN CHRYSOSTOM. Painter-engraving.
1509.

Bartsch, VII. No. 1.

VERY FINE IMPRESSION. Framed.

From the Amann Collection.

This engraving shows a purely German tendency, recalling the work of Altdorfer and one or two of the very earliest plates by Dürer. The rocky, mountainous country and the pine forests to the south of Dresden probably inspired the background.

CRANACH, LUCAS (the elder)

214. ANOTHER IMPRESSION OF THE SAME

FINE IMPRESSION IN PERFECT CONDITION.

From the H. S. Theobald and William Bell Scott Collections.

SECOND SESSION

MONDAY EVENING, APRIL 12, 1915

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

Catalogue Nos. 215 to 442 inclusive

UGO DA CARPI

(A member of the noble family Panico)

DA CARPI, UGO

215. THE DESCENT FROM THE CROSS. Wood-cut in chiaroscuro. Bartsch, XII, p. 43. No. 22. After Raphael. First state. EXTREMELY FINE EARLY IMPRESSION WITH THE ENGRAVER'S NAME.

JEAN DAMBRUN

Born in Paris, 1741; died after 1808.

"He was one of a small band of artists, to whom are due the vignettes which adorn many of the books issued towards the close of the XVIIIth century, which have of late become of such fabulous value."—BRYAN.

DAMBRUN, JEAN

216. LA LIBERTÉ PERDUE; L'ÉPOUSE MAL GARDÉE. Line-engravings. Not mentioned by Portalis and Beraldi, I, pp. 622-623. Both after Le Brun. (2)

JEAN DAULLE

Born at Abbeville, 1703; died in Paris, 1763.

DAULLE, JEAN

217. CATHERINE MIGNARD. Line-engraving. 1735. Andresen, I, p. 330. No. 22. After P. Mignard. Second state. FINE IMPRESSION with the address "Place de Cambrai." Framed.

DAULLE, JEAN

218. JEAN-BAPTISTE ROUSSEAU. Line-engraving.
Portalis and Beraldi, I, p. 677. No. 105.
After J. Aved. First state. BRILLIANT PROOF BEFORE
THE INSCRIPTION. VERY RARE.
From the W. Lawson Collection.

JOHN DEAN

Born about 1750; died about 1805.

DEAN, JOHN

219. MERCURY. Mezzotint.
After Sir Joshua Reynolds. First published state. Proof
with the artists' names in scratched letters; plate mark
cut off at bottom.

JOHANN THEODOR DE BRY (the younger)

Born at Lüttich, 1561; died in Frankfort a|M., 1623.

DE BRY, JOHANN THEODOR (the younger)

220. SOLDIERS MARCHING CALLED "THE TRIUMPH OF DEATH."
Engraving.
Andresen, I, p. 200. No. 12.
VERY FINE, EARLY IMPRESSION.

DE BRY, JOHANN THEODOR (the younger)

221. DESIGNS FOR BELTCLASPS; DESIGNS FOR SCISSORS CASES. Paint-
er-engravings.
FINE IMPRESSIONS. (2)

DE BRY, JOHANN THEODOR (the younger)

222. PORTRAIT OF THEODOR DE BRY. Engraving.
Possibly by Boissard. VERY RARE.
From the Hampton L. Carson Collection.

THEODOR DE BRY

Born at Lüttich, 1528; died in Frankfort a|M., 1598.

DE BRY, THEODOR

223. PRIDE AND FOLLY. Painter-engraving.
Andresen, I, p. 200. No. 2.
BRILLIANT IMPRESSION.

PHILIBERT LOUIS DEBUCOURT

Born at Paris, 1755; died there, 1832. "He is as sound a master of the process of color-printing as Janinet, and a draughtsman of far more original talent. He keeps far more strictly to pure aquatint than Janinet, seldom combining work with the roulette, and his surfaces of color gain wonderfully thereby in the transparent quality of their tone. In society-genre he is one of the most distinguished masters, and his 'Promenade de la Galerie du Palais Royal' and 'La Promenade Publique' are of the greatest interest in their spirited representation of manners in Paris at the time of the Revolution.—HIND.

DEBUCOURT, PHILIBERT LOUIS

224. LE COMPLIMENT. Color-engravings. 1787.
Portalis and Beraldi, I, p. 693. No. 2.
After the engraver's own design. Première épreuve.
VERY FINE EARLY IMPRESSION. In the half-open closet, in the background, is seen a doll and a polichinelle. With enough margin to show the register and the plate marks.
EXCESSIVELY RARE IN SUCH QUALITY.
Companion to No. 225.

DEBUCOURT, PHILIBERT LOUIS

225. LES BOUQUETS. Color-engraving. 1788.
Portalis and Beraldi, I, p. 693. No. 2.
After the engraver's own design. VERY FINE EARLY IMPRESSION OF THE SAME QUALITY AS THE FOREGOING. Closely trimmed but showing the register-marks, and just showing the plate mark. EXCESSIVELY RARE IN SUCH QUALITY.
Companion to No. 224.

DEBUCOURT, PHILIBERT LOUIS

226. L'ESCALADE, OU LES ADIEUX DU MATIN. Color-engraving.
Portalis and Beraldi, I, p. 693. No. 4.
After the engraver's own design. BEAUTIFUL IMPRESSION WITH ENOUGH MARGIN TO SHOW THE REGISTER-MARKS. The plate mark is missing. EXCESSIVELY RARE IN SUCH QUALITY.

DEBUCOURT, PHILIBERT LOUIS

227. HEUR ET MALHEUR, OU LA CRUCHE CASSÉE. Color-engraving. Portalis and Beraldi, I, p. 694. No. 5.
After the engraver's own design. EXTREMELY FINE AND HARMONIOUS IMPRESSION. The margins with plate and register marks are almost entirely missing. VERY RARE.

DEBUCOURT, PHILIBERT LOUIS

228. LE MENUET DE LA MARIÉE. Color-engraving. 1786. Portalis and Beraldi, I, p. 694. No. 8.
After the engraver's own design. ONE OF THE CHEFS-D'ŒUVRE OF COLOR PRINTING in an unusually fine and well preserved impression. Small margins, showing only the lower register mark. OF THE UTMOST RARITY.
Companion to No. 229.

DEBUCOURT, PHILIBERT LOUIS

229. LA NOCE AU CHATEAU. Color-engraving. 1787. Portalis and Beraldi, I, p. 694. No. 8.
After the engraver's own design. ONE OF THE CHEFS-D'ŒUVRE OF COLOR PRINTING in an unusually fine and well preserved impression. With enough margin to show the plate mark and all four register marks. OF THE UTMOST RARITY.
Companion to No. 228.

DEBUCOURT, PHILIBERT LOUIS

230. LA PROMENADE DU JARDIN DU PALAIS-ROYAL. Color-engraving. 1787. Portalis and Beraldi, I, p. 694. No. 10.
After the engraver's own design. VERY FINE COLOR PRINT WITH LARGE MARGIN, showing the full plate mark and all four register marks. Three small tears carefully repaired and a little foxed. VERY RARE.
Companion to No. 231.

"Cette pièce, qui porte la même date que la suivante, est d'une manière très-différente. Elle n'est qu'attribuée à Debucourt."—BERALDI.

DEBUCOURT, PHILIBERT LOUIS

231. LA PROMENADE DE LA GALERIE DU PALAIS-ROYAL. Color-engraving. 1787.

Portalis and Beraldi, I, p. 695. No. 11.

After the engraver's own design. VERY FINE COLOR PRINT. The margin has been completely replaced and a couple of tears carefully repaired. EXTREMELY RARE.

Companion to No. 230.

DEBUCOURT, PHILIBERT LOUIS

232. LA PROMENADE PUBLIQUE. Color-engraving. 1792.

Portalis and Beraldi, I, p. 695. No. 12.

After the engraver's own design. VERY FINE IMPRESSION. The margin has been completely replaced. Otherwise in fine condition.

"Il serait superflu de faire l'éloge de cette pièce célèbre qui à elle seule, comme on a remarqué justement, fera désormais la fortune du nom de Debucourt, mais ne l'a pas sauvé de l'oubli pendant un temps. . . . Il y a quarante ans, nous disait un ancien marchand d'estampes de la place du Carrousel, les épreuves de la Promenade publique se trouvaient en nombre dans les cartons; on les offrait à l'acheteur pour cent sous avant ou avec la lettre, indifféremment. Et l'on ne parvenait pas facilement à les vendre. De loin en loin un client se décidait à emporter une épreuve, qu'il faisait *ployer en deux et utilisait comme chemise pour envelopper d'autres estampes!*"—BERALDI.

FRANCIS DELARAM

Born, 1590; died, 1627. "He was contemporary with Elstracke and Van de Passe, and engraved various plates in the neat but formal style which was prevalent at that time."—BRYAN.

DELARAM, FRANCIS

233. SIR WILLIAM SEGAR, GARTER KING AT ARMS. Painter-engraving.

Andresen, I, p. 337. No. 4

VERY FINE IMPRESSION BEFORE ANY RETOUCH.

JEAN MARIE DELATRE

Born, 1745; died, 1840.

DELATRE, JEAN MARIE

234. CHILDREN FEEDING CHICKENS. Stipple.

After W. Hamilton. VERY FINE IMPRESSION IN BROWN.

ETIENNE DELAUNE

(*Master Stephanus, the French "Little Master"*)

Born in Paris, 1519; died, 1584.

DELAUNE, ETIENNE

235. LES QUATRES PETITS COMBATS. Painter-engravings.
Robert Dumesnil, IX. Nos. 262-265.
Hector and Achilles, Pyrrhus and the Trojans, Hannibal
and Scipio, Combat of Children. A VERY FINE, EVEN SET.
(4)

GILLES DEMARTEAU

Born, 1722; died, 1776. Inventor of the crayon manner.

DEMARTEAU, GILLES

237. LE BERGER—LA BERGÈRE. Color-engravings.
Portalis and Beraldi, I, p. 725.
After J. B. Huet. TWO LOVELY PRINTS IN THREE INKS.
Without any margin; cleaned. (2)

DEMARTEAU, GILLES

238. LA BERGÈRE. No. 471. Color-engraving in crayon manner.
Portalis and Beraldi, I, p. 725.
After J. B. Huet. VERY FINE IMPRESSION IN TWO INKS.
The margin has been cut down to the outer border line.

DEMARTEAU, GILLES

239. LA BERGÈRE AU CHIEN. Color-engraving.
Portalis and Beraldi, I, p. 725.
After J. B. Huet. Good impression in three inks. With-
out any margin; cleaned.
From the Baron Von Lanna Collection.

DEMARTEAU, GILLES

240. YOUNG GIRL WITH A ROSE IN HER HAIR. No. 563. Color-
engraving in crayon manner.
Portalis and Beraldi, I, pp. 723-24.
After F. Boucher. VERY FINE IMPRESSION IN THREE INKS.
Laid down and without white margin.

DEMARTEAU, GILLES

241. PASTORALE No. 585; PASTORALE No. 586. Color-engravings.
Portalis and Beraldi, I, p. 725.
Both after J. B. Huet. Two very desirable subjects printed in three colors. The margin cut down to the outer border line and stretched on a stone-blue board. They have been cleaned. (2)

DEMARTEAU, GILLES

242. LA GRANDE PASFORALE. No. 601. Color-engraving.
Portalis and Beraldi, I, p. 725.
After J. B. Huet. An exceedingly fine impression in five inks, with enough margin to show the register and plate marks. A colored border has been pasted around the edge.

DEMARTEAU, GILLES

243. L'ÉTÉ. No. 633. Color-engraving.
Portalis and Beraldi, I, p. 725.
After J. B. Huet. BEAUTIFUL IMPRESSION IN FOUR INKS, OF UNUSUAL FRESHNESS. The print has a small margin, but not enough to show the plate mark.
From the Baron Von Lanna Collection.

DEMARTEAU, GILLES

244. NYMPHE AU MOUTON; NYMPHE AU PAPILLON. Color-engravings.
Portalis and Beraldi, I, p. 725.
Both after J. B. Huet. TWO BEAUTIFUL COLOR-ENGRAVINGS PRINTED IN FOUR INKS and well preserved. A small margin, but not large enough to show either the register or the plate marks. (2)

MARCO DENTE (da Ravenna)

Born in the latter part of the fifteenth century; died in Rome, 1527. Was one of the most eminent pupils of Marcantonio's school. His best works are remarkable for their purity and care of execution.—BRYAN.
He lost his life during the Sack of Rome by the Spaniards in 1527.

DENTE, MARCO (da Ravenna)

245. THE BASSO-RELIEVO WITH THREE CUPIDS, HOLDING THE EMBLEMS OF NEPTUNE; ALSO KNOWN AS THE THRONE OF NEPTUNE. Engraving.
Bartsch, XIV. No. 242.
VERY FINE OLD IMPRESSION AND EXTREMELY RARE.
From the K. E. Von Liphart Collection.

DENTE, MARCO (da Ravenna)

246. THE JUDGMENT OF PARIS. Engraving.
Bartsch, XIV. No. 246.
Copy after Raimondi's engraving. Bartsch, No. 245.
FINE IMPRESSION.

DENTE, MARCO (da Ravenna)

247. VENUS AND CUPID CARRIED BY DOLPHINS. Engraving.
Bartsch, XIV. No. 324.
BEAUTIFUL OLD IMPRESSION before the retouch and before Salamanca's Address.

JEANNE OR MARTIAL DENY

End of the eighteenth century.

DENY, JEANNE or MARTIAL

248. LE CONSOMMÉ. Line-engraving.
Portalis and Beraldi, I, pp. 738-740.
After Moitte. Very good impression, with large margin.

CHARLES MELCHIOR DESCOURTIS

Born 1753; died 1820. "He was a pupil of Janinet and in every way worthy of his master. All his technical skill and his charming sense of color he put in the translation of Taunay's designs."—M. C. SALAMAN.

DESCOURTIS, CHARLES MELCHIOR

249. LA FOIRE DE VILLAGE. Color-engraving.
Portalis and Beraldi, I, p. 746. No. 1.
After Nicolas Antoine Taunay. An unusually fine im-

[No. 249—*Continued*]

pression, but *not* a proof. The inscription in the lower margin was covered with a strip of paper, while being printed. The upper and lower register marks are visible, but the platemark is cut off.

Companion to No. 250.

From the H. C. Hoskier Collection.

DESCOURTIS, CHARLES MELCHIOR

250. LA NOCE DE VILLAGE. Color-engraving.

Portalis and Beraldi, I, p. 746. No. 1.

After Nicolas Antoine Taunay. A VERY FINE IMPRESSION, but *not* a proof. It seems that the inscription in the lower margin was sandpapered off and the coat-of-arms replaced with pen and ink. With upper and lower register marks—the platemark barely preserved.

Companion to No. 249.

From the H. C. Hoskier Collection.

DESCOURTIS, CHARLES MELCHIOR

251. LA RIXE. Color-engraving.

Portalis and Beraldi, I, p. 746. No. 1.

After Nicolas Antoine Taunay. UNUSUALLY FINE PROOF BEFORE ALL LETTERS, and well preserved. The upper and lower register-marks are visible and the platemark has been spared. The margin a trifle water-stained. VERY RARE IN SUCH QUALITY.

Companion to No. 252.

From the H. C. Hoskier Collection.

DESCOURTIS, CHARLES MELCHIOR

252. LE TAMBORIN. Color-engraving.

Portalis and Beraldi I, p. 746. No. 1.

After Nicolas Antoine Taunay. UNUSUALLY FINE PROOF BEFORE ALL LETTERS. Of rare freshness and otherwise well preserved. The upper and lower register-marks are visible and the platemark has been spared. The margin a trifle water-stained.

Companion to No. 251.

From the H. C. Hoskier Collection.

DESCOURTIS, CHARLES MELCHIOR

253. L'AMANT SURPRIS. Color-engraving.

Portalis and Beraldi, I, p. 747. No. 3.

After Frédéric Jean Schall. VERY FINE COLOR-PRINT. A trifle stained on the back, but not visible on the print, and two small tears on the left lower corner carefully mended. EXCEEDINGLY RARE IN THIS QUALITY.

DESCOURTIS, CHARLES MELCHIOR

254. VUE D'UN PONT SUR L'AAR. Color-engraving.

Portalis and Beraldi, I, pp. 746-747.

After the engraver's own design. Very nice impression, with register and platemarks.

BARON LOUIS AUGUSTE BOUCHER DESNOYERS

Born in Paris in 1779; died there in 1857. One of the most eminent of modern French engravers.

DESNOYERS, BARON LOUIS AUGUSTE BOUCHER

255. ST. MARGUERITE. Line-engraving.

Apell, p. 119. No. 17.

After Raphael. Third state. Script letter proof with the small stamp of the monogram. VERY FINE. Framed.

DESNOYERS, BARON LOUIS AUGUSTE BOUCHER

256. BÉLISAIRE PORTANT SON GUIDE. Line-engraving.

Apell, p. 120. No. 25.

After F. Gérard. Second state. Open letter proof with the stamp of the two antique heads. VERY FINE. Framed.

DESNOYERS, BARON LOUIS AUGUSTE BOUCHER

257. NAPOLEON I IN CORONATION ROBES. Line-engraving.

Apell, p. 121. No. 40.

After F. Gérard. Fourth state. FINE IMPRESSION. Framed.

This was the official portrait which Napoleon caused to be engraved "for presentation to foreign Princes, Ambassadors, and distinguished persons of the Empire."

DESNOYERS, BARON LOUIS AUGUSTE BOUCHER

258. CHARLES MAURICE TALLEYRAND DE PERIGORD. Line-engraving.

Apell, p. 121. No. 44.

After F. Gérard. Third state. FINE, EARLY IMPRESSION, with the engraver's stamp of the two antique heads. With uncut margin.

WILLIAM DICKINSON

Born, 1746; died, 1823.

DICKINSON, WILLIAM

259. CHILDISH AMUSEMENT. Mezzotint.

After George Morland. BEAUTIFUL IMPRESSION IN COLORS. VERY RARE.

CHRISTIAN WILHELM ERNST DIETRICH

(Called Dietriey)

Born in Weimar, 1712; died in Dresden, 1774. He established himself at Dresden, where he was patronized by the court, and was in 1729 appointed Court Painter to Augustus, second King of Poland. He also executed a large number of etchings after his own compositions.

DIETRICH, CHRISTIAN WILHELM ERNST (called Dietriey)

260. THE SHEPHERD'S FAMILY. Painter-etching.

Linck, No. 71.

VERY FINE IMPRESSION WITH FULL MARGIN.

From the E. Schroeter Collection.

DIETRICH, CHRISTIAN WILHELM ERNST (called Dietriey)

261. THE PEDDLER. Painter-etching, in the style of Van Ostade.

Linck, No. 76.

First state. VERY BRILLIANT PROOF, before the plate was reworked. In perfect condition.

From the Baron Von Lanna Collection.

DIETRICH, CHRISTIAN WILHELM ERNST (called Dietricy)

262. **NYMPHS BATHING NEAR A CAVE.** Painter-etching in the style of C. Poelenburg. 1741.

Linck. No. 136.

VERY FINE IMPRESSION IN PERFECT CONDITION.

From the Baron Von Lanna Collection and also from a collection unknown to Fagan.

JOHN DIXON

Born in Dublin about 1740; died in London, 1780.

DIXON, JOHN

263. **THE MISSES CREWE.** Mezzotint.

C. Smith, I, No. 12.

After Sir Joshua Reynolds. First state. EXTREMELY FINE PROOF with the artists' names only in scratched letters.

Daughters of John Crewe, Esq., M. P. for Cheshire (died 1752). Elizabeth married, about 1766, Dr. Hincheliffe, afterward Bishop of Peterborough. Emma died unmarried.

BARTOLOMAUS DOLENDO

Born at Leyden about 1571; died after 1630. Supposed to have been a pupil of H. Goltzius.

DOLENDO, BARTOLOMAUS

264. **JOSEPH JUSTUS SCALIGER** (a celebrated Protestant scholar). Painter-engraving.

Andresen, I, p. 377.

FINE OLD IMPRESSION, laid down on account of a little imperfection in the border.

WILLIAM DOUGHTY

Native of York. Died in London, 1782.

DOUGHTY, WILLIAM

265. **REVEREND WILLIAM MASON.** Mezzotint.

C. Smith, I, No. 4.

After Sir Joshua Reynolds. First state. Script letter proof, with margin. Duplicate from the British Museum.

PIERRE DREVET

Born at Loire, 1663; died at Paris, 1738. He studied first under Germain Audran at Lyons, and later removed to Paris, where he received instruction from Gérard Audran.

In 1696 he became Court Engraver, and in 1707 was made an Academician. His works, which are chiefly portraits, are well drawn and very highly finished, with representations of the draperies, lace, silks, ermine, carved wood, and all other accessories and redundancies, which characterize the portraits, as near perfection as any engraver ever attained. Yet all these are carefully subordinated to the features, which are engraved with great delicacy and minuteness.

DREVET, PIERRE

266. ROBERT DE COTTE (also known as "the man with a beautiful hand"). Line-engraving.

Firmin Didot, 34.

After Hyacinthe Rigaud. Second state. VERY FINE PROOF BEFORE THE WORD "ARCHITECTE." RARE IN THIS STATE. Framed.

DREVET, PIERRE

267. LOUIS AUGUSTE DE BOURBON, PRINCE DE DOMBES. Line-engraving.

Firmin-Didot, No. 61.

After Fr. de Troy. First state. FINE, EARLY IMPRESSION, with smoking cannons on either side of the coat-of-arms. EXTREMELY RARE. Framed.

DREVET, PIERRE

268. HYACINTHE RIGAUD. Line-engraving.

Firmin Didot, No. 111.

After his own painting. First state. SUPERB PROOF BEFORE ALL LETTERS. In perfect condition.

From the H. S. Theobald Collection.

PIERRE-IMBERT DREVET

Born in Paris, 1697; died there, 1739. Pupil of his father, Pierre Drevet.

DREVET, PIERRE-IMBERT

269. SAMUEL BERNARD (celebrated financier, 1651-1739). Line-engraving.

Firmin-Didot, No. 11.

After Hyacinthe Rigaud. First state. Proof before the additional work on the left hand, which caused the state to be called "with the white hand." From a separate plate 19 verses have been printed below it. EXCESSIVELY RARE AND VERY BEAUTIFUL. Framed.

DREVET, PIERRE-IMBERT

270. JACQUES BENIGNE BOSSUET (Bishop of Meaux). Line-engraving.

Firmin-Didot, No. 12.

After Hyacinthe Rigaud. Fourth state. Very early impression, before any dots after the name of Rigaud. This plate, the engraver's masterpiece, is much sought after, even in later states. AN EARLY PROOF OF THIS QUALITY IS VERY RARE.

DREVET, PIERRE-IMBERT

271. ADRIENNE LECOUVREUR. Line-engraving.

Firmin-Didot, No. 24.

After Ch. Coypel. Second state. A fine, early impression before the misspelled word "model" was corrected. Framed.

GASPARD DUCHANGE

Born at Paris, 1662; died there, 1757. He studied first under Guillaume Vallot and later under Jean Audran.

DUCHANGE, GASPARD

272. CHARLES DE LA FOSSE (painter). Line-engraving. 1707.

Portalis and Beraldi, II, p. 36. No. 14.

After Hyacinthe Rigaud.

This plate was engraved by Duchange for his reception into the Academy in 1707. It is one of three plates which BRYAN mentions as the finest plates by the engraver.

E. F. DUMEE

DUMEE, E. F.

273. THE CHASE. Stipple.
Nicely printed in colors. Framed.

ROBERT DUNKARTON

Born in London, 1744; died about 1817.

DUNKARTON, ROBERT

274. HON. HENRY ADDINGTON. Mezzotint.
C. Smith, I. No. 1.
After J. S. Copley. Second state. Script letter proof.
Framed.

DUNKARTON, ROBERT

275. MISS BAMPFIELD. Mezzotint.
C. Smith, I. No. 6.
After W. Peters. First state. Proof with the artists'
names and publication line in scratched letters.

The title is in the handwriting of Horace Walpole, and the identity of the lady thereby placed beyond any doubt; a second plate was engraved, and published in 1777, under the title "Belinda."

ASHER BROWN DURAND

(American Line-Engraver)

Born at Jefferson Village (So. Orange), New Jersey, August 21, 1796; died in 1886.

DURAND, ASHER BROWN

276. ARIADNE. Line-engraving.
After Vanderlyn. Fine open letter proof, signed in pencil
by the engraver.

ALBRECHT DURER

Born at Nürnberg in 1471; died there 1528. He was of Hungarian descent; his father coming from the little village of Eytas in Hungary. In 1486 Albrecht entered the studio of Michael Wolgemut, the best Nürnberg painter of that day. He worked there four years, and then spent several others traveling about, probably for the most part in Germany. During this time he visited Colmar in order to see Martin Schöngauer, only to find that the great master had died shortly before. He returned to Nürnberg in 1494, and his works from that date until 1505 belong to what is called his First Period.

In the autumn of 1505 Dürer undertook a journey to Venice. With his return in 1507 begins the Second Period of his work, and in it the influence of the art of Italy can be distinctly traced.

In 1520-21 Dürer was in the Netherlands and the works from that time until his death in 1528 comprise the Third Period of his work.

"Albrecht Dürer fills a large space in the history of art. So far as Germany is concerned he is *facile princeps*, unrivalled even in his own age by so great an artist as the younger Hans Holbein, and towering above all his successors, no one of whom can raise a head high enough to look him in the face. . . . Although it would seem that it was Dürer's ambition to excel as a painter, it is as an engraver that he has won his fame and taken so sympathetic a grasp of the human heart."—LIONEL CUST.

DURER, ALBRECHT

277. ADAM AND EVE. Painter-engraving. 1504.

Bartsch, VII. No. 1.

First state.

THE EXTREMELY RARE FIRST STATE BEFORE THE SPLIT IN THE BARK OF THE TREE SEEN UNDER ADAM'S LEFT ARMPIT. IMPRESSION OF UNSURPASSED QUALITY. Duplicate from the British Museum on paper with the water-mark "Bull's Head."

On the back of the print is a rather amusing inscription as follows: "On the mount to which this print was attached was written, 'this impression is thought by all judges to be the best in the world; it belonged to Mr. Gulston, and was sold in his sale by Mr. Greenwood, 1786. I gave five guineas for it.'"

DURER, ALBRECHT

278. ANONYMOUS OLD COPY OF THE SAME.

DURER, ALBRECHT

279. THE NATIVITY. Painter-engraving.

Bartsch, VII. No. 2.

SUPERB PROOF ON PAPER WITH THE BULL'S HEAD WATER-MARK. In perfect condition. OF THE GREATEST RARITY.

DURER, ALBRECHT

280. **THE LITTLE PASSION** (on copper). Painter-engravings.
Bartsch, VII. No. 3 to No. 18, inclusive.

This suite of sixteen pieces comes from the W. E. Drugulin and Louis Galichon Collections, and also from an unidentified collection, whose mark, stamped in red, is the initial "O" surmounted by a crown. In prints as small as these it is often impossible to identify the water-mark of the paper, as the mark itself frequently does not come within the area covered by the print.

DURER, ALBRECHT

281. **THE PRODIGAL SON**. Painter-engraving.
Bartsch, VII. No. 28.

SUPERB IMPRESSION ON PAPER with the water-mark "Gothic P." The "Prodigal" himself has been called a likeness of Dürer. The background has always been much admired and Vasari says of it: "In this engraving there are huts or cabins after the German manner which are exceedingly beautiful." Framed.

DURER, ALBRECHT

282. **THE VIRGIN WITH A CROWN OF STARS**. Painter-engraving.
1508.

Bartsch, VII. No. 31.

VERY FINE IMPRESSION. This is usually considered to be the most beautiful of Dürer's smaller Madonnas.

From the Henry Huth Collection.

DURER, ALBRECHT

283. **THE VIRGIN SEATED ON A GRASSY BANK**. Engraving. 1503.
Bartsch, VII. No. 34.

SUPERB IMPRESSION AND IN PERFECT CONDITION. This print is one of the most exquisite of Dürer's works.

From the J. Maberley and A. Morrison Collections.

DURER, ALBRECHT

284. **THE VIRGIN CROWNED BY TWO ANGELS**. Painter-engraving.
Bartsch, VII. No. 39.

BEAUTIFUL IMPRESSION AND IN PERFECT CONDITION.

DURER, ALBRECHT

285. THE VIRGIN AND THE INFANT CHRIST HOLDING A PEAR. Painter-engraving.

Bartsch, VII. No. 41.

VERY FINE IMPRESSION.

DURER, ALBRECHT

286. MADONNA OF THE MONKEY. Painter-engraving. About 1500.
Bartsch, VII. No. 42.

IMPRESSION OF THE VERY FINEST QUALITY. EXTREMELY RARE.

"Among the Virgins of Dürer—late as well as early—this is one of the most beautiful and dignified, or it may, perhaps, be quite safe to say, *the* most beautiful and dignified, not only in the figures of the Virgin and Child, but also in the breadth and airiness of the landscape. The loveliness of the background was early recognized and several Italian engravers availed themselves of it. A water color study of the landscape distance on the right is in the British Museum."—S. R. KOEHLER.

DURER, ALBRECHT

287. THE HOLY FAMILY WITH THE LOCUST. Engraving.

Bartsch, VII. No. 44.

First period. On paper water-marked with the Gothic P. The slipped stroke of the graver, which appears over the head of the Virgin, indicates one of the earliest impressions from the plate. This plate, like "The Prodigal Son," is undated, but is known by the style of the monogram, and also by the naive drawing of certain details in the background, as being among Dürer's very earliest works. Framed.

DURER, ALBRECHT

288. ST. GEORGE ON HORSEBACK. Painter-engraving

Bartsch, VII. No. 54.

UNUSUALLY FINE IMPRESSION.

From the E. Schroeter Collection.

DURER, ALBRECHT

289. ST. HUBERT. Painter-engraving.

Bartsch, VII. No. 57.

UNUSUALLY FINE IMPRESSION; IN PERFECT CONDITION.
Framed.

DURER, ALBRECHT

290. ST. ANTHONY. Painter-engraving. 1519.

Bartsch, VII. No. 58.

VERY FINE, SILVERY IMPRESSION; IN PERFECT CONDITION.

"For depth of conception and tenderness of execution and feeling, this small plate is equal to the best engravings of former years. Dürer never did anything again equal to it."—THAUSING.

DURER, ALBRECHT

291. ST. JEROME. Dry-point.

Bartsch, VII. No. 59.

VERY FINE, EARLY IMPRESSION WITH BURR. IMPRESSIONS OF THIS QUALITY ARE OF THE UTMOST RARITY AND ARE FOUND ONLY IN THE GREAT COLLECTIONS ABROAD; ONLY ONE OTHER IMPRESSION IS KNOWN TO BE OWNED IN THIS COUNTRY.

From the St. Aubin, R. Fisher and R. Scholtz Collections.

In the "St. Jerome" the value of the burr of dry-point is so completely realized that one wonders that Dürer did not recur to the method later. The most practical explanation might be the right one, that the few good impressions that could be taken would not repay him for his labor, at a time when a single impression of an engraving was probably sold for a small price, and before the public had realized the special artistic value and the limitations of the new method. After Dürer we find dry-point practiced very little, and never with any appreciation of its possibilities, until the time of Rembrandt.

DURER, ALBRECHT

292. ST. JEROME IN HIS CELL. Painter-engraving.

Bartsch, VII. No. 60.

BEAUTIFUL SILVERY IMPRESSION IN PERFECT CONDITION.
Framed.

DURER, ALBRECHT

293. ST. JEROME IN PENITENCE. Painter-engraving.

Bartsch, VII. No. 61.

VERY FINE IMPRESSION.

DURER, ALBRECHT

294. ST. GENEVIEVE (The Penitence of St. John Chrysostom).
Painter-engraving.

Bartsch, VII. No. 63.

VERY FINE AND STRONG IMPRESSION.

From the P. Beham, P. Mariette, J. Marshall and Henry Huth Collections.

DURER, ALBRECHT

295. **THREE GENII.** Painter-engraving.
Bartsch, VII. No. 66.
AN ENTIRELY FINE IMPRESSION AND VERY RARE.

DURER, ALBRECHT

296. **A SATYR FAMILY.** Painter-engraving.
Bartsch, VII. No. 69.
EXCEEDINGLY FINE IMPRESSION. Very rare in such quality.

DURER, ALBRECHT

297. **THE CARRYING OFF OF AMYMON.** Painter-engraving.
Bartsch, VII. No. 71.
VERY FINE EARLY IMPRESSION.
From the E. Gailchon and R. Scholtz Collections.

First period. Undated. This plate contains one of the most elaborate landscape backgrounds which Dürer ever engraved. As a rule, he composed his pictures on a vertical plane, like a tile or a piece of tapestry. Occasionally the distance is seen, but it is used only as an element in the vertical composition. Most of Dürer's landscapes, like the present one, contain a fortified town on a hill something of the type of Mont Saint Michel, but the general effect produced in the composition lays stress on the silhouette of the hill against the sky rather than on the distant horizon.

DURER, ALBRECHT

298. **THE CARRYING OFF OF A YOUNG WOMAN ON A UNICORN.**
Painter-etching. 1516.
Bartsch, VII. No. 72.
VERY FINE EARLY IMPRESSION BEFORE any oxide spots.

DURER, ALBRECHT

299. **EFFECTS OF JEALOUSY.** Painter-engraving.
Bartsch, VII. No. 73.
First state. VERY FINE IMPRESSION BEFORE THE RETOUCH.
The impressions, with the retouch, show much closer shading of the flesh, particularly on the back of the man seen from behind. The print is laid down.

DURER, ALBRECHT

300. MELANCHOLIA. Painter-engraving.
Bartsch, VII. No. 74.
SUPERB IMPRESSION IN ABSOLUTELY PERFECT CONDITION,
WITH MARGINS. Framed.

This is universally admitted to be the greatest of Dürer's engravings.

DURER, ALBRECHT

301. GROUP OF FOUR NUDE WOMEN. Painter-engraving. 1497.
Bartsch, VII. No. 75.
VERY FINE, EARLY IMPRESSION. The earliest of the master's dated plates.

DURER, ALBRECHT

302. THE DREAM. Painter-engraving.
Bartsch, VII. No. 76.
VERY FINE IMPRESSION on paper with the watermark "High Crown." From the master's first period.

DURER, ALBRECHT

303. THE GREAT FORTUNE. Painter-engraving.
Bartsch, VII. No. 77.
SUPERB IMPRESSION. Framed.

DURER, ALBRECHT

304. JUSTICE. Painter-engraving.
Bartsch, VII. No. 79.
AN IMPRESSION OF THE HIGHEST QUALITY, on paper with
the watermark "Bull's Head."
From the A. Morrison Collection.

In this beautiful little engraving Dürer has represented, according to Bartsch, the Almighty as he will appear upon the Day of Judgment. It is unsigned and bears no date. Authorities differ as to when it was executed—but all agree that it was after 1497 and not later than 1506.

DURER, ALBRECHT

305. THE OFFER OF LOVE. Painter-engraving.

Bartsch, VII. No. 83.

VERY FINE, EARLY IMPRESSION.

From the Robert Dumesnil and R. Scholtz Collections.

One of Dürer's earliest plates. Undated and with the monogram in its earliest form. The costumes and the general feeling of the composition are quite Gothic in character.

"The workmanship is free and unconstrained rather than primitive, quite delicate, and very much more careful in the flesh than the preceding plates."

—S. R. KOEHLER.

DURER, ALBRECHT

306. HOSTESS AND COOK. Painter-engraving.

Bartsch, VII. No. 84.

A SUPERB IMPRESSION in deep black ink, perfect in condition.

From the R. Scholtz Collection.

DURER, ALBRECHT

307. THREE PEASANTS. Painter-engraving.

Bartsch, VII. No. 86.

VERY FINE IMPRESSION.

DURER, ALBRECHT

308. THE STANDARD BEARER. Painter-engraving.

Bartsch, VII. No. 87.

SUPERB IMPRESSION, IN PERFECT CONDITION.

From the A. Alferoff and R. Scholtz Collections.

"Evidently an early original work of Dürer's, the St. Andrew's Cross of the Golden Fleece on the standard, which belonged to Maximilian I as Duke of Burgundy, pointing without doubt to the War of 1499.—THAUSING.

DURER, ALBRECHT

309. THE ASSEMBLY OF SOLDIERS. Painter-engraving.

Bartsch, VII. No. 88.

FINE IMPRESSION.

This plate is sometimes called "The Robbers" on the supposition that it represents Dürer (the men seen full face) fallen into the hands of brigands.

DURER, ALBRECHT

310. KNIGHT, DEATH AND THE DEVIL. Painter-engraving.
Bartsch, VII. No. 98.
UNUSUALLY FINE IMPRESSION. Framed.

DURER, ALBRECHT

311. THE CANNON. Painter-etching. 1518.
Bartsch, VII. No. 99.
VERY EARLY IMPRESSION, before the plate showed any sign
of oxide. Printed on paper with the watermark Anchor
in a circle. There is a tear in the lower right hand cor-
ner carefully repaired.

DURER, ALBRECHT

312. COAT-OF-ARMS WITH THE COCK. Painter-engraving.
Bartsch, VII. No. 100.
SUPERB IMPRESSION IN PERFECT CONDITION.
"He drew splendid coats of arms, including the finest the Renaissance
produced in the way of heraldry."—KNACKFUSS.

DURER, ALBRECHT

313. COAT-OF-ARMS WITH THE SKULL. Painter-engraving.
Bartsch, VII. No. 101.
THIS IMPRESSION IS UNQUESTIONABLY ONE OF THE VERY
FINEST IN EXISTENCE.
From the Count Nicolas Esterhazy of Hungary and J.
S. Morgan Collections.
The print is sometimes known as "The Dying Bride." It undoubtedly
has an allegorical significance, but there is as yet no satisfactory ex-
planation of its meaning.

DURER, ALBRECHT

314. ERASMUS OF ROTTERDAM. Painter-engraving. 1526.
Bartsch, VII. No. 107.
FINE IMPRESSION. RARE OF THIS QUALITY.
The drawing from which this portrait was engraved was made by Dürer
in 1520-1521, while on his visit to the Netherlands. Five years later at the
urgent request of Pirkheimer, to whom Erasmus frequently wrote upon the
subject, Dürer engraved the portrait from his drawing and from his re-
membrance of Erasmus. It did not quite satisfy Erasmus as to likeness, and
he writes, "I am not like I was five years ago, nor does the engraving re-
semble me as I now am."
It is, however, technically Dürer's finest engraved portrait.

DURER, ALBRECHT

315. THE LAST SUPPER. Woodcut. 1523.
Bartsch, 53.
SUPERB IMPRESSION. Framed.

DURER, ALBRECHT

316. THE CIRCUMCISION. Woodcut.
Bartsch, VII. No. 86.
From the set "The Life of the Virgin." Trial proof, before
the Latin text at the back. UNUSUALLY FINE IMPRESSION
on paper of the watermark "High Crown." EXTREMELY
RARE.
From the Duke of Aremberg and P. Gellatly Collections.

DURER, ALBRECHT

317. THE VIRGIN SURROUNDED BY MANY ANGELS. Woodcut.
Bartsch, VII. No. 101.
EXCEEDINGLY FINE IMPRESSION OF RARE BRILLIANCY.
From the R. Scholtz Collection.

This is considered to be the most beautiful of Dürer's wood-cuts. The drawing of the Virgin herself, and especially of the little Angels in the foreground, is extraordinarily free and beautiful. The block is the same size as those from the series of the Life of the Virgin. This block, however, is a superb piece and does not belong to the series.

DURER, ALBRECHT

318. CHRIST APPEARING TO ST. GREGORY. Woodcut. 1511.
Bartsch, VII. No. 123.
Excellent impression on paper with the watermark "High
crown." Framed.

DURER, ALBRECHT

319. PORTRAIT OF ULRICH VARNBÜLER. Woodcut.
Bartsch, VIII. No. 155.
EXTREMELY FINE IMPRESSION AND VERY RARE.

DURER, ALBRECHT

320. PORTRAIT OF HIMSELF. Woodcut.
Bartsch, VII. No. 156.
Second state. FINE IMPRESSION before the monogram and
the date.

CORNELIS DUSART

Born at Haarlem, in 1660; died there in 1704. "He was a pupil of Adriaan Van Ostade, whose style he imitated with considerable success. His works, like those of Ostade, represent Dutch peasants regaling and merry-making. Although not equal to his master in the richness of his tones and the harmony of his effects, his coloring is clear and agreeable, his compositions ingenious, and his touch very spirited."—BRYAN.

DUSART, CORNELIS

321. THE DRUNKARDS. Painter-etching. 1685.
Dutuit, IV. No. 7.
SUPERB IMPRESSION, IN PERFECT CONDITION.
From the Baron Von Lanna Collection.

DUSART, CORNELIS

322. THE DANCING DOG. Painter-etching.
Dutuit, IV. No. 11.
SUPERB IMPRESSION, IN PERFECT CONDITION.
From the H. S. Theobald Collection.

JEAN DUVET (Called the Master of the Unicorn)

Born at Langres, 1485; died about 1561. "He is among the earliest who practiced engraving in France and evidently formed his style on Italian models."—HIND.

DUVET, JEAN

323. THE COMBAT OF ST. MICHEL AND THE DRAGON. Painter-engraving.
Bartsch, VII. No. 25.
From the set of illustrations to the Apocalypse. VERY FINE IMPRESSION AND RARE.
From the Baron Von Lanna Collection; also duplicate from the Berlin Museum.

DUVET, JEAN

324. POISON AND ANTIDOTE. Engraving.
Bartsch, VII. No. 44.
After Leonardo da Vinci.

The original drawing, in the reverse sense, is in the British Museum. Duvet has varied the details of the composition somewhat, and changed the positions ingenious, and his touch very spirited."—BRYAN.

DUVET, JEAN

325. TRIUMPHAL PROCESSION. Painter-engraving.
Bartsch, VII. No. 41.
From the Duke of Arenberg Collection.

RICHARD EARLOM

Born in Somersetshire, 1743; died in London, 1822. He was at first a pupil of Cipriani, but later devoted himself to mezzotinto engraving. He executed few works in stipple, but they are of a quality which entitles him to rank as one of the greatest engravers in that manner.

EARLOM, RICHARD

326. A FLOWER PIECE; A FRUIT PIECE. Mezzotints.
J. E. Wessely. Nos. 144 and 145.
Both after Van Huysum. Second states. Proofs before
letters, with the coat-of-arms and the device on the ribbon.
VERY FINE IMPRESSIONS OF TWO MOST DESIRABLE PLATES.
Framed. (2)

GERARD EDELINCK

Born at Antwerp, 1640; died at Paris, 1707. "Younger than Nanteuil by ten years, Gérard Edelinck excelled him in genuine mastery. Born at Antwerp, he became French by adoption, occupying apartments in the Gobelins, and enjoying a pension from Louis XIV. Longhi says that he is the engraver whose works, not only according to his own judgment, but that of the most intelligent, deserves the first place among exemplars, and he attributes to him all perfections in highest degree, design, chiaroscuro, aerial perspective, local tints, softness, lightness, variety, in short, everything which can enter into the most exact representation of the true and beautiful without the air of color. Others may have surpassed him in particular things, but, according to the Italian teacher, he remains, by common consent, 'the prince of engraving.' Another critic calls him 'king.'"—CHARLES SUMNER.

EDELINCK, GERARD

327. MOSES. Line-engraving.
Robert Dumesnil, VII. No. 2.
After Philippe de Champaigne. First state. EXCEEDING-
LY FINE IMPRESSION BEFORE THE NAMES OF THE ARTISTS
AND THE DEDICATION. OF THE GREATEST RARITY. The plate
was begun by Nanteuil and was only partly completed
at his death. Edelinck finished it.

EDELINCK, GERARD

328. PHILIPPE DE CHAMPAIGNE. Line-engraving.
Robert Dumesnil, VII. No. 164.
After his own painting. First state. A VERY FINE EARLY
IMPRESSION before the slip of the graver in the foliage be-
hind the head. Framed.

EDELINCK, GERARD

329. MARTIN VAN DEN BOGAERT. Line-engraving.
Robert Dumesnil, VII. No. 182.
After Hyacinthe Rigaud. First state. VERY FINE PROOF
BEFORE ALL LETTERS. EXTREMELY RARE.

From the Dreux Collection.

EDELINCK, GERARD

330. PRINCE FERDINAND, BISHOP OF PADERBORN AND MÜNSTER.
Line-engraving.
Robert Dumesnil, VII. No. 202.
After Michelin. First state. VERY FINE EARLY IMPRES-
SION, before the coat-of-arms was replaced by another and
before the inscription was changed.

EDELINCK, GERARD

331. JULES HARDOUIN MAUSART, THE FAMOUS ARCHITECT. Line-
engraving.
Robert Dumesnil, VII. No. 268.
After Hyacinthe Rigaud. Second state. VERY FINE OLD
IMPRESSION after Decotte's dedication had been burnished
out.

EDELINCK, GERARD

332. ISRAEL SYLVESTRE (Engraver to the King). Line-engraving.
Robert Dumesnil, VII. No. 319.
After Le Brun. Third state. Fine old impression with
the inscription and the view of Paris. Framed.

REGINALD ELSTRACKE

Flourished in England about 1620.

"He worked chiefly for the booksellers and his plates are almost entirely confined to portraits. He also engraved the title-page and several portraits for Holland's 'Baziliologia.'"—BRYAN.

ELSTRACKE, REGINALD

333. RICHARD WHITTINGTON (Lord Mayor of London). Line-engraving.

Andresen, I, p. 450. No. 10.

Second state—with the cat and with the changes in the inscription, in the lower margin. GOOD OLD IMPRESSION.

S. ARLENT EDWARDS

(*Contemporary Mezzotint Engraver*)

EDWARDS, S. ARLENT

334. LADY HAMILTON AS EMMA. Mezzotint (printed in colors by the engraver).

After George Romney. SIGNED ARTIST'S PROOF. Limited to 175 impressions. Framed.

JOHN FABER, JUNIOR

Born in Holland, 1695; died in London, 1756.

FABER, JOHN, Junior

335. SIR GODFREY KNELLER. Mezzotint.

C. Smith, I. No. 28.

After his own painting. Frontispiece to "Beauties of Hampton Court." Only one state known. VERY FINE IMPRESSION. Framed.

From the Royal Collection at Windsor Castle.

GEORG SIEGMUND & JOHANN GOTTLIEB FACIUS

Both were born in Ratisbon about the middle of the XVIIIth Century, and learned the art of engraving in Brussels. From there they came to London, where they worked for Josiah Boydell. George S. died about 1814, while Johann G., who had preceded him, died about 1802.

FACIUS, GEORG SIEGMUND AND JOHANN GOTTLIEB

336. THE SLEEPING VENUS. Stipple.

Andresen, I, p. 467. No. 12.

After Titian. Possibly a proof with the artist's and publisher's names in script. VERY FINE, EARLY IMPRESSION, but the lower margin has been cut into.

WILLIAM FAITHORNE (the elder)

Born in London, 1616; died there 1691. Pupil of Robert Peake. During the revolution he fled to France, where he became pupil of Robert Nanteuil. "In his performance few have gone before him, and I may boldly affirm none since have come up to him, he being one of the first Englishmen that did anything to perfection, especially in heads."—GEORGE VERTUE.

FAITHORNE, WILLIAM (the elder)

337. RALPH BROWNRIG (Lord Bishop of Exeter). Line-engraving.

Born, 1592; died, 1659. Master of St. Catherine's Hall, Cambridge.

Fagan, p. 24.

Prefixed to: "A Sermon Preached in the Temple-Chappel, at the Funeral of the Right Reverend Father in God, Dr. Brownrig. London, 1660." Only one state mentioned by Fagan. VERY FINE. Small margin.

FAITHORNE, WILLIAM (the elder)

338. HENRY HARE (Lord Coleraine). Line-engraving.

Fagan, p. 28.

After his Lordship's own design. Second state; the hair falling on his left shoulder is darker and the lower line of the quill pen is no longer interrupted. FINE IMPRESSION.

First Baron of Coleraine, created 1625. Author and Antiquary. Prefixed to "The Ascents of the Soul." London, 1681.

FAITHORNE, WILLIAM (the elder)

339. EDMUND ELYS (educated at Baliol College, Oxford; succeeded his father as rector of East Allington, Devonshire, 1659). Line-engraving.

Fagan, p. 34.

Second state, the misspelling in "Ætatis" is corrected. BEAUTIFUL IMPRESSION, but laid down.

FAITHORNE, WILLIAM (the elder)

340. SIR JOHN FORTESCU (Lord Chief Justice and Lord Chancellor of England under King Henry ye 6th; died 1485). Line-engraving.

In "Fortescutus Illustratus," London, 1663. VERY FINE IMPRESSION; inlaid.

FAITHORNE, WILLIAM (the elder)

341. JOHN MORDAUNT, VISCOUNT MORDAUNT. Line-engraving.

Born, 1626; died, 1675. Father of the great Earl of Peterborough; made several attempts to restore Charles II.

Fagan, p. 50.

Second state; with the cross hatching on the hair and after the high-lights had been subdued. VERY FINE IMPRESSION.

From the J. A. Boerner Collection.

FAITHORNE, WILLIAM (the elder)

342. HENRY MORE (Divine and Philosopher, styled by John Norris "The intellectual Epicure;" died 1687). Painter-engraving.

Fagan, p. 50.

Prefixed to: "Henrici Mori Cantabrigiensis Opera Theologica Anglise; London, 1675. Third state; with the shaded neck band. VERY FINE IMPRESSION, closely cut.

From the M. M. Sykes Collection.

FAITHORNE, WILLIAM (the elder)

343. SIR JOHN OGLE. Painter-engraving.

Fagan, p. 52. Only one state mentioned by Fagan.

In: The Commentaries of Sir Francis Vere, being Diverse pieces of service . . . published by Wm. Dillingham, D. D. Cambridge, 1657. FINE IMPRESSION.

FAITHORNE, WILLIAM (the elder)

344. HUGH PETERS (Fanatic and Regicide, 1599-1660). Painter-engraving.
Fagan, p. 53. Only one state mentioned by Fagan.
A satirical design. VERY FINE. Also the copy. (2)

FAITHORNE, WILLIAM (the elder)

345. MARGARET SMITH, WIDOW OF THOMAS CARY. Line-engraving.
Fagan, p. 60.
After Van Dyck. Second state. ONE OF THE ENGRAVER'S
MOST BEAUTIFUL PORTRAITS.

FAITHORNE, WILLIAM (the elder)

346. THE FRONTISPIECE TO "THE REIGN OF KING CHARLES" (second edition). By Hamon L'Estrange, with a portrait of Charles I. Line-engraving.
Fagan, p. 75. Only one state mentioned by Fagan.
A VERY FINE IMPRESSION WITH THE PLATEMARK.

GEORG JACOB FELSING

Born in Darmstadt, 1802; died there, 1875. Pupil of Longhi.

FELSING, GEORG JACOB

347. ST. CECILIA. Line-engraving.
Apell, p. 142. No. 15.
After H. Hofmann. First state. Proof with the artists' names only, on India paper. VERY FINE.
From the W. H. Daugherty Collection.

PIERRE FILLEUL

Son of Gilbert Filleul. The date of his birth is not known; died about 1750.
He engraved some plates for the Fables of La Fontaine.

FILLEUL, PIERRE

348. LA BELLE BOUQUETIÈRE. Line-engraving.
Portalis and Beraldi, II, p. 182.
After Paterre. FINE IMPRESSION WITH THE TITLE.

J. FINLAYSON

Born about 1730; died 1776.

FINLAYSON, J.

349. ELIZABETH, DUCHESS OF ARGYLE (Duchess of Hamilton and Brandon). Mezzotint.
C. Smith, II. No. 1.
After C. Read. First state. VERY FINE PROOF BEFORE THE NAME OF THE PERSONAGE. In perfect condition and with margin. The name inscribed with ink. Framed.

EDWARD FISHER

Born in Ireland, 1730; died in London, about 1785. Was at first a hatter, but took to engraving; went to London; became a member of the Incorporated Society of Artists in 1766. "Fisher must be allowed a high place for both breadth of treatment and delicacy of finish."—CHALONER SMITH.

FISHER, EDWARD

350. MISS SARAH BUNBURY. Mezzotint.
Smith, II. No. 6.
Full length portrait after Sir Joshua Reynolds. Folio.
First state. SUPERB PROOF BEFORE ALL LETTERS.
From the W. Lawson Collection.

FISHER, EDWARD

351. LADY ELIZABETH KEPPEL. Mezzotint.
C. Smith, II. No. 36.
After Sir Joshua Reynolds. Third state (of 5). FINE IMPRESSION before the first inscription was erased and re-engraved. IN PERFECT CONDITION.
This portrait and that of "Lady Sarah Bunbury" are styled by Joubert, "pièces capitales du peintre et du graveur."
Born in 1739; daughter of second Earl of Albermarle; one of Queen Charlotte's bridesmaids in 1761, in which character Reynolds has painted her as above. Married June 7, 1764, Francis, Marquis of Tavistock, whose accidental death in March, 1767, she survived only till November 2, 1768.

FISHER, EDWARD

352. HOPE NURSING LOVE (MISS MORRIS). Mezzotint.
C. Smith, II. No. 63.
After Sir Joshua Reynolds. First published state. SUPERB IMPRESSION with small margin. A small tear on the right side, carefully mended. VERY RARE.

FISHER, EDWARD

353. LADY AMABEL AND LADY JEMIMA YORKE. Mezzotint.

C. Smith, II. No. 61.

After Sir Joshua Reynolds. First state. Proof before all letters, with large margin. A little defect in the paper scarcely visible.

Daughters of Philip Viscount Royston, who succeeded his father as 2d Earl Hardwicke in 1764. Lady Amabel Grey was born 1751, married 1772 Alexander, Lord Polwath; died 1833. Lady Mary Jemima was born 1757; married 1780, Thomas, 2d. Lord Grantham; died 1830.

CAMILLE FONCE

(*Contemporary French Painter-Etcher*)

FONCE, CAMILLE

354. LICHFIELD CATHEDRAL. Painter-etching.

First state. Remarque proof on vellum, signed. Limited to 150 impressions. Framed.

FONCE, CAMILLE

355. VILLAGE POND. Painter-etching.

First state. Remarque proof on vellum, signed. Limited to 150 impressions. Framed.

THE SCHOOL OF FONTAINEBLEAU

"The Chateau of Fontainebleau in France, of comparatively little importance under the reign of Saint Louis, but successively increased by Francis the First, Henry the Second, Francis the Second, Charles the Ninth and Henry the Fourth, became a magnificent palace composed of several bodies of buildings connected with each other and richly adorned with works in stucco and sculpture and, above all, with beautiful paintings in fresco by several famous artists of the sixteenth century. Contemporary engravers have preserved for us the greater part of the paintings with which the chateau was decorated in the times of its first splendor. These prints are very rare. They are, in most cases, the only records of paintings which have since perished."—BARTSCH.

FONTAINEBLEAU, THE SCHOOL OF

356. BATTLE BETWEEN CAVALRY AND FOOT SOLDIERS. Engraving.

Bartsch, XVI. No. 96.

After a design attributed to Lucas Penni. RARE.

FRANCOIS FORSTER

Born at Locle (Switzerland), 1790; died at Paris, 1872.

FORSTER, FRANCOIS

357. DIDO AND ÆNEAS. Line-engraving.

Apell, p. 157. No. 13.

After P. N. Guérin. First state. Proof before all letters, on India paper, with a dedication to the engraver, Herrmann Eichens, in pencil. Framed.

From the W. H. Daugherty Collection.

JEAN HONORE FRAGONARD

Born in Grasse, 1732; died in Paris, 1806.

FRAGONARD, JEAN HONORE

358. SATYR FAMILY. Painter-etching.

Portalis and Beraldi, II, p. 210. No. 1.

From the set of four.

From the F. Wedmore Collection.

Sir Frederick writes: "One of the rare Bacchanalian subjects by Fragonard, to which Dr. Lippmann was perhaps the first of present day writers to draw attention; though Prosper de Baudicour, in his continuation of *Le Peintre-Graveur Francais* (1859), had briefly catalogued them and eulogized the 'point extrêmement spirituelle' of their author. Quite recently, in Paris, they have been a good deal sought for."

FRAGONARD, JEAN HONORE

359. L'ARMOIRE. Painter-etching. 1778.

Portalis and Beraldi, II, p. 210. No. 2.

First state (of 3). Proof before letters. RARE.

FERDINAND GAILLARD

Born at Paris, 1834; died, 1887. "Great engraver! Gaillard is that to-day, and for all time, by his drawing, by his extraordinary and personal qualities of execution. A marvelous draughtsman, he possesses also that which makes the great masters of the graver; an individual manner which enables one to recognize his plates without the aid of his signature. . . . A *Gaillard* is as characteristic and is recognized as easily as a *Robert Nanteuil*."—BERALDI.

GAILLARD, FERDINAND

360. JOANNES BELLINUS. Engraving.

Beraldi, VI. No. 8.

Fourth state. Proof before the copper was reduced in size. VERY SCARCE.

GAILLARD, FERDINAND

361. **ŒDIPUS.** Engraving.

Beraldi, VI. No. 24.

After Ingres. Fifth state. Artist's proof on India paper, signed with the point on the plate.

GAILLARD, FERDINAND

362. **THE MAN WITH THE PINK (L'HOMME A L'ŒILLET).** Engraving.

Beraldi, VI. No. 25.

After Van Eyck. Fourth state. The first finished state with Gaillard's signature in dry point on the plate to the right. **VERY FINE PROOF ON INDIA PAPER. EXTREMELY RARE.**

GAILLARD, FERDINAND

363. **POPE PIUS IX.** Engraving.

Beraldi, VI. No. 31.

From life. Sixth state. The first finished state, before the publication line and before the second address below. **VERY FINE PROOF ON INDIA PAPER.**

From the E. Burney Collection.

GAILLARD, FERDINAND

364. **LA CRÉPUSCULE** (One of the figures from the Tomb of Lorenzo de Medici by Michel Angelo). Engraving.

Beraldi, VI. No. 32.

Fourth state. First published state. Signed with the point on the plate. Proof on India paper.

From the E. Burney Collection.

GAILLARD, FERDINAND

365. **WAX BUST.** Engraving.

Beraldi, VI. No. 36.

After Raphael. Third state. Signed proof on loose India paper.

GAILLARD, FERDINAND

366. DOM PROSPER GUÉRANGER, ABBÉ OF SOLESMES. Engraving.
Beraldi, VI. No. 38.
After Gaillard's painting. Twelfth state, first finished.
VERY FINE PROOF ON INDIA PAPER AND EXTREMELY RARE.
From the E. Burney Collection.

GAILLARD, FERDINAND

367. POPE LEO XIII. Engraving.
Beraldi, VI. No. 39.
From life. Fifth state. Before the change in the hair
behind the ear. PRESENTATION PROOF TO E. BURNEY, pupil
of the engraver.

GAILLARD, FERDINAND

368. MONSIGNOR PIE, BISHOP OF POITIERS. Engraving.
Beraldi, VI. No. 40.
From life. Sixth state, first finished. VERY FINE PROOF
BEFORE THE COAT-OF-ARMS, ON INDIA PAPER, AND EXTREME-
LY RARE.
From the E. Burney Collection.

GAILLARD, FERDINAND

369. THE DISCIPLES AT EMMAUS. Engraving.
Beraldi, VI. No. 43.
After Rembrandt. Eighth state. Artist's proof, signed
with the point on the plate, to the left. On India paper,
in fine condition. PRESENTATION PROOF with the following
dedication in the engraver's handwriting: "*Souvenir bien
affectueux offert à S. Gérard par l'auteur, F. Gaillard.*"

GAILLARD, FERDINAND

370. ST. GEORGE. Engraving.
Beraldi, VII. No. 45.
After Raphael. Thirty-first state. Signed proof on India
paper. Framed.

GAILLARD, FERDINAND

371. SŒUR ROSALIE (Jeanne-Marie Rendu). Engraving.
Beraldi, V. No. 48.
After the engraver's own design. Twenty-eighth state.
VERY FINE IMPRESSION OF THE FIRST FINISHED STATE. Re-
marque proof on India paper, the remarque being the
portrait of St. Vincent de Paul. VERY RARE.
"Le fond extrêmement clair ainsi que la robe. Superbe. Tout l'in-
térêt est reporté sur le visage."—BERALDI.

GAILLARD, FERDINAND

372. PORTRAIT OF FERDINAND GAILLARD. Etching.
Beraldi, IX, p. 216.
By Tiburee De Mar. Proof on India paper.

GIOVANNI BATTISTA GALESTRUZZI

Born in Florence, 1618; died in Rome about 1665.

GALESTRUZZI, GIOVANNI BATTISTA

373. SILENUS ACCOMPANIED BY FAUNS AND SATYRS. Painter-etch-
ing.
Bartsch, XXI. No. 14.
First state. FINE IMPRESSION. VERY RARE.

THOMAS GAUGAIN

Born in Abbeville, 1748; died in London about 1810.

GAUGAIN, THOMAS

374. CHILDISH IMPATIENCE. Oval. Stipple.
After Richard Cosway. Nicely printed in colors.
Duplicate from the J. P. Morgan Collection.

GAUGAIN, THOMAS

375. DANCING DOGS. Stipple.
After George Morland. Beautifully printed in colors. AN
UNUSUALLY FINE IMPRESSION OF THIS MUCH ADMIRER PLATE.
Framed.
Companion to No. 376.

GAUGAIN, THOMAS

376. GUINEA PIGS. Stipple.

After George Morland. Beautifully printed in colors.
AN UNUSUALLY FINE IMPRESSION OF THIS MUCH ADMIR
ED ENGRAVING. Framed.
Companion to No. 375.

LEONARD GAULTIER (GALTER)

Born at Mayence about 1561; died in Paris, 1630.

GAULTIER (GALTER), LEONARD

377. THREE CHILDREN. Engraving.

SUPERB IMPRESSION IN PERFECT CONDITION. Framed.

JACQUES FABIEN GAUTIER D'AGOTY

Born, 1717; died, 1786. Early Color-Engraver.

GAUTIER D'AGOTY, JACQUES FABIEN

378. PORTRAIT OF VOLTAIRE

After Gautier d'Agoty fils. For the "Galerie universelle,
1772." One of the early examples of color printing.
VERY FINE AND EXTREMELY RARE.

CLAUDE GELLEË (Called "Claude Lorrain")

Born 1600, at Champagne, a village on the Moselle, then in the ancient
province of Lorraine; died in Rome, 1682. With the exception of his boy-
hood and two years of wandering (as pastry cook), the whole of his life
was passed and all of his work done in or near Rome.

GELLEË, CLAUDE

379. LA DANSE AU BORD DE L'EAU. Painter-etching.

Robert Dumesnil, I. No. 6.

Second state. SUPERB IMPRESSION, IN PERFECT CONDITION.

GELLEË, CLAUDE

380. LE BOUVIER. Painter-etching.

Robert Dumesnil, I. No. 8.

Second state. SUPERB IMPRESSION, IN PERFECT CONDITION.

From the Camberlyn Collection.

"For technical quality of a certain delicate kind this is the finest landscape
etching in the world."—P. G. HAMERTON.

GELLEE, CLAUDE

381. LA DANSE SOUS LES ARBRES. Painter-etching.

Robert Dumesnil, I. No. 10.

Second state. FINE IMPRESSION, with three birds in the sky, and before the distant mountains had disappeared. Framed.

From the Brentano-Birkenstock and W. S. Carter Collections.

GELLEE, CLAUDE

382. LE SOLEIL COUCHANT. (This title has been changed lately to "Sunrise"). Painter-etching.

Robert Dumesnil, I. No. 15.

First state. A VERY WONDERFUL IMPRESSION before the No. 11 and the artist's name in the lower margin. PROBABLY THE FINEST IMPRESSION IN EXISTENCE.

From the Alfred Hubert Collection.

"Claude shows himself especially masterly in the Bouvier (R. D. 8), the Herd (R. D. 18), and the Dancing Shepherds (R. D. 6 and 10), and above all in the Harbor at Sunrise (R. D. 15), one of his most beautiful compositions. The delicate mist which the rays of the rising sun are just beginning to pierce, and which still hangs over the waters and envelops the figures, is represented with surpassing delicacy. As in the Bouvier, the warm, golden-red light of the evening sun clearly defines the objects, pierces through the foliage, and throws rich, dark shadows, so in the Harbor at Sunrise the rising sun shows the moist, cool atmosphere of mist in an even gray, out of which figures appear with ghostly indistinctness."—KRISTELLER.

EMMANUEL DE GHENDT

Born at Gand, 1738; died at Paris, 1815. Pupil of Aliamet.

GHENDT, EMMANUEL DE

383. LE SOIR. Line-engraving.

Portalis and Beraldi, p. 306. No. 1.

After P. A. Baudouin. VERY FINE IMPRESSION. Framed.

GIORGIO GHISI

Born at Mantua, 1520; died there, 1852. He has command of a firm and pleasing style. With better success than his master he strove to unite the solidity of Marcantonio's execution with the delicate treatment of German Little Masters."—LIPPMANN.

GHISI, GIORGIO

384. CAIUS MARIUS INTIMIDATING THE SOLDIERS WHO HAVE BEEN SENT TO KILL HIM. Engraving.
Bartsch, XV. No. 26.
Early impression.

GHISI, GIORGIO

385. BIRTH OF MEMNON. Engraving. 1568.
Bartsch, XV. No. 57.
After Giulio Romano. Early impression.

ALBRECHT GLOCKENTON (Master A. G.)

Flourished in Upper Germany about 1480. Pupil of the elder Roger Van der Weyden. His plates are entirely wrought with the graver, in a neat but stiff style. He appears to have imitated the manner of Martin Schongauer, some of whose plates he copied.

GLOCKENTON, ALBRECHT (Master A. G.)

386. CHRIST ENTERING JERUSALEM. Engraving.
Bartsch, VI. No. 2.
From the A. Morrison and P. Gellatly Collections.

GEORGE GLOVER

Born, 1618. "He worked chiefly for the booksellers, and engraved several portraits of persons distinguished in English history. The portraits are his best work."—BRYAN.

GLOVER, GEORGE

387. PORTRAIT OF JOHN FOX, THE MARTYROLOGIST. Line-engraving.
VERY FINE IMPRESSION.

HENDRIK GOLTZIUS

Born at Mulbrecht, 1558; died at Haarlem, 1616.

"Among his own countrymen Cort's breadth of style was best appreciated by Hendrick Goltzius, who came under the influence of his school in Rome. Unfortunately, like most of his contemporaries, he suffered from the mannerisms of his models—Spranger, Stradanus and the host of pseudo-classicists—but he was happier than the majority in his assimilation of some of the true character of classical art. His large 'Massacre of the Innocents' reveals some real sympathy for the ideals of Michelangelo. The delight he takes in rendering swelling curves, be they as bombastic as they will, is irresistible. The 'Standard Bearers' is a magnificent example."—HIND.

GOLTZIUS, HENDRIK

388. THE MASSACRE OF THE INNOCENTS. Painter-engraving.

Dutuit, IV. No. 23.

The plate has remained unfinished. Second state. Fine impression, with "Visscher excudit." VERY SCARCE.

From the Dr. Edward Peart Collection.

"Elle est une de celles qu'il a gravées avec le plus de liberté de burin."—
BARTSCH.

GOLTZIUS, HENDRIK

389. PIETA (The Virgin Weeping Over the Dead Body of Christ, in Her Lap). Painter-engraving. 1596.

Dutuit, IV. No. 41.

Second state, with the date. AN IMPRESSION OF UNSURPASSED BRILLIANCY, AND IN PERFECT CONDITION.

From the R. Scholtz Collection.

GOLTZIUS, HENDRIK

390. THE STANDARD-BEARER. Painter-engraving.

Dutuit, IV. No. 125.

SUPERB IMPRESSION IN PERFECT CONDITION; EXTREMELY RARE OF SUCH HIGH QUALITY.

From the P. Remi and Baron Von Lanna Collections.

GOLTZIUS, HENDRIK

391. A CAPTAIN OF INFANTRY. Painter-engraving.

Dutuit, IV. No. 126.

SUPERB IMPRESSION IN PERFECT CONDITION.

From the R. Scholtz Collection.

GOLTZIUS, HENDRIK

392. LIFE SIZE PORTRAIT OF THE ENGRAVER HIMSELF. Painter-engraving.

Dutuit, IV. No. 172.

Second state. Proof before Goltzius' name on the tablet. PERHAPS THE MOST ADMIRABLE PORTRAIT EVER ENGRAVED. In a beautiful proof well preserved for its size. Framed.

GOLTZIUS, HENDRIK

393. THE SON OF FRISIUS, WITH HIS DOG. Painter-engraving.

Dutuit, IV. No. 190.

Second state (first finished). THIS IS CONSIDERED THE FINEST PLATE OF THE MASTER AND IS QUITE RARE. A PARTICULARLY FINE IMPRESSION. Framed.

JEAN GOURMONT

(*A French "Little Master"*)

Flourished (Paris) about 1506-1526. "In Jean Gourmont we meet the best representative of the spirit of the Little Masters transplanted to France, and treated with considerable originality. He appears as a printer in Paris as early as 1506, but his engravings seem to belong to some two decades later, when he was working in Lyons."—HIND.

GOURMONT, JEAN

394. THE MASSACRE OF THE INNOCENTS. Painter-engraving.

Robert Dumesnil, VII. No. 3.

VERY FINE IMPRESSION AND EXTREMELY RARE. Duplicate from the British Museum.

GOURMONT, JEAN

395. THE FLAGELLATION. Painter-engraving.

Robert Dumesnil, VII. No. 4.

SUPERB IMPRESSION, AND VERY RARE.

From the St. John Dent and Baron Von Lanna Collections.

These prints of the early French school, by masters such as Gourmont and Duvet, have a peculiar interest, because they appear before the strong Italian element dominated French engraving and show us the early French art free from foreign influence.

VALENTINE GREEN

Born at Birmingham, 1739; died in London, 1813.

GREEN, VALENTINE

396. LADY ELIZABETH COMPTON. Mezzotint.

C. Smith, II. No. 27.

After Sir Joshua Reynolds. First state. Proof before the name of the personage. The remainder of inscription in scratched letters. VERY FINE AND VERY RARE. Framed.

GREEN, VALENTINE

397. ANN, DUCHESS OF CUMBERLAND. Mezzotint.

C. Smith. No. 31.

After Thomas Gainsborough and Richard Cosway. First state. A very delicate open letter proof. VERY RARE. Framed.

Eldest daughter of Simon Luttrell. Married, in 1771, H. R. H. the Duke of Cumberland. Died, 1803.

GREEN, VALENTINE

398. HENRY DANVERS, EARL OF DANBY. Mezzotint.

C. Smith, II. No. 34.

After A. van Dyck. First state. VERY FINE. Proof before all letters and the coat-of-arms. Framed.

GREEN, VALENTINE

399. GEORGINA, DUCHESS OF DEVONSHIRE. Mezzotint.

C. Smith, II. No. 37.

After Sir Joshua Reynolds. First state. SUPERB PROOF BEFORE THE NAME OF THE PERSONAGE. Remainder of inscription in scratched letters. Framed.

Eldest daughter of the 1st Earl of Spencer, born 1757; married 1774, to William, 5th Duke of Devonshire. Died, 1806.

GREEN, VALENTINE

400. MARY ISABELLA, DUCHESS OF RUTLAND. Mezzotint.

C. Smith, II. No. 115.

After Sir Joshua Reynolds. First state. Proof before the title. With large margin. Framed.

GREEN, VALENTINE

401. EMILY MARY, COUNTESS OF SALISBURY. Mezzotint.
C. Smith, II. No. 116.
After Sir Joshua Reynolds. First state. Superb proof before the name of the personage. The remainder of the inscription in scratched letters, and the paper cut down almost to the engraved surface, showing below only the publication line in scratched letters. Duplicate from the British Museum. Framed.

GREEN, VALENTINE

402. BENJAMIN WEST AND SON. Mezzotint.
C. Smith, II. No. 138.
After a painting by himself. Only one state known. VERY FINE IMPRESSION. Framed.

From the Royal Collection at Windsor Castle.

The first-named born in Pennsylvania in 1738, went to London, 1763; became President of the Royal Academy on the death of Reynolds, in 1792; died 1820; buried at St. Paul's.

GREEN, VALENTINE

403. MASTER BRADSHAW AND HIS SISTERS (the Wright Family).
Mezzotint.
C. Smith, II. No. 141.
After Joseph Wright. First state. BEAUTIFUL PROOF WITH THE ARTISTS' NAMES and the publication line in scratched letters. Large margin.

GREEN, VALENTINE

404. A WINTER'S TALE. Mezzotint.
C. Smith, II. No. 157.
After Opie. First state. VERY FINE PROOF, with the artists' names in scratched letters, and before the inscription on margin was cleaned. AN IMPRESSION OF THE HIGHEST ORDER AND IN PERFECT CONDITION. Framed.

E. GULLARD

(Contemporary Mezzotint Engraver)

GULLARD, E.

405. ISABEL. Color-mezzotint.
After Sir Henry Raeburn. VERY FINE PROOF nicely printed in colors and signed by the engraver. Framed.

SIR FRANCIS SEYMOUR HADEN

Born 1818; died 1910. Founder and President of the Royal Society of Painter-Etchers. "An artist of rare endowment and consummate skill. A master of foliage, he has drawn trees magnificently, both as to wood and leaves; there is no better stem or branch drawing than his in all contemporary art."—P. G. HAMERTON.

"By general consent Seymour Haden ranks as the greatest of modern landscape etchers."—THE MODERN DISCIPLES OF REMBRANDT.

HADEN, SIR FRANCIS SEYMOUR

406. THAMES FISHERMAN. Painter-etching. Drypoint.
Harrington, No. 11. Drake, No. 11.
Second state. VERY FINE IMPRESSION AND EXTREMELY RARE. The plate was destroyed. One of the artist's most beautiful dry-points. Framed.

HADEN, SIR FRANCIS SEYMOUR

407. KENSINGTON GARDENS (the smaller plate). Painter-etching.
Harrington, No. 12. Drake, No. 12.
State before the finished state. BEAUTIFUL SIGNED PROOF ON THIN JAPANESE PAPER.

HADEN, SIR FRANCIS SEYMOUR

408. EGHAM. Painter-etching.
Harrington, No. 15. Drake, No. 14.
First state. The punt is white, and there are only three large birds in the sky. On laid paper. VERY RARE, TWELVE IMPRESSIONS ONLY IN THIS STATE HAVING BEEN PRINTED. The plate was destroyed. Framed.

HADEN, SIR FRANCIS SEYMOUR

409. ON THE TEST. Painter-etching.
Harrington, No. 20. Drake, No. 19.
First published state. FINE PROOF ON THIN JAPANESE PAPER. SIGNED. Framed.

"This plate and No. 20 ('A Water Meadow') were done on the same day, one at noon, the other very late in the evening. The Test (in Hampshire) is a famous trout stream."—SEYMOUR HADEN.

HADEN, SIR FRANCIS SEYMOUR

410. EARLY MORNING—RICHMOND. Painter-etching.
Harrington, No. 22. Drake, No. 21.
BEAUTIFUL PROOF ON THIN LAID PAPER. SIGNED. The
plate was destroyed.

"The conception of the plate itself has a poetry of its own, and is filled with
the freshness of morning."—P. G. HAMERTON.

HADEN, SIR FRANCIS SEYMOUR

411. THE MOUTH OF THE BROOK. Drypoint.
Harrington. No. 27. Drake. No. 25.
Trial proof C. (About 6 impressions.) SUPERB IM-
PRESSION OF THIS EXTREMELY RARE AND CHOICE DRYPOINT.
Signed proof on old laid paper. It has the following in-
scription in Mr. Haden's handwriting: "Dromore,
County Kerry, Ireland."
From the Tracy Dows Collection.

HADEN, SIR FRANCIS SEYMOUR

412. KENSINGTON GARDENS (the larger plate). Painter-etching.
Harrington, No. 28. Drake, No. 26.
Signed proof on thin laid paper. The plate was de-
stroyed.

"This study is one of the most accomplished of all of M. Haden's.—P. H.
BURTY.

HADEN, SIR FRANCIS SEYMOUR

413. A BY-ROAD IN TIPPERARY. Painter-etching.
Harrington, No. 30. Drake, No. 28.
First state. EXCEEDINGLY FINE IMPRESSION. EXTREMELY
RARE, there having been printed about 20 impressions only
of the first and second states, when the plate was mislaid
and greatly injured. Framed.

HADEN, SIR FRANCIS SEYMOUR

414. COMBE BOTTOM. Painter-etching.
Harrington, No. 32. Drake, No. 29.
First state. Drawn upon by the artist.
From the Sir William Drake Collection.

"The little piece is a jewel; it has most rare charm. It is very scarce and
we advise the collector who comes upon it not to let it escape him."—G.
BOURCARD.

HADEN, SIR FRANCIS SEYMOUR

415. *SHERE MILL POND* (the larger plate). Painter-etching.

Harrington, No. 38. Drake, No. 35.

Second state. FINE IMPRESSION ON LAID PAPER. SIGNED.
Framed.

"With the single exception of one plate, by Claude, this is the finest etching of a landscape subject that has ever been executed in the world."—
P. G. HAMERTON.

HADEN, SIR FRANCIS SEYMOUR

416. *SUNSET IN IRELAND*. Painter-etching. Drypoint.

Harrington, No. 51. Drake, No. 44.

First state. SUPERB PROOF ON THIN JAPANESE PAPER.
SIGNED. Framed.

"This plate, and also 'A By-Road in Tipperary,' were done in the park of Viscount Hawarden, in the most beautiful part of Tipperary."—
SEYMOUR HADEN.

"'A Sunset in Ireland' is Haden's best work in dry-point, and it certainly deserves its reputation as one of its author's masterpieces. The quiet, peaceful sunset behind the dark masses of trees makes a plate of exquisite beauty. There are great differences in the various states, so that a choice among them is extremely difficult. The rich, dark, late-evening effect of the second state is quite as fine in its way as the lighter and more delicate early-evening effect of the earlier impressions."—
ATHLERTON CURTIS.

HADEN, SIR FRANCIS SEYMOUR

417. *BATTERSEA REACH*. Painter-etching.

Harrington, No. 52. Drake, No. 45.

First state. Fine proof. Signed. RARE.

"When a first state of this plate (anterior to the Gazette impressions) can be found—it is by far the best. Some, but not many, exist both on Japanese paper and on fine Verger."—
SEYMOUR HADEN.

HADEN, SIR FRANCIS SEYMOUR

418. *YACHT TAVERN, ERITH*. Painter-etching on a zinc plate.

Harrington, No. 112. Drake, No. 101.

Trial proof B. SUPERB IMPRESSION ON LAID PAPER, SIGNED.
In the following state—the published first state—the lady on the balcony has been burnished out.

From the Tracy Dows Collection.

HADEN, SIR FRANCIS SEYMOUR

419. THE THREE SISTERS. Painter-etching.

Harrington, No. 129. Drake, No. 116.

First state. Signed proof on Whatman paper. Framed.

From the W. S. Carter Collection.

"This and No. 115 were done in an old chase, in which is a hunting lodge which belonged to the Dukes of Northumberland. . . . It is one of the finest of our old English parks."—SEYMOUR HADEN.

HADEN, SIR FRANCIS SEYMOUR

420. BREAKING UP OF THE AGAMEMNON. Painter-etching.

Harrington, No. 145. Drake, No. 128.

First state. Signed proof on Whatman paper, with the smoking chimney, a brig under sail, and other work in the distance beneath the bow of the boat. SUPERB IMPRESSION AND VERY RARE.

AUTOGRAPH PRESENTATION COPY, FROM THE ETCHER, with the following inscription: "*J. Bevington Atkinson, Esq., with Seymour Haden's kind regards. 1873.*"

"With such a subject as this for a motive, an etcher will do manly work if the strength to do it is in him. And this *is* manly work."—P. G. HAMERTON.

"Perhaps, all things considered, the artist's masterpiece."—ATHERTON CURTIS.

HADEN, SIR FRANCIS SEYMOUR

421. CHALLOW FARM. Painter-etching.

Harrington, No. 175. Drake, No. 158.

First state. Signed proof. VERY FINE. Model proof for the printer, with the etcher's note in pencil "bon à tirer 1903." THE ARTIST ALWAYS CONSIDERED THIS ONE OF HIS FINEST PLATES.

HADEN, SIR FRANCIS SEYMOUR

422. A. LANCASHIRE RIVER. Painter-etching.

Harrington, No. 215. Drake, No. 191.

First trial. SUPERB PROOF ON WHATMAN PAPER. SIGNED.

From the E. Ellingwood Collection.

In Sir Seymour's opinion this is a finer plate, "in the true artistic sense," than "Shere Mill Pond."

"A well-known salmon pool on the Ribble."—HARRINGTON.

HADEN, SIR FRANCIS SEYMOUR

423. AN EARLY RISER. Painter-mezzotint.

Harrington, No. 240.

Second state with the clear sun. VERY FINE IMPRESSION
ON CRESWICK PAPER. SIGNED.

This plate won for the artist a gold medal when first exhibited at the Paris
Exposition, 1900.

WILLIAM HAMILTON

HAMILTON, WILLIAM

424. THE FOUR SEASONS. Stipples. Circular.

Spring and Summer engraved by G. S. and J. G. Facius.

Autumn and Winter engraved by J. B. Michel. BRILLIANT
OPEN LETTER PROOFS printed in red, with full margins.

From the W. Lawson Collection. (4)

SIMON VISCOUNT NEWHAM HARCOURT

HARCOURT, SIMON VISCOUNT NEWHAM

425. VENUS AND CUPID. Stipple. About 1800.

Very nicely printed in colors.

FRANCIS HAWARD

Born in London, 1759; died there, 1797.

HAWARD, FRANCIS

426. MRS. SIDDONS AS THE TRAGIC MUSE. Stipple.

After Sir Joshua Reynolds. FINE IMPRESSION of this
famous engraving.

ISIDORE-STANISLAS HELMAN

Born in Lille, 1743; died in Paris, 1806.

HELMAN, ISIDORE-STANISLAS

427. LE JARDINIER GALANT. Line-engraving. 1778.

Portalis and Beraldi, II, p. 394. No. 1.

After P. A. Baudouin. SUPERB IMPRESSION AND RARE IN
SUCH FINE QUALITY.

LOUIS PIERRE HENRIQUEL-DUPONT

Born in Paris, 1797; died there, 1892. Pupil of P. Guérin and Bervie.

HENRIQUEL-DUPONT, LOUIS PIERRE

428. MARIAGE MYSTIQUE DE STE. CATHERINE D'ALEXANDRIE. Line-engraving.

Apell, p. 128. No. 6.

After Correggio. Second state. VERY BRILLIANT PROOF BEFORE ALL LETTERS ON INDIA PAPER. SIGNED BY THE ENGRAVER.

HENRIQUEL-DUPONT, LOUIS PIERRE

429. PETER THE GREAT. Line-engraving.

Apell, p. 129. No. 26.

After Paul Delaroche. First state. Proof before all letters. With autograph dedication by the engraver to his brother-in-law.

CHARLES HOWARD HODGES

Born in England, 1764; died in Amsterdam, 1837.

HODGES, CHARLES HOWARD

430. DE SCHEEPS-BOUWMEESTER (The ship-builder and his wife). Mezzotint. 1802.

Andresen, I, p. 672. No. 8.

After Rembrandt. First state. Proof with the artists' names in etched letters. Framed.

WENZESLAS HOLLAR

Born at Prague, 1607; died in London, 1677.

HOLLAR, WENZESLAS

431. THE FOUR SEASONS (represented by figures to the knee). Painter-etchings.

Gartley. Nos. 606 to 609.

VERY FINE IMPRESSIONS WITH LARGE MARGINS. (4)

DANIEL HOPFER

Worked at Augsburg from 1493 until 1536. "Another interesting group of etchers at this period is that of the Hopfers of Augsburg. Daniel Hopfer, who was already working in Augsburg in 1493, was certainly one of the first, if not the earliest, of the German artists to practice etching in our sense of the word. He used it, like many another before him, for ornamenting armour and guns, and the majority of his rough etchings were intended as little more than patterns for the goldsmith or sculptor."—HIND.

HOPFER, DANIEL

432. "HOFFART GET VOR DEM VERDERBEN" (Proverb of Solomon).
Etching.
Not mentioned by Bartsch.
FINE IMPRESSION with the plate-number 59.
From the Count Enzenberg and "E. S." Collections.

HOPFER, DANIEL

433. CHRIST ON THE CROSS. Etching.
Bartsch, VIII. No. 12.
FINE IMPRESSION with the plate-number 120.
From the S. Scheikevitch Collection.

HOPFER, DANIEL

434. THE CRUCIFIX. Etching.
Bartsch, VIII. No. 13.
VERY FINE, EARLY IMPRESSION, before the plate was numbered.
From the S. Scheikevitch Collection.

HOPFER, DANIEL

435. THE LAST JUDGMENT. Etching.
Not mentioned by Bartsch.
VERY FINE IMPRESSION.

HOPFER, DANIEL

436. "GIB FRID" (The devil beaten by three old women). Etching.
Bartsch, VIII. No. 71.
FINE, EARLY IMPRESSION before the plate was numbered.
From the W. Bell Scott and H. S. Theobald Collections.

JACOB HOUBRAKEN

Born at Dordrecht, 1698; died at Amsterdam, 1719.

HOUBRAKEN, JACOB

437. PORTRAIT OF JOHN LORD THURLOW (Secretary to Oliver Cromwell). Line-engraving.

A. Ver Huell, p. 111. No. 53.

After Cooper. VERY FINE IMPRESSION OF THE FIRST EDITION WITH LARGE MARGINS.

HOUBRAKEN, JACOB

438. COUNT ZINZENDORF (Founder of the Moravians). Line-engraving. 1764.

A. Ver Huell. No. 488.

FINE IMPRESSION ON SATIN. Framed.

RICHARD HOUSTON

Born in Dublin, 1722; died in London, 1775. He was apprenticed to Brooks, and thus became a fellow-pupil with MacArdell, whom at the outset of his career he was considered to rival, if not even to surpass, in spirit and fire. He went to London about the same time as MacArdell, and established himself near Drummond's, at Charing Cross, from which address he issued some of his most successful productions after Rembrandt and others.

"His manner was bold and vigorous when his subjects required such treatment, as in the rugged pictures of Rembrandt."—ALFRED WILTMAN.

HOUSTON, RICHARD

439. MAN HOLDING A KNIFE. Mezzotint.

C. Smith, II. No. 146.

After Rembrandt. First state. Splendid proof before all letters. VERY RARE.

HOUSTON, RICHARD

440. AN OLD WOMAN PLUCKING A FOWL. Mezzotint.

C. Smith, II. No. 148.

After Rembrandt. First state. Proof before all letters. SUPERB IMPRESSION IN PERFECT CONDITION, WITH AMPLE MARGINS.

From the Baron Von Lanna Collection.

HOUSTON, RICHARD

441. THE SYNDICS. Mezzotint.

C. Smith, II. No. 149.

After Rembrandt. First state. Proof with the artists' names in scratched letters and before the margin was cleaned. VERY FINE. Framed.

HENRY HUDSON

(*Mezzotint-Engraver*)

Flourished in 1782-1793.

HUDSON, HENRY

442. MRS. CURTIS

C. Smith, II. No. 1.

After H. Walton. Proof before all letters. VERY FINE.
Framed.

THIRD SESSION

TUESDAY AFTERNOON, APRIL 13, 1915

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 443 to 654 inclusive

FRANCOIS ROBERT LEJEUNE INGOUF

Born in Paris, 1747; died there, 1812. Brother of Pierre Charles Ingouf.
Pupil of Ingouf.

INGOUF, FRANCOIS ROBERT Lejeune

443. LA PROMENADE DU MATIN—LA PROMENADE DU SOIR. Both
line-engravings after I. H. E. 1774.
Portalis and Beraldi, II, p. 456. No. 3.
A FINE PAIR. (2)

PIERRE CHARLES INGOUF

Born in Paris, 1746; died there, 1800. Brother of François Robert Ingouf.
Pupil of Flipart.

INGOUF, PIERRE CHARLES

444. VENUS TYING THE WINGS OF LOVE. Line-engraving.
After Mme. Vigée-Le Brun. VERY FINE PROOF with the
name of the painter only. In perfect condition.

FRANCOIS JANINET

Born at Paris, 1752; died there, 1813. "He seems to have introduced color-
printing into France. His work is almost entirely reproductive, and embraces
a multitude of subjects, from landscape and genre to portrait."—HIND.

JANINET, FRANCOIS

445. L'AGRÉABLE NÉGLIGÉ. Color-engraving.
Portalis and Beraldi, II, p. 476. No. 1.
After Baudouin.

"There is a pretty quartet of ovals in square borders imitating marble: the
one mentioned above, which is the same subject as Chavillet's line-engraving
'Le léger vêtement' and its pendant, 'L'aimable Paysanne,' after Saint-
 Quentin; 'La Compagne de Poinone' and 'La Réunion des Plaisirs,' after Le
Clerc."—M. C. SALAMAN.

JANINET, FRANCOIS

446. LE CULTE SYSTÉMATIQUE. Color-engraving.
Portalis and Beraldi, II, p. 476. No. 10.
After Caresme. VERY FINE COLOR-PRINT. Companion
to No. 447.

JANINET, FRANCOIS

447. BACCHUS PRÉSIDE À LA FÊTE. Color-engraving.
Portalis and Beraldi, II, p. 476. No. 11.
After Caresme. Of the same quality as the preceding.
Companion to No. 446.

JANINET, FRANCOIS

448. L'AMOUR. Color-engraving.
Portalis and Beraldi, II, p. 477. No. 25.
After J. H. Fragonard. EXCEEDINGLY FINE AND RARE;
with large margin. Companion to No. 449.

"Among Janinet's earlier essays in color-engraving are the two dainty little prints after Honoré Fragonard, done in 1777. They are two of the most highly prized of all color-prints of the period, exceedingly costly, and rare are the occasions when they are purchasable. Of trifling grace in design, they have, with their warm yet delicate tints, that inexpressible mystery of charm which is the very essence of Fragonard, and this, one feels, Janinet must have transferred with magic felicity to his copper-plates."—M. S. SALAMAN.

JANINET, FRANCOIS

449. LA FOLIE. Color-engraving.
Portalis and Beraldi, II, p. 477. No. 26.
After J. H. Fragonard. Of exactly the same quality as
the preceding. Companion to No. 448.

JANINET, FRANCOIS

450. LA CONFIANCE ENFANTINE—LA CRAINTE ENFANTINE. Color-
engraving.
Portalis and Beraldi, II, p. 478. Nos. 29 and 30.
Both after S. Freudeberg. TWO VERY FINE COLOR-PRINTS.

JANINET, FRANCOIS

451. L'AVEU DIFFICILE. Color-engraving. 1787.
Portalis and Beraldi, II, p. 479. No. 39.
After N. Lavreince. EXCEEDINGLY FINE AND VERY RARE.

JANINET, FRANCOIS

452. LA COMPARAISON. Color-engraving. 1786.
Portalis and Beraldi, p. 479. No. 40.
After N. Lavreince. Of the same quality as the preceding.

JANINET, FRANCOIS

453. L'INDISCRETION. Color-engraving.
Portalis and Beraldi, p. 479. No. 41.
After N. Lavreince. Of the same quality as the preceding.

JANINET, FRANCOIS

454. HA! LE JOLI PETIT CHIEN—LE PETIT CONSEIL. Color-engravings.
Portalis and Beraldi, II, pp. 479, 480. Nos. 44 and 45.
Both after N. Lavreince. A BEAUTIFUL PAIR OF COLOR-PRINTS. (2)

JANINET, FRANCOIS

455. MADEMOISELLE DU T. (Rosalie Duthé) mistress of the Comte d'Artois. Color-engraving.
Portalis and Beraldi, II, p. 485. No. 124.
After J. A. Lemoine. SUPERB IMPRESSION. One of the most graceful and charming portraits of the eighteenth century.
From the O. Humphrey Collection.

"Another lady of the opera, but of less operatic and more piquant interest, perhaps. In this engraving Catherine-Rosalie Girard, whose nom-de-guerre was Duthé, is presented with a charming and characteristic vivacity. We see her in her private life—if anything in her life could be considered private."—M. C. SALAMAN.

JOHN JONES

Born in London about 1745; died there, 1800. Mezzotint-Engraver.

JONES, JOHN

456. EDWARD BULLOCK. Mezzotint.

C. Smith, II. No. 11.

After George Romney. Before the first state described by Smith. EXTREMELY FINE PROOF BEFORE ALL LETTERS, WITH LARGE MARGIN.

JONES, JOHN

457. Mrs. CHARLOTTE DAVENPORT. Mezzotint.

C. Smith, II. No. 11.

After George Romney. Only one state described. VERY FINE, EARLY IMPRESSION before the margin was cleared. Framed.

JONES, JOHN

458. Lady HAMILTON as BARRA. Supple.

After George Romney. Proof before letters. VERY FINE. Framed.

RICHARD JOSEY

Contemporary English mezzotint-engraver.

JOSEY, RICHARD

459. PORTRAIT OF THOMAS CARROLL. Mezzotint.

After Winstanley. Artists' proof on India paper, signed by both artists. WINSTANLEY HAS SIGNED THIS PROOF WITH HIS NAME BESIDES HIS BUTTERFLY.

"The rugged simplicity of Carroll—a simplicity which his own generation received with its naive or unconscious—a simplicity, not only with skill of hand, but with the mental will that distinguishes the presence of a subject, whereas few the best engravers of the day succeed in treating it"—*FRANKLIN WOODS.*

F. JUKES

JUKES, F.

460. COURTESY—MAYHEW. AQUATINTA.

Both after Williams. A VERY FINE PAIR IN COLOURS. VERY RARE. Framed. (2)

JOSEPH KOHLSCHEIN

Düsseldorf. Second part of the Nineteenth century. Pupil of Jos. Keller.

KOHLSCHEIN, JOSEPH

461. THE HOLY FAMILY. Line-engraving.

Apell, p. 220. No. 1.

After Ittenbach. First state. Artist's proof on India paper. Framed.

KOHLSCHEIN, JOSEPH

462. ST. CECILIA. Line-engraving.

Apell, p. 221. No. 4.

After Raphael. First state. (One of the keys of the instrument lying on the ground is still white.) Remarque proof on India paper. Signed by the engraver. SUPERB IMPRESSION. Framed.

CHARLES KNIGHT

Born in London about 1743; died there about 1825.

KNIGHT, CHARLES

463. LADY HAMILTON AS BACCHANTE. Stipple.

After George Romney. VERY FINE OPEN LETTER PROOF.

LUDWIG KNAUS

Celebrated German genre painter in the second part of the nineteenth century.

KNAUS, LUDWIG

464. THE BAPTISM

Engraved in mixed manner by J. Ballin.

THE MOUNTEBANK

Engraved in mixed manner by Paul Girardet. BOTH FINE PROOFS BEFORE ALL LETTERS on India paper. Framed.

(2)

NICOLAS DE LARMESSIN

Born in Paris, 1684; died there 1755.

LARMESSIN, NICOLAS DE

465. LE JEU DU PIED DE BŒUF. Line-engraving.
Portalis and Beraldi, II, p. 534. No. 4.
After N. Lancret. Framed.

LARMESSIN, NICOLAS DE

466. PORTRAIT OF CLAUDE HALLÉ (painter to the King). Line-engraving. 1730.
Portalis and Beraldi, II, p. 535. No. 19.
After Le Gros. Engraved by Larmessin for his reception at the Academy.

JEAN NICOLAS LAUGIER

Born at Toulon, 1785; died, 1875.

LAUGIER, JEAN NICOLAS

467. PYGMALION AMOUREUX DE SA STATUE. Line-engraving. 1819.
Andresen, II, p. 21. No. 10.
After Girodet-Trioson. First state. Artist's proof, before the Greek inscription. Framed.

NICOLAS DE LAUNAY

Born in Paris, 1739; died there, 1792. "An expert in the command of light. De Launay was also a singularly even engraver, and one always displaying conscientiousness of treatment combined with great facility of execution. For him difficulties did not exist, as may be realized from an examination of his treatment of many a scene which, at first sight having the appearance of simplicity itself, is really the result of careful and masterly execution."—RALPH NEVILL.

LAUNAY, NICOLAS DE

468. L'ABUS DE LA CRÉDULITÉ. Line-engraving.
Portalis and Beraldi, II, p. 545. No. 1.
After E. Aubry. FINE IMPRESSION BEFORE THE DEDICATION and the publisher's address. VERY RARE IN THIS STATE.

LAUNAY, NICOLAS DE

469. LE CARQUOIS EPUISÉ. Line-engraving.
Portalis and Beraldi, II, p. 545. No. 3.
After P. A. Baudouin. First state. Proof before the title.
VERY FINE.

LAUNAY, NICOLAS DE

470. LES SOINS TARDIFS. Line-engraving.
Portalis and Beraldi, II, p. 545. No. 4.
After P. A. Baudouin.

LAUNAY, NICOLAS DE

471. LA GAYETÉ DE SILÈNE. Line-engraving.
Portalis and Beraldi, II, p. 545. No. 8.
After N. Bertin. Framed.

LAUNAY, NICOLAS DE

472. LE CHIFFRE D'AMOUR. Line-engraving.
Portalis and Beraldi, II, p. 246. No. 9.
After J. H. Fragonard. Framed.

LAUNAY, NICOLAS DE

473. LES HASARDS HEUREUX DE L'ESCARPOLETTE. Line-engraving.
Portalis and Beraldi, I, p. 546. No. 12.
After J. H. Fragonard. SUPERB IMPRESSION, but very
closely trimmed. RARE. This is one of the two or three
most celebrated French line-engravings, of the eighteenth
century.

LAUNAY, NICOLAS DE

474. L'ÉDUCATION FAIT TOUT. Line-engraving.
Portalis and Beraldi, II, p. 546. No. 13.
After J. H. Fragonard. Proof before the dedication.
VERY FINE AND RARE.

LAUNAY, NICOLAS DE

475. LE PETIT PREDICATEUR. Line-engraving.
Portalis and Beraldi, II, p. 546. No. 14.
After J. H. Fragonard. VERY FINE, WITH UNCUT MARGIN.

LAUNAY, NICOLAS DE

476. L'HEUREUSE FÉCONDITÉ. Line-engraving.
Portalis and Beraldi, II, p. 546. No. 15.
After J. H. Fragonard. FINE IMPRESSION in perfect condition. Of the same importance as No. 473.

LAUNAY, NICOLAS DE

477. "DITES DONC S'IL-VOUS-PLAIT." Line-engraving.
Portalis and Beraldi, II, p. 246. No. 16.
After J. H. Fragonard. Framed

LAUNAY, NICOLAS DE

478. LES BEIGNETS. Line-engraving.
Portalis and Beraldi, II, p. 546. No. 17.
After J. H. Fragonard. Proof before the dedication.
VERY FINE AND RARE.

LAUNAY, NICOLAS DE

479. LE PETIT JOUR. Line-engraving.
Portalis and Beraldi, II, p. 546. No. 18.
After S. Freudeberg. Proof before the dedication and the address. VERY FINE.

"One of the finest French eighteenth century engravings, always in great request."—RALPH NEVILL.

LAUNAY, NICOLAS DE

480. LA COMPLAISANCE MATERNELLE. Line-engraving.
Portalis and Beraldi, II, p. 546. No. 19.
After S. Freudeberg.

LAUNAY, NICOLAS DE

481. LE BILLET DOUX. Line-engraving.
Portalis and Beraldi, II, p. 547. No. 23.
After N. Lavreince. Proof before letters, but with the coat-of-arms. SUPERB IMPRESSION OF THIS GRACEFUL COMPOSITION. Framed.

LAUNAY, NICOLAS DE

482. LA CONSOLATION DE L'ABSENCE. Line-engraving.
Portalis and Beraldi, II, p. 547. No. 24.
After N. Lavreince. VERY FINE IMPRESSION ON LARGE
PAPER.

"In 'Consolation de l'Absence' we have a technical masterpiece."—G. S. HEL-
MAN.

LAUNAY, NICOLAS DE

483. L'HEUREUX MOMENT. Line-engraving.
Portalis and Beraldi, II, p. 547. No. 25.
After N. Lavreince. Proof with the coat-of-arms and part
of the inscription. VERY FINE. Framed.

LAUNAY, NICOLAS DE

484. QU'EN DIT L'ABBÉ? Line-engraving.
Portalis and Beraldi, II, p. 547. No. 26.
After N. Lavreince. Slightly defective.

LAUNAY, NICOLAS DE

485. MARCHE DE SILÈNE. Line-engraving.
Portalis and Beraldi, II, p. 548. No. 32.
After P. P. Rubens. Second rate. Proof before the dedi-
cation. VERY FINE AND WITH UNCUT MARGIN. In per-
fect condition.

LAUNAY, NICOLAS DE

486. ANGÉLIQUE ET MÉDORE. Line-engraving.
Portalis and Beraldi, II, p. 548. No. 32.
After Raoux. FINE IMPRESSION, IN PERFECT CONDITION.
Framed.

ROBERT DE LAUNAY

1754—1814.

LAUNAY, ROBERT DE

487. LE MARIAGE CONCLU, after Borel.
LE MARIAGE ROMPU, after E. Aubry. Both line-engravings.
Portalis and Beraldi, II, p. 555. No. 3. (2)

HANS SEBALD LAUTENSACK

Born at Bamberg, 1524; died in Vienna between 1560 and 1563. Son of Paul Lautensack, a painter in Bamberg. While yet a child his parents settled in Nürnberg, and he lived there during the greater part of his life. From 1558 and until his death he worked in Vienna.

LAUTENSACK, HANS SEBALD

488. VIEW OF A RIVER WITH A CASTLE ON AN ISLAND. Painter-etching. 1553.

Bartsch, IX. No. 39.

A VERY FINE IMPRESSION.

From the Baron Von Lanna Collection.

This is an interesting example of the primitive school of German landscape which was best illustrated by the work of Lautensack and Hirschvogel.

JACQUES-PHILIPPE LEBAS

Born in Paris, 1707; died there, 1783. "It is no exaggeration to say that Le Bas is the most complete incarnation of eighteenth century engraving." (PORTALIS.) Many of the artists of the second half of this century graduated under Le Bas. He was also the tutor of the English artists, Strange and Ryland.

LEBAS, JACQUES-PHILIPPE

489. LEÇON D'AMOUR. Line-engraving.

After J. B. Greuze. Not mentioned by Portalis and Beraldi, nor Andresen. SUPERB PROOF BEFORE ALL LETTERS WITH THE COAT-OF-ARMS.

From the Firmin-Didot Collection.

LEBAS, JACQUES-PHILIPPE

490. THE BATHERS. Line-engraving.

After Pöclenburg. Not mentioned by Portalis and Beraldi, nor Andresen. Proof before all letters, but with the coat-of-arms.

From the W. H. Daugherty Collection.

PIERRE ADRIEN LE BEAU

Born, 1748; died, 18—.

LE BEAU, PIERRE ADRIEN

491. *LE LEVER DE LA MARIÉE.* Line-engraving.
Portalis and Beraldi, II, pp. 593-594.
After Dugoure. Proof before the title.

ACHILLE DESIRE LEFEVRE

Born in Paris, 1798; died there, 1864. One of the foremost French line-engravers of the Nineteenth century.

LEFEVRE, ACHILLE DESIRE

492. *THE IMMACULATE CONCEPTION.* Line-engraving.
Apell, p. 233. No. 1.
After B. E. Murillo. (Originally painted for the church "Los Venerables" in Seville and hung there. Marshal Soult captured it about 1809. It now hangs in the Louvre.) First state. Proof on India paper with the engraver's name signed on the plate with the point.
SUPERB IMPRESSION. Framed.
From the W. S. Carter Collection.

LEFEVRE, ACHILLE DESIRE

493. *LE SOMMEIL D'ANTIOPE.* Line-engraving.
Apell, p. 234. No. 7.
After Correggio. First state. Artist's proof on India paper. VERY FINE IMPRESSION.

LOUIS LE GRAND

Flourished in Paris about 1751—1784.

LE GRAND, LOUIS

494. *LE BON JOUR.* Stipple.
After Julia Conyers. Nicely printed in colors. Framed.

ALPHONSE LEGROS

"Born at Dijon nearly sixty years ago, Legros has been amongst us since 1863. But it is not English life—or, indeed, any life—that has made him what he is. . . He has been fed on the Renaissance, and on Rembrandt; but yet the originality of his mind pierces through the form it has pleased him to impose on its expression. He gives to masculine character nobility and dignity."—FREDERICK WEDMORE.

LEGROS, ALPHONSE

495. LE PAYSAGE A LA MER. Painter-etching.

Beraldi. No. 107.

First state, before the plate was reduced in size. MAGNIFICENT IMPRESSION ON JAPANESE PAPER. VERY RARE. Framed.

From the W. S. Carter Collection.

LEGROS, ALPHONSE

496. THE CANAL. Painter-etching.

Beraldi. No. 178.

Fifty proofs only were printed and the plate destroyed. This is No. 7. Framed.

AUGUSTE LEPERE

Born in Paris, 1849.

LEPERE, AUGUSTE

497. RHEIMS CATHEDRAL. Painter-etching.

Signed artist's proof (No. 106) on laid paper. The plate destroyed.

BERNARD LEPICIE

Born in Paris, 1698; died there, 1755.

LEPICIE, BERNARD

498. MADAME CHARLOTTE DESMARES AS THALIA. Line-engraving. 1733.

After C. Coypel. FINE IMPRESSION. Framed. Portalis and Beraldi, II, p. 665. No. 32.

REVÉE ELIZABETH M. LEPICIE

Born, 1714; died in Paris, 1773.

LEPICIE, REVÉE ELIZABETH M.

499. LA JEUNESSE SOUS LES HABILLEMENS DE LA DÉCRÉPITUDE.
(Mme. Coypel, wife of the Painter.) Line-engraving.
1751.

Portalis and Beraldi, II, p. 662.

After Coypel. FINE IMPRESSION.

PIERRE CHARLES LEVESQUE

Born in Paris, 1727; died there, 1812.

LEVESQUE, PIERRE CHARLES

500. ERIGONE VAINCUE. Line-engraving.

Portalis and Beraldi, II, p. 712

After Deshayes. SUPERB IMPRESSION IN PERFECT CONDI-
TION.

JEAN ETIENNE LIOTARD

Born in Geneva, 1702; died in Paris, 1789.

LIOTARD, JEAN ETIENNE

501. PORTRAIT OF HIMSELF. Mezzotint.

Andresen, II, p. 63. No. 2.

After his own drawing. VERY RARE.

GIUSEPPE LONGHI

Born at Monza, 1766; died at Milan, 1831. Succeeded Vangelisti as head of the School of Engraving at Milan.

LONGHI, GIUSEPPE

502. LO SPOSALIZIO. Line-engraving.

Apell, p. 248. No. 3.

After Raphael. Second state. Proof with four verses in skeleton letters. VERY FINE AND RARE. Framed.

LONGHI, GIUSEPPE

503. **THE READING MAGDALEN.** Line-engraving.
Apell, p. 249. No. 14.
After Correggio. First state. Proof before letters and before the coat-of-arms, with engraver's name only in very small letters. **SPLENDID IMPRESSION IN PERFECT CONDITION AND EXTREMELY RARE.**

LONGHI, GIUSEPPE

504. **TRIUMPH OF GALATEA.** Line-engraving.
Apell, p. 250. No. 18.
After F. Albani. First state. Proof before all letters. **VERY RARE AND FINE. Framed.**

LONGHI, GIUSEPPE

505. **"LE DELICIE MATERNE"** (Lady Burgersh and Child). Line-engraving. 1823.
Apell, p. 250. No. 22.
After Sir Thomas Lawrence. First state. Proof with the engraver's name only. **VERY FINE.** With large margin and the engraver's stamp.

JOSEPH DE LONGUEIL

Born at Givet, 1730; died at Paris, 1792. Pupil of Le Bas, Aliamet and Wille. He carried vignette engraving to a high state of perfection.

LONGUEIL, JOSEPH DE

506. **CORRECTION MATERNELLE.** Line-engraving.
Portalis and Beraldi, II. p. 737. No. 1.
After E. Aubry. Proof with only one line of the inscription. **Framed.**

PIETER LOUW

Born in Amsterdam, 1720; died there about 1800. Mezzotint-Engraver.

LOUW, PIETER

507. **A STANDARD-BEARER.** Mezzotint.
Andresen, II, p. 89. No. 2.
After Rembrandt. First state. Proof before all letters.
From the Baron Von Lanna Collection.

————— LUCAS

End of the XVIIIth century.

LUCAS, —————

508. L'EXEMPLE DES MÈRES. Line-engraving.
After Jeurat. Framed.

JOHN LUCAS

Born, 1807; died, 1874. Mezzotint-Engraver.

LUCAS, JOHN

509. LORD CHIEF JUSTICE TINDAL. Mezzotint. 1835.
After a painting by the engraver. First state. SUPERB
PROOF BEFORE THE INSCRIPTION. Framed.
From the W. H. Daugherty Collection.

PIERRE MALEUVRE

Born in Paris, 1740; died there, 1803. Pupil of Beauvarlet and Strange.

MALEUVRE, PIERRE

510. L'ENFANT GATÉ. Line-engraving.
Portalis and Beraldi, II, p. 765. No. 3.
After J. B. Greuze. Artist's proof. VERY FINE. Framed.

MALEUVRE, PIERRE

511. LE BOUDOIR. Line-engraving.
Portalis and Beraldi, II, p. 765. No. 5.
After S. Freudeberg.

JOHANN AUGUST EDWARD MANDEL

Born at Berlin, 1810; died there, 1882. The last of the great line-engravers.
His saying, "when I die there will be no more," has come true.

MANDEL, JOHANN AUGUST EDWARD

512. MADONNA DELLA SEDIA. Line-engraving.
Apell, p. 258. No. 3
After Raphael. Second state. Artist's proof on India
paper, with the engraver's name only in traced letters.
VERY FINE.

MANDEL, JOHANN AUGUST EDWARD

513. MADONNA PANSHANGER. Line-engraving.

Apell, p. 258. No. 4.

After Raphael. First state. Remarque proof on India paper signed by the engraver. EXTREMELY FINE AND RARE.

MANDEL, JOHANN AUGUST EDWARD

514. LA BELLA DI TIZIANO. Line-engraving.

Apell, p. 259. No. 21.

After Titian. First state. Remarque proof on India paper. VERY BEAUTIFUL IMPRESSION.

ANDREA MANTEGNA

Born at Vicenza, 1431; died at Mantua, 1506. In his work for the first time engraving became monumental, and it is probable that he had a great effect upon Dürer. Mantegna's engravings remained the model for all subsequent artists in upper Italy until the time of Marcantonio Raimondi; that is to say, until the influence of the German school, and especially of Dürer's technique, gave to the development of engraving in Italy a new direction.

MANTEGNA, ANDREA

515. THE ENTOMBMENT. Painter-engraving.

Bartsch, XIII. No. 3.

From the Denfer-Dumcsnil Collection.

"Cette estampe, dont Vasari fait mention, est une des plus parfaites de l'œuvre d'André Mantegna, tant pour le dessein que pour les expressions et la gravure."—BARTSCH.

MANTEGNA, ANDREA

516. CHRIST DESCENDING INTO LIMBO. Painter-engraving.

Bartsch, XIII. No. 5.

A FINE IMPRESSION OF THIS RARE PRINT.

MANTEGNA, ANDREA

517. THE RISEN CHRIST BETWEEN ST. ANDREW AND ST. LONGINUS.

Painter-engraving.

Bartsch, XIII. No. 6.

From the F. Bullard Collection.

MANTEGNA, ANDREA

518. THE VIRGIN AND CHILD. Painter-engraving.
Bartsch, XIII. No. 8.
Second state. BEAUTIFUL IMPRESSION, with the halo. In
brown ink. Owing to weak spots and tears, the print is
mounted. EXCEEDINGLY RARE.

MANTEGNA, ANDREA

519. THE VIRGIN IN A GROTTO. Painter-engraving.
Bartsch, XIII. No. 9.
OF THE GREATEST RARITY.
From the W. Esdaile, R. S. Holford and F. Bullard Col-
lections.

MANTEGNA, ANDREA

520. TRIUMPH OF CÆSAR: THE SENATORS. Painter-engraving.
Bartsch, XIII. No. 11.
Early impression printed in brown ink.

MANTEGNA, ANDREA

521. TRIUMPH OF CÆSAR: SOLDIERS CARRYING TROPHIES. Painter-
engraving.
Bartsch, XIII. No. 14.
Early impression printed in brown ink. IMPRESSIONS OF
THIS PLATE, WITH THE COLUMN TO THE RIGHT STILL UPON
THEM ARE EXCEEDINGLY RARE.

“Dans deux exemplaires du Cabinet de Berlin, la colonne indiquée par
Bartsch, à droite, manque.”—PASSAVANT.

MANTEGNA, ANDREA

522. HERCULES AND ANTAÆUS. Painter-engraving.
Bartsch, XIII. No. 16.
From the F. Bullard Collection.

MANTEGNA, ANDREA

523. BATTLE OF SEA-GODS. Painter-engraving.
Bartsch, XIII. No. 18.
Left portion of the frieze. A fine impression on brownish
paper printed in black ink, and showing the platemark.
In a few places cleverly restored.
From the Sir Joshua Reynolds and J. S. Morgan Collec-
tions.

MANTEGNA, ANDREA

524. **THE BACCHANAL WITH A VAT.** Painter-engraving.
Bartsch, XIII. No. 19.
Early impression of great beauty. About 1½ ins. of the upper part have been cut off, but very cleverly restored. From the Brentano-Birkenstock and J. S. Morgan Collections.

MANTEGNA, ANDREA

525. **BACCHANAL WITH SILENUS.** Painter-engraving.
Bartsch, XIII. No. 20.
A very early impression in greenish ink, which appears only on impressions of the earliest issue. EXCEEDINGLY RARE.

GIUSEPPE FILIPPO LIBERATI MARCHI

Born in Rome about 1735; died in London, 1808.

MARCHI, GIUSEPPE FILIPPO LIBERATI

526. **MISS CHOLMONDELEY.** Mezzotint.
C. Smith.
After Sir Joshua Reynolds. First state. Proof with the artists' names only in scratched letters. Large margin.

R. S. MARCUARD

1751—1792. Pupil of Bartolozzi.

MARCUARD, R. S.

527. **THE FORTUNE TELLER.** Stipple.
After Sanders. Nicely printed in colors. Framed.

PIERRE ANTOINE MARTINI

1739—1800.

MARTINI, PIERRE ANTOINE

528. **LES AVEUX SINCÈRES, OU LES ACCORDS DE MARIAGE.** After Quéverdo.
LA TOILETTE DE LA MARIÉE. After Le Brun. Line-engravings.
Portalis and Beraldi, III, p. 32. No. 6. (2)

MARTINO DA UDINE (Called Pellegrino de San Daniele)

Flourished in Northern Italy (Ferrara?) about 1500—1510. In the special character of his technique (the completion of a skeleton lineal design by close graver flicks) Giulio Campagnola finds his closest imitator in this engraver.

MARTINO DA UDINE (Called Pellegrino de San Daniele)

529. THE ENTOMBMENT. Painter-engraving.

Bartsch, XIII, p. 361. Passavant, V, p. 142.

One of the rarest Italian prints of the Fifteenth Century. There is an earlier state before the dotted shading, but this one, described here, is much the finest state. Prof. Max Lehrs (the greatest Fifteenth Century expert in Europe) was very enthusiastic about this print. VERY FINE IMPRESSION, IN PERFECT CONDITION.

From the H. S. Theobald Collection.

JAMES MASON

Born in London, 1710; died there, 1780.

MASON, JAMES

530. THE LANDING OF ÆNEAS. Line-engraving. 1772.

Andresen, II, p. 131. No. 1.

After Claude Lorrain. Proof with the coat-of-arms and the inscription in scratched letters. Framed.

From the W. H. Daugherty Collection.

JEAN MASSARD

Born at Belesme, 1740; died in Paris, 1822.

"Massard's fame rests chiefly on his engravings after Greuze, although he also engraved 'Le Lever' after Baudouin, a work of considerable charm, but by no means among the best of Baudouin's productions."—LAWRENCE AND DIGHTON.

MASSARD, JEAN

531. LE LEVER. Line-engraving.

Portalis and Beraldi, III, p. 53. No. 1.

After P. H. Baudouin.

"Charmante composition, formant pendant avec 'La Toilette' gravée par Poncé."—PORTALIS AND BERALDI.

MASSARD, JEAN

532. ERIGONE. Line-engraving.

Apell, p. 271. No. 13.

After W. Mieris. First state. Artist's proof with the coat-of-arms. SUPERB IMPRESSION AND IN PERFECT CONDITION.

MASSARD, JEAN

533. LA CRUCHE CASSÉE. Line-engraving.

Portalis and Beraldi, III, p. 54, No. 3. Apell, p. 272, No. 21.

After J. B. Greuze. First state. Proof with the artists' names in script only. VERY FINE AND VERY RARE.

JEAN BAPTISTE RAPHAEL URBAIN MASSARD

Born in Paris, 1775; died there, 1849. Pupil of his father, Jean-Baptiste Massard.

MASSARD, JEAN BAPTISTE RAPHAEL URBAIN

534. APOLLO AND THE MUSES. Line-engraving.

Apell, p. 273. No. 8.

After Giulio Romano. First state. Proof with the coat-of-arms and with the artists' names, on India paper. VERY FINE. Framed.

MASSARD, JEAN BAPTISTE RAPHAEL URBAIN

535. HOMER. Line-engraving. 1816.

Apell, p. 273. No. 14.

After F. Gérard. Third state. Open letter proof. VERY FINE. Framed.

MASSARD, JEAN BAPTISTE RAPHAEL URBAIN

536. MADAME LE BRUN AND CHILD. Line-engraving.

Not mentioned by Apell.

After her own painting. Remarque proof on India paper, signed by the engraver. VERY FINE.

ANTOINE MASSON

Born at Louvry, near Orléans, 1636; died in Paris, 1700. One of the most eminent portrait-engravers.

MASSON, ANTOINE

537. GUILLAUME DE BRISACIER ("The grey-haired man"). Line-engraving.

Robert Dumesnil, II. No. 15.

After Nicholas Mignard. First state. Proof before the name and titles of the personage. ONE OF THE MASTERPIECES OF THE ENGRAVER AND VERY RARE IN THIS STATE. Framed.

"Masson's undoubted masterpiece, . . . from an artistic as well as a technical standpoint, is his beautiful portrait of the Queen's Secretary, Brisacier, called the *Grey-haired Man*, a masterpiece of engraving and a worthy companion to Nanteuil's 'Pompone' and Edelinck's 'Philippe de Champagne.'"—W. O. CHAPIN.

MASSON, ANTOINE

538. HENRI DE LORRAINE, COMTE D'HARCOURT (also known as "Le Cadet à la perle"). Line-engraving.

Robert Dumesnil, II. No. 34.

Second state. A very early impression, the graver trials or slips in the left upper margin, forming the number "4" are very strong. ONE OF THE ENGRAVER'S MOST POWERFUL PLATES. Framed.

MASTER B. OF THE DIE

"An artist of great individuality is the Master with the Die, who worked in Rome about the period 1522 to 1533. . . . whose name has been determined by recent research to be Benedetto Verino. He is also a follower of Marcantonio in regard to technique, but adopts the style of the master's early Roman period, showing a preference for compositions of the Raphael school."—LIPPMAN.

MASTER B. OF THE DIE

539. THE SACRIFICE TO PRIAPUS. Engraving.

Bartsch, XV. No. 27.

First state. Fine impression before the retouch and Thomassin's address.

MASTER B. OF THE DIE

540. THE TAPESTRIES OF THE POPE. Engravings.
Bartsch, XV. Nos. 32-35.
After Raphael. Good old impressions, No. 35 being a
very rare impression before the inscriptions and Lafrery's
address.

MASTER B. OF THE DIE

541. THE TRIUMPH OF CUPID. Engraving.
Bartsch, XV. No. 37.
First state. Extremely fine impression before Lafrery's
address. VERY RARE.

MASTER B. OF THE DIE

542. VENUS COMMANDING PSYCHE TO DRAW WATER AT THE FOUNTAIN GUARDED BY DRAGONS. Engraving.
Bartsch, XV. No. 71.
From the set of 32 plates—"Fable of Psyche" after Raphael. FINE IMPRESSION in brownish ink.

MASTER B. M.

Flourished along the upper Rhine about 1485. Worked in the manner of Schöngauer.

MASTER B. M.

543. JUDGMENT OF SOLOMON. Engraving.
Nagler, Monogrammisten. No. 1957.
OF THE GREATEST RARITY. Framed.
From the Robert Dumesnil, Gonse, Mme. de Legnerio,
and A. Artaria Collections.

MASTER I. B.

(*One of the "Little Masters."*)

German master; flourished 1525-1530. Possibly Georg Pencz (Jörg Benz).

MASTER I. B.

544. CHILDREN GATHERING GRAPES. Engraving. 1529.
Bartsch, VIII. No. 35.
Probably after a design by Raphael. VERY FINE.

MASTER I. B.

545. A WOMAN AND A BAGPIPER. Painter-engraving.
Bartsch, VIII. No. 36.
SUPERB IMPRESSION.

MASTER I. B. WITH THE BIRD

(Called by Zanì,—Giovanni Battista del Porto)

Flourished about 1500.

MASTER I. B. WITH THE BIRD

546. LEDA AND HER CHILDREN. Painter-engraving.
Bartsch, XIII. No. 3.
VERY RARE.
From the J. Reiss Collection.

MASTER I. B. WITH THE BIRD

547. ROME SEATED ON HER TROPHIES. Painter-engraving.
Bartsch, XIII. No. —. Passavant, V, p. 150. No. 7.
OF THE GREATEST RARITY AND MENTIONED BY WILLSHIRE
AS ONE OF THE GREAT ACQUISITIONS OF THE BRITISH
MUSEUM IN 1875.

MASTER L. CZ.

Flourished about 1490 in Upper Germany. An engraver of much greater originality, who also to some extent shows the influence of Schengauer, is the master known by his signature., L. CZ. There are elements in his work, *e. g.*, the landscape and architecture, which point to the Netherlands, and it seems attractive to regard the 'z' of his monogram as the Dutch ending 'zoon,' but on the whole, evidence inclines to locate him in Upper Germany.

MASTER L. CZ.

548. THE FLIGHT INTO EGYPT. Painter-engraving.
Passavant, II. No. 289.
EXCESSIVELY RARE. THE ONLY OTHER IMPRESSIONS KNOWN
ARE IN THE VIENNA AND BERLIN MUSEUMS AND ONE WHICH
WAS IN THE BARON VON LANNA COLLECTION AT PRAGUE.
From the Henry Huth Collection.

MASTER L. CZ.

549. CHRIST ENTERING JERUSALEM. Painter-engraving.

VERY FINE AND EXCESSIVELY RARE.

From the W. B. Scott and H. S. Theobald Collections.

This is a primitive engraving of the very first importance from every point of view, beauty of the design and the impression, perfect condition and extreme rarity.

THE MASTER OF THE CRAB OR CRAYFISH

Flourished in the Netherlands about the Sixteenth century. Closely dependent on the style of Quentin Matsys, and influenced in some degree by Lucas Van Leyden (note the long forms in the "Execution of the Baptist") stands the engraver who uses a Crayfish as his signature. He has been identified with a certain Frans Crabbe (or Crabeth) of Mechlin, but the hypothesis is a mere conjecture. He varies the lineal system of his predecessors by a very liberal use of dotted work(*e. g.*, Death of Lucretia) and also combines with his engravings a delicately etched line.

THE MASTER OF THE CRAB OR CRAYFISH

550. THE DEATH OF LUCRETIA. Painter-engraving.

Bartsch, VII. No. 23.

EXTREMELY RARE. Duplicate from the British Museum.

MASTER OF THE RAT-TRAP

(Also called, *Nadat*)

"Such is the name usually given to the author of two prints which bear as a sort of signature a rat-trap and two syllables, Na Dat. . . . It seems probable that these syllables and the rat-trap formed some sort of cryptogram to which the clue has not yet been discovered. . . . We are also in ignorance as to the signification of the letters T. N. engraved on a stone in the print called *The Two Armies*."—BARTSCH.

MASTER OF THE RAT-TRAP

551. THE TWO ARMIES

Bartsch, XIII. No. 2.

First state. FINE IMPRESSION. Before Salamanca's address.

From the Angiolini Collection.

"This battle has been called that of Charles the Bold, but it is more probably that of Fornove on the Sporzano in the Duchy of Parma gained by Charles VIII in 1495 against the confederated forces composed of the troops of the Papal domains, those of Naples, Spain and Urbino."—CUMBERLAND.

MASTER OF THE TAROCCHI CARDS

MASTER OF THE TAROCCHI CARDS

552. A SET OF FIFTY ENGRAVINGS KNOWN AS "THE TAROCCHI CARDS."

Bartsch, Vol. XIII. Nos. 18-67.

AN EXCEEDINGLY FINE AND ALMOST EVEN SET, PERHAPS THE ONLY ONE OF SUCH QUALITY IN A PRIVATE COLLECTION. Usually only single prints appear in the market.

From the Durazzo, Theodore Irwin and J. S. Morgan Collections.

The authorities have established beyond doubt that these fifty most interesting early prints have nothing to do with playing cards, although they were previously generally considered to be such. This was due to the fact that some of the motives found here were repeatedly used for characters of early Italian cards. They seem to be an emblematical work, analyzing in symbolical representations the Cosmos in general; illustrating its social aesthetic, scientific, moral, astrological and transcendental elements.

The set consists of five different series, each one marked by a letter of the alphabet. The first of these series illustrates the different stations in life of man, from beggar to Pope. The second group shows Apollo and the Muses; the third, the liberal arts and sciences; the fourth, the three Genii of Light (Sun), Time and Universe (World-Cosmico), and the seven virtues. The last group illustrates the seven planets, the angels of the eighth and ninth Spheres and the Empyrean Sphere (*Prima Causa*).

With four exceptions the quality of print and paper of the prints shown here is the same, therefore special mention is made only when a difference occurs. The paper is yellowish, thin, but strong, and shows in many instances the watermark of a pair of scissors. Most impressions have wide margin, the ink is grey, slightly greenish. The impressions are before any retouches, but in most cases from plates used so much that the fine shading only appears weakly. The set is from the Durazzo Collection, in the original case. It is described in the catalogue of the Durazzo Sale, Stuttgart, 1872: "COMPLETE, IN RICHLY DECORATED LEATHER CASE, SUBERB IMPRESSIONS WITH MARGIN, OF THE MOST BEAUTIFUL PRESERVATION, EXTREMELY RARE."

FIRST GROUP E (S) 1-10.

THE BEGGAR (Misero I)

Early, but somewhat worn impression, in grey ink, on thin paper, damaged in lower part so that the letter E is hardly visible, the number "1" not at all. Margin restored to the size of that of the rest of the set.

THE SERVANT (Fameio II) S. 2

Beautiful impression of the only print of the S series, shown here. The four nail-holes to fasten the plate, which appear on the borders of all the prints of the E set, do not appear here. The composition is in the reverse of the same in the other set and differs from that in various points, but exceeds it in beauty and dignity. The treatment shows, however, the coarser work, the fine hatchings go in places beyond the outline of the design.

[No. 552—Continued]

- THE ARTISAN (Artixan III) E. 3.
THE MERCHANT (Merchadante IIII) E. 4.
THE GENTLEMAN (Zintilomo V) E. 5.
THE KNIGHT (Chavalier VI) E. 6.
THE DOGE (Doxe VII) E. 7

The fact that this rank is represented here, probably instead of: "The Duke," shows that the engravings are from the hand of a Venetian artist.

- THE KING (Re VIII) E. 8
THE EMPEROR (Imperator VIII) E. 9
THE POPE (Papa X) E. 10

SECOND GROUP: APOLLO AND THE MUSES.

- CALLIOPE (Caliope XI) D. 11
URANIA (Urania XII) D. 12
TERPSICHORE (Terpsicore XIII) D. 13
ERATO (Erato XIII) D. 14
POLYHYMNIA (Polimnia XV) D. 15
THALIA (Talia XVI) D. 16
MELPOMENE (Melpomene XVII) D. 17
EUTERPE (Euterpe XVIII) D. 18
CLIO (Clio XVIII) D. 19
APOLLO (Apollo XX) D. 20

THIRD GROUP: ARTS AND SCIENCES.

- GRAMMAR (Grammatica XXI) C. 21
LOGIC (Logica XXII) C. 22
RHETORIC (Rhetorica XXIII) C. 23
GEOMETRY (Geometria XXIV) C. 24
The C. in the title is engraved as a correction over the lower part of an E.
ARITHMETIC (Arithmetica XXV) C. 25
MUSIC (Musica XXVI) C. 26
POETRY (Poesia XXVII) C. 27
PHILOSOPHY (Philosophia XXVIII) C. 28
ASTRONOMY (Astrologia XXVIII) C. 29
THEOLOGY (Theologia XXX) C. 30

FOURTH GROUP: GENII AND VIRTUES.

- GENIUS OF THE SUN (Iliaco XXXI) B. 31
GENIUS OF TIME (Chronico XXXII) B. 32.
GENIUS OF THE WORLD (Cosmico XXXIII) B. 33
TEMPERANCE (Temperancia XXXIII) B. 34
PRUDENCE (Prudencia XXXV) B. 35
FORTITUDE (Forteza XXXVI) B. 36
Stronger impression, with more tone than the majority, the margin is more narrow, too, than that of the rest.
JUSTICE (Iusticia XXXVII) B. 37
CHARITY (Caritas XXXVIII) B. 38
HOPE (Speranza XXXVIII) B. 39
FAITH (Fede XXXX) B. 40

FIFTH GROUP: PLANETS AND SPHERES.

- MOON (Luna XXXXI) A. 41
Impression of the same tone, quality and margin as B. 36.
MERCURY (Mercurio XXXXII) A. 42
VENUS (Venus XXXXIII) A. 43
SUN (Sol XXXXIII) A. 44
MARS (Marte XXXXV) A. 45
JUPITER (Jupiter XXXXVI) A. 46
SATURN (Saturno XXXXVII) A. 47
THE ANGEL OF THE EIGHTH SPHERE OR SPHERE OF THE FIXED STARS (Octava Spera XXXXVIII) A. 48
THE ANGEL OF THE NINTH SPHERE (Primo Mobile XXXXVIII)
THE EMPYREAN SPHERE OR FIRST CAUSE (Prima Causa XXXX) A. 50

The Universe represented in a mathematical figure. In the centre are the four elements in concentric circles. Round these are the nine spheres of the planets, the fixed stars, and the Primum Mobile, while the whole is enclosed in the three-fold Sphere of the Empyrean, which is itself enringed with rays. Strong impression, apparently earlier than the rest; no margin.—R. EDERHEIMER.

JEAN MATHIEU

Born in Paris, 1749; died in Fontainebleau, 1815. Pupil of de Longueil.

MATHIEU, JEAN

553. LE SERMENT D'AMOUR. Line-engraving.
Portalis and Beraldi, III, p. 69.
After J. H. Fragonard. FINE IMPRESSION IN PERFECT CON-
DITION.
Companion to No. 554.

MATHIEU, JEAN

554. LA BONNE MÈRE. Line-engraving.
Portalis and Beraldi, III, p. 69.
After J. H. Fragonard. SUPERB IMPRESSION before the
inscription in the lower margin was entirely changed.
Companion to No. 553.

"In addition to his fine work on the Molière and the Rousseau should be named his admirable interpretations of Fragonard's 'La bonne Mère,' etc."—LADY DILKE.

CORNELIS MATSYS (MET)

Born in Antwerp about 1510; died, 1560. Fourth son of Quentin Matsys. "In the Dresden Gallery there is a red chalk drawing by him of 'Lot and His Daughters.' The figures have much elegance and refinement, betraying a master who had visited Italy without leaving his own Flemish manner behind him there."—BRYAN.

MATSYS (MET), CORNELIS

555. ST. LUKE PAINTING THE VIRGIN. Painter-engraving.
Undescribed by Bartsch.
From the Baron Von Lanna Collection.

MATSYS (MET), CORNELIS

556. THE BATTLE. Painter-engraving.
Undescribed by Bartsch. Possibly Passavant, III. No. 77.
From the Josef Comesina de Ponal Collection and also
from another not mentioned by Fagan.

MATSYS (MET), CORNELIS

557. THE HUNCH-BACK DANCERS. Painter-engravings.
Bartsch, IX. Nos. 8, 10 and 14. (3)

JAMES McARDELL

Born in Dublin, 1729; died in London, 1765. Pupil of John Brooks, with whom he came to London about 1747.

McARDELL, JAMES

558. MARY, DUCHESS OF ANCASTER. Mezzotint.
C. Smith, II. No. 1.
After Thomas Hudson. First state. Proof before the
inscription and before the margin was cleaned. VERY
FINE. Framed.

McARDELL, JAMES

559. MARIA, COUNTESS OF COVENTRY. Mezzotint.
C. Smith, II. No. 48.
After G. Hamilton. First state. Fine proof before the
plate was cut down. ONLY FIVE IMPRESSIONS KNOWN IN
THIS STATE. Framed.

Eldest daughter of John Cunning, County Roscommon. Married, 1752, the sixth Earl of Coventry.

McARDELL, JAMES

560. LADY FENHOULET (Anne Day). Mezzotint.

C. Smith, II. No. 53.

After Sir Joshua Reynolds. First state. Proof before all letters with margin. VERY FINE.

McARDELL, JAMES

561. RACHEL, COUNTESS OF SOUTHAMPTON. Mezzotint.

Smith, II. No. 168.

After Van Dyck. Second state. SUPERB IMPRESSION, BEFORE THE INSCRIPTION WAS ERASED AND RE-ENGRAVED. Framed.

From the W. S. Carter Collection.

Daughter of Daniel de Massey, Baron de Rounigny, and not improbably in the suite of Henrietta Maria; married Thomas Wriothesley, fourth Earl of Southampton, who was an adherent of Charles I, and was made Lord Treasurer at the Restoration. Granger states that she is said to have been mad; but she certainly must have been very handsome.

McARDELL, JAMES

562. MRS. WOFFINGTON. Mezzotint.

Distinguished actress and charming woman. Born in Dublin, 1719; died 1760.

C. Smith, II. No. 188.

After A. Pond. Only one state known. SUPERB IMPRESSION. Framed.

From the Royal Collection at Windsor Castle.

McARDELL, JAMES

563. TOBIT AND THE ANGEL. Mezzotint.

Andresen, I, p. 34. No. 2.

After Rembrandt. First state. Proof before all letters. The blank space at the bottom not yet perfectly cleaned. SUPERB IMPRESSION, OF THE FINEST QUALITY. Framed.

From the W. S. Carter Collection.

McARDELL, JAMES

564. **TIME CLIPPING THE WINGS OF LOVE.** Mezzotint.
Andresen, I, p. 34. No. 6.
After Van Dyck. First state. Proof before all letters.
Framed.
From the W. S. Carter Collection.

ROBERT MITCHELL MEADOWS

Flourished in England, about 1780-1810.

MEADOWS, ROBERT MITCHELL

565. **ATTENTION—INATTENTION.** Stipples.
Both after John Raphael Smith. Two attractive engravings, nicely printed in colors. Framed. (2)

CLAUDE MELLAN

Born at Abbeville, 1598; died in Paris, 1688.

MELLAN, CLAUDE

566. **THE SUDARIUM OF ST. VERONICA.** Line-engraving.
Montaignon. No. 25.
Early impression, before the break in the plate.

MELLAN, CLAUDE

567. **ST. PETER NOLASQUE.** Line-engraving. 1627.
Montaignon. No. 90.
EXTREMELY FINE, EARLY IMPRESSION, POSSIBLY UNIQUE IN THIS STATE. Not in the print room of the British Museum.

PAOLO MERCURJ

Born in Rome, 1804; died in Bucharest, 1884.

MERCURJ, PAOLO

568. **SAINTE AMELIA, QUEEN OF HUNGARY.** Line-engraving.
Apell, p. 277. No. 1.
After Paul Delaroche. First state. Proof before all letters on India paper. Framed.
From the W. S. Carter Collection.

CHARLES MERYON

Born in Paris, 1821; died there, 1868. "Méryon was one of the greatest and most original artists who have ever appeared in Europe; he is one of the immortals; his name will be inscribed on the noble roll where Dürer and Rembrandt live forever."—P. G. HAMERTON.

MERYON, CHARLES

569. LE STRYGE. Painter-etching.
Wedmore. No. 7.
First state of (four). VERY FINE PROOF BEFORE THE
VERSES WERE BURNISHED OUT; on greenish paper. Framed.

MERYON, CHARLES

570. LE PETIT PONT. Painter-etching.
Wedmore. No. 8.
Second state. EXCEEDINGLY FINE PROOF ON GREENISH
PAPER. Framed.

MERYON, CHARLES

571. L'ARCHE DU PONT NOTRE DAME. Painter-etching.
Wedmore. No. 9.
First state. VERY FINE PROOF ON GREENISH PAPER.
Framed.

MERYON, CHARLES

572. LA GALERIE DE NOTRE DAME. Painter-etching.
Wedmore. No. 10.
First state. VERY FINE PROOF ON GREENISH PAPER.
Framed.

MERYON, CHARLES

573. RUE DES MAUVAIS GARÇONS. Painter-etching.
Wedmore. No. 11.
Second state. FINE IMPRESSION. Framed.
From the Tracy Dows Collection.

MERYON, CHARLES

574. LA TOUR DE L'HORLOGE. Painter-etching.
Wedmore. No. 12.
First state (of four). VERY FINE PROOF ON GREENISH
PAPER. Framed.

MERYON, CHARLES

575. TOURELLE, RUE DE LA TIXERANDERIE. Painter-etching.
Wedmore. No. 13.
VERY FINE PROOF ON GREENISH PAPER. Framed.

MERYON, CHARLES

576. ST. ETIENNE-DU-MONT. Painter-etching.
Wedmore. No. 14.
VERY FINE PROOF ON GREENISH PAPER. Framed.

MERYON, CHARLES

577. LA POMPE DE NOTRE DAME. Painter-etching.
Wedmore. No. 15.
VERY FINE PROOF ON GREENISH PAPER. Framed.

MERYON, CHARLES

578. LE PONT NEUF. Painter-etching.
Wedmore. No. 17.
VERY FINE PROOF, ON DUTCH PAPER. Framed.

MERYON, CHARLES

579. LE PONT AU CHANGE. Painter-etching.
Wedmore. No. 18.
First state (of four). VERY FINE PROOF ON GREENISH
PAPER. Framed.

MERYON, CHARLES

580. LA MORGUE. Painter-etching.
Wedmore. No. 20.
Second state. VERY FINE PROOF.
From the J. F. Gigoux Collection.

MERYON, CHARLES

581. L'ABSIDE DE NOTRE DAME DE PARIS. Painter-etching.
Wedmore. No. 22.
Second state. VERY FINE PROOF, with "*C. Méryon del.*
sculp. MDCCCLIV" in the left corner, and "*Imp. Rue*

[No. 581—*Continued*]

Neuve St. Etienne-du-Mont, 26" in the right. Before the houses in the distance to the right were worked upon and made more definite. Framed.

"THE 'ABSIDE' IS ACCOUNTED THE MASTERPIECE OF MÉRYON, in right of its solemn and austere beauty. A rich and delicate impression of this print is, then, the crown of any Méryon collection. It must be obtained in a state before the dainty detail of the apse of the cathedral, and the yet daintier and more magically delicate workmanship of its roof, in soft and radiant light, have suffered deterioration through wear."—FREDERICK WEDMORE.

MERYON, CHARLES

582. RUE DES CHANTRES. Painter-etching.

Wedmore. No. 25.

First state; proof on thin Japanese paper. EXTREMELY RARE.

From the Tracy Dows Collection.

"At the street's end, a white house and a spire which Monsieur Viollet le Duc added to Notre-Dame."—WEDMORE.

MERYON, CHARLES

583. ENTRÉE DU COUVENT DES CAPUCINS FRANÇOIS À ATHÈNES.

Painter-etching.

Wedmore. No. 32.

SUPERB PROOF ON LAID PAPER, the state before its publication in Count Léon de Laborde's "Athènes au XVme, XVIme, et XVIIme Siecles"—a book that is itself now scarce.

From the Tracy Dows Collection.

MERYON, CHARLES

584. LA RUE DES TOILES, À BOURGES. Painter-etching.

Wedmore. No. 35.

Trial proof, before the first finished state, with the date on the chimney. SUPERB IMPRESSION on dark Japanese paper.

From the Tracy Dows Collection.

"Mr. Macegeorge and I have practically finished trial proofs, with the date in the chimney '1853.'"—WEDMORE. This plate has been coarsely copied.

MERYON, CHARLES

585. PORTRAIT OF CHARLES MÉRYON (by Felix Bracquemond).
Painter-etching.
Delteil. No. 17a.
Second state; proof on Japanese paper.
From the Philip Burty Collection.

MERYON, CHARLES

586. PORTRAIT OF CHARLES MÉRYON. Etching. (From Life by
Felix Bracquemond.)
Beraldi. No. 77.
The very rare original. Only ten impressions are known
to be in existence. There is a very deceiving counterfeit
of this plate.
From the Blanchard Randall Collection.

HENRY MEYER

Born in London, 1782(?); died there, 1847.

MEYER, HENRY

587. PSYCHE (Mrs. Paget). Stipple.
After John Hoppner. BEAUTIFULLY PRINTED IN COLORS.
Framed.

MEYER, HENRY

588. LADY HAMILTON AS NATURE. Stipple.
After George Romney. BEAUTIFUL PROOF in dark brown,
with one line of inscription. Framed.

MEYER, HENRY

589. EMMA, LADY KENYON. Mezzotint.
After John Hoppner. Proof before all letters. This
is a private plate, and nearly all the impressions are in
the possession of Lord Kenyon; they can be obtained only
if a member of the family parts with his, or her, impres-
sion. Only a very few impressions before all letters were
taken.

SIMON CHARLES MIGER

Born in Paris, 1736; died there, 1820.

MIGER, SIMON CHARLES

590. HERCULES AND OMPHALE. Line-engraving. 1783.
Portalis and Beraldi, III, p. 100. No. 2.
After Dumont le Romain. VERY FINE EARLY IMPRESSION,
IN PERFECT CONDITION.

JEAN FRANCOIS MILLET

Born, 1814; died at Barbizon, 1875.

MILLET, JEAN FRANCOIS

591. THE SOWER. Lithograph.
Deteil. No. 22.
VERY FINE IMPRESSION. The stone is ground down. This
lithograph, executed in 1851, was done for "L'Artiste,"
but that Journal never published it. Framed.

GIROLAMO MOCETTO

Born in Verona about 1458; died in Venice about 1531. Quite Venetian
in character and much influenced by Giovanni Bellini. His technique was
modelled on Mantegna's.

MOCETTO, GIROLAMO

592. JUDITH WITH THE HEAD OF HOLOFERNES
Bartsch, XIII. No. 1.
Duplicate from the British Museum.

"The 'Judith' in particular is executed with a firmness of hand almost archi-
tectural; and it is only just to recognize in it the chef-d'œuvre of the en-
graver and one of the noblest productions of the art of engraving in the
Fifteenth century."—DELABORDE.

MOCETTO, GIROLAMO

593. THE CALUMNY OF APELLES. Engraving.
Bartsch, XIII. 113. 10. (Anon.) Hind. 464. 9.
After a drawing by Mantegna, preserved in the British
Museum. First state (of four) described by Hind. MAG-
NIFICENT IMPRESSION BEFORE THE SCRATCHES ON THE

[No. 593—Continued]

PLATE. In perfect condition aside from a few repairs of tears and crease running through the centre of the print.

From the R. S. Holford and J. S. Morgan Collections.

BENEDETTO MONTAGNA

Worked in Vicenza between the years 1500 and 1540.

MONTAGNA, BENEDETTO

594. MAN WITH AN ARROW. Painter-engraving.

Bartsch, XIII. No. 33.

Second state. BRILLIANT IMPRESSION, with a hill added on the background low down to the left. VERY RARE.

From the Sir Joshua Reynolds, John Tetlow and J. S. Morgan Collections.

RAPHAEL MORGHEN

Born in Florence, 1758; died there, 1833. "Probably no engraver has had so large a following as Raphael Morghen. This is partly due to his soft and captivating style and partly to his excellent judgment in the choice of subjects. Morghen has preserved to the world the almost extinct glories of Leonardo da Vinci's *Last Supper* in a plate which alone would have made the reputation of any engraver."—FREDERICK KEPPEL.

MORGHEN, RAPHAEL

595. THE HOLY FAMILY REPOSING. Line-engraving.

Apell, p. 289. No. 3.

After N. Poussin. (Palazzo Rospigliosi.) Second state. SUPERB PROOF WITH THE COAT-OF-ARMS, AND ONE LINE OF THE INSCRIPTION IN SCRIPT. Framed.

From the W. H. Daugherty Collection.

MORGHEN, RAPHAEL

596. "PARCE SOMNUM RUMPFERE." Line-engraving.

Apell, p. 289. No. 5.

After Titian. First state. BRILLIANT PROOF BEFORE ALL LETTERS. EXTREMELY RARE.

"The engraving on the fleshes, in this and the next state, present a brilliant example of the engraver's art."—HALSEY.

MORGHEN, RAPHAEL

597. THE TRANSFIGURATION. Line-engraving.

Apell, p. 291. No. 20.

After Raphael. Second state. Open letter proof. VERY FINE AND RARE. Framed.

MORGHEN, RAPHAEL

598. THE LAST SUPPER. Line-engraving.

Apell, p. 291. No. 21.

After Leonardo da Vinci. First state (of six). Remark proof. One plate on the table is still without shading. In the lower margin the coat-of-arms, but no inscriptions whatsoever. EXTREMELY FINE AND EXCESSIVELY RARE. There are eleven impressions only of this state. A superb proof, but unfortunately it has a slight tear in the lower right hand margin; this, however, does not extend into the engraved surface. Framed.

“As to Morghen’s plate, its consummate skill, technical judgment, delicate treatment and artistic merit combine to make it his masterpiece—with, possibly, the exception of his second plate of the *Transfiguration*—and it is very doubtful if any other engraver has ever produced its equal.”—HALSEY.

MORGHEN, RAPHAEL

599. AURORA, WITH APOLLO AND THE HOURS. Line-engraving.

Apell, p. 293. No. 32.

After Guido Reni. Second state. Proof before the inscription except the artists’ names and “Romæ” in shaded and engraved script. VERY FINE. Framed.

MORGHEN, RAPHAEL

600. THE HUNTING FEAST OF DIANA. Line-engraving.

Apell, p. 293. No. 33.

After Domenichino. First state. Proof before all letters. EXTREMELY FINE. Framed.

MORGHEN, RAPHAEL

601. THE THREE AGES. Line-engraving.

Apell, p. 294. No. 46.

After F. Gérard. First state. Artist’s proof. Framed.

MORGHEN, RAPHAEL

602. PORTRAIT OF LEONARDO DA VINCI. Line-engraving.
Apell, p. 301. No. 142.
After his own painting. Third state. SUPERB OPEN LETTER PROOF.

JEAN MORIN

Born in Paris about 1590; died there, 1650. Morin started his career as a painter, but afterward took to engraving. He studied at first under Philippe de Champaigne, after whom many of his plates were engraved. His plates are done in a mixed style, partly etching and partly burin work, using the dotted manner for the flesh.

MORIN, JEAN

603. PORTRAIT OF ANNE OF AUSTRIA. Engraving.
Robert Dumesnil, II. No. 40.
Only one state mentioned. FINE IMPRESSION WITH MARGIN on paper with the watermark of the two interlaced As and a crown.

"His queen, Anne of Austria, is here shown in the quiet garb of a widow, a delightfully simple portrait."—L. R. METCALFE.

MORIN, JEAN

604. PORTRAIT OF CARDINAL GUIDO BENTIVOGLIO. Engraving.
Robert Dumesnil, II. No. 43.
After A. Van Dyck.
Second state. VERY FINE IMPRESSION WITH THE INSCRIPTIONS. No margin. THE ENGRAVER'S MASTERPIECE.

MORIN, JEAN

605. NICOLAS CHRYSTIN. Engraving.
Robert Dumesnil, II. No. 51.
After A. Van Dyck.
Only one state mentioned. VERY FINE IMPRESSION, WITHOUT MARGIN, on paper with the watermark of the two interlaced Cs.
Duplicate from the Bibliotheque Nationale in Paris.

"To the four portraits after Van Dyck we must give special attention, for they contain Morin's masterpieces,—the portrait of N. Chrystin, son of the Spanish Plenipotentiary at the Peace of Vervins, and that of Cardinal Bentivoglio, the Papal Nuncio to the court of Louis XIII. Here we have Morin in his grand manner, transferring all the color of the original canvas to his copperplate and interpreting his models with a boldness, a softness,

[No. 605—*Continued*]

a clearness of purpose and a strength of sympathy wholly admirable. In awarding the palm, we hesitate between the deep tones, the velvety finish in the head of the sombre Spaniard and the subtle modelling of the beautifully illumined, sensitive Italian face. Either of these portraits alone would have established Morin's fame."—L. R. METCALFE.

MORIN, JEAN

606. PORTRAIT OF HENRI DE LORRAINE, Duc de Guise. Commander in Chief of the armies of Louis XIV. Engraving.

Robert Dumesnil, II. No. 57.

After I. Citermans. Only one state mentioned. VERY FINE IMPRESSION, without margin; on paper with the watermark "coat-of-arms of Lorraine."

MORIN, JEAN

607. HENRY II, KING OF FRANCE. Engraving.

Robert Dumesnil, II. No. 59.

Laid down and without margin. ONE OF THE ENGRAVER'S RAREST AND MOST INTERESTING PORTRAITS.

MORIN, JEAN

608. PORTRAIT OF LOUIS XIII. Engraving.

Robert Dumesnil, II. No. 64.

After Philippe de Champaigne. Only one state mentioned. VERY FINE IMPRESSION. This is especially interesting as being the only portrait which Morin made of the King. It is significant of the more modest character of Louis XIII, especially when we think of the innumerable portraits which Louis XIV had made of himself.

MORIN, JEAN

609. PORTRAIT OF PIERRE MAUGIS DES GRANGES. (His brother formed the first print collection in France.) Engraving.

Robert Dumesnil, II. No. 67.

After Philippe de Champaigne. Only one state mentioned. VERY FINE IMPRESSION without margin, on paper with the watermark "coat-of-arms of Lorraine."

Duplicate from the Royal Collection of Saxony in Dresden.

"In other portraits like that of Maugis, the maitre-d'hotel of the king, the artist seems to have revelled in the deepest tones of his inky palette, and he renders the olive skin and the raven hair of this strong-featured individual with a most striking intensity."—L. R. METCALFE.

MORIN, JEAN

610. PORTRAIT OF CARDINAL MAZARIN. Engraving.

Robert Dumesnil, II. No. 68.

After Philippe de Champaigne.

Second state, before the inscription around the frame was erased. FINE IMPRESSION without margin, on paper with the watermark "coat-of-arms of Lorraine."

MORIN, JEAN

611. PORTRAIT OF JACQUES LE MERCIER (well-known architect of this period). Engraving.

Robert Dumesnil, II. No. 69.

After Philippe de Champaigne. Only one state mentioned.

FINE IMPRESSION, with very small margin, on paper with the watermark "coat-of-arms of Lorraine."

MORIN, JEAN

612. PORTRAIT OF OMER TALON. Engraving.

Robert Dumesnil, II. No. 74.

After Philippe de Champaigne. Third state, the left sleeve is very dark. VERY FINE IMPRESSION WITH LARGE MARGIN.

"As a pendant we have the brilliantly executed head of Omer Talon, avocat-général du Parlement, the greatest pillar of French jurisprudence and a great man in his day; it is a plate which Rembrandt would have deigned to look at more than once."—L. R. METCALFE.

MORIN, JEAN

613. PORTRAIT OF AUGUSTIN DE THOU (President of the Parliament of Paris). Engraving.

Robert Dumesnil, II. No. 77.

Only one state mentioned. VERY FINE IMPRESSION with small margin, unnecessarily laid down. This is a very early plate by Morin. It has great decorative quality on account of the rich blacks of the costume and the background.

From the Duke of Arenberg Collection.

MORIN, JEAN

614. PORTRAIT OF AMADOR JEAN BAPTISTE DE VIGNEROD, ABBÉ DE RICHELIEU (nephew of the great Cardinal). Engraving.

Robert Dumesnil, II. No. 85.

After Philippe de Champaigne. Second state, with the inscriptions. VERY FINE IMPRESSION WITH LARGE MARGINS on paper with the two interlaced Cs.

"Quite a different portrait is that of his nephew, Vignerod, shown here in three-quarter figure as the Abbé de Richelieu, a most attractive plate, and one of the only two portraits of Morin's in which the model is shown otherwise than in the usual bust form."—L. R. METCALFE.

MORIN, JEAN

615. PORTRAIT OF MARIE DE MEDICIS (Queen of France and Navarre, wife of Henri IV). Engraving. 1574-1642.

Robert Dumesnil, II. Pièces douteuses. No. 4.

After Pourbus. Only one state mentioned. VERY FINE IMPRESSION, WITH UNUSUALLY LARGE MARGINS. On paper with the two small interlaced Cs.

From the Sagert and A. Morrison Collections.

GEORGE MORLAND

MORLAND, GEORGE

616. A TEA GARDEN. Stipple.

Engraved by F. D. Soiron. Early impression with the border. Very nicely printed in colors. Framed.

Companion to No. 617.

MORLAND, GEORGE

617. ST JAMES PARK. Stipple.

Engraved by F. D. Soiron. Early impression with the border. Very nicely printed in colors. Framed.

Companion to No. 616.

MORLAND, GEORGE

618. THE SQUIRE'S DOOR. Stipple.

Engraved by B. Duttau. VERY FINE IMPRESSION, nicely printed in colors. With large margin. Framed.

MORLAND, GEORGE

619. THE FARMER'S DOOR. Stipple.

Engraved by B. Dutteau. VERY FINE IMPRESSION, nicely printed in colors. With margin. Framed.

MORLAND, GEORGE

620. CHILDREN PLAYING SOLDIERS. Mezzotint.

Engraved by George Keating. VERY FINE OPEN LETTER PROOF WITH LARGE MARGIN. Framed.
Companion to No. 621.

MORLAND, GEORGE

621. BLIND MAN'S BUFF. Mezzotint.

Engraved by Wm. Ward. Very fine open letter proof with large margin. Framed.
Companion to No. 620.

JEAN MOYREAU

Born at Orléans, 1690; died, 1762. "He studied painting under Boullogne, but soon devoted his time to engraving. He came to Paris, and in 1738 was admitted into the *Académie Royale*, with the uncommon distinction that he was not required to engrave a portrait according to the rules."—BRYAN.

MOYREAU, JEAN

622. LA COLLATION. Etching and engraving.

Portalis and Beraldi, III, p. 210.

After A. Watteau.

MOYREAU, JEAN

623. LA PARTIE QUARRÉE. Etching and engraving.

Portalis and Beraldi, III, p. 210.

After A. Watteau.

JOHANN FRIEDRICH WILHELM MULLER

Born in Stuttgart, 1782; died at Sonnenstein, 1816.

MULLER, JOHANN FRIEDRICH WILHELM

624. THE SISTINE MADONNA. Line-engraving.

Apell, p. 304. No. 3.

After Raphael. Trial proof before all letters and the halos of the Madonna and the Child. Also before much other work, so that it must be considered an unfinished trial proof. VERY RARE. Framed.

MULLER, JOHANN FRIEDRICH WILHELM

625. ST. JOHN THE EVANGELIST. Line-engraving.
Apell, pp. 304-305. No. 4.
After Domenichino. Fourth state. Early impression before the date 1808 was changed to 1812. SUPERB IMPRESSION IN PERFECT CONDITION AND VERY RARE.

JOHANN GOTTHARD VON MULLER

Born at Bernhausen, near Stuttgart, 1747; died in Stuttgart, 1830. Pupil of J. G. Wille.

MULLER, JOHANN GOTTHARD VON

626. MME. LOUISE ELISABETH VIGÉE-LE BRUN. Line-engraving.
1785.
Apell, p. 312. No. 28.
After her own painting. First state. Artist's proof, with "Muller, sc." scratched in the middle of the upper margin. Framed.
From the W. H. Daugherty Collection.

AGOSTINO DE' MUSI

(*Called Venegiano*)

Flourished at Venice and Rome from 1514 to 1536. Pupil of Giulio Campagnola and later formed his style after that of Albrecht Dürer. Finally he became a disciple of Marc Antonio and one of his most successful followers.

MUSI, AGOSTINO DE'

627. THE ISRAELITES GATHERING MANNA
Bartsch, XIV. No. 8. Andresen, II, No. 3.
After Raphael. Second state (of 7). FINE IMPRESSION with the engraver's initials, but before the retouch and Salamanca's address.
From the Count von Fries, Et. Durand, Julian Marshall and J. Reiss Collections.

MUSI, AGOSTINO DE'

628. IPHIGENIA RECOGNIZES ORESTES AND PYLADES. Engraving.
Bartsch, XIV. No. 194.
After a drawing by Baccio Bandinelli. First state. VERY early impression before Salamanca's address.

MUSI, AGOSTINO DE'

629. APOLLO AND DAPHNE. Engraving.

Bartsch, XIV. No. 317.

Second state. The year 1515, which the plate bore originally, has been changed to 1518, but before the address of Salamanca was added. In one corner appears the collector's stamp "S. P." which is probably the unidentified collector's mark "Fagan No. 482." Framed.

MUSI, AGOSTINO DE'

630. VENUS AND CUPID. Engraving.

Bartsch, XIV. No. 318.

VERY FINE IMPRESSION.

From the R. Fisher Collection.

MUSI, AGOSTINO DE'

631. PEASANT AND THE WOMAN WITH THE BASKET OF EGGS. Engraving.

Bartsch, XIV. No. 453.

After Raphael. VERY FINE IMPRESSION AND VERY RARE. This is one of the engraver's best plates.

From the Sir Peter Lely, Auguste-Toulet-Malassio and J. Reiss Collections.

LORENZO DE' MUSI

Son of Agostino de' Musi. One engraving only is known to have been executed by him bearing the date 1535.

MUSI, LORENZO DE'

632. PORTRAIT OF BARBAROSSA, BEY OF ALGIERS. Painter-engraving. 1535.

From the Griggs Collection.

Kheyr-ed-Din Barbarossa, brother of Horuk Barbarossa, whom he succeeded as Bey of Algiers in 1518. Having surrendered the sovereignty of Algiers to the Turkish Sultan, Selim I, in order to gain support against the Spaniards, he was appointed General, and received, in 1519, a reinforcement of 2000 Janizaries. He made himself master of Tunis, but in 1535 the Emperor Charles V besieged and captured the city and liberated a vast number of Christian slaves. He was appointed a High Admiral to the Ottoman fleets in 1537, and in conjunction with Francis I captured Nice in 1543. He died in Constantinople in 1546.

ROBERT NANTEUIL

Born in Rheims, 1623; died in Paris, 1678. The most eminent of French portrait engravers.

NANTEUIL, ROBERT

633. FRANÇOIS DE VENDÔME, DUC DE BEAUFORT. Line-engraving.
Robert Dumesnil, IV. No. 33.
After Nocrét. Second state. VERY FINE IMPRESSION.

NANTEUIL, ROBERT

634. POMPONE DE BELLÈVRE. Line-engraving.
Robert Dumesnil, IV. No. 37.
After Charles Le Brun. Second state. VERY FINE IMPRESSION, with the "Crochet" after the word "sculpebat."
THIS IS CONSIDERED TO BE ONE OF THE FOUR FINEST PORTRAITS IN LINE-ENGRAVING. Framed.

NANTEUIL, ROBERT

635. JACQUES BENIGNE BOSSUET. Line-engraving. 1674.
Robert Dumesnil, IV. No. 45.
From life. First state.

NANTEUIL, ROBERT

636. GODEFROI MAURICE DE LA TOUR D'AUVERGNE, DUC DE BOURBON. Line-engraving.
Robert Dumesnil, IV. No. 49.
From life. SUPERB IMPRESSION.

NANTEUIL, ROBERT

637. JACQUES, MARQUIS DE CASTELNAU. Line-engraving. 1658.
Robert Dumesnil, IV. No. 58.
From life. Second state with the inscriptions. VERY FINE AND WITH GOOD MARGIN.

Marshal of France, Lieutenant-general of the armies of the king in Flanders, Governor of Brest. He was mortally wounded in 1658 at the siege of Calais. This plate was engraved for *Memoires de Michel de Castelnau*, by J. Lelaboureur. Paris, 1659.

NANTEUIL, ROBERT

638. JEAN BAPTISTE COLBERT. Line-engraving. 1668.
Robert Dumesnil, IV. No. 74.
Engraved from life. Second state. VERY FINE. Framed.

NANTEUIL, ROBERT

639. BASIL FOUQUET. Line-engraving. 1658.
Robert Dumesnil, IV. No. 97.
From life. First state; before the date 1658 was changed to 1660. VERY FINE IMPRESSION with a very narrow margin.
From the F. Rumpf Collection.

NANTEUIL, ROBERT

640. NICHOLAS FOUQUET (born, 1615; died, 1680). Line-engraving. 1661.
Robert Dumesnil, IV. No. 98.
From life. First state (of 6). VERY FINE IMPRESSION WITH THE MISSPELLING "MISSIVE" INSTEAD OF "MESSIVE." Small margin. VERY RARE.

NANTEUIL, ROBERT

641. JEAN-BAPTISTE BUDES, COMTE DE GUÉBRIANT. Line-engraving.
Robert Dumesnil, IV. No. 104.
From life. First state. VERY FINE IMPRESSION before the words "Nominé à l'Ordre du St. Esprit" were replaced by "ét gouverneur d'Auxonne Ec." With good margin.

NANTEUIL, ROBERT

642. LOUIS HESSELIN, CONSEILLER D'ETAT. Line-engraving. 1658.
Robert Dumesnil, IV. No. 110.
From life. First state. VERY FINE PROOF BEFORE THE INSCRIPTION ON THE BASE OF THE FRAME. No margin.

NANTEUIL, ROBERT

643. CHARLES DE LA PORTE, DUC DE MEILLERAYE. Line-engraving. 1662.
Robert Dumesnil, IV. No. 118.
From life. Second state. VERY FINE IMPRESSION, with the "crochet" after the date. Very small margin, with an unknown collector's stamp.

NANTEUIL, ROBERT

644. MICHEL LE TELLIER (Ministre d'Etat). Line-engraving. 1658.
Robert Dumesnil, IV. No. 130.
From life. Only one state known. FINE IMPRESSION, without margin.

NANTEUIL, ROBERT

645. MICHEL LE TELLIER (Ministre d'Etat). Line-engraving. 1659.
Robert Dumesnil, IV. No. 131.
From life. Only one state known. SUPERB IMPRESSION
WITH LARGE MARGINS.

NANTEUIL, ROBERT

646. JEAN LORET. Line-engraving. 1658.
Robert Dumesnil, IV. No. 150.
From life. Second state, before the comma after the
name Loret in the verses below, but with the crochet after
the date. FINE IMPRESSION, with small margin.
From the E. Galichan, Firmin-Didot and Atherton Cur-
tis Collections.

Loret is chiefly remembered for his *Gazette*, written in *vers libres*, which he began to issue in 1650, and continued until his death in 1666. The *Gazette* appeared each week and was addressed to Mademoiselle de Longueville, who became later Duchesse de Nemours. From her he received a pension of 2,000 livres, and from Nicolas Fouquet, Superintendent of Finance, another 200 écus. This latter pension he lost when Fouquet was imprisoned in the Bastille, but Loret continued to uphold the fallen minister in the *Gazette*, and Fouquet, to his lasting honor, made a present of 1,500 livres to Loret, to enable the latter to continue the *Gazette*, but did not let Loret know to whom he was indebted for this gift.

NANTEUIL, ROBERT

647. LOUIS XIV. Line-engraving. 1666.
Robert Dumesnil, IV. No. 157.
Engraved from life. First state. VERY FINE IMPRESSION
before the letter "C" in the upper right hand corner.
Framed.

NANTEUIL, ROBERT

648. CARDINAL JULES MAZARIN. Line-engraving.
Robert Dumesnil, IV. No. 175.
After Van Mol. First state. BEAUTIFUL PROOF BEFORE
THE INSCRIPTION on the oval border; no margin. VERY
RARE.

NANTEUIL, ROBERT

649. CARDINAL JULES MAZARIN. Line-engraving. 1656.
Robert Dumesnil, IV. No. 179.
Engraved from life. Only one state mentioned. VERY
FINE IMPRESSION. Framed.

NANTEUIL, ROBERT

650. **CARDINAL JULES MAZARIN.** Line-engraving.
Robert Dumesnil, IV. No. 186.
Second state. **SUPERB IMPRESSION IN PERFECT CONDITION.**
From the Captain Donadieu Collection.

NANTEUIL, ROBERT

651. **HENRI DE MESMES, PRÉSIDENT À MORTIER AU PARLEMENT DE PARIS.** Line-engraving. 1650.
Robert Dumesnil, IV. No. 191.
From life. First state. **VERY FINE PROOF** before the date was changed to 1654. Very small margin.

NANTEUIL, ROBERT

652. **HENRI DE SAVOIE, DUC DE NEMOURS.** Line-engraving. 1651.
Robert Dumesnil, IV. No. 198.
From life. First state. **SUPERB IMPRESSION,** before the date was changed to 1652. Small margin.
From the R. Pelzer Collection.

NANTEUIL, ROBERT

653. **NICOLAS POTIER DE NOVION (Premier President au Parlement de Paris).** Line-engraving. 1664.
Robert Dumesnil, IV. No. 207.
From life. First state. **SUPERB IMPRESSION** before the crochet after the date. With margin.

NANTEUIL, ROBERT

654. **HARDOUIN DE PÉRÉFIXE DE BEAUMONT (Archbishop of Paris).** Line-engraving. 1665.
Robert Dumesnil, IV. No. 213.
From life; only one state known. **VERY FINE IMPRESSION WITH LARGE MARGIN.**

FOURTH SESSION

TUESDAY EVENING, APRIL 13, 1915

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

Catalogue Nos. 655 to 866 inclusive

GILLIS NEYTS

Born in Holland, 1617; died there, 1687.

NEYTS, GILLIS

655. THE LITTLE BRIDGE. Painter-etching.

Dutuit, V. No. 5.

First state. EXTREMELY FINE IMPRESSION. IN PERFECT
CONDITION AND EXTREMELY RARE.

From the R. Von Seydlitz Collection.

NEYTS, GILLIS

656. LANDSCAPE WITH THE RIDER. Painter-etching.

Dutuit, V. No. 6.

Second state. SUPERB IMPRESSION. IN PERFECT CONDI-
TION AND EXTREMELY RARE.

NIELLI

NIELLO

657. THE ADORATION OF THE MAGI

Passavant, I, p. 276. Duchesne, No. 32.

Niello formerly attributed to Maso de Finiguerra, but
this attribution has been doubted by Passavant and Du-
chesne. IMPRESSION OF PERFECT CONDITION AND SUPERB
CLEARNESS OF PRINTING. The lower border of the plate
forms a straight line, while the three other sides show pe-

[No. 657—*Continued*]

cularly shaped dents, in every second of which a nail-hole can be seen, which served to hold the plate. Niello of the greatest beauty and importance. Passavant mentions that the composition and the rich manner of the ornaments on the draperies remind one of the style of Gentile da Fabriano.

NIELLO

658. THE BAPTISM OF CHRIST

Duchesne. No. 94. Passavant, I, p. 277. Italian niello attributed to Maso da Finiguerra by Duchesne, who erroneously describes this print with four saints instead of two. (See Passavant.) IMPRESSION OF GREAT BEAUTY AND CLEARNESS; small tears, holes and weak spots underlaid.

From the J. S. Morgan Collection.

NIELLO

659. SCENES FROM THE LIFE OF THE VIRGIN

Dutuit. No. 72.

UNIQUE.

From the Marquis Durazzo, W. Drugulin, Theodore Irwin and J. S. Morgan Collections.

Large Composition, in the centre the crowning of the Virgin, represented exactly in the manner of the famous "Pax," by Maso da Finiguerra, Duch. 129, with the only difference that the representation is not rounded in the upper part, but shows a quadrangular, architectural border; below, in an open landscape, the body of the Virgin, mourned by apostles. On both sides of the centrepiece, three scenes of the life of the holy Virgin. Dutuit and the Durazzo Catalogue describe the upper two of these as partly torn off and unrecognizable. Since the Durazzo sale, however, this print has been most cleverly restored, so that it appears now quite perfect on the face. These two upper scenes have been made up to represent the nativity of the Virgin on the left, and the Virgin's visit to the Temple on the right side. Below, on the left, the betrothal of the Virgin and the nativity of Christ; on the right: The Annunciation and the Adoration of the Magi. Dutuit, who, however, gives the erroneous measurements of 250 mm. high and 472 mm. wide, describes this plate as: "Pièce magistrale très intéressante, non dérite, provenant d'une pièce de dimensions considérables. L'épreuve unique de la collection Durazzo, Cat. No. 2926, s'est vendu 1000 florins." The Durazzo sale Catalogue, No. 2926, describes it as: Masterful and most interesting composition; also as far as dimensions are concerned, unique in its kind,

[No. 659—*Continued*]

undescribed. (Height, 9 in. 3 lines; width, 7 inches 3 lines, which is the size of this impression.)

On the mount the owner's note, copying the handwriting of the late Mr. Wunderlich, on the previous mat, stating: Niello by Baldovineti, a contemporary and friend of Maso de Finiguerra of Florence:

"This plate is, next to Finiguerra's celebrated Pax, the most important monument of the earliest productions of the engraver's art, and in size and composition it is even more important. It is unique, no other impression, nor even a fragment of one is known to exist."—From the MARQUIS DURAZZO Collection and later W. DRUGULIN."

Aside from the fact that the print is browned all over, the impression is very clear and beautiful. It was folded across and torn in various places, but has since been repaired by a masterly hand; only after very careful examination would the observer find out that the design has been restored in the two small upper scenes. However, a very careful inspection will show that the design is inferior in character and purity of line to that of the original parts.—R. EDERHEIMER.

NIELLO

660. ORNAMENTAL PANEL WITH A FEMALE SATYR NURSING TWO CHILDREN.

Duchesne. No. 362.

Niello by Peregrino da Cesena; XV century. ONE OF THE MOST BEAUTIFULLY ENGRAVED NIELLI AND EXTREMELY RARE.

NIELLO

661. A ROMAN SACRIFICE

Passavant, p. 328. No. 687.

Niello; also the original silverplate.

WILLIAM NUTTER

Born 1754 (?); died, 1802.

NUTTER, WILLIAM

662. FIRST BITE—JUST BREECH'D. Stipples.

Both after Stothard. A FINE PAIR, nicely printed in colors.

Duplicates from the J. P. Morgan Collection. (2)

JOHN OGBORNE

Born, 1725; died, 1795. Pupil of Bartolozzi.

OGBORNE, JOHN

663. MARCHANDE DE CUPIDONS. Stipple.
After F. Bartolozzi. Nicely printed in colors. VERY FINE
AND RARE.

SAMUEL PALMER

PALMER, SAMUEL

664. EARLY MORNING—OPENING THE FOLD. Painter-etching.
Palmer. 110.
EARLY AND BEAUTIFUL IMPRESSION on India paper, marked
“Trial proof” by the artist and signed by him. Framed.
From the W. S. Carter Collection.

“This was one of the ten subjects from Virgil, and the design was, therefore, one of picked excellence—the outcome of infinite study and selection. Some have agreed that it is his best production. We are inclined to this opinion; but, be this as it may, the work is ample evidence in itself of a still unclouded brightness of the faculties and an undiminished skill.”—Memoirs of SAMUEL PALMER.

PALMER, SAMUEL

665. YOUNG BACCHANTS. Mezzotint.
VERY FINE IMPRESSION.

A. PAPA VOINE

Born, 1759; died, —.

PAPA VOINE, A.

666. INNOCENT PLAY—WANTON TRICKS. Stipples.
Both after Tomkins. BEAUTIFUL COLOR PRINTS. (2)

WILLEM VAN DE PASSE

Born in Utrecht about 1598; died, 1637. Son and pupil of Crispin van de Passe, the elder.

PASSE, WILLEM VAN DE

667. ROBERT DUDLEY, EARL OF LEICESTER. Line-engraving.
Andresen, II, p. 265. No. 7.
FINE EARLY IMPRESSION, but without margin and laid down.

R. M. PAYE, JR.

Born about 1750; died, 1821.

PAYE, R. M. Jr.

668. MISS DECAMP. Stipple. 1805.

After Eliza Anne Paye. VERY FINE IMPRESSION in brownish black ink.

From the Royal Collection at Windsor.

JOHN PAYNE

Flourished in London from 1620 until 1648.

PAYNE, JOHN

669. MR. HOBSON OF HOBSON'S CHOICE, THE FAMOUS CAMBRIDGE CARRIER. Line-engraving.

Andresen, II, p. 269. No. 12.

VERY FINE IMPRESSION with a small margin.

From the Earl of Aylesford Collection.

GEORGE PENCZ

Born in Nürnberg about 1500; died at Königsberg, 1550. As a native of Nürnberg, he was admitted into the Guild of Painters in 1523. After he had been, if not under the instruction, at least under the influence of Albrecht Dürer, he was associated with the Behams and with them in 1524 underwent the sentence of banishment for heresy. He was, however, frequently in Nürnberg until the year 1532, when he came back to live there altogether. He seems to have visited Italy several times and is said to have studied under Marc Antonio Raimondi.

PENCZ, GEORGE

670. CHRIST TEMPTED BY THE DEVIL. Painter-engraving.

Bartsch, VIII. No. 39.

(No. 11 of the set "The Life of Jesus Christ.")

Bartsch, 30-54.

PENCZ, GEORGE

671. THE CONVERSION OF SAUL. Painter-engraving. 1543.

Bartsch, VIII. No. 69.

VERY FINE IMPRESSION.

From the W. Esdaile Collection.

PENCZ, GEORGE

672. THOMIRIS IMMERSING THE HEAD OF CYRUS IN A BAG FILLED
WITH BLOOD. Painter-engraving.
Bartsch, VIII. No. 70.
VERY FINE IMPRESSION.
From the Frauenholz Collection.

PENCZ, GEORGE

673. JASON AND MEDEA. Painter-engraving.
Bartsch, VIII. No. 71.
VERY FINE.

PENCZ, GEORGE

674. HORATIUS COCLES DEFENDING THE BRIDGE AT ROME. Painter-
etching.
Bartsch, VIII. No. 80.
FINE IMPRESSION.

PENCZ, GEORGE

675. TRIUMPH OF BACCHUS. Painter-engraving.
Bartsch, VIII. No. 92.
VERY FINE IMPRESSION.
From the Dr. Sträter Collection.

WILLIAM PETHER

Born at Carlisle, 1731; died, 1795. Painted portraits and miniatures; studied mezzotinting and attained great excellence.

PETHER, WILLIAM

676. PORTRAIT OF W. PETHER. Mezzotint.
C. Smith, III. No. 26.
After his own painting. First state. SUPERB PROOF.

PETHER, WILLIAM

677. A JEW RABBI. Mezzotint.
C. Smith, III. No. 39.
After Rembrandt. Proof before all letters.
From the W. Esdaile Collection.

GIAMBATTISTA PIRANESI

Born in Venice, 1720; died, 1778. "His plates are of large size, and are etched with so much picturesque boldness and ruggedness that he well deserves the sobriquet of 'The Rembrandt of Architecture.'"

PIRANESI, GIAMBATTISTA

678. VIEW OF THE TEMPLE OF JANUS—THE COLISEUM (bird's-eye view). Painter-etchings.
(From the Views of Rome.) From the rare first edition.
Framed. (2)

PIRANESI, GIAMBATTISTA

679. ISLE OF THE TIBER—THE PANTHEON. Painter-etchings.
(From the views of Rome.) From the rare first edition.
Framed. (2)

PIRANESI, GIAMBATTISTA

680. INTERIOR OF THE COLISEUM—EXTERIOR OF THE COLISEUM.
Painter-etchings.
(From the views of Rome.) From the rare first edition.
Framed. (2)

PIRANESI, GIAMBATTISTA

681. THE ARCH OF TITUS—THE ARCH OF CONSTANTINE. Painter-etchings.
(From the views of Rome.) From the rare first edition.
Framed. (2)

ANTONIO POLLAIUOLO

Born in Florence, 1432; died in Rome, 1498. Goldsmith, sculptor, painter and engraver with the burin. He learned the goldsmith's art from Bartoluccio Ghiberti, and was famous in his time as an originator and a skilfull caster of little figures and an ingenious cutter of precious bas-reliefs. He studied painting with his brother Pietro and practiced that art all his life. The number of his prints is very small. We are familiar with only three."
—BARTSCH.

POLLAIUOLO, ANTONIO

682. BATTLE OF THE NUDES. Engraving.

Bartsch, XIII. No. 2.

EXTREMELY FINE IMPRESSION AND EXCESSIVELY RARE.

Kristeller says that this is the only print which can with certainty be ascribed to Pollaiuolo.

"Soon after the discovery of the art of engraving, he made himself a master of the secret, and engraved his 'Battle of Nude Figures,' which, according to Lanzi, was executed about 1480; because, having acquired great celebrity by it, he was invited to Rome in 1484 to erect the monument of Sixtus IV, who died on the 11th of August of that year. Vasari praises this print very highly."—LOUIS FAGAN.

NICOLAS PONCE

Born in Paris, 1746; died there, 1831. "Nicolas Ponce was an engraver of great merit, and second only to Nicolas de Launay, whose pupil he was, in rendering the work of Baudouin."—LAURENCE and DIGHTON.

PONCE, NICOLAS

683. ANNETTE ET LOUBIN. Line-engraving.

Portalis and Beraldi, III, p. 336. No. 4.

After P. A. Baudouin. Proof before the title and dedication.

CARLO ANTONIO PORPORATI

Born at Volvera, near Torino, 1741; died in Torino, 1816. Went to Paris and became a pupil of Chevillet, Wille and Beauvarlet. In 1773 he was made a member of the Academy in Paris, and engraved for his reception plate, *Susannah at the Bath*, after Santerre, his masterpiece.

PORPORATI, CARLO ANTONIO

684. THE BATH OF SUSANNAH. Line-engraving.

Apell, p. 337. No. 4.

After Santerre. First state. Artist's proof. FINE IMPRESSION, IN PERFECT CONDITION. Framed.

PORPORATI, CARLO ANTONIO

685. VENUS CARESSING CUPID. Line-engraving.

Apell, p. 337. No. 5.

After P. Battoni. State before the first mentioned. SUPERB PROOF BEFORE ALL LETTERS AND THE COAT-OF-ARMS. This plate having been so delicately engraved and printed on a rather flimsy paper is extremely rare in such fine and well preserved proof. Framed.

PORPORATI, CARLO ANTONIO

686. IL BAGNO DI LEDA. Line-engraving.

Apell, p. 337. No. 6.

After Correggio. State before the first mentioned. SUPERB REMARQUE PROOF, with the white end of the broken limb of the tree. EXTREMELY RARE. Framed.

PORPORATI, CARLO ANTONIO

687. GIRL WITH DOG. Line-engraving.

Apell, p. 338. No. 18.

After J. B. Greuze. Third state. FINE IMPRESSION, but laid down.

AUGUSTE RAFFET

Born in Paris, 1804; died in Genoa, 1860.

RAFFET, AUGUSTE

688. COMBAT D'OUED-ALLEG

Giacomelli. No. 82.

Fine impression on India paper. Atherton Curtis considers this work his masterpiece. Framed.

From the W. S. Carter Collection.

"Of Raffet's works on the army of his own time, the *Combat d'Oued-Alleg*, considering all its qualities, is perhaps the artist's masterpiece."—ATHERTON CURTIS.

FRANCESCO RAIBOLINI

(*Called Francia*)

Born in Bologna, 1450; died, 1517.

RAIBOLINI, FRANCESCO

689. LUCRETIA

Passavant V. 197.

EXTREMELY RARE.

From the J. Reiss Collection.

JACOPO RAIBOLINI

(*Called Francia*)

Born in Bologna, 1487; died, 1557.

RAIBOLINI, JACOPO

690. BACCHANAL

Bartsch, XIII. No. 7.

Bartsch describes this print as the work of the Monogramist I. F. SUPERB IMPRESSION AND EXCESSIVELY RARE.

From the Baron Von Lanna Collection.

MARC ANTONIO RAIMONDI

Born in Bologna about 1480; died there about 1530. Started work in the atelier of Francesco Francia. The antique had from the first a very strong fascination for him. About 1505 Raimondi came under the strong influence of Dürer, and made a series of copies of *The Life of the Virgin* and other woodcuts. He had now reached (1509) a degree of sureness and technical mastery of engraving which had not been attained up to that time in Italy. In 1509 or 1510 he went to Rome. At just this period he seems to have been much influenced by Lucas of Leyden. Shortly after coming to Rome he entered the studio of Raphael, and it is with Raphael's name that Marcantonio is associated most closely in the history of engraving. To Raphael he owed, above all, the ennobling of his artistic feeling for form and the astonishingly rapid development of his ability in drawing.

RAIMONDI, MARC ANTONIO

691. ADAM AND EVE. Engraving.

Bartsch, XIV. No. 1.

Framed.

"Elle est très belle, et en même temps une des plus rares de l'œuvre de ce graveur."—BARTSCH.

RAIMONDI, MARC ANTONIO

692. JOSEPH AND POTIPHAR'S WIFE. Engraving after a drawing by Raphael.
Bartsch, XIV. No. 9.
FINE IMPRESSION.

RAIMONDI, MARC ANTONIO

693. THE MASSACRE OF THE INNOCENTS (the plate without the fir-tree). Engraving.
Bartsch, XIV. No. 20.
After Raphael. First state. BRILLIANT IMPRESSION before Salamanca's address.

RAIMONDI, MARC ANTONIO

694. THE LAST SUPPER. Engraving.
Bartsch, XIV. No. 26.
After Raphael. SUPERB IMPRESSION ON PARCHMENT. OF EXTREME RARITY; POSSIBLY UNIQUE. Framed.
From the Puccini and A. Morrison Collections.

RAIMONDI, MARC ANTONIO

695. PAUL PREACHING AT ATHENS. Engraving.
Bartsch, XIV. No. 44.
After a drawing by Raphael. FINE IMPRESSION. Framed.

RAIMONDI, MARC ANTONIO

696. THE MARTYRDOM OF ST. LAWRENCE. Engraving.
Bartsch, XIV. No. 104.
Second state. One of the wooden forks held by the man standing at the left has been removed. EXCELLENT IMPRESSION. Framed.

RAIMONDI, MARC ANTONIO

697. ST. CECILIA. Engraving.
Bartsch, XIV. No. 116.
After Raphael. SUPERB IMPRESSION, WITH MARGINS SHOWING THE DOUBLE BORDER LINES. The quality of this impression is equal to the one in the British Museum, which has its margin cut down to the inner line.

RAIMONDI, MARC ANTONIO

698. THE DANCE OF CUPIDS. Engraving.
Bartsch, XIV. No. 178.
After Raphael. FINE IMPRESSION AND VERY RARE.
From the Hibbert and Sir Joshua Reynolds Collections.

RAIMONDI, MARC ANTONIO

699. TWO FAUNS CARRYING A CHILD IN A BASKET. Engraving.
Bartsch, XIV. No. 230.
After the antique. VERY FINE IMPRESSION.

"One cannot very well desire anything more perfect, as far as design and engraving are concerned, than this superb print."—BARTSCH.

RAIMONDI, MARC ANTONIO

700. THE JUDGMENT OF PARIS. Engraving.
Bartsch, XIV. No. 245.
After a design by Raphael. PROBABLY THE FINEST IMPRESSION IN EXISTENCE. The tone obtained by the use of pumice-stone, which gives so fine an effect to this impression, is usually scarcely visible. Framed.
From the Henry Bradhurst, Thomas Whitehead and Alfred Hubert Collections.

"Still about the same time, but more ambitious in composition, and nearer to the 'Pyramus and Thisbe' in the close and more Goldsmith-like shading, should be placed 'The Judgment of Paris'—where the same delicate manner is carried to even greater finesse."—HIND.

RAIMONDI, MARC ANTONIO

701. THE YOUNG AND THE OLD BACCHANT. Engraving.
Bartsch, XIV. No. 294.
After Giulio Romano. FINE OLD IMPRESSION.
From the Herman F. Weber Collection.

RAIMONDI, MARC ANTONIO

702. VULCAN, VENUS AND CUPID. Engraving.
Bartsch. No. 326.
EXTREMELY FINE IMPRESSION AND IN PERFECT CONDITION.
This is much more primitive in style than most of Raimondi's plates.
From the Alfred Hubert Collection.

RAIMONDI, MARC ANTONIO

703. MARS, VENUS AND CUPID. Engraving.
Bartsch, XIV. No. 345.
SUPERB IMPRESSION. Framed.
From the W. Esdaile Collection.

RAIMONDI, MARC ANTONIO

704. TRAJAN CROWNED BY VICTORY. Engraving.
Bartsch, XIV. No. 361.
After the antique.

"This print, which was engraved after one of the reliefs from the Arch of Constantine, is one of the most beautiful and one of the most esteemed of Marc-Antonio's works."—BARTSCH.

RAIMONDI, MARC ANTONIO

705. A MAN AND A WOMAN CONVERSING AT THE EDGE OF A WOOD.
Engraving.
Bartsch, XIV. No. 377.
AN IMPRESSION OF THE FINEST QUALITY IN ABSOLUTELY
PERFECT CONDITION and with large margin.
From the A. Morrison and P. Gellatly Collections.

"This plate is engraved with an extremely delicate burin-stroke in the early manner of Marcantonio and appears to be after Francesco Francia."—BARTSCH.

RAIMONDI, MARC ANTONIO

706. POETRY. Engraving.
Bartsch, XIV. No. 382.
After Raphael. VERY FINE IMPRESSION.
From the King Ferdinand of Portugal and Count Enzenberg Collections.

RAIMONDI, MARC ANTONIO

707. THE THREE DOCTORS. Engraving.
Bartsch, XIV. No. 404.
VERY FINE AND EXTREMELY RARE.
From the J. D. Böhm and J. Reiss Collections.

RAIMONDI, MARC ANTONIO

708. THE HUNT OF TRAJAN. Engraving.

Bartsch, XIV. No. 422.

After Raphael's design from an antique basso-rilievo on a sarcophagus, which used to be at St. Peter's, Rome, but is now in the Louvre, Paris. GOOD OLD IMPRESSION.

RAIMONDI, MARC ANTONIO

709. THE CLIMBERS. Engraving.

Bartsch, XIV. No. 487.

After Michel Angelo's cartoon "The Battle of Pisa." VERY FINE IMPRESSION AND EXTREMELY RARE.

RAIMONDI, MARC ANTONIO

710. LA CASOLETTE

Bartsch, XIV. No. 489.

After Raphael. Probably drawn for Francis I. SPLENDID IMPRESSION AND VERY RARE IN SUCH QUALITY.

From the Sir Peter Lely and Baron C. Marochetti Collections.

"Marc Antonio à gravé cette éстамpe dans le temps de sa force."—BARTSCH.

RAIMONDI, MARC ANTONIO

711. PORTRAIT OF RAPHAEL. Engraving.

Bartsch, XIV. No. 496.

BEAUTIFUL IMPRESSION AND VERY RARE.

PAUL RAJON

Born at Dijon, 1844; died in Paris, 1888. "He studied etching under Gaucherel and Flameng, and at the Salon of 1869 received a medal. In the following year, and again in 1873, he received medals for his etchings; and at the Universal Exposition of 1878 he was placed *Hors Concours* for his masterly portrait of Darwin. When his fame was at its height, and when commissions were being showered upon him, he died."—H. BERALDI.

RAJON, PAUL

712. PORTRAIT OF CARDINAL NEWMAN. Etching.

Beraldi. No. 167.

After W. W. Oules. Remarque proof on Japanese paper, signed by both artists. RARE IN THIS STATE. Framed.

From the W. S. Carter Collection.

REMBRANDT VAN RIJN

Born in Leyden, 1607; died in Amsterdam, 1669. Pupil of Swancburch and Pieter Lastman. "The opinion among etchers which enthrones Rembrandt as the King of his craft is the most recent instance of perfect unanimity among people of all nationalities. As we all say that Phidias was the greatest sculptor, Homer the greatest epic poet, and Shakespeare the greatest dramatist, so we are all agreed on the world-wide supremacy of Rembrandt. In his own lines of work there is no one in all history to be compared with Rembrandt; in artistic influence he has one equal entirely unlike himself, and that is Raphael. They are the two most influential graphic artists of all time."—P. G. HAMERTON.

REMBRANDT VAN RIJN

713. PORTRAIT OF REMBRANDT WEARING A SOFT CAP. Painter-etching.
Bartsch. No. 2.
Full face. (Rembrandt aux trois moustaches.) Assumed date, 1631. Only one state known. VERY FINE IMPRESSION.

REMBRANDT VAN RIJN

714. PORTRAIT OF REMBRANDT WITH A FLAMBOYANT SWORD. Painter-etching. 1634.
Bartsch. No. 18.
Second state. FINE IMPRESSION on paper with the watermark coat-of-arms of the Archduke Albrecht.
From the G. D. de Arozarena and G. Hibbert Collections.

This print was done in Rembrandt's earliest period and is dated 1634. It shows the Rembrandt of the early times when he loved to dress himself up in all sorts of picturesque costumes, of which his house in the Breedstrat was a perfect museum.

REMBRANDT VAN RIJN

715. PORTRAIT OF REMBRANDT IN VELVET CAP AND PLUME. Painter-etching. 1638.
Bartsch. No. 20.
Only one state known. VERY FINE EARLY IMPRESSION, WITH THE NAME OF REMBRANDT AND THE DATE, which is delicately traced in the upper left portion of the plate, and plainly visible.

"The face and hair are carried out quite exquisitely, with a peculiar delicacy, and the different stuffs are characterized in the most masterly way, the velvet of the cap, adorned with an ostrich feather, the silk and the gold braid on the fur-lined cloak."—H. KNACKFUSS.

REMBRANDT VAN RIJN

716. REMBRANDT LEANING ON A STONE SILL ("Rembrandt Ap-puyé"). Painter-etching.

Bartsch. No. 21.

Second state. ONE OF THE VERY FINEST IMPRESSIONS IN EXISTENCE. The color on the edge of this impression was probably put on by Rembrandt with a view to changing the plate in some way. This is just the same kind of color that he used in sketching on early trial impressions of this plate, and also on "Rembrandt with Embroidered Mantle." Some of these trial proofs are in the great public collections abroad. Framed.

From the Beham, F. S. Haden and Alfred Hubert Col-lections.

REMBRANDT VAN RIJN

717. PORTRAIT OF HIMSELF, DRAWING. Painter-etching. 1648.

Bartsch. No. 22.

Ninth state. A VERY FINE IMPRESSION, rich in tone. Framed.

REMBRANDT VAN RIJN

718. ABRAHAM SENDING AWAY HAGAR. Painter-etching. 1673.

Bartsch. No. 30.

Only one state known. FINE IMPRESSION ON PAPER, with the watermark "Double eagle."

"All the qualities of Rembrandt are united to a high degree in this print; beauty of expression, arrangement, delicacy, richness of detail, and chiaro-scuro."—CHARLES BLANC.

"This is one of the most perfectly delicate of all of Rembrandt's etchings. The sureness of the faint, thin lines on which the expression of the face chiefly depends, the masterly reservation of reflections and half-lights in open shading, the opportune omission of labor where omission was better than toil, justify our admiration."—P. G. HAMERTON.

REMBRANDT VAN RIJN

719. ABRAHAM CARESSING ISAAC. Assumed date, 1637.

Bartsch. No. 33.

First state. VERY FINE IMPRESSION before the slip of the point above Isaac's shoulder.

"This little plate is done in Rembrandt's best period and is among the most spirited and delicate of all."—BARTSCH.

REMBRANDT VAN RIJN

720. JACOB LAMENTING THE SUPPOSED DEATH OF JOSEPH. Painter-etching. Assumed date, 1633.

Bartsch. No. 33.

Second state. FINE IMPRESSION WITH THE RETOUCH.

REMBRANDT VAN RIJN

721. KING DAVID IN PRAYER. Painter-etching. 1652.

Bartsch. No. 41.

First state. EXTREMELY FINE IMPRESSION, before a little white space near the upper left hand border was shaded.

"The David on his Knees has more 'color,' but is near akin to the Tobit in pathetic intensity of sentiment."—P. G. HAMERTON.

REMBRANDT VAN RIJN

722. THE BLINDNESS OF TOBIT. Painter-etching. 1651.

Bartsch. No. 42.

Only one state accepted now. VERY EARLY IMPRESSION, WITH SOME BURR ON THE DRYPOINT. EXTREMELY RARE.

"There are a few remarkably good etchings of 1651. First the wonderfully delicate little print of The Blind Tobit, the most striking and affecting picture of the helplessness of a man struck blind."

"One of Rembrandt's most touching Biblical illustrations, Tobit Blind, with the Dog, a work in which the mental conception, which is most pathetic, is everything, and the manual performance so simple, so devoid of all pretension, that it requires some knowledge of etching to recognize the strength of the master."

REMBRANDT VAN RIJN

723. THE ANGEL APPEARING TO THE SHEPHERDS. 1634.

Bartsch. No. 44.

Third state. SUPERB IMPRESSION from the completely finished plate, before any retouch.

From the Sir John Day Collection.

The effect of a print of this plate almost entirely depends upon the clearness of the nocturne landscape in the distance to the left.

"These great scenes from the Bible, no one has conceived them better than Rembrandt, and no one felt more keenly their touching and simple poetry.

"The Apparition of the Angels to the Shepherds' has been the subject of many pictures, but how often does one rest indifferent to the representations of this marvelous scene! Rembrandt finds here occasion to show the two most astounding sides of his genius—expression and chiaroscuro."—

CHARLES BLANC.

REMBRANDT VAN RIJN

724. THE PRESENTATION IN THE TEMPLE (in Rembrandt's dark manner). Painter-etching. Assumed date, 1654.

Bartsch. No. 58.

Only one state known. SPLENDID IMPRESSION OF THE UTMOST RARITY. Duplicate from the British Museum.

From the Marsden J. Perry Collection.

"The brilliancy of the sacerdotal vestments is rendered here with a power so extraordinary that the plate is a great technical feat. The lines are coarse and rude, but so entirely synthetic and intelligent in their arrangement that the splendor of gold and jewels and embroidery is fully suggested to the imagination. The high priest, who is standing, is one of the most imposing figures amongst all the creations of Rembrandt, who had a keen appreciation of sacerdotal dignity and magnificence.—P. G. HAMERTON.

REMBRANDT VAN RIJN

725. THE FLIGHT INTO EGYPT—THE HOLY FAMILY CROSSING A RILL. Painter-etching. 1654.

Bartsch. No. 55.

Only one state known. A WONDERFUL IMPRESSION, FULL OF BURR, on Japanese paper.

"The Virgin resting her hand upon her saddle bends her head with an air of sadness; the precaution of the old man who tests the depth of the water with his stick is expressed in the most vivid manner; the donkey is a little 'chef d'œuvre' of drawing and etching. If this little print were rare it would be worth an enormous price, so charming is it."—CHARLES BLANC.

REMBRANDT VAN RIJN

726. THE REST IN EGYPT. Painter-etching. 1645.

Bartsch. No. 58.

In outline. Only one state known. FINE IMPRESSION. From the Petit-Didier and Rosenberg Collections.

REMBRANDT VAN RIJN

727. CHRIST DISPUTING WITH THE DOCTORS (the larger plate). Painter-etching.

Bartsch. No. 65.

First state. VERY FINE IMPRESSION, before the plate was disfigured by oxide at the top and right edge. With a tone left on the plate which adds materially to the effect of the finish.

"Jesus Disputing with the Doctors; The Larger Plate, is a masterly sketch like 'The Tobit,' in which the imaginative conception of the scene far predominates over simple handicraft."—P. G. HAMERTON.

REMBRANDT VAN RIJN

728. CHRIST PREACHING (called "The Little La Tombe"). Painter-etching. Assumed date, 1652.

Bartsch. No. 67.

Only one state accepted now. EXTREMELY FINE, EARLY IMPRESSION, full of burr and on paper with the watermark "Folly," the kind which is not often met with.

"Though less important than the Hundred Guilders Print, The Christ Preaching is certainly as strong as, if not stronger than, its great companion in its drawing of human character. The profound attention of the assembly, the marvelous expressions of their faces as they listen to the words of Christ, make an impression upon us that cannot be forgotten, and we are as if we ourselves were there listening to what the great Preacher has to say."—ATHERTON CURTIS.

REMBRANDT VAN RIJN

729. CHRIST AND THE WOMAN OF SAMARIA; AMONG RUINS. Painter-etching. 1634.

Bartsch. No. 71.

First state. VERY FINE IMPRESSION, with the two lines across the plate near the top.

REMBRANDT VAN RIJN

730. CHRIST HEALING THE SICK (generally known as the Hundred Guilders Print). Painter-etching.

Bartsch. No. 74.

Second state. SUPERB IMPRESSION, with the diagonal lines on the donkey's neck, but before any retouch. On paper with the crowned shield and fleur-de-lys. THIS IS GENERALLY CONCEDED TO BE THE GREATEST OF THE MASTER'S ETCHINGS. Framed.

REMBRANDT VAN RIJN

731. THE AGONY IN THE GARDEN. Painter-etching. Assumed date, 1657.

Bartsch. No. 75.

Only one state known. BEAUTIFUL IMPRESSION on Japanese paper.

"Here all the sorrows unite to overwhelm his soul and plunge it into an ocean of bitterness. . . . What profoundness of sentiment! What poetry in the setting of this august drama, and what grandeur in so small a frame!"—CHARLES BLANC.

REMBRANDT VAN RIJN

732. THE THREE CROSSES. Painter-etching. 1653.

Bartsch. No. 78.

First state. SUPERB PROOF, WITH THE TRIANGULAR, UN-SHADED SPACE NEAR THE RIGHT EDGE. Printed on vellum, which has acquired a wonderfully rich ivory tone. THIS IS PROBABLY THE FINEST IMPRESSION IN EXISTENCE, having been pronounced by a famous expert to be much finer than the one in the print room of the British Museum. Framed.

"When Rembrandt had passed his fiftieth year he seems to have put still more fire into his painting, and to have worked with even greater breadth of handling; and there was a corresponding change in his style of etching. His Biblical subjects appear like weird visions wrapped in mysterious light; witness his powerful crucifixion known as *The Three Crosses*."—LIPPMANN.

REMBRANDT VAN RIJN

733. THE CRUCIFIXION (a small oval plate). Painter-etching. Assumed date, 1640.

Bartsch. No. 79.

First state. A VERY FINE IMPRESSION, with the left arm of the cross touching the border. P. Mariette's signature and the date 1670 on the back of the print.

REMBRANDT VAN RIJN

734. CHRIST CARRIED TO THE TOMB. Painter-etching. Assumed date, 1645.

Bartsch. No. 84.

Only one state known. VERY EARLY IMPRESSION, WITH MUCH BURR AND AN UNUSUAL AMOUNT OF TONE ON THE PLATE.

From the F. S. Haden and Marsden J. Perry Collections.

REMBRANDT VAN RIJN

735. CHRIST IN THE MIDST OF HIS DISCIPLES (the incredulity of Thomas). Painter-etching. 1650.

Bartsch. No. 89.

Only one state known. VERY FINE IMPRESSION on paper with the watermark "Folly." Extremely rare.

This plate is executed in a wonderfully free and summary manner, which accords somewhat with the subject, the sudden apparition of Christ in the midst of his Disciples. The kneeling figure in the foreground, the figure of the doubting Thomas, and the crowd at the left, are especially fine. The impressions are extremely rare.

REMBRANDT VAN RIJN

736. PETER AND JOHN AT THE BEAUTIFUL GATE OF THE TEMPLE.
Painter-etching. 1659.

Bartsch. No. 94.

Second state. VERY BEAUTIFUL PROOF on Japanese paper, before the cross hatchings on the arch reaching down to the capital of the left column.

From the John Astley, R. Dighton and Sir Joshua Reynolds Collections.

The Dighton Collection was made famous, or rather notorious, owing to the fact that it was partly made up of prints which Mr. Dighton stole from the British Museum. He was in the habit of going to the Museum to make copies of certain of the valuable prints, but he actually carried away some of the originals themselves in his portfolio. This print, however, does not bear the stamp of the Museum, and it is not probable that it was among those which he stole.

REMBRANDT VAN RIJN

737. THE DEATH OF THE VIRGIN. Painter-etching. 1639.

Bartsch. No. 99.

Second state. A very early impression with the fully shaded armchair, which is still full of burr, and before the little vertical lines on the bedpost.

REMBRANDT VAN RIJN

738. ST. JEROME WRITING NEAR A POLLARD WILLOW. Painter-etching. 1648.

Bartsch. No. 103.

Second state. SUPERB IMPRESSION OF GREAT BRILLIANCY AND FRESHNESS, WITH THE SIGNATURE; on Japanese paper. Framed.

From the Hawkins and J. Charlon Collections.

REMBRANDT VAN RIJN

739. ST. JEROME IN AN ITALIAN LANDSCAPE. Painter-etching.

Bartsch. No. 104.

Second state. SUPERB, EARLY IMPRESSION, showing much burr, especially on the mane of the lion. In perfect condition. Framed.

REMBRANDT VAN RIJN

740. ST. FRANCIS BENEATH A TREE, PRAYING. Painter-etching. 1657.

Bartsch. No. 107.

Second state. SUPERB IMPRESSION from the finished plate, on Japanese paper. EXCEEDINGLY RARE.

From the Hawkins, Earl of Aylesford, Duke of Buccleugh and Alfred Hubert Collections.

All of the grandeur of Rembrandt's last period is seen in this print. It was executed at a time when he had been deserted by public favor, and in fact by everybody, except Hendricke Jaghers, his mistress. The plate was evidently done entirely to please himself and without any consideration for the taste of the public. In fact it has never been a favorite except with those who have made some study of Rembrandt's works and possess a little insight into the real meaning of his art.

REMBRANDT VAN RIJN

741. THE SPANISH GIPSY (Preciosa). Painter-etching. Assumed date, 1641.

Bartsch. No. 120.

Only one state known. SUPERB IMPRESSION, IN PERFECT CONDITION. IMPRESSIONS OF THIS PLATE ARE OF THE GREATEST RARITY AND ARE ONLY FOUND IN THE MOST COMPLETE COLLECTIONS.

From the Marsden J. Perry Collection.

REMBRANDT VAN RIJN

742. THE SYNAGOGUE. Painter-etching. 1648.

Bartsch. No. 126.

Intermediate state between the second and third; not mentioned by Rovinski, Seidlitz or Hind. VERY FINE IMPRESSION, with an additional set of lines in the shadow on the stone in the middle ground, but before the other touches.

REMBRANDT VAN RIJN

743. CUPID REPOSING. Etching.

Bartsch. No. 132.

Rejected by most authorities as not being by Rembrandt. A VERY FINE IMPRESSION OF A VERY RARE PLATE.

From the Six and R. v. Seydlitz Collections.

REMBRANDT VAN RIJN

744. BEGGARS AT THE DOOR OF A HOUSE. Painter-etching. 1648.
Bartsch. No. 176.

First state. SUPERB IMPRESSION, before the additional work on door-post near the nose of the old man giving alms. In perfect condition. Framed.

REMBRANDT VAN RIJN

745. BEGGAR TURNED TO THE RIGHT ("tis vinnich kout"). 1634.
—BEGGAR TURNED TO THE LEFT ("dats niet"). Painter-etchings. 1634.

Bartsch. Nos. 177 and 178.

Only one state known. VERY FINE AND STRONG IMPRESSIONS.

From the J. C. D. Hebich and E. Schroeter Collections.

"These etchings have been attributed to Solomon Savry, whom a recent writer erroneously assumes to have been a pupil of Rembrandt. There is nothing in their execution to support this theory; the figures are coarsely and carelessly drawn, but, as I have shown before, we need not for that reason doubt their authenticity. Their idea was probably borrowed from S. Beham, who in 1542 designed and engraved two little plates of a farmer and laborer, on one of which is the legend, 'Es ist kalt Weter,' and on the other, 'Das schadet nit'; but Rembrandt's plates are in no sense copies of these prints."—MIDDLETON.

REMBRANDT VAN RIJN

746. SIX'S BRIDGE. Painter-etching. 1645.

Bartsch. 208.

Third state. VERY FINE IMPRESSION, with the hats of both men standing on the bridge, shaded.

From the J. Marsden Perry Collection.

One of the rarest, and, in spite of its slightness, one of the most beautiful of Rembrandt's landscapes.

The legend concerning this etching is that when Rembrandt was about to sit down at the hospitable board of Burgomaster Jan Six it was found that mustard was lacking. The servant was dispatched to buy it, and Rembrandt made—and won—a wager that he would etch a plate before the servant could return with the mustard.

REMBRANDT VAN RIJN

747. A VIEW OF AMSTERDAM. Painter-etching. Assumed date, 1640.

Bartsch. No. 210.

Second state. BEAUTIFUL IMPRESSION without the hare and the upper line of the tower, on paper with the watermark "Folly." Large margin.

From the Robert Dumesnil Collection.

REMBRANDT VAN RIJN

748. THE LANDSCAPE WITH THE THREE TREES. Painter-etching. 1643.

Bartsch. No. 212.

Only one state. FINE, EARLY IMPRESSION, RICH AND TRANSPARENT.

"Ce paysage est un des plus beaux et des plus finis que Rembrandt ait fait; il est d'un effet très brillant, et gravé avec beaucoup de goût. Les belles épreuves en sont très rares."—BARTSCH.

REMBRANDT VAN RIJN

749. REVERSED COPY OF THE LANDSCAPE WITH THE THREE TREES. Etched by William Lord Byron.

From the W. H. Daugherty Collection.

REMBRANDT VAN RIJN

750. THE LANDSCAPE WITH THE THREE COTTAGES. Painter-etching. 1650.

Bartsch. No. 217.

Third state. SUPERB IMPRESSION IN PERFECT CONDITION. EXTREMELY RARE OF THIS QUALITY.

REMBRANDT VAN RIJN

751. THE LANDSCAPE WITH A RUINED TOWER AND A CLEAR FOREGROUND. Painter-etching. Assumed date, 1650.

Bartsch. No. 223.

Third state. VERY FINE IMPRESSION with a considerable amount of tone left on the plate, emphasizing the dark

[No. 751—*Continued*]

and stormy effect on the landscape. THIS IS UNDOUBTEDLY ONE OF THE FINEST. IMPRESSIONS IN EXISTENCE. Framed. From the J. Kollmann Collection.

“Ce qui est certain, c'est que le Paysage à la tour est un des plus beaux de l'œuvre.”—CHARLES BLANC.

“The print, which, for well-considered breadth and maintained unity of effect (not so much for dainty finish), is the 'last word' of landscape art, the perfect splendid phrase which nothing can appropriately follow, after which there is of necessity declension—if not collapse.”—FREDERICK WEDMORE.

REMBRANDT VAN RIJN

752. AN ARCHED LANDSCAPE WITH A FLOCK OF SHEEP. Painter-etching. 1650.

Bartsch. No. 224.

Second state. VERY FINE IMPRESSION with the distant horizon added behind the two figures on the left.

REMBRANDT VAN RIJN

753. THE LANDSCAPE WITH A COTTAGE AND HAYSTACK. Painter-etching. 1641.

Bartsch. No. 225.

Only one state known. AN IMPRESSION OF THE HIGHEST ORDER. Framed.

REMBRANDT VAN RIJN

754. A LARGE LANDSCAPE WITH A MILL-SAIL SEEN ABOVE A COTTAGE. Painter-etching. 1641.

Bartsch. No. 226.

Only one state known. VERY FINE IMPRESSION.

From the H. D. Seymour Collection.

“. . . makes a most poetical picture, as if by magic, out of an old, low cottage and a lime tree, a stream gliding silently between its flat banks among the meadows, the sails of a few windmills visible in the distance and a town on the verge of the low horizon.”—H. KNACKFUSS.

REMBRANDT VAN RIJN

755. REMBRANDT'S MILL Painter-etching. 1641.

Bartsch. No. 233.

Only one state known. SUPERB EARLY IMPRESSION, before

[No. 755—Continued]

any of the effect obtained in the sky by the use of sulphur was lost.

"Here we see nothing but a windmill, a few houses, and a perfectly flat horizon; but what a refined and indescribable charm—the secret of true art which defies analysis—lies in the sincerity with which this scene is rendered."—KNACKFUSS..

REMBRANDT VAN RIJN

756. THE GOLDWEIGHER'S FIELD. Painter-etching. 1651.

Bartsch. No. 234.

Only one state known. SUPERB IMPRESSION WITH SOME BURR. THIS PLATE IS UNIVERSALLY ADMITTED TO BE AMONG THE THREE OR FOUR OF REMBRANDT'S GREATEST LANDSCAPES.

From the La Motte-Fouquet and an unidentified collection.

Fagan. No. 254.

"The landscape known as the Goldweiger's Field is one of the best examples of the way in which the master could work in true nineteenth century spirit. It is full of the feeling of the air and space and is handled in a broad, free style that would be remarkable even in the greatest of nineteenth century artists."—ATHERTON CURTIS.

REMBRANDT VAN RIJN

757. OLD MAN SEATED, WITH A FLOWING BEARD, FUR CAP AND VELVET CLOAK. Painter-etching. Assumed date, 1632.

Bartsch. No. 262.

Second state. VERY FINE IMPRESSION BEFORE THE RETOUCH.

From the Chevalier de Cloussin Collection.

". . . but what a beautiful portrait! What an astounding representation of an old man!"—CHARLES BLANC.

REMBRANDT VAN RIJN

758. OLD MAN WITH A DIVIDED FUR CAP. Painter-etching. 1640.

Bartsch. No. 265.

First state (of 3). VERY FINE IMPRESSION before the slipped burin stroke near the left eye.

". . . work of great dignity and beauty, but not likely to be popular, from the absence of vigorous blacks. It is, however, admirably drawn, and though the distinctions of tone and local color are slight, this etching is one of the most brilliant that Rembrandt ever executed, and perfectly harmonious in its own key."—P. G. HAMERTON.

REMBRANDT VAN RIJN

759. YOUNG MAN MUSING. Painter-etching.

Bartsch. No. 268.

Second state. Fine impression with the cheek cleared.

REMBRANDT VAN RIJN

760. DOCTOR FAUSTUS. Painter-etching. Assumed date, 1652.

Bartsch. No. 270.

First state. SUPERB IMPRESSION before the additional shading on the book at the right and before much roulette work on the drapery and garment. On the curious gray paper which Rembrandt sometimes used for his plate of St. Jerome in an Italian Landscape. Framed.

From the Hawkins Collection.

REMBRANDT VAN RIJN

761. PORTRAIT OF CORNELIS CLAESZ ANSLO, MENNONITE PREACHER. Painter-etching. 1641.

Bartsch. No. 271.

Second state. VERY FINE IMPRESSION, the white strip at the bottom of the plate was worked over.

From the Chevalier J. de Franck, Nahl and W. S. Carter Collections.

"Ce portrait est un des plus beaux et des plus finis que nous ayons de la pointe de Rembrandt. Ce morceau est rare."—BARTSCH.

REMBRANDT VAN RIJN

762. PORTRAIT OF CLEMENT DE JONGHE, PRINT-SELLER. Painter-etching. 1651.

Bartsch. No. 272.

First state. SUPERB IMPRESSION before the arch and before some work on the outer fold of the cloak. ONE OF THE MOST BEAUTIFUL AND MOST FAMOUS PORTRAITS BY THE MASTER.

"Nothing in all the great etched work of Rembrandt is in craftsmanship more unobtrusively magnificent, and in its suggestion of complex character nothing is more subtle."—FREDERICK WEDMORE.

"As to the portraits of Clement De Jonghe which Rembrandt etched, one has no need to remark how fortunate is the arrangement or how beautiful the effect, how imposing the pensive expression of this personage whom one would so little suspect of being a merchant occupied with the prosaic details of his business and to whom Rembrandt—who always idealized nature according to his own ideas—has been able to give, as in the case of the Young Haaring, an air of revery so profound and the austere melancholy of a philosopher in meditation."—CHARLES BLANC.

REMBRANDT VAN RIJN

763. PORTRAIT OF JACOB HAARING (The "Old Haaring"). Painter-etching. Assumed date, 1655.

Bartsch. No. 274.

Second state. VERY FINE IMPRESSION with the added pillar in the centre of the window on outside. In perfect condition.

From the Edward Utterson Collection.

THIS PORTRAIT, AS WELL AS BEING ONE OF THE MOST BEAUTIFUL OF REMBRANDT, IS, AT THE SAME TIME, OF THE UTMOST SCARCITY. IT IS RARELY FOUND OUTSIDE OF THE GREAT PUBLIC COLLECTIONS.

REMBRANDT VAN RIJN

764. PORTRAIT OF JAN LUTMA, THE ELDER. Goldsmith at Groningen. Painter-etching. 1656.

Bartsch. No. 276.

First state. SUPERB PROOF BEFORE THE WINDOW AND THE SIGNATURE. PRINTED ON PARCHMENT AND EXCESSIVELY RARE. Framed.

From the John Webster and W. L. A. Dillaway Collections.

"C'est un des plus beaux que Rembrandt ait gravé. Le caractère de la tête y est rendu principalement avec tout l'esprit imaginable."

REMBRANDT VAN RIJN

765. PORTRAIT OF JAN ASSELYN, THE PAINTER, (Nicknamed "Crab-betje"). Painter-etching. Assumed date, 1674.

Bartsch. No. 277.

Third state. VERY FINE IMPRESSION with the background completely cleaned and the portrait retouched.

REMBRANDT VAN RIJN

766. PORTRAIT OF EPHRAIM BONUS, JEWISH PHYSICIAN. Painter-etching. 1647.

Bartsch. No. 278.

Second state. AN IMPRESSION OF THE FINEST QUALITY. with the burr removed from the ring; in perfect condition. Framed.

From the La Motte-Fouquet, A. Alferoff, Dr. Sträter and Marsden J. Ferry Collections.

REMBRANDT VAN RIJN

767. PORTRAIT OF JAN UYTENBOGAERT, PREACHER OF THE SECT OF THE ARMINIAN REMONSTRANTS. Painter-etching. 1635. Bartsch. No. 279.

Sixth state. **SLENDID IMPRESSION** after the two irregular corners of the octagon had been made even, but before the crude retouches on the curtain at the right. With a collector's mark "Anchor" in dry stamping, not mentioned by Fagan.

REMBRANDT VAN RIJN

768. PORTRAIT OF JAN CORNELIS SYLVIUS, PREACHING. Painter-etching. 1634. Bartsch. No. 280.

Second state. **SUPERB IMPRESSION** after the big scratch in the right upper margin had been burnished out. In perfect condition.

From the L. Galichon and A. Artaria Collections.

"This is one of Rembrandt's best portraits. It is very scarce, especially a good impression of it; as the etching being tender, many could not be taken off before the plate was worn."—WILSON.

"The following is a translation of the Latin inscription in the lower margin: This was the face of Sylvius, whose eloquence taught that Christ should be adored and showed to men the true path to Heaven. With these lips we heard him speak to the people of Amsterdam, with these he preached to the Frisians. Piety and religion were long safe in the keeping of an unyielding champion. Brightly shone the light of his life, revered for its virtues, and even in the infirmities of age he taught strong men.

"A lover of sincerity, he disdained all mere pretense of right nor cared by a fair front alone to please the good. This was his belief, that Jesus could be better preached by a nobler life, less well by thunders of eloquence. Amsterdam, cherish the memory of him who by his character set the standard for the city's life and maintained it by help of God Himself."

—C. BARLAEUS.

"No further do I praise his merits which I fain would imitate, but seek to present in verse.—P. S.

REMBRANDT VAN RIJN

769. PORTRAIT OF JAN UYTENBOGAERT, RECEIVER-GENERAL (usually called "The Gold-Weigher"). Painter-etching. 1639.

Bartsch. No. 281.

Second state (of 4). **SUPERB IMPRESSION BEFORE THE RETOUCH BY CAPTAIN WILLIAM BAILLIE.** Framed.

REMBRANDT VAN RIJN

770. PORTRAIT OF LIEVEN WILLEMSZ VAN COPPENOL, WRITING-MASTER. The larger plate. Painter-etching. Assumed date, 1658.

Bartsch. No. 283.

Fifth state. VERY FINE IMPRESSION of the state before the plate was cut down. On paper with the watermark "Folly." This is one of Rembrandt's latest plates and the impression is accompanied by an original autograph of the sitter.

From King Ferdinand of Portugal, Herman Weber and H. S. Theobald Collections.

REMBRANDT VAN RIJN

771. PORTRAIT OF JAN SIX (Burgomaster Six). Painter-etching. 1647.

Bartsch. No. 285.

Third state. FINE AND HARMONIOUS IMPRESSION with the name and age of the personage in the lower margin. Framed.

"The portrait of Jan Six is unquestionably Rembrandt's masterpiece in the way of highly finished shading, and was evidently executed with the intention of carrying his art, for once, as far as was possible for him in that special direction."—P. G. HAMERTON.

REMBRANDT VAN RIJN

772. A BEARDED MAN WEARING A VELVET CAP WITH A JEWEL CLASP. Painter-etching. 1637.

Bartsch. No. 313.

Only one state admitted lately. EXCEEDINGLY FINE IMPRESSION.

From the J. Reiss and Marsden J. Perry Collections.

REMBRANDT VAN RIJN

773. REMBRANDT'S MOTHER SEATED AT A TABLE, TURNED TO THE RIGHT. Painter-etching. Assumed date 1631.

Bartsch. No. 343.

Second state. SUPERB AND BRILLIANT IMPRESSION before the removal of the black spot near the tip of the nose.

From the Baron Von Lanna Collection.

"Sa tête, qui est vue de trois quarts, est extrêmement fine et porte le caractère d'une femme très-agée."—CH. BLANC.

REMBRANDT VAN RIJN

774. AN OLD WOMAN SLEEPING. Painter-etching. Assumed date between 1635 and 1637.
Bartsch. No. 350.
Only one state known. EXCEEDINGLY FINE IMPRESSION.

REMBRANDT VAN RIJN

775. THREE HEADS OF WOMEN. Painter-etching. Assumed date 1637.
Bartsch. No. 367.
One lightly etched. Second state. VERY FINE IMPRESSION WITH THE THREE HEADS.

All three studies are probably portraits of Saskia. The upper head is perhaps the most beautiful etching of his wife that the master has left us.

SAMUEL WILLIAM REYNOLDS

Born in England, 1773; died at Bayswater, 1835. Pupil of C. H. Hodges.

REYNOLDS, SAMUEL WILLIAM

776. MRS. ARBUTHNOT. Mezzotint.
A. Whitman. No. 11.
After John Hoppner. First state. VERY FINE IMPRESSION with the name of the personage and with the word "Proof." Marcia Mary Anne Arbuthnot, first wife of the Right Hon. Charles Arbuthnot, M. P., and diplomat.

REYNOLDS, SAMUEL WILLIAM

777. GEORGIANA (GORDON), DUCHESS OF BEDFORD. Mezzotint.
A. Whitman. No. 21.
After John Hoppner. Third state. Fifth daughter of Alexander, fourth Duke of Gordon; married in 1803, as his second wife, John Russell, sixth Duke of Bedford; died 1853.

REYNOLDS, SAMUEL WILLIAM

778. CHARLES JAMES FOX. Mezzotint.
A. Whitman. No. 92.
After John Opie. Second state. Open letter proof. VERY FINE IMPRESSION IN PERFECT CONDITION and with ample margin. Framed.
From the W. S. Carter Collection.

REYNOLDS, SAMUEL WILLIAM

779. FISHERMEN GOING OUT. Mezzotint. 1805.
A. Whitman. No. 400.
After George Morland. Proof before all letters not mentioned by Whitman. VERY FINE.

ANTONIO RICCIANI

Born in Rome, 1775; died —.

RICCIANI, ANTONIO

780. THE DEATH OF PRIAMUS AT THE TAKING OF TROY. Line-engraving.
Apell, p. 358. No. 12.
After P. Benvenuti. First state. Proof before all letters, with the engraver's name only. VERY RARE. Framed.

JOSEPH THEODORE RICHOMME

Born in Paris, 1785; died there, 1849. Pupil of Regnault and Coiny.

RICHOMME, JOSEPH THEODORE

781. TRIUMPH OF GALATHEA. Line-engraving.
Apell, p. 359. No. 9.
After Raphael. Second state. Open letter proof, with the engraver's stamp. Framed.
Companion to No. 782.

RICHOMME, JOSEPH THEODORE

782. THETIS CARRYING THE NEW ARMURE TO ACHILLES. Line-engraving.
Apell, p. 359. No. 10.
After F. Gérard. Second state. Open letter proof, with the engraver's stamp. Framed.
Companion to No. 781.

RICHOMME, JOSEPH THEODORE

783. NEPTUNE AND AMPHITRITE. Line-engraving.
Apell, p. 359. No. 11.
After Giulio Romano. First state. Proof with the artists' names only. Framed.

CHRISTOFANO ROBETTA

Born in Florence, 1463, and worked until 1522. "Vasari, who has given a long chapter to engravers by profession, does not mention Robetta. He seems to have considered this artist a mere goldsmith. Whatever may be the cause of this forgetfulness—and it is of little consequence, the plates being more eloquent than the best authenticated descriptions—we must assert that the prints signed with his name merit special attention. Drawn with unerring beauty and elegance, and engraved with a boldness and ease rare amongst the early Italians, they may sometimes be marred by timidity and inexperience, never by want of taste nor incorrectness of design."—
DUPLESSIS.

ROBETTA, CHRISTOFANO

784. THE ADORATION OF THE MAGI. Painter-engraving.

Bartsch, XII. No. 6.

A very fine and strong impression; evidently a contemporary print. The plate of this engraving is still preserved in the British Museum. It has been printed often in later periods and modern impressions are of frequent occurrence. On the reverse of the plate is the engraving for the Allegory of the Power of Love.

ROBETTA, CHRISTOFANO

785. ALLEGORY OF THE POWER OF LOVE. Painter-engraving.

Bartsch, XIII. No. 25.

Fine early impression and extremely rare. This design is engraved on the reverse of the plate, The Adoration of the Magi. Bartsch. No. 6.

ANTOINE LOUIS ROMANET

1748—?

ROMANET, ANTOINE LOUIS

786. LE BAIN. Line-engraving.

Portalis and Beraldi, III, p. 412. No. 2.

After S. Freudeberg. Proof before the title. VERY FINE IMPRESSION, but cut close. RARE.

JOHANN HEINRICH ROOS

Born at Otterdorf (Palatinat), 1631; died in Frankfurt a|M, 1685.

ROOS, JOHANN HEINRICH

787. SHEPHERD AND FLOCK RESTING. Painter-etching.

Bartsch. 38.

Second state. FINE IMPRESSION. Framed.

FRANCESCO ROSASPINA

Born at Monte Scudolo, near Rimini, 1762; died in Bologna, 1842. Disciple of Volpato and Morghen.

ROSASPINA, FRANCESCO

788. THE DANCE OF CUPIDS (also called the Rape of Proserpine).

Line-engraving.

Apell, p. 366. No. 12.

After F. Albano. First state. BEAUTIFUL PROOF BEFORE ALL LETTERS AND THE BORDER. Framed.

NICOLETTO ROSEX (ROSSI OR ROSA)

(Called *Da Modena*)

"Flourished at Modena (?) about 1490-1511. Italian engraver and goldsmith of the 16th century, born in Modena. In his early works he came under the influence of Mantegna's style. . . . He developed about the same time (1500) a style of composition quite his own, among engravers of the time, nearly always surrounding his saint or allegorical figure in a fantastic setting of classical ruin."—HIND.

ROSEX, (ROSSI or ROSA), NICOLETTO

789. PALLAS. Painter-engraving.

Bartsch, XVIII. No. 48.

Very rare.

From the Earl of Cholmondeley's Collection.

PETER PAUL RUBENS

Born in Antwerp, 1577; died, 1640.

RUBENS, PETER PAUL

790. ST. CATHERINE. Painter-etching.

Dutuit, V. No. 15.

Third state. VERY FINE IMPRESSION AND EXTREMELY RARE.

"A few etchings are attributed to Rubens himself—three with some show of reason. . . . 'St. Catherine in the Clouds,' 'An Old Woman and a Boy with Candles,' and a bust of Seneca. The first, which is the most powerful work of the three, is signed in its second state, 'P. Paul Rubens fecit.' In composition it corresponds to one of the ceiling paintings done by Rubens for the Jesuits' church of Antwerp in 1620."—HIND.

JACOB RUYSDAEL

Born, 1628(29); died, 1682.

RUYSDAEL, JACOB

791. LES VOYAGEURS. Painter-etching.
Dutuit. No. 4.
FINE IMPRESSION. Duplicate from the British Museum.

THOMAS RYDER AND J. L. COSSE

Born, 1746; died, 1810.

RYDER, THOMAS, and COSSE, J. L.

792. GENIUS OF MODESTY PREVENTING LOVE UNVEILING BEAUTY.
Stipple.
After G. B. Cipriani. VERY FINE IMPRESSION WITH THE
TITLE, printed in brown. Framed.

WILLIAM WYNNE RYLAND

Born in London, 1732; died there, 1783. Pupil of Ravenet, Boucher and LeBas.

RYLAND, WILLIAM WYNNE

793. CUPID TIED TO A TREE BY THE GRACES. Stipple.
After A. Kauffmann. VERY FINE IMPRESSION IN RED. Cir-
cular. Framed.

RYLAND, WILLIAM WYNNE

794. TELEMACHUS IN AULA SPARTANA (Telemachus at the Court of
Sparta)—TELEMACHUS REDUX A PENELOPE (Telema-
chus Brought Back to Penelope). Stipples.
Both after Angelica Kauffmann. BRILLIANT IMPRESSIONS
in red, perfect in condition. Framed. (2)

RYLAND, WILLIAM WYNNE

795. THE JUDGMENT OF PARIS. Stipple.
After Angelica Kauffmann. FINE IMPRESSION WITH THE
INSCRIPTION, printed in black. Circular. Framed.

RYLAND, WILLIAM WYNNE

796. SLEEPING VENUS. Stipple.
After Angelica Kauffmann. Fine proof below letters
printed in red. Circular. Framed.

RYLAND, WILLIAM WYNNE

797. VENUS PRESENTING HELEN TO PARIS—THE FLIGHT OF HELEN
AND PARIS. Stipples.

Both after Angelica Kauffmann. SUPERB IMPRESSIONS in
red, with full margin and in perfect condition. (2)

These two prints are mentioned in Bryan's "Dictionary of Painters and En-
gravers" as being among the artist's best work.

H. SACHS

Pupil of E. Mandel.

SACHS, H.

798. IN DER DÄMMERUNG. Line-engraving. 1869.

Apell, p. 371. No. 6.

After Spangenberg. First state. Artist's proof on India
paper. Framed.

HERMAN SAFTLEVEN

Born in Rotterdam, 1609; died in Utrecht, 1685.

SAFTLEVEN, HERMAN

799. LANDSCAPE WITH A BIG TREE. Painter-etching.

Bartsch, I. No. 28.

VERY FINE IMPRESSION IN PERFECT CONDITION. Works by
this etcher very rarely find their way into the market.

NATALE SCHIAVONE

Born at Chiozza, 1777; died in Venice, 1858. Pupil of R. Morghen.

SCHIAVONE, NATALE

800. THE ASSUMPTION OF THE VIRGIN. Line-engraving.

Apell, p. 377. No. 2.

After Titian. The painting formerly in the Church of
Santa Maria Gloriosa dei Frari, and now in the Gallery of
the Academy of Venice. First state. Proof before all let-
ters and before the coat-of-arms. SUPERB IMPRESSION IN
PERFECT CONDITION and ample margins. Framed.

From the W. S. Carter Collection.

LUIGI SCHIAVONETTI

Born at Bassano, 1765; died in London, 1810. Pupil of Volpats and Bartolozzi.

SCHIAVONETTI, LUIGI

801. THE CANTERBURY PILGRIMAGE (Chaucer's Canterbury Pilgrims). Line-engraving.

Andresen, II, p. 452. No. 12.

After Thomas Stothard. Finished by J. Heath after the engraver's death. Fine open letter proof with one line of the inscription. Framed.

GEORG FRIEDRICH SCHMIDT

Berlin, 1712-1775. "Schmidt was the son of a poor weaver, and lost six precious years as a soldier in the artillery at Berlin. Owing to the smallness of his size he was at length dismissed, when he surrendered to a natural talent for engraving. Arriving at Strasburg, on his way to Paris, he fell in with Wille, a wandering gunsmith, who joined him in his journey, and eventually in his studies. The productions of Schmidt show ability, originality, and variety rather than taste. His numerous portraits are excellent, being free and lifelike, while the accessories of embroidery and drapery are rendered with effect. As an etcher he ranks next after Rembrandt."—SUMNER.

SCHMIDT, GEORG FRIEDRICH

802. PORTRAIT OF HIMSELF "WITH THE SPIDER." Painter-etching. Jacoby. No. 141.

Very fine, early impression before the additional shading near the thermometer.

From the E. Schraeter Collection.

J. F. SCHMIDT

SCHMIDT, J. F.

803. PORTRAIT OF MAURICE QUENTIN DE LA TOUR. (The small plate.) Line-engraving. 1772.

Jacoby. No. 89.

Second state. SUPERB IMPRESSION WITH THE INSCRIPTION.

JAKOB MATTHIAS SCHMUTZER

Born in Vienna, 1733; died there, 1811. He studied for a time in Paris under Wille's direction.

SCHMUTZER, JAKOB MATTHIAS

804. ST. AMBROSE REFUSING EMPEROR THEODOSIUS ADMITTANCE TO THE CHURCH. Line-engraving.

Apell, p. 379. No. 5.

After P. P. Rubens. Second state. Proof before letters with the pillars. VERY FINE.

From the Burleigh James Collection.

MARTIN SCHÖNGAUER

Born at Ulm, about 1445; died at Colmar, 1491. He first studied with his father, who was a goldsmith, and afterward seems to have visited Flanders, where he studied under Roger Van der Weyden.

SCHÖNGAUER, MARTIN

805. THE ANGEL OF THE ANNUNCIATION. Painter-engraving.

Bartsch, VI. No. 1.

Very fine impression on paper with the watermark "Fleur-de-lys." A tear in the lower part carefully repaired.

Companion to No. 806.

From the Prince de Paar and Alfred Morrison Collections.

This impression shows the fine lines in the face and hands which give such peculiar delicacy to the finest impressions of Schöngauer's prints. It is only in impressions of this class that Schöngauer's peculiarly subtle modelling can be really appreciated. It is by the simplest possible technic that he attained the wonderful purity and delicacy of effect for which his prints have always been famous, and these qualities can only be appreciated in the earliest impressions.

SCHÖNGAUER, MARTIN

806. THE VIRGIN OF THE ANNUNCIATION. Painter-engraving.

Bartsch, VI. No. 2.

BEAUTIFUL RICH IMPRESSION IN PERFECT CONDITION. Of almost all the early German engravers' work, Schöngauer's are the most difficult to obtain in fine impressions.

Companion to No. 805.

From the P. Gellatly Collection.

SCHÖENGAUER, MARTIN

807. THE ANNUNCIATION. Painter-engraving.
Bartsch, VI. No. 3.
SUPERB IMPRESSION AND OF THE GREATEST RARITY.

SCHÖENGAUER, MARTIN

808. THE NATIVITY. Painter-engraving.
Bartsch, VI. No. 4.
EXTREMELY FINE IMPRESSION AND OF THE GREATEST RARITY.
Framed.

SCHÖENGAUER, MARTIN

809. THE PASSION OF CHRIST. Painter-engraving.
Bartsch, VI. Nos. 9-20.
A COMPLETE SET, ALL EQUALLY SUPERB IMPRESSIONS. Single impressions are very rarely found in such quality. AN ENTIRE SET CAN HARDLY BE DUPLICATED.
From the Prince Alexander Lobanow Rostowsky Collection. (12)

SCHÖENGAUER, MARTIN

810. CHRIST CARRYING THE CROSS (the large plate). Painter-engraving.
Bartsch, VI. No. 21.
FINE IMPRESSION OF AN EXTREMELY RARE PLATE. Repaired on the left margin and two tears cleverly mended. Framed.

SCHÖENGAUER, MARTIN

811. THE CRUCIFIXION. Painter-engraving.
Bartsch, VI. No. 25.
From the R. Scholtz Collection.

SCHÖENGAUER, MARTIN

812. THE VIRGIN AND CHILD WITH A PARROT. Painter-engraving.
Bartsch, VI. No. 29.
FINE IMPRESSION.
From the Von Nagler Collection; also Duplicate from the Berlin Museum.

SCHÖNGAUER, MARTIN

813. THE VIRGIN SEATED IN A COURT-YARD. Painter-engraving.
Bartsch, VI. No. 32.
SUPERB IMPRESSION AND OF GREAT RARITY.
From the Count G. Archinto Collection.

SCHÖNGAUER, MARTIN

814. THE DEATH OF THE VIRGIN. Painter-engraving.
Bartsch, VI. No. 33.
SUPERB IMPRESSION OF ONE OF THE FINEST WORKS OF THE
MASTER. With the unknown collector's mark "J. G."
(Perhaps J. Gerbeau.) Framed.

SCHÖNGAUER, MARTIN

815. CHRIST APPEARING TO MAGDALEN. Painter-engraving.
Bartsch, VI. No. 36.
FINE IMPRESSION.
Duplicate from the Berlin Museum.

SCHÖNGAUER, MARTIN

816. TEMPTATION OF ST. ANTHONY. Painter-engraving.
Bartsch, VI. No. 47.
A SUPERB, SILVERY IMPRESSION, IN PERFECT CONDITION.
EXTREMELY RARE.
From the Count G. Archinto and G. D. de Arozarena Col-
lections.

SCHÖNGAUER, MARTIN

817. ST. GEORGE KILLING THE DRAGON. Painter-engraving.
Bartsch, VI. No. 50.
This delightful little print is one of the rarest and most
charming of Schöngauer's works. THE PRESENT IMPRES-
SION IS WONDERFULLY FRESH AND BRILLIANT.

SCHÖNGAUER, MARTIN

818. ST. JAMES THE GREATER DEFEATING THE SARACENS. Painter-
engraving.
Bartsch, B. VI. No. 53.
FINE IMPRESSION AND EXTREMELY RARE, particularly in
such excellent state of preservation. Considering that
public collections, such as the British Museum and the

[No. 818—*Continued*]

Berlin Museum are compelled to take many of Schœngauer's prints torn across or lacking in height or breadth, the value of a perfect impression of this size may be better appreciated. Framed.

From the A. Morrison Collection.

SCHœNGAUER, MARTIN

819. ST. MARTIN DIVIDING HIS CLOAK. Painter-engraving.
Bartsch, VI. No. 57.

SUPERB IMPRESSION AND OF THE GREATEST RARITY.

SCHœNGAUER, MARTIN

820. GOD THE FATHER AND THE VIRGIN MARY SEATED ON A THRONE.
Painter-engraving.
Bartsch, VI. No. 71.

FINE OLD IMPRESSION AND EXTREMELY RARE.

Duplicate from the British Museum.

SCHœNGAUER, MARTIN

821. COAT-OF-ARMS, WITH A WOMAN NURSING A CHILD. Painter-engraving.
Bartsch, VI. No. 100.

A CURIOUS AND RARE PRINT.

SCHœNGAUER, MARTIN

822. COAT-OF-ARMS, WITH A WILD MAN (Family von Baldinger).
Painter-engraving.

Bartsch, VI. No. 103.

FINE AND VERY RARE.

From the W. Esdaile, R. Balmanno, Dr. Sträter and Von Baldinger Collections.

SCHœNGAUER, MARTIN

823. COAT-OF-ARMS, WITH A WILD MAN. Painter-engraving.
Bartsch, VI. No. 105.

VERY FINE AND RARE.

SCHÖNGAUER, MARTIN

824. INCENSE BURNER. Painter-engraving.

Bartsch, VI. No. 107.

SUPERB IMPRESSION on paper with the watermark "High Crown." ONE OF THE FINEST SPECIMENS OF ORNAMENTAL WORK WHICH HAS PROBABLY NEVER BEEN SURPASSED.

GABRIEL SCORODOMOFF

Born, 1748; died, 1792. Pupil of Bartolozzi.

SCORODOMOFF, GABRIEL

825. CUPID AND NYMPHS. Circular. Stipple.

After Angelica Kauffmann. BRILLIANT PROOF BEFORE ALL LETTERS in red, with small margin.

SCORODOMOFF, GABRIEL

826. TRIUMPH OF BEAUTY. Circular. Stipple.

VERY FINE PROOF BEFORE ALL LETTERS, printed in red. Framed.

ADAMO SCULPTOR

(Also known as Ghisi)

Flourished in Mantua about 1566-1580. Supposed to have been a son of Giovanni Battista Sculptor.

SCULPTOR, ADAMO

827. THREE CUPIDS. Engraving.

Bartsch, XV. No. 23.

After Giulio Romano.

"This is the best print which was engraved by Adam Ghisi, if indeed it be by him, which might be contested."—BARTSCH.

Bartsch followed the older cataloguers in giving the name of Ghisi to the whole of the Sculptor family.

DIANA SCULPTOR

(Also known as Ghisi)

Born at Mantua, about 1535; died about 1587. Supposed to have been a daughter of Giovanni Battista Sculptor.

SCULPTOR, DIANA

828. THE BIRTH OF APOLLO AND DIANA. Engraving.

Bartsch, XV. No. 39.

After Giulio Romano. First state. Before "Horatius Pacificus Formis" was added on the plate. Framed.

"The dates on her sixty plates range from 1581 to 1588. About 1579 she married the architect and sculptor, Francesco Ricciarelli."—BRYAN.

SCULPTOR, DIANA

829. A SACRIFICE TO JUPITER. Engraving.

Bartsch, XV. No. 40.

After Giulio Romano. First state. Early impression, before the address: "Horatius Pacificus Formis."

From the Robert Dumesnil and A. Morrison Collections.

GIOVANNI BATTISTA SCULPTOR

(Also known as Ghisi)

Born at Mantua, 1503; died there, 1575. "He was an architect, painter and engraver, and a disciple of Giulio Romano and Marcantonio. After the death of the former he became architect-in-chief to the Duke of Mantua. He engraved about twenty plates, the dates on which range from 1535 to 1540. In technique they are dry, deficient in half tones, but good in drawing. He used to be considered the head of the Ghisi family, but later researches proved that his name was really Sculpator."—BRYAN.

SCULPTOR, GIOVANNI BATTISTA

830. HERCULES SUFFOCATING ANTAEUS. Engraving.

Bartsch, XV. No. 12.

After Giulio Romano. Early impression.

From the Sir Thomas Lawrence Collection and also a duplicate from the Kunsthalle Bremen.

WILLIAM SHARP

Born in London, 1749; died there, 1824. Pupil of B. West and F. Bartolozzi. "This engraver may claim kindred with the best. His first essays were the embellishment of pewter pots, from which he ascended to the heights of art, showing a power rarely equalled. Without any instance of peculiar beauty, his works are constant in character and expression, with every possible excellence of execution; face, form, drapery—all are as in nature."—CHARLES SUMNER.

SHARP, WILLIAM

831. THE DOCTORS OF THE CHURCH. Line-engraving.

Apell, p. 393. No. 6.

After Guido Reni. Second state. Proof before letters, with the coat-of-arms and with the device on the ribbon.

VERY FINE. Framed.

"This picture, painted in Guido's early and most powerful manner, was eminently suited to the innate vigor of the engraver, and his translation of it is a work of art in its truest sense. Every part of it is managed with the most consummate skill, and in the finest keeping; the drapery well and

[No. 831—*Continued*]

nobly arranged, the deep thought and character of each head admirably rendered, the anatomy most carefully developed, and the drawing perfect; a profound sense of meditation pervades the whole, well fitting the character of the scene. Sharp considered it his best work."—W. S. BAKER.

SHARP, WILLIAM

832. ST. CECILIA. Line-engraving. 1790.

Apell, p. 393. No. 7.

After Domenichino. Second state. Proof before all letters, but with the border. Framed.

From the Wm. H. Daugherty Collection.

SHARP, WILLIAM

833. PORTRAIT OF DR. JOHN HUNTER, ANATOMIST. Line-engraving.

Apell, p. 396. No. 38.

After Sir Joshua Reynolds. Very fine and rare. Framed.

"It is of portraits especially that I write, and here Sharp is truly eminent. All that he did was well done; but two were models; that of Mr. Boulton, a strong, well-developed country gentleman, admirably executed, and of John Hunter, the eminent surgeon, after the painting by Sir Joshua Reynolds, in the London College of Surgeons, unquestionably the foremost portrait in English art, and the coequal companion of the great portraits in the past; but here the engraver united his rare gifts with those of the painter."—CHARLES SUMNER.

JOHN KEYSE SHERWIN

Born, 1751 (?); died, 1790.

SHERWIN, JOHN KEYSE

834. ROXALANA (Mrs. Abington). Stipple.

After Sir Joshua Reynolds. FINE IMPRESSION IN BLACK INK AND IN PERFECT CONDITION.

SHERWIN, JOHN KEYSE

835. A TALE OF LOVE. Stipple.

After Sir Henry Bunbury. Very nicely printed in colors, well preserved and with enough margin to show the plate-mark. Framed.

WILLIAM SHERWIN

Born in Wellington, Shropshire, about 1650 and flourished from 1670 to 1711. Died about 1715.

SHERWIN, WILLIAM

836. PORTRAIT OF EDWARD WARD. (Author of "London Spy," etc.)
Line-engraving.
FINE, EARLY IMPRESSION; RARE.
From the F. Walker Collection.

JOHN SIMON

Born in Normandy, 1675; died in London, 1755.

SIMON, JOHN

837. COLLEY CIBBER. Apparently in the character of Lord Topington in the "Careless Husband."
C. Smith, III. No. 39.
After Grisoni. Celebrated actor and writer, born in London in 1761; Poet Laureate; severely satirized by Pope; died 1757. Only one state known. VERY FINE IMPRESSION.
Framed.
From the Royal Collection at Windsor Castle.

JEAN PIERRE SIMON

Worked in London about 1785.

SIMON, JEAN PIERRE

838. ANGELS' HEADS (Children of Lord William Gordon) (Miss Frances Isabella Kerr Gordon). Stipple.
After Sir Joshua Reynolds. First state. Proof before letters printed in black ink. VERY FINE AND RARE.

SIMON, JEAN PIERRE

839. CREDULOUS LADY AND ASTROLOGER. Stipple.
Portalis and Beraldi, III, p. 548.
After J. R. Smith. Very nicely printed in colors. Framed.

SIMON, JEAN PIERRE

840. SLEEPING NYMPH (Mrs. Opie). Stipple.

After John Opie. SUPERB PROOF BEFORE LETTERS, printed
in brown. Large margin. Framed.

JEAN-BAPTISTE SIMONET

Born in Paris, 1742; died there, 1813. "Another engraver who was a favorite interpreter of the work of Baudouin was Jean Baptiste Simonet, whose three most celebrated prints are 'Le Coucher de la Mariée,' 'Le Modele honnête,' and 'La Soiree des Tuileries.' . . . The essential characteristics of Simonet as an engraver were lightness of touch, correctness of execution and absolute fidelity to the original design."—RALPH NEVILL.

SIMONET, JEAN-BAPTISTE

841. LE COUCHÉ DE LA MARIÉE. Line-engraving upon the etching
by Jean Michel Moreau le jeune.

Portalis and Beraldi, III, p. 557. No. 2.

After P. A. Baudouin. Proof before all letters with the
coat-of-arms only. EXTREMELY FINE IMPRESSION ON LARGE
PAPER with untrimmed edges. VERY RARE IN SUCH FINE
CONDITION.

SIMONET, JEAN-BAPTISTE

842. LE DANGER DU TÊTE-À-TÊTE. Line-engraving.

Portalis and Beraldi, II, p. 557. No. 4.

After P. A. Baudouin. VERY FINE AND RARE.

"Simonet's best work, apart from 'Le Coucher de la Mariée,' is 'Le Danger du Tête-à-Tête,' also after Baudouin, and in this work his ability with the mordant as well as with the burin is clearly seen."—LAURENCE and DIGITON.

SIMONET, JEAN-BAPTISTE

843. LA SOIRÉE DES TUILERIES. Line-engraving.

Portalis and Beraldi, III, p. 557. No. 5.

After P. A. Baudouin. Proof before all letters and before
the border. VERY FINE AND EXCESSIVELY RARE.

"'La Soiree des Tuileries' is incomparably superior to its pendant 'Rose et Colas,' being indeed one of the most pleasing of French prints. 'Rose et Colas,' though pretty, is more ordinary in style, and in consequence less valuable than 'La Soiree des Tuileries,' of which it may be added, two *gouaches* still exist."—RALPH NEVILL.

JOHN SMITH

Born, 1652; died, 1742. "Even in his own time the merits of this engraver were highly appreciated, and subsequent writers, as Walpole, have considered him one of the great improvers of the art. He certainly excelled in brilliancy of effect, and was powerful, clear and correct in drawing."—CHALONER SMITH.

SMITH, JOHN

844. WM. WYCHERLY. Mezzotint.

C. Smith, III. No. 284.

After Sir Peter Lely. Second state. VERY FINE IMPRESSION WITH THE INSCRIPTION. RARE.

JOHN RAPHAEL SMITH

Born at Derby, 1752; died at Doncaster, 1812. "About 1767 he came to London, and, it is said, first engaged himself as a shopman, but soon entered on the career of an artist. He practiced painting extensively, and drew with great spirit. A very considerable number of his prints are from his own designs and pictures, yet he was most successful in his renderings of the works of Gainsborough, Reynolds and Romney. The prints published by him between the years 1775 and 1787 are, nearly without exception, among the most admirable productions ever executed in mezzotint."—CHALONER SMITH.

"Among all the engravers the art of mezzotint has produced, J. R. Smith is perhaps the most skilful and accomplished. His scraping has all the strength and vigor of a man who is complete master of his craft, while his training as a painter enabled him to add to his touch the true feeling of the artist."—ALFRED WHITMAN.

SMITH, JOHN RAPHAEL

845. THE HON. MRS. E. BOUVERIE. Mezzotint. 1799.

C. Smith, III. No. 19.

Half length. After John Hoppner. First state. Proof before all letters and before the border, probably unique.

SPLENDID IMPRESSION, WITH A SMALL MARGIN.

Arabella, daughter of Sir Chaloner Ogle, Bart.; married, first, in 1785 (his second wife), Hon. Edw. Bouverie, youngest son of the 1st Earl of Radnor, who died in 1824; second, in 1828, Robert Talbot, son of Richard Talbot, who died in 1843.

SMITH, JOHN RAPHAEL

846. MRS. CARNAC. Mezzotint. 1778.

Smith, III. No. 31.

Full length portrait. After Sir Joshua Reynolds. Second state. BEAUTIFUL PROOF with the artist's name and the publication line in scratched letters.

Elizabeth, only daughter of Thomas Rivett, Esq., of Derby, M.P.; married John Carnac, Esq., brigadier-general in the East India Company's service, who died at Mangalore, 1800.

SMITH, JOHN RAPHAEL

847. THE CLAVERING CHILDREN. Mezzotint. 1779.

C. Smith, III. No. 41.

Whole length. After George Romney. First state. VERY FINE PROOF with the artists' names in scratched letters only. At top and sides no margin, at the bottom only one-half inch.

Children of George Clavering of Greencroft, Esq. The girl died unmarried, 1795; the boy, born 1771, succeeded his uncle, Sir Thomas, LL.D., of Axwell Park, Co. Durham, as 8th Baronet. Died at Clifton, 1853.

SMITH, JOHN RAPHAEL

848. LADY CATHERINE PELHAM CLINTON. Mezzotint. 1782.

C. Smith, III. No. 43.

Whole length. After Sir Joshua Reynolds. Second state. FINE IMPRESSION WITH THE INSCRIPTION.

From the A. Morrison Collection.

Born 1776, only daughter of Henry Pelham Clinton, styled Earl of Lincoln, and grand-daughter of Henry, Duke of Newcastle; married, 1800, William, styled Lord Folkstone. She died at Paddington, 1804.

SMITH, JOHN RAPHAEL

849. MISS CUMBERLAND. Mezzotint. 1779.

C. Smith, III. No. 49.

Half length. After George Romney. First state. VERY FINE PROOF BEFORE THE INSCRIPTION in scratched letters.

Elizabeth, eldest daughter of Richd. Cumberland, Esq.; married, 1782, Lord Edward Charles Cavendish-Bentick, who was youngest son of the 2d Duke of Portland, and died in 1819. She died at Ramsgate, 1837, aged 77.

SMITH, JOHN RAPHAEL

850. THE GOWER FAMILY. Mezzotint. 1781.

C. Smith, III. No. 68.

Whole length standing. After George Romney. First state. VERY FINE SCRATCHED LETTER PROOF.

Susan, second daughter of Alexander Stewart, 6th Earl of Galloway; married, 1768, Granville, 2d Earl Gower. She died 1805, aged 60. Her children were: Georgiana, born 1769; Charlotte Sophia, born 1771; Susanna, born 1772; Granville, born 1773.

SMITH, JOHN RAPHAEL

851. MRS. PHOEBE HOPPNER (Sophia Western). Mezzotint. 1784.

C. Smith, III. No. 87.

Half length. After John Hoppner. First state. SUPERB PROOF BEFORE THE BORDER LINE AND THE CHANGES IN THE FACE. PROBABLY UNIQUE.

SMITH, JOHN RAPHAEL

852. LADY CAROLINE MONTAGUE (as Winter). Mezzotint. 1777.

C. Smith, III. No. 110.

Whole length standing. After Sir Joshua Reynolds. First state. Proof with the artists' names and publication line in scratched letters.

Born 1774; third daughter of Henry, 3d Duke of Buccleugh; married at Richmond, 1803, Charles Douglas, Bart. She survived her husband, who died in 1837.

SMITH, JOHN RAPHAEL

853. THE HON. MISS O'NEILL. Mezzotint. 1798.

C. Smith, III. No. 123.

After W. Peters. Half length. Undescribed state, before the first mentioned by Smith. Proof with the artists' names only in scratched letters. The publication line is put on in ink by hand. PROBABLY UNIQUE.

Henrietta Boyle, only child of Charles, Lord Dungarvan; married, 1777, John O'Neill, Esq., who died of wounds received in action with the Irish rebels, 1798. Was an early patron of Mrs. Siddons, and is described as a most charming person. She died in Portugal in 1793, aged 37.

SMITH, JOHN RAPHAEL

854. THE CHILDREN OF WALTER SYNNOT, Esq. Mezzotint. 1782.
C. Smith, III. No. 160.
After J. Wright. First state. BEAUTIFUL SCRATCHED
LETTER PROOF. Plate mark missing.

Walter Synnot, Esq., of Ballynoyer House, Co. Armagh, who was afterwards knighted, married, first, 1770, Jane, daughter of John Seton, Esq., of Camberwell, Surrey, representative of the Setons of Parbroth. Their children are those represented: Marcus, born 1771; Walter; and Maria Eliza, died unmarried in 1800, aged 24.

SMITH, JOHN RAPHAEL

855. THE FERNGATHERERS. Mezzotint.
Not mentioned by Smith.
After George Morland. Print in colors. Framed with
black glass mat.

SMITH, JOHN RAPHAEL

856. VISIT TO THE GRANDFATHER. Mezzotint.
Engraved by E. Dayes. Fine open letter proof with
margin. Framed.

SMITH, JOHN RAPHAEL

857. A LOISIR. Stipple.
Nicely printed in colors.

JONATHAN SPILSBURY

Flourished in London from 1760 to 1790.

SPILSBURY, JONATHAN

858. MISS JACOBS. Mezzotint. 1762.
C. Smith, III. No. 21.
Three-quarter length sitting. After Sir Joshua Reynolds.
First state. EXTREMELY FINE PROOF BEFORE ALL LETTERS.
Small margin.

SIR ROBERT STRANGE

Born in one of the Orkney Islands, 1723. Died in London in 1792.
"Strange had a style of his own—rich, soft and peculiarly adapted to the rendering of flesh tints."—THE GOLDEN AGE OF ENGRAVING.

STRANGE, SIR ROBERT

859. ABRAHAM SENDING AWAY HAGAR. Line-engraving. 1767.

Le Blanc. No. 1.

After Guercino. First state. Proof before all letters.

VERY FINE.

STRANGE, SIR ROBERT

860. THE MADONNA OF ST. JEROME WITH ST. MARY MAGDALEN AND ANGELS (called "The Day of Correggio"). 1771.

Le Blanc. No. 7.

After Correggio. Second state.

"Among the many fine subjects which Strange engraved . . . there is none more attractive or a more faithful translation of the original than the famous 'Madonna of St. Jerome, with the Magdalen and Angels.'"—WILLIS O. CHAPIN.

"His acknowledged masterpiece is the 'Madonna of St. Jerome,' called 'The Day,' after the picture by Correggio."—CHARLES SUMNER.

STRANGE, SIR ROBERT

861. VENUS—DANAË. Line-engravings. 1768.

Le Blanc. Nos. 27 and 35.

Both after Titian. Second states. A BEAUTIFUL PAIR, IN FINE CONDITION WITH UNCUT MARGINS. (2)

STRANGE, SIR ROBERT

862. VENUS AND ADONIS. Line-engraving. 1779.

Le Blanc. No. 29.

After Titian. First state. Proof before all letters. VERY FINE AND RARE. PROOFS OF STRANGE'S ENGRAVINGS ARE OF THE UTMOST RARITY, MORE SO THAN OF ANY OF THE OTHER MASTER-ENGRAVERS.

STRANGE, SIR ROBERT

863. FORTUNE. Line-engraving. 1778.

Le Blanc. No. 41.

After Guido Reni. First state. Beautiful proof before all letters. VERY RARE. Framed.

STRANGE, SIR ROBERT

864. CHARLES I AND THE MARQUIS OF HAMILTON. Line-engraving.
1782.

Le Blanc. No. 45.

After A. van Dyck. First state. Superb proof before all
letters. THIS IS ONE OF THE THREE GREAT PORTRAITS BY
THIS ENGRAVER. Framed.

STRANGE, SIR ROBERT

865. THE CHILDREN OF CHARLES I

Le Blanc. No. 49.

After A. van Dyck. Second state. SUPERB IMPRESSION
IN PERFECT CONDITION.

STRANGE, SIR ROBERT

866. APOTHEOSIS OF THE PRINCES OCTAVIUS AND ALFRED, CHILDREN
OF GEORGE III. 1786.

Le Blanc. No. 50.

After Benjamin West. First state. VERY FINE PROOF
BEFORE ALL LETTERS. Framed.

FIFTH SESSION

WEDNESDAY AFTERNOON, APRIL 14, 1915

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 867 to 1028 inclusive

NICOLAS HENRI TARDIEU

Born in Paris, 1674; died there, 1749.

TARDIEU, NICOLAS HENRI

867. L'EMBARQUEMENT POUR CYTHÈRE. Line-engraving.
Portalis and Beraldi, III, pp. 582-83. No. 1.
After A. Watteau. Superb impression, in perfect condition. THIS PLATE RANKS AS THE FINEST OF ALL PLATES AFTER WATTEAU.

DAVID TENIERS

Born in Antwerp, 1610; died in Brussels, 1690.

TENIERS, DAVID

868. THE ARCHERS. Painter-etching.
Dutuit, V. No. 37.
First state. FINE IMPRESSION. Framed.

ROBERT THIEW

"An excellent engraver in the chalk and dotted manner; was born at Patrington, Holderness, in 1758; served until 1783 as a soldier, and then, at Hull, took to engraving visiting cards and addresses. His head of an old woman, after Gerard Douw, first brought him into notice, and he was afterward employed by Boydell on the large plates for his 'Shakespeare.' He died 1802."—BRYAN.

THEW, ROBERT

869. MR. AND MRS. COSWAY. Stipple.
After Richard Cosway. Fine impression in brown.

PAOLO TOSCHI

Born at Parma, 1788; died there, 1854. Pupil of Bervic. Director of the Academy of Fine Arts.

TOSCHI, PAOLO

870. MADONNA DELLA TENDA. Line-engraving.
Apell, p. 431. No. 2.
First state. Proof before all letters.
VERY FINE.

"The last of the great Italian engravers was Paolo Toschi, pupil of Bervic, who was himself a pupil of Wille. It remained for Toschi to discover in the lovely frescoes of Correggio, at Parma, a mine of the richest ore, which his predecessors for more than three centuries had scarcely touched. The 'Madonna della Scala,' the 'Incaronata' and the pair of groups of cherubs may be cited as examples of what Toschi has done for Correggio and for art."—GOLDEN AGE OF ENGRAVING.

TOSCHI, PAOLO

871. MADONNA DELLA SCALA. Line-engraving.
Apell, p. 431. No. 3.
After Correggio. Remarque proof.
EXCEEDINGLY FINE AND VERY RARE. THIS IS ADMITTED TO
BE THE MOST BEAUTIFUL OF ALL TOSCHI'S ENGRAVINGS.

TOSCHI, PAOLO

872. LA DISCESA DELLA CROCE (Descent from the Cross). Line-engraving. 1843.
Apell, p. 431. No. 6.
After Daniel di Volterra. First state. Remarque proof with the white square on the cross. VERY FINE AND RARE.
Framed.

TOSCHI, PAOLO

873. VENUS AND ADONIS. Line-engraving.
Apell, p. 431. No. 8.
After F. Albano. First state. Proof before all letters.
VERY FINE AND RARE. This is the principal part of the picture in the Louvre. Framed.

CHARLES TURNER

Born at Woodstock, 1774; died there, 1857.

TURNER, CHARLES

874. MISS CHOLMONDELEY. Mezzotint.

A. Whitman. No. 111.

Full length standing. After John Hoppner. First state;
FINE PROOF BEFORE THE RETOUCH, WITH large margin.
Framed.

TURNER, CHARLES

875. ADMIRAL LORD NELSON. Mezzotint.

A. Whitman. No. 401.

Full length portrait. After John Hoppner. Earlier state
than the first mentioned. Proof before all letters, touched
upon by the painter to indicate to the engraver where to
lighten the plate. VERY FINE AND EXTREMELY RARE.

This engraving was published on the day of Nelson's funeral, by P. & D. Colnaghi & Co. There had been no time to engrave the title on the plate, and the proofs were sold wet as they came from the printer. Only a very few have been preserved, and the present impression, touched upon by the painter of the picture, is probably unique.

TURNER, CHARLES

876. LORD NEWTON (Charles Hay). Mezzotint.

A. Whitman. No. 403.

After Sir Henry Raeburn. Half length. First state. VERY
FINE. Open letter proof with good margin.

TURNER, CHARLES

877. INTERIOR OF A COTTAGE. Mezzotint.

A. Whitman. No. 745.

After Thomas Gainsborough. Third state. VERY FINE.
Script letter proof. Framed.

TURNER, CHARLES

878. LITTLE COTTAGER. Mezzotint.

A. Whitman. No. 746.

After Thomas Gainsborough. Third state. Framed.

TURNER, CHARLES

879. HEBE. Mezzotint.

A. Whitman. No. 761.

After F. Huet-Villiers. First state. VERY FINE PROOF
BEFORE LETTERS. Framed.

J. M. W. TURNER

Born, 1775; died, 1851.

"The 'Liber Studiorum' was intended by Turner from the first to be a series—not of sketches, but of fully finished pictures; and these pictures were to illustrate his whole range of powers, and to embrace every sort of subject of which he considered himself master. . . . The 'Liber Studiorum' came forth a truly monumental work, taking rank with the highest productions of Turner's genius."—W. G. RAWLINSON.

TURNER, J. M. W.

880. JUNCTION OF SEVERN AND WYE. Etching and mezzotint.

Rawlinson. No. 28.

Drawn, etched and engraved by J. M. W. Turner. Second state; with the letter H in the lower right corner of the margin, but before the dot in the bow of the P. of the initial letters. Framed.

From the W. S. Carter Collection.

"One of the most beautiful of the 'Liber' subjects. Fine impressions have a certain rare *bloom* on them—if I may use the word. They seem to recall the indescribable bright freshness one has sometimes seen over a landscape on a June morning, when the increasing warmth of the sun has just—but only just—cleared off the early mists, and, with a clear sky overhead, everything is sparkling with dew."—RAWLINSON.

TURNER, J. M. W.

881. WOMAN AT A TANK, OR HINDOO ABLUTION. Etching and mezzotint.

Rawlinson. No. 38.

Engraved by W. Say. First state. Before the mark resembling a broad capital A. in the margin. Framed.

From the W. S. Carter Collection.

"Exceedingly fine. . . . The print is intensely poetical in feeling throughout."—RAWLINSON.

TURNER, J. M. W.

882. SOLWAY MOSS. Etching and mezzotint.

Rawlinson. No. 52.

Engraved by Thomas Lupton. Second state. A single diagonal stroke in the left lower corner in the margin. Framed.

From the W. S. Carter Collection.

"Solway Moss' is one of the truly grand plates of the 'Liber'—perhaps the grandest of them all. Both painter and engraver seem to have surpassed themselves here."—RAWLINSON.

TURNER, J. M. W.

883. THE CASTLE ABOVE THE MEADOWS (often called "Oakhampton Castle." E. P.) Etching and mezzotint.
Rawlinson. No. 8.
First state; VERY FINE PROOF WITH THE LETTERS E. P. IN OPEN CAPITALS. Framed.

VAN ASSEN

VAN ASSEN

884. LADY HAMILTON. Stipple.
Fine impression, in perfect condition. Framed.

CORNELIS VAN DALEN, JR.

Flourished at Amsterdam from 1642 to 1665.

VAN DALEN, CORNELIS, Jr.

885. GIOVANNI BOCCACCIO. Line-engraving.
Andresen, p. 318. No. 9.
After Titian. First state. SUPERB PROOF BEFORE ALL LETTERS.

ANTHONIE VAN DYCK

Born in Antwerp, 1599; died in London, 1641.

"No true critic can be indifferent to Van Dyck. He was one of the great princes of the art. . . . He had all the great qualities; he had perfect freedom and exquisite refinement. . . . His aims were few, his choice of means instinctively wise and right, his command of them absolute, his success complete."—P. G. HAMERTON.

VAN DYCK, ANTHONIE

886. CHRIST WITH THE CANE. Painter-etching.
Dutuit, IV, p. 155. A.
Second state. VERY FINE IMPRESSION from the finished plate (most likely finished by Lucas Vorsterman) before the words: "A Bon Enfant excu," were added following the word "Privilegio."

VAN DYCK, ANTHONIE

887. LUCAS VORSTERMAN. Painter-etching.

Wibiral. No. 14.

Not mentioned by Fagan.

First state (of 5). SUPERB IMPRESSION of the pure etching, with margin. EXTREMELY RARE.

From the A. Curtis, H. S. Theobald and two other collections.

"On regard cette pièce comme le chef-d'œuvre des eaux-fortes de Van Dyck."—WIBIRAL.

VAN DYCK, ANTHONIE

888. FRANS FRANCK. Painter-etching.

Wibiral. No. 6.

Second state. VERY FINE PROOF BEFORE THE INSCRIPTION AND THE BORDER-LINE. In perfect condition, and with unusually large margin.

VAN DYCK, ANTHONIE

889. JAN DE WAEL. Painter-etching.

Wibiral. No. 17.

First state (of 5). VERY FINE IMPRESSION before the left arm and hand have been indicated and before all letters. OF THE GREATEST RARITY.

From the H. S. Theobald Collection.

CHARLES STORM VAN 'S GRAVESANDE

Born at Breda, 1841.

"There are few etchers in any age who are at the same time simple in their methods of work and original. The proportion of such etchers at the present day is small indeed. . . . The truth is, as any one who likes to try it will soon discover for himself, that the power of etching simply and beautifully at the same time is very rare. It has always seemed to me, and it seems to me still, that this gift is *the* gift for an etcher."—P. G. HAMERTON.

"I find Gravesande the ideal painter-etcher—a maker of illusions rather than of lines—whose lines are so fused and lost in the perfect whole that we see and feel what is done, with never a thought for the means whereby it got itself done. It is a comfort to sit down before the work of such an artist as this."—JOHN WILLIAMSON PALMER.

VAN 'S GRAVESANDE, CHARLES STORM

890. ENTRÉE DE FORÊT (near Kelheim, Bavaria). Original dry-point.

Rice. No. 25.

Signed proof. Framed.

VAN 'S GRAVESANDE, CHARLES STORM

891. MOULIN AU BORD DU GEIN, PRÈS ABCOUDE. Painter-etching.
Signed artist's proof on Japanese paper. VERY FINE IMPRESSION; the dry-point rich and velvety. One of the most highly prized of the master's dry-points. Framed.
From the W. S. Carter Collection.

LUCAS VAN LEYDEN

Born in Leyden in 1494; died in 1533.

"His engravings rank with those of Marc Antonio and Albert Dürer. Good impressions are exceedingly rare, and even during the lifetime of the artist sold at high prices."

VAN LEYDEN, LUCAS

892. ADAM AND EVE. Painter-engraving. 1519.
Bartsch, VII. No. 8.
VERY FINE IMPRESSION.
From the A. Morrison Collection.

VAN LEYDEN, LUCAS

893. ADAM AND EVE AFTER THE EXPULSION. Painter-engraving.
1519.
Bartsch, VII. No. 11.

VAN LEYDEN, LUCAS

894. THE SAME. Woodcut.
Bartsch, VII. No. 11.
Reversed copy by Christopher van Sichem.

VAN LEYDEN, LUCAS

895. CAIN KILLING ABEL. Painter-engraving.
Bartsch, VII. No. 13.
A delicate, early impression with wide margin.
From the W. Esdaile, Baron Marochetti and A. Morrison Collections.

VAN LEYDEN, LUCAS

896. LOT AND HIS DAUGHTERS. Painter-engraving.
Bartsch, VII. No. 16.
Old impression on paper with the "Gothic P." Framed.

VAN LEYDEN, LUCAS

897. DAVID PLAYING THE HARP BEFORE SAUL. Painter-engraving.
Bartsch, VII. No. 27.

VERY FINE AND BRILLIANT IMPRESSION, on paper with the watermark of the "Gothic P." In splendid condition.

ONE OF THE FINEST OF THIS ENGRAVER'S PLATES. Framed.

"Nothing can surpass the exquisite work of this engraving, nor aught rival its marvellous and brilliant silveriness."—WILLSHIRE.

VAN LEYDEN, LUCAS

898. SOLOMON ADORING THE IDOLS. Painter-engraving.

Bartsch, VII. No. 30.

Framed.

VAN LEYDEN, LUCAS

899. ESTHER BEFORE AHASUERUS. Painter-engraving.

Bartsch, VII. No. 31.

FINE IMPRESSION on paper with the watermark "Gothic P."

VAN LEYDEN, LUCAS

900. TRIUMPH OF MORDECAI. Painter-engraving.

Bartsch, VII. No. 32.

FINE IMPRESSION on paper with the "High Crown."
Framed.

VAN LEYDEN, LUCAS

901. SUSANNAH AND THE ELDERS. Painter-engraving.

Bartsch, VII. No. 33.

FINE, OLD IMPRESSION.

VAN LEYDEN, LUCAS

902. THE REST IN EGYPT. Painter-engraving.

Bartsch, VII. No. 38.

FINE IMPRESSION.

From the A. Morrison Collection.

Bartsch says that this plate must have been engraved about 1508.

It is noticeable that very little foliage drawn to a large scale occurs in Dürer's work, while it is very frequent in that of Lucas.

VAN LEYDEN, LUCAS

903. THE BAPTISM OF CHRIST. Painter-etching.

Bartsch, VII. No. 40.

VAN LEYDEN, LUCAS

904. CHRIST BEFORE THE HIGH-PRIEST. From the round Passion.
Painter-engraving.
Bartsch, VII. No. 59.
VERY FINE IMPRESSION, on paper with the watermark "High
Crown." EXTREMELY RARE. Framed.

VAN LEYDEN, LUCAS

905. CHRIST PRESENTED TO THE PEOPLE. Painter-engraving.
Bartsch, VII. No. 71.
FINE IMPRESSION. Slightly repaired. Framed.

VAN LEYDEN, LUCAS

906. THE GREAT CRUCIFIXION (Calvary). Painter-engraving.
Bartsch, VII. No. 74.
FINE AND VERY RARE.

VAN LEYDEN, LUCAS

907. CHRIST APPEARING TO MAGDALEN. Painter-engraving.
Bartsch, VII. No. 77.
VERY FINE IMPRESSION.
From the A. Morrison Collection.

One of the most beautiful of the prints of Lucas van Leyden.
Both Dürer and Lucas represented Christ, in this scene, as wearing a broad-
brimmed hat, probably founding this conception on the phrase in the Gos-
pel: "She, supposing him to be the gardener."

VAN LEYDEN, LUCAS

908. RETURN OF THE PRODIGAL SON. Painter-engraving.
Bartsch, VII. No. 78.
BRILLIANT IMPRESSION. Framed.

VAN LEYDEN, LUCAS

909. ST. LUKE. Painter-engraving.
Bartsch, VII. No. 104.
SUPERB IMPRESSION. Framed.
From the A. Morrison Collection.

The singular position of the Ox's head is due to the fact that the Saint is
using the tips of its horns as a rest to support the book in which he is writ-
ing. This plate was believed by Bartsch to have been engraved about 1508.

VAN LEYDEN, LUCAS

910. THE CONVERSION OF SAUL. Painter-engraving. 1509.
Bartsch, VII. No. 107.
Fine impression on paper with the watermark "Jug."
Framed.

VAN LEYDEN, LUCAS

911. TEMPTATION OF ST. ANTHONY. Painter-engraving.
Bartsch, VII. No. 117.
VERY BRILLIANT IMPRESSION on paper with the "Gothic
P." Framed.

VAN LEYDEN, LUCAS

912. ST. GEORGE LIBERATING THE PRINCESS. Painter-engraving.
Bartsch, VII. No. 121.
VERY FINE IMPRESSION.
From the A. Morrison Collection.

Undated, but believed to have been engraved about 1508. Lucas would then have been only fourteen at the time he engraved this plate, and indeed there is something about the way in which the Princess weeps at the prospect of being eaten by the Dragon and wipes away her tears in childish fashion with the back of her hand that tempts one to think that the artist who conceived it must himself have been a child who believed in the German fairy-tales not so very long before.

VAN LEYDEN, LUCAS

913. THE DANCE OF THE MAGDALEN. Painter-engraving. 1519.
Bartsch, VII. No. 122.
SUPERB IMPRESSION on paper with the watermark "Gothic
P." A tear in the upper portion of the print has been
carefully mended.
From the R. Fisher Collection.

"This beautiful piece, which Lucas engraved in the period of his greatest power, is one of his best works. Fine impressions are extremely difficult to find. They were already sold during the lifetime of Lucas at a golden florin, which was for that epoch a very great price; since then fine impressions have become still rarer, time having destroyed the greater number of them, and the price has rapidly increased, collectors sometimes pushing the print to enormous sums."—BARTSCH (1796).

VAN LEYDEN, LUCAS

914. MAHOMET AND THE MONK SERGIUS. Painter-engraving. 1508.
Bartsch, VII. No. 126.

This is Van Leyden's first dated print. It illustrates the story of why the prophet forbade the drinking of wine. In company with his friend, the monk Sergius, Mahomet once fell asleep, overcome with wine. During this time a soldier killed the monk and put the sword into the prophet's hand. On his awakening, the soldiers told him that it was he who had killed the monk while drunk. Mahomet knew nothing about it, but realized the terrible consequences of overindulgence and prohibited the use of wine.

VAN LEYDEN, LUCAS

915. THE POET VIRGIL SUSPENDED IN A BASKET. Painter-engraving.
Bartsch, VII. No. 136.
Fine old impression, slightly repaired. Framed.

VAN LEYDEN, LUCAS

916. THE PROMENADE. Painter-engraving.
Bartsch, VII. No. 144.
FINE IMPRESSION.

VAN LEYDEN, LUCAS

917. A BUFFOON KISSING A WOMAN. Painter-etching.
Bartsch, VII. No. 150.
From the W. Drugulin and A. Morrison Collections.

VAN LEYDEN, LUCAS

918. THE MUSICIANS. Painter-engraving.
Bartsch, VII. No. 155.

This is one of the charming prints of the period of Dürer's influence, full of a fine humor, and though small it is one of the most desirable plates of the engraver.

VAN LEYDEN, LUCAS

919. THE DENTIST. Painter-engraving.
Bartsch, VII. No. 157.
EXTREMELY RARE and from a technical point, one of the best pieces by the master.

VAN LEYDEN, LUCAS

920. THE MILKMAID. Painter-engraving.
Bartsch, VII. No. 158.
A MOST BRILLIANT IMPRESSION. Framed.
From the J. S. Morgan Collection.

VAN LEYDEN, LUCAS

921. ORNAMENT WITH TWO DOLPHINS. Painter-engraving.
Bartsch, VII. No. 161.
FINE IMPRESSION.

VAN LEYDEN, LUCAS

922. ORNAMENT WITH TWO SPHINXES. Painter-engraving.
Bartsch, VII. No. 162.

VAN LEYDEN, LUCAS

923. ORNAMENT WITH TWO MERMAIDS. Painter-engraving.
Bartsch, VII. No. 164.
The corners missing.

VAN LEYDEN, LUCAS

924. AN ESCUTCHEON WITH TWO WINGED GENII. Painter-engraving.
Bartsch, VII. No. 167.
From the Mariette and Von Nagler Collections; also Duplicate from the Berlin Museum.

ISRAEL VAN MECKENEM

Worked in Bochoft and died there, 1503. Goldsmith and engraver. "There is evidence that Israel's stylistic connection with the Netherlands may be referred in a particular degree to a possible apprenticeship with Master W. Like most of the early engravers, he was a goldsmith, and never in fact much more than a clever craftsman. He was a prolific producer, his work amounting in all to 570 plates, but a large proportion are copies from E. S., Schöngauer, the young Dürer and others. He was one of the first engravers to apply to any extent the idea of reworking old plates after they were worn with many printings. Nor did he limit this practice to his own engravings, but reworked numerous plates of others, e.g., of E. S. and F. V. B., and more than all of the 'Master of the Berlin Passion,' who has been recently identified with Meckenem's father."—HINN.

VAN MECKENEM, ISRAEL

925. THE DANCE OF HERODIAS. Engraving.
Bartsch, VI. No. 9.
Very fine impression of one of the engraver's most interesting plates. OF GREAT RARITY.

VAN MECKENEM, ISRAEL

926. CHRIST CARRYING THE CROSS. From the Passion. Engraving.
Bartsch, VI. No. 17.

A MOST BRILLIANT IMPRESSION.

From the Ambroise-Firmin Didot and Louis Galichon Collections.

VAN MECKENEM, ISRAEL

927. ST. LUKE PAINTING THE PICTURE OF THE VIRGIN. Engraving.
Bartsch, VI. No. 107.

St. Luke is supposed to represent the father of the engraver. SUPERB IMPRESSION.

From the A. Morrison Collection.

VAN MECKENEM, ISRAEL

928. ST. GREGORY. Engraving.

Bartsch, VI. No. 101.

VERY FINE AND EXTREMELY RARE.

VAN MECKENEM, ISRAEL

929. THE HOLY FAMILY. Engraving.

Bartsch, VI. No. 143.

VERY FINE AND EXTREMELY RARE.

VAN MECKENEM, ISRAEL

930. THE GUITAR-PLAYER AND THE LADY. Engraving.

Bartsch, VI. No. 174.

This print and the following may be considered perfect examples of van Meckenem's work. VERY SCARCE.

From the A. Morrison Collection.

VAN MECKENEM, ISRAEL

931. THE FALCONER AND THE LADY. Engraving.

Bartsch, VI. No. 177.

This print and the foregoing may be considered perfect examples of van Meckenem's work. VERY SCARCE.

From the A. Morrison Collection.

VAN MECKENEM, ISRAEL

932. THE BATH. Engraving.
Bartsch, VI. No. 187.

VERY FINE IMPRESSION AND EXTREMELY RARE.

VAN MECKENEM, ISRAEL

933. THE GENEALOGICAL TREE OF CHRIST. Painter-engraving.
Bartsch, VI. No. 202.

This being an ornamental plate, it is most likely an original design by the master and not like most of his other plates, a copy of another engraver's work.

ADRIAEN VAN OSTADE

Born in Haarlem, 1610; died there, 1685.

"Among the Genre Painters of Holland, Adriaen Van Ostade holds, both as painter and as etcher, the first rank. Pupil of Frans Hals. At that time his fellow-student, Adriaen Brouwer, and later on, Rembrandt, had great influence upon his development. Rembrandt particularly influenced him in composition."

VAN OSTADE, ARDIAEN

934. LE COUP DE COUTEAU. Painter-etching.
Dutuit, V. No. 18.

VERY FINE IMPRESSION BEFORE THE PLATE WAS RETOUCHEE.
From the Prince Soutzo Collection.

VAN OSTADE, ARDIAEN

935. LE RÉMOULEUR. Painter-etching.
Dutuit, V. No. 36.

First state. SUPERB IMPRESSION with the thin border-line and before the shading below the left arm of the knife-grinder. With full margin and in perfect condition.
From the Alfred Hubert Collection.

VAN OSTADE, ARDIAEN

936. LE CHARCUTIER. Painter-etching.
Dutuit, V. No. 41.

Second state. VERY BRILLIANT, EARLY IMPRESSION WITH THE THIN BORDER-LINE.

From the Duke of Buccleugh and Baron Von Lanna Collections.

VAN OSTADE, ARDIAEN

937. LE VIOLIN ET LE PETIT VIÉLLEUR. Painter-etching.

Dutuit, V. No. 45.

Second state. SUPERB IMPRESSION before the cross-hatching of the figure of the man seated in front of the door.

From the Verstolk de Coelen, Guichardot and A. Hubert Collections.

VAN OSTADE, ARDIAEN

938. LA DANSE AU CABARET. Painter-etching.

Dutuit, V. No. 49.

Sixth state. THIS IS PROBABLY THE FINEST IMPRESSION IN EXISTENCE.

From the A. Hubert Collection.

"It is probable that, like many painters, Ostade set too low a value on his etchings, not troubling to put them much into commerce during his lifetime. This view would at least account for the rarity of early impressions, and it is only in these that their true virtue can be seen, as nearly all the plates have been many times heavily reworked."—HIND.

DIRICK JACOBSZOOM VELLERT

(*Dirick van Star*)

Flourished at Antwerp between the years 1511 and 1544. "In this combination of etching with engraving, Lucas van Leyden has a follower in an Antwerp artist whose identity has only recently been established, Dirick Jacobszoon Vellert (*Dirick van Star*), as he has been called, from his signature. This point of contact, their close connection in style, and the fact that Vellert's earliest etchings are dated 1522, when Lucas was in Antwerp, seem to show that Vellert was inspired, if not instructed, in this sphere of art by Lucas van Leyden himself. As a designer of glass windows, Vellert had been at work in Antwerp for a decade before he turned to engraving."—HIND.

VELLERT, DIRICK JACOBSZOOM

939. ST. BERNARD PAINTING A PICTURE OF THE VIRGIN. Painter-engraving.

Bartsch, VIII. No. 8.

VERY FINE AND RARE.

ENEAS VICO

Born at Parma, 1523; died at Ferrara, 1570. "Engraver and archæologist. He went at an early age to Rome, where he was first instructed by Tommaso Barlacchi. . . . He soon reached excellence, studying successively the manners of Giulio Bonasone, Agostino Veneziano, Caraglio, and especially Marc Antonio. Passavant dates from about 1550 the development of a manner of his own, remarkable for delicacy of execution and the skilful use of fine, closely-set lines."—BRYAN.

VICO, ENEAS

940. BATTLE OF THE LAPITHS AND CENTAURS. Engraving. 1542.

Bartsch, XV. No. 30.

After Salviati. The Lapiths fighting against the Centaurs, who are attempting to carry away Hippodamia, wife of Pirithous. Good old impression.

From the Sir M. Masterman Sykes Collection.

This plate is cited by Bryan as one of Vico's best works.

PIERRE VIEL

Born in Paris, 1775; died —. His style of engraving is neat and finished.

VIEL, PIERRE

941. DIANE AU BAIN. Line-engraving.

Portalis and Beraldi, III, p. 617.

After P. Mettay. Framed.

CORNELIS VISSCHER

Born in Haarlem about 1620; died there, 1670. He was a pupil of Peter Soutman, but adopted a manner of his own and has never been surpassed in the technic of line engraving. His 'Giles Bouma,' the 'Pancake Woman,' the 'Seller of Rat's Bane' and the 'Cat' may be cited as models of perfection in the carriage of the burin.—BRYAN.

VISSCHER, CORNELIS

942. THE PANCAKE WOMAN. Painter-engraving.

Dutuit, VII. No. 42.

Third state. SUPERB IMPRESSION from the finished plate, but before the words: "Clement de Jonghe exc."

From the Benoni White Collection.

VISSCHER, CORNELIS

943. VENDER OF RAT POISON. Painter-engraving.
Dutuit, VI. No. 43.
Third state. Proof before any inscription on the lower
plate-margin. VERY FINE IMPRESSION.

VISSCHER, CORNELIS

944. THE MOUSE TRAP. Painter-engraving.
Dutuit, VI. No. 45.
Second state. SUPERB IMPRESSION BEFORE THE NAME OF
THE ENGRAVER.

VISSCHER, CORNELIS

945. GELLIUS DE BOUMA. Line-engraving. 1656.
Dutuit, VI. No. 89.
From life. Third state. VERY FINE IMPRESSION with the
date in the middle of the lower margin. ONE OF THE MAS-
TERPIECES OF PORTRAIT-ENGRAVING.

VISSCHER, CORNELIS

946. LIEVEN VAN COPPENOL (writing master). Line-engraving.
Dutuit, VI, pp. 494-495. No. 93.
Second state. VERY FINE PROOF before all letters, with the
corrected right sleeve.
From the A. Bourduge Collection.

VISSCHER, CORNELIS

947. HENRIETTA CATHERINE OF NASSAU. Line-engraving. 1649.
Dutuit, VI. No. 137.
After G. Van Honthorst. BEAUTIFUL AND RARE. Framed.

VISSCHER, CORNELIS

948. JAN DE PAEP. Line-engraving.
Dutuit, VI. No. 111.
Second state. VERY FINE, on paper with the watermark
"Folly." Framed.

FRANCOIS VIVARES

Born at Lodève, 1712; died in London, 1782. Pupil of J. B. Chatelain.

VIVARES, FRANCOIS

949. LANDSCAPE WITH "THE RAPE OF EUROPA." Line-engraving.
1769.

Andresen, II, p. 678. No. 22.

After Claude Lorrain. First state. VERY FINE PROOF
BEFORE ALL LETTERS. Framed.

From the W. H. Daugherty Collection.

FRANZ VON BOCHOLT

Worked before van Meekenen; from 1450 to 1480. "Another engraver whose work betrays the influence of the Dutch School, and of Dierick Bouts in particular, is known merely by his monogram FVB. In spirit he comes nearer than any engraver of the time to the Master of the Amsterdam Cabinet and to Schoengauer. His 'Samson and the Lion' has much of the vivacity of the former master, while technical analogies in the use of dry-point, though more sparingly applied, may be noted in his greatest plate, the 'Judgment of Solomon.' Old traditions call him Franz von Bocholt, but as yet no foundation has been discovered for the identification."—HIND.

VON BOCHOLT, FRANZ

950. JUDGMENT OF SOLOMON. Painter-engraving.
Bartsch, VI. No. 2.

NICOLAS JOSEPH L'AINE VOYEZ

Born at Abbeville, 1742; died (?).

VOYEZ, NICOLAS JOSEPH L'AINE

951. LA TOILETTE. Line-engraving.
Portalis and Beraldi, III, p. 630. No. 3.
After S. Freudeberg.

WILLIAM WALKER

Born in Edinburgh, 1791; died in London, 1867.

WALKER, WILLIAM

952. SIR WALTER SCOTT. Line-engraving and stipple. 1826.
Apell, p. 454. No. 4.
After Sir Henry Raeburn. A VERY FINE OPEN LETTER
PROOF. Framed.

JAMES WARD

Born in London, 1769; died there, 1859. Pupil of J. R. Smith.

WARD, JAMES

953. MRS. BILLINGTON AS ST. CECILIA. Mezzotint. 1800.
C. Smith, IV. No. 5.
Full length, standing. After Sir Joshua Reynolds. Second state. VERY FINE OPEN LETTER PROOF. Framed.
From the Royal Collection at Windsor Castle.

WARD, JAMES

954. DIANA AND HER NYMPHS. Mezzotint.
Andresen, II, p. 702. No. 2.
After P. P. Rubens. FINE IMPRESSION.
From the W. Lawson Collection.

WILLIAM WARD

Born in London, 1766; died there, 1826. Elder brother of the foregoing and the most distinguished pupil of J. R. Smith.

WARD, WILLIAM

955. DAUGHTERS OF SIR THOMAS FRANKLAND. Mezzotint. 1797.
C. Smith, IV. No. 38.
After John Hoppner. Second state. VERY FINE OPEN LETTER PROOF WITH LARGE MARGIN AND IN PERFECT ORDER. Framed.

WARD, WILLIAM

956. ELIZABETH, COUNTESS OF MEXBOROUGH. Mezzotint. 1784.
C. Smith, IV. No. 58.
After John Hoppner. First state. Proof before the reduction of the plate. EXTREMELY RARE.
Elizabeth, daughter of John Stephenson, Esq., of East Burnham, Co. Bucks, married, 1782, John, 2d Earl of Mexborough. Died 1821.

WARD, WILLIAM

957. PORTRAIT OF GEORGE MORLAND. Mezzotint. 1805.
C. Smith, IV. No. 60.
After Robert Muller. Proof before the first state, mentioned by Smith. BRILLIANT PROOF BEFORE ALL LETTERS

[No. 957—Continued]

and before the grounded space outside the border was cleaned. The name of G. Morland is written in pencil on the bottom of the plate in Morland's (?) handwriting. Probably this was a trial proof submitted to the artist.

WARD, WILLIAM

958. DAVID WILKIE. Mezzotint. 1818.
C. Smith, IV. No. 90.
After Andrew Geddes. The only state known. SUPERB
IMPRESSION IN PERFECT CONDITION. Framed.
From the W. S. Carter Collection.

WARD, WILLIAM

959. MRS. MICHAEL ANGELO TAYLOR, AS MIRANDA. Mezzotint.
Not mentioned by C. Smith.
After John Hoppner. SUPERB PROOF OF GREAT RICHNESS
AND EXTREMELY RARE. Framed.

WARD, WILLIAM

960. OUTSIDE OF A COUNTRY ALEHOUSE. Mezzotint. 1797.
Andresen, II, p. 704. No. 16.
After J. Ward. VERY FINE IMPRESSION IN COLORS. Framed.

WARD, WILLIAM

961. SELLING RABBITS. Mezzotint.
After J. Ward. VERY FINE IMPRESSION IN COLORS.
Framed.
Companion to No. 962.

WARD, WILLIAM

962. COMPASSIONATE CHILDREN. Mezzotint.
After J. Ward. VERY FINE IMPRESSION IN COLORS.
Framed.
Companion to No. 961.

WARD, WILLIAM

963. THE CITIZEN'S RETREAT. Mezzotint.
After J. Ward. VERY FINE IMPRESSION IN COLORS.
Framed.

WARD, WILLIAM

964. THE KITE ENTANGLED. Mezzotint.
Andresen, II, p. 704. No. 17.
After G. Morland. VERY FINE IMPRESSION IN COLORS,
WITH UN CUT MARGIN. Framed.

WARD, WILLIAM

965. THE COQUETTE AT HER TOILET. Mezzotint.
After G. Morland. VERY FINE IMPRESSION IN COLOR.
Framed.
Companion to No. 966.

WARD, WILLIAM

966. DOMESTIC HAPPINESS. Mezzotint.
After G. Morland. VERY FINE IMPRESSION IN COLOR.
Framed.
Companion to No. 965.

WARD, WILLIAM

967. HESITATION. Stipple.
Nicely printed in colors.

ANTHONIE WATERLOO

Born in Amsterdam, about 1609; died there after 1676. "He is best known as an engraver and etcher. His plates usually represent forest subjects, and according to Bartsch they amount to 136. They are etched with spirit and facility and retouched with the graver."—BRYAN.

WATERLOO, ANTHONIE

968. SET OF SIX LANDSCAPES. Painter-etchings.
Bartsch, II. Nos. 65-70.
First state. VERY FINE IMPRESSIONS WITH FULL MARGINS.
From the Schroeter Collection.

WATERLOO, ANTHONIE

969. LANDSCAPE WITH ELIJAH FED BY THE RAVENS. Painter-etching.
Bartsch, II. No. 136.
SUPERB IMPRESSION IN PERFECT CONDITION.
From the H. S. Theobald Collection.

CAROLINE WATSON

Born in 1761 (?); died, 1814.

WATSON, CAROLINE

970. CONTEMPLATION (Hon. Lady Stanhope). Stipple.
After Sir Joshua Reynolds. Early impression in black,
before the title was changed to "Hon. Lady Stanhope."

JAMES WATSON

Born in Ireland, 1740; died in London, 1790.

WATSON, JAMES

971. MRS. ABINGTON (as The Comic Muse). Mezzotint. 1769.
C. Smith, IV. No. 1.
Full length, standing. After Sir Joshua Reynolds. First
state. VERY BEAUTIFUL PROOF BEFORE ALL LETTERS.
Framed.

WATSON, JAMES

972. MRS. CATHERINE BUNBURY. Mezzotint. 1778.
C. Smith, IV. No. 18.
After Sir Joshua Reynolds. Second state (first published
state). Scratched letter proof. The plate-mark is cut
off at the bottom.
Eldest daughter of Captain Kane Horneck; married, 1771, Henry William
Bunbury. Died 1799.

WATSON, JAMES

973. ELIZABETH, DUCHESS OF MANCHESTER, AND HER SON, AS DIANA
AND CUPID. Mezzotint.
C. Smith, IV. No. 97.
Full length. After Sir Joshua Reynolds. First state.
FINE PROOF WITH THE ARTISTS' NAMES ONLY. Framed.

THOMAS WATSON

Born in London, 1743; died there, 1781.

WATSON, THOMAS

974. LADY CATHERINE BAMPFYLDE. Mezzotint.
C. Smith, IV. No. 2.
Full length, standing. After Sir Joshua Reynolds. Sec-
ond state. VERY FINE PROOF with the artists' names and
the publication line in engraved letters. Framed.

WATSON, THOMAS

975. MRS. BERESFORD, MRS. GARDINER, LADY TOWNSHEND, KNOWN
AS THE IRISH GRACES. Mezzotint.

Daughters of William Montgomery of Magbie Hall; Mrs. Beresford is
at the left and the Lady Townshend at the right.

C. Smith, IV. No. 6.

From a painting by Sir Joshua Reynolds. Second state.
FINE IMPRESSION before the names of the personages were
erased and the new title: "A Sacrifice to Hymen," was
put on the plate. Framed.

From the Royal Collection at Windsor Castle.

JAMES HENRY WATT

Born in London, 1799; died there, 1867.

WATT, JAMES HENRY

976. THE PROCESSION OF THE FLITCH OF BACON. Line-engraving.
Apell, p. 445. No. 7.

After Thomas Stothard. VERY FINE OPEN LETTER PROOF
ON INDIA PAPER. Framed.

FRANCIS WHEATLEY

WHEATLEY, FRANCIS

977. THE CRIES OF LONDON. Stipple.

The complete set of thirteen.

No. 1. Primroses, engraved by L. Schiavonetti.

No. 2. Milk Below Maids, engraved by L. Schiavonetti.

No. 3. Sweet China Oranges, engraved by L. Schiavo-
netti.

No. 4. Matches, engraved by A. Cardon.

No. 5. New Mackerel, engraved by L. Schiavonetti.

No. 6. Knives, Scissors to Grind, engraved by G. Vendra-
mini.

No. 7. Fresh-gathered Peas, engraved by G. Vendramini.

No. 8. Duke Cherries, engraved by A. Cardon.

No. 9. Scarlet Strawberries, engraved by G. Vendramini.

No. 10. Chairs to Mend, engraved by G. Vendramini.

[No. 977—*Continued*]

No. 11. New Love-song, engraved by A. Cardon.

No. 12. Hot Spice Gingerbread, engraved by G. Vendramini.

No. 13. Turnips and Carrots, engraved by T. Gaugain.

BEAUTIFULLY PRINTED IN COLORS AND VERY RARE IN SUCH
BRILLIANT AND WELL-PRESERVED SPECIMENS. All framed.

(13)

JAMES ABBOTT McNEIL WHISTLER

Born in Lowell, Mass., 1834; died in London, 1903. "With the master-etchers of the world—Méryon's equal in some respects, and, in some respects, Rembrandt's—there stands James Whistler. Connoisseurs in France and England, in America, Holland, Bavaria, concede this now."—FREDERICK WEDMORE.

"All his work is alike perfect. It has only been produced under different circumstances, and is an attempt to render different effects or situations. Therefore the methods vary, but the results are always the same—great. The greatest, the most perfect, as a whole, that any etcher has ever accomplished."—JOSEPH PENNELL.

WHISTLER, JAMES ABBOTT McNEIL

978. FUMETTE. Painter-etching.

Kennedy. No. 13. Mansfield. No. 15. Wedmore. No. 18.

One of the "12 etchings from Nature." VERY FINE EARLY IMPRESSION on deep yellow India paper of the first published state; before the reprinting of the plate.

From the Tracy Dows Collection.

It is said that the model for Fumette was a little milliner of the Latin Quarter, named Eloise.

WHISTLER, JAMES ABBOTT McNEIL

979. LA MARCHANDE DE MOUTARDE

Kennedy. No. 22. Mansfield. No. 22. Wedmore. No. 16.

One of the "12 etchings from Nature." Second state, with the address of Delatre. Proof on India paper, mounted on plate paper. Framed.

"In 'La Marchande de Moutarde' and 'The Kitchen' . . . are beautiful chiaroscuro effects."—T. R. WAY.

WHISTLER, JAMES ABBOTT McNEIL

980. THE KITCHEN

Kennedy. No. 24. Mansfield. No. 24. Wedmore. No. 19.

One of the "12 etchings from Nature." First state on deep yellow India paper. Framed.

WHISTLER, JAMES ABBOTT McNEIL

981. ANNIE SEATED. Painter-etching.

Kennedy. No. 30. Mansfield. No. 29. Wedmore. No. 24.

Very fine first state on greenish paper EXTREMELY RARE. On the lower margin is written in pencil by Sir Seymour Haden, her father: "Annie Haden, 1859."

WHISTLER, JAMES ABBOTT McNEIL

982. OLD WESTMINSTER BRIDGE. Painter-etching.

Kennedy. No. 39. Mansfield. No. 38. Wedmore. No. 36.

One of the "16 etchings." VERY FINE IMPRESSION. Framed.

WHISTLER, JAMES ABBOTT McNEIL

983. EAGLE WHARF (Tyzac, Whiteley & Co.).

Kennedy. No. 41. Mansfield. No. 40. Wedmore. No. 39.

One of the "16 etchings." The plate was destroyed. The proof signed with the "butterfly" on the lower margin. Marked at the back "VERY FINE PROOF," and again signed by the artist. Framed.

From the Monsignor Doane Collection.

WHISTLER, JAMES ABBOTT McNEIL

984. THE LIME-BURNER. Painter-etching.

Kennedy. No. 46. Mansfield. No. 45. Wedmore. No. 44.

One of the "16 etchings." One of the most beautiful of Whistler's plates, and probably the earliest example of a system of composition which became very characteristic of him—that of a vista seen through a frame. Later ex-

[No. 984—Continued]

amples of it are: *The Traghetto*, *The Beggars*, *Doorway and Vine*, *San Biagio*, and perhaps the last and frankest expression of all, *The Garden*. In these plates the foreground and middle distance are treated as an elaborate frame, for the most part in shadow, through which is seen a small and brilliantly-lighted distance. Framed.

WHISTLER, JAMES ABBOTT McNEIL

985. BECQUET (The Fiddler). Dry-point.

Kennedy. No. 52. Mansfield. No. 52. Wedmore. No. 48.

One of the "16 etchings" On the margin Becquet has written: "*Mon portrait grave par Whistler, Becquet.*" Framed.

Sir Seymour Haden, who could certainly be trusted not to overpraise Whistler's work, said of this plate, "Rembrandt never did anything finer." "The man began life as a sculptor, and then became a musician. Whistler often saw him, and liked him. He died a few years ago in Paris."—
JOSEPH PENNELL.

WHISTLER, JAMES ABBOTT McNEIL

986. ANNIE HADEN. Dry-point.

Kennedy. No. 62. Mansfield. No. 62. Wedmore. No. 57.

Framed.

Of this beautiful and rare dry-point one might well quote Mr. Whistler's dictum concerning the *Infantas* of Valasquez, who, "clad in æsthetic hoops, are, as works of art, of the same quality as the *Elgin Marbles*." "The most dignified portrait Whistler ever etched. It is as big in feeling as a portrait in oil, a proof that great art is not to be judged by size."—
JOSEPH PENNELL.

WHISTLER, JAMES ABBOTT McNEIL

987. WEARY. Dry-point.

Kennedy. No. 92. Mansfield. No. 92. Wedmore. No. 83.

THIS HAS BEEN PRONOUNCED BY ONE OF THE GREATEST LIVING JUDGES OF WHISTLER TO BE THE FINEST IMPRESSION IN EXISTENCE. Printed on thin Japanese paper of a rather warm tone. Framed.

WHISTLER, JAMES ABBOTT McNEIL

988. SPEKE HALL No. 1. Painter-etching.

Kennedy. No. 96. Mansfield. No. 95. Wedmore. No. 86.

The monogram has been introduced and the figure enriched with dry-point. Framed.

From the Mortimer Menpes Collection.

WHISTLER, JAMES ABBOTT McNEIL

989. THE GUITAR-PLAYER. Dry-point.

Kennedy. No. 140. Mansfield. No. 138. Wedmore. No. 122.

Very fine impression on old laid paper and unusually rare. ONE OF THE FINEST PLATES OF WHISTLER'S MIDDLE—OR LEYLAND PERIOD. It is the portrait of Ridley the artist, and is distinguished by much greater strength and boldness than most of his plates of this time.

WHISTLER, JAMES ABBOTT McNEIL

990. LONDON BRIDGE. Dry-point.

Kennedy. No. 153. Mansfield. No. 150. Wedmore. No. 123.

Original dry-point, very fine impression before the lines of shading on the rowboat in front were made closer and uniformly extended to the gunwale.

From the Tracy Dows Collection.

WHISTLER, JAMES ABBOTT McNEIL

991. OLD PUTNEY BRIDGE. Painter-etching.

Kennedy. No. 178. Mansfield. No. 175. Wedmore. No. 145.

Exhibited at the Royal Academy in 1879 and published by the Fine Art Society, London. VERY DELICATE AND BEAUTIFUL IMPRESSION OF THE ONLY STATE PUBLISHED, signed with the Butterfly.

From the Tracy Dows Collection.

WHISTLER, JAMES ABBOTT McNEIL

992. NOCTURNE

Kennedy. No. 184. Mansfield. No. 181. Wedmore. No. 150.

One of the "12 etchings" Trial proof, perhaps unique, undescribed by Wedmore. With two gondolas in the foreground to the left. Printed and signed by Mr. Whistler. On the back of the print is written, in the autograph of the artist, "*Trial proof. Early.*" On old, laid paper. A SUPERB IMPRESSION; but the "night effect on the wide waters," spoken of by Wedmore, is not visible in this state, which seems to be intended to represent early morning. Framed.

WHISTLER, JAMES ABBOTT McNEIL

993. THE LITTLE LAGOON

Kennedy. No. 186. Mansfield. No. 183. Wedmore. No. 152.

One of the "12 etchings" Superb golden proof of this extremely rare plate. Framed.

From the Mortimer Menpes Collection.

"That Mr. Whistler did not need the smoke and mist of London to inspire him is most abundantly shown in these Venice plates. Here he had to deal with brilliant, clear atmosphere, yet he could give us just as much effect of space as he could in a silvery Nocturne. . . . The same amazing effect of distance" (already noted in the *Little Venice*) "is produced in many others of the Venice etchings—such as the *Little Lagoon*, *San Giorgio*, the *Upright Venice*, and the *Long Venice*."—T. R. WAX.

WHISTLER, JAMES ABBOTT McNEIL

994. THE PALACES

Kennedy. No. 187. Mansfield. No. 184. Wedmore. No. 153.

One of the "12 etchings" UNUSUALLY FINE PROOF, printed in brown ink. Much more atmospheric than most even of the finest impressions. Framed.

From the Mortimer Menpes Collection.

"Somewhat similar and equally fine are *The Balcony*, *The Palaces*, and the *Two Doorways*; the four prints showing superb draughtsmanship and very effective contrasts of light and shade."—T. R. WAX.

WHISTLER, JAMES ABBOTT McNEIL

995. THE DOORWAY

Kennedy. No. 188. Mansfield. No. 185. Wedmore.
No. 154.

One of the "12 etchings." On Japanese paper. Framed.
This superb impression is from the collection of Queen
Victoria and bears the royal stamp at the back.

"Much richer in effect and with more elaboration of detail than is usual
in this series, is the *Doorway*. A beautiful view of what has once been a
palace. . . . The fine architecture of the exterior with the rich drapery
of the windows, is very beautifully indicated, and the water in the fore-
ground is wonderfully transparent."—T. R. WAY.

WHISTLER, JAMES ABBOTT McNEIL

996. THE TRAGHETTO, No. 2.

Kennedy. No. 191. Mansfield. No. 188. Wedmore.
No. 156.

One of the "12 etchings." SUPERB IMPRESSION before the
figure of the man at the left of the group sitting at the
table was more fully indicated and before the foul biting at
the bottom. Framed.

"But there are no such perfect plates in the world as *The Beggars, The
Traghetto, The Two Rivas, and The Bridge*."—E. R. and J. PENNELL.

WHISTLER, JAMES ABBOTT McNEIL

997. TWO DOORWAYS

Kennedy. No. 193. Mansfield. No. 190. Wedmore.
No. 158.

One of the "12 etchings." This print seems to be much
rarer than some of the other great pieces of the Venice
Set. VERY RICH PROOF IN BLACK INK ON WHITE HOLLAND
PAPER. Framed.

WHISTLER, JAMES ABBOTT McNEIL

998. THE BEGGARS

Kennedy. No. 194. Mansfield. No. 191. Wedmore.
No. 159.

One of the "12 etchings." SUPERB EARLY IMPRESSION, be-
fore the margin was cut. Signed with the "butterfly" in
pencil.

WHISTLER, JAMES ABBOTT McNEIL

999. THE MAST. Painter-etching.

Kennedy. No. 195. Mansfield. No. 192. Wedmore.
No. 160.

One of the "12 etchings." SUPERB PROOF of the first
published state; signed with the butterfly. Marked by
the artist with two 00 on the back.

From the Tracy Dows Collection.

WHISTLER, JAMES ABBOTT McNEIL

1000. TURKEYS. Painter-etching.

Kennedy. No. 199. Mansfield. No. 196. Wedmore.
No. 165.

One of the "26 etchings." Proof signed with the butterfly.
The plate destroyed. EXTREMELY FINE.

From the Petit-Didier Collection.

WHISTLER, JAMES ABBOTT McNEIL

1001. NOCTURNE: PALACES.

Kennedy. No. 202. Mansfield. No. 199. Wedmore.
No. 168.

One of the "26 etchings." SUPERB TRIAL PROOF before the
monogram and the diagonal shading in the upper part of
the plate between the two palaces. Impression of a very
rich golden brown color. Framed.

From the H. S. Theobald Collection.

WHISTLER, JAMES ABBOTT McNEIL

1002. LONG LAGOON

Kennedy. No. 203. Mansfield. No. 200. Wedmore.
No. 169.

One of the "26 etchings" An impression before the but-
terfly. One or two little accidental scratches visible in the
former proof have been burnished from the plate. THIS
IMPRESSION IS A WONDERFUL EXAMPLE OF WHISTLER'S GE-
NIUS AS A PRINTER. Framed.

From the H. S. Theobald Collection.

WHISTLER, JAMES ABBOTT McNEIL

1003. UPRIGHT VENICE.

Kennedy. No. 205. Mansfield. 202. Wedmore. No. 172.

One of the "26 etchings." A trial proof. The foreground has been etched in, but the shadow of the large gondola was lengthened in the regular edition. Framed.

From the Mortimer Menpes Collection.

WHISTLER, JAMES ABBOTT McNEIL

1004. THE RIVA, No. 2.

Kennedy. No. 206. Mansfield. No. 203. Wedmore. No. 175.

One of the "26 etchings." BEAUTIFUL AND EARLY IMPRESSION. EXTREMELY RARE. Framed.

From the Mortimer Menpes Collection.

WHISTLER, JAMES ABBOTT McNEIL

1005. THE BALCONY

Kennedy. No. 207. Mansfield. No. 204. Wedmore. No. 177.

One of the "26 etchings." The Doorway has been enriched with dry-point and there is further shading on the balcony. Framed.

From the Lawrence W. Hodson and Jules Gerbeau Collections.

"The printing of the water is very good."—JOSEPH PENNELL.

WHISTLER, JAMES ABBOTT McNEIL

1006. THE GARDEN

Kennedy. No. 210. Mansfield. No. 207. Wedmore. No. 180.

One of the "26 etchings." With the additional shading on the lintel of the door. Framed.

"Whistler by this time has called into requisition the resources of ink—the plate is painted with ink; it is wiped exactly where wiping adds to the effect of it; and so we have as no one else could have given it to us . . . the *San Biagio*, and that marvelous piece, the *Garden*."

WHISTLER, JAMES ABBOTT McNEIL

1007. LONG VENICE

Kennedy. No. 212. Mansfield. No. 209. Wedmore.
No. 182.

One of the "26 etchings" Framed.

"The view from—I imagine—the Casa Jankovitz, where he lived most of the time while he was in Venice."—JOSEPH PENNELL.

WHISTLER, JAMES ABBOTT McNEIL

1008. NOCTURNE: FURNACE

Kennedy. No. 213. Mansfield. No. 210. Wedmore.
No. 183.

One of the "26 etchings." Framed.

"This is a marvelous piece of chiaroscuro. Very dependent upon Mr. Whistler's printing, and to be compared only with the very finest impressions of the *Forge* and the *Little Forge*."—FREDERICK WEDMORE.

"In the *Furnace*, a nocturne in which, through a square opening in the wall at the side of a canal, is seen an interior brilliantly lighted by a furnace, the effect of chiaroscuro is still more exquisite."—T. R. WAX.

WHISTLER, JAMES ABBOTT McNEIL

1009. NOCTURNE: SALUTE. Painter-etching.

Kennedy. No. 226. Mansfield. No. 223. Wedmore.
No. 199.

SUPERB IMPRESSION. PROBABLY THE FINEST IN EXISTENCE.
From the Mortimer Menpes Collection.

WHISTLER, JAMES ABBOTT McNEIL

1010. CAMEO, No. 1 (catalogued by Wedmore as "Mother and Child"). Painter-etching.

Kennedy. No. 347. Mansfield. No. 333. Wedmore.
No. 224.

SUPERB IMPRESSION of this extremely rare etching. Signed with the butterfly, and on the back marked by Whistler: "third proof" and signed with the butterfly.

From the Tracy Dows Collection.

WHISTLER, JAMES ABBOTT McNEIL

1011. BALCONY, AMSTERDAM.

Kennedy. No. 405. Mansfield. No. 404. Wedmore.
No. 262.

SUPERB PROOF OF THE FINISHED PLATE on thin old laid paper, signed with the butterfly. Signed again on the back; apparently a selected proof from a collector. VERY SCARCE.

WHISTLER, JAMES ABBOTT McNEIL

1012. LONG HOUSE—DYER'S—AMSTERDAM. Painter-etching.

Kennedy. No. 406. Mansfield. No. 408. Wedmore.
No. 266.

Extraordinarily fine impression on thin Japanese paper, marked by the artist with 0 on the back THIS IS A SUPERB EXAMPLE OF WHISTLER'S LAST PERIOD AND IS AMONGST THE RAREST, OR PERHAPS THE VERY RAREST, OF HIS GREAT PLATES OF THE AMSTERDAM SERIES. It is about the finest subject in the series from an artistic point of view.

WHISTLER, JAMES ABBOTT McNEIL

1013. PIERROT. Painter-etching.

Kennedy. No. 407. Mansfield. No. 406. Wedmore.
No. 264.

BEAUTIFUL IMPRESSION, OF THE UTMOST RARITY. Framed.

"Most of the Venetian studies are superb, and are already extremely rare. It is still more seldom that we encounter those enchanting and marvelous productions of a yet later period, whose themes were taken from northern France, Holland, and especially Belgium. When by a mere chance any of these find their way into the market they are eagerly secured for many times their weight in gold; comprising, as they do, the very finest specimens of art in existence. I refer in particular to such studies as *The Smithy, Palace, Brussels, Square House, Balcony, Amsterdam, Pierrot . . .*"—PROF. DR. HANS W. SINGER.

WHISTLER, JAMES ABBOTT McNEIL

1014. THE LIMEHOUSE. Lithograph.

EXTREMELY RARE. Framed.

ROBERT WHITE

Born in London, 1615; died at Bloomsbury in 1704. Pupil of David Loggan.

WHITE, ROBERT

1015. PORTRAIT OF ORLANDO BRIDGEMAN (keeper of the Great Seal).
Line-engraving.
VERY FINE IMPRESSION, with a little margin.

CHARLES WILKIN

Born in London, 1750; died there, 1815.

WILKIN, CHARLES

1016. LADY COCKBURN WITH HER THREE SONS. Stipple.
Andresen, II, p. 732. No. 1.
After Sir Joshua Reynolds. Fine proof, with no other inscription, but the artists' names in scratched letters.
Framed.

JOHANN GEORG WILLE

Born near Koenigsberg (Grand duchy of Hesse), 1714-1715; died in Paris, 1808. "About the year 1736, in company with his countryman, Georg Friedrich Schmidt, he went to Paris to devote himself to engraving, an art which he greatly influenced. He soon received the favorable notice of Hyacinthe Rigaud, some of whose portraits he engraved, and, directed and advised by that master, rose rapidly into eminence, becoming the foremost engraver of his time. . . . His prints bear dates from 1738 to 1790, after which time he became blind and impoverished during the Revolution. . . . He was the teacher of Bervic, J. V. von Müller, Tardieu, and other eminent engravers, who in turn transmitted his instructions to their pupils, amongst whom were Desnoyers, Longhi, Toschi, Anderloni, and J. F. W. Müller."—W. O. CHAPIN.

WILLE, JOHANN GEORG

1017. INSTRUCTION PATERNELLE (usually called the Satin Gown).
Line-engraving.
Apell, p. 461. No. 9.
After G. Terburg. Fourth state. FINE OLD IMPRESSION WITH THE INSCRIPTION. THE ENGRAVER'S CHEF D'ŒUVRE.

WILLE, JOHANN GEORG

1018. L'OBSERVATEUR DISTRAIT

Apell, p. 462. No. 19.

After Fr. Mieris. Second state. SPLENDID PROOF BEFORE
LETTERS, WITH THE COAT-OF-ARMS.

WILLIAM WOOLLETT

Born at Maidstone, 1735; died in London, 1785. "By an intelligent union of the point and burin he carried landscape engraving to a perfection unknown before his time, and still unsurpassed. His foregrounds are as deep and vigorous as his distances are tender and delicate."—BRYAN.

WOOLLETT, WILLIAM

1019. ROMAN EDIFICES. Line-engraving. 1772.

Andresen, II, p. 750. No. 10.

After Claude Lorrain. First state. Proof with coat-of-arms, the artists' names, publication line and "Vol. II., etc.," in lightly etched letters. Framed.

From the W. H. Daugherty Collection.

WOOLLETT, WILLIAM

1020. THE TEMPLE OF APOLLO. Line-engraving. 1760.

Andresen, II, p. 750. No. 11.

After Claude Lorrain. First state. Proof with the names of the artists only. VERY FINE AND RARE IN THIS STATE. Framed.

From the W. H. Daugherty Collection.

WOOLLETT, WILLIAM

1021. THE MAID OF THE MILL. Line-engraving. 1768.

Andresen, II, p. 751. No. 17.

After J. Richards. FINE IMPRESSION WITH THE TITLE. Framed.

From the W. H. Daugherty Collection.

MARTIN ZASINGER (also ZAGEL)

A goldsmith-engraver, working at Munich about the year 1500. Much doubt exists as to his identity, there having been other masters contemporary with him who used similar monograms. The earliest date on his existing work is 1500, and he is thought not to have been alive after 1509. He is also said to have been a pupil of Wolgemut, with whom Dürer studied.

ZASINGER (also ZAGEL), MARTIN

1022. A TOURNAMENT. Painter-engraving. 1500.

Bartsch, VI. No. 14.

The great Tournament in front of the new town hall of Munich. Signed with Martin Zasinger's initials and dated 1500. IMPRESSIONS OF ZASINGER'S PLATES OF SUCH QUALITY AND IN SUCH EXCELLENT CONDITION AS THIS ONE ARE OF THE GREATEST RARITY.

ZASINGER (also ZAGEL), MARTIN

1023. THE COUPLE EMBRACING. Painter-engraving.

Bartsch, VI. No. 15.

THIS IS AN IMPRESSION OF THE HIGHEST QUALITY, AND VERY RARE. Framed.

ZASINGER (also ZAGEL), MARTIN

1024. WOMAN BEATING HER HUSBAND

Bartsch, VI. No. 18.

VERY FINE AND RARE. Duplicate from the British Museum.

ANDERS L. ZORN

Born at Mora, Sweden, in 1860. "Near the extreme end of the range of the art in one direction—at the opposite pole to the subtle delicacies of a Whistler—I should put Mr. Zorn's bold, spirited, swiftly executed, yet completely satisfying works. Mr. Zorn's method attracts us in the sense that, while seemingly hasty and almost illogical, it proves itself magnificently adequate, and therefore skilfull and artful in the highest sense."—
MRS. SCHUYLER VAN RENSSELAER.

ZORN, ANDERS L.

1025. PORTRAIT OF MRS. GRANBERG. Painter-etching.

Signed artist's proof. Framed.

ZORN, ANDERS L.

1026. L'ÉTÉ. Painter-etching. 1907.
Deteil. No. 210.
Signed artist's proof on Whatman paper.

ZORN, ANDERS L.

1027. THE PRECIPICE. Painter-etching. 1909.
Signed artist's proof.

ZORN, ANDERS L.

1028. MONA. Painter-etching.
(The artist's mother.) Signed artist's proof.

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.

COMPOSITION, PRESSWORK
AND BINDING BY





